

ANTONY GORMLEY

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This series of prints, created in Copenhagen in June 2013, develops out of recent architectural concerns and from images made in London and New York in the mid-1990s. The two themes are body and space, involving the implication of distance, arbitrariness of measurement and dis-orientation of the normal relations with ground, sky, horizon or architecture. Employing measurement and perspective, the work then tries to subvert them. The prints are made with the same oil stain and black pigment used in another series made at Edition Copenhagen in June 2007. The images are achieved with both sharp, flat silhouettes and organic fluid bodies, which occupy open but sometimes measured grounds.

FALLOUT and SITE transmit a sense of subjective internal body spaces released from the constraints of gravity as black holes.

FUTURE I and II take inspiration from personal history and the Viking exhibition at the National Museum in Copenhagen. They invite the viewer, through Rorschach-like fluid presences, to imagine oneself reflected in the water below the prow of an arriving longboat.

MANIFIOLD recalls the 'tanker' work of the same name. It is an image of the expansion of concentrated, lived space. It attempts to apply the Hubble Constant to the body, its volumes translated into orthogonal cells expanded to merge into one another.

PROSPECT and EDGE are two flat, black landscapes of mirage-like horizons: one with a distant silhouette of a road or a roof that breaks the horizon line and another where the horizon is dished, with low cirrus cloud hanging along its edge. The challenge was to create the maximum tension between the flatness of the black plane and the illusions of distance.

HISTORY imagines the end of time as a field of bodies all rendered as silhouettes which look at the sky in a position of dread. An implied perspective is undermined by uncertain scale and by the silhouettes being distributed over a ground that muddles cartographic mapping and the romantic landscape associations of Abstract Expressionism.

SPREAD and STACK use a 90 degree relationship between vertical and horizontal lines to indicate a human space in space with the tentativeness of a diagnostic register.
