

Institution: The Courtauld Institute of Art		
Unit of Assessment: 32 – Art and Design: History, Practice and Theory		
Title of case study: Antony Gormley: Reflections on Work and Practice		
Period when the underpinning research was undertaken: 2007 - 2019		
Details of staff conducting the underpinning research from the submitting unit:		
Name(s):	Role(s) (e.g. job title):	Period(s) employed by submitting HEI:
Martin Caiger-Smith	Head of MA Curating the Art Museum programme	2007 - Present
Period when the claimed impact occurred: 2013-2019		
Is this case study continued from a case study submitted in 2014? N		
<p>1. Summary of the impact (indicative maximum 100 words)</p> <p>Antony Gormley is one of Britain's most significant living sculptors, whose ever-growing body of work has been installed and exhibited internationally to great acclaim. Benefitting from unprecedented access to Gormley's studio and archive, Caiger-Smith's research into the artist's life, practice, and work is critical to its contextualisation, interpretation, and analysis, even as it continues to develop. A close working relationship with Gormley has enabled Caiger-Smith to engage the artist in a research process which explores his artistic influences, experience, and history, resulting in the most thorough possible reading of his oeuvre. Through a major monograph and a technically challenging exhibition at the Royal Academy, Caiger-Smith's findings and insights have transformed audience understandings and experiences of Gormley's works, prompted Gormley himself to reflect on the display and exhibition of his work, and supported a practical exploration of the relationship between sculpture, architecture, and museum spaces at the Royal Academy.</p>		
<p>2. Underpinning research (indicative maximum 500 words)</p> <p>Martin Caiger-Smith first engaged with Antony Gormley's work in 2004, when he led the curatorial team in preparation for a major exhibition at the Hayward Gallery (May – August 2007), as Head of Exhibitions/Acting Director. After leaving the Gallery in 2006, his involvement with Gormley developed, and he began concentrated research for the first single-authored monograph on the artist's work, continuing after his appointment at The Courtauld (Head of the MA Curating the Art Museum Programme, 2007). Caiger-Smith's monograph <i>Antony Gormley</i> (Modern Artists: Tate Publications, 2010) [R1], offered a thorough, accessible overview of the artist for a broad readership, situating the work in its art historical context. The publication resulted from three years' research, much of it in Gormley's studio archive, and from observation of studio activity and conversations with the artist. This involvement continued in 2013 with Caiger-Smith's investigation of Gormley's engagement with space and architectural form in a 5000-word text for <i>Antony Gormley: Meter</i> (Galerie Thaddaeus Ropac, Salzburg, 18 May – 13 July 2013) [R2].</p> <p>At the invitation of publishers Rizzoli, All New York, and Gormley, Caiger-Smith began research for a monograph on the artist that both the publishers and Gormley himself conceived as the most thorough possible investigation of the artist's career in all its aspects. He was given unprecedented complete access to the studio's archives: a vast body of documentation spanning the full career, including correspondence with galleries, museums, and commissioning bodies worldwide, preparatory drawings and plans, as well as the artist's personal writings, diaries, workbooks and correspondence dating back to the 1960s. This unique access extended to the artist himself; Caiger-Smith and Gormley had over forty hours of informal conversations</p>		

and interviews. Caiger-Smith followed the progress of Gormley's work from its initial conception, through trials in the studio to production and eventual display; he travelled independently and with the artist, seeing exhibitions and newly commissioned work in France, Italy, Germany, Austria, USA, Brazil, China and Hong Kong. This first-hand exposure to the artist's thought processes and studio practice over time enabled a comprehensive account of the oeuvre, its influences, and its implications, situating Gormley both within the landscape of contemporary sculptural and artistic practice, and also within a larger art historical narrative.

Caiger-Smith's *Antony Gormley*, published in 2017 [R3], addresses the work 'in the round', establishing a full and detailed chronology, linking ideas to practice and the art to the life. It explores unconsidered areas: Gormley's early years, education, political awakening, formative experiences before becoming an artist, art school training, early artistic influences and relationships with other artists. Caiger-Smith establishes the importance of gallery support and patronage across Gormley's 40-year career. He traces the genealogies of individual bodies of work and their relations across themes and processes; the mechanics of development – practical, social and political - of commissioned works; the importance of space within Gormley's practice: the relationship of works to original site, redeployment in other sites and mutations of meanings arising from these changes; and the crucial role played by studio assistants in the integration of digital technology with conventional sculptural processes. Significantly, Caiger-Smith draws new links between Gormley's well known sculptural processes and works, and his distinctive (much less known) drawing practice.

