

SEAN KELLY

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Aesthetica



Antony Gormley: Construct
SEAN KELLY GALLERY,
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Although close to the conglomeration of galleries in Chelsea, the Sean Kelly Gallery is slightly removed by a few blocks. The traffic on 10th Avenue and bustling construction are continuous. The new show, *Antony Gormley: Construct*, contrasts this urban noise through its minimal curatorial approach and quiet uncluttered atmosphere. In each of the three high-ceilinged gallery rooms up to four sculptures are displayed. Two new large-scale works, *Bond I* and *Bond II*, both made of rectilinear iron beams, are situated in the lower gallery, and act as an oversized reclining body that fully utilises the horizontality of the space.

The echo of a larger built world – the same as the one that exists outside the gallery and is transforming New York – is visible in Gormley's *Scaffold* (2015) series. Again steel is used, but rather than in solid rectilinear blocks as in the *Bond* (2015) series, thin lines of silver form squares and construct an upright free standing figure. The space in between the lines that comprise *Scaffold* is as important as the thin solid formed structure. The steel frame that provides strength is light and less dense. One of Gormley's large installations *Asian Field* (2003) comprises 210,000 hand-sized clay figures, made with 350 people of all ages from Xiangshan village, China, and is a stark contrast with the uncluttered approach in *Construct*.

Consistently, Gormley's assembled bodies are a part of different urban environments. As such, each of his sculptural series suggest that the audience are able to transform the space around them through construction whilst highlighting the body as a site of transformation.

Kim Connerton