



# FRANCIS BACON

## FIVE DECADES

SYDNEY ONLY

17 November 2012 – 24 February 2013

Art Gallery of New South Wales

ART  
GALLERY  
NSW



Study for a figure at the base of the crucifixion 1943–44 (and cover detail)  
Courtesy Murderme. Photo: Prudence Cuming Associates Ltd

Francis Bacon in his Reece Mews studio, May 1970.  
Photo: Michael Pergolani  
Dublin City Gallery The Hugh Lane



**'Francis Bacon: five decades presents a dazzling picture of a complex and conflicted artist whose work retains its visceral impact 20 years after his death. It's an exhibition not to be missed.'**

Michael Brand, director, Art Gallery of New South Wales



**Francis Bacon: five decades is the first major exhibition of this great artist's work to be shown in Australia and marks the 20th anniversary of Bacon's death.**

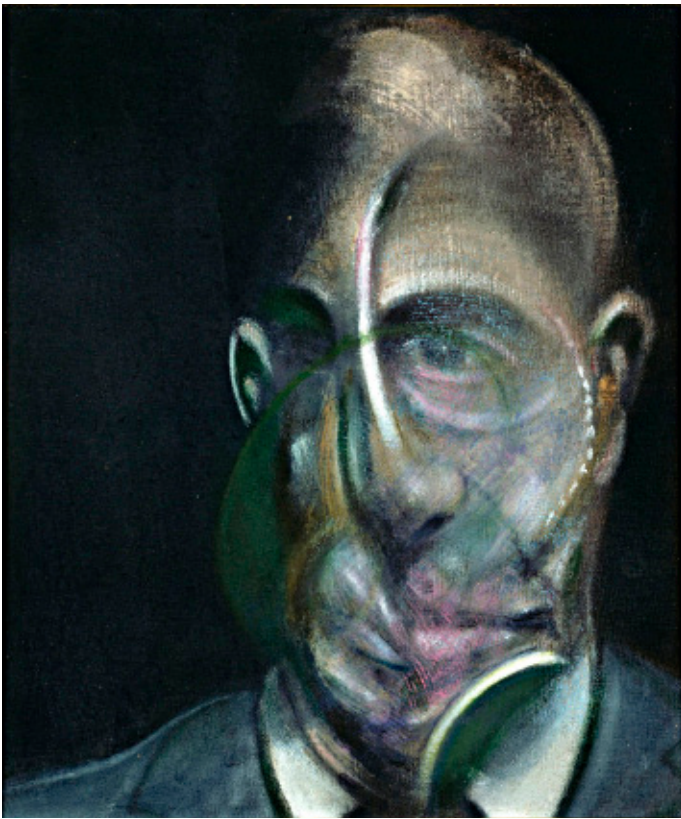
Organised by the Art Gallery of New South Wales, the exhibition presents more than 50 works by the master of post-war British art, loaned from 30 international and Australian institutions, including the Museum of Modern Art and Metropolitan Museum of Art, New York; Tate Britain, London; Pompidou Centre, Paris; Art Institute of Chicago; Stedelijk Museum, Amsterdam; as well as the Francis Bacon Estate and private collectors.

*Francis Bacon: five decades* is part of the Sydney International Art Series, bringing the world's outstanding exhibitions to Australia. The exhibition is curated by Anthony Bond, curatorial director at the Art Gallery of New South Wales.

Francis Bacon created some of the most vibrant and innovative paintings of the 20th century. His use of colour and texture is outstanding while his imagery is often emotionally challenging.

There are some 600 known paintings by Bacon, many of which are held by major museums around the world. Although securing loans is often a challenge because of the extraordinarily high value of Bacon's paintings, the Art Gallery of New South Wales is delighted to have secured so many key works for this exhibition.

Bacon's Reece Mews, London studio has been preserved and is on public display at Dublin City Gallery The Hugh Lane. The contents of the studio provide an insight into the artist's unique work practice and have greatly benefited research into his painting. *Francis Bacon: five decades* includes an archive room with more than 70 photographs and ephemera from the studio assembled by Margarita Cappock, curator of the Bacon archive at Dublin City Gallery The Hugh Lane.



