



GALLERIA CONTINUA

SAN GIMIGNANO BEIJING LES MOULINS HABANA

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ANTONY GORMLEY

Co-ordinate

Opening: Saturday May 13th 2017, Via del Castello 11, 6–9pm

Until 28.08.2017, Monday–Sunday, 10am–1pm, 2–7pm

Galleria Continua is pleased to present **CO-ORDINATE**, a new solo show by **Antony Gormley**, one of the most prominent artists of his generation. This show is conceived as a foil to the sculptures presented in Gormley's last exhibition in Italy – **HUMAN** at the Forte Belvedere in Florence (2015) – when 103 solid iron body forms were placed in a historic environment.

Gormley has brought the body back to sculpture as place rather than object; as the locus of experience rather than as an object of representation. Using his own body as subject, instrument and material, the artist explores spatial relationships between human beings and their environment, conducting an on-going investigation of the body as a site of memory and of transformation.

CO-ORDINATE brings together a series of works that consider the linear mapping of space: internal, perceptual and architectural. The exhibition takes its title from the coordination of mind and body in the everyday act of walking. **CO-ORDINATE** (2017), is the first encountered at the gallery and its two stretched steel

bars are diagnostic tools against whose absolute geometry the viewer is invited to measure herself.

Throughout the show the mapping of body and space interrogates both architecture and our own moving state. The exhibition's principle work, **LOST HORIZON II** (2017), foregrounds the co-ordination of all perceptions in the negotiation of an environment. The installation uses 21 kilometres of silk-wrapped bungee to make an interactive zone, inviting physical exploration and allowing the viewer to become the viewed. In negotiating **LOST HORIZON**'s forest of over 4000 vertical, taut silk lines, the viewer's field of vision becomes confused. Their passage becomes a willed movement through a space that both resists and remembers the trajectory of the journey, each visitor leaving a trace of vibrations lasting many minutes after their journey has ended. The varied thickness of the bungees confuse the distinctions between foreground, midground and distance, producing an optical field that, like **MATRIX** (2014), is impossible to bring into focus. This gives rise to feelings of dislocation and vertigo in the viewer.

Using the full variety of spaces offered by the gallery, the exhibition continues with different linear works

that attempt an objective mapping of subjective space. An early example of body mapping, *INTO THE LIGHT* (1986–7), is a hollow lead body case whose surface is divided by the same intersecting vertical and horizontals found in *CO-ORDINATE*. Other later examples, as in *SCAFFOLD IV* (2017), develop this language to form three dimensional maps of total body volumes.

At the rear of the theatre can be found 'Liners', drawn sculptures that evolve the mapping further, treating human space as a connective energy system.

Here, in San Gimignano, the artist attempts to make a physical and psychological environment in which space as *experience* is the subject. In the artist's words, "proprioception replaces representation".

Antony Gormley is widely acclaimed for his sculptures, installations and public artworks that investigate the relationship of the human body to space. His work has developed the potential opened up by sculpture since the 1960s through a critical engagement with both his own body and those of others in a way that confronts fundamental questions of where human beings stand in relation to nature and the cosmos. Gormley continually tries to identify the space of art as a place of becoming in which new behaviours, thoughts and feelings can arise.

Gormley's work has been widely exhibited throughout the UK and internationally with exhibitions at Forte di Belvedere, Florence (2015); Zentrum Paul Klee, Bern (2014); Centro Cultural Banco do Brasil, São Paulo, Rio de Janeiro and Brasilia (2012); Deichtorhallen, Hamburg (2012); The State Hermitage Museum, St Petersburg (2011); Kunsthaus Bregenz, Austria (2010); Hayward Gallery, London (2007); Malmö

Konsthall, Sweden (1993) and Louisiana Museum of Modern Art, Humlebæk, Denmark (1989). He has also participated in major group shows such as the Venice Biennale (1982 and 1986) and Documenta 8, Kassel, Germany (1987). Permanent public works include the *Angel of the North* (Gateshead, England), *Another Place* (Crosby Beach, England), *Inside Australia* (Lake Ballard, Western Australia), *Exposure* (Lelystad, The Netherlands) and *Chord* (MIT – Massachusetts Institute of Technology, Cambridge, MA, USA).

Gormley was awarded the Turner Prize in 1994, the South Bank Prize for Visual Art in 1999, the Bernhard Heiliger Award for Sculpture in 2007, the Obayashi Prize in 2012 and the Praemium Imperiale in 2013. In 1997 he was made an Officer of the British Empire (OBE) and was made a knight in the New Year's Honours list in 2014. He is an Honorary Fellow of the Royal Institute of British Architects, an Honorary Doctor of the University of Cambridge and a Fellow of Trinity and Jesus Colleges, Cambridge. Gormley has been a Royal Academician since 2003.

Antony Gormley was born in London in 1950.

To mark the opening of *CO-ORDINATE*, Antony Gormley and José-Manuel Gonçalves, director of the Cent Quatre in Paris, will be 'In Conversation' on 14th May at 11.00 am, at the Teatro dei Leggieri in San Gimignano.

From 9 May to 26 November 2017, a work by the artist will be on show at Palazzo Fortuny in Venice, as part of the exhibition 'Intuition' organized by the Axel & May Vervoordt Foundation and the Fondazione Musei Civici di Venezia.

For further information about the exhibition and for photographs:

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