

# SEAN KELLY

Scheffler, Daniel. "Body building: Antony Gormley's early works get a showing in New York," *Wallpaper*, May 11, 2016.

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## **Body building: Antony Gormley's early works get a showing in New York**



'Construct', at Sean Kelly New York, is a show dedicated to both new and early works by British artist Antony Gormley. Pictured: installation view. Photography: Jason Wyche

New York's Sean Kelly gallery has dedicated its latest show to both new and early works by British artist Antony Gormley. Known and lauded for his sculptures (particularly *Angel of the North*, the imposing public colossus commissioned in 1994), installations and public art works exploring the human body's relationship to space, this is Gormley's fifth exhibition with the gallery.

Entitled 'Construct', the show opens with a life-size work from the series of 'bodycases' (dating back to 1985) called *Bridge*. This is one of Gormley's earliest works, made from a plaster mold of the artist's body, strengthened with fibreglass and encased in a skin of lead. There is also a more recent piece, from 2015, called *Scaffold*, in which Gormley has translated the grid of horizontal and vertical lines of *Bridge* into a freestanding, three-dimensional map of the internal volumes of the body. This, and so many of the artist's works, remind the viewer to consider the body 'less as an object and more as a site and agent of transformation'.

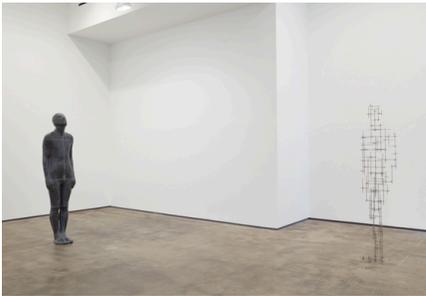
'Antony Gormley's exhibition "Construct" is particularly significant because it includes key early works, which haven't previously been exhibited in the US, alongside Antony's newest, most monumental series yet,' says gallery owner Sean Kelly. 'The exhibition draws a visual and conceptual thread from the beginnings of the artist's practice to the present time.'



'Construct' marks Gormley's fifth exhibition with the gallery. Pictured from left: *Big Pluck*, 2016, *Big Skew*, 2015, and *Big Yield*, 2015



Gormley is known and lauded for his sculptures, installations and public art works exploring the human body's relationship to space. Pictured: Bridge, 1985



The show opens with a life-size work from Gormley's series of 'bodycases' called Bridge (pictured left). This is one of the artist's earliest works, made from a plaster mold of his body, strengthened with fibreglass and encased in a skin of lead. Photography: Jason Wyche