**‘For Bacon the virtues of truth and honesty transcend the tasteful. They give to his paintings a terrible beauty that has placed them among the most memorable images in the history of art.’**

Alan Bowness, director of the Tate 1980–88

from left:

*Portrait of Michel Leiris* 1976  
Louise and Michel Leiris Collection.  
Pompidou Centre, Paris  
Photo © Centre Pompidou,  
Dist RMN/CNAC, Bertrand Prévost

*Lying figure* 1969  
Fondation Beyeler, Riehen/Basel  
Photo: Peter Schibli, Basel/Bridgeman  
Art Library

Francis Bacon is widely acknowledged as the most important figurative painter after Picasso. In fact, in 1927 Bacon visited Paris where he saw a Picasso exhibition that he later claimed was the moment he decided to become a painter. ‘Picasso is the reason why I paint. He is the father figure who gave me the wish to paint’, said Bacon. *Francis Bacon: five decades* is therefore a fitting sequel to last year’s major exhibition at the Art Gallery of New South Wales, *Picasso: masterpieces from the Musée National Picasso, Paris*.

Bacon’s life was extraordinarily colourful and is the subject of a film *Love is the devil* (1998). Like Picasso, Bacon was influenced by his personal relationships; indeed, each of the five decades represented in this exhibition was dominated by a different partner. He liked male beauty and many of his lovers are portrayed in his paintings.

The exhibition acknowledges the importance of Bacon to a number of key Australian artists. Roy de Maistre, who had moved from Sydney to London in the early 1930s, was an important mentor to the young Bacon. The older artist shared his extensive artistic knowledge and contacts with Bacon and it was de Maistre who suggested Bacon should paint (at the time Bacon was a moderately successful furniture designer). Bacon was also a formative influence on Brett Whiteley, who went on to dominate and define the Australian art scene later in the 20th century.

Bacon had strong views about art and life. He was a fiercely committed atheist; he hated expressionism (meaning self-expression) in art; he wanted art to bring reality back to us as forcefully as possible; and was passionately opposed to narrative in painting which he believed should be about the experience of the image before you.

Bacon created some of the most alarming and outrageous images of the 20th century. His work shows human figures set on pedestals or enclosed in cage-like structures. It speaks of violence as well as the sensual enjoyment of paint, from depictions of screaming popes to crucifixions, animals and carcasses, ancient Greek figures and heavily distorted, emotionally charged portraits of his close friends and lovers. As Bacon explained: ‘... they always talk about this violence in my work. I don’t think my work is violent at all. You’ve only got to think about life.’



**‘There’s no-one really like him ... I think he took [painting] to a new level.’**

Damien Hirst

from left:

*Figure with meat* 1954  
Art Institute of Chicago.  
Harriott A Fox Fund 1956.1201

*Seated figure* 1978  
Private collection  
Courtesy Richard Nagy Ltd, London  
Photo: Bridgeman Art Library

The exhibition is structured around five decades which correspond to key themes in Bacon’s development. Each decade is represented by works that characterise his art during that period.

In the **1940s**, under the influence of Roy de Maistre and the British painter Graham Sutherland, Bacon embarked on a series of studies relating to the theme of crucifixion. The figures in these paintings blur the boundaries between human and animal, their gaping mouths expressing extreme emotional agony. In this decade Bacon began experimenting with unusual painterly techniques and materials. He applied paint with fabric rather than a brush, and mixed dust from the floor of his studio into paint to create textured surfaces.

The **1950s** were marked by an expansion of subject matter and technique. During this decade Bacon produced such powerful works as his series of screaming popes, which were inspired by Velázquez’s *Portrait of Pope Innocent X* c1650; paintings after Vincent van Gogh; images of men in suits; and animals and crouching nudes. Works from this time are generally painted in thin transparent layers of paint.

