

For Immediate Release

Abby Spilka
Museum of Jewish Heritage
A Living Memorial to the Holocaust
(212) 968-1800 x. 152
www.mjhnyc.org

Contacts:

Anne Wehr
Public Art Fund
(212) 980-4575
www.publicartfund.org

**Museum of Jewish Heritage – A Living Memorial to the
Holocaust and Public Art Fund announce...**

Andy Goldsworthy's Garden of Stones

***Permanent commission for Memorial Garden completed at
Lower Manhattan Museum
Opens September 17, 2003***

New York, NY (August 25, 2003) – On September 17, Andy Goldsworthy's first permanent commission in New York City, *Garden of Stones*, will open to the public at the Museum of Jewish Heritage – A Living Memorial to the Holocaust. *Garden of Stones*, an eloquent garden plan of trees growing from stone, is Goldsworthy's design for the Memorial Garden, an outdoor space that is a central feature of the Museum's new Robert M. Morgenthau Wing. The garden was commissioned by the Museum and organized by the Public Art Fund.

The Memorial Garden is a contemplative space dedicated to the memory of those who perished in the Holocaust and honoring those who survived. For *Garden of Stones*, Goldsworthy worked with nature's most elemental materials – stone, trees, and soil – to create a garden that is the artist's metaphor for the tenacity and fragility of life. Eighteen boulders form a series of narrow pathways in the Memorial Garden's 4,150-square-foot space. A single dwarf oak sapling emerges from the top of each boulder, growing straight from the stone. As the trees mature in the coming years, each will grow to become a part of the stone, its trunk widening and fusing to the base.

**A press preview and ceremonial planting with Andy Goldsworthy will be held on
September 17 at 11 a.m. To attend, please call 212-980-3942.**

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Andy Goldsworthy will give a lecture about *Garden of Stones* at 7:30 p.m on Wednesday, September 17. Admission is \$10 for adults, \$7 for seniors, and \$5 for students. Call 212-945-0039 for tickets.

Garden of Stones reflects the inherent tension between the ephemeral and the timeless, between young and old, and between the unyielding and the pliable. More importantly, it demonstrates how elements of nature can survive in seemingly impossible places. In Jewish tradition, stones are often placed on graves as a sign of remembrance. Here, Goldsworthy brings stone and trees together as a representation of life cycles intertwined. As a living memorial, the garden is a tribute to the hardship, struggle, tenacity, and survival experienced by those who endured the Holocaust. This contemplative space, meant to be revisited and experienced differently over time as the garden matures, is visible from almost every floor of the Museum. The effect of time on humans and nature, a key factor in Goldsworthy's work, is richly present in *Garden of Stones*, as the sculpture will be viewed, as well as cared for, by future generations.

As with his previous permanent works, which are typically site-inspired, Goldsworthy noted that *Garden of Stones* draws inspiration from its local surroundings: "One of the most powerful images I have of New York was staying in a hotel on Broadway. My room was high up in the building, I think on the 17th floor. I looked out of the window of my room and I saw a tree that had seeded itself, growing out of the side of the building opposite. It was for me a potent image of nature's ability to grow, even in the most difficult circumstances."

Garden of Stones: The Process

Goldsworthy began working on the *Garden of Stones* in late 2002. In the winter and early spring of 2003, he traveled to forests and quarries in the northeastern United States seeking out suitable boulders, which he located in Barre, Vermont. Searching for boulders that were free of flaws, Goldsworthy selected stones which range in size and physical character. He noted that "there is an energy within a group of stones of various sizes. It becomes a family." The smallest stone is three tons, while the largest weighs more than 13 tons.

Most of the boulders he selected had been removed from nearby farmlands hundreds of years ago, something that appealed to Goldsworthy since there was a tradition of human involvement with the stone. "My working of the stones is a continuation of the journey these stones have made.

They have a history of movement, struggle, and change which I hope will resonate with the garden.” He chose to include eighteen boulders in part because of the number’s symbolic significance: In Hebrew every letter also possesses a number value. *Chai*, whose number value is 18, is the Hebrew word for life, and is known to many in the traditional toast “*L’chaim*” – to life!

In all of Goldsworthy’s works, the process of selecting and becoming familiar with the natural materials he uses is a key element of the work itself. For *Garden of Stones*, he researched several different methods of hollowing the stones, including coring, water jet cutting, and burning with a flame torch. “I rarely repeat a work twice, so each work is a step into the unknown,” he has said. He chose the flame torch method, in part because it was the most efficient, but also because granite is a fire-formed stone: Goldsworthy saw an affinity between the way the stone came into being and the way in which it became part of *Garden of Stones*. This spectacular technique melted away the interior of the stones, transforming solid granite into molten liquid.

