

Andy Goldsworthy was born in Cheshire, England, in 1956 and currently resides in Scotland. He studied at Bradford School of Art and Preston Polytechnic and has been making art in the environment, both rural and urban, since the mid 1970s. He is an Andrew D. White Professor at Cornell University, Ithaca, New York. Over the past 25 years, Goldsworthy has gained a significant reputation for both his ephemeral works and his permanent installations that draw out the endemic character of a place.

Goldsworthy has produced numerous site specific works and commissions that have allowed him to experiment with the altering climates and differing geographical materials of places as varied as the Lake District, England, Grisebjord in the Northern Territories of Canada, the North Pole, Japan, the Australian outback and even the roof of the Metropolitan Museum in New York, returning each time to the landscape around his home in Dumfriesshire, south west Scotland.

Goldsworthy brings no adhesives or tools to the worksite. What he creates is completely dependent on the environment he works in. The materials and tools he uses are only those on hand in the remote locations he works: twigs, leaves, stones, snow and ice, reeds and thorns, etc. Art critics have said that a sense of place plays a large role in Goldsworthy's work, such that each site is transformed however provisionally, with each intervention. Rarely does Goldsworthy go to a site knowing what he's going to create, mostly because the range of things he can do relies on what nature will give him – temperature, weather, materials, etc. Goldsworthy has said that changing weather patterns and the inconsistency of the always changing environment give urgency and energy to the work and its creation that he hopes to convey to the viewer.

He will sew leaves together using reeds as thread and a thorn as a needle or "paint" rocks with moistened poppy petals. He often experiments with water and ice as adhesives, which requires careful attention to the current temperature and weather conditions of the location. His color palette is vibrant, but unstable. Like all organic matter, colors are consumed by time and erosion and are entirely affected by season and climate. His pieces can be lasting or completely momentary. Some of his stone arch and wall works will stand for centuries, while sticks, mud or sand thrown into the air lasts only long enough for a picture to be taken.

In most cases, the work as it was made and as it decays is recorded as photographs providing a look at natural processes of creation and deterioration. Goldsworthy hopes this can be conveyed in one image alone. "Each work grows, stays, decays – integral parts of a cycle which the photograph shows at its height, marking the moment when the work is most alive. There is an intensity about a work at its peak that I hope is expressed in the image. Process and decay are implicit." On many occasions Goldsworthy has been commissioned to do installation work in galleries and art centers around the world though the installation lasts only as long as the work's deterioration, in contrast to common, permanent sculptural installations. Gallery exhibits and the publication of books containing the photographs enable Goldsworthy to show all aspects of the production of a given work.

Goldsworthy has produced more than 70 exhibitions and projects all over the world including those in the Canadian Arctic; Digne, France; the streets of London and Tochigi Prefecture, Japan. In addition, he has made temporary museum installations at the J. Paul Getty Museum, Los Angeles 1997; The Metropolitan Museum of Art 2004, New York; and The Tate, Liverpool 2004, among others. Goldsworthy's other large scale installations in the United States include *Garden of Stones* 2003, Museum of Jewish Heritage, New York; *Three Cairns* 2001-2003 Des Moines Art Center, Iowa; *Neuberger Cairn* 2001, Neuberger Museum of Art Purchase, New York; *West Coast Cairn* 2002, Museum of Contemporary Art, San Diego; *Stone River* 2001, Stanford University, Palo Alto, California; and *Storm King Wall* 1999, Storm King Art Center, Mountainville, New York.

This solo exhibition, the first in Australia, will include 40 photographs which represent a selection of his projects from 1987-2004.