In the **1960s** Bacon consolidated his technique. In contrast to the sombre tones of the previous decade, he began using acrylic paint in high-key colours. During this time he made many portraits of close friends including the artist Lucian Freud, and well known Soho bon vivants such as Muriel Belcher (owner of his favourite bar, the notorious Colony Room in Soho), Isabel Rawsthorne and Bacon’s younger lover George Dyer.

**1970s** The death of George Dyer in 1971, on the eve of Bacon’s major exhibition at the Grand Palais in Paris (at this time Picasso and Bacon were the only living artists to be honoured with shows at the Grand Palais) led to a series of commemorative paintings known as the black triptychs. Bacon also turned to literary subjects drawn from the darker side of Greek mythology invoking themes of haunting guilt.

**1980s** The last decade of this exhibition is filled with portraits and also continues the theme of Greek tragedy, portraying scenes from Oedipus Rex and Aeschylus’s bloody play *Oresteia* which features the line: ‘the smell of blood smiles out at me.’ The final decade of Bacon’s life was also marked by his acute knowledge of death – he commented that old age is ‘a desert because all of one’s friends die’. For this reason Bacon made many self-portraits toward the end of his life.



above from left: Brett Whiteley *Francis Bacon* c1984–89  
Private collection; Photographic contact sheet of Francis Bacon sitting for Brett Whiteley at Bacon's South Kensington studio, October 1984



**'It's easier for me to work from these records than from the people themselves; that way I can work alone and feel much freer ... They were useful to me simply as a tool.'**

Francis Bacon

from left:  
Photo-booth self-portrait strip, 1970s–80s and part of a photographic contact sheet of series Bacon's friend Henrietta Moraes by John Deakin, c1963; Page fragment from Bacon's studio illustrating Diego Velázquez's *Portrait of Pope Innocent X* c1650 (Elizabeth Du Gué Trapier, *Velázquez*, Hispanic Society of America, New York, 1948).  
Dublin City Gallery The Hugh Lane



## FRANCIS BACON FIVE DECADES

**SYDNEY ONLY**  
**17 November 2012 –**  
**24 February 2013**

Art Gallery of  
New South Wales  
Art Gallery Road,  
Sydney NSW 2000  
[artgallery.nsw.gov.au](http://artgallery.nsw.gov.au)

**Hours**  
Daily 10am–5pm  
**Art After Hours,**  
Wednesdays until 9pm

**Admission**  
Adult \$20  
Member \$12  
Concession \$15  
Family \$50  
Season ticket \$40  
**Tickets on sale from 25 July**  
[artgallery.nsw.gov.au](http://artgallery.nsw.gov.au)

**Book**  
**Francis Bacon: five decades**  
A comprehensive full-colour book published in conjunction with the exhibition and edited by curator Anthony Bond, includes essays by international experts Margarita Cappock, Rebecca Daniels, Martin Harrison and Ernst van Alphen and over 200 images. RRP \$65; only \$50 from the AGNSW Gallery Shop.

**MEDIA INFORMATION**  
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Three studies of the male back, triptych 1970  
Kunsthhaus Zürich, Vereinigung Zürcher Kunstfreunde

## SYDNEY INTERNATIONAL ART SERIES

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### PRINCIPAL SPONSOR'S MESSAGE

At Ernst & Young we are passionate about the arts. Our long history of supporting the arts, both nationally and globally, demonstrates our commitment to bringing significant collections to a wider audience than would otherwise see them. It is one of the ways we inspire our people, clients and communities to reach their potential.

*Francis Bacon: five decades* marks the 20th anniversary of Bacon's death and, as the first major exhibition of his work to be shown in

Australia, it provides a unique opportunity to view a collection of pieces from throughout his lifetime.

As principal sponsor of *Francis Bacon: five decades* and a long-term sponsor of the Art Gallery of New South Wales, Ernst & Young is delighted to help bring this exhibition to Sydney.

