



Gormley, 2015

[Antony Gormley's artist website](#)

[Gormley at Sean Kelly Gallery](#)

[Gormley at White Cube](#)

Gormley won the Turner Prize in 1994 for his sculptural installation, [Field](#), one in a [series](#) of international collaborations between the artist and local communities producing thousands of handmade terracotta figurines that flood gallery floors in sculptural “fields.”

Public sculpture, installation, and performance are integral to Gormley's practice. [Angel of the North](#), completed in 1998, is Britain's largest public sculpture at 65 ft high and 200 tons of steel with a 175 ft wingspan, exploring issues of [art, technology, and living space](#). In 2009's [One & Other](#), Gormley produced a 100-day performance in London's Trafalgar Square in which local citizens would occupy the stage of an empty plinth as a living sculptures. In 2014, he created five sculptures for [Britain's Landmark Trust](#). 51 chromium steel sculptures comprise [Inside Australia](#) in the monumental landscape of Lake Ballard in Western Australia, each sculpture created from a body scan of a resident of the nearby town of Menzies. In 2019, Gormley installed 29 sculptures on the [Greek island of Delos](#), conversing with the location's mythic, archeological, and architectural history.

“The idea of the found object, the idea that human creativity perhaps shouldn't rest simply in the hands of these isolated individuals that took on the role of being *the artist*,” Gormley reflected in [a philosophic talk at the Chicago Humanities Festival in 2010](#). “I'm really looking for something that doesn't deny that pioneering spirit of early modernism but also looks for a found object that already exists and is truly universal. And that is, I think, the subjective condition of embodiment. We all live in a place called the body. And I think of it as a place, a place rather than an object.”

The *BBC* joined [Gormley and his staff](#) in his [industrial London studio](#) in 2014 as they [prepared for the show](#) *Expansion Field* at [Zentrum Paul Klee](#).

“I'm not trying to illustrate emotion. Far from it. I'm simply trying to put the conditions together—objects to space, and object to object—through which emotion can arise,” Gormley told [Interview Magazine](#) in a 2016 discussion about the human figure in his show [Construct](#) at Sean Kelly Gallery.

Gormley's affection for sculpture was a later addition to an artistic and philosophical repertoire honed studying art history, painting, filmmaking, theology, and Buddhism; and an early career as a muralist to fund international travels. As he reflected in an intimate interview with [The Guardian](#) in 2019: “The shift to sculpture was because I realized sculpture was not about copying something else, it was a thing in itself. Sculpture does not need a roof, label, institution to protect it. It can simply be in the world and the world changes. That, for me, is an act of hope.”

[The Royal Academy of the Arts](#) in London hosted Gormley's most ambitious exhibition to date in 2019, which included rarely seen early body casts, drawings, and immersive installations inspired by the RA's gallery space and the experience of visitors. Watch the [three-part video series](#) behind the scenes of the installation. “I fundamentally believe in the intrinsic connectedness of our inner selves and space at large... in the core of our beings we have this infinity,” Gormley explained during [a tour of the galleries](#). “And you might say that's a very problematic subject for sculpture to try to evoke but I think that's what I'm trying to do all the time.” Gormley also discussed his practice in [a charismatic artist talk](#) at the Academy.



Gormley in London studio, 1994
Photo: Anne-Katrin Purkiss

Antony Gormley (British, b. 1950)

SET VI, 2020

6mm square section mild steel bar; Edition 5/5

Private Collection; L2023:42.1

Sir Antony Gormley's expansive practice embraces the full spectrum of sculpture as a visual and conceptual medium where the figurative/abstract, organic/industrial, and personal/public mingle. Deeply invested in the body's relationship with space, architecture, and nature, Gormley sees himself in the lineage of artists such as Walter de Maria (1935-2013), Robert Smithson (1938-1973), Joseph Beuys (1921-1986), and Richard Serra (b. 1938), and their creative explorations of the 1960s and 1970s. Steel accumulations like **SET VI** are inspired by the innate sculpture of landscape—of stone and cliff-sides carved over centuries by wind and water. For Gormley, man-made sculpture exists in dialogue with this process, intimately connected through frank confrontations with material.

On view October 4, 2023 – January 7, 2024

