

EMBARGOED UNTIL 3 AUGUST 2021, 12.00 PM

SPIRAL INTO THE WORLD OF ANTONY GORMLEY AT NATIONAL GALLERY SINGAPORE

The new Ng Teng Fong Roof Garden commission by the globally acclaimed artist is, for the first time, complemented by additional works across the Gallery.



Antony Gormley. *Horizon Field Singapore* (2021). Work in progress at Hexham Studio, England, 2020.

Singapore, 30 July 2021 – Visitors to National Gallery Singapore can look forward to a unique and participatory experience through the exhibition *Antony Gormley*. On display from 6 August 2021 to 30 October 2022, the exhibition features the new large-scale installation *Horizon Field Singapore* (2021) as part of the Gallery’s annual Ng Teng Fong Roof Garden Commission Series. For the first time, this year’s commissioned work is complemented by three further sculptures that together trace four decades of Gormley’s practice: *Sense* (1991), *Close V* (1998), and *Ferment* (2007). Placed at key locations throughout the Gallery, these works form a sequence of what the artist calls “acupuncture points” within the architecture, activating their surroundings and provoking connections with their audience.

The exhibition offers an introduction to the artist’s extensive body of work, which draws on a range of traditions and ideas including Buddhist sculpture and philosophy, Minimalism, and

quantum physics. Many of Gormley's works encourage viewers to focus their attention on their own movement and perception in relation to the surrounding space. In the new commission, *Horizon Field Singapore*, visitors can step into a matrix of intersecting metal and take part in a spatial experience that continually shifts as they walk through it. This work expands Gormley's approach to sculpture as a collaborative, ongoing dialogue between the artist, the object and the audience.

Dr Eugene Tan, Director of National Gallery Singapore said, "We are delighted to partner with Antony Gormley for this landmark exhibition. Gormley is the first international artist who was born or lives outside Asia to be featured in the Ng Teng Fong Roof Garden Commission series, and we're excited to see this engagement with the Roof Garden Gallery continue with his work in the Singapore context, after *Asian Field* (2005) and *Drift* (2009). *Horizon Field Singapore* furthers Gormley's exploration of space through its relations with people, and speaks to the region's complex cultures and histories in its situatedness. By expanding this commission to include the artist's earlier works, this exhibition exemplifies our commitment to connect our publics through art and its inspiring possibilities. Antony Gormley is an opportunity to further nurture our publics' interest in art through this innovative, exciting and memorable experience."

Antony Gormley said, "There's a bit of dance here in *Horizon Field Singapore*: the circles could be hula hoops; it invites you to become aware of your more animal nature, to feel it... Walter Pater said that all art constantly aspires towards the condition of music – so it is something that exists outside of you, but also inside you, and in a way, possesses you. *Horizon Field Singapore* doesn't have anything to show, it doesn't have anything to tell. It is an invitation to feel your own life through the context that it gives you."



Antony Gormley. *Close V*. 1998. Cast iron. 27 x 201 x 174 cm
Photograph by Stephen White, London
© the artist

Navigating Antony Gormley

Horizon Field Singapore spans the Ng Teng Fong Roof Garden Gallery, acting as a continually mutating spatial frame for visitors to walk through and observe the work from within. Its title alludes to the horizon as the final limit of human perception, as an individual's spatial and visual experience of the horizon shifts with their every move. Standing at almost 5m tall, *Horizon Field Singapore* offers a visceral experience fully realised through participation. The large-scale installation creates an environment for individual explorations, set against the historic Civic District skyscape.

Providing context for this new work are three of Gormley's earlier sculptures: *Sense* (1991), *Close V* (1998), and *Ferment* (2007). In different ways, each of these sculptures questions the relationship between the human body and space. These works are exhibited throughout the Gallery's iconic buildings, alongside important works of art from Singapore and Southeast Asia.

Stationed at the Gallery's UOB City Hall Courtyard, *Close V* (1998) welcomes the Gallery's visitors from the Coleman Street Entrance. This life-sized solid iron sculpture is cast from the artist's body, and lies face-down on the floor. The sculpture's position in the Gallery's busy entrance encourages visitors to circle around it, drawing attention to ideas such as stillness and movement, lightness and gravity, and permanence and change.

Sense (1991) awaits visitors at Level 3 of the Supreme Court Wing, Southeast Asia Gallery. In this work, Gormley presents the human form as an empty void, its negative space compressed within a concrete cube. The sculpture explores Gormley's conception of the human body as an architectural unit (the dimensions of the block are at the smallest scale that a crouching body can occupy) by using a material commonly used in construction. The work also suggests a continuity between the interior of the body – our consciousness – and the space around us – the cosmos.

Gormley's exploration of quantum physics is evident in *Ferment* (2007), which hangs above the imperial staircases at the Gallery's Supreme Court Foyer. Inspired by the structure of foaming bubbles, the work consists of geometric polygonal shapes made from stainless steel bars that suggest a human figure seemingly emerging from or disappearing into the matrix. *Ferment* challenges the solid form of traditional sculpture by presenting the human body as a dynamic energy field, its suspension providing a sense of weightlessness.

