

ANTONY GORMLEY

SUSPENDED AND GRAVITY WORKS, 1984 - 2012

From 1984, I began to be interested in how you could use works as a lever to undermine the certainty of the spectator in his or her position in space.

The first *SUSPENDED AND GRAVITY WORK* is *EDGE*. Hung on the wall at bed height, it attempts to destabilise the normal projected subjective coordinates of front/ back, left/ right, up/ down. By being placed at the height of a normal sleeping person in a bed, it connects the reality of everyday with the state of the dream. *EDGE* was made in several versions, in iron, to hover both from the floor and from the ceiling, having different effects on the viewer.

KEEP acts as a similar lever, but with the arms outstretched, as in *STANDING GROUND*. *SICK* takes the position of a man at prayer, but with the knees at the level that they would be if the man were standing, to cause a certain disequilibrium or nausea in the viewer.

This concern with the somatic effects of the work on the viewer's perception continued with *PORE* and *LEARNING TO THINK*, both are works that introduce the body in impossible ways into architecture: *LEARNING TO THINK* treats the body of the room as if it were a filled swimming pool.

All of these experiments culminated in *DRAWN*, in which eight identical bodyforms, pressed into the corner of a room, were placed in different orientations, destabilising the room as if it was spinning freely through space.
