

Antony Gormley On Sculpture

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Shaping the World

The fruits of a lifetime of experience by a cultural colossus, Philippe de Montebello, the longest-serving director of the Metropolitan Museum of Art in its history, distilled in conversations with an acclaimed critic Beginning with a fragment of yellow jasper—all that is left of the face of an Egyptian woman who lived 3,500 years ago—this book confronts the elusive questions: how, and why, do we look at art? Philippe de Montebello and Martin Gayford talked in art galleries or churches or their own homes, and this

book is structured around their journeys. But whether they were in the Louvre or the Prado, the Mauritshuis of the Palazzo Pitti, they reveal the pleasures of truly looking. De Montebello shares the sense of excitement recorded by Goethe in his autobiography—"akin to the emotion experienced on entering a House of God"—but also reflects on why these secular temples might nevertheless be the "worst possible places to look at art." But in the end both men convey, with subtlety and brilliance, the delights and significance of their subject matter and some of the intense creations of human beings throughout our long history.

The Elements of Sculpture

Anthony Gormley is widely recognised as one of the most imaginative and original artists working in the UK today. This illustrated book accompanies the exhibition Anthony Gormley: Blind Light at The Hayward, the artist's first major showing in London in over 25 years. Since the 1980s Gormley has focused consistently on the human figure, often using his own body as the starting point for works that explore our perception of space, architecture, and bodily presence. Alongside specially commissioned photography of Gormley's major new projects, the book includes an original visual essay by the artist that elaborates his aesthetic preoccupations with images selected from his own photographic archive. Essays from leading writers and scholars Anthony Vidler, Susan Stewart and W. J. T. Mitchell provide a context in which to understand Gormley's new work,

while an in-depth interview with The Hayward Director Ralph Rugoff and co-curator Jacky Klein reconsiders Gormley's place within contemporary culture and the history of art.

Sculpture Since 1945

Sculptor, architect, painter, playwright, and scenographer, Gian Lorenzo Bernini (1598–1680) was the last of the great universal artistic geniuses of early modern Italy, placed by both contemporaries and posterity in the same exalted company as Leonardo, Raphael, and Michelangelo. And his artistic vision remains palpably present today, through the countless statues, fountains, and buildings that transformed Rome into the Baroque theater that continues to enthrall tourists today. It is perhaps not surprising that this artist who defined the Baroque should have a personal life that itself was, well, baroque. As Franco Mormando's dazzling biography reveals, Bernini was a man driven by many passions, possessed of an explosive temper and a hearty sex drive, and he lived a life as dramatic as any of his creations. Drawing on archival sources, letters, diaries, and—with a suitable skepticism—a hagiographic account written by Bernini's son (who portrays his father as a paragon of virtue and piety), Mormando leads us through Bernini's many feuds and love affairs, scandals and sins. He sets Bernini's raucous life against a vivid backdrop of Baroque Rome, bustling and wealthy, and peopled by churchmen and bureaucrats, popes and politicians, schemes and secrets. The result is a seductively

readable biography, stuffed with stories and teeming with life—as wild and unforgettable as Bernini’s art. No one who has been bewitched by the Baroque should miss it.

Modern British Monumental Figurative Sculpture and Antony Gormley

Sculpture & other three-dimensional art forms.

Making an Angel

An internationally juried selection of emerging and undiscovered sculptors working today.

Garth Evans Sculpture

Antony Gormley on Sculpture

Since 1945 the modern revolution in sculpture has gathered pace, and sculpture has now ceased to be the fixed category it once was. In recent decades the modernist idea of sculpture across the UK, America, and Europe, has been challenged, and issues such as nationality and politics have been brought in to the arena of public discussion. In this ground-breaking account of the development of post-War sculpture Andrew Causey examines innovative and avant-garde works in relation to contemporary events, festivals, commissions, the marketplace, and the changing functions of museums. He explores the use of everyday objects and the importance of sculptural

context, discussing figurative and non-figurative works, Anti-form, Minimalism, experimental form, Earth Art, landscape sculpture, installation, and Performance Art. The holistic picture of post-War sculpture which emerges establishes for the first time the key events and themes round which future debate will centre. From the pre-publication reviews: Andrew Causey weaves his way adroitly through the labyrinth of post-War sculpture No one else has charted the territory so comprehensively s Professor Stephen Bann, University of Kent at Canterbury stimulating and persuasive balances a searching analysis of the impact of institutional change, issues of sites and environment, and key critical debates with revealing commentaries on individual artists and works of art a discerning guide for anyone interested in contemporary art and culture. s Elizabeth Cowling, University of Edinburgh a clear guide to the various directions of sculpture and the work of sculptors in the years when modern sculpture has begun to stand in its own right as a major art form. s Sir Anthony Caro, Sculptor

