

VIEW



OCTOBER • NOVEMBER • DECEMBER • QUARTERLY NEWSLETTER 1992

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ANTONY GORMLEY, *FIELD*, (DETAIL), 1991, TERRA COTTA, 35,000 FIGURES, VARYING IN HEIGHT FROM 3 TO 10 INCHES, COURTESY SALVATORE ALA GALLERY, NEW YORK

Antony Gormley belongs to a generation of British sculptors who came to the forefront in the 1980s, including Tony Cragg, Bill Woodrow, Anish Kapoor and Richard Long.



"The return to the body is necessary at a time of over-articulated rationalism."

Antony Gormley

Shown:
Antony Gormley
Contact, 1988-89
Lead, plaster,
fiberglass, air
75" x 27" x 14"
Collection Dan Fauci,
Pacific Palisades, CA

The centerpiece of this exhibition, Gormley's "Field" (1991), is comprised of 35,000 individually-made terra cotta figures, which range from 3" to 10" in height. These figures occupy an entire gallery space and face the viewer with a sea of eyes, conveying a sense of expectancy. The field begins at the gallery entrance and the viewer is denied physical entry into the space. The figures were made for Gormley by the Texca family of Cholula, a city located in one of Mexico's traditional brick-making regions. By using terra cotta, Gormley reconnects humankind to the earth. Likewise, the title alludes to agriculture, the sustenance of the human race. Although the figures represent Gormley's first work from Mexico, they form a continuum with his earlier works, which examine the human body as place. Indeed, Gormley's work relies on evocation, identification, and intuition. His is work which examines the condition of being human. Gormley deals with the dualities present in all aspects of human existence, such as mind and matter, physicality and spirituality, the self and the other, natural and man-made. In "Field," the confrontation between the viewer and the isolated figure, which has long characterized Gormley's work, has been replaced with a confrontation between the viewer and a seemingly infinite number of figures, exploring the dichotomy of the individual and humanity.

In addition to "Field," which is on national tour, MCA's presentation has been expanded to include five works by Gormley from the mid-to-late 1980s, on loan from Southern California collectors and galleries. These include "Mother's Pride" (1982), "Contact" (1988-89), and "Room II" (1989-90), among others. "Mother's Pride" (1982) makes explicit reference to food and nourishment. Here, a silhouette of a figure is literally eaten out of a whitebread "bed." Bread, Gormley tells, "is the substance which sustains us and is common to everyone. I chose 'Mother's Pride' in particular because it is the most processed, the furthest away from the seed and the grain." Preserved in wax, the grid of bread hangs on the wall framing the figure, present only through its absence.



JANA STERBAK, VANITAS: FLESH DRESS FOR AN ALBINO ANORECTIC, 1987, FLANK STEAK, DIMENSIONS VARY DAILY, COLLECTION OF THE ARTIST

Antony Gormley's work has been included in exhibitions at the *Spoletto Festival U.S.A.*, Charleston, South Carolina; the Tate Gallery, London; *Documenta 8*, Kassel, Germany; the *Venice Biennale*, Italy; the *Biennale de São Paulo*, Brazil; the Museum of Modern Art, New York; and the Corcoran Gallery of Art, Washington D.C. This exhibition, part of MCA's "Parameters" series, is supported by a grant from the National Endowment for the Arts, a federal agency; and a contribution from The British Council.

Recent Acquisitions

OCTOBER 3 - DECEMBER 9

MCA will present an exhibition of recent additions to the permanent collection, including work by artists Philip Guston, Robert Gober, Kiki Smith, James Luna, Petah Coyne, John Baldessari, Lucas Samaras and Joel Shapiro, among others. Two paintings by Guston were a gift of the Estate of Mrs. Musa Guston.

The works by Gober, Luna and Smith were acquired through a Curator's Grant awarded to former Associate Curator Madeleine Grynsztejn from The Peter Norton Family Foundation. The sculpture by Coyne was acquired earlier in the year through MCA's Contemporary Collectors Fund and the Baldessari, Shapiro and Samaras are three of several partial gifts from the collection of Laura-Lee and Robert Woods.

Modern Dance as Muse: The Art of Françoise Gilot

OCTOBER 3 - DECEMBER 9

The Museum will present an exhibition of stage and costume designs by French artist Françoise Gilot in conjunction with a performance of "Septet" by the Dance Company of the Department of Dance at California State University, Long Beach. Over the last forty years, Gilot has created set and costume designs for dance productions around the world. The works in this exhibition reflect Gilot's previous study of dance movement, her vivid color sense, and use of emblematic forms. Jeff Slayton, a former Merce Cunningham dancer, choreographed "Septet" in direct response to Gilot's theatrical backdrop for *Satyavan: Dream Twilight*, a performance which was presented at the Guggenheim Museum in New York. Organized by the University Art Museum, California State University, Long Beach, and curated by Diana C. du Pont, former Curator of Exhibitions at CSULB, this exhibition will be on view in Gallery One, Sherwood Auditorium. See SPECIAL EVENTS for details about the dance performance.



"SEPTET," CHOREOGRAPHY: JEFF SLAYTON, BACKDROP AND COSTUMES: FRANÇOISE GILOT, DANCERS: CSULB DANCERS