

Andy Goldsworthy at Storm King Art Center



Published in conjunction with the exhibition
"Andy Goldsworthy at Storm King Art Center"
May 22–November 15, 2000

Photograph by Jerry L. Thompson

© 2000, Storm King Art Center

Storm King Art Center
Mountainville, New York 10953
845-534-3115
www.stormkingartcenter.org

Foreword

The Storm King Art Center is proud to present “Andy Goldsworthy at Storm King Art Center,” an exhibition representing the culmination of a relationship that has developed between Andy Goldsworthy and the Storm King Art Center over the past five years. The focus of his work at the Art Center during this time was the extraordinary *Storm King wall*, built over a two-year period by Goldsworthy and his team of British wallers. Goldsworthy’s art is harmonious with the Art Center’s interest in land preservation and the preservation of our view shed. The exhibition and the *Storm King wall* are both firmly rooted in the Art Center’s soil.

Andy Goldsworthy first visited the Art Center in 1995 without a preconceived idea of what he would build or where he would build it. After walking around the property, he suggested a few projects, and we all agreed that he would build a new wall in the woods at the site of a fallen farm wall; it was to extend approximately 700 feet. When the *Storm King wall* was initially constructed, it ended where the old farm wall had ended, at a grand, old oak tree. But the pond at the bottom of the incline beckoned to the artist, and he asked if he could fulfill his urge to continue the wall into the water. We were able to respond immediately, and the wall soon traveled downhill into the pond. Once the wall entered the water, Goldsworthy wondered aloud, why not continue out the other side and up the hill? The *Storm King wall* became a fully independent entity as it grew in this organic manner. We are honored to have been part of the process that enabled the *Storm King wall* to evolve into an extraordinary work of art. The project was driven by Goldsworthy’s energetic vision and fully encouraged by the Storm King Art Center’s willingness to respond to the project’s evolution.

This occasion is also marked by the publication of *Wall*, a book with photographs by Andy Goldsworthy and Jerry L. Thompson. It records the progress of the *Storm King wall*, presents the work in the context of Goldsworthy’s other wall projects, and includes his eloquent statements about his art.

H. Peter Stern, chairman of the Storm King Art Center, has supported this project from its inception,

and embraced its evolution at every stage. Landscape architect William A. Rutherford, Sr., has contributed important guidance and insights. We are especially indebted to our trustee Joel Mallin and his wife Sherry Hope Mallin, who first introduced us to Andy Goldsworthy's work. They have contributed generously to the *Storm King wall*, to this exhibition. and to the publication of *Wall*.

The success of this exhibition results from the efforts of many individuals. First, we would like to acknowledge the master British wallers Steve Allen and Gordon Wilton, who have been building Goldsworthy's creations here since 1997. It has been our pleasure to know them and to watch their talents at work. Wallers Jason Wilton and Max Nowell have also been essential members of the Goldsworthy team. Ellie Hall masterfully managed this complex project from Goldsworthy's studio in Scotland; the staff at Galerie Lelong, and especially director Mary Sabbatino, have lent assistance at every stage. Cecile Panzieri, the gallery's former associate director, was helpful during the period when the wall was under construction.

Profound appreciation is also extended to all members of the staff of the Storm King Art Center for their professional attention to the profusion of unusual details that arose during the building of the *Storm King wall* and with the mounting of this exhibition.

Special gratitude is owed to those individuals and institutions whose loans of drawings and photographs by Andy Goldsworthy have immeasurably enriched this presentation: The Art Museum, Princeton University, museum purchase, gift of Jennifer Dicke, Class of 1998; Discovery Communications, Inc., and The Discovery Channel Store, Inc.; Galerie Lelong; Mr. and Mrs. Joel Mallin; Heidi L. Schneider; and Sullivan and Cromwell.

This year's exhibition is made possible through major funding by the Ralph E. Ogden Foundation, Inc., and a contribution from Mr. and Mrs. Joel Mallin. But, above all, it is the artist Andy Goldsworthy, with his extraordinary vision and dedication, who has made this project a success.