Jonathan Jones

Over a period of 100 days from July to October 2009, 2,400 people stood on the fourth plinth in Trafalgar Square for one hour. They were free to do as they chose during this period in the spotlight. Nobody could predict what would happen or the scale of the response. Many thousands applied for the 2,400 slots and candidates were selected randomly. Millions watched the events as they were all filmed and

available online. Hundreds of thousands continued to turn to the website long after the project itself was finished. The event was a phenomenon, which we are grappling to understand. The entire enterprise was conceived by Antony Gormley, and can be seen as a further example of the artist's ability to tap into the public consciousness. The book will contain studio portraits of all the 'plinthers' prior to their appearance. Photographs will be drawn from innumerable sources, especially from those donated by the 'plinthers' themselves. The whole event has been remarkably photographed by Clare Richardson and the final edit will be drawn from a selection of 600 of her pictures of 'plinthers and public by day and night. Lee Hall will be writing a text about the importance of the square itself as a location. Essays will be included from Richard Sennett and Hans Ulrich Obrist, the art historian, as well as by both an anthropologist and a psychoanalyst. All the 'plinthers' were subject to extensive interviews set up by an oral history expert and their voices will contribute to the creation of a book that is more than a document. The aim is to capture the emotional intensity and the personally transformative effect that was created by one of the most extraordinary works of public art in our time.

How Turner Painted

Alain Elkann has mastered the art of the interview. With a background in novels and journalism, and having published over twenty books translated across ten languages, he infuses his interviews with

innovation, allowing them to flow freely and organically. Alain Elkann Interviews will provide an unprecedented window into the minds of some of the most well-known and -respected figures of the last twenty-five years.

Political Perversion

The ultimate viewer's guide to experiencing art in three dimensions, featuring classical Greek sculpture and Baroque marble carvings alongside works by Rodin, Duchamp, and Felix Gonzalez‐Torres. In *The Elements of Sculpture*, author Herbert George – a sculptor, renowned educator, and Getty Museum fellow – provides readers with a new vocabulary for viewing and discussing this versatile art form.

The Sculpture of Bill Woodrow

An appreciation of the British artist who revitalized the human figure in sculpture.

Antony Gormley

This landmark book offers a synthesis of celebrated Magnum photographer Susan Meiselas's views on her work and the role of the documentary photographer. Through text drawn largely from exclusive interviews with editor Mark Holborn, she offers a remarkable commentary on her career, from early work with carnival strippers, through groundbreaking reportage on Nicaragua and El Salvador, to projects encompassing subjects as varied as the Dani tribe of

Indonesia, the Kurds of Northern Iraq and victims of domestic violence in California. Central to Meiselas's work are themes of collaboration, return and exchange. With over 110 photographs - some classics, others rarely published - this book demonstrates how the frontline on which Meiselas has worked involves a bearing of witness and a gathering of evidence. As Meiselas has stated: 'To continue on is to be curious - to be compelled to confront, to examine, to expose, to engage, and not know where you will end up or how the journey will change you. The frontline is always a choice.'

100 Sculptors of Tomorrow

When Trump became president, much of the country was repelled by what they saw as the vulgar spectacle of his ascent, a perversion of the highest office in the land. In his bold, innovative book, *Political Perversion*, rhetorician Joshua Gunn argues that this “mean-spirited turn” in American politics (of which Trump is the paragon) is best understood as a structural perversion in our common culture, on a continuum with infantile and “gotcha” forms of entertainment meant to engender provocation and sadistic enjoyment. Drawing on insights from critical theory, media ecology, and psychoanalysis, Gunn argues that perverse rhetorics dominate not only the political sphere but also our daily interactions with others, in person and online. From sexting to campaign rhetoric, Gunn advances a new way to interpret our contemporary political context that explains why so many of us have difficulty

deciphering the appeal of aberrant public figures. In this book, Trump is only the tip of a sinister, rapidly growing iceberg, one to which we ourselves unwittingly contribute on a daily basis.

