



Antony Gormley

EXCLUSIVE TOUR FOR THE MEDIA: Thursday, 20 November 2008, 12:00 pm.

EXCLUSIVE MEMBER'S PREVIEW: Wednesday, 19 November 2008, 8:30 pm.

GENERAL PUBLIC OPENING: Friday, 21 November 2008, 8:30 pm. Free admission.

CONTENTS: MARCO presents an exhibition of work by British sculptor ANTONY GORMLEY, bringing together installations, free standing sculptures, and works on paper from throughout Gormley's career in what will be the most extensive presentation to date of his work.

Over the past twenty-five years, using his own body as subject, tool and material, Antony Gormley has revitalised the human image in sculpture through his investigation into the body as a place of memory and transformation. Since 1990 he has expanded his concern with the human condition to explore the collective body and the relationship between self and other in large-scale installations, a series of which are presented as part of this exhibition. Gormley's recent work increasingly engages with energy systems, fields and vectors, rather than mass and defined volume. This is evident in works such as *Firmament II*, an enormous steel matrix that tests the space of a single gallery within MARCO.

Other exhibition highlights include an installation of *Field*, thousands of hand sized clay figures created by Gormley with people living in San Matias, Cholula in 1990, which will fill one of MARCO's exhibition halls. *Allotment III*, made especially for this exhibition, fills another hall with a maze-like cityscape of 300 concrete 'rooms', based on the body measurements of volunteers from Monterrey. These two works put the social forces of uniformity and the potential of the individual into dynamic tension while radically putting the spectator in the position of outsider and subject.

Antony Gormley has exhibited his work extensively internationally and has created ambitious permanent installations, such as the iconic *Angel of the North* in Gateshead, UK. He was awarded the Turner Prize in 1994 by the Tate Gallery, the South Bank Prize for Visual Art in 1999 and the Bernhard Heiliger Award for Sculpture in 2007.

HALLS: 1, 2, 3 and 4 - Ground Floor / 6, 7, 8, 9, 10 and 11 - First Floor / Sculpture Patio - Ground Floor.

ON VIEW: November 2008 - March 2009.

TECHNIQUES: Lead, terra-cotta, fiberglass, cast iron, aluminum, stainless steel, rubber, charcoal drawings, lithographs, among other.

NUMBER OF WORKS: Ten projects comprised of a varied number of elements.

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PRESENTATION

The body as a point of departure has been the basis of the work of Antony Gormley for over thirty years. For the artist, one springboard for his sculpture is the relationship between physical sensations and the surroundings. Gormley sees the body as a receptacle, a place for energy to move about, thoughts. We are in this world to give physical form to that energy while it pursues its path.

Gormley considers that the cultural environment influences the way in which people sense all that is around them, and through his works he invites the spectator to become aware of their own body and to explore the extent of the individual and collective thought that is perceived. The artist's work is an attempt to clarify and understand the notion of space, starting with the analysis of the physical and mental structures through which we construct it. The work of Antony Gormley has been seen as an extraordinary endeavor to achieve, through the language of sculpture, an exploration of the human experience of freedom.

The following are brief descriptions of a few of the projects that will be on exhibition.

Allotment

The individual units that congregate to form *Allotment III* are derived from the vital statistics of real people from Monterrey who volunteered to take part in creating the work, all of whom are acknowledged with the work. Besides the height and width of their bodies, thirteen other precise measurements were taken from each of the 300 volunteers. The hollow concrete 'body cases' which will be cast during the exhibition are constructed from these very personal dimensions and have apertures for the mouth, ears, anus and genitals. Each rectangular 'room' represents the smallest space capable of sheltering a particular human being.

Massed together they form a virtual, maze-like cityscape. Moving between the rows and blocks, you notice that these eyeless watchers face in all directions, and form groups and relationships.

Firmament II

Firmament, the ancient name for the night sky, brings to mind an assembled matrix of volumes that map a celestial constellation, while also implying the form of a body lost within it. An expanded field of nearly 2135 steel elements and 1238 steel balls welded together, the non regular polygonal structure of *Firmament* dissolves and resolves throughout the gallery. Literally a drawing in space, pressed against the walls of the gallery, Gormley's intention is for *Firmament* to loom over the viewer, giving a sense of both claustrophobia and landscape, testing our experience of space.

