

- Antony Gormley was born on 30th August 1950 in [London](#), England.
- His mother was German, his father was Irish and he had six siblings.
- He grew up in Dewsbury Moor in West Yorkshire.
- Antony Gormley went to Ampleforth College, a boarding school, and then he went to Trinity College in Cambridge to study archaeology, anthropology and history of art.
- In the early 1970s Antony Gormley travelled to India and Sri Lanka to learn about Buddhism.
- From 1977 to 1979 he went to the Slade School of Fine Art and completed a course in sculpture.
- His first solo exhibition was in 1981 at Whitechapel Art Gallery.
- Most of his sculpture work is based around the form of the human body.
- Many of his sculptures begin with him taking a cast of his own body.
- His work called *Asian Field* featured 180,000 clay figures.
- *Event Horizon* was made up of 31 life-size casts of his body and placed on top of buildings in the South Bank, London, and Madison Square, New York.
- He won the Turner Prize in 1994 for his work *Field for the British Isles*. This work features 35,000 terracotta figures.
- His most famous work is the [Angel of the North](#), a steel sculpture (measuring 20 metres tall), located in Gateshead.
- His other works include: *Exposure* (located in Lelystad, Netherlands), *Habitat* (located in Anchorage, Alaska), *Horizon Field* (located in the Austrian Alps), *Quantum Cloud* (Greenwich, London) and *Planets* (located in the British Library, London).

Antony Gormley, in full **Antony Mark David Gormley**, (born [August 30](#), 1950, [London](#), England), British sculptor and draftsman best known for his work with human forms, which he created chiefly from casts of his own naked body. In these artworks he examined aspects of the human presence in the world, often employing more than one figure placed within a landscape or cityscape. In 1994 he won the [Turner Prize](#) for contemporary art for a group of figural installations created under his direction.

Gormley attended Trinity College, Cambridge (1968–71), taking a degree in [art history](#), archaeology, and anthropology, and thereafter traveled in [India](#) and [Sri Lanka](#) for three years. Upon his return to London, he studied at the Central School of Arts and Crafts (now Central Saint Martins), Goldsmiths College, and the Slade School of Fine Art. Struck by the manner in which people he had seen on his travels had created a private space in public places by

covering themselves with a piece of cloth, he made his first plaster casts involving the human form. But the human form was only one of the subjects of his early work.

Increasingly, in the early 1980s Gormley was drawn to examine questions of humanity in relation to the [environment](#). He made his first whole-body casts for *Three Ways: Mould, Hole and Passage* in 1981. As he continued, he varied materials and positions (crouching, standing, kneeling, lying down), sometimes distorting the human figure (as by elongating the arms) or replacing human features with other objects (as by putting a cast beam where the head should be). As gallery goers paused to examine the sculptures, they themselves seemed to be both the observers and the observed.

This sense was even more pronounced in the Field projects that won Gormley the [Turner Prize](#). Each of the Field installations was composed of tens of thousands of small staring terra-cotta figures, which were packed into a gallery room facing the entrance at which the gallery goer stood. Who, the work seemed to say, was looking at whom? The figures themselves had been constructed under Gormley's direction within a variety of [communities](#) throughout the world. They were displayed as *Field for the British Isles* (England), *American Field* (Mexico), *European Field* (Sweden), *Amazonian Field* (Brazil), and so on.

Gormley continued to consider the [human body](#) through a variety of forms in the 2010s, often building on previous projects. Cubic figures became more prevalent, sometimes expanding or breaking apart, as in the exhibitions "Expansion Field" (2014) in [Bern](#), Switzerland, and "Sum" (2018) at the Convent of St. Agnes, Prague, respectively. Late in the decade, he installed various sculptures (some of which he made 35 years apart) in such historic locations as the galleries of the [Uffizi](#) in Florence and on the island of [Delos](#), Greece (both 2019). He was probably the first artist to exhibit new work in the latter location since the legendary island was inhabited by humans over 2,000 years ago.

Until his controversial works of the 21st century, Gormley was perhaps best known for the enormous [Angel of the North](#) (1998; near [Gateshead](#), England), some 65 feet (20 metres) high and having a 175-foot (54-metre) span. He was created an Officer of the Order of the [British Empire](#) (OBE) in 1997 and was included in the New Year Honours List for 2014 as a [knight bachelor](#). In addition, Gormley was made a member of the [Royal Academy of Arts](#) in 2003, and he received the Japan Art Association's [Praemium Imperiale](#) prize for [sculpture](#) in 2013.