**Rob McLeod**  
Chief Executive Officer, Ernst & Young Oceania



# SPECIAL EVENTS & PROGRAMS

## GUIDED TOURS

Daily 1pm\* & Wed 7.15pm\*\*  
FREE with exhibition ticket

## MUSIC IN THE VOID

January 16, 20 & 23, 12pm, 30 mins  
[sydneyfestival.org.au/void](http://sydneyfestival.org.au/void)

Sydney Festival presents a series of curated performances by musicians responding to Bacon's triptychs. Artists include Arkady Shilkloper and members of Solistenensemble Kaleidoskop, Orchestre National de Jazz and yMusic.

FREE with exhibition ticket

## SYMPOSIUM

**Bacon's bodies**

Sat 9 Feb, 9.30am–4pm  
Domain Theatre

Papers on Bacon's body of work and the bodies he depicted by **Anthony Bond**, exhibition curator, **Dr Nicholas Chare**, University of Melbourne, **Andrew Durham**, conservator and director at Artlab Australia, **Macushla Robinson**, assistant curator, and others.

\$65 / \$50 members, \$30 full-time students, bookings essential

Presented in conjunction with the Power Institute, University of Sydney

## PAINTING WORKSHOP

**Bacon's painterly effects**

12, 19 & 20 Jan

A three-day painting masterclass with artist Charlie Sheard exploring Bacon's methods and materials.

\$265, bookings essential

## BACON & WHITELEY

at the Brett Whiteley Studio

Brett Whiteley was fascinated with Bacon's work and first met him in London in the 1960s. Discover Whiteley's 60s works in *The London years*, until 13 Feb, at the Brett Whiteley Studio at 2 Raper St, Surry Hills (Fri–Sun, 10am–4pm). FREE

### Talks at the Studio

Sat 12 & 19 Jan, 12 & 2pm

Learn more about Bacon's impact on Whiteley with free talks at the Studio.

A free shuttle bus loops between the Art Gallery of NSW and the Studio from 11am to 4pm on these days only.

## DOCUMENTARIES

**Iconic interviews**

Daily 12pm, Centenary Auditorium

Free daily screenings of two important documentaries on the painter's life and work – *Francis Bacon: a film by David Hinton* (1985) and *Bacon's arena* (2009).

## FILM SERIES

**Hitting rock bottom in post-war England**

Covering the period from post-WWII Britain to the present, the films explore class, wealth, austerity, crime, the effect of the war and the decriminalisation of homosexuality. Highlights include *Room at the top* (dir J Clayton 1959), *Victim* (dir B Deardon 1961), *The servant* (dir J Losey 1963), *The birthday party* (dir W Friedkin 1968), *The killing of Sister George* (dir R Aldrich 1968), *10 Rillington Place* (dir R Fleischer 1971), *My beautiful laundrette* (dir S Frears 1985), *Prick up your ears* (dir S Frears 1987), *Vera Drake* (dir M Leigh 2004), *Withnail and I* (dir B Robinson 1987) and *Love is the devil* (dir J Maybury 1998), the biographical drama which probes the life of Francis Bacon.

## FORUMS

FREE, bookings recommended

**Francis Bacon here and now**

Sat 17 Nov, 2pm, Domain Theatre

**Anthony Bond**, exhibition curator, **Martin Harrison**, editor of the forthcoming Francis Bacon catalogue raisonné, and **Dr Margarita Cappock**, head of collections at the Dublin City Gallery The Hugh Lane, discuss Bacon's extraordinary work.

**Three Furies**

Sat 24 Nov, 2pm, Domain Theatre

**Jim Sharman**, director, and **Stephen Sewell**, playwright, share their memories of bringing the life and work of Bacon to the stage in their 2005 production, *Three Furies*.

## ACCESS PROGRAMS

All programs free, bookings essential

**Celebrating international day for people with disability**

25 Nov – 6 Dec

**Community access workshops**

24 Jan & 7 Feb

**Audio description tours**

23 Nov, 12 Dec, 15 Feb, 2pm

FREE with exhibition ticket

**Auslan interpreted talks**

30 Jan, 6.30pm & 7.15pm

## ART AFTER HOURS: 'SUMMER IN SOHO'

Wednesdays until 9pm, 21 Nov – 6 Feb\*\*

A taste of 1960s London with artist and celebrity talks, films, tours and live jazz, champagne and oysters on the Artbar terrace.

