

THE LANDSCAPES OF RICHARD LONG:
PERSPECTIVES ON PREHISTORY, SPACE
AND SCULPTURAL FORM

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ABSTRACT

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This thesis examines the relationship between the work of Richard Long and prehistory. This is understood to operate at two levels. Firstly, Long's critical reception has repeatedly made connections between his work and prehistory, many of which are overly simplistic. Secondly, and underlying this response, it is proposed that we can point to a more productive understanding of Long's practice which frames his work within the concept of existential space. At this level of enquiry, more appropriate connections with prehistory can be made which help to explain both his working practice and the critical reactions to it.

Chapter I, 'Introduction to Methodology', describes aims and objectives and locates the analyses in relation to the theoretical positions which are to be taken. **Chapter II**, 'Walking the Line: From Abstraction to Reality', establishes the trajectory of the research through an analysis of two contextual frameworks (20th century British art and prehistory and Land Art and prehistory) and identifies Long's practice with regards to specific transitions in sculptural activity. **Chapter III**, 'Mapping the Field of Possibilities: An Analytical Reading of the Critical Discourse', examines interpretative tendencies within Long's critical reception. It defines the extent and nature of his work's perceived correspondence with the ancient past and exposes certain phenomenological perspectives as a means for formulating further analyses. **Chapter IV**, 'Where the Walk Meets the Place: Archaeology and Technologies of the Self', reveals the role Long's art plays within archaeological discourse as a means for understanding megalithic monuments and correlates his practice with some philosophical approaches employed in archaeology. **Chapter V**, 'The Architecture of Sculpture: Existential Space and Being-in-the-World', furthers the concerns of earlier chapters by analysing Long's art through the concept of existential space to describe its spatial operation in the environment. This translates Long's landscape sculptures from abstract art into perceptual schemata, implicating them in the assimilation of environments. This has particular consequences for his art: by demonstrating its sculptural significance to the structuration of space, it offers the work as an equivalent to prehistoric structures. **Chapter VI**, 'Conclusion'.

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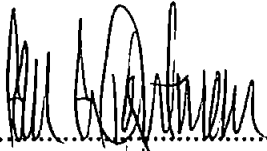
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AN OPENING:
INTRODUCTION TO METHODOLOGY

This research project examines the work and practice of Richard Long in terms of its relationship with prehistory. It is concerned with exploring the correspondence between these two fields to present a series of analytical perspectives which contribute to the development of a new proposition regarding the nature and extent of their association.

The relationship between Long and prehistory can be seen to have manifested itself in various ways: in the appropriation of prehistoric sites by the artist; as an interpretative tendency within the critical discourse; in exhibitions exploring contemporary art and prehistory and as an analytical device within certain archaeological studies. The critical discourse represents the most substantial basis of these associations and is the source of this project. This study treats the dialogue between Long's art and prehistory as symptomatic of a deeper phenomenon within the discourse: one that refers to the spatial and structural formation of these works, to the constitution of landscapes, as well as to certain modes of experiencing the world and oneself within it. The aim of the project therefore, is to determine whether Long's art can be demonstrated to constitute a spatial equivalent to prehistoric sites and to provide, as a contribution to knowledge, a more material basis and philosophical justification for the broader dialogue evident within the discourse.

To provide a basis for the methodology, it would be first useful to chart very briefly some aspects of this phenomenon or dynamic which manifest themselves within the discourses surrounding Long's project. These are: the critical discourse itself, Long's participation in exhibitions concerned with the relationship between art and prehistory and the more general primitivist discourse. Long's role in certain archaeological writings also constitute part of this phenomenon, but exist outside the main discourse, so for this reason will be treated separately later in the study.

To deal with the critical discourse first, it has become evident, as this study will later demonstrate more fully, that *prehistory* has played a significant part within the critical literature and consequently in popular perceptions of Long's work. From the early 1970s we find references to Long's methods being considered as 'much like that of the builders of

Stonehenge',¹ whilst in his working context – the landscape – he was perceived to be 'in the essentially same relationship ... as the builders of Stonehenge'.² His works were seen to 'pose the enigma of prehistoric monuments',³ whilst no-one else was seen to have 'gone further into pre-history than Long'.⁴ By the time of Long's published statements in 1980 and 1983, this mode of identification and description had become well established within the discourse and prevailed throughout the 1980s and well into the 1990s. This was perhaps most vividly encapsulated in 1991 when John Michell, a prominent figure within 'alternative' archaeology, was asked to review Long's retrospective at the Hayward Gallery for the influential archaeological journal *Antiquity*.⁵ More recently, Richard Cork's speech at the opening of the Richard Long exhibition *Dartmoor Time*, at the Spacex Gallery, Exeter, in November 1996, yet again drew reference to archaeological remains, as did the gallery publicity.⁶ As we shall see, the extent and nature of these readings do vary in their intentions for the work, although what should be recognized at this moment, is that an established dialogue between these two fields does exist within the critical literature.

A measure of this dialogue can also be gained from exhibitions which have sought to bring archaeology and modern art together in complementary and analytical ways. The exhibitions *From Art to Archaeology* (1991),⁷ initially sited at the South Bank Centre (and coinciding with Long's major retrospective at the Hayward Gallery), and *Northern Rock Art: Prehistoric Carvings and Contemporary Artists* (1996),⁸ both looked to expose the different means by which contemporary art could form dialogues with the past. *From Art to Archaeology* is interesting, for despite the absence of Long in the exhibition (they had hoped to include *Cerne Abbas Walk*), both Alexandra Noble's introduction 'The Placing of Prehistory' and Christopher Chippindale's main essay, make significant references to Long with regard to the way prehistory and modern art may be read.⁹ In *Northern Rock Art*, Long

¹ April Kingsley, 'Richard Long: MOMA New York,' *ARTnews* LXXI/ 3 (May 1972): 52.

² Simon Field, 'touching the earth,' *Art and Artists* VIII/ 1 (April 1973): 19.

³ Frances Carey, 'Richard Long at the Lisson Gallery, London,' *Studio International* CLXXXIX/ 973 (January 1975): 14.

⁴ 'Richard Long: Artist's Over Land, Arnolfini Gallery,' *Architectural Review* CLVIII (December 1975): 378. (author unknown).

⁵ John Michell, 'Art and archaeology: a review of two exhibitions,' *Antiquity* LXV (December 1991): 185.

⁶ Alex Farquharson, *Richard Long: Dartmoor Time*. Published on the occasion of the exhibition, *Richard Long: Dartmoor Time*, Exeter: Spacex Gallery (26 November – 21 December 1996).

⁷ *From Art to Archaeology*, National Touring Exhibition from The South Bank Centre, London, (24 August 1991 – 5 September 1992).

⁸ *Northern Rock Art: Prehistoric Carvings and Contemporary Artists*, Durham: Durham Art Gallery (27 July – 1 September 1996). In the catalogue *Northern Rock Art: Prehistoric Carvings and Contemporary Artists* (Durham: Durham Art Gallery, 1996), we read: 'The circle recurs in Long's work, used as a timeless reference, a focus of energy which evokes the earth and planets, prehistoric cairns, stone circles and cup and ring marks.' (p.12).

⁹ Note that Christopher Chippindale is editor of the archaeological journal *Antiquity* and author of *Stonehenge Complete* (1983).

exhibited *Rock Drawings 1994*, which used a process reminiscent of brass rubbings whereby the rock surface was transposed on to the surface of the paper. These exhibitions will be discussed again later in this thesis.

One further aspect of the relationship between Long and prehistory I would like to draw attention to here, can be contextualized within the artist's involvement in a more general primitivist discourse. Long exhibited at both the major primitivist shows in the mid-late 1980s: '*Primitivism*' in *20th-Century Art: Affinity of the Tribal and the Modern* (1985)¹⁰ and *Magiciens de la Terre* (1989).¹¹ In his catalogue essay, 'Contemporary Explorations', for '*Primitivism*' in *20th-Century Art*, Kirk Varnedoe suggested that the reductivist nature of minimalism had paralleled a regressive shift into 'the *ur*-forms of the mind', to provide a primitivist basis for works more commonly embraced by the term *Land Art*. The corresponding juxtaposition of ancient and modern art, however, tended to compromise issues particular to individual artists, reminding us that references to Stonehenge, Nazca, alignment and geomancy as general influences, remain problematic to an artist such as Long who knew little or nothing of these when he began making his art. In conversation a year later, Long expressed his dislike for the task of simply comparing images of ancient sites such as Stonehenge with his own work and referred to the 'academic' strategy used within the '*Primitivism*' catalogue to juxtapose the primitive with the modern.¹²

This is not to dismiss the dialogue between Long and prehistory however. It merely provides a corrective for the means by which one might assess this relationship. In other words, one should not simply compare like with like in formal terms. As Long suggests in response to a query regarding his work and prehistoric structures, the potential for reading these works in terms of experiencing and sensing the landscape, its patterns, spaces and histories remains both 'complementary' and possible, and as such presents a quite different approach:

¹⁰ "'Primitivism' in 20th-Century Art: Affinity of the Tribal and the Modern", New York: MOMA, (27 September 1984 – 15 January 1985). Catalogue edited by William Rubin, "*Primitivism*" in *20th-Century Art* Vols. I & II, (New York: Museum of Modern Art, 1984).

¹¹ *Magiciens de la Terre*, Paris: Centre Georges Pompidou and Grande Halle La Villette, (18 May – 14 August 1989). Long looked favourably on *Magiciens de la Terre*, describing it as 'a powerful and beautiful show'. His *Red Earth Circle 1989*, was juxtaposed with an aborigine sand-painting on the floor below, their colours and designs complementing each other's use of earth. Personal communication, received 10 May 1996. Catalogue entitled *Magiciens de la Terre* (Paris: Centre Georges Pompidou, 1989).

¹² Long said of the "Primitivism" show: 'The Museum of Modern Art in New York produced a book on Primitivism and virtually every page is like a picture of a Picasso head and then a picture of a primitive mask or something. I think it is too superficial, it is too easy to see art in that sort of backward- looking, academic way. Picasso put paintings in the world that were not there before, for completely new reasons which were separate reasons from why the African people were making their face carvings. He reused old images with new ideas.' Richard Long in: *Richard Long in Conversation Part Two* (Holland: MW Press, 1986) 7.

I hope these are parallels between my work and primitivism – the thread of history, landscape, instincts, senses¹³

Returning to the aim of this project then, we have established that various components – the critical literature, exhibitions, primitivist debates – all signify and reinforce for us here, the extent to which prehistory has become a significant component within the discourse surrounding Long's body of work. The examples from the critical literature have begun to provide evidence of a much larger tendency, whilst the exhibitions cited revealed Long's almost necessary inclusion in any exhibition-based analysis of this kind. The reference to primitivist discourse meanwhile, highlights the need for a more analytical and complementary approach to Long's work when discussing its relationship to the past. It is against this background that the aim of this project is formulated.

Before going on to discuss the theoretical basis of this project and the main approaches used, it is first necessary to consider the dichotomy within Long's art which is also explored within this study. The aim of the project is determined, or one could even suggest, regulated, by a certain concern for the work as both art and landscape. Fundamental to this approach is a distinction which necessarily exists in Long's practice as *art*, regarding its role as both abstract art and a means for constituting landscape. We can illustrate this with extracts from Long's statements of 1980 and 1983 (see Appendix 2). In *Five, six, pick up sticks Seven, eight, lay them straight* (1980), Long writes:

My outdoor sculptures are places. The material and the idea are of the place; sculpture and place are one and the same.¹⁴

Whilst in 'Words After The Fact' (1982), Long says of his work:

I see it as abstract art laid down in the real spaces of the world.¹⁵

As we can observe, there is a distinction to be made here which will become all the more clear throughout the study. But initially it is one that is to be found in the claims that the walks and the marks made from them, 'as one more layer', engage with 'the thousands of other layers of human and geographic history'¹⁶ on an equal footing. The status between the work as modern abstract art and as human marks made within the more general terms of

¹³ Personal communication, n.d. received 10 May 1996. Note, this was in reply to my letter of 28 March 1996, in which I wrote: 'I think that there is a compatibility in the way modern and ancient structures are read, particularly in their aesthetic, but I believe that a more important relationship lies in their association with nature and our capacity to experience nature through them. ... On Dartmoor I wondered how important your early experiences of this landscape were to later works, particularly to your awareness of space and time, (here and now) and to historical and geological time. Also in sensitizing you to the importance of patterns on the land, the lines and circles which embody and express the human dimension of the landscape.'

¹⁴ Richard Long, *Five, six, pick up sticks Seven, eight, lay them straight* (London: Anthony d'Offay, 1980) unpaginated.

¹⁵ Richard Long, 'Words After The Fact', (1982) *Touchstones* (Bristol: Arnolfini, 1983) unpaginated.

¹⁶ Richard Long, *Five, six, pick up sticks Seven, eight, lay them straight* (London: Anthony d'Offay, 1980) unpaginated.

human existence thus generates an analytical tension: one that will constitute a framework for the study as a whole, but particularly for Chapter V. For Long, the potential of his work not to be seen as art but perhaps just as a mode of human marking, represents a freedom that is particular to the nature of his working activities. It is this dichotomy between the work as art and as man-made constructions, often operating spatially in the environment, that for the artist contributes to its capacity as *art*:

I like the idea that art can be made anywhere, perhaps seen by few people, or not recognised as art when they do. I think that is a great freedom won for art and for the viewer.¹⁷

Thus in his quest to open up art, enabling it to be potentially seen as something else, there is the implication that the option to engage with the work and the world in particular ways is itself open. Moreover, it is an opening which facilitates the means to explore the claims that Long's works are in some way compatible with other modes of human activity, regarding movement, form, environment and the structuration of space.

Having established the background of this research project and its aims within a given framework, it is now necessary to consider the theoretical basis of the thesis before going on to place the various aspects and features of the project within an analytical structure.

The theoretical foundation of the study is essentially grounded within the concerns of *existentialism*, although the project in its various phases differs to the extent in which it employs existentialist thinking. Furthermore, some of the approaches and positions which are understood to have originated from existential thought can also be observed to work on different levels within the discussion. This will become clear as the study progresses, although we can point to a basic property which they share, and that is Jean-Paul Sartre's idea of the *reactive subject*. This has repercussions for both the artist and the spectator/interpreter and for the manner in which the work may be both critically received and further interpreted.

To begin with, the artist himself as a person who responds to given situations is a reactive subject, a consequence which has particularly pertinent ramifications for this study. Inherent to his practice, Long travels in different parts of the world to engage with various environments at both instinctive and sensory levels. The walks are not pre-planned to the extent that Long knows with what he will engage or the nature of that interaction. His activities instead will tend to be more spontaneous and responsive, contributing to a sense of enquiry within the given area. Environments in their distinct forms are therefore revealed to

¹⁷ Richard Long, 'Words After The Fact', *Touchstones* (Bristol: Arnolfini, 1983) unpaginated. With a similar concern, Long wrote in *Five, six, pick up sticks Seven, eight, lay them straight* (1980): 'Some of my stone works can be seen, but not recognised as art.'

Long as he makes his walks – the process of revealing being itself a feature of existentialist thinking. The diverse natures and land surfaces he encounters will essentially determine his reaction as the perceiving, sensing, instinctive subject. The materiality of a place meanwhile, will dictate how a sculpture is to be made; whether he reconfigures or displaces stones, scratches the earth's surface, or erodes it through repetitious patterns of behaviour. Each act is one of revealing or unconcealing and exposes the individual nature of a place through human agency. As such, it is an aspect of the work that is integral to its original and intended meaning.¹⁸ Similarly, the orientation and disposition of works may be determined by Long's reaction to a place and how a sculpture relates to a natural feature located within its domain. This can frequently be observed through the formation of an alignment, a device which is particularly prevalent in Long's practice. The lie of the land may also determine the work's emphasis on horizontality or verticality. At another level, the artist's response to an environment will determine the work as either map, text or photograph. The extent to which these various media reveal and conceal the environment varies, and will determine what aspects of the world we are able to acknowledge as spectators (or reactive subjects).

This mode of engagement, as a set of tactile and sensory responses to the outdoor world also has consequences for the means by which an analysis can be made. For a study that wants to observe Long's practice as a reaction to the world, its nature, material, spaces, etc., it is necessary for the methodology to be able to account for those actions and the nature of their encounter from a perspective which aspires to registering intuitive and sensory ways of knowing oneself in the world. In other words, with the means for recognizing human actions within existence as a concern for simply *Being*. Heidegger's highly influential *Being and Time* (1927) thus plays a crucial part in considering the Being of the human being, which we understand by the term *Dasein*, meaning 'to be there' or 'to be here'. Primary to the Being of *Dasein*, is a concern for its Being, which occurs *within-the-world*. *Dasein* thus understands itself within the more general existence through its own existence and this happens at two different levels of interaction with the world: as a tactile engagement with things described as *ready-to-hand* and through a more conceptual concern for the world described as *present-at-hand*. Whilst both can be considered to be of importance to a study of Long, it is the former which arouses particular interest as a way of interpreting oneself within-the-world. It is through things such as stones and sticks which are ready-to-hand, that Long appears to understand and interpret the world and his relation to it. So whilst this study makes no claim for Long's direct involvement with, or knowledge of such texts, it nevertheless proposes that they provide interpretative insights which illuminate his practice

¹⁸ Personal communication, 23 November 1997.

in particularly pertinent ways.¹⁹

The importance of ideas which refer to the issue of Being and their relevance to Long can be further highlighted by observing phenomenological approaches within other subject areas such as geography. One particular feature of its application to geography and geographic experience is that it acknowledges a sense of 'wonder' as the motivation behind wanting to know the world. As Edward Relph has suggested, 'it is the mark of a pre-scientific attitude – that is, of a compassionate intelligence that seeks to see things in and for themselves.'²⁰ This approach in itself equates with notions of the real in Long's art and with certain methods for describing the world as it is experienced by the artist in its reality. This is particularly evident in the artist's statements of 1980 and 1983, in which Long's art and working processes are described in terms of his primary engagement with the world: 'My art is the essence of my experience, not a representation of it.'²¹

Another aspect of the reactive subject involves the spectator and their relationship to the work. But before going on to discuss this, it is first necessary to consider the status of the work with regards to Long's practice and his intentions for it. Effectively, Long views his art as an *open work*, in as much that it becomes a catalyst for thinking and further development on the part of the spectator. For those setting out to comment on, or interpret his art, there is he suggests, a 'need for original ideas' and 'original thought'.²² According to Long, the artworks are put into the world as essentially new things which should be considered freely, whilst his own written statements establish a ground for thinking in as much as they 'lay down ideas'.²³ This openness is further assisted by the work's own simplicity, becoming a strategic basis for continual interpretative possibilities. As noted elsewhere: 'The move seems to be towards pared-down, simple and open works that can be endlessly re-positioned and re-interpreted.'²⁴ So whilst Long's art is quite literally formed by a reactive subject responding to the environment, its interpretative development also relies on such a subject to shape ideas and provide new ways to think about the work which the artist had not thought of before.²⁵ This has repercussions for an art which alludes to the subject

¹⁹ Long has acknowledged that he is not familiar with the work of Heidegger. Personal communication 23 November 1997.

²⁰ Edward Relph, 'Geographical experiences and being-in-the-world: The phenomenological origins of geography', in: David Seamon and Robert Mugerauer (editors) *Dwelling, Place & Environment* (New York: Columbia University Press, 1989) 16.

²¹ Richard Long, 'Words After The Fact', (1982) *Touchstones* (Bristol: Arnolfini, 1983) unpaginated.

²² Personal communication, 23 November 1997.

²³ Personal communication, 23 November 1997.

²⁴ Alison Sleeman, '*More and Less*: The Early Work of Richard Long' (Leeds: Henry Moore Institute, 1997): 6. Published by the Centre for the Study of Sculpture to mark the acquisition of Richard Long's 'Untitled' 1965–66 for Leeds Museums and Galleries in 1996 and to accompany the exhibition in The Henry Moore Institute (1 May – 13 July 1997).

²⁵ Personal communication, 17 December 1997.

through remnants and traces of human activity and experience. As the artist has stated: 'The knowledge of my actions, in whatever form, is the art.'²⁶

Long's approach to his work and how it might be engaged (in principle) finds particularly strong theoretical parallels in Umberto Eco's *The Open Work* (1962). Influenced by the thinking of Husserl, Sartre and Merleau-Ponty, the basis of the open work refers to its potential to be interpreted in an infinite number of ways according to the perceiving subject, who as Sartre observes is 'continuously altering'. Through the act of perception, the object (the artwork) is never properly stable as such in its *essence*, or 'finite' state, but is open to infinitely varying and disparate possibilities. Eco explains this relationship in terms of a polarity in which the 'infinite' (possibility) is centrally situated within the 'finite', enabling "openness" to be 'at the heart of every act of perception.' He continues:

It characterizes every moment of our cognitive experience. It means that each phenomenon seems to be "inhabited" by a certain *power* – in other words, "the ability to manifest itself by a series of real or likely manifestations."²⁷

So whilst the interpreter aims to give new vigour and intensity to a work, s/he is also articulating that work according to a possible manifestation. This notion, taken quite literally, is particularly pertinent to this study which as we shall see (in Chapter V) approaches certain possibilities within Long's work as the *manifestation* of his experience and disposition. This also reminds us, as does Eco, that as interpreters we are ultimately positioned to the artist within a '*field of relations*'. So even though the possibilities for a work persist in being innumerable, one is continually engaging with that which 'remains the world intended by the author.' As such, the author is presenting the interpreter – the reactive subject – with 'a work to be *completed*.'²⁸

The notion that all works of art have an infinite interpretative potential is also found in contemporary aesthetics. Citing the work of Luigi Pareyson, Eco highlights the expansion of the idea of 'openness' within aesthetics in which the 'infinite aspects of the work' engage with the infinite perspectives provided by the interpreter (or 'performer') to reveal the work in a way that is particular to the reactive subject. According to Pareyson, 'a single aspect of the work can only reveal the totality of the work' if a corresponding perspective is 'capable of grasping the work in all its vitality.'²⁹ Eco thus concludes with the distinction that whilst aesthetics 'reveals the latent possibilities of a certain type of experience', it is the poetic

²⁶ Richard Long, 'Words After The Fact', (1982) *Touchstones* (Bristol: Arnolfini, 1983) unpaginated.

²⁷ Umberto Eco, 'The Poetics of the Open Work', *The Open Work* trans. by Anna Cancogni. With an Introduction by David Robey, (Cambridge, MA.: Harvard University Press, 1989) 16–17.

²⁸ Umberto Eco, 'The Poetics of the Open Work', *The Open Work* trans. by Anna Cancogni. With an Introduction by David Robey, (Cambridge, MA.: Harvard University Press, 1989) 19.

²⁹ Luigi Pareyson, *Estetica: Teoria della formatività* (Bologna: Zanichelli, 1960) 194ff and chapter 8. Cited in: Umberto Eco, 'The Poetics of the Open Work', *The Open Work* trans. by Anna Cancogni. With an Introduction by David Robey, (Cambridge, MA.: Harvard University Press, 1989) 21.

practice of interpretation which views this 'as a specific vocation.' The success of an interpretation can therefore be determined by the extent to which that reading – as a very precise act – engages with the work and come to terms with its intensity.

So far then, the methodology has determined that the artist and the spectator/interpreter are reactive subjects. It has also correlated Long's intentions with the idea of the open work and briefly explored the nature of this position with regards to its intention for conveying infinite possibilities for interpretation. This we have recognized to occur within a field of relations which sensitizes us to the knowledge that the work has origins and intentions particular to its author, whilst the interpreter seeks to complete the work in a way that is particular to it.

Continuing with this line of thinking, Eco goes on to argue that art achieves and relies on such notions of incompleteness.³⁰ Likewise, as mentioned above, Long has acknowledged this sense for the incomplete in his own art and in the necessity for it to be continually reinterpreted. One of the consequences of this process is the yielding of information, which is a central concern of Eco's project. Incompleteness and ambiguity both provoke through their conditions, the scope for greater variation in perception and consequently in the interpretations that can be made. The more interpretations, the more information may be retrieved from any given work(s). Information it must be noted, differs from meaning which ultimately remains with the artist and can be understood to be more consistent with the work's essence. The act of perception though, enables the spectator to explore and understand the work in new ways, revealing it in various manners that are potentially different, alternative, or complementary to the artist's original intentions. Thus what is characteristic about the perceptual process, is that it does not necessarily look to retrieve meanings which are integral to the author, but expands or opens the work as the means for gleaning information. Eco describes the perceptual process:

the percept is none other than the temporary stabilization of a sensible configuration resulting from the more or less redundant organization of useful information that the receiver has selected from a field of stimuli during the perceptual process.³¹

The resulting perception of any given work may have a number of factors influencing its outcome. However the receiver, as the reactive subject, remains ultimately as the defining factor. The subject's previous experiences and knowledge of the world will thus be of primary significance to the elements that they stabilize as part of his/her perception and comprehension of the work. It is this aspect of the process – the role of experience – which

³⁰ See the subsection entitled '*Transaction and Openness*', pp.74–81.

³¹ Umberto Eco, 'The Poetics of the Open Work', *The Open Work* trans. by Anna Cancogni. With an Introduction by David Robey, (Cambridge, MA.: Harvard University Press, 1989) 81.

provides a means of self-regulation with respect to the extent of interpretative possibilities.³² Any one interpreter is not able to independently generate all ways of knowing a work, for his/her experiences are always going to be limited in relation to the (unlimited) potential possibilities available.

By its very nature, the acquisition of information in this way can be defined by virtue of its expansive nature in which it continually adds to what is known, subsequently expanding knowledge in its indifference to 'closure'. The way this process determines itself can be visualized within a conceptual structure in which the artwork is understood to be central to its *field of possibilities* or field of potential interpretation. In this model all interpretations can be understood in relation to the work which is at their source. Collectively, these form a dynamic and interactive field around the work reflecting the complexity of information generated. We can add to this that whilst each new interpretation, or perception, may claim exclusivity or dominance over others, it can only ever really exist as a form of *commitment* on behalf of the interpreter.³³ In this sense, each reading represents a dynamic tendency in its affirmation of a particular view or perspective.

Evidence of *the field* elsewhere in the discourse, would appear to render it particularly pertinent to this analysis.³⁴ In his concern for the optimistic approach of Eco's towards the artwork, Jon Thompson's study of minimalism, 'New times, new thoughts, new sculpture' (1992),³⁵ has also acknowledged the potential role of the field as it 'offers up "a plurality of possible readings [within] ... a complete dynamism of structure."' ³⁶ However, Thompson also highlights for us the idea of the field engaging with a reactive subject and 'displacing the traditional dualism between subject and object.' Here, the work is no longer seen as

³² See: Umberto Eco, 'Openness, Information, Communication', *The Open Work* trans. by Anna Cancogni. With an Introduction by David Robey, (Cambridge, MA.: Harvard University Press, 1989) 73–74.

³³ 'If perception is a form of "commitment," there are different ways in which one can commit oneself, or refuse to commit oneself, to seeking useful information.' Ombredane, cited in: Umberto Eco, 'Openness, Information, Communication', *The Open Work* trans. by Anna Cancogni. With an Introduction by David Robey, (Cambridge, MA.: Harvard University Press, 1989) 82.

³⁴ The idea of the work of art opening up within a field of possibilities has been used or implied by others in the critical literature. Charles Harrison has written: 'Younger sculptors in Britain now are exploring areas of unprecedented breadth and variety. It is important to stress the role which has been played in the development of this situation by sculptors of several generations who have all contributed to open up the field of possibilities.' See: 'Some recent sculpture in Britain', *Studio International* CLXXVII/ 907 (January 1969): 32–33.; Similarly, Anne Seymour has written: 'By bringing art into the sphere of real time and space, the artists of the last few decades have opened up possibilities' See: 'Old World New World', in: Richard Long, *Old World New World* (London: Anthony d'Offay, 1988 and Verlag der Buchhandlung Walther König, Köln, 1988): 54.; Whilst more generally, David Reason has written: 'Authentic art shows us ways in which we may go on, taking up not only the field of possibilities which it maps out but the talisman of *maybe* itself' See: 'A Hard Singing of Country', in: *The Unpainted Landscape* (London and Edinburgh: Coracle Press, 1987): 25.

