

Antony Gormley On Sculpture

Exhibition held at Malmö Konsthall, Malmö, 18 September to 31 October 1993; Tate Gallery Liverpool, 20 November 1993 to 6 February 1994; and the Irish Museum of Modern Art, Dublin, 14 April to 19 June 1994.

In the course of a career thinking and writing about art, Martin Gayford has travelled all over the world both to see works of art and to meet artists. Gayfords journeys, often to fairly inaccessible places, involve frustrations and complications, but also serendipitous encounters and outcomes, which he makes as much a part of the story as the final destination. Entertaining and informative, Gayford includes trips to see Brancusis Endless Column in Romania, prehistoric cave art in France, the museum island of Naoshima in Japan, the Judd Foundation in Marfa, Texas, and a Roni Horn work in Iceland. Interwoven with these accounts are journeys to meet artists Robert Rauschenberg in New York, Marina Abramovic in Venice, Henri Cartier-Bresson in Paris or travels with artists, such as a trip to Beijing with Gilbert & George. These encounters not only provide insights into the way artists approach and think about their art but also reveal the importance of their personal environments. And in the process, Gayford discusses how these meetings have impacted on his own evolving ideas and tastes.

Alain Elkann has mastered the art of the interview. With a background in novels and journalism, and having published over twenty books translated across ten languages, he infuses his interviews with innovation, allowing them to flow freely and organically. Alain Elkann Interviews will provide an unprecedented window into the minds of some of the most well-known and -respected figures of the last twenty-five years.

One and Other Travels, Encounters and Revelations His Life and His Rome Sculpture Today

SUSAN MEISELAS ON THE FRONTLIN

What function or purpose does art satisfy in today's society? Section one gives a general overview of the nature of art and its relationship to education. In section two are psychological issues discussed, including the nature of creativity and its associations with art. Section three gives issues in art and learning. The final section considers the notion of creating aesthetic significance as a fundamental human urge. Review in: Cultural trends.21(2012)2 (Jun.175–177) .

Provides an overview of the themes and ideas found in modern sculpture, including the use of the body in sculpture, using found objects and synthetic materials, and the rise of installation art.

Over a period of 100 days from July to October 2009, 2,400 people stood on the fourth plinth in Trafalgar Square for one hour. They were free to do as they chose during this period in the spotlight.

Nobody could predict what would happen or the scale of the response. Many thousands applied for the 2,400 slots and candidates were selected randomly. Millions watched the events as they were all filmed and available online. Hundreds of thousands continued to turn to the website long after the project itself was finished. The event was a phenomenon, which we are grappling to understand. The entire enterprise was the conceived by Antony Gormley, and can be seen as a further example of the artist's ability to tap into the public consciousness.The book will contain studio portraits of all the 'plinthers' prior to their appearance. Photographs will be drawn from innumerable sources, especially from those donated by the 'plinthers' themselves. The whole event has been remarkably photographed by Clare Richardson and the final edit will be drawn from a selection of 600 of her pictures of 'plinthers and public by day and night. Lee Hall will be writing a text about the importance of the square itself as a location. Essays will be included from Richard Sennett and Hans Ulrich Obrist, the art historian, as well as by both an anthropologist and a psychoanalyst. All the 'plinthers' were subject to extensive interviews set up by an oral history expert and their voices will contribute to the creation of a book that is more than a document. The aim is to capture the emotional intensity and the personally transformative effect that was created by one of the most extraordinary works of public art in our time.