**ARTIST TALKS 5.30PM**

FREE with exhibition ticket.

Prominent Australian artists discuss works in the exhibition:

21 NOV **Ken Unsworth**  
28 NOV **Rodney Pople**  
5 DEC **David Fairbairn**  
12 DEC **Justene Williams**  
9 JAN **Anthony Lister**  
16 JAN **Mike Parr**  
23 JAN **Charlie Sheard**  
30 JAN **Janet Laurence**  
6 FEB **Julie Rrap**

**CELEBRITY TALKS 6.30PM**

Talks on the films, music, politics and literature of Bacon's time:

- 21 NOV **Eddy Batache**, Bacon's friend and portrait subject, with **Anthony Bond**, curator
- 28 NOV **Paul Capsis**, actor
- 5 DEC **Eva Cox**, activist and writer
- 12 DEC **Simon Borg-Olivier**, yoga expert
- 9 JAN **Janet Hawley**, writer, with **Wendy Whiteley**
- 16 JAN **Adrian Martin**, film and arts critic
- 23 JAN **The Hon Michael Kirby**
- 30 JAN **David Marr**, writer 
- 6 FEB **Bertie Blackman**, musician

**ARTBAR 5.15 & 7.30PM**

Live jazz performances by some of Australia's finest musicians:

21 NOV **Band of Five Names**  
28 NOV **Jonathan Swartz Trio**  
5 DEC **Phil Slater**  
12 DEC **Carl Dewhurst**  
9 JAN **Stu Hunter's Ragù**  
16 JAN **Elana Stone**  
23 JAN **Tina Harrod**  
30 JAN **Emma Pask**  
6 FEB **Zoe and the Buttercups**

\* Except 21–27 Dec 2012 & 1 Jan 2013

\*\* Except 19 Dec 2012 – 2 Jan 2013 inclusive

**For full details and more programs:**  
[artgallery.nsw.gov.au](http://artgallery.nsw.gov.au)

# ART GALLERY SOCIETY OF NSW LECTURE SERIES

## Study for self-portrait: Francis Bacon's Britain

An eight-part course looking at the life, times and art of Francis Bacon.

Sundays 10.30am–1pm

Full series: \$320 / \$240 members

Single lectures: \$45 / \$35 members

Bookings: [artgallery.nsw.gov.au/members](http://artgallery.nsw.gov.au/members)

### 01 // 16 SEPTEMBER

#### Exhibition overview

Anthony Bond, curator of *Francis Bacon: five decades*, guides you through the exhibition putting the works into the context of Bacon's life.

#### Rainbow scale: Bacon and Roy de Maistre Terence Maloon

In 1930s London, Australian painter Roy de Maistre became a friend and mentor to the young Francis Bacon, encouraging him to paint in oils. The two formed a business relationship as interior designers who were at the forefront of British art deco.

### 02 // 23 SEPTEMBER

#### The road to Carnaby Street

Claudia Chan Shaw

London in the swinging sixties was the most fashionable city in the world. A vibrant energy and creativity was born, and for the first time fashion was created especially for the young. Taking its cue from popular culture, music and art, the London fashion scene was the home of Mary Quant, the mini skirt and hot pants.

#### In corporeal conversation:

#### Francis Bacon and Lucian Freud

Dr Andrew Yip

In an era in which abstraction began to dominate avant-garde painting, Francis Bacon and Lucian Freud remained staunch advocates for the power of the human figure as an expressive form. Through a reading of the artists' portraits of each other, this lecture traces the pair's friendship and explores their experimentation with corporeal and metaphysical identities.

### 03 // 7 OCTOBER

#### Deeply ordered chaos: Bacon and cinema

Dr Christopher Hartney

Bacon sought shock in a concentration of reality and a shorthand of sensation, also the aim of British cinema from the 1950s onwards. Hartney examines how Bacon and British cinema dealt with the image and how they fed each other until their final consummation in John Maybury's 1998 biopic of *Bacon: love is the devil*.

