



Clay Houses (Boulder-Room-Holes)

2007 - 2008

Mica-schist, clay, hair, slate

Exterior of Each House:

Height - 4 meters

Width - 4.9 meters

Length - 5.8 meters

© Andy Goldsworthy, Courtesy Galerie Lelong & Co.

Photo: Jerry Thompson

Andy Goldsworthy (b. 1956, Cheshire, England)

Andy Goldsworthy is an artist currently living and working in Scotland. Goldsworthy studied art at Bradford School of Art (1974 - 1975) in West Yorkshire, England and at Preston Polytechnic (now University of Central Lancashire) in Lancashire, England, graduating with a B.A. in 1978. Associated with the Land Art genre, he has been making art in the environment, both rural and urban, since the mid-1970s while a student at Lancashire. Goldsworthy works with natural materials that often originate from the local site. His works are often ephemeral and their documentation through photography and books are a large part of his early practice. In recent times, much of Goldsworthy's work is commissioned by public institutions and private clients.

Clay Houses: Boulder - Room - Holes (2007 - 2008)

Commissioned for Glenstone, the three structures of the Clay Houses are based on vernacular architecture, which hold different interpretations of clay. The materials used were locally sourced; mica-schist is a quartz also called carderock locally quarried from Tri-State Stone on Seven Locks Road. The clay was sourced from site excavation. Hair, including horsehair, human hair, and sheep's wool, are used as a binder to keep the clay together. The slate of the roof is from a quarry in Buckingham, Virginia. The houses were built first, then the clay work was completed within the houses' structure.

Hidden from view, visitors happen upon Clay Houses as they explore - the surprise and the discovery of them are crucial elements of the work. The houses are not meant to be viewed in any regimented order. Goldworthy has different thoughts regarding conservation based on the body of the work; the Clay Houses are considered a Project, which is more permanent and can be conserved for the long-term; for his ephemeral works, the effects of time are not meant to be impeded.

From the Artist

"I don't want to give anything away. Finding the work inside is part of the sculpture's nature. If you let it be known they are art, it takes away from the art." - Andy Goldsworthy, on Clay Houses

Reflections

Can 'time' act as a collaborator in an artwork?

Was this installation successful in employing a sense of wonder? Surprise? Suspense? Why or why not?