Critical Mass

Paradoxymoron

Tracey Emin – a Fortnight of Tears

Alain Elkann Interviews

Antony Gormley

The sculptor Antony Gormley has become a household name, thanks to prominent public installations and major solo shows. Awarded the Turner Prize in 1994, he was knighted in 2014. From The Angel of the North (1998) to the hundred cast-iron life-size human figures that populate Crosby Beach in Liverpool, his works often explore the human body and its relationship to the space it inhabits. In this authoritative survey, the leading scientist and writer on cosmology Priyamvada Natarajan explores the role of space and light in Gormley's work. Michael Newman places Gormley within the British sculptural tradition, while Jeanette Winterson OBE adds her personal response to Gormley's sculpture. Martin Caiger-Smith introduces this body of work, exploring the roots of Gormley's practice, and the role that public sculpture can play in the twenty-first century. This book accompanies an exhibition at the Royal Academy of Arts, London (21 September to 3 December, 2019)
AUTHORS: Martin Caiger-Smith teaches at the Courtauld Institute of Art and wrote a monograph on Antony Gormley in 2017. Priyamvada Natarajan is Professor of Astronomy and Physics at Yale University. Michael Newman is Professor of Art Writing at Goldsmiths, University of London. Jeanette Winterson OBE is an award-winning writer, who won the Whitbread Prize in 1985 for her novel Oranges Are Not the Only Fruit.
SELLING POINTS:
* New work from Antony Gormley, one of the best known and respected sculptors working today
* Includes photography of works installed at the Royal Academy as part of a major exhibition
200 colour images
Can we ‘stand inside’ new thoughts, rather than outside, looking at a closed box? This innovative and interdisciplinary collection aims to answer this question by broadening the way we look at and work with psychoanalytic ideas. By examining these ideas through the lenses of other disciplines, the contributors reveal what can be found when ‘boundaries’ are breached and bridges are built in psychoanalytical thought. Judith Edwards here calls upon international analysts, psychotherapists and other professionals to explore the concepts of ‘inside’ and ‘outside’ in psychoanalysis, boldly challenging existing boundaries. In this unique and ground-breaking collection, chapters are written by a mathematics professor, a sculptor, film-makers, anthropologists from Australia and Canada, an Ofsted inspector, a neuroscientist and two Chinese psychotherapists. The book emphasises the importance of listening across disciplinary lines, and crossing frontiers within psychoanalysis itself, by integrating psychoanalytic elements with poetry, music, literature, quantum physics, cultural studies and education. Edwards presents this original and global research with authority, showing us how these fields intersect and produce new understandings in us all that allow us to grow and benefit from new perspectives. This collection is unlike no other in its interdisciplinary and international approach. It will be an essential tool for all psychoanalysts, including those in training, as well as psychotherapists and psychotherapeutically-engaged scholars. It will also be of immense interest to academics and students of interdisciplinary studies, psychosocial studies, cultural studies and film studies.

A detailed examination of the painting techniques J. M. W. Turner used to create his masterpieces.

Listening to Stone

Conversations on a Planet in a State of Emergency

Scott King

Anish and Antony Take Afghanistan

Making an Angel

Sculptor, architect, painter, playwright, and scenographer, Gian Lorenzo Bernini (1598–1680) was the last of the great universal artistic geniuses of early modern Italy, placed by both contemporaries and posterity in the same exalted company as Leonardo, Raphael, and Michelangelo. And his artistic vision remains palpably present today, through the countless statues, fountains, and buildings that transformed Rome into the Baroque theater that continues to enthrall tourists today. It is perhaps not surprising that this artist who defined the Baroque should have a personal life that itself was, well, baroque. As Franco Mormando's dazzling biography reveals, Bernini was a man driven by many passions, possessed of an explosive temper and a hearty sex drive, and he lived a life as dramatic as any of his creations. Drawing on archival sources, letters, diaries, and—with a suitable skepticism—a hagiographic account written by Bernini's son (who portrays his father as a paragon of virtue and piety), Mormando leads us through Bernini's many feuds and love affairs, scandals and sins. He sets Bernini's raucous life against a vivid backdrop of Baroque Rome, bustling and wealthy, and peopled by churchmen and bureaucrats, popes and politicians, schemes and secrets. The result is a seductively readable biography, stuffed with stories and teeming with life—as wild and unforgettable as Bernini's art. No one who has been bewitched by the Baroque should miss it.

From climate change to food shortage and resource depletion, the damaging effects of modern life are more tangible than ever. Eco-Visionaries brings together architects and artists who are proposing inventive ways in which to address the most pressing issues of our times.0'Eco-Visionaries' is a survey of current practices of art and architecture that, beyond mainstream notions of sustainability, respond with original approaches to the environmental transformations that are disturbing our planet. Through photography, film, sculpture, installation, architectural models and digital media, the works in this exhibition interrogate how cutting edge art and architecture can help us respond to a rapidly changing world.00Exhibition: Royal Academy of Arts, London, UK (23.11.2019-23.02.2020).