³⁵ Jon Thompson 'New times, new thoughts, new sculpture', *Gravity & Grace: The changing condition of sculpture 1965–1975* (London: The South Bank Centre, 1993) 11–34.

³⁶ Jon Thompson 'New times, new thoughts, new sculpture', *Gravity & Grace: The changing condition of sculpture 1965–1975* (London: The South Bank Centre, 1993) 28.

detached and independent, but may be understood in relation to other ways of knowing as the field comes into contact with the perceiving subject. This has consequences for determining future interpretations and for that matter how the artist himself views his work and its reception. As Long has remarked concerning his working practices within Dartmoor:

There is no way I can go down to Dartmoor now and not be aware of what I've done there before. Its full of memories (one walk leads to another). I am aware of my own history now, and also other people's expectations, and how they receive what I'm doing now through knowing what I've done in the past.³⁷

The field of possibilities may thus hold significance for both the interpreter and author as reactive subjects.

Having established the grounding for this project, its framework and theoretical basis, I now want to position some of these features within a structural overview of the thesis to indicate how they might be utilized. As mentioned above, the project is made up of a series of four separate analyses, each of which aims in their own way to contribute to the dialogue between Long and prehistory. These represent a variety of viewpoints – historical, critical, philosophical/theoretical, experiential – providing the means for a thorough examination of this relationship to be undertaken.

To begin with, Chapter II 'Walking the Line: From Abstraction to Reality', establishes the trajectory of the research by analysing Long within two frameworks which are often used to contextualize his practice: modernism and Land Art. These define both a tradition (modernism) and a moment (Land Art) within which to position Long and establish a working basis for his relationship to prehistory. The chapter does not take a particular line on either mode of framing, but attempts to consider Long as an individual artist who can be understood within both perspectives. The term Land Art has been used here simply as a means for embodying the idea of a moment in the late 1960s and early 1970s in which certain art practices and debates, particularly surrounding the dematerialization of the art object, had begun to open up art discourse to new areas of concern. It is recognized here, however, that such terminology is also problematic if over-relied upon for any cogency.³⁸

Whilst the chapter seeks to establish a line of enquiry, it employs these two frameworks to consider the opening up of sculptural practice from a contained hermetic

³⁷ Richard Long, from 'Fragments of a Conversation VI', in: Richard Long, *Walking in Circles* (London: Thames and Hudson, 1991) 104.

³⁸ Gilles Tiberghien's publication entitled *Land Art* seeks to define a particular moment in art, in which modernism is seen to be eclipsed by 'that which ... replaced it'. He begins: 'Common sense would seem to advise against writing a book on Land Art, not because the subject has been abundantly discussed, but rather because the term itself is extremely vague.' Gilles A. Tiberghien, *Land Art* (London: Art Data, 1995) 13. Meanwhile, in the introductory chapter to her (unpublished) PhD dissertation 'Land Art and Landscape', (University of Leeds, 1995), Alison Sleeman explores the term 'Land Art', exposing and problematizing various aspects of its formation and constitution through a deconstructive reading.

space to involve the space of living reality. This gradual emancipation of British sculpture during the twentieth century is charted up until the late 1960s, but unlike other studies of this nature,³⁹ the analysis is characterized by its dual concern for prehistory and the role this has played in modern British art during these developments.

Similarly, the analysis of Land Art is also concerned with determining how prehistory and ancient culture informed, or was appropriated within, the work of certain artists from both sides of the Atlantic during the late 1960s and early 1970s. A feature of sculpture's opening up in this section of the chapter is the interdisciplinary nature of the discourse which surrounds Land Art practice. One could provide a list which would include: architecture, gardening, geology, geography, archaeology, film, cartography, history, prehistory, etc., that has informed Land Art practices. This study in its entirety, reflects on this aspect of Long's art, as it borrows from fields such as architectural theory, archaeology, geography, phenomenology and anthropology. One particular element that is drawn out here is the phenomenological aspect of the work which parallels and contributes to the discussion surrounding the dichotomy in Long's practice, between the work as art and as structures that enable his work to be experienced, or considered as part of reality.

Chapter III, 'Mapping the Field of Possibilities: An Analytical Reading of the Critical Discourse', provides a particularly thorough investigation of the critical literature over the last 30 years. Whilst it has a specific perspective, in as much that it focuses on the concern for prehistory, it also seeks to provide a more balanced picture with the help of a table and chart which correlate the numerous interpretative positions and references (see Appendix 3). Consequently, it is suggested that the critical material be perceived in terms of the *field of possibilities*, which the chapter then maps. This allows for all interpretations to be taken into account and also facilitates the expansive nature of the interpretative process which is encouraged by the artist and manifested through the spectator/interpreter. The scale of this chapter, which is significantly larger than the others in the thesis is a testament to this procedure as it enables a comprehensive analysis of the critical literature to be made.

This chapter has two objectives which are vital to both the background of the study, as well as to the possibilities for other types of interpretation. The main objective is to establish the extent to which prehistory and primitivist references to ancient Britain are utilized within the critical literature and the nature that these take. The second objective is to draw out the more phenomenological approaches on Long. As Chapter II concludes, this aspect of the work provides a major line of enquiry regarding the means by which Long's art can be interpreted and considered in relation to other modes of space formation. By focusing on

³⁹ Richard Cork, 'The Emancipation of Modern British Sculpture', Susan Compton (editor) British Art in the Twentieth Century: The Modern Movement (Munich: Prestel, 1987) 31–52.

how Long's forms are read in this respect within the critical literature, it will be possible to advance this particular approach beyond established knowledge. It will also enable the study to explore the spatial dichotomy within perceptions of Long's work and develop these towards the claims that the landscape sculptures are able to convey the idea of place within a more general realm of human existence.

Chapter IV, 'Where the Walk Meets the Place: Archaeology and Technologies of the Self', contemplates Long's work from the perspective of archaeology. Compared to Chapter III, which had to process large amounts of material, this chapter concentrates on just a few texts to present a more compact analytical framework. This provides a lens through which Long's work can be observed as it supplies interpretative tools for archaeological analyses. This has the effect of inverting the relationship between Long and prehistory to expose various perceptual and interpretative incongruities that need to be resolved if modern and ancient structures are to be correlated within an art historical analysis.

Meanwhile, archaeology's interest in Long's work not only confirms the interdisciplinary interaction which has become possible through sculptural developments, but underscores the extent to which the relationship between Long and prehistory has manifested itself. This particular analysis situates archaeological material involving Long within a more mainstream art historical discourse for the first time.

The archaeological discourse also signals the beginnings of a more thorough phenomenological approach which starts to correlate Long's practice with modes of human activity specific to prehistoric structures. The notion of Being is also pertinent to these approaches which use Long analogously to explore certain processes potentially involved in the construction of megalithic monuments and spaces. This analysis also acknowledges theoretical approaches appropriated by archaeology, such as Foucault's *Technologies of the Self*, which is employed here to consider the formation of spaces as spatial texts and its means for constituting subjectivity. Applied to Long, these ideas have particular ramifications regarding Long's own self-interpretation. It reminds us that Long – the reactive subject – is interpreting himself in relationship to the world in particular ways. This begins to question the idea of reality within Long's art, suggesting instead that his work constitutes the schemata required to apperceive reality – the work being bound up with the artist's own experiences of the world.

The interdisciplinary nature of Chapter IV is further complemented by Chapter V, 'The Architecture of Sculpture: Existential Space and Being-in-the-World', which provides an architectural perspective on Long's work. This approach constitutes the first analysis of this kind to be applied to Long, employing aspects of architectural theory to help explain both his

work and working processes. Such an approach will aim to describe further, the opening or expansion of Long's practice into the spatial realm of human existence. Moreover, it appeals to the claims of Long's practice that it is engaging with the idea of reality as well as to the abstract nature of that encounter.

This analysis makes a reading of Long through the idea of existential space, that explained simply is the space of our existence founded on the disposition of the human condition. The concept of existential space articulates itself through schemata, or a perceptual image of the environment which determines the way existence is 'given to' the subject. By determining the effect of schemata in the constitution of landscape, an existential reading shows how Long's practice and sculptural forms can be correlated with the idea of place formation. The analysis thus attempts to translate Long's abstract forms into perceptual schemata and from these reveal how his works are used to assimilate the environment. This is explored through the primary aspects of Long's art – his map, text and photo-works – to determine the extent to which different modes of assimilation are employed and the effect they have in determining the artist's interpretation of the world, particularly with regards to how the artwork defers and reveals different aspects of the experience. The primary concern of this analysis though, are the *landscape sculptures*,⁴⁰ which share certain structural characteristics with prehistoric forms. These are examined as spatial structures through the medium of the photograph.

This approach also appeals to the notion of the reactive subject which manifests itself at different levels throughout this particular analysis. As we have noted above, the notion of Being plays a critical part in this study, particularly with respect to Heidegger's work *Being and Time*. It is an important aspect of existential space which is also discussed here with regards to different modes of being. The idea of a *heightened sense of Being* is considered with a particular concern for Long's repetitive activities and with notions of ritual. This helps us to consider the work's operation with respect to the subject and how it comes to understand itself within-the-world, and how this compares with knowing oneself in what is recognized as our everyday reality.

As the writer/interpreter involved here in the process of analysing Long's work, I am also aware of being a reactive subject. This has particular ramifications for the way I have understood the work and decided to examine it, with different, but one hopes original methods. To begin with, my perceptions of the work as a reactive subject are to a certain extent predetermined. As mentioned above, the interpreter's perception of a work(s) is

⁴⁰ I am using the term 'landscape sculpture' to denote those works made in and of the landscape. Long uses this term in: 'Richard Long replies to a critic', *Art Monthly* 68 (July/August 1983): 20.

governed primarily by his/her previous experiences. The primary nature of this methodology originates from my own background in architecture, which itself was largely informed theoretically by existentialist thinking. Long's practice became of interest, precisely because it seemed to illustrate certain aspects of existentialist thought within architectural theory. This background also provided the means and methods to analyse Long's work in the way I have.

As the reactive subject, these means have also enabled myself as the writer/interpreter to read the work as the subject: the subject of course being the primary basis of Long's practice and the agent determining both the work's nature and form. This approach has encompassed an experiential analyses involving the re-articulation of Long's *A Ten Mile Walk* 1968 (see Appendix 4). This experiment seeks to support the discussion in Chapter V, by exploring how the work as a map-piece compares to the actual experience of the walk and the line as a process of assimilation. It examines the artwork as an equivalent to the walk itself, aiming to reveal the extent to which the reality of the engagement can be conveyed through an existential reading.

The methodology then, can be understood as a *commitment* to determining a deeper phenomenon within Long's practice which appeals to the structures of prehistory. In this sense it is also committed to the spatial aspect of Long's practice and its quest to engage with 'the real spaces of the world'. So whilst the project is founded in the critical discourse's concern with prehistory, its conception looks beyond the parameters of traditional sculptural discourse and towards other modes of investigation. The architectural nature of its approach thus encompasses analytical methods which seek to open up and articulate new possibilities for the work's capacity to engage both artist and spectator as a reactive subject. It also looks to material from archaeology, new to the art historical discourse, which is able to offer analytical ways of looking at Long's work with regard to prehistoric structures.

Primary material which has been gained through correspondence and conversations with Long has been employed where applicable throughout the study. Whilst this has value in validating particular ideas and strengthening arguments, Long's views as a whole are not final within the scope of the *open field*. The artist's reticence to speak prior to 1980 and his subsequent open stance on interpretation would appear to confirm this. This raises questions regarding the location of so-called authentic interpretations within the critical literature and the means by which a narrative closure might be made. Within the range of a research project such as this, Long's endorsement where it exists, should be considered effective in support of an attempt to *complete* the work in a way that is pertinent to the aims of the study. At the

same time, the methods which this study articulates in its reading of Long's work should also be seen as an opening on to new possibilities for the work's existence. To begin with though, we must first establish the trajectory which the analyses shall take to form this opening – this is the aim of Chapter II.

WALKING THE LINE:
FROM ABSTRACTION TO REALITY

Taking A Line

This chapter sets out to provide a basis for the research and establish the trajectory that the following analyses shall take. To begin with I want to explore the notion of transition – from abstraction to reality – as a means for examining certain developments and moments within sculptural practice. To achieve this, more local objectives will be mobilized to analyse work with regards to two related discourses which are often used to contextualize Long's practice: modernism and Land Art. Preferring not to frame the subject within any one field the study as a whole will tend to regard Long as an individual artist whose work embodies issues prevalent in both of these areas. The main objective will be to begin exploring the dichotomy between the work as abstract art made in the 'real spaces of the world' and as a form of sculpture which claims to articulate place as part of its engagement with the world. This will have implications for how we may read Long later in this study regarding the work's correspondence with prehistory.

As with the study more generally, this chapter acknowledges the complexities of an artist who whilst recognizing himself as part of a landscape tradition,¹ also identifies his childhood memories and activities with his undertakings as a modern artist.² Moreover, whilst Long refers to himself as a modernist,³ he has tended to refrain from using the term *Land Art* which is often employed to contextualize his practice.⁴ Despite this, the artist's contribution to that period of art production in the late 1960s, often described and embodied

¹ Recently, Long has disclosed that part of his motivation as an artist is to be part of a tradition of looking at landscape, which includes Turner and landscape photography. But to be part of it in a different and modern way. Personal communication, 13 September 1998.

² When asked if he felt part of a British tradition, Long replied: 'Just by being English, in my childhood, having my Grandparents living in Dartmoor, in Devon, or going on cycling holidays with my father when I was a boy. I think all those things were much more important ...' Richard Long, *Walking in Circles* (London: Thames and Hudson, 1991) 252. Note: whilst this would appear to contradict his statement in footnote 1, it rather signals a shift in Long's thinking regarding how he contextualizes himself within a landscape tradition.

³ Personal communication, 13 September 1998.

⁴ Long has been said to 'hate' the word "'land" art'. See: *Richard Long in Conversation Part Two* (Holland: MW Press, 1986) 24.

within the complexities of the designation Land Art, still requires that both discourses be considered when examining the opening up of art practice – from abstraction to reality. It is through this opening that I will establish and define the trajectory of the corresponding analyses.

The notion of *opening up* is a theme that underlies much of this study with regards to the territories that art and more precisely sculpture, have come to occupy and claim to occupy. A consequence of this has been the increasing interdisciplinary nature of the discourse. This study alone borrows heavily from architectural theory, geography, phenomenology and archaeology, and to a lesser degree from anthropology. Similarly, Long and a generation of artists from Europe and the United States, are seen to have pioneered an unprecedented expansion in sculptural practice, involving architecture, archaeology, gardening, geology, geography, photography, film, television, cartography, etc.

Within Britain this has consolidated a particular historical perspective in which sculpture is seen to be continually opening up to space, until it effectively becomes synonymous with the space and time of lived reality. The opening up of sculptural practice in the 1960s was the basis of Charles Harrison's essay, 'Some recent sculpture in Britain', published in *Studio International* (1968), in which he wrote of Long's generation:

Younger sculptors in Britain now are exploring areas of unprecedented breadth and variety. It is important to stress the role which has been played in the development of this situation by sculptors of several generations who have all contributed to open up the field of possibilities.⁵

The diversification of working methods to incorporate bodily engagement and more general man-made forms, and the means by which these could be presented and communicated as artwork, were seen by Harrison as peculiar to sculptural development at St Martin's during this period. Although Harrison does not openly acknowledge the relevance of phenomenology to the stance he comes to take on Long, it is a theoretical position which nevertheless underlies his account. This is particularly evident when we consider his emphasis on the diversity of sculptural development at this time. The quest for reality through abstraction and its subsequent engagement with existence, encouraging broader artistic approaches towards space and time are viewed as part of an on-going process of transition within sculptural practice. For Harrison, this was seen primarily to occur within an institutional framework in which sculpture was evolving towards the reality of the spatial world.

For some, Harrison's account remains problematic in as much that it confines these latter developments to St. Martin's and in the process implies a progressive or generational

⁵ Charles Harrison, 'Some recent sculpture in Britain', *Studio International* CLXXVII/ 907, (January 1969): 33.

lineage within the school. As Anne Seymour remarks in her 'Introduction' to the catalogue for *The New Art* exhibition (1972), Long had been making his first outdoor works as early as 1965 and prior to the *New Generation* show at the Whitechapel.⁶ Citing André, Seymour implicates Long within a more international realm which includes Robert Smithson, Robert Morris, Michael Heizer, Dennis Oppenheim and Jan Dibbets. All were constituents of that ambiguous region of the artistic environment known as *Land Art* which had become highly influential by 1972.

Whilst the area is complex, I don't think there is any doubting the initial influence St. Martin's had on artistic development and attitudes. Artists such as Long, were at this time reacting towards other areas of the art world. At college they perceived themselves as 'independent' and were 'bloody minded', 'against Hockney', 'anti-Pop Art' and 'against journalism'.⁷ Equally, the sculptural materials and processes which had been imported from America by Caro and established in the early to mid-1960s, were to quickly lose creative currency with some artists, due partly to the inherent limitations of the material and its scope for development. As far as Long was concerned: 'it was a fact of life and part of the art landscape when I was a young student, but to go on welding bits of stuff together seemed pointless.'⁸ This did not so much have anything to do with artists consciously superseding previous generations or reacting to them, as with ideas running their course and being replaced with new concepts that took previous developments further.

In British sculpture, the process of supersedure has recently been seen to effect the notion of an 'anti-tradition'⁹ as embodied in the exhibition *Un Siècle de sculpture anglaise* 1996 (A Century of British Sculpture).¹⁰ However, such perspectives can become oversimplified. In this instance, the intention of curator Daniel Abadie was to expose within British work, the desire of each generation to kill the father, so to speak, a psychoanalytical position which has been attributed to a strain 'of thought close to the heart of much French criticism.'¹¹ Long, who was represented in the show, has effectively warned against such a process being taken too seriously, for it implicates the idea of art, in this instance sculpture, as being merely 'reactive' when it should 'actually have to have something to say'.¹² This is particularly important for Long, who as a self-confessed modernist views his work as

⁶ Anne Seymour, 'Introduction', in: *The New Art* (London: Arts Council of Great Britain, 1972) 5. Catalogue for the exhibition *The New Art*, London: The Hayward Gallery, 17 August – 24 September, 1972.

⁷ Personal communication, 23 November 1997.

⁸ Personal communication, 13 September 1998.

⁹ Mike Finch, 'Keeping the Dialect of the Tribe Alive: A Century of British Sculpture', *Contemporary Art* 13 (1996): 34.

¹⁰ *Un Siècle de sculpture anglaise*, Galerie nationale du Jeu de Paume, Paris, (June-September 1996).

¹¹ Mike Finch, 'Keeping the Dialect of the Tribe Alive: A Century of British Sculpture', *Contemporary Art* 13 (1996): 34.

¹² Personal communication, 13 September 1998.

'proactive rather than reactive.'¹³ Reaction being, Long suggests, symptomatic of post-modernist approaches. Furthermore, this mode of perceiving the world has implications for modern artists such as Long, in their quest for reality through abstraction. The idea of 'active' thought rather than 'reactive' thought suggests a procedure on the artist's part, in which reality is constituted, or interpreted through his/her experience of the world as part of the creative process. Reality is thus not an *a priori* to react to as such, but a sense for the world which is constructed through active interpretation.¹⁴

Returning to Harrison, his approach can be seen to represent but a small section of an overall perspective which has been taken elsewhere, as in Richard Cork's essay, 'The Emancipation of Modern British Sculpture' (1986). Whilst he acknowledges the important influences provided by those outside British art, the backbone of the narrative remains the effective transition of sculptural development from one generation to another. As Cork writes in his opening paragraph:

Time and again, sculptors have claimed for themselves the right to overthrow prevailing shibboleths of the period, thereby opening up the activity called 'art' to a far broader range of expressive possibilities than had hitherto been permitted.¹⁵

Jacob Epstein, as both an outside influence and a founding father of modern British sculpture provides the obvious basis for such a perspective. Having with Eric Gill and Henri Gaudier-Brzeska redirected the attention of sculpture to formal qualities observable in primitive art, they had instigated in Britain the irretrievable breakdown of traditional and classical modes of sculptural representation. The transition was dramatic and perceptibly so, as the dialogue between natural form and human intervention became more clearly defined and articulated. The consequences of these evolutionary processes which had begun to open up sculpture were also anticipated at the time, as Epstein was to foresee around 1930, when remarking on Henry Moore:

There is so much talk now of material that I can foresee as a logical conclusion an exhibition of stones.¹⁶

Of course, other developments have since opened up sculpture beyond expectation. Whilst Long can be seen to be exhibiting stones, their role in expanding sculpture beyond the material and into the spaces of the world could not be anticipated. However, there is another aspect of British modernist developments which Epstein's statement unwittingly touches on and that is the national concern for nature. Whilst an historical lineage of influence cannot be properly employed, there is a factor which for Long is 'unavoidable', and that is that he like

¹³ Personal communication, 13 September 1998.

¹⁴ See Suzi Gablik's chapter, 'The Transformation of Reality', *Progress in Art* (London: Thames and Hudson, 1976) 167–174. For points made here, see in particular p.171.

¹⁵ Richard Cork, 'The Emancipation of Modern British Sculpture', in: Susan Compton (editor) *British Art in the Twentieth Century: The Modern Movement* (Munich: Prestel, 1987) 31.

¹⁶ Jacob Epstein to Arnold Gaskell, *The Sculptor Speaks* (London: William Heinemann Ltd., 1931) 135.

Moore, Hepworth, *et al* is also 'British' and 'use[s] nature in the landscape.'¹⁷ What remains of some consequence then, is the means by which British modernism has appropriated the landscape (particularly the prehistoric landscape) in its quest to open up to the real, and the implications of this to a reading of its work.

An approach suggestive of this concern is found in Ann Hindry's essay 'Moore, Moore's Children: 'Being There'', which considers Moore to be of some consequence to artists such as Barry Flanagan, Richard Deacon, Tony Cragg, Richard Long, *et al*. Borrowing from Alain Borer's notion (again French) of Moore's 'children',¹⁸ Hindry looks to make a reading of Moore and his successors framed within 'the sense of belonging to British civilization.' Citing Herbert Read, Hindry seeks to establish Moore's working approach in his engagement with reality. She argues that Moore had sensed himself in relation to the physical presence of his work, articulating the artist's belief that the 'experience of space and of the world begins with physical sensation.'¹⁹ Hindry goes on to locate Moore's existential awareness within a national identity of sorts, defined it is suggested, by the 'intimate relationship' the British have with 'their territory'. Whatever the merits of this approach, as such it acknowledges a sense for *being in* the landscape, one that is also peculiar to other artists of Moore's generation such as Hepworth, Nash and Nicholson, and is consistent with their interpretation of prehistoric sites. It is the experience of landscape, often embodied in an engagement with prehistory, that for Hindry provides Moore's link with Long:

Nostalgia for an earlier, pre-cultural epoch in which natural history is as yet undistinguished from human history, for a continuous world with no demarcation between containing space and form contained, is evinced by constant reference to archaic sites ... One can see this as a metaphor of time, marking the relational unfolding of man and nature that leads to culture. Moore devoted an 'album' to Stonehenge; Richard Long will encircle the man of Cerne Abbas on one of his walks.²⁰

Long therefore, is to be seen from two points of view: as part of an overall sculptural development within British twentieth-century art, but particularly sculpture.²¹ And as part of

¹⁷ Personal communication, 13 September 1998.

¹⁸ Alain Borer, "Flanagan, l'insaisissable," *Artstudio* 3 (1986): 74. Hindry notes that in this study of Flanagan, his generation is actually seen as Moore's 'grandchildren'. Hindry is quick to stress though, that this relationship is really metaphorical rather than genealogical.

¹⁹ Ann Hindry, 'Moore, Moore's Children: 'Being There'', in: Claude Allemand-Cosneau, Manfred Fath and David Mitchinson (editors) *Henry Moore: From the Inside Out – Plasters, Carvings and Drawings* (Munich: Prestel, 1996) 48.

²⁰ Ann Hindry, 'Moore, Moore's Children: 'Being There'', in: Claude Allemand-Cosneau, Manfred Fath and David Mitchinson (editors) *Henry Moore: From the Inside Out – Plasters, Carvings and Drawings* (Munich: Prestel, 1996) 50.

²¹ Long's *Delabole Bristol Slate Circle* 1998, is part of a permanent exhibition of Twentieth Century British Art at Bristol City Museum & Art Gallery. Situated at the far end of the room, the circle was originally joined by five map, text and photo works on temporary loan from Anthony d'Offay (20 December 1997 – 4 May 1998). These were: *Concentric Days* 1996; *All Ireland Walk* 1995; *Gobi Desert Circle* 1996; *A Circle of Middays*; and *River Avon Mud Drawing*.

a decisive moment in which sculpture was seen to take steps out of traditional modes of perception and into the space and time of what we might call, living or experienced reality. In both of these instances references towards the ancient past persist as they are appropriated by both artists and writers. By correlating prehistory with a developing concern for abstraction I want to underline sculpture's shift towards reality by determining the role of the ancient past in articulating this transition and the means it provides for reading sculptural form. From this basis, a line of enquiry will be pursued in later chapters.

Twentieth-Century British Art and Prehistory

Here, I would like to map out a concern for prehistory within twentieth-century British art and particularly within modernism. Whilst earlier British modernists should not be considered to be of direct influence on Long, their common interest in the landscape and prehistoric sites remains of some concern. The underlying developments which have determined the nature of British sculpture's opening up can be seen to be reflected in these artists' own references to prehistory. Thus it is suggested here that a dialogue between modern art and ancient sites not only underpins British modernism's preoccupation with the spatial possibilities for sculptural forms, but that these are defined in accordance with the artists' experiences and perceptions of landscape.

Before continuing though, it is also worth remembering that during the modern period, sculptors' curiosity in the ancient past was complemented by a similar concern within painting. Ben Nicholson, Paul Nash, John Piper and Graham Sutherland, all displayed an interest in prehistoric sites which was explored by each of them to various extents. Their approaches, which are characterized by the struggle between the pure abstract expression of continental Europe and the English tradition of landscape painting are also of concern here. Whilst their work entrenched British modernism further into the land, and resolved to different degrees, Neo-Romantic tendencies within the modern idiom, their dilemmas highlight a fundamental tension between modernity and landscape (or nature) that is also expressed in sculpture and thus remains of particular interest to this section.

British sculptors' initial interest in prehistory can certainly be seen as both part of the eclectic vision which determined the universal ambitions of modernism, as well as part of a native artistic tradition rooted in the British landscape. Epstein had understood the importance of

primitivism to modernity's sense for nature – an attitude that would remain particularly relevant for later British artists such as Long: 'The influence of the Primitive on the Modern is very real, in the sense that it turns him towards a fresher and more sincere view of nature.'²² Part of this sincerity was attributable to the approach that sculptors were taking towards their materials. Epstein, Gill and Gaudier-Brzeska were all using a method of direct carving in which both material and agent played an equal part in the formation of the work,²³ embodied by the *truth to material* work ethic. Gill, who as a student had studied monumental masonry, had been further influenced by Ananda Coomaraswamy's lectures on Indian Art given in 1908.²⁴ Gill's concern for revealing sensuous form through the inherent properties and nature of stone became and remained a feature of his work. Meanwhile, Epstein at this time was completing the British Medical Association commission which he received in 1907, consisting of eighteen carved figures that were to be attached to the building. During the carving of *Matter*, Epstein had been struck by the relationship between carved and natural stone, and from that time sought 'to make the relationship between untouched stone and carved image a central issue in his sculpture.'²⁵ Shortly afterwards, both Epstein and Gill were to collaborate on a project which would bring together their eclecticism, spirituality and hands-on working practices.²⁶

In the summer of 1910, whilst staying with Gill in Ditchling, the two men visited a location on the Sussex Downs with a view to constructing a temple of sorts. As Gill wrote: 'a great scheme of doing some colossal figures together (as a contribution to the world), a sort of twentieth-century Stonehenge'.²⁷ The project was not completed due to lack of

²² Jacob Epstein to Arnold Gaskell, *The Sculptor Speaks* (London: William Heinemann Ltd., 1931) 109.

