

Living Time
Antony Gormley
until 10 December 2023



'Sculpture is not a picture of the world, it is an actual physical change to the world.'
– Antony Gormley

TAG Art Museum will unveil *Living Time*, the most comprehensive presentation of Antony Gormley's work in Asia to date. The exhibition spans nearly 40 years of the artist's exploration of the body as a site of transformation and exchange.



Antony Gormley, *DIAPHRAGM*, 1995
Lead, fibreglass and air, 190 x 49 x 30 cm
Photograph by Stephen White & Co. © the artist

As one of the most celebrated artists of our time, Antony Gormley is widely acclaimed for his sculptures, installations and public artworks that investigate the relationship of the human body to space. His work confronts fundamental questions of where human beings stand in relation to nature and the cosmos. Gormley continually tries to identify the space of art as a place of becoming in which new behaviours, thoughts and feelings can arise. Gormley's work has been widely exhibited throughout the UK and internationally, and he has received numerous awards throughout his career, including the Turner Prize in 1994.



Antony Gormley, *LOOP*, 2019
8 mm Corten steel, 195 x 42.5 x 25 cm
Photograph by Stephen White & Co. © the artist

Living Time activates two of TAG Art Museum's contrasting spaces, Hall 4 and Hall 5. Proposing that an investigation of the 'body as space' can be more useful than a representation of its surface, the works on display range from Gormley's seminal early lead works through massive 'Expansion Works' to the artist's most recent attempts to treat the human body as architecture. In Hall 4 and responding to the space's enclosed nature, 35 sculptures are displayed in a grid formation. This marks the first occasion that Gormley has shown his work without reference to chronology, allowing

visitors to form their own connections between the works.

The exhibition culminates in Hall 5 with four 'Expansion Works' that came out of an obsession with renegotiating the boundary of the skin and are what Gormley has called 'contained explosions' that expand the skin's surface by pushing outwards. Hall 5's mezzanine level will allow visitors to look down on these sculptures - a unique opportunity and the first of its kind for these particular works.



Antony Gormley, *BODY*, 1991/93 and *FRUIT*, 1991/93
Cast iron and air, 233 x 265 x 226 cm and 110.7 x 129.5 x 122.5 cm
Installation View, Royal Academy, 2019
Photograph by Oak Taylor-Smith © the artist

Speaking on the exhibition and its urgent message, Gormley has said: 'This show reflects on the way that we have become increasingly contextualised by the built environment. The old saying that we make a world but then the world makes us has never been truer. I'm trying to reconcile the cyber world with the biological world and this show is a materialisation of the tension between them.'



Antony Gormley, *BUNCH*, 2010
Cast iron, 183 x 242 x 48.8 cm
Photograph by Stephen White, London © the artist

Living Time comes nearly 30 years after Gormley's first trip to China. In 1995, the artist came to the region to conduct research for *Asian Field* (2003), his large-scale installation made in collaboration with the Chinese people. This trip took Gormley from Xi'an to the Forbidden City to Nanjing to Yangshuo County and then to brick factories in Zibo, Shandong Province. Speaking on its lasting impact on his life and work, Gormley has said: 'I realised that China has a relationship with the pixel

dating back 2000 years in treating the brick as a regular geometric unit that nevertheless relates to the embodied world. Going around China and seeing brick factories and the grey bricks of Nanjing's city wall, for example, allowed me to see an extraordinary culture that is to do with formalising a relationship with earth.'

Accompanying the exhibition will be a richly illustrated catalogue. The book will feature extensive installation photography, as well as essays by Fan Di'an and Yang Beichen. A conversation between Antony Gormley and Hans Ulrich Obrist will situate the exhibition within Gormley's wider practice and his long history of engagement with China.