David R. Collens
Director
Storm King Art Center

Andy Goldsworthy at Storm King Art Center

Andy Goldsworthy, born in 1956 in Cheshire, England, and raised in Yorkshire, is a British artist who lives in Scotland. He is renowned for his ecologically sensitive structures, both ephemeral and permanent, made of natural materials. This exhibition celebrates Goldsworthy's 2,278-foot-long *Storm King wall* and his close association with the Art Center during the past five years. Three new site-specific works are installed in the museum building's first-floor galleries, including one that flows in from the patio. Each of the artist's interior installations brings the materials and the smell of nature into the gallery space. On view in the upstairs galleries are Goldsworthy's Cibachrome photographs documenting ephemeral projects he made on the Art Center grounds and proposal drawings for the *Storm King wall*.

Goldsworthy's relationship with the Storm King Art Center began in 1995. At that time he walked the grounds, getting to know its topography: the waterways, the woods, the rolling terrain. In the course of his explorations he created numerous temporary works in nature using leaves, rocks, and other materials from the sites where the work was created.

Ultimately Goldsworthy was drawn to an area about a half mile south of the museum building, in an uncultivated woods next to a field, on the border of newly acquired property. There in the woods between Moodna Creek and a pond, he discovered the remains of a fallen wall, which became the starting point of *Storm King wall*. The dilapidated wall spoke of the land's agrarian past. It also reminded the artist of the walls running through his own Scottish countryside and of a meandering stone wall sculpture he had made in another former farmland, at Grizedale Forest in Cumbria, England (1991). While walking through this area, Goldsworthy realized that he was looking at a straight row of trees that had grown along the wall's path. Though the trees' alignment had been established by the wall, he decided to build a new wall that would defer to the trees. Ultimately the maples and oaks that affected the form of Goldsworthy's wall will also determine its fate; eventually their growth will dislodge the carefully laid stones. However permanent the wall

appears today, it is subject to the forces of nature.

Made of fieldstone gathered from the Art Center property, Goldsworthy's serpentine wall winds in and out through the trees and flows downhill, tapering into a nearby pond. It emerges from the other side of the pond, breaks for an intersecting road, and continues its "walk" uphill, stopping only at the outer edge of the Art Center's property. Breaks in the wall have a practical purpose, but these punctuations also give it a rhythmic cadence. The wall's form developed from its internal energy and drive; its full extent emerged during the course of its construction.

The monumental *Storm King wall* is, paradoxically, modest. Though almost half a mile long, it is only about 5 feet high and does not announce itself in an obvious manner. Approaching from within the woods, one follows its course as it rises gradually from the ground. But from a dirt road, on the other side of the pond, one encounters a breathtakingly compressed view of the wall snaking through the trees and releasing its force into a linear path across an open field.

In the full bloom of summer, the wall is shielded from distant view and gradually appears, as if unannounced, as one approaches. But in early spring and fall, when the foliage is less dense, its lateral expanse is clearly visible from afar. The light green of early spring and the red and orange tones of fall filter the light, and color the stones anew. The character of *Storm King wall* evolved through an organic process; it is thoroughly melded with its site.

Although Goldsworthy conceived *Storm King wall* and supervised its construction, the rough-hewn, dry stone wall structure was built by an experienced, specialized team of British wallers, using more than 1,500 tons of fieldstone gathered from the property. They explained to the Storm King staff exactly what kinds of stone to look for: chunky foundation stones, a variety for the wall's midsection, large "through stones," and flatter cap stones for the top layer, which intentionally blends with the structure as a whole. While the original stone wall probably marked the edge of a farmer's land, the new wall, which crosses a pond and two paths, is not an enclosure or a boundary marker. Its flowing, linear structure is a kind of drawing, claiming the site as its own. Goldsworthy has accomplished a remarkable feat, creating a stunning and richly layered aesthetic object that fully integrates a practical and specific history.

