



Antony Gormley

Sir Antony Mark David Gormley, OBE (born 30 August 1950) is a British sculptor. His best known works include the Angel of the North, a public sculpture in Gateshead in the North of England, commissioned in 1994 and erected in February 1998, Another Place on Crosby Beach near Liverpool, and Event Horizon, a multi-part site installation which premiered in London in 2007, around Madison Square in New York City, in 2010 and in São Paulo, in 2012. The youngest of seven children born to a German mother and an Irish father. Gormley grew up in a wealthy Roman Catholic family living in Dewsbury Moor, West

Yorkshire. He attended Ampleforth College, a Benedictine boarding school in Yorkshire, before reading archaeology, anthropology and the history of art at Trinity College, Cambridge, from 1968 to 1971. He travelled to India and Sri Lanka to learn more about Buddhism between 1971 and 1974. After attending Saint Martin's School of Art and Goldsmiths in London from 1974, he completed his studies with a postgraduate course in sculpture at the Slade School of Fine Art, University College, London, between 1977 and 1979.

Gormley describes his work as "an attempt to materialise the place at the other side of appearance where we all live." Many of his works are based on moulds taken from his own body, or "the closest experience of matter that I will ever have and the only part of the material world that I live inside."^[3] His work attempts to treat the body not as an object but a place and in making works that enclose the space of a particular body to identify a condition common to all human beings. The work is not symbolic but indexical – a trace of a real event of a real body in time.

Gormley won the Turner Prize in 1994 with *Field for the British Isles*. He was quoted as saying that he was "embarrassed and guilty to have won – it's like being a Holocaust survivor. In the moment of winning there is a sense the others have been diminished. I know artists who've been seriously knocked off their perches through disappointment."

Gormley has been a Royal Academician since 2003 and a Trustee of the British Museum since 2007. He is an Honorary Fellow of the Royal Institute of British Architects, honorary doctor of the universities of Teesside and Cambridge, and a fellow of Trinity and Jesus Colleges, Cambridge. In October 2010, he and 100 other leading artists signed an open letter to the Culture Minister Jeremy Hunt protesting against cutbacks in the arts.

On 13 March 2011, Gormley was awarded the Laurence Olivier Award for Outstanding Achievement in Dance for the set design for *Babel (Words)* at Sadler's Wells in collaboration with Sidi Larbi Cherkaoui and Damien Jalet.^[11] He was the recipient of the Obayashi Prize in 2012 and is the 2013 Praemium Imperiale laureate for sculpture. Gormley was knighted in the 2014 New Year Honours for services to the arts.



Richard Long

Richard Long CBE (born 2 June 1945) is an English sculptor, photographer and painter, one of the best known British land artists.

Long is the only artist to be shortlisted for the Turner Prize four times, and he is reputed to have refused the prize in 1984. He was nominated in 1984, 1987, 1988 and he then won the award in 1989 for *White Water Line*. He currently lives and works in Bristol.

Born in Bristol, England; Long studied at the University of the West of England's College of Art during the years of 1962–5, then to Saint Martin's School of Art, London during 1966–68. At Saint Martin's, he studied under Anthony Caro and Phillip King, and he became closely associated with fellow student Hamish Fulton. Within a

year after he graduated from St Martin's, the artist became closely associated with the emergence of Land Art; he also participated in the first international manifestations of both *Arte Povera*, in Amalfi, Italy in 1968, and *Earth Art*, at Cornell University, New York in 1969.

Richard Long, then 22 years old and a student at Saint Martin's School of Art in London, walked back and forth along a straight line in the grass in the English countryside, leaving a track that he then photographed in black and white. The work, taken as the milestone in contemporary art, balances on the fine line between the performance (action) and the sculpture (object).

Nature has always been a subject of art, from the first cave paintings to twentieth-century landscape photography. I wanted to use the landscape as an artist in new ways. First I started making work outside using natural materials like grass and water, and this led to the idea of making a sculpture by walking. This was a straight line in a grass field, which was also my own path, going 'nowhere'. In the subsequent early map works, recording very simple but precise walks on Exmoor and Dartmoor, my intention was to make a new art which was also a new way of walking: walking as art. Each walk followed my own unique, formal route, for an original reason, which was different from other categories of walking, like travelling. Each walk, though not by definition conceptual, realised a particular idea. Thus walking – as art – provided a simple way for me to explore relationships between time, distance, geography and measurement. These walks are recorded in my work in the most appropriate way for each different idea: a photograph, a map, or a text work. All these forms feed the imagination.

—Richard Long

Long usually works in the landscape but sometimes uses natural materials in the gallery. The scale of his sculptures is determined by his response to each particular place or landscape locality. In 2000, for the first time, he also presented discrete, modest-sized works that hang on the wall like paintings. They are portable and permanent, a deviation from his typical practice of enacting temporary installations on site.