This holistic approach enabled a reading of continuities, as well as step-by-step development of the work over forty years. This analytical unveiling was only possible with access to previously untapped primary sources in the archive. Gormley's own perspective, prompted by close collaboration, was indispensable – an exercise in cross-questioning, memory, and self-examination, allowing reconsideration of the full breadth of the work. The publication benefitted from this open, iterative process of re-examination while retaining the critical distance necessary for interpretation, critique, and analysis of a living artist's work. The 2017 monograph received a positive reception, reaching wide audiences, and featured in The Independent's list of best art books that year. Caiger-Smith is currently preparing a re-issue of the monograph under *Rizzoli Classics* series (2021/22), with a larger print run. The period of retrospection instigated by Caiger-Smith's research process, and his findings, influenced Gormley's approach to his major exhibition at the Royal Academy (21 September – 3 December 2019) with Caiger-Smith as lead curator [R4]. The exhibition integrated seminal works from Gormley's first decade of practice with key works of later years, alongside new works made specifically for the Royal Academy's spaces and reflected the increased integration of drawing with sculptural practice focused on by Caiger-Smith in the Rizzoli publication. Caiger-Smith also contributed a curatorial introduction and individual artwork entries to the accompanying exhibition catalogue [R5].

3. References to the research (indicative maximum of six references)

- [R1] M. Caiger-Smith, *Tate Modern Artists: Antony Gormley*, (London: Tate Publishing, 2010), 120 pages. ISBN: 1854377973.
- [R2] M. Caiger-Smith, 'Larger than Life', in Antony Gormley, *Meter*, (Salzburg: Galerie Thaddaeus Ropac, 2013), pp 13-35 (text in English and German). ISBN: 9783901935510
- [R3] M. Caiger-Smith, *Antony Gormley*, (New York: Rizzoli International Publications, 2017), 472 pages. ISBN: 978-0-8478-6013-5 **[Submitted to REF2 as an output]**
- [R4] *Antony Gormley* exhibition at the Royal Academy, 21 September – 3 December 2019, curated in collaboration with Sir Antony Gormley and Sarah Lea.
- [R5] M. Caiger-Smith 'Testing a World View', curatorial introduction to *Antony Gormley*, exhibition catalogue, (London: Royal Academy, 2019), pp 14-41, and introductions to catalogue plate section, pp 72-257. ISBN: 978-1912520053

Outputs can be made available on request

4. Details of the impact (indicative maximum 750 words)

Antony Gormley's iconic artworks have been exhibited internationally throughout the artist's prolific career and his public sculptures are highly recognisable. Recognised with the Turner Prize in 2003, exhibitions of his work attract significant audiences. The period of deep research instigated by Martin Caiger-Smith in collaboration with Gormley coincided with, and began to shape, an important stage in the artist's career; during this time, Gormley's work has been situated, critically and academically, in the wider context of both art history and contemporary artistic practice. Caiger-Smith's research has marked a significant moment of reappraisal for Gormley himself, making apparent the importance of reflecting on the connections, themes, and influences across his past practice. Not only has that process benefited Gormley but, through publication and exhibitions, these new connections and interpretations framed by Caiger-Smith have provided Gormley's audiences with deeper understandings and new opportunities to experience the work first-hand.

Caiger-Smith's research has had an impact on Gormley directly. Gormley has stated in public interviews that because Caiger-Smith *'had done such a good job on the Tate monograph'* (Financial Times, 2017), Caiger-Smith was invited to undertake the research and publication of the Rizzoli monograph around 2013 [2]. Collaboration on the Rizzoli publication spanned a period of four years, benefitting Gormley and those working in his studio in providing an opportunity to reflect on his career and body of work. Following the research period, Gormley stated that *'[r]ight now I am better-placed to learn, and listen, and move forward, than ever before. And the book is part of that process: where have I got to, and where do I go from here?'* [2] The rigorous nature of the research undertaken by Caiger-Smith benefited Gormley's assessment of his own work, as he acknowledged that *'this is a really serious digging into what the work is, where it fits in, and how it came about'* and that Caiger-Smith had an *'integrated and in-depth'* approach to the research which provided valuable new insights [2]. Gormley's statement that Caiger-Smith has had a *'supportive effect on the way that I conceive of and evolve my work'* indicates the positive effect of Caiger-Smith's research in bringing to light connections or insights that Gormley had previously *'overlooked'* across his bodies of work [7].