American Field

This work was created in 1990, in Cholula, Puebla, in Mexico, during a working trip of Antony Gormley's while he was staying with a Texca family. Nearly sixty members of the family from ages six to sixty worked on the pieces and much of the potential significance of it owes to the participation of these people.

The form of the piece does not allude to human figures, but instead to what precedes life; Antony Gormley wanted to explore through this work what comes before physical appearance, what is "on the other side of life." At the same time the work evokes an extraordinary gathering of silent and still beings, like those at a ceremony, in an environment of almost mystic serenity.

Block Works

The *Blockwork* series started as an attempt to make a body as a building, out of welded blocks of steel. How do you make a self-supporting brick wall of blocks, while at the same time following the contours of the form? Gormley describes the works as 'an attempt to make the pixel physical: substituting the structure of a digital image for the anatomy of the body.' The sculptures depend on there being a tension between the clarity of the steel blocks and a sense of exposure at the edge of the work, light and space seem to eat away at the embodied core.

Insiders

The proportions of the *Insiders* are the result of digital scanning processes, beginning with relationships between the widest and narrowest parts of the body. Gormley sees these reduced forms as antennae for a particular kind of resilience that exists within all of us, that allows us to bear suffering but is itself created through painful experience. There is no judgement about this. Their bareness is not the nakedness that reveals the flesh, it is the result of having had the flesh taken away, a loss which is not sentimentalised, but accepted. The *Insider* tries to up the ante between being and nothingness.

Breathing Room

Breathing Room can be read as a three-dimensional drawing in space, hovering between being an image of architecture and being architecture itself. Changing from being an illuminated object and becoming self lit, the work assumes an unstable position between the virtual and the real, challenging the way in which space is described and contained by architecture.

BIOGRAPHY

Antony Gormley was born in London in 1950. Upon completing a degree in archaeology, anthropology and the history of art at Trinity College, Cambridge, he travelled to India, returning to London three years later to study at the Central School of Art, Goldsmiths College and the Slade School of Art. His work has been exhibited extensively internationally.

WORKS IN PUBLIC COLLECTIONS (selection)

Arts Council of England
Ashmolean Museum, Oxford
British Council
British Museum
Contemporary Arts Society
Henry Moore Foundation for the Study of Sculpture
Jerwood Collection, Witley
Jesus College, Cambridge
Leeds City Art Gallery
Tate Gallery
Victoria and Albert Museum
National Gallery of Victoria, Melbourne, Australy
Museum of Modern Art, Vienna, Austria
Montreal Musee des Beaux Arts, Canada
Guangdong Museum of Contemporary Art, Guangzhou, China
Herning Kunstmuseum, Denmark
Centre Georges Pompidou, France
Irish Museum of Modern Art, Dublin, Ireland
Israel Museum, Jerusalem, Israel
Nagoya City Art Museum, Japan
The National Museum of Modern Art, Tokyo
Tokushima Art Museum, Japan
Museet for Samtidskunst, Oslo, Norway
Fundação Berardo, Sintra, Portugal
Malmo Konsthall, Switzerland
Moderna Museet, Estocolm, Sweden
Weltkunst Foundation, Zurich, Switzerland
Museum of Modern Art, Fort Worth, Texas, USA
Museum of Contemporary Art, Los Angeles, USA
Walker Arts Centre, Minneapolis, USA
Museum of Contemporary Art, San Diego, USA

WORKS IN PUBLIC SPACES (selection)

