

deCordova Sculpture Park and Museum
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DeCordova approves Andy Goldsworthy proposal for the Sculpture Park and
announces exhibition *Andy Goldsworthy: Snow*

Lincoln, MA, March 1, 2011 – DeCordova Sculpture Park and Museum announces it has approved a proposal from internationally renowned sculptor Andy Goldsworthy for a commissioned work in its Sculpture Park called *Snow House*. To help raise awareness and the funding necessary to bring the project to fruition, the exhibition *Andy Goldsworthy: Snow* will be displayed in the Museum’s galleries from May 28–December 31, 2011. The exhibition will include snow-related works by the artist (photographs, video, drawings), research about ice harvesting in New England, as well as his proposal drawings for *Snow House*.

In 2009, deCordova changed its name to deCordova Sculpture Park and Museum to emphasize its renewed focus on sculpture. Major fundraising efforts to support this new vision were launched and have been helped by the establishment of the Hamilton R. James Sculpture Park Acquisition Fund. This \$1,000,000 challenge grant is aimed at encouraging others to support deCordova’s goal of bringing important new works by internationally recognized artists to the Park. In March 2010 deCordova acquired its first work by an international sculptor, Antony Gormley’s *Reflection II*, displayed in the Museum’s front entrance. This summer, deCordova will install the recently acquired post-industrial glass-and-steel outdoor pavilion by conceptual artist Dan Graham, *Crazy Spheroid – Two Entrances*.

The acquisition of *Snow House* would qualify deCordova as the only institution in New England to have a major site-specific outdoor installation by Andy Goldsworthy, advancing deCordova’s goal to become one of the nation’s premier sculpture parks by 2020. Goldsworthy is best known in the United States for his permanently installed works at the Storm King Art Center (*Storm King Wall*, 1997-98) and at the National Gallery of Art, (*Roof*, 2003-2005).

“To work with Andy Goldsworthy, one of the world’s most beloved sculptors, is a transformative opportunity for deCordova,” says Director Dennis Kois. “Not only would *Snow House* secure deCordova’s place as a leader in sculpture, but it would also give a unique gift to the community at large: the possibility of experiencing this landmark project for generations to come. We look forward to working with our friends and supporters—old and new—to bring this project to life.”

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Snow House

British artist Andy Goldsworthy is perhaps the most widely recognized sculptor working today. Since the late 1970s, he has created visually and emotionally arresting works of art made almost exclusively with natural materials—sticks, leaves, flowers, trees, rain, snow, ice, mud, pebbles, boulders, etc. —often ephemeral, sometimes permanent. His work in sculpture, installation, photography, drawing, video, and performance is an ongoing dialogue with nature, landscape, time, history, ritual, and labor.

In 2009, deCordova invited Goldsworthy to propose a permanent outdoor installation. On a cold winter's day in 2010, the artist spent several hours exploring the snow and ice-covered 35-acre landscape of the Sculpture Park. Shortly thereafter, inspired by the site, the New England climate, and the relationship between the land and the frozen waters of adjacent Flint's Pond, he submitted drawings and a description for an idea that he calls *Snow House*.

Goldsworthy proposes to create a stacked granite architectural structure, set deeply into the pond-side slope, based on the design principles of pre-industrial ice houses. Before refrigeration, ice was cut from frozen ponds in winter and densely stacked in these buildings, where it would be preserved for use during the summer months. Instead of ice, Goldsworthy plans to fill the *Snow House* with a single snowball, approximately 9 feet in diameter. Each winter, after the first significant snowfall, Museum staff and local community groups will create the snowball within the *Snow House*, where it will remain enclosed until summer, when the chamber will be opened to reveal a physical reminder of winter. The snowball will slowly melt over a week to ten day period, and the *Snow House* will then remain open until the following winter. According to the artist, “the work is not an object, but a container—a forum for change, memory, replenishment, season—in which the construction and care of the object, along with its interaction with people, are integral to the work.”

Snow House merges Goldsworthy's profound explorations of the ephemeral and the permanent, and includes an ongoing performance aspect that marks the seasons in perpetuity. This project is also new and unique for Goldsworthy: while he has frequently worked with both snow and aspects of ancient architecture (walls, arches, cairns, sheepfolds, barns), *Snow House* is the first project to combine the two so integrally and directly.

