



Time

Andy Goldsworthy

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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"

Time Details

Date : Published November 1st 2000 by Harry N. Abrams (first published August 2000)

ISBN : 9780810944824

Author : Andy Goldsworthy

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From Reader Review Time for online ebook

Karina says

I think Andy Goldsworthy is amazing! His work is beautiful! This book has beautiful pictures- I just want more.

Lafcadio says

I was not quite as fascinated by this one as some of Goldsworthy's other work, but contemplations of impermanent art always get me.

Kris says

"Whenever possible, I make a work every day. Each work joins the next in a line that defines the passage of my life, marking and accounting for my time and creating a momentum which gives me a strong sense of anticipation for the future... Time and change are connected to place. Real change is best understood by staying in one place. When I travel, I see differences rather than change...

I need to make works that anticipate, but do not attempt to predict or control, the future. In order to understand time, I must work with the past, present and future." (p. 7)

Brian Walker says

Ever since seeing Goldsworthy's YouTube video "Rivers and Tides" I have been a fan of his environmental art. I particularly love his ephemeral work. Watching him struggle to create the art and then letting it go to decay or be changed by gravity, wind, rain, or human intervention is fascinating to me. In "Time" he seems to put it out there how often the piece fails or collapses or a force of nature wouldn't let the work be completed. I loved a passage he wrote about working on Cornell University's campus. People began to find out he was working on campus and would stop by to chat. He said, "To some people, I appear to be relaxing, lying down on a rock, and they think it is a good time to talk to me, but in fact I am lying still, concentrating on whether the rain will come or not." I love it.

Bennett says

inspiring. moving. goldsworthy.

Art says

Andy Goldsworthy plays with time, space and nature. Married with four beautiful kids, he, nonetheless,

prefers time alone in nature. This art book documents his work up to 2000. ... Pairs well with "Andy Goldsworthy, Rivers and Tides: Working with Time," released in 2001:

<http://www.skyline.uk.com/riversandti...> ... The screening of that film at an indie/art-film house twelve years ago introduced me to Andy Goldsworthy and his fascinating work with the ephemeral.

His ephemeral works often disappear in nature. To him, that's merely a transformation — a gift from him to Mother Nature. ...

St Louis Art Museum this year installed a site-specific Stone Sea, by Andy Goldsworthy.

<http://www.slam.org/Exhibitions/golds...>

Wendy says

Goldsworthy is a sculptor, photographer and environmentalist living in Scotland who produces site-specific sculpture and land art situated in natural and urban settings. His art involves the use of natural and found objects, to create both temporary and permanent sculptures which draw out the character of their environment. They are particularly wondrous and beautiful. He explores unfamiliar landscapes, assess how the elements will work for his pieces, and perform what are essentially a set of experiments. His intent is making work that is, as he writes, "completely welded to its site."

There is a wonderful DVD about him: **Andy Goldsworthy, River & Tides.**

Time is a collection of 500 photographs, nearly all taken by Goldsworthy, that document the creation and evolution of his work. The images are illuminated by excerpts from the diaries he kept as he created five projects in Europe and North America in the '90s.

Maria says

One of my all-time favorite artists. I've seen his images but this book also includes selections from his working journals and a ton of insight into his process. Completely fascinating for someone who is pondering life as a full-time artist. Although I am not a visual artist, I think the lessons learned are transferrable. What most affected me was Goldsworthy's dedication to making work every day. This means he will sometimes do something he calls a "touch" which can literally be no more than a swipe of mud on a tree but is a commitment to his practice everyday. I was also struck by the colossal amount of failure involved in the creative process and watching him struggle with external elements (weather, time...) and internal ones (fatigue, emotion). It was good to see that often the worst days were followed by the best and that he simply never stopped pushing himself to continue to go out and do the work. Of course the nature of the art that Goldsworthy does appeals enormously to me, taking what is available in the natural world and responding to it. This speaks strongly to my work with improvisation and physical theatre. Plus, the art is just darn beautiful.

Mitch says

For those unfamiliar with Goldsworthy's art, familiarize yourself. The journal entries brilliantly complement their photographs of ephemeral and permanent work (Who's to say they are not all permanent or all

ephemeral?). I continually wished to step into the photographs and experience the work fully, but alas, they only tantalize.

"Time" features a fundamental theme in Goldsworthy's oeuvre at a time when he feels it most, at the turn of the millennium. That tick from 1999 to 2000 may be arbitrary, but it lends a sociological angle to Goldsworthy's pieces, an angle that can be easily missed in much of his other work.

I wonder if he will publish "Space" or "Space-Time"?

P.S. When I reread this, I will specify particularly good entries to make this review more useful.

Zanna says

Goldsworthy is an eloquent and generous artist, offering rich insights into his evolving philosophical approach and inspiring contemplative practice. Both the work, and the commentary, develop out of the artist's reflective experience of working with and exploring materials. Thus, it has an extremely broad appeal, conceptually, aesthetically and in terms of skill and mastery. It will be particularly of use to those interested in Japanese *wabi-sabi* aesthetics, and in ecology and the environment.

The focus on time underlines the poignancy and wide ethical resonance of works which embrace the changes wrought by natural processes, on scales from the momentary (the dry shadow formed by a body lying on the grass through a shadow, a handful of sand tossed into the wind) to the geological (cairns built of dry stone) and everything in between (arches made from slabs of ice, leaf-mats woven and released into rivers). Ephemeral, stately, playful, beautiful, surprising, illuminating works fill these pages, richly supported by frank and fascinating diary entries.

This edition is well printed on good paper, of an agreeable size, and it features a superb chronology by Terry Friedman.

Connie D says

Andy Goldsworthy is an amazing artist; *Time* is an absolutely appropriate title for this because all his creations disintegrate/blow away/float away/evaporate/melt with time. I love how Goldsworthy goes to a location, discovers materials on the scene, and attaches rocks, clay, sticks, and leaves together into gorgeous but extremely temporal images. All his creations are so connected to passing time, light, change, and nature.

The text is quite detailed concerning the process of creating his art, which may not be as interesting as the pictures for most of us, but it's fascinating and really helps clarify the relation to the passing of time and light.

Greta says

This book is part photo journal, part diary, part inspiration and part process. Andy Goldsworthy describes what he does, what he hopes to achieve, how sometimes things just don't work out and how sometimes things come together better than he had hoped. He provides photos of his work, much of which isn't made to

last, and includes photos of his work as it falls to ruin or decomposes or melts. This artist uses natural materials to make things both indoors and out. He shows how he's dedicated to his work by working every day (unless he's sick). Among his many successes there are also many failures. What struck me as most amazing was how he's like a child playing on the beach. He gets to build things out of sticks, rocks, leaves, and sand, and make giant snowballs. And he gets paid to do this. Incredible.

Terri Klemetson says

photos of his cairn installations. Leaves stitched together with grass stalks “chesnut leaves creased and folded held with thorns” mind-bending

Katya says

Another book by Andy Goldsworthy. I can look through his books for hours. This one is called TIME. And looking through it I think that the most interesting thing about Andy Goldsworthy's art is that he manages to capture the most important feature of beauty - its ephemerality. Like a child, he erects beautiful arches or makes elaborate stick holes or fantastic sand figures just to watch them disintegrate in the tide or under the influence of weather. The only trace is left in the photos. I find it very poetic.

Ibed says

My inspiring artist. I got this book from a Belgian friend.