### British design and popular culture 1940–80

Professor Adrian Franklin

As with Bacon's art, design and popular culture in post-war Britain was awakening. Revolutions in sexuality, popular culture, gender, fashion and lifestyle were given shape and expression through a new material culture that was richly visual. The result: a fabulously rich fusion, but still distinctly British.

### 04 // 14 OCTOBER

#### London after the rain: Francis Bacon

Tom Wright

London in Bacon's time was a city of destruction. New theatre emerged, a drama of kitchen-sink realism and a generation of the angry and the young. But there was also a theatre of the city, a city producing gangsters, depraved killers and Orwell.

#### A world in transition: Francis Bacon and the modern world

Meredith Burgmann

Francis Bacon created bleak and bad-news art in a time of social and political transition. From the Britain of Churchill, Macmillan and Profumo to Tariq Ali, Robin Blackburn and the LSE riots, politics was changing.

### 05 // 21 OCTOBER

#### The body in motion: Francis Bacon and the influence of Eadweard Muybridge

Macushla Robinson

The 19th-century photographer Eadweard Muybridge was a seminal influence on Bacon. Muybridge's sequential photographs of figures in motion functioned as a visual lexicon that formed the basis of many of Bacon's paintings.

#### Bertrand Russell: revered rebel

Professor Robert Spillane

Bertrand Russell (1872–1970) is one of the most remarkable intellectual figures of the 20th century. He led the revolt against idealism in philosophy and promoted 'antagonistic atheism' to one of the widest audiences ever enjoyed by a philosopher.

### 06 // 4 NOVEMBER

#### Bacon and beefcake: the influences of Michelangelo and the masters

Lorraine Kypiotis

Inspired by the monumentality of Michelangelo and the psychological insight of Velázquez, Bacon interpreted the human form with a new and unsettling intensity, deforming and distorting appearances with his penetrating gaze.

### From ballet clubs to British ballet as export Lee Christofis

Traces the evolution of modern English ballet championed by former Ballets Russes dancers, Ninette de Valois and Marie Rambert in the 1930s, choreographers Antony Tudor and Frederick Ashton, to the neoclassical ballets of Kenneth MacMillan and the ultra-modern Glen Tetley, and the explosion of male talent to develop in the aftermath of Rudolf Nureyev's defection from the Soviet Union in 1961.

### 07 // 11 NOVEMBER

#### British poetry in the post-war era: Larkin, Hughes and Plath

Professor Barry Spurr

In the decades following WWII, British poetry reflected the complex and evolving intellectual and cultural world of British society. Prominent among these poets were Philip Larkin, Ted Hughes and Sylvia Plath. Readings from several of their poems reflect this new age of anxiety and, often, intense personal despair.

#### John Wolfenden and his friends

Justice Michael Kirby

The ground-breaking Wolfenden Report of 1957 aimed to decriminalise homosexuality. Justice Michael Kirby examines the report, its passage into law in Britain ten years later and in Australia in the decades after. It provides a critical context for Bacon's attitude to his own sexuality.

### 08 // 18 NOVEMBER

#### Francis Bacon: disputed master

Craig Judd

Examines the broader contexts of visual culture and art in Britain 1945–60. In this terrain Bacon towers above the rest, a disputed problematic master.

#### Picasso and Bacon

Terence Maloon

Bacon was crucially influenced by Picasso as a young artist, and this final lecture examines the parallel careers of the two giants of 20th-century art, focussing on their subversive but ultimately redemptive re-interpretation of the great figurative tradition.



The Sydney International Art Series brings the world's most outstanding exhibitions to Australia, exclusive to Sydney.

- The city's two pre-eminent art museums, the Art Gallery of New South Wales and the Museum of Contemporary Art Australia (MCA), have joined forces to present this exciting annual art series in partnership with Destination NSW on behalf of the NSW Government.
- Now in its third year, the Sydney International Art Series 2012–13 presents *Francis Bacon: five decades* at the Art Gallery of New South Wales and *Anish Kapoor* at the MCA.
- Since launching in 2010, almost 900,000 people in total have

attended Sydney International Art Series exhibitions at the Art Gallery of New South Wales and the MCA.

