

ANTONY GORMLEY

PLASTER WORKS, 2012 - 2013

Within the repeated cubic architecture of the Palais d'Iéna, 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 forms 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, then, using stacking or cantilever, 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.

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'Iéna.

Text written on occasion of UNLIMITED BODIES: CORPS SANS LIMITE, Palais d'Iéna, Paris, France, 2012