The findings arising from Caiger-Smith's research into Gormley's practice have been disseminated through both publication and exhibition. Caiger-Smith's 2010 Tate book, which sold 13,784 copies, instigated a closer working relationship with Gormley, who praised the book as a *'rare authority amongst contemporary critical writing'* and said that its success was due to Caiger-Smith's *'insightful and accessible'* approach. [7] This led directly to the deeply collaborative research process which fed into the 2017 Rizzoli-published monograph, which to date has sold over 3,500 copies and is due to be reissued [7]. Many reviews of the monograph came from beyond the academy and praised it for providing the first truly comprehensive history of Gormley's career. The Independent's reviewer, who included the publication in their list of 'The best art books of 2017' stated that *'I haven't come across a more sensitive and better-informed apologist for the work'*, and there has been praise for the balance between thoroughness and accessibility in publication: *'nodding to the major influences without ever — despite a formidable panoply of academic sources — labouring the art historical apparatus'*. It has been described as *'dense with insight and deeply considered analysis'* of Gormley's work, with one reviewer stating that *'it is hard to imagine there will ever be a more comprehensive or authoritative companion to Gormley's art'* (The Spectator, 2018) [1].

The Royal Academy's *Antony Gormley* exhibition – for which preparations began in 2015 - offered further opportunity for Caiger-Smith's research to reach an audience, as his thematic findings shaped an engaging and accessible survey of Gormley's work. Reflecting Caiger-Smith's focus in the monographic publication on the significance of Gormley's drawings within the wider body of work, Gormley agreed that Caiger-Smith's suggestion that *'we should lose one of the major room-size installations and replace it with my working drawings'* would benefit the *'character and rhythm of the show'* [7]. Visitors to the exhibition highlighted the impact of the inclusion of drawings and work on paper on them as viewers: *'Numerous sketchbooks made me want to sketch and find time for the creative outlet'; 'It is here, in a collection of numerous drawings contained in small notebooks and standalone sheets of paper, that the genesis of [Gormley's] thinking is made visible.'* [4] Gormley has also reported that other artists and curators familiar with his work responded strongly to this decision to make public his previously largely unexhibited notebooks and sketches: one curator reported *'I admired particularly the drawings and I was fascinated by the sketch books'* while another noted that *'The show is beautifully conceived, full of unexpected treats...the big room of drawings and notebooks'* [7]. Gormley has highlighted that Caiger-Smith's inclusion of the drawings in the Royal Academy exhibition has given him and his team an *'impetus to including these in further significant shows such as the one that we are currently preparing for [Museum] Voorlinden in the Netherlands'* [7]. The impact of Caiger-Smith's deep engagement in the exhibition's development was repeated in all aspects, with the Royal Academy's President stating in his exhibition Foreword that his *'expertise and understanding of Gormley's oeuvre [was] invaluable'*.

284,274 visitors attended the exhibition in total, an average of 3,842 per day and making it one of the Royal Academy's 15 most popular shows from the past 20 years [5,9]. The accompanying catalogue sold 19,057 copies up to December 2020. Audiences also engaged in large numbers with the exhibition's themes through digital content created to accompany the physical exhibition [3] and with an extensive learning programme including strands for school children, visitors with accessibility needs, and Special Educational Needs and Disability students which drew on the themes and practices explored in the exhibition [6]. This included an Adult Learning programme which presented an *'In Conversation'* with Gormley on 9th October 2019 attended by 279 people and watched 6,646 times subsequently [3,6], and a Curator's Introduction event on 25th October 2019 delivered by Caiger-Smith and attended by 230 people [6]. 4,028 people in total attended events relating to the exhibition, and those attending a relaxed opening for neurodivergent visitors and those on the autistic spectrum noted its importance in allowing them access to a busy sensory-focused exhibition [6]. There was a high level of public engagement with the events and opportunities presented – adult learning events ran at 94% capacity – which drew on insights into Gormley's work to engage visitors of all ages in connected artistic and creative practices. The Royal Academy also noted that integrating *'architecture'* as a subject strand within their Adult Learning programme had worked particularly successfully [6], linking to the wider themes of the exhibition. There was wide positive media coverage of the exhibition, including coverage by European broadcasters and publishers, as well as the New York Times. The show received several 4* reviews [4,5]. Visitors responded positively to the exhibition: *'awe-inspiring, immersive experience'; 'I found the exhibition inspiring'; 'I couldn't wait to see the exhibition and it is safe to say the show exceeded my expectations. In fact, I plan to go back and see the exhibition again'* [4]. A reviewer from Wallpaper Magazine stated that the works included *'all feel fresh in their site-specificity, even for those who are familiar with them'* [4].