²³ 'Stone carving properly speaking isn't just doing things in stone or turning things into stone, a sort of petrifying process, ... stone carving is conceiving things in stone and conceiving them as made by carving. They are not only born but conceived in stone; they are stone in their innermost being as well as their outermost existence.' Eric Gill, *Autobiography* (London: Jonathan Cape Ltd., 1940) 161. Cited in: Richard Cork, 'The Emancipation of Modern British Sculpture', in: Susan Compton (editor) *British Art in the Twentieth Century: The Modern Movement* (Munich: Prestel, 1987) 32.

²⁴ Gill's rather eclectic spirituality related to Coomaraswamy's own interests in the British Arts and Crafts movement and William Blake: 'Blake was for Coomaraswamy a great and original spiritual thinker and artist and assumed for him the role of a bridge between Eastern and Western art.' See: Judith Collins, *Eric Gill: Sculpture* (London: Lund Humphries, 1992) 19.

²⁵ Richard Cork, 'Image From Stone: Epstein as Carver', in: *Jacob Epstein: Sculpture and Drawings* (Leeds, 1987) 22.

²⁶ Spalding suggests that 'for Eric Gill', direct carving 'satisfied his Ruskinian belief in the integrity of craftsmanship, because, unlike modelled work which is handed over by the artist to a technician to be cast in bronze or mechanically measured and copied in stone, carving involved no division of labour.' Frances Spalding, *British Art Since 1900* (London: Thames and Hudson, 1986, repr. 1989) 97–98.

²⁷ Eric Gill to William Rothenstein, 25 September 1910, *Letters of Eric Gill* Walter Shewring (editor) (London: Jonathan Cape, 1947) 32. Note: Cork suggests that Epstein had the initial idea for this project after having made 'some 'temple' sculpture of his own, and had been inspired by epic outdoor locations ever since his formative trip to Greenwood Lake'. See: Richard Cork, 'Image From Stone: Epstein as Carver', in: *Jacob Epstein: Sculpture and Drawings* (Leeds, 1987) 22.

finance,²⁸ though it has been suggested that four reliefs made by Gill at this time were intended for the scheme: *A Roland for an Oliver* 1910, *Ecstasy* 1910-11, *Crucifixion* 1910 and a small relief of Cupid 1910.²⁹ Epstein also made sculptures for the modern Stonehenge such as *Rom*, whilst *Crouching Sun Goddess* and *Sun God* 1910, with their Egyptian influences have both been attributed to the temple project.³⁰ These carvings exhibit an open sexuality which was symptomatic of the artists' beliefs and congruous with a concern for primitive art 'which lay far outside the approved Hellenic and Renaissance models.'³¹

Whilst it is difficult to appraise properly a project that was never fulfilled, the carvings which have been attributed to the scheme reflect the artists' primary concerns of this time: the expression of sexuality and sculpture's relationship to architecture. In the BMA project Epstein had been eager to unify his sculpture with the building as an integral part of the total scheme,³² an interest which Gill shared through his concern for Indian architecture and more specifically, with their temples and stupas (Buddhist mounds) which melded sculpture and architecture together to great effect. So whilst Gill's reference to Stonehenge represents the first example of British modernism's interest in prehistory, it would also appear to articulate a concern for the structure as an architectural basis for sculpture. The monoliths constituted both the pillars and blocks from which Epstein and Gill would make their carvings, whilst they would also establish an architectural space to be engaged.

Henry Moore, who had been greatly influenced by Fry's *Vision and Design* (1920) and later supported by Epstein, was drawn to primitivism's 'intense vitality' and its 'direct

²⁸ Epstein and Gill considered leasing the site of about six acres, to last fourteen years, but wanted ideally to purchase the land outright. Gill invited Rothenstein and Roger Fry to visit the site as part of an attempt to attract as many interested parties as possible and thereby secure the project financially. See: Letters of Eric Gill Walter Shewring (editor) (London: Jonathan Cape, 1947) 32-33.

²⁹ 'Four sculptures by Gill, all made during plans for the Stonehenge project, bear the symbol of the eye in the hand, a symbol that occurred in Gill's diary when he was discussing these matters with Epstein. For that reason, it may be possible to see these four sculptures as relating in some way to the temple scheme. The four are *Crucifixion*, *A Roland for an Oliver*, *Ecstasy* and a small relief of cupid. The subject matter of these four was religious renunciation symbolised by a nude male figure, pagan sensuality provided by a nude female figure, the act of human copulation with nude male and female figures, and a small nude child symbolising the messenger or catalyst for human love.' See: Judith Collins, Eric Gill: Sculpture (London: Lund Humphries, 1992) 19. Note: referring to Gill's hand motif (and only as a point of coincidence), Long sometimes uses a buddhist symbol (a stamp) comprising a pair of feet with eyes in the soles. Collins informs us that Gill's hand first appeared 'in 1908 as a small wood engraving'.

³⁰ See: Richard Cork, 'Image From Stone: Epstein as Carver', in: Jacob Epstein: Sculpture and Drawings (Leeds, 1987) 22. Note, that the link between the reference to 'Stonehenge' and the carving's Egyptian style could be attributable to the work of Sir Norman Lockyer. In Stonehenge and Other British Monuments Astronomically Considered (London, 1906), Lockyer claimed to have established Stonehenge as a solstitial temple, whilst in 1891 he found that Egyptian temples, particularly Amen-Ra at Karnak were also aligned with the summer solstice. The fusion of cultures would have appealed to Epstein's and Gill's eclecticism.

³¹ Richard Cork, 'The Emancipation of Modern British Sculpture', in: Susan Compton (editor) British Art in the Twentieth Century: The Modern Movement (Munich: Prestel, 1987) 33.

³² See: Richard Cork, 'Image From Stone: Epstein as Carver', in: Jacob Epstein: Sculpture and Drawings (Leeds, 1987) 22.

and immediate response to life.’³³ Moreover, Moore’s sculpture came to epitomize an approach which sought ‘identification with deeply-rooted primal life.’³⁴ With other artists such as Barbara Hepworth modernism in Britain took a particular form through its concern for landscape and objects found in nature. This constituted the basis for a new kind of ‘sculptural experience’ in which ‘non-figurative sculpture seemed a reasonable extension of essentially naturalistic interests.’³⁵ Whilst he shared the modernist commitment to universality and the notion that three dimensional forms had common attributes which were material to humanity,³⁶ Moore’s sense for landscape was also to inform his work throughout his life. Earlier pieces such as *Reclining Figure* 1929, whilst borrowing from pre-Columbian sculpture, also employed forms where: ‘Hills, valleys, caves and cliffs are evoked in the dip and swell of her massive body.’³⁷ Later works meanwhile, looked to the landscape, not only in the organic nature of their forms, but in their need to actually engage with the hills and valleys in real space.

Moore and Hepworth both acknowledged the effect the Yorkshire landscape had had on their work,³⁸ although possibly just as influential to Moore was his association with Stonehenge. It is evident from Moore’s writing and his subsequent references to it, that Stonehenge was a place which he revisited many times and which was particularly important to him and his sculptural development. Moore had first visited Stonehenge when he was a child, although the greatest impression was made on him as a student when he had the opportunity to encounter the stones again in the early 1920s:

As it was a clear evening I got to Stonehenge and saw it by moonlight. I was alone and tremendously impressed. (Moonlight, as you know, enlarges everything, and the mysterious depths and distances made it seem enormous). I went again the next morning, it was still very impressive, but that first moonlight visit remained for years my idea of Stonehenge.³⁹

Moore often returned to Stonehenge, especially as an associative reference in his discussions on sculptural properties and qualities that most appealed to him. This above all appeared to assist Moore in conveying an aesthetic that he may have sought through his own work, or

³³ Henry Moore on ‘Primitive Art’, in: J.P. Hodin, *Moore* (London: Zwemmer, 1958) unpaginated. Originally published in *The Listener* XXV/ 641, (April 24, 1941): 598–599.

³⁴ George Wingfield Digby, *Meaning and Symbol in three modern artists: Edvard Munch, Henry Moore, Paul Nash* (London: Faber and Faber, 1955) 74.

³⁵ Charles Harrison, ‘Sculpture and the New ‘New Movement’’, in: S. Nairne and N. Serota (editors), *British Sculpture in the Twentieth Century* (London: Whitechapel Art Gallery, 1982) 104.

³⁶ Moore wrote: ‘a common world language of form is apparent ...; through the working of instinctive sculptural sensibility, the same shapes and form relationships are used to express similar ideas at widely different places and periods in history,....’ Henry Moore on ‘Primitive Art’, in: J.P. Hodin, *Moore* (London: Zwemmer, 1958) unpaginated. Originally published in *The Listener* XXV/ 641, (April 24, 1941): 598–599.

³⁷ Richard Cork, ‘The Emancipation of Modern British Sculpture’, in: Susan Compton (editor) *British Art in the Twentieth Century: The Modern Movement* (Munich: Prestel, 1987) 38.

³⁸ See: Frances Spalding, *British Art Since 1900* (London: Thames and Hudson, 1986, repr. 1989) 99.

³⁹ Henry Moore cited in: Roger Berthoud, *The Life of Henry Moore* (London: Faber, 1987) 61.

otherwise found hard to communicate. As Moore remembers:

a huge natural outcrop of stone at a place near Leeds which as a young boy impressed me tremendously – it had a powerful stone, something like Stonehenge has.⁴⁰

Associations with the ancient monument also spread to his working environment. Whilst recalling a typical working day at Kingston, Kent in the 1930s he described that he ‘had five acres of shelving ground that ran down into a valley with hills on the other side. Any bit of stone stuck down in that field looked marvellous, like a bit of Stonehenge, but not so big.’⁴¹ Moore’s remarks imply by their association with Stonehenge, a desire to grasp the essence of the structure’s expression and power. By discussing its properties in the comparison, Moore also seemed to be reassessing the monument and how it conveyed this power, part of which he recognized as having to do with its scale in relation to the human body:

Yet actual physical size has an emotional meaning. We relate everything to our own size. ... An exact model to 1/10 scale of Stonehenge, where the stones would be less than us, would lose all its impressiveness.⁴²

This understanding was to influence Moore later in his career when his work took on a more monumental character. (This shall be returned to shortly.)

Hepworth meanwhile, had begun to open up sculpture by making holes, with *Pierced Form* 1931 (Fig. 1) being the first piece to do this. In 1933 Hepworth and Moore joined with Paul Nash to establish the short lived *Unit One* group which the poet and critic Herbert Read hoped might be considered a sort of English Bauhaus.⁴³ Whilst the group did not survive for very long they did continue to promote ideas regarding space and form which developed various relationships between abstraction and landscape. In 1936, Moore produced *Recumbent Figure*, a commission that was sited in the landscape overlooking the Sussex Downs. Moore was to later remark of how this ‘figure looked out across a great sweep of the Downs, and her gaze gathered in the horizon’.⁴⁴ Here, sculpture is seen by the artist to literally mimic the spectator’s own kind of experience as a figure in the landscape.

Whilst Moore had tended to work more figuratively, Hepworth became more abstract and geometric during the mid 1930s, possibly due to Ben Nicholson’s influence with works

⁴⁰ Philip James, *Henry Moore on Sculpture* (London: Macdonald, 1966) 51.

⁴¹ Philip James, *Henry Moore on Sculpture* (London: Macdonald, 1966) 52.

⁴² Philip James, *Henry Moore on Sculpture* (London: Macdonald, 1966) 66.

⁴³ Unit One’s members consisted of: Paul Nash, Henry Moore, Barbara Hepworth, Ben Nicholson, Edward Wadsworth, Wells Coates, John Armstrong, Edward Burra, John Bigge, Colin Lucas and Tristram Hillier. Their only exhibition was in April 1934 at the Mayor Galleries, before touring the country. A book was produced and edited by Herbert Read: *Unit One: The Modern Movement in English Architecture Painting and Sculpture* (London: Cassell, 1934).

⁴⁴ Henry Moore, ‘Sculpture in the open air. A talk by Henry Moore on his sculpture and its placing in open-air sites’, (London, 1955), reprinted in: Philip James (editor) *Henry Moore on Sculpture* (London, 1968). Cited in: Richard Cork, ‘The Emancipation of Modern British Sculpture’, in: Susan Compton (editor) *British Art in the Twentieth Century: The Modern Movement* (Munich: Prestel, 1987) 38.

such as *White Relief* 1935. In 1935 Hepworth carved *Two Forms* (Fig. 2), two pebble shaped forms that were juxtaposed on a base. This and other similar works opened up space and form relationships, as form came to be seen and understood in its spatial context. Although one cannot attribute megalithic sites to Hepworth's own thinking at this time, one can suggest that she is likely to have been aware of Moore's and Nash's personal and working interests in prehistory as a member of *Unit One*. Nash, had by this time become totally preoccupied with the megaliths at Avebury.⁴⁵

Nash had had his first revelatory encounter with an ancient site in 1911 at the Wittenham Clumps and returned on occasions to draw them.⁴⁶ They marked the beginning of a long and influential association which Nash was to have more generally with ancient and prehistoric sites. He saw the Rollright Stones in Oxfordshire in 1923, describing the circle as 'a sort of small Stonehenge',⁴⁷ returning in 1925 to make sketches of the King Stone and the main circle. Nash also visited Stonehenge, though was not particularly enamoured by it, possibly due to its popularity as a tourist site.

It was in 1933 that the megaliths of Avebury had their initial and greatest influence on the imagination of Nash. Having visited the nearby ancient Savernake Forest which he had painted in 1925 and 1927, he went on to Avebury whose stone circle was at that time still in a ruinous state. The stones, some of which had fallen, were surrounded by vegetation that assisted to break up the overall structure of the site and affected the way Nash saw the place:

The great stones were then in their wild state, so to speak. Some were half covered by the grass, others stood up in the cornfields or were entangled and overgrown in the copses, some were buried under turf. But they were wonderful and disquieting and as I saw them then, I shall always remember them. ... The beauty and mystery of the Megaliths was something peculiar in a different sense. I think mainly a formal sense. Their colouring and pattern, their patina of golden lichen, all enhanced their strange forms and mystical significance. Thereafter, I hunted stones, by the seashore, on the downs, in the furrows.⁴⁸

⁴⁵ Colvin has written: 'Nash found Avebury at a vital moment in his career. ... It provided a new landscape which he especially needed after the absence of nature in the preceding years and it provided a new form, that of the standing stone, which he could interpret in his own way. Among his contemporaries, the sculptors Henry Moore and Barbara Hepworth were also fascinated by the inherent beauty of the standing stone, and it no doubt inspired much debate in 1933, during the formative months of Nash's brainchild *Unit One*.' See: Clare Colvin, *Paul Nash: Places* (London: The South Bank Centre, 1989) 51.

⁴⁶ Paul Nash wrote in *Outline*: 'Wittenham Clumps was a landmark famous for miles around. An ancient British camp, it stood up with extraordinary prominence above the river at Shillingford. There were two hills, both dome-like and each planted with a thick clump of trees whose mass had a curiously symmetrical sculptured form. ... They eclipsed the impression of all the early landscapes I knew. This, I am certain, was due almost entirely to their formal features rather than to any associative force.... They were the pyramids of my small world.' Paul Nash, *Outline, an Autobiography and Other Writings* (London: Faber and Faber, 1949) 122. Cited in: James King, *Interior Landscapes: A Life of Paul Nash* (London: Weidenfeld and Nicholson, 1987) 47.

⁴⁷ Letter to Margaret Nash, 27 July 1923. Cited in: Clare Colvin, *Paul Nash: Places* (London: The South Bank Centre, 1989) 51.

⁴⁸ Paul Nash, *Stones*, in 'Picture History' (1942). Cited in: Clare Colvin, *Paul Nash: Places* (London: The South Bank Centre, 1989) 52.

For Nash, the reabsorption of the ancient temple into the Wiltshire landscape only enhanced its power in evoking the mystery of the past and the sense of presence. It also embodied Nash's concerns for surrealism at this time, in which he was attempting to use 'both English Romantic art and twentieth-century continental art, to explore "things not seen"'.⁴⁹ Furthermore, the degeneration of the site and its gradual reclamation by nature provided Nash with a provocative sense of place in which both organic and pure geometrical forms came together through landscape. As such, it can be understood as an equivalent of Nash's mental landscape through which symbolic forms manifest themselves in the consciousness.⁵⁰

Nash took photographs of the Avebury megaliths which he later used in his paintings. These included *Avebury Sentinel* 1933 (Fig. 3) and *Stone Personage* 1933⁵¹ (Fig. 4). Colvin has stated that whilst Nash focused on their 'individual form' to optimise 'the stone's sculptural and tactile qualities', he was also careful to retain the megalith's "'stone-like" characteristics' without seeing them purely as sculptures. To do this according to Colvin, 'would have been to deny them life, and then they would have ceased to be vehicles for his personal expression.'⁵² Similarly, in his painting Nash did not aim at depicting the stones 'naturalistically, but tested different ways of manifesting the sense of power and animation he felt them to have'.⁵³ When first visiting the site, Nash did not immediately acquaint the stones with the idea of the 'object-personage' which came later. His excitement for Avebury, however, was conveyed to *Unit One*, with Henry Moore replying in September 1933:

Yes, I've seen Stonehenge – It's very impressive. I've read somewhere that certain primitive peoples coming across a large block of stone in their wanderings would worship it as a god – which is easy to understand, for there's a sense of immense power about a large rough slaked lump of rock or stone⁵⁴

Nash's own researches into Avebury led him to the work of William Stukeley, whose

⁴⁹ James King, *Interior Landscapes: A Life of Paul Nash* (London: Weidenfeld and Nicholson, 1987) 166.

⁵⁰ James King's *Interior Landscapes: A Life of Paul Nash* (London: Weidenfeld and Nicholson, 1987), presents such an approach, viewing the 'landscape as a symbolic staging ground for [Nash's] central preoccupations'. Elsewhere, George Wingfield Digby has made a Jungian analysis of Nash's symbolism, which includes his use of megaliths. See: George Wingfield Digby, *Meaning and Symbol in three modern artists: Edvard Munch, Henry Moore, Paul Nash* (London: Faber and Faber, 1955). (For discussion on megaliths, see in particular pp.147–157).

⁵¹ According to the 'Notes on Photographs' in *Fertile Image* (London: Faber & Faber, 1955), these works and *Stonehenge, Study 1, Stonehenge, Study 2* and *Monolith in Arcadia*, were all photographed at Avebury or Stonehenge and used for Nash's series of paintings prior to the second world war. *Monolith in Arcadia* however, is actually in the Forest of Dean and was probably taken when Nash visited Charles and Clare Neilson in 1938. A photograph entitled *Paul Nash with Monolith*, Forest of Dean, 1938, taken by Clare Neilson and reproduced in Colvin's *Paul Nash: Places* (1989: 51) would seem to confirm this.

⁵² Clare Colvin, *Paul Nash: Places* (London: The South Bank Centre, 1989) 52. Note: Colvin goes on to make this point by comparing Nash's *Landscape of the Megaliths*, with Henry Moore's *Stones in Landscape* 1936: in the latter, the stones are seen as 'sculptures in a landscape.'

⁵³ Andrew Causey, 'The Art of Paul Nash', in: *Paul Nash: Paintings and Watercolours* (London: Tate Gallery Publications, 1975) 27. Catalogue for exhibit held at the Tate Gallery, 12 November – 28 December 1975.

⁵⁴ Henry Moore, in a letter to Paul Nash, 3 September 1933. Cited in: James King, *Interior Landscapes: A Life of Paul Nash* (London: Weidenfeld and Nicholson, 1987) 162.

Abury, A Temple of the British Druids 1743, was given to him by his friend Clare Neilson in 1934⁵⁵ and informed works such as *Druid Landscape* (1934). Stukeley considered the two stone avenues that lead up to the circle to be symbolic of the life giving snake or serpent. The metamorphic nature of this imagery and the notion of Avebury as a temple for solar events established a parallel between geometry and nature⁵⁶ which Nash had noticed during his visit. He wrote for *Unit One* in 1934:

Last summer, I walked in a field near Avebury where two rough monoliths stand up, sixteen feet high, miraculously patterned with black and orange lichen, remnants of the avenue of stones which led to the Great Circle. A mile away, a green pyramid casts a gigantic shadow. In the hedge, at hand, the white trumpet of a convolvulus turns from its spiral stem, following the sun. In my art I would solve such an equation.⁵⁷

Nash's earlier megalith paintings were more abstract and formal with a stronger emphasis on pure geometry. *Objects in Relation* 1935 and *Equivalents for the Megaliths* 1935 (Fig. 5), both exemplify this point and were probably influenced by Nash's new heightened concern for abstraction which was now being exhibited through his photography.⁵⁸ Nash's photographs more generally had up to then sought out the abstract potential of architecture and sculptural forms in nature to potentially become works of art in their own right. This culminated in the still lifes of 1934 prior to Nash's return to more landscape orientated work which was to fuse with his concern for abstraction and the potential association of objects as equivalents. It was at this time that Hepworth can be seen to be occupied with similar problems to Nash and her sculpture may have become an influence on him, particularly regarding 'attempts to link realism with abstraction.'⁵⁹ It is a notion that would seem to

⁵⁵ Andrew Causey, *Paul Nash* (Oxford: The Clarendon Press, 1980) 264. (See his footnote)

⁵⁶ As Causey notes, Nash did not see nature as being chaotically free, but saw its formal qualities which had been revealed through photography. Reviewing Karl Blossfeldt's *Art Forms in Nature* Vol. II, (1932) in *The Listener* Nash wrote: 'here we have an intensely interesting example of the peculiar power of the camera to discover formal beauty which ordinarily is hidden from the human eye'. Paul Nash, 'Photography and Modern Art', *The Listener*, VIII, (1932): 130-31. Cited in: Andrew Causey, *Paul Nash's photographs: Document and Image* (London: The Tate Gallery, 1973) 15. According to Causey, Nash also acquired Sir d'Arcy Wentworth Thompson's *On Growth and Form* (1917), which explores symmetry in nature. Causey cites Herbert Read's account of it: 'This book, by showing that certain fundamental physical laws determine even the apparently irregular forms assumed by organic growth, enormously extended the analogy between art and nature.' Sir Herbert Read, *The Contrary Experience, Autobiographies* (1963) 345. See: Causey 1973:15.

⁵⁷ Paul Nash, in: Herbert Read (editor), *Unit One: The Modern Movement in English Architecture, Painting and Sculpture* (London: Cassell, 1934) 81. Cited in: Clare Colvin, *Paul Nash: Places* (London: The South Bank Centre, 1989) 53-54. Note: Herbert Read was to write on Nash's statement: 'The art of these five years, 1934 to 1938, succeeds in solving such equations. The natural organic fact, the present life of flower and leaf, invades the animistic landscape, the sacred habitation of familiar spirits. The shell, the fossil, the withered stalk, fungus, tree and cloud, are so many elements in a druidic ritual. The synthesis, the solution of the equation, is not literature: it is not metaphysics. It may be magic, but, if so, it is only reviving the first and most potent function of art.' Herbert Read, *Paul Nash* (Harmondsworth: Penguin Books Ltd., 1944) 14.

⁵⁸ Andrew Causey, *Paul Nash's photographs: Document and Image* (London: The Tate Gallery, 1973) 13.

⁵⁹ See: James King, *Interior Landscapes: A Life of Paul Nash* (London: Weidenfeld and Nicholson, 1987) 164. King compares Hepworth's *Two Forms with Sphere* 1934 with *Equivalents* 1935, which has 'a similar juxtaposition of elements'. Whilst Hepworth's *Pierced Forms* 1931, 'thrusts itself at the spectator in much the same way as Nash's *Druid Landscape* 1934, which also uses a pierced hole.' (See: pp.164-165).

correspond with Roger Cardinal's argument 'that the geometric or constructivist inclination in Nash is almost always aligned to a spatial or tactile awareness'.⁶⁰

Nash's *Landscape of the Megaliths* 1937 (Fig. 6), meanwhile, encounters nature through a more subtle abstraction in which the verticality of the stones, the entwined convolvulus and serpent and conical hills engage with the cyclical movement of the sun as intermediaries between the earth and the sky. There is here a strong sense of the mystical in Nash's equation and an overriding concern for the organic⁶¹ which prohibited any extreme tendencies towards abstraction.⁶² Causey has suggested that from about 1936 Nash had begun 'to treat the megaliths intellectually',⁶³ thus deferring the original revelatory experiences which had initially fused in his imagination. Consequently, the 1937 version of *The Landscape of the Megaliths* included the man-made Silbury Hill and Oldbury as Stukeley had done in *Rundway Hill* 18 July 1723. Stukeley's overall study of Avebury had become an important part of Nash's intellectualization and was a major influence on the artist's developing perceptions of the site.⁶⁴ Nash made many other other paintings associated with the Avebury environs including: *Silbury Hill* 1936, *Silbury Hill* 1938, *Nocturnal Landscape* 1938, which also included in the background the prehistoric site of Men-an-Tol in Cornwall, and *Circle of Monoliths* 1938. The latter, more imaginative works confirmed Nash within the English poetical tradition of Blake and Wordsworth. This he preferred to a Surrealist labelling, although he remained convinced of Surrealism's origins in Romanticism, with its essentially poetic expression rooted in the inanimate.⁶⁵

⁶⁰ Roger Cardinal, *The Landscape Vision of Paul Nash* (London: Reaktion, 1989) 79. Regarding *The Nest of the Wild Stones* 1937, he writes: 'To my mind, Nash is either creating a deliberate picture-puzzle or making a slightly callow allusion to the shapes typical of contemporary constructivism à la Barbara Hepworth.'

⁶¹ In the year of *Landscape of the Megaliths*, Nash wrote an article entitled: 'The Life of the Inanimate Object', *Country Life* (1 May, 1937): 496–97. Here, Nash describes his approach towards Surrealism in terms of perceiving 'the power of "inanimate" things'. This provides the basis for contemplating the 'mysticism of the "living inanimate" more generally, particularly "l'objet trouvée", [sic] or 'the found object.' An illustration with the caption 'Avebury Megalith', is actually the photograph for *Avebury Sentinel*.

⁶² Nash has written: 'I find I still need partially organic features to make my fixed conceptual image. ... The hard cold stone, the rasping grass, the intricate architecture of trees and waves, or the brittle sculpture of a dead leaf – I cannot translate altogether beyond their own image, without suffering in spirit.' Paul Nash, 'For, but not With', *Axis* (January, 1935): 11. Cited in: Roger Cardinal, *The Landscape Vision of Paul Nash* (London: Reaktion, 1989) 81. Note: Cardinal was underlining the same point in his own study.

⁶³ Andrew Causey, *Paul Nash* (Oxford: The Clarendon Press, 1980) 263.

⁶⁴ 'Druid Landscape indicates that Nash associated Avebury with the Druids, and the importance of light and shadow in *Landscape of the Megaliths* suggests that he was linking in his mind the important role of the sun and moon ... [and that] Nash may have felt it appropriate that a picture connected with the Druids, who believed in the mystery and perfection of geometry and number, should refer back to his own most geometrical design.' Andrew Causey, *Paul Nash* (Oxford: The Clarendon Press, 1980) 256.; See also Clare Colvin, *Paul Nash: Places* (London: The South Bank Centre, 1989) 54.

