

ANDY GOLDSWORTHY: “RIVER”

OCTOBER 13 – DECEMBER 2, 2000

Andy Goldsworthy, after almost a decade of working with Haines Gallery, had his fourth exhibition presenting work that explores in depth his ongoing investigation into the passage of time and how it has informed the work. This exhibition consisted of a site-specific installation at the Gallery and a body of new photographs not previously released.

Whether returning through the seasons to the same oak tree near his home or traveling to yet a new land to discover the uniqueness of a place, Goldsworthy's work has long been informed by place and process. "Time" will be a seminal publication, which includes excerpts from Andy's diaries and a timeline of his projects. Haines debuted the book's US release.

For this exhibition, Goldsworthy created a large-scale sculptural form – a meandering sand snake - that covered a 60-foot expanse of the space. Inspired by the sculpture he made at the British Museum in 1995, this piece echoed the coastal sands of the Californian Coastline. Goldsworthy has long used the medium of sand in his work, from the red center of Australia, the dust sands of the New Mexico deserts, the coarse sands of Dutch Forestry Commission in Noord-Holland, and his earlier Beach Holes in Lancashire, and Beach Cairns in France. This sand form became a metaphor for the constant movement and subtle change inherent in the natural world, as well as issues of fragility and the ephemerality of life. The spiral form is one repeated again and again, like the cairn, the arch and the hole – elemental forms that speak to the making of a moment in time.

Although in its stature the Haines sand sculpture had a feeling of mass and authority over the space, being sand there was an inherent fragility to the piece. The instability of the work was ideal for placement in California, the violent context of the sliding Pacific Plate and fault lines, and our connection with the water.

Haines Gallery's exhibition "River" also celebrated Andy Goldsworthy's first feature film "Rivers and Tides," with a private collectors preview of the director's cut at the San Francisco Museum of Modern Art. Directed by German Filmmaker Thomas Reidelsheimer, Goldsworthy had worked on this project for the past three years, revisiting key sites in various geographic and climactic regions to capture the changing of pieces made. Much of the film was shot on location documenting the making of both ephemeral and permanent installations. Running one hour and fifty minutes, this film is an important testament to the constant inspiration Goldsworthy finds in all forms of nature, his clarity of sight and continual search for what is true and constant in life.