Goldsworthy usually uses materials from a particular site to make his works. For instance, both the *Storm King wall* and *River*, the clay floor in Gallery 1, are made from materials gathered from the Art Center's property. But on the occasion of this 2000 exhibition the artist has also used materials shipped from Scotland, including 32 tons of red sandstone to make the circular *Tree fold* and 12 tons of oak branches to build the large oak balls titled *Two Oak Stacks*. His use of this imported material at the Storm King Art Center is emblematic of the fluid movement both of natural elements (like stones in a river) and of people as they migrate around the world. The material also contains visual evidence of its history, such as the black sediment line that runs through the middle of many of the sandstones. The oak branches used to create the two large oak balls were gathered over the course of many weeks from ancient windfallen trees on a Scottish forest floor. While the materials come from a distant country, the sculptures have grown here and now belong in spirit to the site where they were made. This transformation and rerooting, according to the artist, echoes the immigrant history of America.

Tree fold, a 6-foot-high circular stone enclosure with an opening, flows from the patio into Gallery 3. Its effect is very different from that of *Storm King wall*. Its shape, material, color, and form present contrasts that create a dialogue across space and time. The fortresslike *Tree fold* encircles a tree, which is its focus instead of the building. Space is intensely compressed within its confines. While most of the circular structure stands on the patio, it bisects the interior gallery in way that seems accidental, as if the building has interrupted its path. This project, like *Storm King wall*, was a collaborative effort; its structure was shaped stone by stone by master wallers Steve Allen and Gordon Wilton. As the stone stands exposed to the elements, it will develop a protective skin and its color will darken.

The form of Goldsworthy's Storm King *Tree fold* mirrors that of actual stone sheepfolds that dot the Scottish countryside. Its top layer of vertically laid stones is typically Scottish and is designed to make escape difficult for the sheep. The visual appeal exemplifies what Goldsworthy calls the "aesthetic of the practical." (While he chooses a particular capping style, he does not consider it an artistic embellish-

ment.) In Britain stone sheepfolds are part of the nation's collective consciousness, although they are not as famous to foreigners as the prehistoric standing stones. While few are built anew, old ones are still in use and dilapidated structures are often restored. Sheepfolds also suggest the true impact of sheep in British history. Goldsworthy likes to remind viewers that sheep, often idealized as soft and cuddly, are difficult animals whose appetites have disfigured the land, denuding the lower branches of trees as well as acre upon acre of pasture; sheep farming has also been the source of profound social and political upheavals.

The *Tree fold* points to Goldsworthy's origins as a British artist and to the source of the *Storm King wall*. (His first dry stone wall, built in 1989, was actually a double-sided, S-shaped sheepfold). Curiously, the design for a red sandstone sheepfold flowing from an outdoor space to an interior one was initially rejected when it was proposed to the town of Carlisle as part of the *100 Sheepfolds* project. (Ongoing in the county of Cumbria in northwestern England since 1996, this project involves the integration of Goldsworthy's own work with the antiquated agricultural structures.) When this quintessentially British form is erected in America, however, many connotations may be lost in translation. Still, the reddish, rough-hewn structure resonates with the old stones of the museum building (stones that were originally recycled from a demolished Hudson Valley mansion) and will take on a new set of associations as it ignites the memory of the past use of the land that has become the Storm King Art Center. *Tree fold's* stone, its form, and its creator have traveled from their native land and temporarily resettled on American soil, reenacting the complex journey of people, materials, and ideas. The process of adapting to a new land takes time. As the structure stands, as visitors pass through its gates, navigate the space, and leave their imprint, it will acquire its own history and become part of the place in which it is built.

Upon entering the museum building one is immediately drawn to a huge enigmatic ball of branches almost completely filling Gallery 2 (a sight reminiscent of Renée Magritte's painting of an enormous apple inside a room). It evokes a visceral response. Light flowing through the gallery windows heightens the visual impact. The oak branches also emit a distinct, musty odor recalling their point of origin on the forest floor. There is barely room for one to walk

around the ball. How did it get there? It certainly could not have fit through the door. Goldsworthy built the impressive solid form himself, stacking branch upon branch from his cache of thick, bent, Scottish oak, interlocking each element according to its naturally bent shape (a process like wall building, that he developed intuitively). Its ultimate shape was guided by the material.

