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ANTONY GORMLEY

The Landmark Trust May 2015 – May 2016



LAND comprises five life-size standing sculptures by Antony Gormley cast in iron and installed at five Landmark Trust sites across the UK for 12 months from 16 May 2015. The works have been conceived in direct response to each unique location.

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Saddell Bay, Mull of Kintyre, Argyll and Bute

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South West Point, Lundy, Bristol Channel, Devon

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Clavell Tower, Kimmeridge Bay, Dorset

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Martello Tower, Aldeburgh, Suffolk

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Lengthsman's Cottage, Lowsonford, Warwickshire

The Landmark Trust is about people and places. It was founded in 1965 to save endangered important buildings and to enable people to inhabit them. Through such places the lives lived on these islands for millennia are with us still, and for our 50th anniversary we wanted to celebrate this relationship between people, places and time in a new way.

No contemporary artist has been more eloquent and imaginative in considering such questions than Antony Gormley and it is thanks to his enthusiasm for Landmark, and his generous support, that this project has come into being. Just as 18th-century political artists represented Britain as a person, so LAND seems to me to describe an imaginative human geography in which water forms both the skin and the arteries of our island body. We hope it will pique the curiosity and imagination of those who encounter it, and provoke conversations about our relationships with our landscape, our past and one another.

Dr Anna Keay
Director, The Landmark Trust

LAND

The prospect of making five works for five very distinct locations around the British Isles to celebrate the 50th anniversary of The Landmark Trust is an intriguing one. I am always interested in how a work might affect a given environment and possibly add a dimension, a point of focus, in a landscape or room. The challenge posed by the Trust's invitation was not simply to offer some form of decoration for the range of historical layers that their buildings embody. The Trust saves buildings that would otherwise disappear and allows us to live within their history. Many of these buildings are detached from their original context of use and social matrix, and are sometimes remote. Some of these buildings were built as follies and towers, made to stand apart, using their isolation as a point of punctuation in the landscape, making a landmark or a point from which to look out at the world at large. This isolation promotes thinking about human history and power relations and wonder at the very variety of habitats that the human species has created for itself. This 'being in the world but not exactly of it', through distance in time or isolation in space, is precisely the position that I aspire to occupy in my work. A certain distance is necessary in order for sculpture to encourage or evoke contemplation. It was important to find sites in which the work would not

simply become an unnecessary addition but where it could be a catalyst and take on a richer or deeper engagement with the site.

Each of the five works made for this commission tries to identify a human space in space at large. Where do we live primarily? We live in a body. The body is enclosed by a skin, which is our first limit. Then there is clothing, that intimate architecture of the body that protects us from the inclemency of the weather. But beyond a set of clothes are fixed shelters. We live in a set of rooms. A room coheres into a building and buildings cohere into villages, towns and cities. But, finally, the limit of our bodies is the perceptual limit of the horizon, the edge of a world that moves with us.

In searching for positions to site the five body-form sculptures, I have looked for locations that are not simply conventional places for sculpture (the grotto, the glade, the lawn, the niche or on the axis of an avenue of trees). I have found the most potent places to be where the horizon is clearly visible and that has often meant the coast. So, I have been drawn to places where the vertical nature of the sculpture can act against the relatively constant horizon of the sea: the promontory on Saddell Beach near Saddell Castle in Argyll; Clavell Tower, the folly on the South Dorset coast; the promontory

above Devil's Limekiln, Lundy; and the Martello Tower near Aldeburgh in Suffolk.

The work is a register for our experience of our own relative positions in space and time, which has led me to choose positions on the edge; the liminal state of the shoreline.

Of course, all of this relates to our identity. The buildings of The Landmark Trust are detached from their original function and, mostly, from the city. I think that they connect with the characteristics and psychology of the British as an island people. The British Isles are set somewhat adrift from the great Eurasian continent, with our various associations with the Norse and Scandinavian countries, the Baltic and indeed our friends across the Atlantic. Despite being very aware of our own insularity and separation from the rest of the world, we have developed trading relationships with distant lands and that relationship with the sea, with self and other, with home and the world, has led us to water. Our identity as an island nation is moulded by our relationship with the sea.