⁶⁵ See in particular, Paul Nash, 'The Life of the Inanimate Object', *Country Life* (1 May, 1937): 496–97. Here Nash cites Hugh Sykes Davies's 'Surrealism at this Time and Place', in: *Surrealism* Herbert Read (editor), (London: Faber and Faber, 1937). Sykes Davies, after quoting from Wordsworth, suggests that the poet 'built up a mythology which has been of the very greatest importance in English culture. ... it conforms with the fundamental mythology of the human race; it is the systematic animation of the inanimate which attributes life and feeling to non-human nature.' (p.496).

Throughout the pre-war period Nash visited many other prehistoric sites. In 1934 he moved to Dorset and in 1935 compiled the *Dorset Shell Guide* illustrated with his own watercolours and photographs. Dorset is archaeologically rich and Nash would have found much to inspire him. At Maiden Castle, a hill fort near Dorchester Nash made photographs entitled *The Defenders of Maiden Castle* and *Nest of Skeletons*, as well as images of its earthen ramparts whose forms, partly abstract and part landscape, is left to 'express its own animate character.'⁶⁶ Nash also photographed another hill fort, Badbury Rings, and made paintings of these sites: *Hill Architecture* 1935, *Badbury Rings* 1935 and *Maiden Castle* 1937. Nash also photographed the chalk hill figure, The White Horse, Uffington in Berkshire around 1937 (Fig. 7). The abstracted figure carved into the chalk hills was particularly relevant to Nash's own sense of landscape, its uninhabited presence a potent sign of man's relationship to nature and of the power of the poetic image to touch deeply the imagination. The spatiality of the prehistoric form and its landscape are reinterpreted through the potential of the photograph to reveal and capture certain perspectives. Abstraction and reality are fused through the process of the artist's actual encounter with the landscape. As Causey has noted, Nash's photography was now less documentative and sought instead to enable 'his landscapes [to] reveal themselves' through the photographic image.⁶⁷

It was also in 1937 that John Piper was photographing ancient sites, but this time from the air using techniques established by the archaeologist O. G. S. Crawford. These were subsequently published in an article by Piper under the title, 'Prehistory from the Air' in *Axis* (no.8, 1937). Virginia Button has commented on Piper's study in which the artist juxtaposes a photograph of Silbury Hill with a painting by Joan Miró. Button writes:

The photographs create a flatness that compares with the exaggerated flatness of modernism. ... [I]t is likely that in setting these images adjacent, Piper was demonstrating the source of Miró's elemental shapes and lines in the primitive/prehistoric aesthetic governed by instinct, intuition and by communion with the land, implying that this kind of elemental feeling was extant amongst his ancestors, governing their cultural and societal behaviour. Thus, Neo-Romantic concerns were seen to merge with those of European modernism, at the same time asserting their difference, a difference generated by shared national culture.⁶⁸

⁶⁶ Andrew Causey, *Paul Nash's photographs: Document and Image* (London: The Tate Gallery, 1973) 15

⁶⁷ See: Andrew Causey, *Paul Nash's photographs: Document and Image* (London: The Tate Gallery, 1973) 16. Causey also refers to Nash's article, 'Unseen Landscapes', *Country Life* LXXXIII, (21 May, 1938): 526–27, in which Nash discusses that aspect of the landscape which is not necessarily perceived and can be best described as 'poetical'. Under the caption of his first example – The White Horse – Nash writes: 'Seen from close to, the "horse" becomes indecipherable, but the fusion of natural and artificial design asserts itself.' See: Nash, 1938:526.

⁶⁸ Virginia Button, 'The Aesthetic of Decline: English Neo-Romanticism 1935–1956', unpublished PhD dissertation, (University of London, Courtauld Institute of Art, 1991) 82–83. Note: Sutherland's move into painting from etching during the early 1930s resulted in works such as *Road at Well Hill* 1930, reminiscent of a Paul Nash landscape. Another painting from this period was of the prehistoric site *Men-an-Tol* 1933, a watercolour, which as Alley has suggested is similar in manner to the advertising posters he was producing for Shell-Mex such as *The Great Globe, Swanage* 1932. Their promotion of motoring in Britain appropriated ancient sites for its cause. See: Ronald Alley, *Graham Sutherland* (London: Tate Gallery, 1982) 65.

John Piper, who had worked under John Betjeman on the *Shell Guides*, had been interested in topography and architecture from an early age and possibly for this reason remained more sympathetic towards the Romantic tradition of Turner and Palmer. Whilst abstraction had become an important aspect of Piper's work during the 1930s, he had never left behind his topographical sense for landscape:

I knew I must keep in touch through my paintings with other things beside object-making and pure abstraction – things outside myself that I had long loved: standing stones and hill forts, harbours and lighthouses and fishing boats pulled up on stone quays.⁶⁹

Piper got to know Nash well through the 1930s and possibly under his influence his work became less abstract, less modernist, preferring to express his 'Englishness' as Nash described it. A picture which appears to embody this interaction between abstraction and the landscape, but which was made later, is *Barrow on Salisbury Plain, Wiltshire*, c.1944. Made up from collage techniques and watercolour, it combines a strong sense for the flat picture plane with the depth of pictorial illusion. Piper's 'English' approach meanwhile, had been furthered during the mid-1930s, when he began working for the *Architectural Review*. The growing interest in England's cultural heritage and topography inspired by the *Highways and Byways* series published by Macmillan, the *Shell Guides* and later by Batsford Books' *British Heritage Series* which had been strategic in the war effort, was further stimulated by an increased interest in the British landscape through walking.⁷⁰ The *Architectural Review* gave Piper a brief to promote the architectural and artistic heritage of England which he did with an opening piece entitled 'England's Early Sculptors'. This he began with a quotation from Robert Gay's, 'A Fool's Bolt soon shot at Stonage' (1725),⁷¹ an early work which would have appealed to Piper's sympathies regarding both the Britishness of Stonehenge as a native monument and a dislike for theorizing on ancient sites.

⁶⁹ Richard Ingrams and John Piper, *Piper's Places: John Piper in England and Wales* (London: Chatto and Windus, 1983) 21.

⁷⁰ Piper and Nash both illustrated covers for the journal *Countrygoing* (London: Countrygoer Books) in the mid-1940s, a publication which also promoted conservation through the walking fraternity. Other publications, such as Walter Shepherd's *The Living Landscape of Britain* (London: Faber & Faber, 1952) was also designed 'for ramblers and visitors to the country'. This sought to provide the means for showing people 'how to look at a view' by equipping them with various 'profiles' to assist in their observations. This aimed primarily at the recognition of geological features, although concluded with a chapter entitled 'The Mark of Man', which explained how to identify man-made forms such as archaeological and industrial features.

⁷¹ 'A wander wit of Wiltshire rambling to Rome to gaze at antiquities and there skewing himself into the company of antiquarians they entreated him to illustrate unto them that famous monument in his country called stonage [Stonehenge]. His answer was that he had never seen, scarce ever heard of it, whereupon they kicked him out of doors and bad him goe home and see Stonage.' From: Robert Gay's, 'A Fool's Bolt soon shot at Stonage', first published anonymously in *Peter Langtoft's Chronicle* (1725). Cited by Piper in: Richard Ingrams and John Piper, *Piper's Places: John Piper in England and Wales* (London: Chatto and Windus, 1983) 36.

The archaeology of Wiltshire had been of interest to Piper from very early on,⁷² although he wrote about Avebury and Stonehenge most notably after Avebury's restoration in 1940 by Alexander Keiller, as well as on the various eyesores to be witnessed at Stonehenge.⁷³ He did not care for theories associated with these sites which he thought could only 'detract from the aesthetic and spiritual emotions which they ought to inspire in the beholder.'⁷⁴ Piper's strong poetical stance towards prehistory was also reflected in his own writing which did not detract from, but only sought to inspire the imagination.⁷⁵ This particularly at a time, when:

The landscape became the focus of attention and the foundation of the nation's self-image not only because of a deep-rooted pastoralism that fostered a nostalgic yearning for a lost arcadia in the face of increasing urban and suburbanisation, but because "England's green and pleasant land" had been throughout the ages, the backdrop to those great moments in history which had forged and celebrated the national character.⁷⁶

Prehistoric sites had remained a recurring theme throughout Piper's life.⁷⁷ In 1981, he painted *Stonehenge Wiltshire*, from a photograph taken by his son Edward Piper. The facing sides of the megaliths are defined with a bright golden yellow that contrasts dramatically with the perpendicular black vertical planes from where long dark shadows dart across the land surface. Despite Piper's reservations about theories, the painting evokes a potent image of man's homage to the sun and appears to engage with the widely held belief that the stones articulate celestial movements. In 1981, Piper also produced *Wiltshire: Cartoon* for a stained glass window at Devizes Museum, incorporating many features from the prehistoric landscape of Wiltshire including barrows, an earthworks, a burial and a row of megaliths

⁷² It was during his 'boyhood' that Piper: 'experienced for the first time the strange atmosphere of the downland, at once wild and homely, and the pull of the prehistoric sites which had been felt by so many painters and early antiquaries like John Aubrey – the "tree crowned barrows", the sarsen stones and Silbury Hill – "dark and wonderfully shaped, like an inverted hand-turned bowl."' Richard Ingrams and John Piper, *Piper's Places: John Piper in England and Wales* (London: Chatto and Windus, 1983) 123.

⁷³ Piper produced a study of Stonehenge for the *Architectural Review* in their 'Reassessments' series. See: John Piper, Reassessment No.5, 'Stonehenge', *Architectural Review* CVI, (September 1949): 177–182. Cited in: Virginia Button, 'The Aesthetic of Decline: English Neo-Romanticism 1935–1956', unpublished PhD dissertation, (University of London, Courtauld Institute of Art, 1991) 84.

⁷⁴ Richard Ingrams and John Piper, *Piper's Places: John Piper in England and Wales* (London: Chatto and Windus, 1983) 123.

⁷⁵ Piper has written of Stonehenge: 'On a winter day, when small pools of water lie in hollows of some of the fallen stones like seawater in slabs of fallen cliff on a beach after the tide has gone out, and when sun and shadow alternate so that from a few points the sense that the stones stand firmly in circles is made plain and then, as the light changes, the sense of ruin or chaotic arrangement succeeds: and when from the trodden, re-turfed and re-trodden grass the stones rise dark grey with specklings of white lichen, and then again, in brightening light, sparkle with ochres and umbers and contradict their natures by becoming insubstantial - and then it is still possible to recognise here a giant of visual drama and intensity.' Richard Ingrams and John Piper, *Piper's Places: John Piper in England and Wales* (London: Chatto and Windus, 1983) 123 + 127.

⁷⁶ Virginia Button, 'The Aesthetic of Decline: English Neo-Romanticism 1935–1956', unpublished PhD dissertation, (University of London, Courtauld Institute of Art, 1991) 84.

⁷⁷ Piper painted dolmens in Wales such as, *Carreg Sampson, Pembrokeshire* 1975, *Pentre Ifan, Prescelly Hills, Pembrokeshire* c1975, and then later *Dolmen near Login, Carmarthenshire* 1977 and *Pen-lan, Moylgrone, Pembrokeshire* 1977.

from Avebury.⁷⁸

Nash's sympathies for the future of Britain's prehistoric sites had been largely in accordance with Piper's thinking. As Colvin has noted, Nash was mainly concerned for ancient sites such as Avebury when he wrote in the *Architectural Record* (1937) that: 'This huge primitive complex, with its circles and avenues and its mighty gleaming pyramid of chalk, should have been one of the architectural wonders of the earth.'⁷⁹ At the time of publication Avebury was being restored by Keiller, so when Nash returned to the site in 1942, prior to its acquisition by the National Trust in 1943, he found a quite different place:

they were altogether changed in appearance collectively. ... Again the spell of these deeply moving monuments began to work on me. I wanted to study anew their disquieting beauty ...⁸⁰

As mentioned above, the developments that had taken place in Nash's work with regards to abstraction and reality found certain parallels within sculpture, particularly in Hepworth's work. The reconfiguration of space and form that had been encouraged abroad by the likes of Gabo and Calder, took a particular form in England through Hepworth and Moore. With a Brancusian sense for the 'essential' rather than the 'particular',⁸¹ they sought the underlying nature of things – in their reality so to speak.⁸² At the time of *Unit One*, Hepworth had expanded upon *Pierced Form* 1931 and had begun to separate and juxtapose sculptural elements. *Two Forms* made in 1934 (Fig. 8), is in a sense reminiscent of Nash's *Equivalents for the Megaliths* 1935, and in its own way is equivalent to it. Whereas Nash's pure geometric forms reside in the represented space of the landscape, Hepworth's forms – crystalline and pebble-like – inhabit the actual space defined by the spatial field of the plinth, comparable with Nash's painted field. So whilst Nash's paintings established an imaginary realm compliant with his own mental landscape, the space of sculpture began to move towards the open space of actual landscape, as Moore wrote in 1937:

it may be no longer necessary to close down and restrict sculpture to the single (static) form unit. We can now begin to open out, to relate and combine together

⁷⁸ According to Richard Ingrams it was apt that Piper should produce a painting whose elements exemplified 'the fading tradition of the specialist who is also a man of wide learning and culture, the man who can treat his subject scientifically without losing hold of the main romantic threads that connect it with life.' Richard Ingrams and John Piper, *Piper's Places: John Piper in England and Wales* (London: Chatto and Windus, 1983) 132. Note that Piper became a member of the *Wiltshire Archaeological and Natural History Society* on the 3 January 1977 and was an enormous benefactor. The society is based at Devizes Museum. Source: Wiltshire Archaeological and Natural History Society, September 1998.

⁷⁹ Paul Nash, 'A Characteristic,' *Architectural Record* (1937). Cited in: Clare Colvin, *Paul Nash: Places* (London: The South Bank Centre, 1989) 54.

⁸⁰ Paul Nash, 'Picture History', unpublished writings on his work. Cited in: Clare Colvin, *Paul Nash: Places* (London: The South Bank Centre, 1989) 55.

⁸¹ Frances Spalding, *British Art Since 1900* (London: Thames and Hudson, 1986, repr. 1989) 99.

⁸² Moore wrote in 1934: 'Because a work does not aim at reproducing natural appearances it is not, therefore, an escape from life – but may be a penetration into reality, ...'. in: Herbert Read (editor), *Unit One: The Modern Movement in English Architecture, Painting and Sculpture* (London: Cassell, 1934) 30. Cited in: Herbert Read, *The Philosophy of Modern Art* (London: Faber and Faber, 1964, repr. 1990) 207.

several forms of varied sizes, sections, and directions into one organic whole.⁸³

British Modernism's preoccupation with wood and stone further fused its ties to the landscape. Moore had been collecting sticks, stones, shells and pebbles from at the least the late 1920s, their nature and shapes informing his work.⁸⁴ The synthesis of nature and abstraction manifested itself in a primal aesthetic which sought to infiltrate the reality of nature and our experience of it. As a review of Moore's exhibition at the Leicester Gallery in 1936 suggests: 'Sculpture is more primitive ... than paintings; it is more solidly bound to earth ... Its materials, stone and wood, existed before man and existed *as sculpture* ...'.⁸⁵ There is a sense here for *l'objet trouvé*, which Nash was to discuss in his article, 'The Life of the Inanimate Object' in 1937, and similarly a concern for prehistoric sites. As Lewis Biggs remarks after citing the statement above:

Not only found objects like flints, sticks and bones became 'sculpture' but places such as Stonehenge or Avebury, previously considered as archaeological remains or monuments, were now open to 'sculptural' scrutiny.

Biggs refers to Piper's 'Prehistory from the Air' (*Axis* 1937), mentioned above, but we also might like to consider other texts such as Hepworth's 'Sculpture', an essay published in *Circle* 1937.⁸⁶ Whilst Hepworth does not compare prehistoric sites with contemporary sculpture, the essay is illustrated with three photographs of Stonehenge taken by Walter Gropius and Carola Giedion-Welcker (Fig. 9). Stonehenge *as sculpture* is suggestive of new possibilities for modern sculpture, both in terms of its form and relation to human existence more generally.⁸⁷ Here, sculpture could be considered in the reality of living existence, in the world in which we live and move. According to Hepworth, contemporary abstract sculpture was to be embraced as a means for engaging with the world at its most fundamentally innate levels. Consequently, there is in Hepworth's writing the feeling or sense for living form and space which comes from the actual experience of this existence and of what it is to be in the world and experience the environment at first hand, both spiritually and physically. Hepworth thus writes in 'Sculpture':

⁸³ Henry Moore, 'The Sculptor Speaks', *The Listener* (18 August 1937). Cited in: Lewis Biggs, 'Open Air Sculpture in Britain: Twentieth Century Developments', in: Peter Davies & Tony Knipe (editors), *A Sense of Place: Sculpture in the Landscape* (Sunderland: Sunderland Arts Centre, 1984) 18.

⁸⁴ Spalding suggests a date of 1928 to 1929. See: Frances Spalding, *British Art Since 1900* (London: Thames and Hudson, 1986, repr. 1989) 104.

⁸⁵ S. John Woods, 'Review' (Henry Moore at the Leicester Gallery, October 1936), *Axis* 7, (1936): 29–30. Cited in: Lewis Biggs, 'Open Air Sculpture in Britain: Twentieth Century Developments', in: Peter Davies & Tony Knipe (editors), *A Sense of Place: Sculpture in the Landscape* (Sunderland: Sunderland Arts Centre, 1984) 20.

⁸⁶ Barbara Hepworth, 'Sculpture', in: J. L. Martin, B. Nicholson, N. Gabo, (editors), *Circle: International Survey of Constructive Art* (London: Faber & Faber, 1937) 113–117.

⁸⁷ 'The constructivists were interested in the megaliths not only for their sculptural qualities but also in their almost eternal significance to human culture.' See: Notes for the Study Display: 'Equivalents for the Megaliths', (St. Ives: Tate Gallery, 1994) unpaginated.

The consciousness and understanding of volume and mass, laws of gravity, contour of the earth under our feet, thrusts and stresses of internal structure, space displacement and space volume, the relation of man to a mountain and man's eye to the horizon, and all laws of movement and equilibrium – these are surely the very essence of life, the principles and laws which are the vitalization of our experience, and sculpture a vehicle for projecting our sensibility to the whole of existence.⁸⁸

Whilst Hepworth's inclusion of Stonehenge reinforces British modernism's preoccupation with prehistory, it can also be seen to embody the collective concerns of *Circle*. The monument would have provided spatial, formal and contextual references for both sculpture and architecture, a notion affirmed by Frances Spalding's assessment that Constructivism 'did encourage artists to see their art in relation to the environment.'⁸⁹ Moreover, Stonehenge may have illustrated for Hepworth, the constructivist notion of 'an absolute belief in man, in landscape and in the universal relationship of constructive ideas'.⁹⁰ One could add, that it may have also symbolized for artists the idea of transition towards a new and modern culture. Compared to *Unit One*, the *Circle* group had broader ambitions which also involved Lewis Mumford, Karel Honzig and J. D. Bernal. It was the scientist Bernal, who also in 1937 rather prophetically suggested that Hepworth's work bore close links with megalithic monuments:

The first impressions of the present exhibition suggest very strongly the art of the Neolithic builders of stone monuments Nor is the analogy entirely superficial. Neolithic art with its extreme formalism does not represent a primitive stage in the evolution of art, but an apparent step backwards away from the admirable and living representations of the art of the Cave painters. This backward step is illusory, for Neolithic art is highly sophisticated and expresses the realisation that important ideas can be conveyed by extremely limited symbolic forms: that it is unnecessary to fill in details as long as general intentions are realised She has reduced her sculptures to the barest elements, but these elements correspond curiously enough so closely with those of Neolithic art that it is in comparison with them that we can best describe them.⁹¹

Bernal suggests Cornwall and Brittany as two regions where such Neolithic art is to be found. Coincidentally, it was in the former where Hepworth was soon to find herself with the onset of war. In 1939 Hepworth moved to St Ives, Cornwall and thus into the midst of a landscape which was to prove so influential. Her formal sensibilities drew inspiration from the geology and topography of this region which Bernal had visualized, with its abundance of prehistoric sites, circles and standing stones. Furthermore, the skeletal nature of this rugged and stony landscape was not unlike parts of her native Yorkshire. Referring to

⁸⁸ Barbara Hepworth, 'Sculpture', in: J. L. Martin, B. Nicholson, N. Gabo, (editors), *Circle: International Survey of Constructive Art* (London: Faber & Faber, 1937) 115.

⁸⁹ Frances Spalding, *British Art Since 1900* (London: Thames and Hudson, 1986. repr. 1989) 115.

⁹⁰ Barbara Hepworth cited in: Frances Spalding, *British Art Since 1900* (London: Thames and Hudson, 1986. repr. 1989) 115.

⁹¹ J. D. Bernal, 'Foreword' to *Catalogue of Sculpture by Barbara Hepworth* London: Alex. Reid and Lefevre Ltd., October 1937.

the initial years of her new life in Cornwall, Hepworth wrote:

I gradually discovered the remarkable pagan landscape which lies between St Ives, Penzance and Land's End; a landscape which still has a very deep effect on me, developing all my ideas about the relationship of the human figure in the landscape – sculpture in landscape and the essential quality of light in relation to sculpture which induced a new way of piercing the forms to contain colour.⁹²

The human figure in the landscape and the standing stone became interchangeable for Hepworth, as the title of a later work, *Two figures (Menhirs)* 1964, demonstrates. Another earlier work, *Group I (Concourse)* 1951 (Fig. 10), which sought to depict human movement can also be seen to be evocative of 'ancient monoliths and stone circles.'⁹³ Hepworth's sculpture had become more upright, opening up an engagement with the surrounding space and consequently with the spectator. The dialogue between the human figure and the standing stone was effectively inseparable, being expressive of Hepworth's own experiences of walking in the landscape and in particular of her engagement with Cornwall's ancient sites.⁹⁴ In 1961, J. P. Hodin suggested that this was leading to 'a new sculptural idea', describing it as 'the conception of the humanized landscape.' Hodin continues:

In relating herself to this admired landscape in her work she can herself become a figure in the landscape, the sculpture which is the product of the sensation of being in the landscape and not outside of it. That is why her works often bear the names of the places where the artistic sensation was experienced (*Pendour, Delos*). Conversely, in contemplating a particular human figure in the landscape she can, through its eyes, become the spectator and see the landscape in its relation to this human figure. Thus the artist can either herself become the sculpture in the landscape, or the sculpture will interpret the relationship of a particular figure to the landscape.⁹⁵

There is a very specific sense here in which reality and abstraction come together to define Hepworth's experience of the world. It is an existential dimension which was also evident in the essay 'Sculpture', published in *Circle* (1937). Hepworth's sense of being upright, vertical and in the world is manifested through sculptural forms, ancient and modern. As Hodin goes on to suggest of Hepworth's work: 'we find ... elements ... governed by the vertical and the horizontal – the whole gamut of sensations which one experiences when

⁹² Cited in: Ronald Alley, 'Barbara Hepworth's artistic development', in: *Barbara Hepworth* (London: Tate Gallery, 1968) 16. Originally published in: *Barbara Hepworth – carvings and drawings* (London: Lund Humphries & Co., 1952).

⁹³ Ronald Alley, 'Barbara Hepworth's artistic development', in: *Barbara Hepworth* (London: Tate Gallery, 1968) 23.; In a more recent review, we read: 'Multi-form groups harked back to earlier explorations of relationships between figures, but also offered a poetic equivalent to stone circles, while pierced and single forms echoed pre-historic Quoits and Menhirs.' Mary Sara, 'Sense of Touch: Barbara Hepworth', *Contemporary Art* II/ 4, (Winter 1994/5): 59.

⁹⁴ 'Her Cornish works often respond to the physical presence and the mystical overtones of the standing stones in Cornwall. She saw the stones as figures rising up from underground and appearing as talismanic touchstones. As she regarded herself, the artist, as a figure in the landscape, she developed a personal empathetic relationship with the stones.' Notes for the Study Display: 'Equivalents for the Megaliths', (St. Ives: Tate Gallery, 1994) unpaginated.

⁹⁵ J. P. Hodin, *Barbara Hepworth* (London: Lund Humphries, 1961) 16.

moving in a landscape.’⁹⁶ It was possibly this sensation which Hepworth also had in mind when employing photographs of Stonehenge to illustrate her essay. Whilst these megaliths are more architectonic, one can see how the spatiality of the monument might have appealed to Hepworth at that time in conveying the potential of sculpture to correlate man and the landscape. Furthermore, there is the suggestion of sculpture having left its plinth to enter the space of the lived world. As we have seen, Hodin has gone so far as to suggest that through the work, the artist ‘become[s] the sculpture in the landscape’. As such, the sculpture becomes an equivalent for the human condition of physically being in the world, as much as an equivalent of the megalith. Unlike Nash’s relationship with megaliths which is ‘essentially outside’,⁹⁷ Hepworth’s sculpture seeks to be equivalent on the same terms with regard to space, form and experience. This relationship not only bears comparison due to the ancient and modern works’ formal similarities in the landscape as ‘equivalents’, but are also compatible in the primacy of their expression. Hepworth was aware from her experience of the Yorkshire countryside that structures in the landscape could have a profound effect on man’s experience of nature:

The importance of man in landscape was stressed by the seeming contradiction of the industrial town springing out of the inner beauty of the country. This paradox expressed for me most forcibly the fundamental and ideal unity of man with nature which I consider to be one of the basic impulses of sculpture.⁹⁸

Ben Nicholson had also sensed the potential of abstraction to engage with reality and more locally, with the lives of people. Abstract art, he felt, produced real space and ‘brought art once again into common every-day life’.⁹⁹ Nicholson had also been affected by the Cornish landscape, though it was not until April 1949 when he visited Brittany and the prehistoric site of Locmariaquer that ancient landscapes can be seen to have had a lasting effect on his work.¹⁰⁰ Here, the dolmens and standing stones would have corresponded with his memories of the Cornish landscape. These ancient landscapes worn by the elements, provoked in Nicholson a strong sense for the past and for large expanses of time which he intended to capture in his art.¹⁰¹ This was to occur, however, some time later when Nicholson returned to the abstraction of his reliefs and was able to rekindle his excitement

⁹⁶ J. P. Hodin, Barbara Hepworth (London: Lund Humphries, 1961) 16.

⁹⁷ Notes for the Study Display: ‘Equivalents for the Megaliths’, (St. Ives: Tate Gallery, 1994) unpaginated.

⁹⁸ Cited in: Ronald Alley, ‘Barbara Hepworth’s artistic development’, in: Barbara Hepworth (London: Tate Gallery, 1968) 7.

⁹⁹ Ben Nicholson, ‘Notes on “Abstract” Art’, Ben Nicholson: Paintings, Reliefs, Drawings (London: Lund Humphries, 1948) 23.

¹⁰⁰ Jeremy Lewison, ‘Landscape into Art’, Ben Nicholson (London: Tate Gallery, 1993) 91.