Listening to Stone

Garth Evans is a sculptor as capable of evoking intimacy and simplicity as he is of dealing with the monumental and the timeless. This complete survey of his unique career is long overdue, and reveals a wealth of innovative and powerful work, much of it previously unseen in print. As narratives of British sculpture are reconsidered, Evans is emerging as one of the most creative and influential artists to bridge the generation of Antony Caro and Philip King with that of Tony Cragg, Richard Deacon, Antony Gormley, Alison Wilding and Bill Woodrow. This investigation into Evans's hugely varied, visually eventful and challenging practice explores connections across geographies and timeframes as well as contextualizing major changes and new departures in his work. Garth Evans was born in Manchester in 1934 and settled in the USA at the midpoint of his career. He has exhibited widely in Europe and America since the early 1960s, and his work is represented in major public and private collections in Australia, Brazil, Portugal, USA and UK (including the Arts Council Collection, Leeds City Art Galleries, the British Museum, the V&A and Tate). Evans has been the recipient of numerous awards as well as holding a number of distinguished teaching positions. Since 1988, he has taught at the Studio School in New York

City where he is head of sculpture.

On the Frontline

Antony Gormley occupies an unusual position as a highly populist sculptor known chiefly for his Angel of the North (1998), a national landmark in the UK who is also widely regarded as one of the most intellectually challenging artists working internationally. He is grounded in archaeology and anthropology, and looks to Asian and Buddhist traditions as much as to Western sculptural history, which he believes reached a punctuation point with Rodin. This is the first book to focus on Gormley's thoughts on sculpture, positioning his career and artistic philosophy in relation to its history. The book is structured thematically over four chapters: the first explores Gormley's thoughts on the body, time and space in relation to major works including European Field (1993) and Still Standing (2011), Gormley's rehang of the classical rooms at the Hermitage Museum in St Petersburg. The second chapter, Sculptors, was first delivered as a series of five lectures for the BBC; in each, Gormley discusses a sculpture he considers to be of huge creative importance: Epstein's The Rock Drill, Brancusi's The Endless Column, Giacometti's La Place, Joseph Beuys's Plight and Richard Serra's The Matter of Time. In the third chapter, Gormley outlines the influence of Buddhist and Jain sculpture on his work and ideas, and the fourth showcases the artist's most recent sculptures.

Tate Modern Artists: Antony Gormley

Critical Mass

A detailed examination of the painting techniques J. M. W. Turner used to create his masterpieces.

Antony Gormley: In Habit

A photographic journey through the architecture of North Korea's "model" utopia.

Antony Gormley

The Pursuit of Art: Travels, Encounters and Revelations

The work of German sculptor Isa Genzken is brilliantly receptive to the ever-shifting conditions of modern life. In this first book devoted to the artist, Lisa Lee reflects on Genzken's tendency to think across media, attending to sculptures, photographs, drawings, and films from the entire span of her four-decade career, from student projects in the mid-1970s to recent works seen in Genzken's studio. Through penetrating analyses of individual works as well as archival and interview material from the artist herself, Lee establishes four major themes in Genzken's oeuvre: embodied perception, architecture and built space, the commodity, and the body. Contextualizing the sculptor's engagement with fellow artists, such as

Joseph Beuys and Bruce Nauman, Lee situates Genzken within a critical and historical framework that begins in politically fraught 1960s West Germany and extends to the globalized present. Here we see how Genzken tests the relevance of the utopian aspirations and formal innovations of the early twentieth century by submitting them to homage and travesty. Sure to set the standard for future studies of Genzken's work, *Isa Genzken* is essential for anyone interested in contemporary art.