Out of the dark, Martinsplatz, Kassel, Germany, 1987
 Sculpture for derry walls, Derry, North Ireland, 1987 - 2001
 Sound II, Winchester Cathedral, United Kingdom, 1989
 Open space, Place Jean Monnet, Rennes, France, 1993
 Iron:Man, Victoria Square, Birmingham, United Kingdom, 1994
 Angel of the North, Gateshead, United Kingdom, 1998
 Rhizome II, Expo Parque, Lisboa, Portugal, 1998
 Quantum cloud, The Thames, Greenwich, London, United Kingdom, 2000
 Passage, Caumont, Picardy, France, 2000
 Site of remembrance, Oslo, Norway, 2000
 Mind-body column, Osaka, Japan, 2000
 Planets, British Library, London, United Kingdom, 2002
 Inside Australia, Lake Ballard, Australy, 2002/ 2003
 Broken column, Stavanger, Norway, 2003
 Another place, Crosby Beach, Merseyside, United Kingdom, 2003
 You, The Roundhouse, London, United Kingdom, 2006
 Resolution, Shoe Lane, London, United Kingdom, 2007

SOLO EXHIBITIONS (selection)

2008 *Firmament*, White Cube Mason's Yard, London, England.
Acts, States, Times, Perspectives, Edition Copenhagen, Copenhagen, Denmark.
Antony Gormley: Drawings 1981-2001, Galerie Ropac, Paris, France.

2007 *Spacetime*, Mimmo Scognamiglio, Milan, Italy.
Blind Light, The Hayward Gallery, The Southbank Centre, London, England.
Bodies in Space, Georg Kolbe Museum, Berlin, Germany.
Ataxia, Anna Schwartz Gallery, Melbourne, Australy.

2006 *Time Horizon*, Parco Archeologico di Scolacium, Roccelletta di Borgia, Catanzaro, Italy.
Critical Mass, Museo D'Arte Contemporanea Donna Regina Napoli (MADRE), Napoles, Italy.

2005 *Another Place*, Crosby Beach, Merseyside, England.
Field for the British Isles, Longside Gallery, Yorkshire Sculpture Park, Yorkshire, England.
Asian Field, ICA Singapore, Singapore.

2004 *Inside Australia*, Anna Schwartz Gallery, Melbourne, Australy.
Domain Field, The Great Hall, Winchester, England.
Field for the British Isles, Gloucester Cathedral, England.
Asian Field, Jonan High School, Tokyo, Japan.
Uniform, Yale Centre for British Art, Yale, USA.
Antony Gormley Display, Tate Britain, London, England.

2003 *Asian Field*, Xinhua Huayuan Huajingxincheng, Guangzhou with itinerancy to the National Museum of Modern Chinese History, Beijing / Warehouse of Former Shanghai No. 10 Steelworks, Shanghai
 Modern Mall, Jiangbei District, Chongqing, China.
Standing Matter, Galerie Thaddaeus Ropac, Salzburg, Austria.

2002 *Antony Gormley*, BAL TIC Centre for Contemporary Art, Gateshead, England.
Antony Gormley: Sculpture, Centro Gallego de Arte Contemporáneo, Santiago de Compostela, Spain.
Antony Gormley Drawing, The British Museum, London, England.
Field for the British Isles, The British Museum, London, England.

2001 *Inside Australia*, Lake Ballard, Menzies, Perth International Arts Festival, Australy
Insiders, New Art Centre and Sculpture Park, Roche Court, Wiltshire, England.
Antony Gormley, Contemporary Sculpture Centre, Tokyo, Japan.
Some of the Facts, Tate St Ives, Cornwall, England.
Dialogue: Antony Gormley Allotment, Kockumshallen, Malmo, Switzerland.