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Notes to Editors:

Antony Gormley

Living Time

Curator: Fan Di'an

Duration: April 28 – December 10, 2023

Venue: TAG Art Museum, No.1111 Yinshatan Road, West Coast New District, Qingdao

Press Kit:

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About the Artist

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Gormley's work has been widely exhibited throughout the UK and internationally with exhibitions at the Lehmbrock Museum, Duisburg (2022); Museum Voorlinden, Wassenaar (2022); National Gallery Singapore, Singapore (2021); Schauwerk Sindelfingen, Sindelfingen (2021); M+, Hong Kong (2021); Royal Academy of Arts, London (2019); Delos, Greece (2019); Uffizi Gallery, Florence (2019); Philadelphia Museum of Art, Philadelphia (2019); Long Museum, Shanghai (2017); National Portrait Gallery, London (2016); Forte di Belvedere, Florence (2015); Zentrum Paul Klee, Bern (2014); Centro Cultural Banco do Brasil, São Paulo, Rio de Janeiro and Brasília (2012); Deichtorhallen, Hamburg (2012); The State Hermitage Museum, St. Petersburg (2011); Kunsthaus Bregenz, Austria (2010); Hayward Gallery, London (2007); Malmö Konsthall, Sweden (1993) and Louisiana Museum of Modern Art, Humlebæk, Denmark (1989). Permanent public works include the Angel of the North (Gateshead, England), Another Place (Crosby Beach, England), Inside Australia (Lake Ballard, Western Australia), Exposure (Lelystad, the Netherlands) and Chord (MIT - Massachusetts Institute of Technology, Cambridge, MA, USA).

Gormley was awarded the Turner Prize in 1994, the South Bank Prize for Visual Art in 1999, the Bernhard Heiliger Award for Sculpture in 2007, the Obayashi Prize in 2012 and the Praemium Imperiale in 2013. In 1997 he was made an Officer of the British Empire (OBE) and was made a knight in the New Year's Honours list in 2014. He is an Honorary Fellow of the Royal Institute of

British Architects, an Honorary Doctor of the University of Cambridge and a Fellow of Trinity and Jesus Colleges, Cambridge. Gormley has been a Royal Academician since 2003.

Antony Gormley was born in London in 1950.

About the curator

Fan Di'an

Professor Fan Di'an serves as the current President of Central Academy of Fine Arts, President of China Artists Association, Vice President of Beijing Literature and Art Critics Association, President of Beijing Artists Association, Deputy Director of the Art Education Committee under the Ministry of Education, researcher of Central Research Institute of Culture and History and member of the National Committee of the Chinese People's Political Consultative Conference. Professor Fan has long been engaged in the study of 20th century Chinese art, contemporary art criticism and exhibition curation. He has published extensively and has curated numerous academic exhibitions to reflect on today's concerns and the development of Chinese art.

About TAG Art Museum

TAG Art Museum was established in 2019 as a non-profit art institution. It is located on the southern shore of Tangdao Bay in Qingdao West Coast New District. The main building covers 17,000 square meters and includes 12 galleries that are built along the sea. It was designed by the renowned Pritzker Prize winning architect Jean Nouvel.

With a focus on local and global art, TAG Art Museum promotes and develops modern and contemporary art through exhibitions, publishing, educational programming, and collections. It presents the public with high-quality exhibitions of historical and contemporary art that span cultures and media. Through showcasing a wide range of artistic practices, the museum aspires to broaden public interaction with art in its expanded field and to reflect the evolution of global contemporary art.

About GALLERIA CONTINUA

The gallery was created in San Gimignano (Italy) in 1990 by three friends: Mario Cristiani, Lorenzo Fiaschi and Maurizio Rigillo. In 2004, Galleria Continua has been one of the first foreign art galleries to reach China, opening the second gallery space in Beijing's 798 Art District. Since then, Galleria Continua has endorsed an important role of cultural mediator on that side of the world, offering Chinese art-lovers a chance to enjoy exhibitions created specifically for this space by internationally acclaimed artists.

Following the Beijing gallery, Galleria Continua has successively opened spaces in Moulins (France), Havana (Cuba), Rome (Italy), São Paulo (Brazil), Paris (France), and United Arab Emirates (Dubai). By expanding its gallery territory, Galleria Continua wishes to provide lasting sustenance and a reciprocal platform for the exchange of rich and diverse cultural resources. Nowadays Galleria Continua is among the 20 most important galleries in the world.

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