

ANTONY GORMLEY

HENRY MOORE: EPOCHE UND ECHO: ENGLISH SCULPTURE IN THE TWENTIETH CENTURY, MUSEUM WÜRTH, KÜNZELSAU, GERMANY, 2005

08 June - 16 October 2005

This exhibition, which focused on English sculpture and some of its main exponents, spanned over six decades, ranging from the 1950s to the early 2000s. The central figure was, of course, Henry Moore. During the postwar period, he, together with Barbara Hepworth, came to be regarded as the avant-garde of English sculpture. Together they formed an inspirational combination which exercised a strong influence on sculptural creativity in England. Its influence was, however, more concerned with liberating sculpture from its representational responsibilities and reducing its figurative elements than with conveying a definitive style. By distancing themselves from such precepts, Moore and Hepworth succeeded in laying the groundwork for the frank and innovative approach adopted by later generations of sculptors. The artists in this exhibition included Henry Moore, Barbara Hepworth, Eduardo Paolozzi, Anthony Caro, Tim Scott, Barry Flanagan, David Nash, Tony Cragg, Richard Deacon, Antony Gormley and Anish Kapoor.

Gormley exhibited several works: MOTHER'S PRIDE (1982), BLANKET DRAWING IV (1983), CHROMOSOME (1984), SEEDS V (1989/93), CLOSE V (1998) and EDGE II (2000).