Antony Gormley on SculptureUniversity of Chicago Press

The Art and Life of Isamu Noguchi

Modern British Monumental Figurative Sculpture and Antony Gormley

Malmö Konsthall, Tate Gallery Liverpool, Irish Museum of Modern Art Sculpture

New Sculpture

This work presents the drawings of the sculptor Antony Gormley. Some of the compositions relate closely to sculptures such as "The Angel of the North", while others form part of a parallel activity such as the earth drawings connected with "Field". This work presents the drawings of the sculptor Antony Gormley. Since the early 1980s drawing has been an essential part of the process whereby he has sought to "negotiate a relationship between the body as a thing and the body as a place". Some of the compositions relate closely to his sculptures, such as "The Angel of the North" (1998), one of the most famous public monuments in the United Kingdom; others form part of a parallel activity such as the earth drawings connected with "Field", his installations of thousands of diminutive clay figures, while those made with his own blood are yet another aspect of his preoccupation with the human form as mediated by his own body.

Fabricated from 100 tons of weathering sheet steel, Antony Gormley's "Model" is both sculpture and building--human in form but at no point visible as a total figure. Installed at White Cube Bermondsey, London, the work can be entered through a 'foot, ' from which visitors then journey through its interconnected internal chambers, the sculpture demanding that we adjust our pace and bend our bodies to its awkward geometry. Also included in the exhibition are new sculptures built of solid iron blocks, whose uncompromising orthogonals belie their emotional punch. Propping up the architecture, articulating a corner or lying flat on the ground, these dark works test the bounding condition of the space. A selection of Gormley's working models, installed on a series of tables, complete the volume. Together, these works powerfully extend Gormley's exploration of the body as a site of transformation

This book is published on the occasion of a comprehensive exhibition of works by the British sculptor Antony Gormley (b. 1950 in London). The central theme of his artistic work is the body and its relationship to space.

Starting with his own body, the artist presents works in various positions: They crouch, hang, or expand into the space, lean against the wall, or lie on the floor. Gormley's preferred working materials include lead, iron, and steel. Antony Gormley. Learning to Be provides an overview of the artist's oeuvre.

The Pursuit of Art

Sculpture from Prehistory to Now

Lerning to be

Sculpture Since 1945

Antony Gormley Drawing

Since 1945 the modern revolution in sculpture has gathered pace, and sculpture has now ceased to be the fixed category it once was. In recent decades the modernist idea of sculpture across the UK, America, and Europe, has been challenged, and issues such as nationalityand politics have been brought in to the arena of public discussion. In this ground-breaking account of the development of post-War sculpture Andrew Causey examines innovative and avant-garde works in relation to contemporary events, festivals, commissions, the marketplace, and the changing functions of museums. He explores the use of everyday objects and the importance of sculptural context, discussing figurative and non-figurative works, Anti-form, Minimalism, experimental form, Earth Art, landscape sculpture, installation, and Performance Art. The holistic picture of post-War sculpture which emerges establishes for the first time the key events and themes round which future debate will centre. From the pre-publication reviews: Andrew Causey weaves his way adroitly through the labyrinth of post-War sculpture ... No one else has charted the territory so comprehensively s Professor Stephen Bann, University of Kent at Canterbury stimulating and persuasive ... balances a searching analysis of the impact of institutional change, issues of sites and environment, and key critical debates with revealing commentaries on individual artists and works of art ... a discerning guide for anyone interested in contemporary art and culture. s

Elizabeth Cowling, University of Edinburgh a clear guide to the various directions of sculpture and the work of sculptors in the years when modern sculpture has begun to stand in its own right as a major art form. s Sir Anthony Caro, Sculptor

The astonishing power of public art has long been recognized by both governments and 'big business' alike in the West, with increasingly enormous public sculptures being deployed to 'regenerate' ailing post-industrial areas, or create the 'wow factor' on corporate HQ piazzas and at ever-expanding airports. But what if this strategy were employed in an attempt to turn around the fortunes of a whole country? This book proposes a scenario in which two giants of British public art are commissioned by the United Nations in a last ditch attempt to solve the social, financial and political problems of Afghanistan.Illustrations by Will Henry. Published in the HAPAX series.

Sculpture & other three-dimensional art forms.

