

# ANTONY GORMLEY

## *BROKEN COLUMN, 2003*

How can you make a work that becomes a way of looking again at a city rather than simply occupying it?

My solution was to repeatedly cast the same simple bodyform and put it around the town, one on every contour the height of the sculpture.

So the whole of downtown Stavanger has been mapped in 1.95 metre contours. One sculpture lies more or less anywhere on every contour line.

They are displaced vertebrae from an imagined column, the head of one connecting to the foot of the other. They are all facing out to sea, 8 degrees west of true north, the first one in the museum and the last in the sea.

These single-skin body forms are the simplest way to identify the space of the body as a contained space, by wrapping the body as a single surface.

I think of them as uninscribed objects; they don't memorialise anyone in particular. Each one simply identifies a human space in space and shifts attention from the intrinsic qualities of the sculptures to the context that contains them.

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