- Of these, more than 80,000 were interstate and overseas visitors coming specifically to Sydney for the Sydney International Art Series, generating over \$75 million in new money for the State.
- The Sydney International Art Series is one of five signature events on the NSW Events Calendar, developed by Destination NSW.
- Tickets for the Sydney International Art Series 2012–13 are now on sale. A special Sydney International Art Pass is also available and will provide discounted entry to both exhibitions.

To purchase tickets visit [www.ticketek.com.au](http://www.ticketek.com.au)

## PREMIER'S MESSAGE

The NSW Government, through Destination NSW, is proud to support the 2012–13 Sydney International Art Series, a signature event on the NSW Events Calendar.

For the third consecutive year, Sydney's two leading art museums, the Art Gallery of New South Wales and the Museum of Contemporary Art Australia (MCA), have united to bring the world's most outstanding exhibitions to Australia in partnership with Destination NSW.

Following the great successes of *The first Emperor: China's entombed warriors* in 2010–11 and *Picasso: Masterpieces from the Musée National Picasso, Paris* in 2011–12, the Art Gallery of New South Wales will this year exhibit *Francis Bacon: five decades*.

*Francis Bacon: five decades* is the first major exhibition in Australia of rare works by the master of post-war British art, drawn from over 30 lenders worldwide including private and museum collections, and spanning the entirety of his full and celebrated career.

The MCA has enjoyed similar achievements over the past two years with *Annie Leibovitz: a photographer's life 1990–2005* in 2010–11 and *Rafael Lozano-Hemmer: Recorders* in 2011–12, and this year presents an exhibition of *Anish Kapoor*.

Known for his powerful and beautiful art works, British-based Anish Kapoor is one of the world's most celebrated sculptors working today. Australian audiences will have the opportunity to encounter Kapoor's extraordinary sculptures up close and in-depth across two floors of the new MCA following its \$53-million renovations.

Bringing world-class exhibitions to Sydney further strengthens our global city's reputation as Australia's cultural tourism hub. Both *Francis Bacon: five decades* and *Anish Kapoor* are the first exhibitions of their kind in Australia and are exclusive to Sydney.

Major cultural events such as the Sydney International Art Series boost the economy and generate interstate and international visitors. These events also generate significant additional economic activity for Sydney and New South Wales, and support employment in the tourism, events and hospitality sectors.

It is with great pleasure that I welcome you to the Sydney International Art Series 2012–13.

**Hon Barry O'Farrell MP**  
Premier of NSW

## FRANCIS BACON: FIVE DECADES

17 November 2012 – 24 February 2013  
Art Gallery of New South Wales

- *Five decades* is the first major Francis Bacon exhibition to be shown in Australia.
- This exhibition will present over 50 paintings as well as archival material from the artist's studio, including ephemera and photographs, which helped fuel his painterly process.
- Sydney is the only city in Australia to host the exhibition.
- Francis Bacon paintings are some of the most highly sought-after works of art in the world.
- There are only some 600 Francis Bacon paintings known to exist.
- Many of Francis Bacon's works are monumental in size, with five triptychs measuring over 4.5 metres wide.

## ANISH KAPOOR

20 December 2012 – 1 April 2013  
Museum of Contemporary Art Australia

- This is the first major exhibition of Anish Kapoor artworks in Australia, showcasing several decades of practice.
- Sydney is the only city in Australia to host the exhibition.
- Anish Kapoor is one of the world's most influential sculptors, creating some of the most ambitious and recognisable contemporary artworks.
- Well known sculptures include *Marsyas* for Turbine Hall at Tate Modern; *Cloud Gate* in Millennium Park, Chicago; *Sky Mirror* for New York's Rockefeller Centre; and *Leviathan* for the Grand Palais in Paris.
- Kapoor's *ArcelorMittal Orbit* has been chosen as the monument to mark the London 2012 Olympic Games. It is 22m higher than the Statue of Liberty.

