

Andy Goldsworthy is an environmental sculptor in which he uses his natural surroundings to create an art form. Andy Goldsworthy was born in 1956 in Cheshire. He studied at Bradford Art College and Preston Polytechnic. He has toured the world and experimented with the world's alternating climate and different geographical materials available. In 1986, he moved to Dumfriesshire, Scotland where he maintains his residency.

Goldsworthy works directly with nature in which he uses a variety of materials including leaves, twigs, flower petals, pinecones, sand, snow and stone. His work addresses issues of growth and decay, seasonal cycles; and the idea that an artwork too has a natural life that eventually must end. When he uses instruments at all, they are equally 'found' instruments: the stick with which he scrapes the sand, the thorns with which he sticks the leaves together. More often, he lets nature work on its own, without the intervention of any instrument: as when he lets icicles freeze together or lets his clay dry in the sun. Sometimes the processing is negative: as when man-made structures of sand are dismantled through the tide, or when a snowball collapses when melting, or when the clay enveloping boulders bursts during the process of drying.

Andy Goldsworthy's compositions are minimal. He replaces the chaos of leaves in the forest or pebbles on the beach with a progression from one colour to another, from light to dark, from big to small or sticks fallen at random on the ground with a circle, or a line. "At its most successful, my 'touch' looks into the heart of nature; most days I don't even get close. These things are all part of a transient process that I cannot understand unless my touch is also transient-only in this way can the cycle remain unbroken and the process be complete."

Goldsworthy uses the photograph as a form of documentation to capture the essence of his work. "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."