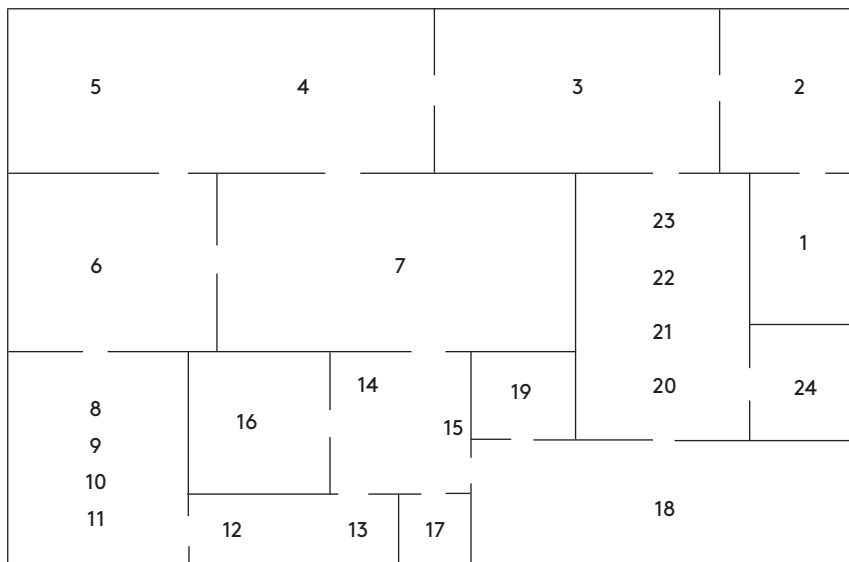


WHITE CUBE

Bermondsey

List of Works

- | | | |
|---|---|---|
| <p>1. <i>FIT</i>
2016
5 mm square section stainless steel bar
105 7/8 x 48 1/16 x 40 15/16 in.
(267 x 122 x 104 cm)</p> | <p>9. <i>SMALL STOP (LEAD) III</i>
2015
Lead
8 1/16 x 9 x 15 7/8 in.
(22 x 22.8 x 40.4 cm)</p> | <p>17. <i>ROOM V</i>
1990
Concrete
35 5/8 x 22 13/16 x 27 15/16 in.
(90.5 x 58 x 71 cm)</p> |
| <p>2. <i>MEAN</i>
2016
8 mm mild steel bar
75 7/16 x 19 1/2 x 12 1/16 in.
(192 x 49.6 x 32.3 cm)</p> | <p>10. <i>SMALL STOP (LEAD)</i>
2015
Lead
10 3/8 x 9 1/4 x 15 3/4 in.
(27 x 23.5 x 40 cm)</p> | <p>18. <i>PASSAGE</i>
2016
6 mm weathering steel
79 1/2 x 28 7/16 x 471 5/8 in.
(202 x 72.2 x 1198 cm)</p> |
| <p>3. <i>RUN</i>
2016
Cast iron
109 1/4 x 125 7/16 x 166 1/16 in.
(277.5 x 318.6 x 421.8 cm)</p> | <p>11. <i>SMALL STOP (LEAD) IV</i>
2015
Lead
9 13/16 x 9 1/16 x 10 13/16 in.
(25 x 23 x 27.5 cm)</p> | <p>19. <i>OVER THE EARTH</i>
1987-89
Lead, plaster, fibreglass and air
14 15/16 x 81 7/8 x 74 13/16 in.
(38 x 208 x 190 cm)</p> |
| <p>4. <i>POSE</i>
2016
140mm Corten steel slab
50 11/16 x 61 5/8 x 88 3/16 in.
(128.7 x 156.5 x 224 cm)</p> | <p>12. <i>BOND</i>
2015
Cast iron
28 3/8 x 96 7/8 x 27 3/16 in.
(72 x 246 x 69 cm)</p> | <p>20. <i>BIG STOP II</i>
2014
Cast iron
27 15/16 x 49 13/16 x 27 7/16 in.
(71 x 126.5 x 70 cm)</p> |
| <p>5. <i>LOOK</i>
2016
140mm Corten steel slab
149 13/16 x 35 7/16 x 25 15/16 in.
(380.6 x 90.3 x 65.9 cm)</p> | <p>13. <i>FOLD II</i>
2015
Cast iron
100 x 23 1/4 x 31 7/8 in.
(254 x 59 x 81 cm)</p> | <p>21. <i>BIG STOP III</i>
2015
Cast iron
25 3/8 x 46 7/8 x 26 3/4 in.
(64.5 x 119 x 68 cm)</p> |
| <p>6. <i>BLOCK</i>
2015
Concrete
159 3/4 x 158 15/16 x 129 1/16 in.
(405.8 x 403.7 x 327.8 cm)</p> | <p>14. <i>BIG CHARGE</i>
2014
Mild steel bar
109 13/16 x 24 13/16 x 28 3/8 in.
(279 x 63 x 72 cm)</p> | <p>22. <i>BIG STOP</i>
2015
Cast iron
31 1/2 x 47 1/4 x 27 3/16 in.
(80 x 120 x 69 cm)</p> |
| <p>7. <i>SLEEPING FIELD</i>
2015-2016
Cast iron
517 elements;
dimensions variable</p> | <p>15. <i>BIG SHY</i>
2016
Mild steel bar
109 13/16 x 24 13/16 x 33 1/16 in.
(279 x 63 x 84 cm)</p> | <p>23. <i>BIG STOP IV</i>
2014
Cast iron
28 3/4 x 43 7/8 x 26 3/4 in.
(73 x 111.5 x 68 cm)</p> |
| <p>8. <i>SMALL STOP (LEAD) II</i>
2016
Lead
9 7/16 x 9 1/4 x 16 3/4 in.
(24 x 23.5 x 42.5 cm)</p> | <p>16. <i>HOLD</i>
2016
6 mm weathering steel
116 1/8 x 107 7/8 x 109 7/16 in.
(295 x 274 x 278 cm)</p> | <p>24. <i>SET</i>
2016
10 mm mild steel bar
75 11/16 x 19 13/16 x 12 1/16 in.
(192.3 x 50.3 x 30.7 cm)</p> |