This indoor oak ball is one part of a two-part piece titled *Two Oak Stacks*. A glance to the right through the window at the far end of Gallery 1 reveals a second oak ball in the distance. It looks smaller. But is it? No. It is the same size and is made of the same material. The appearance of each of the twin elements is, however, dramatically affected by its different setting—one confined by the architectural strictures of the museum gallery and the other on the open lawn, framed visually by surrounding trees, the allée of American pin oak trees below, and the Hudson Highlands in the distance. The ball sited outside appears smaller, of course, but the environment affects its impact in other ways as well, for outdoors its connection to the surrounding trees is dramatic. The branches of Goldsworthy's ball are as thick as the trunks of some of the nearby trees. More than a simple perceptual game, the two-part sculpture is a meditation on the relationship between the art object, the museum space, and nature.

The ball inside the gallery is clearly an object inside the space. *River*, the gray clay floor in Gallery 1, however, is not so much an object in the room, as it is part of the room itself, coextensive with the building's structure. When it was freshly laid, the smooth, uninflected clay looked like poured concrete. The clay, however, rests on a wooden construction built 3 inches above the building's real floor. Whereas *Storm King wall* was built outdoors atop a faint physical remnant of the past, the clay floor creates a memory where there was none—a memory of the ground before the building existed, of the pure earth. Goldsworthy has suggested that the clay (which was dug from the Art Center property) is the earth coming up through the building, perhaps reclaiming the territory it had lost long ago.

The full impact of this installation will appear only as the clay dries. Change, the passage of time, and memory are the true subjects of the work. As the clay settles, the surface will change, ultimately revealing

a serpentine channel concealed beneath its surface. This channel will direct the viewer's gaze to the distance, ultimately, to *Storm King wall*. As the water in the clay gradually evaporates, its sheen will turn matte and the surface will crack, creating its own physiognomy. The new clay landscape will announce itself an independent entity, as a thing apart from the smooth architectural surroundings and clearly allied with the outside world. The full life of the work is unknown until sufficient time passes. The artist has conceived the piece but cannot be fully certain of its outcome, which will be determined by the medium itself.

Ephemeral work is also an important part of the exhibition and an essential aspect of Goldsworthy's working process. These personally created assemblages are usually made in isolation and then photographed. They form a kind of fluid sketchbook, providing a reservoir of ideas that may be developed in larger projects. Goldsworthy's photographs document his temporary, exquisitely crafted creations made of fugitive materials such as leaves fallen from the trees or sturdier objects like stones, placed in temporary arrangements. Photographs of ephemeral works preserve the delicate installations and reveal an element of the artist's production that would otherwise remain private.

For the first time, Goldsworthy has also made temporary works that visitors can experience directly. Branches from the area are stacked like primitive huts, each protectively enclosing a single boulder that was displaced from its original site in the field. The fifteen works together constitute a single work titled *Stone Houses*. Goldsworthy worked clay onto two boulders bordering the rectangular field; these will also change as the material dries. It is hoped that visitors will return to the ephemeral works during the season, for one should experience them over time and observe the gradual process of change and decay.

Memory pervades this exhibition and reveals the artist's roots in the British Romantic tradition. *Storm King wall* is literally built on a foundation of a fallen wall and is emblematic of the land's past agricultural function. Inherent in *Two Oak Stacks* is the memory of the ancient oak trees that yielded their branches. And *River* derives its meaning from its evolving surface, its cracks reminiscent of lines on an aged face. The moment of creation is only a starting point, for the works are intended to change as the materials

settle and even decompose. A walk through the exhibition is a walk through nature. One crosses fields, walks through the woods, along the wall, by the pond, and up toward the sound of cars whizzing by on the New York State Thruway. The experience brings nature and Goldsworthy's subtle but powerful presence in it into high relief. At every turn, the Storm King Art Center's past and present engage in a continual dialogue.

