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Time



Synopsis

In his first major book in four years, internationally acclaimed artist Andy Goldsworthy presents a wealth of new work informed by the passage of time. Goldsworthy, who works with stone, leaves, grass, branches, snow, and other natural materials to create intensely personal artworks, uses time almost as a medium in his art: on a snow-covered Scottish hillside a huge rectangle of compacted snow becomes ever more visible as the surrounding snow melts away; clay walls dry out and crack, revealing previously invisible forms embedded within them; a sculpture of re-formed icicles is made to catch the morning sunshine. In the spectacular color photographs seen here, Goldsworthy celebrates the many ways his art is about, or evokes, the passage of time. Presenting exciting works not seen in previous books, along with revealing excerpts from Goldsworthy's working diaries, this perceptive overview-which includes an extensive illustrated chronology by Terry Friedman-will become the definitive reference on Goldsworthy's art. ANDY GOLDSWORTHY's books include Abrams' Stone, Wood, Arch, Wall, Hand to Earth, and Andy Goldsworthy: A Collaboration with Nature. His work is regularly exhibited in Britain, France, Japan, and the United States. This new book comes in the same year that his first permanent installation in an American museum, at Storm King Art Center in Mountainville, New York, has its official unveiling. Goldsworthy lives with his family in Scotland. TERRY FRIEDMAN is an architectural historian who curated the first major retrospective of Goldsworthy's work. "Movement, change, light, growth, and decay are the life-blood of nature, the energies that I try to tap through my work." -Andy Goldsworthy More than 250 photographs in full color, 11 1/2 x 10"

Book Information

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Customer Reviews

Andy Goldsworthy's artwork is utterly ephemeral and fleeting, and perhaps because of this, utterly transfixing. There is something of the ancients in the way Goldsworthy puts together stone, or wood, or leaves--or even in the way he lays himself down on a dry patch of ground in the rain so that when he gets up, we see a sort of reverse shadow of his body. There is an astonishing intellect at work here, and a soul which sees the value in what some art snobs might term "mere beauty." Goldsworthy's many mediums are covered in "Time," which features sumptuous photography by Terry Friedman. We see perfectly constructed stone cairns--some pyramidal, some only half done and all the more startling for what isn't there as for what is. We see ruddy sandstone arches four times the height of a man. But Goldsworthy's most consistently inviting work is done not in stone, but in the ephemera nature leaves for him everywhere he looks. Goldsworthy's work is sometimes so fleeting as to question the very nature of whether it constitutes art when it lasts only minutes or hours. The frost shadows, for instance, are simply photographs of the still-iced patches of grass over which Goldsworthy stood in the early morning, then stepped aside so that a photograph could be taken. Of course these are gone within minutes as the sun warms the now-exposed grass. Is this art? Merely the fact that you question it shows your engagement with the work--Goldsworthy fosters a kind of subtle dialogue between reader and artist and the dialogue is consistently engaging. Another heat-destroyed piece is the thinnest imaginable sheet of ice, laid against a moss-covered rock, and Goldsworthy's handprint visible on it. As it thawed, it buckled and disappeared and we see its disappearance in the photographs.

What a work of creative and artistic genius! What to say about such an amazing work? For the first few times I mainly absorbed the photos of his works, with only reading the little captions and it wiped me off my feet. After a few rounds of these I decided to read all of the writing in the book that accompany the works he made and it totally blew me away. This book has definitely altered something deep inside about the way I look at nature, change, the seasons and time in general. Time, as the title of the book suggests is the main topic of the book and Andy Goldsworthy's art in general or at least his approach and intention towards it. The body of work presented in numerous photos and with corresponding writing in the form of a journal covers the whole range Goldsworthy's work. For example works made from stone, wood, leaves, snow, ice, ... As a result it gives an excellent overview and introduction of his work and via the numerous writings a very deep, personal

and detailed insight into how he approaches different places, how he reacts to change and works with the weather. The writing is on par with his work. Very clear, direct, honest and poetic. His insight into the concepts of time and change and seasons and nature is truly breath taking. The introduction he wrote for the book is a wonderful example illustrating this. Part of it can be read by using the "Look inside the book" feature of . Spending time with this book really cracks one's mind wide open about time, change, nature and seasons and how to look at it and perceive it. And honestly I don't know what's more amazing. These amazing and unbelievable pieces of art.

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