Field

Throughout the twentieth century, Isamu Noguchi was a vital figure in modern art. From interlocking wooden sculptures to massive steel monuments to the elegant Akari lamps, Noguchi became a master of what he called the "sculpturing of space." But his constant struggle—as both an artist and a man—was to embrace his conflicted identity as the son of a single American woman and a famous yet reclusive Japanese father. "It's only in art," he insisted, "that it was ever possible for me to find any identity at all." In this remarkable biography of the elusive artist, Hayden Herrera observes this driving force of Noguchi's creativity as intimately tied to his deep appreciation of nature. As a boy in Japan, Noguchi would collect wild azaleas and blue mountain flowers for a little garden in front of his home. As Herrera writes, he also included a rock, "to give a feeling of weight and permanence." It was a sensual appreciation he never abandoned. When looking for stones in remote Japanese quarries for his zen-like

Paris garden forty years later, he would spend hours actually listening to the stones, scrambling from one to another until he found one that "spoke to him." Constantly striving to "take the essence of nature and distill it," Noguchi moved from sculpture to furniture, and from playgrounds to sets for his friend the choreographer Martha Graham, and back again working in wood, iron, clay, steel, aluminum, and, of course, stone. Throughout his career, Noguchi traveled constantly, from New York to Paris to India to Japan, forever uprooting himself to reinvigorate what he called the "keen edge of originality." Wherever he went, his needy disposition and boyish charm drew women to him, yet he tended to push them away when things began to feel too settled. Only through his art—now seen as a powerful aesthetic link between the East and the West—did Noguchi ever seem to feel that he belonged. Combining the personal correspondence of and interviews with Noguchi and those closest to him—from artists, patrons, assistants, and lovers—Herrera has created an authoritative biography of one of the twentieth century's most important sculptors. She locates Noguchi in his friendships with such artists as Buckminster Fuller and Arshile Gorky, and in his affairs with women including Frida Kahlo and Anna Matta Clark. With the attention to detail and scholarship that made her biography of Gorky a finalist for the Pulitzer Prize, Herrera has written a rich meditation on art in a globalized milieu. Listening to Stone is a moving portrait of an artist compulsively driven to reinvent himself as he searched for his own "essence of sculpture."

Antony Gormley

Sculpture is the universal art. It has been practised by every culture throughout the world and stretches back into the distant past. The first surviving shaped stones may even predate the advent of language. The drive to form stone, clay, wood and metal into shapes evidently runs deep in our psyche and biology. This links the question 'What is sculpture?' to the question 'What is humanity?' 0 In this wide-ranging book, two complementary voices - one belonging to an artist who looks to Asian and Buddhist traditions as much as to Western sculptural history, the other to a critic and historian - consider how sculpture has been central to the evolution of our potential for thinking and feeling. Sculpture cannot be seen in isolation as an aesthetic pursuit; it is related to humankind's compelling urge to make its mark on the landscape, build, make pictures, practise religion and develop philosophical thought. 0 Drawing on examples from thousands of years bce to now, and from around the globe, the authors treat sculpture as a transnational art form with its own compelling history. They take into account materials and techniques, and consider overarching themes such as space, light and darkness. Above all, they discuss their view of sculpture as a form of physical thinking capable of altering the way people feel and of inviting them to look at sculpture they encounter and more broadly the world around them in a completely different way.

One and Other

The sculptor Antony Gormley has become a household name, thanks to prominent public installations and major solo shows. Awarded the Turner Prize in 1994, he was knighted in 2014. From *The Angel of the North* (1998) to the hundred cast-iron life-size human figures that populate Crosby Beach in Liverpool, his works often explore the human body and its relationship to the space it inhabits. In this authoritative survey, the leading scientist and writer on cosmology Priyamvada Natarajan explores the role of space and light in Gormley's work. Michael Newman places Gormley within the British sculptural tradition, while Jeanette Winterson OBE adds her personal response to Gormley's sculpture. Martin Caiger-Smith introduces this body of work, exploring the roots of Gormley's practice, and the role that public sculpture can play in the twenty-first century. This book accompanies an exhibition at the Royal Academy of Arts, London (21 September to 3 December, 2019) AUTHORS: Martin Caiger-Smith teaches at the Courtauld Institute of Art and wrote a monograph on Antony Gormley in 2017. Priyamvada Natarajan is Professor of Astronomy and Physics at Yale University. Michael Newman is Professor of Art Writing at Goldsmiths, University of London. Jeanette Winterson OBE is an award-winning writer, who won the Whitbread Prize in 1985 for her novel *Oranges Are Not the Only Fruit*. SELLING POINTS: * New work from Antony Gormley, one of the best known and respected sculptors working today * Includes photography of works installed at the Royal Academy as part of a major exhibition 200 colour images