Joan Pachner

Curator

Storm King Art Center

Checklist

All works are by Andy Goldsworthy

Dimensions are in feet and inches; height precedes width precedes depth.

Measurements for photographs and works on paper are framed dimensions.

Titles for photographs and works on paper are transcribed from the artists' written inscription.

Sculptures

Clay boulders

2000

Stone and clay

a.) approx. 5' high x 13' 6" (irreg.)

b.) approx. 51" high x 8' deep (irreg.)

Courtesy of the artist and Galerie Lelong, New York

River

2000

Clay

49'7" x 20'9"

Courtesy of the artist and Galerie Lelong, New York

Stone houses

2000

Wood and stone; approx. 258' long x 13' deep (overall)

Courtesy of the artist and Galerie Lelong, New York

Storm King wall

1997-98

Fieldstone

approx. 5' x 2,278'6" (overall)

Gift of Gift of the Ralph E. Ogden Foundation, Inc., Mr. and Mrs. Joel Mallin, Mrs. W. L. Lyons Brown, Jr., Mr. and Mrs. James H. Ottaway, Jr., the Margaret T. Morris Foundation, The Horace W. Goldsmith Foundation, the Hazen Fund, the Joseph H. Hazen Foundation, Inc., Mr. and Mrs. Ronald N. Romary, Ms. Wendy Schaffer, Mr. Ivan Gjaja, and an anonymous foundation

1998.1

Tree fold

2000

Sandstone

Made by Steve Allen and Gordon Wilton

70" high x 25'2" diameter

Courtesy of the artist and Galerie Lelong, New York

Two Oak Stacks

2000

Oak

each approx. 9'6" high x 10'6" diameter

Courtesy of the artist and Galerie Lelong, New York

Photographs

Blades of grass/ gently scraped and bruised/ with thumbnail

Storm King, New York. 26 May 1999

Pair of unique Cibachrome prints and photograph with the artist's inscription on the mat

28¹/₈ x 29¹/₈" each; 19 x 18"

Courtesy of the artist and Galerie Lelong, New York

Damp and dry patch/ September and October

Storm King Sculpture Park. 1997

Pair of unique Cibachrome prints and four photographs mounted together with the artist's inscription on the mat

32 x 32" each; 39 x 14"

Collection of the Iris and B. Gerald Cantor for Visual Arts at Stanford University, Gift of Robert and Ruth Halperin Foundation

Dried bleached grass stalks/ tensed/ between ridges of bark

Orange County, New York, August 1999

Unique Cibachrome print

84 x 36"

Courtesy of the artist and Galerie Lelong, New York

Five Water drawings/ one rain shadow/ all made on the same rock

Storm King, Sculpture Park, NY. September 1997

Suite of six unique Cibachrome prints and photograph with the artist's inscription on the mat

23³/₄ x 23¹/₄" each; 19 x 18¹/₈"

Collection of Discovery Communications, Inc. and The Discovery Channel Store, Inc.

Hollow in stone/ clay worked around its rim/ drawn to an edge/ enclosing a hole

Storm King, New York. 19 October 1998

Unique Cibachrome print and photograph with the artist's inscription on the mat

84 x 36"; 19¹/₂ x 18¹/₂"

Courtesy of the artist and Galerie Lelong, New York

Leaves from a nearby bush/ each leaf stitched to another/ to make line/ laid on grass

Storm King Sculpture Park, New York State. 10 October 1998

Unique Cibachrome print and photograph with the artist's inscription on the mat

73 x 32⁵/₈"; 17¹/₂ x 16¹/₂"

Collection of Carol and Judson Bemis, Jr.

