

Mapping your walk

- What do you think the landscape remembers?
- Can you draw your walk from memory?
- What will you remember from your walk?

What do you notice as you walk?
Think about the layers of time that have shaped the ground and paths you are walking on. How old is this landscape? What has it seen and experienced? How has it changed over time?

As the artist tells us: 'My touch is the most recent layer of many layers that are embedded in a landscape which

In turn will be covered by future layers – hidden but always present; You being here creates more change. Find spaces that the artist has created where your experience becomes a part of the artwork. As you walk you will be able to see how YSP has grown over 45 years to become what it is now. *Peter's Fold* is a celebration of this.

- Seeing**
What colours and textures do you see?
- Changes**
How do you think the landscape and artworks have changed over time?
- Boundaries**
Where does the artwork begin? Where does nature end?
- Focus**
What does the artist bring your attention to? Think about materials, place and your experiences.
- Your senses**
Notice what you see, feel, hear and smell as you explore the landscape and the artwork.
- Close and far**
Look around you, near and far. What do you notice in the distance? How do these things change as you get closer?

Walk and wonder...

About the artist

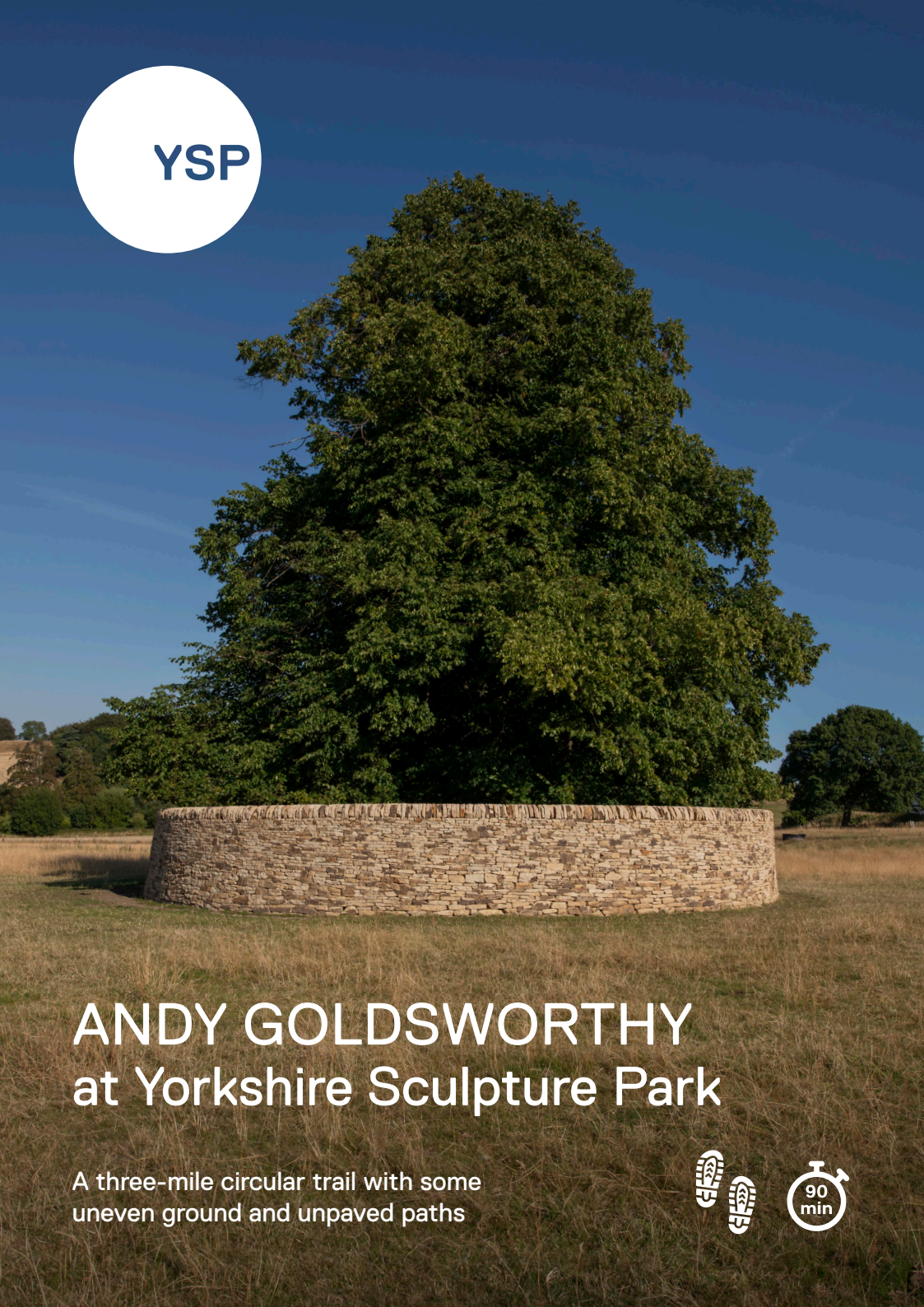
Andy Goldsworthy is one of the UK's most well-known contemporary artists. Working internationally, he is known for his site-specific installations involving natural materials. He grew up in Yorkshire and had early experiences working on a farm. From this he developed an appreciation and understanding of his natural surroundings. This also made him aware of the sculptural nature of agriculture. He studied Fine Art at Bradford School of Art (1974-75) and at Preston Polytechnic (1975-78).