I have selected four coastal sites that are countered by the siting of a fifth body-form that will look down into the lock next to Lengthsman's Cottage in Warwickshire, in the centre of England. The towers

and defensive sites on the coastline are here, inland, parried by a state of intimate, domestic exploitation of water as a containable means of transport. I have tried to associate all five works with their sites using the language of architecture and geology, while acknowledging the skin as a 'weathered edge'.

The challenge was to make every work distinct, to allow its verticality to be a focus, as a kind of rod or conductor for thoughts and feelings that might arise at a place. They are not representations. They are simply displacements, identifying the place where a particular human body once stood and anyone could stand. In that respect they are open spaces, void of ideological or narrative content but waiting for your attention. The works are made of iron: the material that gives this planet its magnetic field, its density and that maintains it in its particular course through the heavens. Although these works are temporary placements, I would like them to act as catalysts for a reflexive engagement with site: both body and space. In the context of The Landmark Trust's 50th anniversary, it is an occasion to think and feel the nature of our species, its history and future, and its relationship to the huge biodiversity of living beings that exist on the surface of this extraordinary blue planet.

Antony Gormley



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Saddell Bay, Mull of Kintyre, Argyll and Bute

Standing on a rock in front of 16th century Saddell Castle, the work faces the Kilbrannan Sound and the Isle of Arran. Accessible on foot at low tide, the sculpture is partially submerged at high tide.

OS grid reference NR 788 315



South West Point, Lundy, Bristol Channel, Devon

The work stands on a granite cliff at the highest point of the shelf that marks the meeting of the Atlantic Ocean and the Bristol Channel.



OS grid reference SS 132 434





3

Clavell Tower, Kimmeridge Bay, Dorset

The work overlooks the English Channel beside Clavell Tower, a folly built in 1830.

OS grid reference SY 908 787



Martello Tower, Aldeburgh, Suffolk

The work stands at the top of the Martello Tower facing east across the North Sea. Fear of invasion by Napoleon's forces prompted the building of the tower in 1808.



OS grid reference TM 463 549



Lengthsman's Cottage, Lowsonford, Warwickshire

The work is placed beside a lock on the South Stratford Canal, opposite a barrel-roofed lock-keeper's cottage, built c. 1812.



OS grid reference SP 188 677



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 been widely exhibited throughout the UK and internationally with recent solo exhibitions at Zentrum Paul Klee, Bern (2014); Centro Cultural Banco do Brasil, São Paulo, Rio de Janeiro and Brasília (2012); Deichtorhallen, Hamburg (2012) and The State Hermitage Museum, St Petersburg (2011). Permanent public works include the *Angel of the North* (Gateshead, England), *Another Place* (Crosby Beach, England), *Inside Australia* (Lake Ballard, Western Australia) and *Exposure* (Lelystad, The Netherlands).

Gormley was awarded the Turner Prize in 1994 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 has been a Royal Academician since 2003 and a British Museum Trustee since 2007.

Antony Gormley was born in London in 1950.

www.antonygormley.com

The Landmark Trust is one of Britain's leading building conservation charities. With the help of our supporters, we rescue historic buildings at risk, giving them new life and a future. Once restored, Landmarks are let as inspiring places to stay with the income generated supporting their ongoing maintenance to ensure that they will never again fall into decay.

Thanks to the generosity of private donors and additional support from White Cube, Landmark is able to mount LAND without any diversion of funds from its core mission of rescuing historic buildings.

How to Visit

The project runs for 12 months from 16 May 2015. There is free public access at all times to all five LAND sites. The Martello sculpture may be viewed from ground level but note that access hours to the roof will vary.

Please check the Landmark Trust website www.landmarktrust.org.uk or call Booking Enquiries on 01628 825920 for precise times, where details of how to get to Lundy can also be obtained.

Studio view, preparation of pattern for casting
one of the polyhedral works for LAND, September 2014



