

ANDY GOLDSWORTHY Hall 10.06. - 11.09.2011

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Guest Curator: Juliette Kennedy



- **Preview for the media Thursday, 09 June, from 11 am to 12 pm**
 - **A curator talk and tour Friday, 10 June, at 12.**
Guest Curator Juliette Kennedy will present the exhibition.
 - **The opening of the exhibition will be on Friday, 10 June, at 6 pm**
 - **Andy Goldsworthy will lecture about his work at Ateneum Art Museum (Helsinki) Saturday, June 11th 2011 at 3 pm, free admission**
- Welcome!**

“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.

Known for his astonishingly beautiful sculptural and performative collaborations with nature, the renowned British land artist Andy Goldsworthy is presented to the Finnish public for the first time with a large screen construction made from cattails collected in and around the Pori area.

Andy Goldsworthy's practice often involves an unplanned, intuitive response to a particular place, using materials found in that exact place. In this case Goldsworthy was invited to construct this particular work, one of a series of screens Goldsworthy has constructed in various locations, in the main hall of the Pori Art Museum. The context here is the consideration of different modes of abstraction.

Like many of 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.

In response to a recent question as to whether the connection between performative works and the more permanent works, such as the screens, is still important, Goldsworthy answered:

“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.”

In co-operation with: Galerie Lelong (USA), British Council (Helsinki)



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