Mud/ moss/ beech tree/ spring into summer

Drumlanrig, Dumfriesshire, 24 April 1999

Pair of unique Cibachrome prints and photograph with the artist's inscription on the mat

93¹/₂ x 39³/₄"; 42⁵/₈ x 22¹/₂"; 19¹/₂ x 18¹/₂"

Courtesy of the artist and Galerie Lelong, New York

Orange and yellow leaves/ held to rock with water/ made for the morning sun

Storm King Art Center, 26 May 1998

Pair of unique Cibachrome prints and photograph with the artist's inscription on the mat

32¹/₂ x 35¹/₂ "; 20³/₄ x 18¹/₂ "

Courtesy of the artist and Galerie Lelong, New York

Overnight rain/ damp, overcast morning/ leaves pressed into bark/ drying and falling off

Storm King, New York. 14 October 1998

Pair of unique Cibachrome prints and photograph with the artist's inscription on the mat

93¹/₂ x 39³/₄ "; 42⁵/₈ x 22¹/₂ "; 19¹/₂ 18¹/₂ "

Courtesy of the artist and Galerie Lelong, New York

River rock/ pool/ green leaves/ held to rock with water/ returned later the same day/ removed remaining leaves from the rock/ laid on pool

Storm King Sculpture Park, NY. 23 September 1997

Pair of unique Cibachrome prints and two photographs mounted together with the artist's inscription on the mat

33 x 32" each; 20³/₄ x 18¹/₂ "

Courtesy of Sullivan and Cromwell

River rock/ red leaves/ held to rock with water/ returned later/ laid leaves on pool

Storm King Sculpture Park, New York State. October 1997

Pair of unique Cibachrome prints and two photographs mounted together with the artist's inscription on the mat

31⁷/₈ x 31⁷/₈ " each; 18 x 27¹/₂ "

Private collection, Detroit

Rushes/ gently bowed/ slipped over thorns pushed into tree

Drumlanrig, Dumfriesshire. 14 August 1999

Unique Cibachrome print and photograph with the artist's inscription on the mat

91¹/₂ x 39³/₄ "; 18⁵/₈ x 19¹/₂ "

Collection of George Goen

Spring/ mud and moss/ worked into the roots/ of a beech tree/ returned in summer

Drumlanrig, Dumfriesshire. 25 April [19]99

Pair of unique Cibachrome prints and photograph with the artist's inscription on the mat

93¹/₂ x 39³/₄ "; 42⁵/₈ x 22¹/₂ "; 22¹/₂ x 18¹/₂ "

Courtesy of the artist and Galerie Lelong, New York

Sumach leaves/ up early/ still dark/ cold hands/ each leaf stitched to another/ to make a line/ held to willow with stalks/ finished just as the sun rose/ calm/ returned the following day/ windy/ line broken

Storm King Sculpture Park, New York State. 17 October 1998

Pair of unique Cibachrome prints and photograph with the artist's inscription on the mat

33¹/₂ x 72" each; 19¹/₄ x 17"

Courtesy of the artist and Galerie Lelong, New York

Summer leaves laid around a hole

Storm King Sculpture Park, New York State. 18 October 1998
Unique Cibachrome print and photograph with the artist's
inscription on the mat
26¹/₈ x 27¹/₈" ; 16 x 17"
Collection of Heidi L. Schneider

*Two Stones/ Scotland and America/ laid yellow leaves in
one and/ red leaves in the other*

Storm King, New York. October 1995
Penpont, Dumfriesshire, November 1995
Exhibition copies of a pair of unique Cibachrome prints and
two photographs mounted together with the artist's inscription
on the mat
49³/₄ x 31¹/₂" each; 19 x 28¹/₂"
Collection of The Art Museum, Princeton University; Museum
purchase, gift of Jennifer Dicke, Class of 1998

Drawings

Stone wall—a proposal for Storm King

1995
Pencil on paper
22" x 29³/₄"
Storm King Art Center, Mountainville, NY
Gift of the artist
1997.1

Stone wall—a proposal for Storm King (interior view)

1995
Pencil on paper
22" x 29³/₄"
Storm King Art Center, Mountainville, NY
Gift of the artist
1997.2

Wall—Proposal for Storm King.

For Joel and Sherry.
November 1997
Graphite on paper
27 x 34³/₄"
Courtesy of Joel and Sherry Mallin

Wall That Went for a Walk/Swim

For Joel and Sherry
November 1997
Graphite on paper
27 x 34³/₄"
Courtesy of Joel and Sherry Mallin