Alain Elkann Interviews

One of the most exciting sculptors of our time, Antony Gormley is the creator of breathtaking public installations. Even casual fans will recognize Event Horizon, a collection of thirty-one life-size casts of the artist's body that have been installed atop buildings in places like London's South Bank and New York's Madison Square, and Field, formed by tens of thousands of standing clay figurines overflowing across a room's floor. Projects like these demonstrate Gormley's ongoing interest in exploring the human form and its relationships with the rest of the material world, and in Antony Gormley on Sculpture, he shares valuable insight into his work and the history of sculpture itself. Combining commentary on his own works with discussions of other artists and the Eastern religious traditions that have inspired him, Gormley offers wisdom on topics such as the body in space, how to approach an environment when conceiving an installation, bringing mindfulness and internal balance to sculpture, and much more. Lavishly illustrated, this book will be of interest to not only art lovers, curators, and critics, but also artists and art students. Dynamic and thought-provoking, Antony Gormley on Sculpture is essential reading for anyone fascinated by sculpture and its long and complex history as a medium.

On Sculpture

Antony Gormley occupies an unusual position as a highly popular sculptor - known chiefly for his Angel of

the North (1998), a national landmark in the UK - who is also widely regarded as one of the most intellectually challenging artists working internationally. He is grounded in archaeology and anthropology, and looks to Asian and Buddhist traditions as much as to Western sculptural history, which he believes reached a punctuation point with Rodin. This is the first book to focus on Gormley's thoughts on sculpture, positioning his career and artistic philosophy in relation to its history. The book is structured thematically over four chapters: the first explores Gormley's thoughts on the body, time and space in relation to major works including European Field (1993) and 'Still Standing' (2011), Gormley's rehang of the classical rooms at the Hermitage Museum in St Petersburg. The second chapter, 'Sculptors', was first delivered as a series of five lectures for the BBC; in each, Gormley discusses a sculpture he considers to be of huge creative importance: Epstein's *The Rock Drill* (1913-15), Brancusi's *The Endless Column* (1935-38), Giacometti's *La Place* (1948-49), Joseph Beuys's *Plight* (1985) and Richard Serra's *The Matter of Time* (2005). In the third chapter, Gormley outlines the influence of Buddhist and Jain sculpture on his work and ideas, and the fourth showcases the artist's most recent sculptures.

Rendez-vous with Art

Antony Gormley's latest works: abstract aluminum sculptures reflecting on the human body This publication presents the latest works by British

sculptor Antony Gormley (born 1950) at Galerie Thaddeus Ropac in 2020. Gormley's square aluminum tubing running the gallery's perimeter suggests the internal volumes of the human body.

You Call That Art?!

Contemporary sculpture is a wide-ranging and fascinating subject, surprisingly unrepresented in the current marketplace; this richly illustrated book, which follows the format of Phaidon Press's successful Art Today and Architecture Today, seeks to change this.

Antony Gormley



Two bestselling pop-up book authors provide an overview of sculpture from prehistory until the late 19th century, then give readers a look at several 20th-century artists who helped define modern sculpture. Includes die-cut pieces that can be assembled (and reassembled) in any way the reader chooses. Full color. Consumable.

Antony Gormley: Drawing Space

Bill Woodrow (b.1948) has been one of the most influential and prolific sculptors working in Britain over the last 35 years. A crucial part of the 'New British Sculpture' group of the 1980s, which also

included Tony Cragg, Richard Deacon, Antony Gormley, Anish Kapoor and Richard Wentworth, Woodrow's work was seen as succeeding the 'New Generation' sculpture of Anthony Caro and others by reintroducing narrative into sculpture through the incorporation and re-shaping of found materials. This book is the first comprehensive study of Woodrow's sculpture, and provides a full visual survey of his work from the late 1960s to the present, making use of unpublished interviews conducted by Jon Wood.

Sculpture Now

Sculpture Today

The Sculpture of Kenneth Armitage, which is being published to coincide with the artist's centenary in 2016, is the first book to feature a fully illustrated inventory of all of Armitage's known sculptures. It will be the only available illustrated reference book on the sculptural work of this important 20th-century artist. Through an inventory of c.310 pieces and an accompanying narrative text, the book undertakes an examination of Armitage's significant contribution to sculpture nationally and internationally during the second half of the 20th century, starting with the geometry of fear exhibition at the 1952 Venice Biennale and Armitage's solo contribution to the Biennale in 1958. It will be an essential reference resource for researchers, curators, dealers and collectors which will complement the complete sculpture catalogues already produced for Armitage's

sculptor contemporaries Lynn Chadwick, Elisabeth Frink, Robert Adams and Reg Butler, enhancing our understanding of post-war British sculpture."