¹⁰¹ ‘Their weathered surfaces and spatial ambiguity recall the mystery and the diverse significance of the ancient sites. He referred to the stone rows of Carnac in Brittany as signposts stretching across the European continent to eternity.’ See: Notes for the Study Display: ‘Equivalents for the Megaliths’, (St. Ives: Tate Gallery, 1994) unpaginated.

for the megaliths which he had seen in Brittany.¹⁰² Works such as *1966 (Carnac – red and brown)*, and *1966 (Zennor Quoit 2)* which were made whilst in Switzerland, and later, *1969 (monolith Carnac 5)* sought to capture the etched nature of the land surface. Nicholson's erosion of the paint surface intended to reveal layers of time by expressing a landscape marked with the incisions of human and natural processes. Only the techniques involved in making reliefs could offer Nicholson this kind of potential for capturing the nature of the land surface and in doing so enable him to 'obtain a deeper sense of reality'.¹⁰³ The return transition from painting on canvas to the three-dimensionality of the relief and a different kind of object status would have brought the work closer to this reality. The artist's material became a metaphor for the landscape, whilst his actions as agent eroded and reconfigured the object's surface. But it was not only the surface of the earth which interested Nicholson. As Lewison has remarked, the juxtaposition of the planes which form the reliefs also recollected 'megalithic and pre-classical architecture.'¹⁰⁴

Nicholson's interest in ancient architecture had taken its greatest effect prior to these reliefs of 1966 and 1969. Lewison has observed that the scale of the monuments which Nicholson had seen on trips to France and particularly Greece, influenced ideas for creating much larger works which he had had for some time. His *Relief Wall*, at the Documenta III Exhibition in Kassel, Germany, is such a work. Made in 1964, the work is effectively an installation, with a body of water in front of the wall reflecting its surface, reminiscent of Nicholson's *White Relief* of 1935, with its indented circle.¹⁰⁵ As an installation it compares in some ways with Krauss's later redefinition of sculptural practice, in terms of *non-landscape* and *non-architecture*.¹⁰⁶ For Nicholson it represented 'a kind of fulfilment of all one has been working for', and in doing so, 'set up ... a new poetic kind of architecture which has been lacking since religion ceased to produce this'.¹⁰⁷

As has been well documented, the development of outdoor sculpture during the post-war period enabled artists to reconsider new spatial contexts for their work. Prior to the war

¹⁰² Nicholson wrote to Herbert Read in 1963: 'Have you ever been to Carnac & Morbihan? [Morbihan] is a most strange & beautiful place – feels like some spot at the end of the world & with stone circles under water in the bay & [dolmens] above water & leaden steeple to the church a marvellous form ...'. Letter from Ben Nicholson to Herbert Read, 30 October 1963, cited in: Jeremy Lewison, 'Landscape into Art', *Ben Nicholson* (London: Tate Gallery, 1993) 91.

¹⁰³ Jeremy Lewison, 'Landscape into Art', *Ben Nicholson* (London: Tate Gallery, 1993) 89.

¹⁰⁴ Jeremy Lewison, 'Landscape into Art', *Ben Nicholson* (London: Tate Gallery, 1993) 91.

¹⁰⁵ Nicholson employed the circle and rectangle which as 'true' forms enabled 'the impact of the idea [to become] more direct and therefore more powerful.' Ben Nicholson, 'Notes on "Abstract" Art', *Ben Nicholson: Paintings, Reliefs, Drawings* (London: Lund Humphries, 1948) 25–26.

¹⁰⁶ See: Rosalind E. Krauss, 'Sculpture in the Expanded Field', in: *The Originality of the Avant-Garde and Other Modernist Myths* (Cambridge, Mass.: MIT Press, 1985) 276–290. See also, chapter V of this thesis, particularly pp. 163–165.

¹⁰⁷ Extracts of a letter from Nicholson to H. S. Ede, 12 July 1964. Cited in: Jeremy Lewison, 'Landscape into Art', *Ben Nicholson* (London: Tate Gallery, 1993) 92.

Henry Moore had sited *Recumbent Figure* 1936, in the landscape overlooking the Sussex Downs, where as mentioned above, 'her gaze gathered in the horizon.' Later works such as *Standing Figure* 1950, *King and Queen* 1952-3, *Upright Motif No.1* 1955-6 and *Two-Piece Reclining Figure No.1* 1959, which had all been bought and sited in the Scottish landscape by William Keswick, further invigorated Moore's interest in this relationship, particularly with regard to the sky.¹⁰⁸ Their placement was also fortuitous, in as much as their skeletal forms evoked the weathered standing stones and ancient crosses that feature heavily in the Scottish landscape.

Moore's concern for landscape settings perhaps inevitably rekindled his interest in Stonehenge. During the 1960s Moore was making larger monumental pieces and in the early 1970s he made his *Stonehenge* series of etchings and lithographs (Fig. 11). This more direct interest, like Nicholson's, had an architectural dimension to it which implicates the spectator in the actual space of the work. It is an aspect of Moore's sculpture that has been considered by Bowness, who notes that whilst both *Large Torso: Arch*¹⁰⁹ and its larger version *Arch* 1969, 'can be seen to echo the arched formation of the Stonehenge trilithons', references to the body do remain apparent in the actual form of the work. 'But', as Bowness continues 'as he walks through it, the spectator relates to the *Arch* in a rather unusual way: this is sculpture large enough to inhabit.'¹¹⁰

The implication is of a fusion between the work as a representation of the body and the work in correspondence with the spatiality of the human body. Unlike Nicholson's pure and geometric abstraction, Moore's organic forms do not achieve full architectural expression, although he can be seen to be seeking the 'power' of that expression through his sculpture.¹¹¹ In its complexity, this work effectively brings together two distinct possibilities for sculpture: the sculpture as an organic living form and the sculpture as the definition of living space. Whilst the former accentuates the inherent nature of nature's forms and structures (being partly hermetic), the latter seeks a dialogue with the world which is ultimately reliant on its spatiality to give it expressive meaning.

¹⁰⁸ Rupert Martin, 'Moore in Landscape,' *Landscape* (September 1988): 68-73.

¹⁰⁹ Bowness notes, that at the time of the conception of *Large Torso: Arch* (1962), 'Moore began to revisit Stonehenge because his daughter was at a nearby boarding school.' See: Alan Bowness, *Henry Moore: Sculpture and Drawings, Volume 4, Sculpture 1964-73* (London: Lund Humphries, Zwemmer, 1977) 14.

¹¹⁰ Alan Bowness, *Henry Moore: Sculpture and Drawings, Volume 4, Sculpture 1964-73* (London: Lund Humphries, Zwemmer, 1977) 14.

¹¹¹ Discussing his visit to Stonehenge in 1922 (mentioned above) Moore, regarding his graphic work writes: 'None of my later visits to Stonehenge erased this first impression, and in some of the lithographs I have tried to recapture this emotion, tried to get the monumentality of Stonehenge, its power, the stoniness of its close-up texture and the weathering of centuries.' Unpublished writings, first printed in the catalogue for the exhibition, *Henry Moore Graphic Work 1972-74* Fischer Fine Art, (London, 1974). Cited in: Alan Bowness, *Henry Moore: Sculpture and Drawings, Volume 4, Sculpture 1964-73* (London: Lund Humphries, Zwemmer, 1977) 14.

In an essay entitled, 'How Sculpture Gets Looked At', Anthony Caro has written that: 'Henry Moore is about the only sculptor whose works look good outdoors almost invariably and this is largely because he uses organic forms'. And later that: 'Stonehenge or this Brancusi [*The Gate of the Kiss*] competes largely [with Moore] by reason of the oddness of their placement in a natural setting.'¹¹² Whilst Stonehenge and Brancusi both influenced Moore, his work never attained the architectural status of these particular examples which engage with their immediate environment by reconfiguring space to determine direction, orientation and a sense of place. There is a distinct difference in how space is being engaged by form and the apparent priority it is given over any purely *sculptural* quality. Despite Moore's interest in Stonehenge, his emphasis on form was never truly compromised by the architectural potential of sculpture. As Caro has suggested, Moore was primarily concerned 'with the outward thrust of the solid'.¹¹³ However, by relating Moore to Stonehenge, Caro also alludes to Moore's own dialogue with the monument and his interest in positioning works in the landscape. Similarly, by referring to the 'oddness' of Stonehenge's location, Caro perceives the structure in terms of its landscape context without proper consideration for its architectural nature, as Moore had only begun to do with *Arch*. That is not to underestimate the importance to Caro of *the body* in sculpture, which is absolutely paramount to his thinking.¹¹⁴ Rather it suggests a particular way of thinking about megalithic sites and Moore which consequently does not acknowledge their full spatial potential as sculptural objects.¹¹⁵

Prior to his visit to America in 1959, Caro had himself been producing more organic, figurative work which also conveyed primitivist interests. His *Woman Waking Up* 1955, has been observed to be reminiscent of the prehistoric carving the Venus of Willendorf with its bulbous fertile forms.¹¹⁶ Caro's return from the States, however, brought with it new materials and new ideas. Welded steel now occupied the spectator's space to become more interactive, signalling once more the deconstruction of traditional sculptural space into the

¹¹² Anthony Caro, 'How Sculpture Gets Looked At', in: Peter Davies & Tony Knipe (editors), *A Sense of Place: Sculpture in the Landscape* (Sunderland: Sunderland Arts Centre, 1984) 42. Note that Caro prefers to view Stonehenge as sculptural rather than architectural when discussing Moore.

¹¹³ Anthony Caro, 'The Sculptural Moment', *Sculpture* XIV/ 1 (January-February 1995): 30.

¹¹⁴ 'Sculpture and the making of sculpture is "of the body"; physical; no matter how abstract, ... it has to have a "felt" relationship to our bodies' size and stretch.' See: Anthony Caro, 'The Sculptural Moment', *Sculpture* XIV/ 1 (January-February 1995): 30.

¹¹⁵ Note that Caro has also referred to Stonehenge and Avebury when discussing the evocative in sculpture. He writes: 'Certainly we are filled with wonder at the sight of Stonehenge or the Standing Stones of Avebury – the sheer fact of them astounds us. Sculpturally they teach us something; indeed presentation has become a major issue for recent sculpture. But is it valid to make things that evoke effect simply for the sake of effect?' Anthony Caro, 'The Sculptural Moment', *Sculpture* XIV/ 1 (January-February 1995): 31.

¹¹⁶ Lynne Cooke, 'New Abstract Sculpture and its Sources', in: *British Sculpture in the Twentieth Century* S. Nairne and N. Serota (editors), (London: Whitechapel Art Gallery, 1981) 171. Also cited in: Richard Cork, 'The Emancipation of Modern British Sculpture', in: Susan Compton (editor) *British Art in the Twentieth Century: The Modern Movement* (Munich: Prestel, 1987) 31.

realm of living reality. Whilst his work's spatiality never became truly engaging, Caro's role in providing an experimental environment where sculpture could be opened up further, was fundamental to the continuing development of British art as has been well documented.

As Harrison reminds us in 'Some recent sculpture in Britain' (1969), critical to these developments is the idea that abstraction in its most modern(ist) sense is a quest for reality – an extension of lived reality – in which 'sculpture could become more real by becoming more abstract'.¹¹⁷ Harrison describes the evolution in sculptural practice at St Martin's from the formal abstraction of the 'New Generation'¹¹⁸ artists in the mid-1960s to the more 'open' abstraction of the later younger generation for whom reality was paramount. Despite the working limitations of the earlier generation of artists to achieve this 'state',¹¹⁹ their intentions for sculpture were seen to underlie the movement towards a broader form of abstraction with which to articulate the world. For the 'New Generation' this had initially taken a more limited form in that it only represented 'an existential hypothesis in a visual form.'¹²⁰ The role of sculpture in this instance was 'finite': it could be perceived as 'complete' and tended only to engage the world on its own precise terms, although the underlying objectives for sculpture would seem to have been drawn. As Tucker was to write in 1967:

Sculpture is a proposition about the physical world, about a finite order (completeness), and by implication about our existence in the world ...¹²¹

Attempts to properly incorporate our existence so to speak, into the work of art and beyond the finite, appears to resolve itself in the work of the younger generation with the breakdown of *sculpture as 'object'* into a broader mental sphere of activity where the *artist as 'subject'* comes to terms with the world through the *artwork as idea*. Long's ideas however, continue to employ the vocabulary of a modernist language. He takes the geometric forms of modernity – the line and the circle, and fuses them with nature through his own activities in real space and time. So whilst Long's art represents another step towards the dispersion of sculptural space, it also back-tracks materially into the realm of nature and *l'objet trouvé*. But unlike Moore, the relationship between the organic and the

¹¹⁷ Charles Harrison, 'Some recent sculpture in Britain', *Studio International* CLXXVII/ 907, (January 1969): 26.

¹¹⁸ The artists: David Annesley, Michael Bolus, Phillip King, Tim Scott, William Tucker and Isaac Witkin, exhibited collectively as 'New Generation', at the Whitechapel Art Gallery in 1965.

¹¹⁹ Note that Harrison uses the term 'state' to replace 'object', when defining the difference between the 'younger' generation of sculptors from those of the New Generation. He refers to William Tucker's 'dictum' 'The object is a proposition – "suppose such a thing should exist"', and suggests a replacement for the 'younger generation': 'The sculpture is a proposition – "suppose such a state should exist"'. See Charles Harrison, 'Some recent sculpture in Britain', *Studio International* CLXXVII/ 907, (January 1969): 29.

¹²⁰ Charles Harrison, 'Some recent sculpture in Britain', *Studio International* CLXXVII/ 907 (January 1969): 27.

¹²¹ William Tucker in the catalogue of Tim Scott's exhibition at the Whitechapel Art Gallery, June-July 1967., cited in: Charles Harrison, 'Some recent sculpture in Britain', *Studio International* CLXXVII/ 907 (January 1969): 27.

architectural is not confused as it was in *Arch*. Long does not approach his sculpture with a view to replicating *organic-ness* – for it is there to be *found* in nature. Long prefers to expose the organic through a counteractive process involving geometric forms which then generate a divide between concepts of the natural and the man-made. This divide is also spatial as well as conceptual in its dialogue with Long's walks. Again, prehistory has a role in defining the nature of that engagement as Long also appropriates ancient sites to articulate a spatial relationship with the landscape. In doing so, prehistoric structures as geometric forms with space-dividing properties become equivalents to aspects of Long's own practice. This not only continues to reinforce British modernism's identity with its contextual nature and landscape, but also implicates the spatiality of ancient structures as sculptural forms in the articulation and reading of contemporary work.

Land Art and Prehistory

One of the features of more general Land Art discourse is that the complexity of the term complicates how work can be read. Whilst the term Land Art embodies a particular moment, people, practices and debates, its position with regard to its origins is largely on the whole unresolved. Furthermore, there is a tendency to view the concerns of Land Art as a break from the past, a notion encapsulated within Rosalind Krauss's essay, 'Sculpture in the Expanded Field' (1978, reprinted 1985). As elsewhere,¹²² I would prefer to see it as embracing a particular moment in the late 1960s and early 1970s when debates surrounding art practice and the commodification of the art market were being confronted by artists from both sides of the Atlantic who came together through certain formative exhibitions.¹²³ Many of these artists had been independently working on ideas earlier in the 1960s. Long for example had made a landscape out of plaster with a walking figure, as well as a work which incorporated a path in a room.¹²⁴ In the latter, Long had the idea that 'the viewer activated the work by walking on the path.'¹²⁵ To develop this approach, it was only a small step for

¹²² As mentioned in a footnote above, Gilles Tiberghien's publication entitled *Land Art* seeks to define a particular moment in art, in which modernism is seen to be eclipsed by 'that which ... replaced it'. See: Gilles A. Tiberghien, *Land Art* (London: Art Data, 1995) 13.

¹²³ In particular: *Earth Art*, Andrew Dixon White Museum of Art, Cornell University (11 February – 16 March 1969); *Op Losse Schroeven*, Stedelijk Museum, Amsterdam (15 March – 27 April 1969); *When Attitudes Become Form*, Kunsthalle, Bern (22 March – 27 April 1969); *Land Art*, Fernsehagalerie, Gerry Schum (15 April 1969) and *Places and Processes*, Edmonton Art Gallery, Alberta (1969).

¹²⁴ These works are mentioned in: Anne Seymour 'Old World New World', in: Richard Long, *Old World New World* (London: Anthony d'Offay, 1988 and Verlag der Buchhandlung Walther König, Köln, 1988): 51.

¹²⁵ Richard Long, from 'Fragments of a Conversation I', in: Richard Long, *Walking in Circles* (London: Thames and Hudson, 1991) 44.

Long, but a large step for sculpture, to take this idea into the landscape as the subject himself – as a human being walking on the surface of the earth.

The most recent and extensive survey of Land Art by Gilles Tiberghien claims that its origins ‘can be traced to distant eras of human history’, but like others also sees its most immediate influence stemming from minimalism.¹²⁶ Smithson, Morris and André in particular, had exhibited minimalist works during the mid-late 1960s, whilst in Britain, Long was also experimenting with forms which could be described as minimalist. Even though Long used natural materials, his *A Garden Sculpture*, Bristol 1967 (Fig. 12) and *Water Sculpture*, St Martin’s School of Art 1968 (Fig. 13), both allude to a minimalist aesthetic. They certainly appeal to a sense for the horizontal which Long had appreciated in Isamu Noguchi’s sculpture.¹²⁷

From this particular stance, the idea of minimalism’s theatricality which had formed the basis of Fried’s critique, ‘Art and Objecthood’, published in *Artforum* in 1967, was particularly important to the development of work that was to become known through the term Land Art. Tony Smith’s account of a road journey made at night in which he sensed a reality untouched by art, and attacked in Fried’s article, embraced a new sense of possibility for art. Here, art and context necessarily embodied the spectator in its expression. As Krauss was to write later of Land Art works: ‘our bodies and our experience of our bodies continue to be the subject of this sculpture’.¹²⁸

The minimalist legacy is particularly evident in American Land Art and in itself can continue to suggest political intent with regards to establishing ‘uniquely American ways of thinking about things’.¹²⁹ Whilst Long and Fulton in particular sought a dialogue with nature and landscape, American artists were more occupied with a concern for material as matter. As Smithson remarked of his ‘non-sites’, the work ‘relates to man and matter rather than man and nature.’¹³⁰ Thus the works initially made in the open spaces of the American deserts, working directly with the earth surface are often viewed as minimalist gestures on a large scale, marking land and space. Michael Heizer’s *Dissipate* 1968, worked by cutting voids into the desert floor in his concern for ‘physical properties, with density, volume,

¹²⁶ Gilles A. Tiberghien, *Land Art* (London: Art Data, 1995) 31.

¹²⁷ Richard Long, *Walking in Circles* (London: Thames and Hudson, 1991) 16.

¹²⁸ Rosalind E. Krauss, *Passages in Modern Sculpture* (New York: Viking, 1977, and Cambridge, MA: MIT Press, 1981) 20. Cited in: Gilles A. Tiberghien, *Land Art* (London: Art Data, 1995) 48.

¹²⁹ Jon Thompson ‘New times, new thoughts, new sculpture’, *Gravity & Grace: The changing condition of sculpture 1965–1975* (London: The South Bank Centre, 1993) 12.

¹³⁰ Grace Glueck, ‘Art Notes: Moving Mother Earth’, *The New York Times* October 6, 1968. Cited in: Gilles A. Tiberghien, *Land Art* (London: Art Data, 1995) 44.; More recently, Carl Andre has suggested that ‘Sculpture ... is matter mattering.’ Tim Marlow, ‘Carl Andre’, *Tate: The Art Magazine* 9, (Summer 1996): 38.

mass and space.’¹³¹ The nature of such works was that of an architectural appropriation of space and form as an intermediary between man and physical reality. Walter De Maria made *Mile Long Drawing* in 1968, consisting of two chalk lines that ran parallel for a mile across the Mojave Desert in California, whilst *Cross* 1968, was made from two chalk lines 1,000 ft long and 500 ft wide on El Mirage Dry Lake, Nevada.

In 1968 Heizer began work on a commission entitled *Nine Nevada Depressions*, and whilst digging *Isolated Mass/Circumflex* 1968, at Massacre Dry Lake, Nevada, was joined by Robert Smithson and Nancy Holt. Smithson’s art set out to describe the entropic and chaotic states of nature, employing rational forms to expose these conditions. Smithson’s early works evoked crystalline structures by using stacked glass, and mirrors juxtaposed with earth and sand. These ideas developed later into exterior contexts where the reflective quality of water replaced mirrors positioned in the land. In Nevada he assisted Heizer and collected material for his ‘nonsites’.

Nonsites were gallery installations that were specific to site in that they provided metaphors for the actual site in the landscape. Smithson applied methods of containment and documentation by placing natural material from the site into the geometric box-like containers and used photographs and maps to communicate their source. The first of these, *A Nonsite, Pine Barrens, New Jersey* 1968, Smithson saw as a ‘three dimensional map of the site’.¹³² They were an act of displacement, both in the physical sense of moving material and in the imagination as a material connection with the ‘real’ site in the landscape. Heizer’s displacements were on a much larger and more heroic scale. *Displaced-Replaced Mass* 1969, entailed moving three enormous granite blocks from High Sierra to Silver Springs in the Nevada Desert where they were placed in rectangular depressions. The geometry of the cut volumes contrasted with the natural forms of the huge rocks, although the work was primarily about ‘mass’ and ‘space’. The deserts provided Heizer with the flat horizontality and large open spaces that were required to explore these relationships, whilst he also sensed ‘that kind of unraped, peaceful, religious space artists have always tried to put into their work.’¹³³

In October 1968, Heizer exhibited photographs of his works as part of an exhibition entitled *Earthworks* at the Dwan Gallery. Other contributors to the show included Robert Smithson, Walter De Maria, Robert Morris, Carl André and Denis Oppenheim. Oppenheim,

¹³¹ Michael Heizer cited in: Alan Sonfist, (editor) *Art in the Land: A Critical Anthology of Environmental Art* (New York: E. P. Dutton, 1983) 26.

¹³² Smithson cited in: Robert Hobbs, *Robert Smithson: Sculpture* (London: Cornell University Press, 1981) 104.

¹³³ Heizer cited in: John Beardsley, ‘Earthworks: The Landscape after Modernism’, in: Stuart Wrede & William Howard Adams, (editors) *Denatured Visions: landscape and culture in the twentieth century* (New York: The Museum of Modern Art, 1991) 111.

like De Maria drew lines on the land, making *Time Line* 1968, by ploughing a pattern in the snow two miles long and later in 1969, *Directed Seeding-Cancelled Crop*, which involved harvesting enough of a field to form a giant symbolic cross made from corner to corner and measuring 825 ft in length.

Heizer made *Double Negative* between 1969–1970 (Fig. 14), sponsored by Virginia Dwan who subsequently exhibited the work as photographs. The original work, 1,500 ft wide, was made with two large cuts 30 ft wide and 50 ft deep into two opposing cliff faces of the plateau at Mormon Mesa, Nevada, and involved moving 240,000 tons of rhyolite and sandstone. These large incisions created colossal architectonic spaces that from above imply a single rectangular volume from an earlier time that has since been eroded. The architectural nature of this work contrasts with the huge graphic image of *Circular Surface Planar Displacement Drawing* 1970, a series of five rings etched onto the flat desert surface made with motorcycles circumscribing a central gnomon. Heizer then constructed *Dragged Mass* 1971, before starting *Complex I* 1972–1974 (Fig. 15), that furthered his concerns for architectural form and space. Measuring 140 ft in length *Complex I* is composed of an earthen mound with flat sloping sides and top, and granite walls at each end. Rectangular concrete elements are attached to and placed in front of its facing side. From the front these components visually form a cohesive whole, but then separate as the spectator moves around to the sides. The structure architecturally alludes to Egyptian and Mayan pyramids and similarly, is to be part of a much larger complex enclosing an inner space. This work made to be seen from the central space of the complex has nothing to do with landscape, it is only concerned with its own inherent properties in space and time. The allusion to ancient architecture constitutes part of that experience, in which historical time is brought into play.

During this period Walter De Maria had made *Las Vegas Piece* 1969, four lines scratched into the surface of the Tula Desert, Nevada, with a bulldozer. They delineated a square whose sides measuring half a mile (with two of the sides going a further half), are aligned with the four cardinal points. Such large spatial expanses were later defined by De Maria with *The Lightning Field* 1971–1977, which also implied huge vertical space in its quest to interact with electrical atmospherics.¹³⁴ Whilst De Maria's desert lines are reminiscent of more ancient structures from Bolivia and Peru whose configurations can only be properly experienced from the sky, the engagement between earth and sky in *The Lightning Field* seeks a sense of the sublime through its interaction with natural forces.¹³⁵

¹³⁴ The *Field* consists of 400 steel poles, 18 ft high, forming a grid measuring 1 mile x 1 kilometer.

¹³⁵ John Beardsley, 'Earthworks: The Landscape after Modernism', in: Stuart Wrede & William Howard Adams, (editors) *Denatured Visions: landscape and culture in the twentieth century* (New York: The Museum of Modern Art, 1991) 112. See also: John Beardsley, 'Traditional Aspects of New Land Art', *Art Journal* XLII/ 3, (Fall 1982): 226–232. For De Maria and the sublime, see in particular pp. 227–228.

Artists also shared Heizer's interest in ancient sites, which were at this time finding much publicity via the work of the astronomer Gerald Hawkins. Hawkins, a Professor of Astronomy at Boston University had previously become well known in the mid-1960s after the publication of *Stonehenge Decoded* 1965¹³⁶ and had been surveying the Nazca lines from 1968. But whilst 'astroarchaeology' as it was termed, may have heightened certain debates surrounding ancient man's relationship with nature and the cosmos, it cannot be regarded as an influence on all of these artists at this time. Discussing the Nazca lines, Robert Smithson remarked that: 'All we can do is use our orders and systems to investigate them, and they generally turn out to be wrong – like "Stonehenge Decoded."' ¹³⁷ Smithson consequently, did not regard Stonehenge 'as a Neolithic computer', but on the contrary found it 'interesting' that we are unable to properly understand such structures at the present time. This notion may have appealed to Smithson's sense of the transitory in time, for he also:

was fascinated by the ancient dolmens and tarns in England. He and Holt visited Devonshire where they walked to little known sites; they also travelled to Stonehenge, Weir's Wood and Tintern Abbey. Smithson was as taken by ancient and medieval ruins as he was by depressed coal-mining districts and industrial sites.¹³⁸

Holt had also photographed Smithson in front of Pentre Ifan in Pembrokeshire, a dolmen whose large capstone supported by four vertical megaliths has been a popular subject for artists. The following year saw Smithson make his most celebrated work, *Spiral Jetty* 1970 (Fig. 16). The jetty, 15 ft wide and 1,500 ft long spirals into the Great Salt Lake, Utah, from the shore of Rozel Point. The work was a metaphor for time, the crystal structures evoking geological time and the formation of the earth, whilst as a symbol its anticlockwise direction suggests destruction, expressive of Smithson's concern for 'entropy'. Smithson saw for earthworks a great potential in post-industrial landscapes and built another reclamation work in Emmen Holland for *Sonsbeek International Art Exhibition* 1971. Rather than use the allocated parkland *Broken Circle* and *Spiral Hill* 1971 (Fig. 17), was constructed in a disused quarry:

when Smithson found the quarry it had already reached a heterogeneous 'entropic' state. Smithson built two images that enforce and heighten this differentiated condition: a broken circle ... which is impossible to circumambulate and a hill whose path, spiraling in a counterclockwise direction forms an ancient symbol of destruction.¹³⁹

¹³⁶ Here Hawkins describes the first major astronomical survey of Stonehenge since Sir Norman Lockyer's study: *Stonehenge and Other British Monuments Astronomically Considered* (1906). Hawkins' research made in 1964, set out in the 'spirit' of Lockyer to promote the idea that Stonehenge was astronomically orientated.

¹³⁷ '... The Earth, Subject to Cataclysms, is a cruel Master.' Interview with Gregoire Muller, in: Nancy Holt (editor) *The Writings of Robert Smithson: Essays with Illustrations* (New York: New York University Press, 1979) p. 180.

¹³⁸ Robert Hobbs, *Robert Smithson: Sculpture* (London: Cornell University Press, 1981) 171.

¹³⁹ Robert Hobbs, *Robert Smithson: Sculpture* (London: Cornell University Press, 1981) 209.