Experimentation with the positioning of works, reflecting Caiger-Smith's research findings on the importance of site and architecture on interpretation and experience, had a significant impact on the Royal Academy. Both the institutional co-curator and the Royal Academy's Head of Exhibitions reflected on the challenge of installing Gormley's larger scale, heavier works, including his iconic body figures, in the listed building [8]. The institution '*consulted structural engineers...conservationists, architects, experts in temperature and humidity*' to support the installation of both historical and newly made large works and had to '*design a custom-made lifting crane*' in one case [8]. During the three-year development period the exhibition spaces were significantly reinforced, and '*every possibility [was] probed, testing the building's capabilities*' [8], consequently generating new institutional knowledge. The Financial Times noted the '*massive engineering manoeuvre*' involved while the Sunday Times noted that the Royal Academy '*had to ask structural engineers to assess the total weight of the work*' ['Host', 2019] and '*whether the Lecture Room could hold it*' [4]. Through close collaboration between Caiger-Smith, Gormley, his studio team, and the RA's installation team, new methods of showing works in historic space were developed. These discussions about exhibition shape and space meant that Gormley's team and senior assistants, as Gormley noted, benefited from Caiger-Smith's '*interrogation of our ideas*' [7]. His '*method of examination and testing of the conceits and connections, continuities, and confrontations in the laying out and narrative flow of an exhibition have been indelible [...] The result of our collaboration has been significant change in the way that I conceive of and implement exhibitions.*' [7]

Curatorial decisions about the positioning of works also affected visitors' experience of the influence of site and space on meanings of the sculpture. Reviewers and visitors noted the integration of site and work: '*It was great to engage with Gormley's work but then appreciate the classical architecture of the galleries*'; '*the viewer walks around the outside marvelling at the technique while spotting glimpses of the room's architecture features between the metal forms*'; a reviewer from Wallpaper magazine stated that Gormley '*puts the existing architecture to great use.*' [4]. The Spectator described the visit in embodied terms, describing enjoyment as the reviewer '*tripped and stumbled*' through one of the installations. Another visitor reflected following their visit that '*I am growing to think that physical engagement with art is essential. The experience engages you so much more, it allows us to slow down and experience the art piece.*' For Gormley, Caiger-Smith's support in creating an experiential and immersive exhibition which drew on their collaborative research findings has '*strengthened my belief in the power of the palpable to move hearts and minds*' [7].

5. Sources to corroborate the impact (indicative maximum of 10 references)

Sources not available as URLs have been provided as PDFs. Contact details for individuals corroborating sources have been submitted.

- [1] Selection of reviews of the *Antony Gormley* monograph published by Rizzoli, 2017
- [2] Selection of published interviews with Sir Antony Gormley
- [3] YouTube Content produced for the *Antony Gormley* exhibition at the Royal Academy
- [4] Press and visitors reviews of *Antony Gormley* exhibition at the Royal Academy
- [5] Press report compiled by the Royal Academy for *Antony Gormley* exhibition.
- [6] Learning Programme Debrief for *Antony Gormley*, compiled by the Royal Academy.
- [7] Testimonial statement and corroboration from Sir Antony Gormley, Artist
- [8] Selection of interviews with the Co-Curator and Head of Exhibitions at the Royal Academy on the installation of *Antony Gormley* exhibition at the Royal Academy
- [9] Royal Academy Annual Report 2019-20, indicating visitor figures (page 7): https://royal-academy-production-asset.s3.amazonaws.com/uploads/ccfffc78-c7da-46e5-9c01-5f5a63c0a99b/Annual_Report_19-20_FINAL.pdf
- [10] Corroboration from Head of Exhibitions at the Royal Academy.