Eco-Visionaries

土地

How London Created the Smallest Sculpture Park in the World

Shaping the World

Model, 28 November 2012-10 February 2013

Sculpture is the universal art. It has been practised by every culture throughout the world and stretches back into the distant past. The first surviving shaped stones may even predate the advent of language. The drive to form stone, clay, wood and metal into shapes evidently runs deep in our psyche and biology. This links the question 'What is sculpture?' to the question 'What is humanity?' 0 In this wide-ranging book, two complementary voices - one belonging to an artist who looks to Asian and Buddhist traditions as much as to Western sculptural history, the other to a critic and historian - consider how sculpture has been central to the evolution of our potential for thinking and feeling. Sculpture cannot be seen in isolation as an aesthetic pursuit; it is related to humankind's compelling urge to make its mark on the landscape, build, make pictures, practise religion and develop philosophical thought. 0 Drawing on examples from thousands of years bce to now, and from around the globe, the authors treat sculpture as a transnational art form with its own compelling history. They take into account materials and techniques, and consider overarching themes such as space, light and darkness. Above all, they discuss their view of sculpture as a form of physical thinking capable of altering the way people feel and of inviting them to look at sculpture they encounter and more broadly the world around them in a completely different way.

One of the most exciting sculptors of our time, Antony Gormley is the creator of breathtaking public installations. Even casual fans will recognize Event Horizon, a collection of thirty-one life-size casts of the artist's body that have been installed atop buildings in places like London's South Bank and New York's Madison Square, and Field, formed by tens of thousands of standing clay figurines overflowing across a room's floor. Projects like these demonstrate Gormley's ongoing interest in exploring the human form and its relationships with the rest of the material world, and in Antony Gormley on Sculpture, he shares valuable insight into his work and the history of sculpture itself. Combining commentary on his own works with discussions of other artists and the Eastern religious traditions that have inspired him, Gormley offers wisdom on topics such as the body in space, how to approach an environment when conceiving an installation, bringing mindfulness and internal balance to sculpture, and much more. Lavishly illustrated, this book will be of interest to not only art lovers, curators, and critics, but also artists and art students. Dynamic and thought-provoking, Antony Gormley on Sculpture is essential reading for anyone fascinated by sculpture and its long and complex history as a medium.

A comprehensive and beautifully illustrated overview of contemporary sculpture.

Bernini

Antony Gormley: Drawing Space

Tate Modern Artists: Antony Gormley

Cast

Susan Meiselas: on the Frontline (signed Edition)

A comprehensive overview of the construction and erection of the Angel of the North in Gateshead. Created by Antony Gormley, the angel is the biggest public sculpture in Britain. This text includes photographs alongside reviews and designs that chart the making of the Angel. It explores the way in which Gormley's creative vision and Arup's engineering skills and technical knowledge have combined to make a conclusive sculptural statement. Accompanying the images are essays by novelist and cultural critic Iain Sinclair, art historians Dr Stephanie Brown and Gail-Nina Anderson, and sociologist Beatrix Campbell, as well as text by Gormley himself and Gateshead Arts Council.

Susan Meiselas, one of the most influential photographers of our time and an important contributor to the evolution of documentary storytelling, provides an insightful personal commentary on the trajectory of her career in Susan Meiselas: On the Frontline. She guides us through her ideas, practices, and decision-making along her journey—from Carnival Strippers (1976) and Nicaragua: June 1978-July 1979 (1981; reissued by Aperture 2008, 2016) to Kurdistan: In the Shadow of History (1997) and Cova da Moura, Portugal (2004). This book includes over one hundred photographs from her earliest work and most iconic images, along with previously unpublished photographs.

This catalogue accompanies the exhibition Second Body, by Antony Gormley (born 1950), at the Galerie Thaddaeus Ropac in Paris. Consisting of four large-scale installations, the show continues the artist's ongoing investigation of the human body as an architectural space.

Where Are We Now?

Foolish Wisdom in Words and Pictures

On Sculpture

Antony Gormley: Field for the British Isles

Psychoanalysis and Other Matters

In On the Frontline, one of the most influential photographers of our time, Susan Meiselas, provides an insightful personal commentary on the trajectory of her career--on her ideas and processes, and her decisions as a photographer. Applying a sociological training to the practice of witness journalism, she compares her process to that of an archaeologist, piecing together shards of evidence to build a three-dimensional cultural understanding of her subjects. Meiselas achieved worldwide recognition for her photographic coverage of the Nicaraguan Revolution in 1979--first published in 1981 and now regarded as a seminal work of journalism--which followed her exploration of the experience of women on the carnival entertainment