WHITE CUBE

Bermondsey

Antony Gormley

Fit

White Cube Bermondsey

30 September – 6 November 2016

White Cube is pleased to present 'Fit', a major new exhibition by Antony Gormley at Bermondsey. For this exhibition, Gormley has configured the gallery space into 15 chambers to create a series of dramatic physiological encounters in the form of a labyrinth. Visitors are faced with a choice of passage through differently sized, uniquely lit spaces where each room challenges or qualifies the experience of the last.

Framed as the sequel to 'Model', which was shown in 2012 at White Cube Bermondsey, the exhibition considers the relation of the individual to the built environment, the 'making of places' and resulting displacement. The exhibition makes reference to both the citizens of a city like London and the migrant seeking refuge. 'Fit' asks whether we as citizens identify with the forces that determine inclusion or exclusion from city or country.

The artist's concerns are most clearly articulated in the expansive installation *Sleeping Field* (2015–16). Composed of over 500 small iron sculptures, the work at first looks like a carpet of charcoal grey blocks, like a condensed landscape of high and low-rise buildings. Upon closer inspection and reassessment however, the forms resolve into hundreds of individual bodies displaced, redundant, at rest yet evoking states from lassitude to despair.

The notion of scale, in particular the scale of a human body in relation to architectural space, is explored in works like *Run* (2016), a singular, continuous cast iron line which indicates the space of one room in snaking, 90-degree turns. In describing this work, which relates to the exact measurements of his own body, Gormley states, 'it is inviting one to pause and consider our dependency on the "second" body, the body of architecture.'

In contrast to the dispersed mass of *Sleeping Field*, *Block* (2016), an immense 13-tonne concrete sculpture describes an abstract, contemplative body in an attitude of withdrawal and reflection, whilst two other sculptures, formed from industrially-cut steel plate slabs, playfully represent the form of the classical nude and the tottering stacks of blocks a child might make.

In *Passage* (2016), Gormley creates a 12 metre-long tunnel, whose shape is modelled on a standing human form, suggesting a correlative for the interior of the body and offering a journey into darkness and the unknown.

Gormley's approach to exhibition making is a test ground for perception, focusing on the mapping of our subjective experience and the potential of the viewer's projected empathy. As Gormley explains further, it is his challenge to: 'make a show that allows forms and materials to work on us, releasing us from any expectations of what sculpture is and how it might act on us.'

Antony Gormley was born in 1950 in London, England, where he lives and works. He has participated in major group exhibitions including the International Sculpture Biennale of Carrara, Italy (2008 and 2010); the Sydney Biennale (2006); Documenta VIII, Kassel, Germany (1987) and the Venice Biennale (1982 and 1986). Solo exhibitions include Forte Belvedere, Florence (2015); Zentrum Paul Klee, Bern (2014); Middelheim Museum, Antwerp (2013); Centro Cultural Banco do Brasil, São Paulo, Rio de Janeiro and Brasilia (2012); Deichtorhallen, Hamburg (2012); State Hermitage Museum, St. Petersburg (2011); Kunsthau Bregenz, Austria (2010); Artium, Valencia (2009); Kunsthall Rotterdam, Musée d'Art Moderne De Saint-Etienne Metropole, France and MARCO, Monterrey, Mexico (2008); Hayward Gallery, London (2007); MADRE, Naples (2006); Calouste Gulbenkian Foundation, Lisbon (2004); Baltic Centre for Contemporary Art, Gateshead, England (2003) and the National History Museum, Beijing (2003). Major public works include the Angel of the North, Gateshead, England; Another Place, Crosby Beach, England; Exposure, Lelystad, The Netherlands; Chord, MIT – Massachusetts Institute of Technology, Cambridge, MA, USA. He was awarded the Turner Prize in 1994 and made an Order of the British Empire (OBE) in 1997. He is an Honorary Fellow of the Royal Institute of British Architects and has been a Royal Academician since 2003.

White Cube Bermondsey is open Tuesday to Saturday, 10am–6pm and Sunday, 12–6pm. Admission is free.

For further information, please contact enquiries@whitecube.com or +44 (0)20 7930 5373.

144 – 152 Bermondsey Street London SE1 3TQ United Kingdom
whitecube.com

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#antonygormley