Complementing the exhibition is a range of interdisciplinary programmes throughout its duration, including talks, tours, discussions and performances, such as *Resonates With: Fauxe*, a series of solo piano improvisations inspired by Gormley's sculptures performed by Singaporean producer, pianist, and improviser Fauxe.

The Ng Teng Fong Roof Garden Commission series invites one leading international artist each year to present a site-specific work that reflects upon Southeast Asia's rich cultural heritage and complex histories from a contemporary perspective. Previous artists commissioned for the series include Danh Vo, Rirkrit Tiravanija, Charles Lim Yi Yong, and Cao Fei. The Ng Teng Fong Roof Garden Commission is made possible through a gift by Far East Organization.

The three Gormley sculptures are proudly supported by our Strategic Partner, Cultural Matching Fund and our Exhibition Patrons, Pierre & Bolor Lorinet.

Admission to *Antony Gormley* is free. For more information, please visit: <https://www.nationalgallery.sg/exhibition/antony-gormley>. Media assets are accessible via [this link](#). The artist's biography is available in [Annex A](#). Descriptions of the artworks are available in [Annex B](#).



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About National Gallery Singapore

National Gallery Singapore is a leading visual arts institution which oversees the world's largest public collection of Singapore and Southeast Asian modern art. Situated at the birthplace of modern Singapore, in the heart of the Civic District, the Gallery is housed in two national monuments - City Hall and former Supreme Court - that have been beautifully restored and transformed into this exciting 64,000 square metre venue. Reflecting Singapore's unique heritage and geographical location, the Gallery aims to be a progressive museum that creates dialogues between the art of Singapore, Southeast Asia and the world to foster and inspire a creative and inclusive society. This is reflected in our collaborative research, education, long-term and special exhibitions, and innovative programming. The Gallery also works with international museums such as Centre Pompidou, Musée d'Orsay, Tate Britain, National Museum of Modern Art, Tokyo (MOMAT) and National Museum of Modern and Contemporary Art, Korea (MMCA), to jointly present Southeast Asian art in the global context, positioning Singapore as a key node in the global visual arts scene.

In 2020, the Gallery was the only museum in Southeast Asia that received a ranking in The Art Newspaper's annual global survey of attendance at art museums, taking 20th place. It was the first museum in Asia to receive the Children in Museums Award by the European Museum Academy and Hands On! International Association of Children in Museums in 2018. The Gallery also won the awards for "Best Theme Attraction" at TTG Travel Awards 2017, "Best Attraction Experience", "Breakthrough Contribution to Tourism" and "Best Customer Service (Attractions)" at the prestigious Singapore Tourism Awards in 2016 for its role in adding to the vibrancy of Singapore's tourism landscape.

Annex A: Biography of Antony Gormley





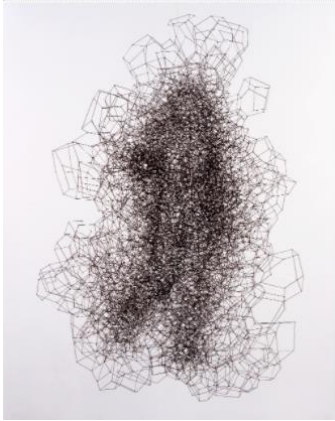
Antony Gormley (b. 1950, United Kingdom) is widely acclaimed for his sculptures, installations and public artworks that investigate the relationship of the human body to space. His work has developed the potential opened up by sculpture since the 1960s through a critical engagement with both his own body and those of others in a way that 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 with exhibitions at the 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 Brasilia (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.

Annex B: Artist's works and descriptions

Artwork	Description
 <p>Antony Gormley CLOSE V, 1998 Cast iron 27 x 201 x 174 cm Photograph by Stephen White, London © the artist</p>	<p><i>Close V</i> (1998) is a cast iron figure lying on the floor of the UOB City Hall Courtyard. The work invites a reflection on our relative position in space and time, subject to the forces of gravity that connect us all to the spinning globe.</p>
 <p>Antony Gormley SENSE, 1991 Concrete 74.5 x 62.5 x 60 cm Photograph by Stephen White, London © the artist</p>	<p><i>SENSE</i> (1991) reverses body/space relations and presents the human body as a void within a concrete cube: the smallest space that a crouching human body can occupy. We only see two palm prints and the top of the head where they break through the surface, suggesting a continuum between human consciousness and the world that surrounds us. <i>SENSE</i> demonstrates Gormley's exploration of the body as place, using the most commonly used material in our built environment.</p>



Antony Gormley
FERMENT, 2007
2 mm square section stainless steel bar
273 x 177 x 211 cm
Photograph by Stephen White, London
© the artist

A life-sized figure captured in mid-motion, described by a mass of irregular geometric polygonal shapes. The figure seems to be either emerging from or disappearing into this matrix, which is inspired by the frothing action of bubbles.



Antony Gormley
Horizon Field Singapore, 2021
Work in progress at Hexham Studio,
England, 2020

Horizon Field Singapore: a vast open matrix spanning the roof terrace made from rings or 'orbits' of metal, acting as a continually mutating spatial frame as you walk through it.