“Both deCordova and Andy Goldsworthy are particularly excited about *Snow House* because the project will significantly expand the artist's aesthetic practice,” says Nick Capasso, deCordova's Deputy Director for Curatorial Affairs. “Never before has this artist entrusted crucial ongoing aspects of a project to an institution. This is an artwork that must be tended, annually, in perpetuity. Each winter deCordova will ensure, and

document, the creation of a colossal snowball, and celebrate its magical reemergence each summer. Only by partnering so closely with a committed venue can Goldsworthy so profoundly and simultaneously mark seasonal, historical, and experiential time. *Snow House* will become one of the artist's most important works with snow." Goldsworthy's greatest snow projects to date include *Touching North* (four huge upright circles of snow blocks created at the North Pole in April, 1989), and *Midsummer Snowballs* (the mysterious placement and melting of 13 giant snowballs on the streets of London before dawn on June 21, 2000).

Snow House also engages both the topography of the Sculpture Park, as well as its historical site. While the artist was initially inspired by the ice houses built on country estates in Britain, ice houses were also ubiquitous in New England. Well into the 20th century, farmers cut ice from their ponds (including Flint's Pond), and in the early 19th century, the harvesting and export of ice was vital to the region's economy. Ice cut from Walden Pond in Concord and Fresh Pond in Cambridge (the latter named for the quality of its ice) was shipped as far away as India.

Andy Goldsworthy: Snow

To publicly announce the *Snow House* proposal, and to provide context for this new work, deCordova will organize and present the indoor gallery exhibition *Andy Goldsworthy: Snow* May 28–December 31, 2011. This exhibition will include the original proposal drawings for *Snow House*, Goldsworthy's video artwork *Snow Shadow Fold*, two large-scale *Snowball Drawings*, several of the artist's own photographs of related snow projects, multi-media educational materials about the artist, the historical relevance of *Snow House*, and repeated showings of the award-winning documentary on Andy Goldsworthy, *Rivers and Tides*. This exhibition will be accompanied by a full-color brochure with an essay discussing both the proposal and the artist's ongoing engagement with snow, and multi-media educational materials about the history of ice harvesting in New England

Andy Goldsworthy: Snow is organized by deCordova's Deputy Director for Curatorial Affairs, Nick Capasso, and has been partially funded by a generous grant from the Lois and Richard England Family Foundation. All works are exhibited courtesy of the artist and Galerie Lelong, New York, NY.

About the Artist

In a diverse career spanning three decades, Andy Goldsworthy has become one of the

most prominent and iconic sculptors of our time. In photographs, sculptures, installations, and films, Goldsworthy documents his explorations of the effects of time, the relationship between humans and their natural surroundings, and the beauty in loss and regeneration.

Permanent, site-specific installations by Goldsworthy can be seen at the National Gallery of Art, Washington, D.C.; the de Young Museum, San Francisco; the Museum of Jewish Heritage, New York; Storm King Art Center, Mountainville, New York; Stanford University, Palo Alto, California; the Presidio of San Francisco; and the Haute Provence Geological Reserve in Digne-les-Bains, France, among numerous other sites.

Major solo exhibitions of Goldsworthy's work have been presented by Yorkshire Sculpture Park, West Bretton, U.K.; the Museo Nacional Centro de Arte Reina Sofia, Madrid; the National Gallery of Art, Washington, D.C.; the Metropolitan Museum of Art, New York; Museum of Contemporary Art, San Diego; and the Des Moines Art Center. The exhibition at Yorkshire Sculpture Park won the prestigious South Bank Show Award for visual arts in 2008.

Goldsworthy is currently working on forthcoming projects for the Saint Louis Art Museum, St. Louis; deCordova Sculpture Park and Museum, Lincoln, Massachusetts; Arts Queensland, Australia; and the Pori Art Museum in Finland. The artist was born in Cheshire, England in 1956, and is based in Scotland.

About deCordova

DeCordova Sculpture Park and Museum was established in 1950 to educate the public about American contemporary art. DeCordova's unique campus features both indoor and outdoor venues, allowing its visitors to celebrate and explore contemporary art across 35 acres. Inside, the Museum features a robust slate of rotating exhibitions and innovative interpretive programming. Outdoors, deCordova's Sculpture Park hosts more than 65 works, the majority of which are on loan to the Museum. DeCordova also offers the largest non-degree granting studio art program in New England. DeCordova Sculpture Park and Museum attracts more than 100,000 visitors from New England and tourists from around the world to its campus each year and enrolls more than 3,000 students of all ages in its studio art program.

General Information

DeCordova is open Tuesday through Sunday, from 10 am to 5 pm and on selected Monday holidays. General admission during Museum hours is \$12 for adults; \$8 for

senior citizens, students, and youth ages 6-12. Children age 5 and under, Lincoln residents, and Active Duty Military Personnel and their dependents are admitted free. The Sculpture Park is open year-round during daylight hours. Guided public tours of the Museum's main galleries take place every Thursday at 1 pm and Sunday at 2 pm.

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