

# ANTONY GORMLEY

May 3 - June 9 1996 NEW WORK



**OBALA** ART CENTAR

OBALA MAKI DIZDARA 3, SARAJEVO, BOSNA & HERCEGOVINA  
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"I am happy that our exhibition is happening at last - even if it's form has changed. In a way I am glad we're not doing "Field", though people may be disappointed, it's probably better to be making a quieter, less epic show with a couple of recent pieces - even if it does mean that it's a bit stark.

The exhibition relates space and the body in a direct way without idealisation. It is difficult now to believe in unities or universals but the human body and the planet are such unities, held within different matrices: one composed of affection and expanding patterns of communication, the other of gravity and an expanding universe. I would like to feel that what I do celebrates what we have in common: a body that contains us but whose limits are never absolute.

In spite of all news I am aware of how little I know of your lives in Sarajevo and Bosnia, but I am more and more aware that meaning is constructed in the act of viewing as much as in act of making (or causing to be made). This is the principle way in which art has changed in the last half century. Art can be a bridge and a container but what it bridges and what is contained are mutable. Art can be a conduit and temporary focus for feelings that maybe hover loose and unformed. Art can become an arena in which thoughts and feelings

can be tested in an ever more open ground, ever more receptive to the particularity of an individual's response. Whether my work can be this in a time and place so close to war remains to be seen.

I remember the last time that I set out for Sarajevo with coffee, sweets, dried fruits, cigarettes and hundreds of plastic spoons - this time it's with a copy of my body made in ductile iron and a pot of luminous paint it, which is more useful?

Last Tuesday my son Ivo and I were watching the eclipse of the moon - slow but exciting: the seas of the lunar surface being covered by our shadow - a phenomenon unchanged by our watching, yet the watching made us aware of each other. The moon is constantly with us but it only when our shadow passes across it that it comes closer to us and we to each other.

Of course after Magellan, after Apollo, there was a different idea of the earth as a singular place and now perhaps we have to make it again; each of us in our own way.

All the best to you and looking forward to our exhibition."

*Antony Gormley's letter to Obala Art Centar*

*London, April 6, 1996*

ANTONY GORMLEY was born in 1950 in London. He studied archeology, anthropology and art history on Trinity College in Cambridge (1968-70). He spent three years in India. He studied sculpture on Central School of Art & Design, London (1973-74), and then on Goldsmith's College, University of London (1977 -78). Lives and works in London.

SOLO EXHIBITIONS: 1981: Whitechapel Art Gallery, London; Serpentine Gallery, London; 1983: Coracle Press, London; 1984: Riverside Studios, Hammersmith; Chapter Arts Centre, Cardiff; Gallery Salvatore Ala, New York; 1985: Gallery Salvatore Ala, New York; Stadtische Galerie Regensburg, Regensburg; Frankfurter Kunstverein, Frankfurt; Galerie Wittenbrink, Munchen; Gallery Salvatore Ala, Milano; 1986: Gallery Salvatore Ala, New York; Victoria Miro Gallery, London; 1987: La Crie, Halle d'art contemporain, Rennes; Siebu Contemporary Art Gallery, Tokio; Gallery Salvatore Ala, New York; Galerie Hufkens de Lathue, Bruxelles; Serpentine Gallery, London; 1988: Brunett Miller Gallery, Los Angeles; Contemporary Sculpture Center, Tokio; Leeds City Art Gallery, Leeds; 1989: Louisiana Museum of Modern Art, Humlebaek; Gallery Salvatore Ala, New York; Scottish National Gallery of Modern Art, Edinburgh; McQuarrie Gallery, Sydney; 1990: Brunett Miller Gallery, Los Angeles; 1991: Frith Street Gallery, London; Galerie Isy et Christine Brachot, Bruxelles; Gallery Salvatore Ala, New York; Shirakawa Gallery, Kyoto; Galerie Nordenhake, Stockholm; Miller Nordenhake, Koln; Modern Art Museum of Fort Worth, Texas; 1992: Centro Cultural Arte Contemporaneo, Mexico City; San Diego Museum of Contemporary Art, La Jolla; Brunett Miller Gallery, Los Angeles; Contemporary Sculpture Center, Tokio; The British School, Rim; 1993: Corcoran Gallery of Art, Washington; Galerie Thaddaeus Ropac, Paris; The Montreal Museum of Fine Arts, Montreal; Malmo Kunsthalle, Malmo; Tate Gallery, Liverpool; Ludvig Museum, Budimpesta; Prague Castle, Prague; 1994: White Cube, London; National Gallery of Wales; Irish Museum of Modern Art, Dublin; Modern Gallery, Ljubljana; Museum of Contemporary Arts, Zagreb; 1995: Pace Foundation, San Antonio; Kohji Ogura, Nagoya; Remise, Beč