



[Kapoor's website](#)

[Kapoor at Lisson Gallery, New York](#)

“Storytelling is not for me. It’s the other side of it,” Kapoor tells [BOMB Magazine](#) in a 1990 interview. “The other side of the story is experience, the phenomenological. Arriving at something that isn’t telling a story, but is allowing you to experience your own story. I’m trying to make my work available to that kind of experience.”

Kapoor took [The Guardian](#) through his studio in a 2008 interview discussing his interest in shape, color, materiality, and objecthood. “One of the things that has emerged out of my work over all these years is this idea of the non-object, the absent object, the immaterial part of the material.”

[The Royal Academy of Arts](#) in London mounted a major survey of Kapoor’s work in 2009, bringing together his rarely seen early pigment sculptures with his infamous reflective concave surfaces and large-scale installations. Watch [Kapoor’s conversation](#) in the academy.

“Artists don’t make objects, artist’s use objects to make mythological events,” reflects Kapoor in [a video interview](#) about his installation, [Leviathan](#), for the [2011 showcase MONUMENTA](#) at the Grand Palais in Paris. “The only place where one can really doubt, can be fragile, is in the studio. And I think it’s vital for artists to be fragile...to say I don’t know.”

Kapoor, 2017

Photograph: Jack Hems

Kapoor transformed the [gardens of Versailles](#) in 2015 with a series of [provocative installations](#).

Kapoor traces his career and what inspires him – the non-objects, positive and negative space, how we occupy ourselves and our interiorities – in a charismatic [2015 lecture at the Hirshhorn Museum](#) in Washington D.C. The studio is a place to think, a place to be, a place to excavate...the work doesn’t stop when the object is made. That’s half of the work, the rest of the work is watching it. Just watch it and see what it can reveal. Can it tell me about what is, about what is not?”

[Artnet](#) spoke with Kapoor in 2019 about the relationship between art and politics, his [first exhibition in China](#), and his development of a new material, [Vantablack](#), on the occasion of his show at the [Lisson Gallery](#). On his affinity for concave surfaces, Kapoor comments on their innate “vertigo...There is that point where light crosses over, things are reflected upside down, and then you cross over that point and they’re the right way up. And you kind of viscerally fall into them. I’m deeply interested in that as a notion.”

Houghton Hall and Gardens will present [the largest exhibition of Kapoor’s sculptures to date](#) in 2020. 24 large-scale works, including some of his best known, will be paired with drawings and smaller pieces throughout the grounds, providing a stark contrast to the hall’s 18th century architecture.



Kapoor in his London studio, 2011

Anish Kapoor (British, b. 1954)
Spanish Gold to Pagan Gold, 2020
Stainless steel and lacquer

Private Collection; L2022:54.1

Born in Mumbai to an Iraqi Jewish mother and a Punjabi Hindu father, Anish Kapoor lived in Israel before moving to the United Kingdom to attend art school. The artist soon became known for his reflective and curved sculptures using bright, often monochromatic pigment. **Spanish Gold to Pagan Gold** takes its title from the name of the two pigments applied to the surface of the sculpture, which uses rounded stainless steel to produce inverted mirror images and a striking illusion of depth. The artist once said: "I think I understand something about space. I think the job of a sculptor is spatial as much as it is to do with form."

On view November 30, 2022 – March 5, 2023





Anish Kapoor (British, b. 1954)
Concave Convex Mirror (Rectangle), 2019
Stainless steel

Private Collection; L2020:32.1

The nuanced and conceptually complex multi-media output of Anish Kapoor is rooted in a diverse set of influences including early artistic training of from his mother, collegiate studies in engineering at a Kibbutz in Israel, and the landscape of Minimalist sculpture in 1970s London. His first major works, sculptural forms comprised of powdered pigment, also reflect a re-consideration of his spiritual heritage, specifically the practice of ritual, from his birthplace of Bombay (now Mumbai), India.

The wall mounted, free-standing, and large-scale public sculptures for which the artist is perhaps best known continue this engagement, challenging visual and perceptual reality through tangible experiences of shape, material, and color. Works like **Concave Convex Mirror (Rectangle)** and **Mirror Glow (Gold/Magenta)** embody Kapoor's conviction that "Space is not voids. Space is material. It is physical." Smooth, perfectly polished surfaces are one of Kapoor's preferred mediums. As he explains, "When [the surface] is really perfect enough something happens – it literally ceases to be physical; it levitates." Without denying their material object-hood, Kapoor's sculptures achieve a sensation of weightless infinitude that counteracts any tangible physicality. Together, the simplicity of shape and purity of material seem to beckon entry into an alternate reality that waits just beyond the surface.

On view July 1 – October 4, 2020

Anish Kapoor (British, b. 1954)
Mirror Glow (Gold/Magenta), 2019
Stainless steel and gold

Private Collection; L2020:31.1

On view August 19 – November 22, 2020

