

ANTONY GORMLEY

BODY, 2009 - 2011

The time of the work is the time of its arising. The space of the work is the given of the sheet taken as a frame on infinity. These drawings break the edge and make an evocation of presence through a density in a fugitive field. The works attempt to render the body as a field and to feel the body not as a knowable object, but a subjective space of becoming. Emergence and dissolution are equalised. The fugitive nature and the unpredictability of the behaviour of the pigment and casein, floated on a well-soaked, hand-made linen paper, results in a wide range of reaction between carbon and water. Each is the result of an experiment in which the elements are allowed to interact with the minimum of intervention. I keep those that have the right sense of aliveness. The drawings register a moment of lived time, not as an action but as a state: becoming part of space and time. This is an active dispersion, not the melancholy of entropy, but a conscious dispersion into endlessness. Without wanting to over-determine the feel of these works, it is an attempt to unify an internal and external atmosphere. Perhaps weather is the best description of emotion and perhaps there is a way that emotion itself can become weather. There is a sense of waiting that is connected with presence or the arising of awareness. The different forms of these drawings surprises and terrifies me. They are about a loss of control and are made through a loss of control.

As a list, the concerns of the BODY DRAWING series could be as follows:

An evocation of presence.

A test of a bounding condition.

The evidence of an event.

A density within a fugitive field.

The body as a field.

The body as an unknown space.

Aliveness.

The register a moment of lived time.

A state of becoming.

Being part of space and time: a dispersion.

Unifying internal and external.

Emotion as weather.

A register of loss of control and made through a loss of control.

Waiting.

Antony Gormley, 2014.