For the trees, Goldsworthy selected a species of dwarf oak, *Quercus prinoides*. The trees will begin as small saplings, and over the course of decades will grow to be around 12 feet tall. “Amidst the mass of stone the trees will appear as fragile, vulnerable flickers of life – an expression of hope for the future. The stones are not mere containers. The partnership between tree and stone will be stronger for having grown from the stone.”

Goldsworthy is most known for his fleeting works with nature. “I try whenever possible to make one or two ephemeral works each day,” Goldsworthy has said. But his permanent works are “much more thought-out and reasoned....I take seriously the responsibility of leaving behind something that will last a long time.” *Garden of Stones*, while using stone, one of nature’s more immutable materials, is balanced by the delicacy of the young tree. In no other of Goldsworthy’s permanent commissions is there such a marriage of the ephemeral and the timeless.

Goldsworthy was selected for this major commission from a group of more than 60 internationally known artists. The Museum and Public Art Fund collaborated on the Memorial Garden selection process, inviting artists and landscape architects to submit materials for consideration. Five artists were commissioned to make full proposals by a panel that included input from the Trustees of the Museum, Holocaust survivors, and members of the larger community. The artist competition was funded by Museum Trustee Michael Steinhardt.

About Andy Goldsworthy

Andy Goldsworthy is known for his outdoor sculptural interventions and indoor installations that transform nature's most familiar elements into graceful designs. Using color and geometric form to order found materials – such as stone, trees, mud, grass, snow, ice, and leaves – Goldsworthy creates visual displays in which the changing nature of the materials is as much a part of the work as the design itself. With their apparent effortlessness, Goldsworthy's creations impart a sense of wonder, drawing attention to the inherent power, beauty, and mystery of nature. The simplicity of each work belies its labor-intensive origins, the hours spent gathering stones of a certain type, layering colored leaves into a circle, or patiently waiting as a circle of water freezes to ice.

Andy Goldsworthy was born in Cheshire, England in 1956. Since the 1970s, he has been making sculptures and installations with and about nature. Solo museum exhibitions of his work have been held in the Setagaya Art Museum, Japan (1994); the Barbican Centre, London (2000); Site Santa Fe, New Mexico (2000); the Museum of Contemporary Art, San Diego (2002); and elsewhere around the world. His other major permanent commissions in the United States include *Storm King Wall* (1995-97) at Storm King Art Center, *River* (2000) at Stanford University, and *Three Cairns* (2002) at the Des Moines Art Center. Andy Goldsworthy was the subject of the award-winning documentary by Thomas Riesshleimer, *Rivers and Tides*. In New York he is represented by Galerie Lelong.

***Garden of Stones* will be open Sunday through Friday during the Museum's regular visiting hours. There is no museum admission charge to visit the garden. The Museum is located at 36 Battery Place across from the Ritz Carlton Hotel. Subways: N, R to Whitehall; 4, 5 to Bowling Green; 1, 9 to South Ferry.**

About the Museum of Jewish Heritage – A Living Memorial to the Holocaust

The Museum of Jewish Heritage – A Living Memorial to the Holocaust opened to the public in September 1997. Its mission is to educate people of all ages and backgrounds about the 20th century Jewish experience before, during, and after the Holocaust. With more than 2,000 photographs, 800 artifacts, and 24 original documentary films, the Museum's core exhibition

combines archival material with modern media to provide a thoughtful and moving chronicle of history, keeping the memory of the past alive and offering hope for the future.

About the Museum's Expansion

The Museum's four-story Robert M. Morgenthau Wing, designed by Kevin Roche John Dinkeloo and Associates, architects of the original Museum building, complements the main building and houses a theater, an educational center with classrooms and multimedia capabilities, expanded exhibition space, library and resource center, café and catering hall, offices, as well as the Memorial Garden. The 82,000 square feet Morgenthau Wing opens in September. Support for the Memorial Garden came from the New York City Council.

About the Public Art Fund

The Public Art Fund is New York's leading presenter of artists' projects, new commissions, installations and exhibitions in public spaces. With twenty-five years of experience and an international reputation, the Public Art Fund identifies, coordinates, and realizes a diversity of major projects by both established and emerging artists throughout New York City. By bringing artworks outside the traditional context of museums and galleries, the Public Art Fund provides a unique platform for an unparalleled public encounter with the art of our time.

For this project, the Public Art Fund has partnered with the Museum of Jewish Heritage – A Living Memorial to the Holocaust, overseeing the artist selection process and the creation and installation of the Memorial Garden.

The Public Art Fund is a non-profit arts organization supported by generous gifts from individuals, foundations, and corporations, and with public funds from The New York State Council on the Arts, a State Agency, and the New York City Department of Cultural Affairs.

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