

ANTONY GORMLEY

GRID, 2016

Early on, I wanted the drawings to be palpable. I used blood, milk, semen: all substances that are to do with life and that have their own colour and their own way of behaving. Since 2016 I have also begun using crude oil as a medium: the stored energy of millions of years of photosynthetic life on this earth.

Traces and stains are as important as symbols or definitions. Blood draws itself. As Leonardo da Vinci said, just look at the damp stains on the wall and you will see a picture of the world and how it works. I believe that.

The GRID drawings began in relation to grids drawn in pencil but then became increasingly free. A play then evolved between the determinism of the grid and the intrinsic un-conformism of the hand. As in handwriting, where a letter form is interpreted, so too here is the grid. This mutation and the inherent blurring or fugitive quality of the oil's penetration and suffusion into the fibres of the paper, allow the rigidity of the grid to become expressive.

The GRID drawings relate specifically to the GRID WORKS (2014-18), the sculpture series where, as Rebecca Comay explains, 'the body has dissolved into the grid: it has become nothing but a three-dimensional Cartesian diagram of itself. The grid no longer adheres to the surface of the body but rather occupies the entire volume of the body. There *is* no body - only the vestigial co-ordinates of a body that has been abbreviated to its minimal internal geometry.'

See Rebecca Comay, 'Extreme Measures', in FIT, White Cube Bermondsey, London, 2016, p. 107.