At the centre of *Broken Circle* lies a glacial boulder, which had troubled Smithson, for it acted as a focal distraction. The stone's size prohibited it being moved, so it was left, a reminder of the prehistoric burial chambers in the region. As Lippard wrote of this piece in her essay, 'Breaking Circles: The Politics of Prehistory': 'It is appropriate that this piece, with its content specifically tied to ancient sites, was made in Europe, where innumerable and often unnoticed prehistoric monuments are virtually underfoot, ...'.¹⁴⁰ Particular to this project, as elsewhere, was the spiral with its allusions to mythological conceptions such as the rock carvings at Newgrange¹⁴¹ and to more natural processes and energies destructively orientated towards entropy via the notion of chaos.

During the 1970s the interest in prehistoric sites shown by American artists manifested itself in numerous works that orientated man with celestial events. Robert Morris had been working on ideas for landscape since 1965, planning a contemporary solstitial structure based on Stonehenge. Exhibiting at *Sonsbeek '71* gave Morris the first opportunity to construct *Observatory 1971–1977* (Fig. 18), which was originally built in 1971 and then re-sited in 1977 at Oostelijk Flevoland, Holland.¹⁴² The new structure made of earth, granite and wood consists of two concentric rings, each with four openings. The entrance into the outer ring through a triangular passageway aligns with the entrance of the inner circle and its opening opposite, establishing the east-west axis and marking the equinoxes. In the inner circle two more openings in the wall align with 'V' shaped notches in the outer earthen embankments marking the winter and summer solstices. The experience of *Observatory* is that of orientation in space and time: time that is both celestial in its relation with the sun and symbolic in its link with the ancient past and in particular Stonehenge. This has particular consequences for the spectator and their own experience as temporal beings:

Observatory transcribes solar time while making reference to certain neolithic monuments (Stonehenge being the most well-known) that are thought to have served as solar calendars. But this solar time is attained through the time necessary for the spectator to comprehend the work, and this aesthetic experience is also an experience of oneself as a physical, temporal being. ... The meaning of time for the observer expands through the reference to neolithic monuments and their function as calendars, which as Morris himself has said, gives 'a kind of "time frame" or ever present context for the physical experience of the work.'¹⁴³

Morris's interest in ancient structures also encompassed Maria Reiche's research at Nazca which had pre-empted Hawkins's studies in South America and at Stonehenge. Morris

¹⁴⁰ Lucy R. Lippard, 'Breaking Circles: The Politics of Prehistory', in: Robert Hobbs, *Robert Smithson: Sculpture* (London: Cornell University Press, 1981) 35.

¹⁴¹ See: Lucy R. Lippard, 'Breaking Circles: The Politics of Prehistory', in: Robert Hobbs, *Robert Smithson: Sculpture* (London: Cornell University Press, 1981) 35.

¹⁴² See: Robert Morris, *Robert Morris: The Mind/Body Problem* (New York: Solomon R. Guggenheim Museum, 1994) 238–239.

¹⁴³ Gilles A. Tiberghien, *Land Art* (London: Art Data, 1995) 153.

visited Nazca in 1975, three years after Long who on his trip had made *Walking A Line In Peru* 1972 (Fig. 19). Despite their huge scale, Morris felt the lines to have a certain intimacy that no doubt Long would have felt when he walked along the line.¹⁴⁴ Furthermore, they appeared to Morris to constitute 'a place in which the perceiving self might take measure of certain aspects of its own physical existence', a notion suggestive of their properties in describing the existentiality of the Self.¹⁴⁵

By the mid-1970s many American artists had become particularly preoccupied with constructing works which engaged with celestial movements.¹⁴⁶ Nancy Holt had begun orientating sculpture with solar events in *Sun Tunnels* 1973–1976,¹⁴⁷ which originated from her time spent in the Western Desert and may have also been influenced by her visit to Stonehenge with Smithson. Holt later made other celestial oriented works such as *Rock Rings* 1977–1978,¹⁴⁸ *Annual Ring* 1980–81,¹⁴⁹ and *Star Crossed* 1979–1981.

The application of Land Art works to post-industrial landscapes which had originally been sought by Smithson and was later taken up by other artists such as Morris,¹⁵⁰ Heizer, Oppenheim and Herbert Bayer, provided sites for work which drew on this sense for celestial and historical time. In the mid-1980s Heizer designed a series of five earthen-mound sculptures representing creatures from a site which had more recently been a toxic strip mine. This was to become a sculpture park as part of Buffalo Rock State Park. The huge stylized figures which vary in length from 340 ft to over 2,000 ft and up to 30 ft in height, include: a water strider, catfish, frog, snake and a turtle. The project entitled, *Effigy Tumuli* (Fig. 20), borrowed from the tradition of 'effigy' burial mounds built by native American cultures in Ohio and Illinois in the first millennium A.D.¹⁵¹ As in *Complex I*, the

¹⁴⁴ See: Robert Morris, 'Aligned with Nazca', *Artforum* XIV/ 2 (October 1975).

¹⁴⁵ Robert Morris, 'Aligned with Nazca', *Artforum* XIV/ 2 (October 1975): 39. Note that Morris quotes from Samuel Beckett's *Murphy* and *Watt*, two characters often equated with Long in Land Art discourse.

¹⁴⁶ See also works by: Charles Ross (*Star Axis*) and James Turrell (*Roden Crater Project*).

¹⁴⁷ The four concrete pipes, each 18 ft long x 9 ft diameter are sited in the Great Basin Desert, Utah, aligned with the sunrises and sunsets of the summer and winter solstices. Each tunnel has holes in the top curvature of the pipe, that correspond to a given constellation: Columba, Draco, Perseus and Capricorn. As the sun moves, these constellations are projected onto the interior surface of the pipe, 'so that when one walks through the tunnels, in effect one is walking on stars. Its an inversion of the sky/ground relationship – bringing the sky down to the earth'. See: Janet Saad-Cook, 'Touching the Sky: Artworks using Natural Phenomena, Earth, Sky and Connections to Astronomy', *Leonardo* XXI/ 2, (1988): 123–134. This extract is from p.127.

¹⁴⁸ The work is made from two concentric circles of stone, 40 ft and 20 ft in diameter and 10 ft high. The wall is 2 ft thick, perfecting the proportions of the structure whose arch openings align with the North Star.

¹⁴⁹ This piece consists of a frame of steel bars forming a dome 30 ft in diameter and 14.3 ft in height. Unlike *Rock Rings* with its archaic connotations of heavy stones and Stonehenge configuration, *Annual Ring* is light and visually spacious. Holt brings the sky and ground together at solar noon on the summer solstice, when light through a circle in the dome corresponds precisely with a circle on the ground. Another hole is aligned with the North Star whilst other circles align with the sunrise and sunset of the equinoxes.

¹⁵⁰ See: Morris's *Untitled*, an earthwork made for King County, 1979.

¹⁵¹ See: Michael Heizer, *Effigy Tumuli* (New York, 1990). Includes a short essay entitled 'Prehistoric Mound Builders', by Douglas C. McGill. (pp.44–47)

reference to so-called primitive culture evokes a sense of time by alluding to the past and by implication, heightens the sense of the present within a much larger framework of ancient and modern. As Kertess writes: 'Heizer has pushed Modernism toward the ancient builders of megaliths and carvers of the earth's surface – simultaneously backward and forward.'¹⁵²

The application of Land Art is indicative of a general tendency within American practice to engage directly with the spectator through the reconfiguration of land and space, either through earthworks or more architectural structures (Heizer). So whilst there are often cultural distinctions drawn between America and Britain regarding the scale and nature of their landscapes, there is also a different perspective on the subject – the person – and the emphasis placed on them and their experience of the world. The desire in the United States to form more permanent structures has tended to be seen in direct opposition to artists such as Long and Hamish Fulton, who by comparison make little or no impact on the earth surface. They themselves have both been critical of American approaches in the past,¹⁵³ particularly Fulton who only makes photographs on his walks as the artwork.¹⁵⁴ If we can accept however, that the subject of Land Art more generally is as Krauss suggests, 'our bodies and our experience of our bodies', then we can draw a further distinction between the extent to which our bodies – the artists' bodies – leave, or make an imprint of themselves in the world as part of the built world.

The predominant concerns of American artists – that has had less to do with perceiving landscape and more to do with the world of matter and physical properties correlated within historical and geological time-frames – coincides not only with the space and means for producing such work, but with a particular conception of the Self. As I shall argue later with regard to Long, this perception is existential in nature and has ramifications for the way his work engages with other built structures and subsequently, the reality it expresses. Whilst American art alludes to architectural landscaping in its construction, Long's art has maintained its dialogue with the body of the individual in a quite personal way, but one which is significant to an experience of landscape. Long's body remains the primary datum of his work and is at the basis of his experience, his art and his interpretation of the world.

With regard to Long's approach, it can be argued that the nature of his activities has been formed through a particular relationship with his native landscape. Indeed, it is a common conception that Long and Fulton tread lightly in their work precisely because of the

¹⁵² Klaus Kertess, 'Earth Angles', *Artforum* XXIV/ 6 (February 1986): 76.

¹⁵³ See: Richard Long, 'Richard Long replies to a critic', *Art Monthly* 68 (July/August 1983): 20.

¹⁵⁴ Like Long, Fulton also uses texts to convey his walks which are sometimes made on traditional and ancient routes. For example: *The Pilgrims Way* 1971, *The South Downs Way* 1973 and *The Ridge Way* 1974. Fulton also correlates walks with the Summer solstice and with the phases of the moon as a means of engaging himself and his art with stable cosmic factors. See for example *Standing Coyote* 1981 and *Moon Rock* 1982. This bears particular influence from his interest in native American culture.

nature of Britain's landscape with its layered history. As Long replied to a question on ancient sites at the Earth symposium in 1969:

Well, England is covered with huge mounds and converted hills and probably you know Stonehenge, although that is one of the least impressive of all the things. In fact, most of England has had its shape changed-practically the whole place, because it has been ploughed over for centuries-rounded off.¹⁵⁵

When asked if this affected his work and was of interest to him, Long replied 'yes'. But whilst Long's work tends to articulate the British landscape, it does so using particular strategies which embrace certain cultural aspects whilst deferring others. (This will be demonstrated in Chapter V.) Furthermore, his overall position regarding the environment can no longer be considered simply as being diametrically opposed to American practice – Long does seek a compromise in his art between the built and the not built. More recently, he has preferred to clearly define his stance by viewing his work between the extremities of Smithson and Fulton, to define a region of art practice which he has described as 'fertile territory'.¹⁵⁶ Long has added that to be too politically correct is also to be too passive, a position that if taken to extremes he suggests, would have prohibited the construction of 'Stonehenge', 'Egyptian pyramids' and 'aboriginal sand-paintings' (Long's examples).¹⁵⁷ Within an essentially Land Art framework then – Fulton and Smithson – Long positions himself with regard to the impact of his work on the earth's surface and in doing so correlates his own activities principally with architectural examples of built culture from different times and places which are susceptible to primitivist readings.

As we shall see in Chapter III, Long's art is often correlated with built structures from the ancient past and particularly prehistoric sites. This correspondence does I believe contribute to the means for analysing works as part of human built culture more generally and will be examined in later chapters. Before then, I would like to briefly map out Long's use of prehistoric sites in his own practice during the late 1960s and throughout the 1970s. This defines a distinction between those works which consciously appropriate prehistory and those circles and lines which constitute much of his outdoor work, but resemble prehistoric structures. It is these latter works that tend to refrain from historical referents that are of particular interest to this study. It is their correlation with prehistory in terms of their spatiality which will be of primary concern in later chapters.

As early as 1969, Long had used a photograph of Maiden Castle in Dorset for a

¹⁵⁵ 'Earth Symposium at White Museum, Cornell University, 1970', in: Nancy Holt (editor) *The Writings of Robert Smithson: Essays with Illustrations* (New York: New York University Press, 1979) p. 163. The symposium on earth art at Cornell University in 1969, included Robert Smithson, Dennis Oppenheim, Neil Jenney and Hans Haacke. Long replied to a question concerning their knowledge about the 'ancient constructions that were done by Incas in Peru, Indians in Mexico ...', etc.

¹⁵⁶ Personal communication, 13 September 1998. Note that Smithson and Fulton are Long's examples.

¹⁵⁷ Personal communication, 13 September 1998.

postcard to advertise his exhibition at the John Gibson Gallery in New York (Fig. 21).¹⁵⁸ This was at a time when Long was also exhibiting with Robert Smithson, Robert Morris and Dennis Oppenheim *et al*, at the Earth exposition.¹⁵⁹ The photograph, which shows a view of the southern defences from the west, uses shadow from the sun to produce a strong image of the earthwork's undulations. For Long this image would have perfectly illustrated his remark at the Earth symposium regarding Britain's rounded off landscape and carried with it certain connotations, particularly regarding the artist's own cultural origins. Furthermore, it succeeds also in providing a time-frame for Long's practice.

In the following year Long again employed an image of a Neolithic earthwork on a postcard, this time for his exhibition at the Dwan Gallery in 1970.¹⁶⁰ The photograph was of Silbury Hill, under which was written 'The Legend of Silbury Hill', a local piece of folklore regarding the hill's formation (Fig. 22). As in Long's first one-man show at Konrad Fischer in 1968, the card was particularly relevant in connecting a work in the gallery with its origins in the landscape. Long's own interpretation of Silbury Hill, *A Line The Length Of A Straight Walk From The Bottom To The Top Of Silbury Hill* 1970 (Fig. 23), was on display at the Dwan Gallery. The piece – a spiral formed by muddy footprints – although referring to an ancient site both in its source and symbolism is conceptually independent, being Long's own interpretation of the site in terms of space and distance.¹⁶¹

In 1971 Long employed a labyrinthine motif relating to a spiral design, which he had seen on a rock carving at a museum in Dublin. Long made a drawing of the labyrinth which dated from 2000 BC, noting that it was cut into 'a giant granite stone by St. Kevin's Road in the Wicklow Mountains.' Long then redrew the image using stones to create *Connemara Sculpture* 1971 (Fig. 24). Whilst the work can be seen simply as the rearticulation of an ancient form within a landscape, the labyrinth represents relationships to time and space which are particularly relevant to Land Art more generally. As Tiberghien suggests:

What is important in this use of this motif by the Land Art artists, is that, in addition to its references to prehistoric, Cretan, and Renaissance examples, it emphasizes the present moment.¹⁶²

Long's work at Silbury Hill interprets the monument spatially and similarly defines the moment as a line walked. He comprehends the structure's relationship to the environment through the experience of the body in space and time. At the same time Long suggests a continuation of interpretation, as his line represents the journey taken by everyone who has

¹⁵⁸ *Richard Long*, John Gibson, New York, 22 February – 14 March 1969.

¹⁵⁹ Others included were Neil Jenney, David Medalla and Jan Dibbetts.

¹⁶⁰ *Richard Long*, Dwan Gallery, New York, 3 October – 29 October 1970.

¹⁶¹ Personal communication, 23 November 1997.

¹⁶² Gilles A. Tiberghien, *Land Art* (London: Art Data, 1995) 152. As well as Long, Smithson, Morris and Oppenheim have all used the labyrinth in their work. (See p.153)

walked the path, or scaled its bank from the bottom to the top of the hill. His work is the concretization of a specific way of understanding and interpreting the hill in space – one that is traditional to this hill and to many other hills. Another such site is Glastonbury Tor in Somerset, a ‘holy hill’ which is believed to have a labyrinthine design cut into its surface and is for many a site of pilgrimage. At the top stands St. Michael’s church, a tower built to christianize this once pagan site of worship. In 1973, Long made a piece related to the earlier Silbury Hill work entitled, *A Line The Length Of A Straight Walk From The Bottom To The Top Of Glastonbury Tor*, December 1973 – January 1974. The timing of the work – the transition of one year to the next, is typical of the way this site is interpreted more generally – as the focus for various religious events occurring at particular times of the year.

Prior to the Glastonbury work, Long had made another walk incorporating Glastonbury Tor. The piece, entitled *On Midsummer’s Day A Westward Walk From Stonehenge At Sunrise To Glastonbury Tor By Sunset Forty Five Miles Following The Day* 1972 (Fig. 25), is presented as a photograph of Glastonbury Tor and the sun. Long here is clearly linking his work with the Summer solstice to locate himself within a larger and stable time frame. By walking from one ancient site to another he is reaffirming a tradition of interpretation by articulating the movement of the sun between two places that are both understood in terms of their interaction with celestial activity. The work, because of its location and its timing takes on an almost religious dimension. It is a pilgrimage of sorts that many have made prior to Long (though not necessarily in one day). The fact that Long has made this journey of 45 miles on this particular day reinforces the notion of such activity as a ritual undertaking. Another work made at this time, *Cerne Abbas*, Dorset 1972, is represented by a photograph of the Cerne Abbas Giant with a caption that reads:

His eyes watch over a country mile.
The Giant
Walks on the Hill
One Step
For Ever.¹⁶³

The origin of the Cerne Abbas Giant is unknown, but there is a body of opinion that believes the chalk hill figure to represent a native ‘British’ god.¹⁶⁴ Long’s appropriation of the figure acts on this and reinterprets it, linking his own work to notions of ancient Britain, folklore and the English landscape. The giant’s ‘one step’ is for Long an expression of walking as a primal activity, rooting his own art in a process which is universal to the human condition.

Another work made around Cerne Abbas entitled, *A Six Day Walk Over All Roads, Lanes And Double Tracks Inside A Six Mile Wide Circle Centred On The Giant Of Cerne Abbas* 1975 (Fig. 26), provides a different interpretation of the site. Long’s experience of

¹⁶³ Richard Long, *Postcards 1968–1982* (Bordeaux: Musee D’Art Contemporain De Bordeaux, 1984).

¹⁶⁴ Paul Newman, *Gods and Graven Images: The Chalk Hill-Figures of Britain* (London: Robert Hale, 1987).

the landscape and the giant here is primarily spatial. He experiences the landscape through the parameters established around the giant as a fixed variable and by doing so remains constantly aware of his juxtaposition to the giant, both spatially and historically.

Long has also used walking to correlate several prehistoric sites in a single work, as in *A Walk Past Standing Stones* 1978 (Fig. 27), in which he walked for a day passing eight sites. Here, his experience of the landscape would have been dictated by their position to each other within the landscape. Long photographed the menhirs to produce a small document which unfolds to imply the progression of the walk. Such a work emphasizes the interchangeability between his own sculpture which uses stones and prehistoric standing stones. The fact that they were made at different times and for different reasons does not appear to matter in Long's documentation. They present a new interpretation of the landscape by Long which registers the stones to become a narrative of the walk. Similarly, in *Windmill Hill To Coalbrookdale* 1979 (Fig. 28), Long made a general reference to the history of the landscape by linking two revolutions that changed the face of the landscape – the Neolithic and industrial. The work consisting of two photographs (one shown here), shows a burial mound on Windmill Hill and the iron bridge at Coalbrookdale. The walk connecting the two sites also implies different aspects of time: the time taken to make the walk and a link in historical time which forms a framework for the walk.

* * *

This chapter has tended to present developments in British sculpture as a line or thread, along which various artists are understood to have contributed to the opening up of the practice. Long's *A Line Made By Walking* 1967 (Fig. 29), can be seen to embody this manoeuvre from abstraction to reality whilst providing an actual focal point for that shift within British art. This line of enquiry which pursues Long's movement into the 'real spaces of the world', has contextualized his practice within two conceptual realms: modernism and Land Art. Whilst these have signalled influences from outside both sculpture and an internal British lineage they have also revealed the importance of prehistory as a parallel concern in both instances.

Within British modernism, prehistory has become a point of contact in its quest to move into the landscape and therefore closer to a sense of reality: *reality* in its purest sense remaining 'unknowable'.¹⁶⁵ In each case, modern artists have in their own ways revealed

¹⁶⁵ Suzi Gablik, *Progress in Art* (London: Thames and Hudson, 1976) 169.

certain aspects of prehistoric monuments, which are particular to their own working concerns. Epstein and Gill referred to Stonehenge as a temple and the basis of their reliefs, which like other of their projects around this time sought a specific dialogue between sculpture and architecture. Moore's relationship to Stonehenge was more integral to his practice and tied in strongly with a power of expression that he looked to achieve in his own work such as in *Arch*. Hepworth's strong sense for nature and abstraction and for being in the landscape culminated in a direct correspondence with the Cornish menhirs where stones and figures became indistinct. As in Moore's *Arch*, the actual human subject had become important as both a figure in stone and a figure moving through the landscape. Meanwhile, the transmutation of bone into stone became a characteristic of British modernism's dialogue with the landscape. Moore and Hepworth's meditations on land and sky providing what Adrian Stokes has since described as the 'English Contribution':

It is easy for us today to recapitulate the opportunities for a development of sculpture that lay in the growing emphasis of avant-garde practice on the characteristics – sometimes it might be called the mythology – of art materials themselves, reinforced, indeed largely redirected, by the ever growing interest in all primitive art no less than – and this is primarily the English contribution – in weathered forms of pebbles and bones as well as in the widest connection between body and landscape, or in prehistoric circles of stone which though neither entirely natural nor hewn, display the self-possessed look of narrowed stones; maybe pointed, yet none the less replete with a firm rounded stance that offers many viewpoints.¹⁶⁶

An important factor within this analysis has been painting's contribution to the development of modernity in Britain. It is of further significance that artists such as Nash and Piper were rarely able to leave representation for pure abstraction. Modernity's quest for purity in its individual formats was compromised by a longing to contextualize geometric and abstract form within the landscape. Nicholson had gone so far as to transform the painting into an object which would mimic the eroded nature of the land surface. Nash meanwhile, saw geometric forms as constituting a presence within the landscape, finding equivalents within megalithic sites and ancient earthworks.¹⁶⁷ In all of these instances, geometry as part of the modernist language became a counterpoint to nature in which both were revealed and complemented by each other. Prehistoric structures thus provided an important touchstone for these artists in their drive to create modern equivalents that could at once define a sense for the present within the notion of eternity.

Moore, Hepworth, Nash, Piper, Nicholson, had all visited prehistoric sites and found

¹⁶⁶ Adrian Stokes, 'Introduction', in: Barbara Hepworth (London: Marlborough Fine Art Ltd., 1970) 5.

¹⁶⁷ David Brown organized a Paul Nash exhibition to run concurrently with the Richard Long exhibition at the Scottish National Gallery of Modern Art in 1974. The shows were separate, but were located in adjoining rooms. Brown saw Long's and Nash's common inspiration being 'the marks man makes on the landscape, seen in the absence of man.' This binding factor would have included their use of prehistoric sites, which is well documented in the case of Paul Nash. Source: David Brown, 'Richard Long', Arts Review XL/ 23 (18 November 1988): 828; and personal communication with David Brown, 29 January 1998.

them physically engaging, as well as profoundly moving. Representing a fusion between architectural and sculptural forms, megalithic structures provided them with a potent form of expression as abstractions of space and time within the context of living reality. As such, their work in each instance can be seen to approach this reality from various angles. Long's actual inclusion of prehistoric sites as part of that dialogue furthers this line of enquiry by engaging ancient structures in their own terms – as the definition of a reality articulated in real space and time. In this instance, modern sculpture finds its equivalent in the shared context of our spatial existence by openly corresponding with it.

Long's actual engagement with Stonehenge, as in *On Midsummer's Day...*1972, also provides what Morris described as a 'time-frame' in which to contextualize the experience. Here, Long's practice is stabilized within a broader, universal system for locating oneself in time and space. Whilst Nash saw the movement of the sun and the convolvulus, and the Avebury megaliths as an equation to be solved, Long's activities become part of the equation in real space and time. The artist's movement between ancient sites and following the sun, registers cosmological and diurnal rhythms within Long's own pattern of behaviour. As in other works, such as *A Walk Past Standing Stones* 1978, prehistoric sites may be seen as equivalents to Long's own sculptures in the landscape which also form points of contact with the landscape as touchstones.

By contextualizing Long within two frameworks, it has also been possible to clearly observe the distinctions that are often drawn between Long's practice and his American counterparts. The prevailing strain of minimalism which seems to inform much American Land Art practice assists to emphasize various cultural distinctions with regard to its utilization and expression of the natural world. There is an objectivity in American practice which is both analytical and concise in its Hegelian approach towards the notion of 'inorganic sculpture' and 'symbolic form'.¹⁶⁸ Mass, form, volume, structure, time, are all quantified in terms of nature's materiality, whilst its often architectural formation alludes to ideas beyond the functions of dwelling and human activity. The relationship between crystalline structures and minimalist works by Smithson and Judd for example,¹⁶⁹ had underscored a particularly American sense for articulating symbolic form through monumental works in which numerous dichotomies were exposed. As Tiberghien states:

Land Art artists' references to Egyptian and pre-Colombian civilizations and to

¹⁶⁸ See: G. W. F. Hegel, *Aesthetics* Vol. II, trans. by T.M. Knox, (Oxford: Clarendon Press, 1974) 633. Cited in: Gilles A. Tiberghien, *Land Art* (London: Art Data, 1995) 65. See in particular, Chapter 2 'Inorganic Sculptures', pp.61–83. For Hegel's discussion on spirit and abstract form, see G. W. F. Hegel, *Phenomenology of Spirit* (Oxford: Clarendon Press, 1977) 421–423.

¹⁶⁹ I am thinking of works such as Smithson's *Terminal*, *Doubles* and *Plunge* exhibited at the Virginia Dwan Gallery, New York (December 1966 – January 1967), *Alogon # 2* 1966 and Judd's *Untitled* 1965, (a pink perspex box with metal sides at each end).

megalithic art, as well as their recourse to a formal vocabulary inherited from minimalism, place them at the very heart of a complex set of problems that help clarify the paradigm of the crystal. Intermediaries between sculpture and architecture, between art and nature, crystalline formations are comparable to minimalist objects.¹⁷⁰

Carl André, whose work has tended not to reach the proportions of Heizer and Smithson, *et al*, provides a pertinent comparison to Long with regard to their working methods and treatment of materials.¹⁷¹ André's visit to England and Stonehenge in 1954 made an impact on him, as works such as *Henge on 3 Right Thresholds*, would appear to demonstrate. The use of manufactured materials, machine-cut and shaped into rectilinear forms gives André's work an inherent edge, a hardness which alludes to the work's physical substance as an autonomous object in the world. Long's use of nature by comparison is not as tough. Nature as a concept, particularly in English art, carries with it pre-packaged ideas which in Long's work often makes it easier to come to terms with. Furthermore, whilst André's art occupies a territory between material and culture, Long's dialogue occurs between nature and culture, with its basis in human movement and the environment emphasizing a more phenomenological attitude towards the world.

It is in occupying the world as landscape that a further distinction between Long and his American contemporaries can also be made, suggesting a position more in line with earlier British modernism. The American concern for physical properties over and above the concept of landscape tends to complicate more general approaches towards Land Art discourse with regard to Long. As mentioned above, in the introductory notes to this chapter (see footnote 1), Long also seeks to be part of a tradition which has interpreted the world as landscape that goes back to Turner.¹⁷² Certainly, the influence of landscape on British modernism more generally is undeniable. Along this lineage, sculptural form's opening up has in fact been an opening up to landscape in which each artist has looked to natural objects, land features and ancient sites as a means for engaging with their sense of reality. The abstract, geometric language of modernity has consequently found its equivalents within the British landscape, most notably in prehistoric monuments. In Long's case, this may have ramifications for the way his work can be read.

Firstly, Long has appropriated prehistoric monuments in his work by engaging with these configurations in real space and time. Secondly, the language of his work – circles and lines – provides further dialogue with landscape and with the fundamental forms of

¹⁷⁰ Gilles A. Tiberghien, *Land Art* (London: Art Data, 1995) 66.

¹⁷¹ André has described himself as 'the Richard Long of the vacant lot and the scrap heap', in as much that his work 'requires' objects with a 'human imprint'. Carl André speaking in an interview with Tim Marlow, in: Tim Marlow, 'Carl Andre', *Tate: The Art Magazine* 9 (Summer 1996): 38.

