

# ANTONY GORMLEY

## *PLASTERWORKS AND PALAIS D'ILENA, 2012*

Rooms to buildings, cells to bodies: mutable, de-constructable, reassemblable.

Containers of space, displacers of space.

Within the repeated cubic architecture of the Palais d'Iena, I have tried to reconsider the body as architecture and architecture as the condition of the body. Constructed and de-constructed, the cellular elements of a standing, lying and crouching form are assembled and disassembled. Always orthogonal, the blocks are placed singularly or in groups within the given repeated grid of this columned space.

These works reduce the architectural language to basic volumes, stacked or cantilevered: the anatomy of the body is translated into techtonics for the purposes of exposing the vulnerability and indeterminacy of the human condition. Using the language of pillar, lintel, stacking and off-set, the relative positions of these blocks is what carries feeling. Their relationship, one to the other, replaces gesture and representation with an intrinsic instability.

The participation of the viewer is solicited in empathising with the construction but inherent instability in the making of a whole body.

At the Palais d'Iena, the works will, for a brief period, extend over the whole of the space (for 24 hours), to then be re-assembled in just two of the cubes. Made of plaster, itself a provisional sculptural material, the work consciously plays with the natural light that floods the space from both sides, and engages with the integral and repeated structures of the Palais d'Iena.

I have, for a long time, investigated the dialectics and sympathies between embodied minds and enclosed bodies, and the connection between psychology and architecture. In this work, I extend this investigation, attempting a catalysation of a given architectural space by the diffusion of a body and the invited participation of the viewer in the constitution of embodied space.

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