ANTONY GORMLEY
TESTING A WORLD VIEW
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On 20 November, Tate Gallery Liverpool opens the most comprehensive
exhibition to date of work by Antony Gormley, in a series of installations
specially conceived by the artist for the Gallery's second floor.

Antony Gormley has shown widely internationally, and in the last year
alone has had one-man shows in Mexico City, San Diego, Tokyo, Washington,
Montreal, Paris, Salzburg and Warsaw, but has rarely been seen in this
country. Best known for initiating a return to the human subject in
sculpture with his lead body cases, this exhibition is the first
opportunity for British audiences to see the remarkable development in his
work since his show, at the Serpentine Gallery, in 1987.

Four separate spaces are occupied by works in concrete, iron, lead and
terracotta. All but one of these works has been made in the last four
years, and most have never been seen before.

Throughout the eighties Gormley's work developed a radical position -
radical in its relation to the public and in relation to the spaces in
which it is shown. His work demonstrates a belief in the intrinsic power
of sculpture to elicit thoughts and feelings in the viewer about his or
her own place in the world, and his belief in the value of art as a
vehicle of change for the individual and society. His work assumes and
requires no specialised knowledge and invites and celebrates a direct

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physical and spiritual response. This is given memorable expression in
the work 'Field for the British Isles', which makes the viewer its
subject. The work's first audience was its makers - the hundred people
from St Helen's on Merseyside, whose collective creative efforts made the
40,000 hand-sized terracotta figures which powerfully return the viewer's
gaze.

In another of the new developments on show, the cast concrete works,
Gormley repossesses the language of minimalism, and re-vitalises the
dialogue with the 'block' in Western sculpture. Within the block is the
negative form of a human figure, which has transcended physical
constraints, leaving only the volume of its presence. These works
celebrate the power of the spiritual body in its aspiration and flight.

The exhibition has been jointly organised with Malmö Konsthall in Sweden
where it was on view from 6 September - 31 October 1993 and the Irish
Museum of Modern Art, Dublin where it can be seen between 14 April

Tate Gallery Liverpool has published a catalogue to accompany the
exhibition. It is the most substantial English publication of his work to
date, with essays by Stephen Bann, Professor of Modern Cultural Studies at
the University of Kent, Lewis Biggs, Curator of Tate Gallery Liverpool and
an interview with the artist by Declan McGonagle, Director of the Irish

For further information, and photographic material, please contact the