¹⁷² Personal communication, 13 September 1998. Note: Long's recent acknowledgement of Turner can be seen to parallel Nicholson's interest during the late 1960s, in later Turner works. See: Jeremy Lewison, 'Landscape into Art', *Ben Nicholson* (London: Tate Gallery, 1993) 92.

prehistoric structures. In each instance, Long's art can be seen to recognize prehistory as an *equivalent* to its own language elements and structure, not just as circles and lines, but as places in 'the real spaces of the world'. This dichotomy within Long's practice can be seen to parallel those in more general Land Art practices in which there exists 'a dialogue between [a] modernist *atemporality* – intended to characterize our relationship with art – and the artist's, as well as the spectator's, phenomenological exploration of the work.'¹⁷³ It is this phenomenological aspect which I believe can inform Long's art regarding its potential to be read as a mode of place formation. As mentioned above, Long has compared his working approach to the builders of Stonehenge and the Egyptian pyramids with regard to the necessity of having to reconfigure nature when making art in the world. Whilst this might at first appear to be of little consequence, it is the choice of Long's examples as primitive equivalents to his own practice which is of some significance here. Likewise, when responding to a query regarding the relationship between modern and ancient structures in their reading and the experience of landscape, Long has remarked:

I hope these are parallels between my work and primitivism – the thread of history, landscape, instincts, senses¹⁷⁴

To explore this aspect of Long's practice and the observations above further, I now want to analyse the critical material which surrounds the art practice. I want to examine the extent to which Long's art is read with reference to prehistory, as well as extract more phenomenological interpretations from the critical literature with regards to the spatial aspect of the practice. This will provide a grounding within the critical discourse from which later analyses can be made.

¹⁷³ Gilles A. Tiberghien, *Land Art* (London: Art Data, 1995) 153.

¹⁷⁴ Personal communication, n.d. received 10 May 1996. Note, this was in reply to my letter of 28 March 1996, in which I wrote: 'I think that there is a compatibility in the way modern and ancient structures are read, particularly in their aesthetic, but I believe that a more important relationship lies in their association with nature and our capacity to experience nature through them. ... On Dartmoor I wondered how important your early experiences of this landscape were to later works, particularly to your awareness of space and time, (here and now) and to historical and geological time. Also in sensitizing you to the importance of patterns on the land, the lines and circles which embody and express the human dimension of the landscape.'

MAPPING THE FIELD OF POSSIBILITIES:
AN ANALYTICAL READING OF THE CRITICAL DISCOURSE

Reading between the Lines

This chapter presents a plotted history of Richard Long's critical reception. It discusses various interpretations and critiques that have articulated Long's artistic practice over the last 30 years, from 1968–1998. The analysis effectively consists of two lines of enquiry which stem from the concerns of Chapter II and are relevant to the development of later chapters. The objectives of this chapter are firstly, to expose a tendency within the discourse for interpreting Long's work with reference to aspects of built culture, but particularly to prehistory. This endeavours to understand the nature of Long's work as perceived by his critics. The secondary objective will be to tease out some of the more theoretical strategies which describe a phenomenological concern for Long's practice. Both of these approaches aim to constitute the basis for later investigations.

Ever since the advent of post-structural thinking, it has been integral to its development that interpretation as an openly creative technique for understanding and analysing texts, written or otherwise, should become central to the cognitive process. To begin with then, it might be useful to provide some stability by considering the definition of the word 'interpret' in *The Concise Oxford Dictionary*:

Explain the meaning of ...; make out the meaning of; bring out the meaning of, render, by artistic representation or performance; explain, understand, in specified manner, ...¹

The definition 'bring out the meaning of, render, by artistic representation or performance', reminds us immediately that Richard Long himself is also 'interpreting' when he is making a walk and reconfiguring natural detritus on the land surface: 'Like religion, ritual, and every aspect of human thought, art is a method: a way to approach nature, an attempt to interpret it.'² He is also interpreting it in specific ways particular to perception, past and present experiences and his particular perspective of the environment, its form, nature and

¹ H. W. Fowler and F. G. Fowler (editors), *The Concise Oxford Dictionary of Current English* (London: Oxford University Press, 1956) 625.

² Mario Codognato, 'Richard Long', in: Richard Long, *Richard Long* (Milan: Electa, 1994) 16.

history. How he engages with the world through his senses and bodily movement will – as an artist who makes art by walking – ultimately determine the nature of his particular interpretation. In both instances, for the writer/critic and the artist, interpretation remains the basis of their activity, as Foucault suggests:

If interpretation is a never-ending task it is simply because there is nothing to interpret. There is nothing absolutely primary to interpret because, when all is said and done, underneath it all everything is already interpretation.³

By interpreting the art of Richard Long, the critical discourse aims to tell us something about the work: how it might be viewed or understood; what thoughts it enables us to think about the world and our relation to it; and how the work operates to constitute as it does, Long's experience of the landscape. This is an important aspect to be considered here, for it is often claimed that Long's art equates with the common experiences of others.

To help comprehend the numerous and various interpretative approaches and stances which are taken throughout the critical discourse, it is worth considering a means for visualizing the nature of this complexity. One such approach available to us is Umberto Eco's interpretative model, or 'structure' in which the artwork is understood to be central to its 'field of possibilities' or field of potential interpretation. Within this field 'a plurality of possible readings' may occur as part of 'a complex interplay of motive forces ... a complete dynamism of structure.'⁴ This chapter can therefore be seen to map the field that the interpretative process articulates. In achieving this it aims to determine the extent to which prehistoric forms are associated with Long's art within the field, the repetition of references to the past exposing a line of enquiry *through* the critical discourse itself.

To provide further clarity the analysis necessarily involves a process of concealment and disclosure and in doing so provides the potential to under-expose certain interpretative positions within the field of view. Also, the linear nature of the narrative and its desire to thread thoughts and concepts together in a comprehensible way cannot always account for the complexities within the material it consults, or its disposition. Therefore to help compensate for those elements of the critical discourse that have been filtered out, a table has been provided. This displays chronologically as lists (mindful of Long's text works), various descriptive words, phrases and associations that have been made within the material

³ Michel Foucault, 'Nietzsche, Freud, Marx', in: Nietzsche (Paris: Cahiers de Royaumont, 1967). Cited in: Julian Thomas, 'Technologies of the Self and the Constitution of the Subject', Archaeological Review from Cambridge 8, (1989) 103.

⁴ Umberto Eco 'Openness, Information, Communication', in: The Open Work trans. by Anna Cancogni. Edited with an introduction by David Robey, (London, 1989).; cited in: Jon Thompson 'New times, new thoughts, new sculpture', Gravity & Grace: The changing condition of sculpture 1965-1975 (London: The South Bank Centre, 1993) 28.

consulted. These have then been calibrated using a chart (see Appendix 3).⁵ The main narrative itself has been divided into separate (dated) readings that also move through time chronologically (though there are a few discrepancies in this ordering to provide further clarity). They are apportioned according to important events, publications and retrospectives: stopping places along the journey.

Before continuing though, one last consideration must be taken account of regarding the nature of the material consulted. Whilst the items which have been analysed here are all part of an overall critical appreciation of Long, they do differ in important ways. The assortment of contexts in which we find Long being discussed and interpreted vary with differing intentions, agendas and readerships. Catalogue essays and art journal articles and reviews ought to be more thorough and considered as a general rule, whilst newspaper articles and their reviews accommodate on the whole, a broader and often less informed audience. There are of course exceptions to the rule, however the distinction which is to be drawn here concerns the difference between public conceptions of Long reported in the general press and a more serious critical perception which is appropriately voiced within art publishing.

Reading One: 1969 – 1972

In reviewing the critical literature on Richard Long, it is evident that from its opening statements we can begin to observe the formation of interpretative paths, some of which continue throughout the period of study. It is thus my intention in this first reading to define some of the concerns that their directions represent and to pursue their patterns (or complexities) of development throughout this analysis. Even from such an early stage these can be seen to represent the beginnings of the major tendencies that are revealed here: from primitivism to romanticism and modernity to phenomenology.

A primary characteristic of the critical discourse which is maintained through many of these readings refers back to founding issues discussed in Chapter II, whereby the realm of sculpture is readily correlated with other built structures founded in real time and space. As Charles Harrison's essay, 'Some recent sculpture in Britain' (1969) has demonstrated, the

⁵ It should be noted that in attempting to segregate and partition interpretative stances, that there are further problems caused by the interpretation of certain words and phrases. For example, the term 'Prehistory' embodies those examples which refer to megaliths, burial mounds, neolithic culture, etc.; whilst the term 'Primitive' encapsulates either an aspect of primitivism, other than that described by prehistory, or an instance where the description used by a writer may allude to prehistory, but is too ambiguous to be allocated with any assurance, as in 'primitive hillside markings'.

correspondence between Long's art and other modes of human activity was readily established at the outset by the embodiment of ideas 'peculiar to our behaviour in the landscape':

His outdoor sculptures embody particular experience in the context of landscape just as certain places – ruins, churchyards, battlefields or ancient camps – transcending the picturesque, embody as evidence the human experiences for which they have been the occasion.⁶

It may also be relevant that the diversity won for sculpture by artists from St Martin's and the perceptions of how their work related to the real world, coincided as some have suggested with new ways of looking at the world at this time and with perceptions which involved the incorporation of different places and other times.⁷ It is a tendency that is not uncharacteristic of the critical discourse in general.

The subsequent and increased concern within the critical discourse for ancient sites and landscapes also became evident during the early 1970s, influenced not only by those works which interacted spatially with early man-made structures (Silbury Hill), but also with those which consciously utilized ancient motifs such as *Connemara Sculpture* 1971.⁸

The appropriation of these forms was to become essential to ways of perceiving and thinking about Long's practice during this early period of the artist's career and as such it is a perspective that has never really gone away. *Connemara Sculpture* was used on a postcard to promote Long's exhibit at the Museum of Modern Art in Oxford in 1971. Silbury Hill was used on an invitation card for the Dwan Gallery exhibit (1970) and prior to this, Long had used a postcard of Maiden Castle (a neolithic hillfort in Dorset) to promote his show at the John Gibson Gallery in New York (1969). They are references to Britain's ancient past which would have had connotations for Long's own cultural origins, as well as bearing some influence on the way his sculpture was to be read.

The importance of postcards to the reading of an exhibition appears to have been

⁶ Charles Harrison, 'Some recent sculpture in Britain', *Studio International* CLXXVII/ 907 (January 1969): 33.

⁷ Anne Seymour has contextualized Richard Long's work in the development of 'world thought' in the twentieth century and thus in a vision of mankind. She writes: 'He [man] has acquired a new consciousness in this respect, not only in the scientific, historical and regional view, but even in the cosmic context. Just as, apart from political obstructions, the whole world is spatially open to him. ... Science and philosophy have moved closer together again and Eastern and Western approaches are no longer regarded as mutually exclusive, but are often revealed to be saying the same things and to have the same sources. Time and space have acquired a slightly different relativity and ancient can now be seen as equally applicable to modern and vice versa.' See: Anne Seymour 'Old World New World', in: Richard Long, *Old World New World* (London: Anthony d'Offay, 1988 and Verlag der Buchhandlung Walther König, Köln, 1988): 53.

⁸ The labyrinthine design for *Connemara Sculpture* was taken from a rock carving (c.2000 BC) Long saw at a museum in Dublin. The image was transposed as a sculpture in the west of Ireland using beach pebbles. See: Richard Long *Walking in Circles* (London: Thames and Hudson, 1991) 52. Note, that Long made another labyrinthine sculpture entitled, *Stone Dance*, which is included in the publication: *Two Sheepdogs Cross In And Out Of The Passing Shadows, The Clouds Drift Over The Hill With A Storm* (London: Lisson Publications, 1971).

particularly potent at this time. Long's show at Konrad Fischer in 1968 had been reinforced with a card showing the source of the artist's material. Similarly, Long's show at the Dwan Gallery, New York in 1970 where he exhibited two works,⁹ highlighted how both his postcards and titles suggest ways of thinking about his practice. One of the works on show – a spiral of footprints on the gallery floor – was discussed by Joseph Masheck in *Artforum* (1970), who compared it with Robert Smithson's interpretation of the spiral in the form of *Spiral Jetty* 1970. Despite the minimalist assessment of these sculptures, the scale and context of Long's work had not been properly grasped. Smithson's spiral was seen as the greater of the two works due to its seemingly unlimited scale. Masheck suggests that *Spiral Jetty* 'could be fifty miles wide, ... the ... pattern of a whole planned town, or it could have been made by God'.¹⁰

The author in this instance had not understood the relevance of Long's postcard advertising the exhibition, which consisted of a photograph of Silbury Hill with 'The Legend of Silbury Hill' underneath. Masheck had instead seen Long's work as an untitled piece and therefore had unknowingly disregarded the work's relationship with the landscape in England and its historical reference. The comparison of scale between Long and Smithson has little to do with the way the work should have been perceived, for the spirals in both instances refer to processes beyond their own physicality as sculpture.

Understood with its title, Long's spiral work takes on a different perspective. *A Line The Length Of A Straight Walk From The Bottom To The Top Of Silbury Hill* 1970, was shown again at the Whitechapel Gallery in 1972, its change of setting requiring that the spiral's scale be altered to accommodate the piece. By linking the work with an aspect of the landscape the scope for interpretation moves beyond the sculptural form in the gallery to incorporate movement, time, place and distance. Its operation now comes to make sense. For Andrew Forge reviewing the Whitechapel show there was the realization that the form related to both the landscape and the subject:

The evident and uncomplicated geometricality of the form asserts its origin in human activity and thus prepares the spectator for consideration of the 'interaction' between artist and environment.¹¹

Forge extends this observation to incorporate a more 'literary' appreciation of Long's walks across the landscape, suggesting that 'he [Long] carries ... habits of observation sharpened over long periods ...'. He develops the phenomenological stance of 'human activity' towards an articulation of both the historical and cultural expression of the landscape where

⁹ *Richard Long*, New York: Dwan Gallery (October 3 – October 29 1970).

¹⁰ Joseph Masheck, 'Richard Long: Dwan Gallery', *Artforum* IX/ 4 (December 1970): 78.

¹¹ Andrew Forge, 'Richard Long: Whitechapel Gallery', *Studio International* CLXXXIII/ 940 (January 1972): 33.

more specific places and landscapes are reinterpreted through the 'journey'. He continues:

There is a particularly English kind of nostalgia which we associate with such journeys and the resulting travelogues. It is a mood which can be identified with aspects of certain traditions, most of them insular and most of them literary ...¹²

It is a feature of Long's art, despite its differences and challenges to more traditional art, that the term 'tradition' is either referred to, or alluded to throughout Long's critical history. It does of course accommodate many different points of view, but implies one perspective in as much that tradition essentially involves looking towards the past. Through this view we see a great diversity of interpretation referring to a variety of other art forms. Reviewing Long's exhibition at MOMA in New York for *ARTnews* (1972), April Kingsley draws upon some of these in an attempt to describe the form and nature of the work, employing descriptions that move from 'Indian sand painting' to 'fey-Wordsworthian':

As his various X's, spirals and rectangles 'walked into' the landscape over the years seem to indicate, it appears that Long wants to defy Picasso's dictum that 'Art is what nature isn't' by fusing art and nature in a manner much like that of the builders of Stonehenge,...¹³

From some of Long's earliest reviews then, we can see the potential to root his practice in past human activity, a trend that becomes more consistent in the critical discourse from about 1972. In comparing Long's art with medieval Anglo-Saxon poetry, Germano Celant suggests that they 'come from the same cultural root since they belong to the peasant art of a people that still believes in primitive methods ... [whilst Long's] sense of geometry, moreover, corresponds to his nomadism – to his existential need of moving, walking, ...'.¹⁴

The references to medieval imagery and existentialism employed here by Celant to equate Long's work with medieval Anglo-Saxon poetry combines later in the text to find Long displaying 'the same migratory tendencies that were to be found in the anglo-saxon tribes that invaded the west.'¹⁵ Associations with 'tribalism' however, were not only confined to purely interpretative modes of perception such as Celant's. In Lizzie Borden's 'Three Modes of Conceptual Art' (1972) we also find that: 'Long has the tribal consciousness of a British Islander in awe of local nature'.¹⁶

Through these early readings then we can begin to stake out the field of possibilities. Masheck's reading is interesting for it does not offer a primitivizing commentary. Seeing the work as 'untitled' the author resorts to containing the work within a minimalist discourse from where much Land Art (primarily American) is understood to have originated. The

¹² Andrew Forge, 'Richard Long: Whitechapel Gallery', *Studio International* CLXXXIII/ 940 (January 1972): 33.

¹³ April Kingsley, 'Richard Long: MOMA New York', *ARTnews* LXXI/ 3 (May 1972): 52.

¹⁴ Germano Celant, 'Richard Long', *Domus* 511 (June 1972): 51. Note, the idea that geometry is related to Long's 'existential need of moving, walking,' etc. is analysed in Chapter V 'The Architecture of Sculpture'.

¹⁵ Germano Celant, 'Richard Long', *Domus* 511 (June 1972): 51.

¹⁶ Lizzie Borden, 'Three Modes of Conceptual Art', *Artforum* X (June 1972): 69.

problem with this reading remains that without the title and reference to its point of origin the phenomenological content of the work is overlooked, unlike in Harrison's and Forge's accounts. Kingsley's reading meanwhile is diametrically opposed to Masheck, in as much that its primitivizing tendency conceals the more existential approaches discernible in Forge and Celant who lie between the more extreme polarities of the discourse. What we observe then from 1972 is a conflict between critics who make primitivist assumptions, and a limited concern for the work's origins in minimalism or conceptualism. The more phenomenological accounts can be understood to be located between these outer limits.

Reading Two: 1973 – 1979

From the earliest reviews then, we may acknowledge an inclination to equate Long with the distant past. The proliferation of this tendency though, with regards to prehistoric references can be seen to occur from a particular time in the critical discourse and originating from the Lisson Gallery exhibit of 1973.¹⁷ Here, Long exhibited works, many of which were related to previous man-made incursions in the landscape. These included *Walking A Line In Peru* 1972, and *Two Sacred Places* 1972 from his walks in South America and *A Walk Of Four Hours And Four Circles* 1972 (Fig. 30) and *Cerne Abbas Dorset* 1972. Long's interaction with various ancient landscapes featured strongly and no doubt contributed to an increase in prehistoric references in later reports of his work. Particular accounts then can thus be seen as a precedent for later interpretations. One such record is Simon Field's examination of Long's art based on the Lisson show of 1973, entitled 'touching the earth' (1973).

Field begins his account with a quotation from George Kubler's *Art and Architecture of Ancient America*, in which his description of the Nazca lines are (one imagines) intended to appear as though he is, or could be talking of Long:

They inscribe a human meaning upon the hostile waters of nature, in a graphic record of a forgotten but once important ritual. They are an architecture of two-dimensional space, consecrated to human actions rather than to shelter, and recording a correspondence between the earth and the universe ... They are an architecture of diagram and relation, with the substance reduced to a minimum.¹⁸

Field thus involves interpretative references to more ancient structures as a way of understanding the operation of Long's work in the landscape. More importantly, it implies that these ancient and modern structures are essentially interchangeable – that in describing

¹⁷ *Richard Long*, London: Lisson Gallery (1 February – 28 February 1973).

¹⁸ George Kubler *Art and Architecture of Ancient America* (London: Penguin books, 1962). Cited in: Simon Field, 'touching the earth', *Art and Artists* VIII/ 1 (April 1973): 15.

one, you could also be referring to the other. This is reinforced by Field who sees a common link in their spatiality and consequently in their relationship to the landscape and to each other:

each work implies and involves all his others and furthermore, in this show, take their strength from and interlock with an even larger network of 'earth-works' from another time and another place.¹⁹

Long's work here is thus seen to operate in a specific way. The sculptures' form despite being 'fundamental to art, and common in earthworks ...' has he suggests, three 'qualities'. These are: the work's 'placement' to 'activate the whole environment'; its simplicity in relating to its 'context' and, that 'each line sculpture relates to and echoes all of Long's other line sculpture, joined mentally through space, Peru to England; ...'²⁰ These factors demonstrated to Field that the work is interacting within a 'system' just as 'the Nazca and unknown builders of Stonehenge ... created monuments that are essentially locked into a whole system of thought ...'.²¹

Field makes similar comparisons with Long's work in England. *A Walk Of Four Hours And Four Circles* 1972, which was made on Dartmoor is equated with the double stone circle of the Grey Wethers which the work encompasses. He proposes that Long, by making these circles within a specific time frame required an intimate 'knowledge' of the area, its terrain, weather etc. and thus 'would have found himself in the essentially same relationship ... as the builders of Stonehenge, ...'.²²

Whilst Field makes many direct references to particular prehistoric monuments his critical stance does not consider this to be a direct relationship, but an exploration of man in the particular environment of the work. This differs from more primitivizing accounts in which the past is viewed as an origin for Long's practice. In these instances the manifestation of Long's walks in the landscape as geometric abstract form are seen as rooted in the ancient past, in prehistory and in particular to Neolithic culture. Long's juxtaposing of work with Nazca, the Cerne Abbas Giant and circular works on Dartmoor (near an important stone circle complex), would appear to illustrate the prevailing interest of the time in archaeology and ancient sites, an interest which was also bringing together analytically man-made structures from different cultures.

The notion of an ancient 'network', a geomancy of lines and circles connecting sacred places had cultural implications for Long's work. They were ideas which were prominent in the 1960s and early 1970s as 'alternative' archaeologists, disenchanted with theories

¹⁹ Simon Field, 'touching the earth', *Art and Artists* VIII/ 1 (April 1973): 15.

²⁰ Simon Field, 'touching the earth', *Art and Artists* VIII/ 1 (April 1973): 15.

²¹ Simon Field, 'touching the earth', *Art and Artists* VIII/ 1 (April 1973): 16.

²² Simon Field, 'touching the earth', *Art and Artists* VIII/ 1 (April 1973): 19.

provided by orthodox archaeology, set about reinterpreting the function and meaning of ancient monuments. Within the discourse commentators saw Long's work linked to these concerns, as they became acquainted with concepts such as ley lines, a theory which had been popularized at the time as part of an eclectic view of the ancient world.²³

During the 1960s and early 1970s 'alternative' theories were being supported with wide ranging 'evidence' from ancient architecture, religion, eastern thought and poetic insight. Such strong relationships made it difficult for many spectators to consider Long's work without making these connections. As Peter Fuller admitted when viewing the Lisson Gallery show:

One cannot escape associative reactions in relation to such pieces. ... one thinks of excavations, traces of demolished walls running methodically through the grass, diagrammatic sexual symbols – and in the case of the circles, of Stonehenge, and other magic places, perhaps. ... Long is talking about the secret places of the earth, about redefining man's relationship to landscape, and the tools he uses are a combination of scientific analytic method, perceptual insight, and a strangely precise kind of magic ...²⁴

The extent of this influence can be seen in some of the most glancing remarks, which illustrate the perception of Long at this time and how he worked: 'his stone circles are often confined to surroundings in which Druidic stone circles are commonplace in England'.²⁵ And in a review of the exhibition at the John Weber Gallery Long's involvement with the lines at Nazca in his *Walking A Line In Peru*, is to an extent justified through its apparent relationship with ancient Britain: 'Nazca lines, ... are thought to have magical implications of the same order as Druidic constructions in England.'²⁶

Although described in many of these accounts with respect to new ways of making art, Long's art was consistently being perceived in terms of 'the remnants of some ancient civilization,'²⁷ terms that 'immediately pose the enigma of prehistoric monuments, ...'.²⁸ Meanwhile, Frances Carey in *Studio International* (1975) attempted to offer ways of how these might be understood, the first of which considered the relationship of prehistoric remains to the natural world: 'between human and natural agencies'. For Carey their

²³ For the original treatise see: Alfred Watkins, *The Old Straight Track* (London: Methuen & Co., 1925); This has been republished since having been popularised later by publications such as John Michell's *The View Over Atlantis* (London: The Garnstone Press Limited, 1969) and *The Old Stones of Land's End* (London: Garnstone Press Limited, 1974). Note: Long did not know about ley lines until it was mentioned to him during his exhibition at the Whitechapel Gallery in 1971. It was also at this time that he heard about the Nazca lines in Peru, the year before he made *Walking A Line In Peru* 1972. See: *Richard Long in Conversation Part Two* (Holland: MW Press, 1986) 25.

²⁴ Peter Fuller, 'Richard Long: Lisson Gallery', *Connoisseur* CLXXXII (April 1973): 302.

²⁵ Rosetta Brooks, 'Barry Flanagan and Richard Long', *Flash Art* 44–45 (April 1974): 41.

²⁶ Ann Sargent Wooster, 'Richard Long at Weber', *Art in America* LXII/ 4 (July 1974): 84.

²⁷ Simon Wilson, 'Richard Long at the Scottish National Gallery of Modern Art', *Studio International* CLXXXVIII/ 969 (September 1974): 12 (of 'review' section). Note that this exhibition, the largest of Richard Long to date was organized by David Brown.

²⁸ Frances Carey, 'Richard Long at the Lisson Gallery, London', *Studio International* CLXXXIX/ 973 (January 1975): 14.

sublimity recalls Wordsworth, from whom the poem *The Wanderer* is cited:

*'Among these Rocks and Stones, methinks, I see
More than the heedless impress that belongs
To Nature's casual work; they bear
A semblance strange of power intelligent,
And of design not wholly worn away.'*²⁹

In another, there is a similar concern for the origin of these forms and the expression of an 'intelligence' that appears to lie behind them. In this instance Carey offers a contemporary interpretation which refers more directly to current versions of prehistory that persisted at the time. She continues:

Similar associations with the remote past are inspired by the lines Long has pursued in Canada, Peru and England, ... are they geodetic lines formed by wave action beneath the earth's surface, which possibly dictated the location of primitive tracks and features such as the Cerne Abbas Giant, the subject of a Long photograph in a previous exhibition? Or do they represent the ley lines created by early man as a system of communication, using tracking stones to mark the stages along the route, as Richard Long has done on occasions?³⁰

In some respects it would appear that these connections made with the ancient past in a way authenticated the work for the spectator. In the exhibition *Artists Over Land*, at the Arnolfini Gallery (which also included Richard Long's friend and travelling companion Hamish Fulton), the sculpture shown by Long was viewed by William Packer as secondary to the work at the *The New Art* exhibit at the Hayward Gallery in 1972. The stone circle (*untitled*) was seen as 'simple', and 'moving', 'marrying the idea of the physical collection of material to the residuum of cultural associations going back into pre-history, real and poetic.'³¹ This was contrasted by Packer with the 'zig-zag arrangement' at Arnolfini that appeared to incorporate the pillars of the gallery, thus becoming 'arbitrary and decorative'. For Packer and many other commentators it would seem, the work gains added meaning from its supposed links with the ancient past. In a less discerning critique of the same show the 'zig-zags' were seen as part of Long's vocabulary of 'circles', 'spirals' and 'cairns' which all have the same geometric origins in the ancient past. The author thus concludes:

There has been much primitive influence in modern art, but no-one has gone further into pre-history than Long. His work connects with nomadic peoples before the invention of tools.³²

Long's restraint in contributing to the dialogue surrounding his art at this time did nothing to negate associations with prehistory. The spectator at this time was (as mentioned at the

²⁹ From the poem 'The Wanderer' by William Wordsworth, quoted by Frances Carey, 'Richard Long at the Lisson Gallery, London', *Studio International* CLXXXIX (January 1975): 14–15.

³⁰ Frances Carey, 'Richard Long at the Lisson Gallery, London', *Studio International* CLXXXIX/ 973 (January 1975): 14.

³¹ William Packer, 'Artists Over Land', *Studio International* CXC/ 978 (November–December 1975): 252–253.