circuit, *Carnival Strippers* (1976). She went on to spend five years exploring and creating a new visual history of the Kurdish people, published as *Kurdistan: In the Shadow of History* (1997). In *On the Frontline*, she guides us through the thinking behind each, and many other projects besides, as well as her influential involvement in Magnum Photos as one of its earliest women members. One of the greatest contributors to the evolution of documentary storytelling, Meiselas here offers a compelling insight into her journey as a photographer and thinker. Throughout the twentieth century, Isamu Noguchi was a vital figure in modern art. From interlocking wooden sculptures to massive steel monuments to the elegant Akari lamps, Noguchi became a master of what he called the "sculpturing of space." But his constant struggle—as both an artist and a man—was to embrace his conflicted identity as the son of a single American woman and a famous yet reclusive Japanese father. "It's only in art," he insisted, "that it was ever possible for me to find any identity at all." In this remarkable biography of the elusive artist, Hayden Herrera observes this driving force of Noguchi's creativity as intimately tied to his deep appreciation of nature. As a boy in Japan, Noguchi would collect wild azaleas and blue mountain flowers for a little garden in front of his home. As Herrera writes, he also included a rock, "to give a feeling of weight and permanence." It was a sensual appreciation he never abandoned. When looking for stones in remote Japanese quarries for his zen-like Paris garden forty years later, he would spend hours actually listening to the stones, scrambling from one to another until he found one that "spoke to him." Constantly striving to "take the essence of nature and distill it," Noguchi moved from sculpture to furniture, and from playgrounds to sets for his friend the choreographer Martha Graham, and back again working in wood, iron, clay, steel, aluminum, and, of course, stone. Throughout his career, Noguchi traveled constantly, from New York to Paris to India to Japan, forever uprooting himself to reinvigorate what he called the "keen edge of originality." Wherever he went, his needy disposition and boyish charm drew women to him, yet he tended to push them away when things began to feel too settled. Only through his art—now seen as a powerful aesthetic link between the East and the West—did Noguchi ever seem to feel that he belonged. Combining the personal correspondence of and interviews with Noguchi and those closest to him—from artists, patrons, assistants, and lovers—Herrera has created an authoritative biography of one of the twentieth century's most important sculptors. She locates Noguchi in his friendships with such artists as Buckminster Fuller and Arshile Gorky, and in his affairs with women including Frida Kahlo and Anna Matta Clark. With the attention to detail and scholarship that made her biography of Gorky a finalist for the Pulitzer Prize, Herrera has written a rich meditation on art in a globalized milieu. *Listening to Stone* is a moving portrait of an artist compulsively driven to reinvent himself as he searched for his own "essence of sculpture."

An appreciation of the British artist who revitalized the human figure in sculpture.

Why We Make Art and why it is Taught

Fourth Plinth

The Elements of Sculpture

Antony Gormley: Second Body

How Turner Painted

The vacant plinth in the north-west corner of London's Trafalgar Square has provoked controversy for generations. Originally intended to hold an equestrian statue of William IV, it remained empty because of a lack of funds. For a century and half, debate over the plinth's fate raged until 1998, when it was decided to use the spot as a site of temporary commissions of contemporary art by leading artists. A marble statue of a heavily pregnant disabled artist, a scale model of Nelson's HMS Victory with African print sails inside a huge bottle and a giant cockerel in striking blue are just some of the controversial and political art works that have added a modern and provocative element to the famous square. International artists of the likes of Antony Gormley, Hans Haacke, Rachel Whiteread, Mark Wallinger, Yinka Shonibare and Elmgreen and Dragset are among those to have been selected to create a work for the space. The results have divided opinion across the capital and beyond, prompting debate not only about the merits of each commission but also about the value of art in the public realm. This book tells the story of the ongoing Fourth Plinth program from its inception to the very latest commission, David Shrigley's "Really Good," to be unveiled in September 2016. Individual chapters present the background and genesis of each work, with behind-the-scenes views of the fabrication, contributions from some of the many individuals involved in the projects, including the artists, and in situ shots of all the installed works. And just as every commission reflects varied aspects of London's past and present as a global capital, the book, too, celebrates the impact of contemporary art on the vibrant, creative and multi-cultured city that it is today—one that has created the smallest but the most-talked-about sculpture park in the world.

The ultimate viewer's guide to experiencing art in three dimensions, featuring classical Greek sculpture and Baroque marble carvings alongside works by Rodin, Duchamp, and Felix Gonzalez‐Torres. In *The Elements of Sculpture*, author Herbert George – a sculptor, renowned educator, and Getty Museum fellow – provides readers with a new vocabulary for viewing and discussing this versatile art form.

Sculpture Now

Antony Gormley on Sculpture