While at Bradford, Andy became aware of the Land Art movement and artists such as Robert Smithson, Michael Heizer, Christo and Dennis Oppenheim. He also learned about performance and happening artists working at the time. His ideas were also shaped by his recognition of the ephemeral qualities of nature and the environment. This inspired him to create artworks directly in the landscape. He made his first outdoor works on the streets of Bradford. During his studies at Preston Polytechnic he got to know the work of artists such as David Nash, Richard Long and Hamish Fulton.

Andy uses found natural materials and different conditions to create semi-permanent sculptures. This can include earth, rocks, leaves, ice, snow, rain or sunlight. He also uses his own body as medium through actions such as spitting, throwing, climbing, walking and creating shadows. He describes this as a 'collaboration with nature.' Some of the materials may seem more permanent than others but they all change over time. Some works exist for a short time before natural processes change or erase them. He uses photography to document his work before it disappears.

'The landscape is very old, but it is not an antique, it is not dead, not finished. There are things that are new and there are things that are old; there are things that are dead and things that are born.'
Andy Goldsworthy, 2007



ANDY GOLDSWORTHY at Yorkshire Sculpture Park

A three-mile circular trail with some uneven ground and unpaved paths





The view from inside Shadow Stone Fold

D Shadow Stone Fold (2007), stone

Sheepfolds are used to gather animals for jobs like shearing. Andy worked with the tenant farmer who uses the land at YSP to design this artwork. It replaced the original wooden sheepfold. While practical, this artwork has hidden depths. Enter the fold and you can find the stone steps on the wall at the back. You can use the steps to climb over the wall and find a large flat stone – this is the shadow stone. By laying on the stone you can create a shadow of your body using weather – sunlight, rain or snow. The shadows won't last forever because they are ephemeral. They will change and disappear over time. How can you capture your shadow before it vanishes? Close your eyes and make what you see a memory. Take a photograph or make a quick drawing.

GLOSSARY

Dry stone wall – a stone wall created by shaping and stacking stones without any adhesive to stick them together, often found on farmed land.

Ephemeral – something that is fleeting and temporary and lasts a short time, not permanent.

Ha-ha – a ditch with a wall inside below ground level, forming a hidden boundary that doesn't interrupt the view.

Sheepfold/fold – an enclosed space found on farms or agricultural spaces used for gathering animals, often made with wood or stone.

Site-specific artwork – a work of art that is created to exist in a certain place. The location is important to its meaning.

1. Start here – Visitor Centre. Walk past the Underground Gallery, through the hedges and across the drive. Go down the hill toward the Learning Centre. Head to Cascade Bridge in Lower Park. Cross the bridge and go straight through the gate into the field toward Longside. Peter's Fold will be ahead of you near the top of the field.



Above: Peter's Fold being built in 2022.
Below: A drawing by Andy Goldsworthy for Peter's Fold



A Peter's Fold (2022), Yorkshire sandstone and common lime tree

Peter's Fold is Goldsworthy's newest work at YSP. Folds are often pens used by farmers to gather animals. This fold has a different use – it exists to gather memories about this place. The artist created this work to mark the retirement of Yorkshire Sculpture Park's Founding Director, Sir Peter Murray CBE. Peter has worked closely with Andy for many years during his 45 years at YSP. The fold creates a space around the tree for people to gather, and a space for memories to gather, too. Walls can sometimes be a barrier but the dry stone wall of this fold welcomes and includes you in this space.

From inside the fold you can look out across the Park. What can you see in the distance? Sit at the base of the tree and look up. Feel the earth below you and notice the texture of the roots as they reach outward in the earth. The artist says that 'the exposed, well worn roots that radiate from the tree are very much part of the work – an ongoing work in progress. A meeting place between the tree and people.' The fold can become a focus for its surroundings and this fold focuses on the person that created YSP.

2. From Peter's Fold, continue toward Longside Gallery. Cross the fence at the stile, and turn left to take the track to Round Wood to find Outclosure.

4. Continue along Oxley Bank on the path to find David Nash's site-specific work, *Seventy-One Steps*. Walk down the steps and turn right at the bottom. Follow the path to cross Lower Lake. Head straight through the gate into the Country Park and toward the Chapel. On the way you will see Shadow Stone Fold. You can enter through the wooden gate on the side.



Hanging Trees by Andy Goldsworthy

C Hanging Trees (2007), stone and oak tree trunks

This work explores boundaries, an area of interest to the artist. He is also curious about how farming shapes the landscape. Andy spent time researching the area and getting to know the land. He became interested in ha-has. A ha-ha is a sunken boundary created to avoid interrupting the view of the landscape. They were common in 18th century landscaping and can still be found at YSP. Oxley Bank is the site for this work as it is the dividing boundary between two separate areas of farming land. What new boundaries has the artist created with this work?

3. From Outclosure take the path out of Round Wood to Oxley Bank. Make your way higher into the trees, look down to the right to see the ha-ha. Along the ha-ha you will find Hanging Trees.

B Outclosure (2007), stone

You will find *Outclosure* in Round Wood, a woodland at the highest point of YSP. Walk around this work and you will find that it creates a space that you can't see. The circular wall is too high to see over and has no openings to see through or enter. Because humans cannot enter, the inside area has become taken over by nature. *Outclosure* is similar in size and shape to *Peter's Fold* but there is no entrance. How does this feel different from *Peter's Fold*?



A view of Outclosure