

# ANTONY GORMLEY

## *TOTAL STRANGERS, 1997*

The viewer comes into an empty space which seems to be inhabited by a single bodyform. The form is a body as a kit: the junctions of the limbs and between the limbs and torso of the original mould have not been integrated.

As the viewer moves down the gallery, he becomes aware that his presence is being witnessed by an identical bodyform placed just outside the gallery window, which is looking in. The old Kolnischer Kunstverein was unusual in that the internal and external floor level were the same. The gallery space became a reflexive transformer, so that the viewer could look back at the world that he has just left, like a picture, an effect amplified by the fact that the three great windows were each of the size of a large abstract painting. In the street opposite the gallery, there were four further bodyforms: one standing at a bus stop, one lying on its back next to a lamp-post and two others on the opposite side of the street on the pavement.

It has always been my ambition to allow the works to act as a catalyst, to transform the viewer's experience of his or her place in the world. With *TOTAL STRANGERS*, I tried to implicate the Kolnischer Kunstverein building in the interrogation.

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