

ANDY GOLDSWORTHY

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“Especially with the cattails it is interesting that when you throw them it seems as if they are structured. Somehow you create this structure in chaos. And I suppose, one of the reasons that I generally have to do most of the making of the piece is that I can “stop”. What I don't want is someone creating a self-conscious structure to it. It has to break the frame. It has to feel as if it has fallen there...the pieces have to feel a little bit impossible.”

-Andy Goldsworthy

Andy Goldsworthy was invited to construct a piece, a screen to the main hall of the Pori Art Museum. Goldsworthy has constructed screens in various locations. The one that he realized in Pori is the largest he has ever constructed anywhere. It was made with cattails (*Typha latifolia*) collected in Pori, and the surrounding area.

Like many of Andy Goldsworthy's works, the screen has its origins as a performative piece. Goldsworthy's sculptural works can be as ephemeral as a sliver of ice, or as enduring as a wall of stones. Prominent among his ephemeral works are the “throws,” of sand, bracken, sticks, water, snow, or other materials, in which Goldsworthy hurls a mass of material into the air, and then photographs the event's peak moment as a performative corollary of the making of the sculpture. In other ephemeral works Goldsworthy's physical presence is more remote, for example a trail of leaves fastened together with thorns and let go in a river to flow away and disperse.

“Movement, change, light, growth and decay are the lifeblood of nature, the energies that I try to tap through my work. I need the shock of touch, the resistance of place, materials and weather, the earth as my source. I want to get under the surface. When I work with a leaf, rock, stick, it is not just that material in itself, it is an opening into the processes of life within and around it. When I leave it, these processes continue.”

-Andy Goldsworthy

The publication contains Andy Goldsworthy's interview and a photographic documentary of the construction of the piece. The publication has been realized in co-operation with Galerie Lelong (USA) and British Council (Helsinki).

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