- 2000 *Field for the British Isles*, Church of St Mary the Virgin, Shrewsbury / Tullie House, Carlisle, England.
Quantum Cloud (from the project *North Meadow Sculpture*), Millennium Dome, London, England.
Quantum Clouds and Other Work, Galerie Thaddaeus Ropac, Paris, France.
- 1999 *Field*, Vieille Église, Caumont, France.
Field, Ace Gallery, Los Angeles, USA.
Field for the British Isles, Roman House, Colchester, England.
American Field, Stroom, La Haya, The Netherlands.
European Field, Malmö Konsthall, Malmö, Sweden.
- 1998 *Angel of the North*, The Gallery, Central Library, Gateshead, England.
Critical Mass, The Royal Academy, London, England.
Another Place, Stavanger, Norway.
- 1997 *Total Strangers*, Koelnischer Kunstverein, Cologne, Germany.
Sculpture and Drawings, Galerie Nordenhake, Estocolm, Sweden.
Another Place (part of *Follow Me: British Art on The Lower Elbe*), Cuxhaven, Germany.
Allotment, Herning Museum, Herning, Denmark.
- 1996 *Field for the British Isles*, Greenesfield BR Works, Gateshead, England.
New Work, Obala Art Center, Sarajevo, Bosnia.
Outside the Outside, Arts 04, St. Remy de Provence, France.
Still Moving. Itinerancy: Museum of Modern Art, Kamakura / Nagoya City Art Museum, Aichi / Takaoka Art Museum, Toyama / Iwaki City Museum of Art, Fukushima / Museum of Contemporary Art, Sapporo / Museum of Modern Art, Tokushima, Japan.
Field for the British Isles, Hayward Gallery, London, England.
- 1995 *Critical Mass*, Remise, Vienna, Austria.
- 1994 *Field for the British Isles*. Itinerancy: Oriel Mostyn, Llandudno, Wales / Scottish Museum of Modern Art, Edinburgh, Scotland - 1995 / Orchard Gallery, Derry, Ireland / Ikon Gallery, Birmingham, England / National Gallery of Wales, Cardiff, Gales - 1996.
- 1993 *Antony Gormley*. Itinerancy: Konsthall Malmö, Sweden / Tate Gallery, Liverpool, England / 1994 Irish Museum of Modern Art, Dublin, Ireland.
European Field. Itinerancy: Centrum Sztuki Współczesnej, Varsovia, Poland / 1994 Moderna Galerija, Ljubljana, Slovenia / Muzej Suvremene Umjetnosti, Zagreb, Croatia / Ludwig Museum, Budapest, Hungary / 1995 Prague Castle, Prague, Czech Republic / National Theatre, Bucarest, Romania / 1996 Arsenal, Riga, Latvia / Museum of Contemporary Art, Vilnius, Lithuania / Art Hall, Tallin, Estonia / Magasin 3, Estocolm, Sweden, Galerie Nordenhake, Estocolm, Sweden.
- 1992 *American Field*. Itinerancy: Centro Cultural Arte Contemporáneo, Mexico City, México / Museum of Modern Art, Fort Worth, Texas / San Diego Museum of Contemporary Art, La Jolla, California / 1993 The Corcoran Gallery of Art, Washington DC, USA / The Montreal Museum of Fine Arts, Canada.
Recent Iron Works, Burnett Miller Gallery, Los Angeles, USA.
Body and Soul: Learning to See, Contemporary Sculpture Centre, Tokyo, Japan.
Learning to Think, The British School, Rome, Italy.

THE TURNER PRIZE

Established in 1984, it pays recognition to contemporary art and is given annually by the prestigious Tate Gallery to a British artist under fifty years of age. It seeks to award new currents in art, for which candidates are nominated by a work realized within the current year.

In the last twenty years, the Turner Prize has played an important role in the debate over the visual arts and has promoted a growth in the interest among the public for British art in particular. It is widely known as one of the most important prizes for the visual arts in Europe. Among those who have received the Turner Prize are Howard Hodgkin, Richard Deacon and Damien Hirst.

HSBC

Throughout its 143-year history, HSBC, as one of the largest financial institutions in the world, has had a strong impact in each one of the eighty-five countries where it has a presence.

HSBC values the importance of artistic creation as a reflection of the diversity, history and richness of every society. This mirrors culture and the creation of a work of art whether it be through music, painting, literature, sculpture or other artistic manifestations.

It is very important for HSBC to participate in artistic and cultural projects as part of its policy of supporting education; recognizing culture, and especially art, is a fundamental part of education and the identity of a country. They are a reflection of each society and education, at times, is a catalyst of human development and of a society.

HSBC reinforces its commitment to the culture of Mexico and to the Museo de Arte Contemporáneo de Monterrey, MARCO, which is one of the most important forums that has undertaken to present the work of one of the most recognized British sculptor of our current time, Antony Gormley.