

ANTONY GORMLEY

TRAJECTORY FIELD, 2001 - 2003

'The TRAJECTORY FIELD drawings [...] suggest an increasingly disordered arrangement of parts which follows the randomness of line found in an early experimental UNTITLED drawing of 1988, where a "trajectory" of the artist's blood (issuing from the explosion of a capillary embolism on his finger) tracks a sinuous, abstract circuit across the paper. In the first of these TRAJECTORY FIELD images, the human figure is cleanly blocked-in with black pigment and appears comfortably suspended in a web that effortlessly supports his weight, visually relating to the QUANTUM CLOUD sculptures and generically anticipating the later work FERMENT (2007). But although the figure is clearly recognisable, the web itself is anarchically free-form with no mathematical structure. Progressively in the next two drawings, the body itself becomes increasingly abstracted until in TRAJECTORY FIELD 22 (2003), it disappears as a fully recognisable form and instead assumes a curvilinear shape which is attached to a vertical line or wire, akin to the suspended "abstract" sculpture FEELING MATERIAL XXXVI (2008), with the suspension line that holds it up also visible. The uncertain outline in these drawings is also caused typically by the technique: experimenting at first with a small stone dipped in acrylic and later with a ball bearing, Gormley allowed the "ball" to roll on its own across the paper in such a way that the random lines inevitably curve, drawn by the action of playful happenstance, rather than being controlled by the hand.'

Extract from Anna Moszynska, *ANTONY GORMLEY: DRAWING SPACE*, Milan: Electa, 2010, pp. 56-56