Model City

Antony Gormley Inside Australia, newly available in paperback, showcases Turner Prize-winning artist Gormley's stunning 51-statue installation on Lake Ballard, a 10 square kilometre dry salt lake in a remote region of Western Australia. Photographs, maps and drawings present the entire creative process in detail, while commentaries explain its different stages and place the work in the wider context of Gormley's sculptural oeuvre. The centrepiece of the book is a photographic section showing the figures standing sentinel on the parched salt plains.

Antony Gormley Drawing

This beautiful exhibition catalogue presents Jonathan Jones's immersive SCAF commission, untitled (the tyranny of distance), within the context of his Indigenous traditions and 'modernist' use of fluorescent light. Jones creates a powerful and meaningful set of references that have established him as one of the most interesting artists to emerge in the last decade. His work explores the relationships of space - the personal, the public, the private, the common - and the unifying effect of light.

Bernini

Provides an overview of the themes and ideas found in modern sculpture, including the use of the body in sculpture, using found objects and synthetic materials, and the rise of installation art.

Antony Gormley: Field for the British Isles

One of our leading art critics and writers, Martin Gayford, recounts his travels and meetings with the world's greatest artists. In the course of a career thinking and writing about art, critic Martin Gayford has traveled all over the world both to see works of art and to meet artists. Gayford's journeys, often to fairly inaccessible places, involve frustrations and complications, but also serendipitous encounters and outcomes, which he makes as much a part of the story as the final destination. In chapters that are by turns humorous, intriguing, and stimulating, Gayford takes us to places as varied as Brancusi's Endless Column in Romania; prehistoric caves in France; the museum island of Naoshima in Japan; the Judd Foundation in Marfa, Texas; and an exhibition of Roni Horn's work in Iceland. Interwoven with these tales are journeys to meet artists—Henri Cartier-Bresson in Paris, Marina Abramovic´ in Venice, Robert Rauschenberg in New York—and travels with artists, such as a trip to Beijing with Gilbert & George. These encounters not only provide fascinating insights into the way artists approach and think about their art, but reveal the importance of their personal environments. A perceptive, amusing, and knowledgeable companion, in *The Pursuit of Art* Gayford takes

readers on a tour of art that is immensely entertaining, informative, and eminently readable.

SCULPTURE OF KENNETH ARMITAGE

This work presents the drawings of the sculptor Antony Gormley. Some of the compositions relate closely to sculptures such as "The Angel of the North", while others form part of a parallel activity such as the earth drawings connected with "Field". This work presents the drawings of the sculptor Antony Gormley. Since the early 1980s drawing has been an essential part of the process whereby he has sought to "negotiate a relationship between the body as a thing and the body as a place". Some of the compositions relate closely to his sculptures, such as "The Angel of the North" (1998), one of the most famous public monuments in the United Kingdom; others form part of a parallel activity such as the earth drawings connected with "Field", his installations of thousands of diminutive clay figures, while those made with his own blood are yet another aspect of his preoccupation with the human form as mediated by his own body.

Antony Gormley on Sculpture

Isa Genzken

Over the past twenty years, the sculptor Antony Gormley has created some of the most memorable and controversial public art installations across the

world. This is a guide to his career, providing a retrospective of his most significant works. Each chapter considers one of 25 projects in a visual essay.

Inside Australia

A comprehensive overview of the construction and erection of the Angel of the North in Gateshead. Created by Antony Gormley, the angel is the biggest public sculpture in Britain. This text includes photographs alongside reviews and designs that chart the making of the Angel. It explores the way in which Gormley's creative vision and Arup's engineering skills and technical knowledge have combined to make a conclusive sculptural statement.

Accompanying the images are essays by novelist and cultural critic Iain Sinclair, art historians Dr Stephanie Brown and Gail-Nina Anderson, and sociologist Beatrix Campbell, as well as text by Gormley himself and Gateshead Arts Council.

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