³² 'Richard Long: Artist's Over Land, Arnolfini Gallery', *Architectural Review* CLVIII (December 1975): 378. (author unknown)

beginning of this chapter) entrusted with the responsibility for the work's interpretation and was provoked to a large degree by the artist's use of universals in the landscape. As Long has subsequently mentioned these are devoid of personality. The forms diffused to an extent the ego of the artist and together with lack of supportive explanatory text, were being perceived in much the same way as prehistoric monuments. The 'delicate poetic strain in contemporary English art, ... is most evidenced in the work of Long ... introducing elements of whole-earth-type sensibility (ley lines, astrology, prehistory etc.) and not a little pseudo-mystic contemplation.'³³

This did not obscure the *real* function or meaning of the work but instead appeared to consolidate Long in a tradition of human activity for making marks on the ground. In 1976 Michael Compton wrote of Long's *Walking A Line In Peru* 1972:

This piece, like some others, seems like a celebration of a link with the distant past, with the lines of Nazca nearby, which Long had not heard about when he began to work in this way ... The sense of time, both in terms of the association of means by which a mark is made with the duration of the result and in terms of the age of continuity of man, are at the core of Long's sensibility.³⁴

Compton also saw works such as *A Line The Length Of A Straight Walk From The Bottom To The Top Of Silbury Hill* as 'a direct symbolic reference to man's past, mysterious work in the land.' The forms meanwhile, the lines and circles etc. Compton describes as 'generically human', the concept 'human' here being grounded in its contrast with the natural environment. It is the tension between these states – the human and the natural – in Long's work that contributes to what Compton later describes as 'a magical paradox of the perfectly explicit and the finally secret'.³⁵ Thus in creating real forms in real space, Long at the same time also appears able to some spectators to express an intangible feeling of his relationship with the landscape.

The synonymy of Stonehenge and other ancient sites with the terms 'magical' and 'secret' also meant in many instances that to compare Long's art with prehistoric monuments was to describe his work in these terms:

Standing stone circles, menhirs, dolmens and great chalk-cut figures like the Uffington white horse and Cerne Abbas giant, have been associated from earliest times with magic. In even gentler form, Long's work has affinity with them.³⁶

In January 1977, Marina Vaizey who reviewed Long's show at the Lisson Gallery (1975)³⁷

³³ Colin Naylor, 'Institute of Contemporary Arts Exhibition', *Art and Artists* XI/ 2 (May 1976): 34.

³⁴ Michael Compton *Some notes on the work of Richard Long* British Pavilion, XXXVII Venice Biennale, Lund Humphries, 1976.

³⁵ Michael Compton *Some notes on the work of Richard Long* British Pavilion, XXXVII, Venice Biennale, Lund Humphries, 1976.

³⁶ Hugh Adams, 'Richard Long: Arnolfini Gallery, Bristol', *Studio International* CXCIII/ 985 (January 1977): 67.

³⁷ Marina Vaizey, 'Richard Long: Lisson Gallery', *ARTnews* LXXIV/ 3 (March 1975): 84.

and had noted Long's concern for 'man in wild environments', now perceived in his photographs of the landscape: 'few traces, except for the occasional interferences and artefacts left by civilizations still mysterious, the tangible remains of ritualistic activity.'³⁸ This shift in attention from the more abstract concern of man-in-the-environment to past human activity may have been influenced by works in the show such as *On Midsummer's Day A Westward Walk From Stonehenge At Sunrise To Glastonbury By Sunset Forty Five Miles Following The Day* 1972. This work, reminiscent of a religious pilgrimage in that it reflects Long's own ritual of making walks, appears to reinforce notions of ancient and prehistoric societies that had pertained during the 1960s and early 1970s. Notions of prehistoric sites as centres of ritualistic activity would have only influenced and reinforced greatly this perception of Richard Long's work. Marina Vaizey continues:

Long goes back beyond the functional relationship of people to their environment; his work does not remind us of man as farmer, as settler, but more of man as inhabitant, an animal who in every society that we know about has had an intangible relationship to his environment, who has thought of his natural surroundings in terms of magic, ritual and religion.³⁹

The consistency in primitivist interpretations throughout this period was paralleled by Long's own consistent use of the line and the circle. Their staying power not only as universals but as structures symptomatic of our cultural associations with the British landscape provided a sense of continuity. This was a notion that may have influenced the critical material, as Caroline Tisdall remarks: 'Its no chance that the same shapes – circles, lines and spirals – are the archetypes of ancient art.'⁴⁰ These structures were also seen to span artistic practices from the past to the present: 'the forms of ancient sacred circles are translated into contemporary secular art.'⁴¹ William Feaver saw them 'in a spirit of Celtic revival, something like the prehistoric stone rows that punctuate parts of Brittany.'⁴² And Oswald Blakeston referring to Long's appeal to the 'hiker and tourist' tells us we are given, 'photos of places like Stonehenge'.⁴³ For others, his art was part of an artistic tradition in which the landscape had informed British practice from its earliest times – from prehistory to romanticism and on to modernism.

In an essay for *Studio International* entitled 'Space and Time in British Land Art', Andrew Causey discusses the art of Richard Long and Hamish Fulton in terms of historical precedents for engaging space and time. In sculpture these are linked to modernism and Henry Moore and Anthony Caro, whilst romanticism provides literary associations such as

³⁸ Marina Vaizey, 'Two ways of grappling with the real world', *Sunday Times* 30 January 1977.

³⁹ Marina Vaizey, 'Two ways of grappling with the real world', *Sunday Times* 30 January 1977.

⁴⁰ Caroline Tisdall, 'Long/Brouwn/Pearly Kings', *The Guardian* 2 February 1977.

⁴¹ Caroline Tisdall, 'Long/Brouwn/Pearly Kings', *The Guardian* 2 February 1977.

⁴² William Feaver, 'Richard Long: Whitechapel Art Gallery', *ARTnews* LXXVII/ 5 (May 1977): 95.

⁴³ Oswald Blakeston, 'Long, Brouwn and Pearly Kings', *Arts Review* XXIX/ 3 (4 February 1977): 72.

Wordsworth's *The Prelude*. Causey equates the pictorial device of Long's *England* 1967, – a geometry within nature – with Richard Wilson's *Croome Court, Worcestershire*, 1758.⁴⁴ Again with Paul Nash's *Elms* 1914, Causey links the relationship between the 'order' of the geometric form – the rectangle, with a landscape, suggesting that this 'can set up a dialectic between foreground and distance with metaphysical implications; it can transform a landscape into a spiritual document.'⁴⁵

Underlying these relationships is a concern for some fundamental properties of human existence such as the road or path which are equated here, as elsewhere in the critical discourse with writers such as Matthew Arnold, George Borrow and Hilaire Belloc.⁴⁶ Causey discusses the pilgrimage comparing Belloc and Fulton, who have both walked the Pilgrim's Way. He refers to the notion that 'through physical contact with a place a man can call on ancestral power ...', and refers us to G. K. Chesterton's *The Ballad of the White Horse*, 1911. These elements and characteristics of British landscape history are seen to incorporate Long and Fulton's concern for the ancient past, of which he writes:

the images and places they have photographed on their journeys include Celtic crosses; sites of antiquity such as Silbury, and of semi-fabulous history such as Glastonbury; an ancient fertility symbol in the Cerne Abbas giant; ... the circle, spiral and labyrinth patterns they [essentially Long] have impressed on the landscape and introduced into galleries, they have drawn on the emblems engraved on the walls of megalithic passage graves, ... their sunken moat shapes enclosing grass circles recall ancient burial mounds.⁴⁷

Causey's 'Space and Time in British Land Art' essentially provides Land Art with an historical context with which to understand some of its methods and processes. It provides an historical lineage for Long and Fulton, particularly in terms of phenomenological and experiential constants. As well as the historical references to pictorial and literary devices, Causey views the engagement of the geometric form with nature in real space and time as

⁴⁴ Richard Wilson (1714–1782) had been influential on both Turner and Constable – two artists that Richard Long is more commonly referred to within the critical discourse.

⁴⁵ Andrew Causey, 'Space and Time in British Land Art', *Studio International* CXCI/ 986 (March–April 1977): 124.

⁴⁶ Causey is referring to Matthew Arnold's 'The Scholar Gypsy' (1853); George Borrow's novels *Lavengro* (1851) and *Romany Rye* (1857); Hilaire Belloc's *The Old Road* (1904) and *The Path to Rome* (1902). See: Andrew Causey, 'Space and Time in British Land Art', *Studio International* CXCI/ 986 (March–April 1977) 125–126. Note that Belloc also wrote *The Road*, published in 1923 for The British Reinforced Concrete Engineering Co. Ltd. They bought the copyright from Belloc with the view of assisting the civil engineering profession by its publication. In the preface we are told: 'The future always becomes a little clearer if we thoroughly understand the past, and the Company feel that everybody who is giving much of his mind and life to road problems will be glad to have in his possession a book which brings out the historical and social, not to say the romantic, interest which lies beneath the surface of the English highway.' As a point of coincidence, Long worked on the roads prior to starting at St Martin's School of Art in 1965. It is at about this time that Long began to work directly with the land. See Anne Seymour's essay, 'Old World New World', in: Richard Long, *Old World New World* (London: Anthony d'Offay, 1988 and Verlag der Buchhandlung Walther König, Köln, 1988): 51–52.

⁴⁷ Andrew Causey, 'Space and Time in British Land Art', *Studio International* CXCI/ 986 (March–April 1977): 126.

the primary factor for Land Art's 'originality'. Its 'forms ... being progressive abstractions from the continuity of nature, distilling and compressing the artist's experience without losing in the process the human value of the initial response.'⁴⁸ Whilst Causey is cautious about overemphasizing Land Art's relationship with the past, his concern for the process of abstracting form in space and time are never totally removed from historical precedents:

Silbury Hill itself is as simple and 'abstract' a shape as can be found in landscape; ... in the spiral on the floor of the gallery, its clay bearing the footprints of the artist as he ascended the spiral path of the real hill, Long has effected the kind of abstraction that abandons the natural context of the walk while retaining both its shape and, in the footprints, the value given it by personal experience. ... The spiral is not only a precise analogue of a physical journey; it is also – when engraved upon the walls of megalithic tombs in Ireland – an appropriate symbol for Silbury which, ... is almost certainly a burial chamber.⁴⁹

Causey's essay describes a heritage of spatial articulation that informs the British Land Art of Long and Fulton. It describes a phenomenological approach towards the landscape whose lineage encompasses a perspective on prehistory as well as the romantic vision of the artist as a spiritual wanderer. These assist to interpret Long's relationship with the landscape existentially in space and time. Movement through walking as a means of experiencing the world is encapsulated by the path, ruins, buildings and geometric forms which articulate the human condition in the landscape. This underlying concern for movement and the structures which articulate that activity suggest that the notions of Long as a primitive and romantic can serve to be analytical. The associations between Long – prehistory – Wordsworth in this instance, play a role in Causey's essay in interpreting the phenomenological aspect of Long's engagement with the environment.

Furthermore, Causey's approach serves to demonstrate how Long might appear to have been appropriating prehistory, possibly being seen to be drawing it into modern art as part of an artistic (and phenomenological) tradition within the landscape. We can compare Causey's perspective on Long with that of Lucy Lippard's published in the same edition of *Studio International* (March–April 1977). Lippard's approach qualifies itself through the ecological concerns of the 1960s with notions of impermanence and biodegradability being equated with the remnants of past civilizations. Whilst Causey had referred to 'the idea of place as [a] record of human activity', Lippard suggests that the 'archaeological approach' is 'an attempted reintegration of art with the body. Ruins and traces suggest vast stretches of time, natural disintegration, art like flesh returning to the earth.'⁵⁰ Ephemerality is of course

⁴⁸ Andrew Causey, 'Space and Time in British Land Art', *Studio International* CXCI/ 986 (March–April 1977): 128.

⁴⁹ Andrew Causey, 'Space and Time in British Land Art', *Studio International* CXCI/ 986 (March–April 1977): 128, 130.

⁵⁰ Lucy R. Lippard, 'Art Outdoors, In and Out of the Public Domain', *Studio International* CXCI/ 986 (March–April 1977): 87.

a well known aspect of Long's work, however Lippard also sees in Long's sculptures an ability to effect a transition of image from a modern art of the present into an art of the past:

The archaeological approach freezes a place into some other time. Richard Long's sculptures exist primarily as records of his experience, consisting of [among others] ... a configuration made by such a slight alteration of a natural site that the sculpture seems old, or ancient, as soon as it is executed. ... [They] may be come upon by other travellers or inhabitants who may never know if these are remains of art, or of life, or of art from the present or past.⁵¹

Contrary to Causey's approach, the more primitivizing concern for Long that characterized much of the critical reception throughout the 1970s was to continue. It was the established line taken by many. A small mention of Long in a review of the group exhibition *Europe in the Seventies* (1977–1979),⁵² appropriately encapsulates the perception of the artist throughout this time. Long's *Stone Circle* 1976, was seen to have 'a naturalistic beauty and a ritualistic arrangement that evoke the mystery of a druidic ceremony.'⁵³ Later at the Sperone Westwater Fischer exhibit (1978), Long's sculptures were seen to display 'a kind of low to the ground Stonehenge sensibility.'⁵⁴ Whilst in *ARTnews* we are told that they have 'a domesticated monumentality as though a Stonehenge or an Avebury had been distilled for use indoors.'⁵⁵ The author goes on to substantiate this notion of Long by telling us that his concern for 'marking' but not damaging the landscape has been 'traditional since the Celts ...'.⁵⁶ The inter-relationship between the primitive and the romantic is also demonstrated in these reviews of the Sperone Westwater exhibit. The 'Stonehenge sensibility' of Long's sculpture contributing to a 'new Wordsworthian sublime. ... [whilst] The clouds are reminiscent of Turner's schizo-analysis of storms and stress. ... Long is always concerned with space and feeling and he is a truly great late romantic.'⁵⁷ Again, when viewed with Fulton there is the 'pretense of being artless and factual, [without which]

⁵¹ Lucy R. Lippard, 'Art Outdoors, In and Out of the Public Domain', *Studio International* CXCIII/ 986 (March–April 1977): 87–88. Note, this might be compared with a later extract from Lucy Lippard's *Overlay* (1983) in which she writes: 'It is true that while his pieces in the land may closely resemble prehistoric remains ... they would never be mistaken for the real ruins or sites by anyone who was familiar with the megaliths. Nevertheless, he has often made works that focus on specific prehistoric sites ... Long's outdoor work is moving precisely because of its evocation of the past within a highly specific present.' Lucy R. Lippard, *Overlay: Contemporary Art and the Art of Prehistory* (New York: Pantheon, 1983) 129.

⁵² *Europe in the Seventies*, touring exhibit from the Art Institute of Chicago, to: Hirshhorn Museum and Sculpture Garden, Washington D.C. (16 March – 15 May 1978); San Francisco Museum of Modern Art (23 June – 6 August 1978); Fort Worth Art Museum (24 September – 29 October 1978); the Contemporary Arts Center, Cincinnati (1 December 1978 – 31 January 1979).

⁵³ I. Michael Danoff, 'Report from Chicago: "Europe in the Seventies"', *Art in America* LXVI (January 1978): 57.

⁵⁴ Lindsay Stamm Shapiro, 'Richard Long: Sperone Westwater Fischer', *Craft Horizons* XXXVIII (December 1978): 18.

⁵⁵ Madeleine Burnside, 'Richard Long: Sperone Westwater Fischer', *ARTnews* LXXVII/ 10 (December 1978): 148.

⁵⁶ Madeleine Burnside, 'Richard Long: Sperone Westwater Fischer', *ARTnews* LXXVII/ 10 (December 1978): 148.

⁵⁷ Lindsay Stamm Shapiro, 'Richard Long: Sperone Westwater Fischer', *Craft Horizons* XXXVIII (December 1978): 17–18.

we would have no sense at all of their romantic treks ...'.⁵⁸

The tendency to equate Long with prehistoric monuments such as Stonehenge, '19th-century landscape photography' and literary visions such as 'Hardy's Wessex',⁵⁹ or Wordsworth attempts to root Long in his native landscape and in the 'English tradition' of landscape. The sublime experience of Long's art would suggest that it also inspired a 'sense of awe', maybe comparable to that Wordsworth felt when visiting the stone circle known as Long Meg and her Daughters in Cumbria. Long's sculptures, whilst defining and forming 'place' in the landscape also recall Wordsworth's 'spots of time' which refer to specific locales.⁶⁰ This is my reason here for focusing on romanticism in the critical discourse. Whilst some commentators would prefer to argue one line or another, we can see a more complex and interactive relationship between these interpretative tendencies. As Robert Rosenblum wrote of the term 'Romanticism' much later in 1993, 'it can accommodate even the most ostensibly anti-Romantic aspects of the Modern movement, embracing every contradiction.'⁶¹ The feeling of the sublime sensed in Long's art and prehistory and captured by Wordsworth thus essentially refers to a particular engagement with the world:

Earthworks are surely the most spectacular and Romantically heroic efforts to establish some mystical contact between artists and the great universe of earth and heaven out there. As pilgrims to the sublime, breaking free from the confines of museums and galleries, these new younger voyagers have gone, often literally, to the ends of this earth in order to make a human mark so that we, and perhaps some future extraterrestrials, will know that the impulses that produced Stonehenge and the great pyramids are still, against all odds, alive.⁶²

The extent of the primitive tendency exposed in the critical discourse during the 1970s would thus appear to require some further consideration. The propensity with which Long was being associated with prehistory would suggest more than one factor at work. Firstly, to be most direct there is the knowledge that Long uses universal images – the circle, line, spiral etc. The context of their configuration within the landscape can be viewed as a conscious connection to earlier structures of this nature. This union encourages the work to be perceived as enigmatic, to communicate intangible, magical qualities: sensibilities that

⁵⁸ Leo Rubinlien, 'Richard Long : Sperone Westwater Fischer Gallery', *Artforum* XVII/ 4 (December 1978): 64.

⁵⁹ Roberta Smith, 'Richard Long at Sperone Westwater Fischer', *Art in America* LXVII (March 1979): 152.

⁶⁰ 'To a greater degree than any other major English poet, Wordsworth was a poet of *place*. The experiences out of which he created his finest poetry involved what he called "spots of time", each identified with a particular locality, and his poems are studded with precise topographical references. This was partly because the special view which he developed of man's relation to Nature arose out of his own experiences of natural objects, especially in the Lake District, but also because of his highly developed sense of locality with respect to experience in general.' See 'The Lake Poets' in: David Daiches and John Flower, *Literary Landscapes of the British Isles: A Narrative Atlas* (New York: Paddington Press, 1979) 115.

⁶¹ Robert Rosenblum, 'A Postscript: Some Recent Neo-Romantic Mutations', *Art Journal* LII (Summer 1993): 74.

⁶² Robert Rosenblum, 'A Postscript: Some Recent Neo-Romantic Mutations', *Art Journal* LII (Summer 1993): 74.

bear comparison with Stonehenge and other ancient monuments. These correlate with more aesthetic readings of Long's work such as its 'Stonehenge sensibility' and the sublime. In this way interpretation facilitates the articulation of 'feeling' as a way to understand the work. Aesthetic and cultural attributes found in ancient sites thus may be applied to Long's work in the comparison. So as well as the instantly recognizable and formal relationships that Long's *stone circles* have with prehistoric *stone circles*, there is also a question of sensing and feeling some meaning beyond, or through the sculpture itself. To many they are evocative of the ancient past.

Supporting these perceptions is Long's work, some of which is bound in the very fabric of prehistoric monuments. Long's associations with prehistory as understood through the critical discourse were in a sense reinforced unintentionally by himself. He involved ancient sites in his art throughout this period with the effect of grounding himself in a primitivist tradition. In certain instances the interaction occurs in very specific ways, such as in *On Midsummer's Day ... 1972*. This work embodies not only two ancient and sacred sites, but involves itself in the accepted interpretation of an archaeological site. Stonehenge is experienced as a structure that interacts with solar movement. Long interprets it as such by incorporating his own ritualistic activity of making a walk at a highly specific time. Long thus extends the interpretation through his own art. It is worth reconsidering these works here in respect of the primitivist tendency displayed in the critical discourse of the 1970s, as well as the more analytical connections made with the past by Field, Causey, *et al.* Particularly when we compare the consistency of these interpretations with those works which involve ancient monuments: all of which were created during the 1970s:

1970 *A Line The Length Of A Straight Walk From The Bottom To The Top Of Silbury Hill.*

1970 *Stones On The Isle Of Skye.*

1971 *Connemara Sculpture.*

1972 *Walking A Line In Peru.*

1972 *Two Sacred Places.*

1972 *Cerne Abbas, Dorset.*

1972 *On Midsummer's Day A Westward Walk From Stonehenge At Sunrise To Glastonbury By Sunset Forty Five Miles Following The Day.*

1974 *A Line The Length Of A Straight Walk From The Bottom To The Top Of Glastonbury Tor.*

1975 *A Six Day Walk Over All Roads, Lanes And Double Tracks Inside A Six Mile Wide Circle Centred On The Giant Of Cerne Abbas.*

1978 *A Walk Past Standing Stones.*

1979 *Windmill Hill To Coalbrookdale*.

One could also include in this list, *Climbing Mt. Kilimanjaro Africa* 1969 (Fig. 31), a work comprising of two photographs juxtaposed side by side. One shows Long standing in the landscape and the other the chalk hill figure The Long Man of Wilmington: a man depicted in and made from the landscape. The origin of this figure is unclear, however some have suggested that it represents a neolithic chieftain.

Looking at this list we also notice that Long's incorporation of ancient places occurs predominantly in the early 1970s, coincidentally at a time when alternative approaches to prehistory were being popularized. The extent to which this parallel is reflected in Long's critical reception can be assessed from articles published after, as well as during the 1970s. Bette Spektorov's 'The impact of megalithic landscapes on contemporary art', produced as part of a feature on 'site specific art' in *Studio International* (1991),⁶³ mirrored the 'intellectual climate' in which Long was being perceived during the 1970s. Spektorov discusses theories from *alternative* archaeology involving: Eastern mysticism, ley lines, Pagan sites of worship, ancient symbolism etc., as being significant to the concerns of Land Art artists. It is suggested that research by Alexander Thom, John Michell and Michael Dames concerning the 'belief systems and social values attributed to prehistoric cultures ... parallel the "low-profile" direction taken by artists ... slightly altering and accentuating nature, and maintaining a certain anonymity in their work.'⁶⁴ Spektorov equates the ideas of Richard Long with those coming out of these studies. More specifically she draws parallels between *Stones On The Isle Of Skye* 1970, with ancient symbols such as the spiral carving on Celtic crosses. Similarly *A Line Made By Walking* 1969, is compared with Alfred Watkins' photograph of a track sighted on a notch. In similar manner, Elizabeth Jaeger's *Neolithic Stone Circles and Contemporary Art in the Landscape* (1984) has discussed Long's work on Skye, relating it to the Neolithic sites of the region. Like Causey (1977) Jaeger links the spiral of the Silbury Hill work with rock carvings from Neolithic Britain.⁶⁵

This symbolic dimension is also present in Elsa Levisseur's article 'Landart', for *The Architectural Review* (1991). Although not steeped in the type of associations made by

⁶³ These included: Michael Spens (editor) 'Art in places: A celebration of nature', p.2; Paul Overy 'Brancusi's Sculptures at Tirgu Jiu, Romania', pp.3-5; Bette Spektorov 'The impact of megalithic landscape on contemporary art', pp.6-9; Mark Prior 'Grizedale Forest Sculpture', pp.10-13 (with introduction by Peter Davies, pp.10-11); Michael Spens 'Sutton Place: A Renaissance in Time', pp.16-18; in: *Studio International* CXCVI, no. 999, (April-May 1983).

⁶⁴ Bette Spektorov, 'The impact of megalithic landscapes on contemporary art', *Studio International* CXCVI/999 (April-May 1983): 7.

⁶⁵ Elizabeth Jaeger, *Neolithic Stone Circles and Contemporary Art in the Landscape* (New York: Vantage Press, 1984) 53. Note that this study is in two parts. The first, 'Neolithic and Early Bronze-Age Sites', includes: Ballochroy, Stonehenge and Callanish. The second part focuses on the work of various artists. These are: Robert Smithson, Richard Long, Stephen Lawson, John Penny, David Nash and Chris Welsby.

Spektorov, the tone is familiar in its resistance to an empirical archaeology. Comparing American and British Land Art Levisaur specifically singles out Richard Long when she writes:

As in the States, the influence of prehistoric structures is strong for those wanting to reach meaning and transcend time. In Britain there exists much precedent for symbolism connected to the past through burial mounds and standing stones. The timelessness of stones bears an ancient magic and meaning, an association visible in the work of Richard Long, among others.⁶⁶

Reading Three: 1980 – 1982

During the early 1980s a significant intervention occurred within this critical discourse. For the first time Richard Long was to publish artist's statements. These were quite literally a reaction to the critical discourse itself, as Long has remarked, things 'needed to be said' and 'the critics were not going to say it.'⁶⁷

The first of these in 1980, was *Five, six, pick up sticks, Seven, eight, lay them straight* published to accompany an exhibition at the Anthony d'Offay Gallery, London (Appendix 2, statement A). The artist's text sought to enable others to properly understand how Long thought about his work as a succession of ideas. Written in small paragraphs and single sentences Long applied a similar restraint and minimal approach to the wording as he did to his artwork.⁶⁸ The statements which were succinct and intense and delivered in a dense factual tone, exhibited clear intentions in terms of the art's reality:

My work is real, not illusory or conceptual. ... A pile of stones or a walk, both have equal physical reality, ...⁶⁹

They defined Long's interaction with the world in the terms of time and space. The elements of line, circle, stone articulated his view of the world as a concern for movement and place:

I like to use the symmetry of patterns between time, places and time, between

⁶⁶ Elsa Levisaur, 'Landart', *The Architectural Review* CLXXXIX (April 1991): 49.

⁶⁷ Personal communication, 23 November 1997. Note that four statements were published during this time. They were: *Five, six, pick up sticks Seven, eight, lay them straight* (London: Anthony d'Offay 1980); 'Words After the Fact', in *Touchstones* (Bristol: Arnolfini 1983); 'Richard Long replies to a critic', *Art Monthly* 68 (July–August 1983): 20; and a statement for the catalogue to the Documenta 7 exhibit, Kassel 1982.

⁶⁸ John T. Paoletti has written that Long's statements 'are extremely carefully worded comments which have the same precision and density of meaning as his sculpture.' See: John T. Paoletti 'Richard Long: Art in the Nature of Things', *Art Monthly* 101 (November 1986): 4. To assist an understanding of relationships between Long's actual text works and his sculpture see: David Reason 'Richard Long's Art of Words', *Octavo* 86.1 (1986): 12–15.

⁶⁹ Richard Long, *Five, six, pick up sticks Seven, eight, lay them straight* (London: Anthony d'Offay, 1980) unpaginated.

distance and time, between stones and distance, between time and stones.⁷⁰

Long consciously distanced himself from the perception of his work as being either 'urban' or 'romantic', telling us that: 'It is the laying down of modern ideas in the only practical places to take them.' The belief that his work represented 'modern ideas' did not however distance him from past associations and the historical process of re-interpreting landscape of which he sees himself a part. He was (and is) very aware of his art being made within an historical context in which it comes to represent another element:

A walk is just one more layer, a mark, laid upon the thousands of other layers of human and geographic history on the surface of the land.⁷¹

Long's text did not dispel references to primitivism in his work and nor could it. The components of his work and its method are bound up in the human condition within the environment and contextualized within its history. It rather set about establishing truths that Long looked to achieve as modern artwork existing between himself and the landscape.

Five, six, pick up sticks ... had an immediate impact on Michael Craig-Martin's review of the d'Offay show for *The Burlington Magazine* (1980). His narrative is informed by it throughout, using key words that correspond directly to Long's own terminology. Craig-Martin employs these to tell us that Long's work 'is not romantic, but classical. ... [and] is both physically and emotionally instinctive, ...'.⁷² He goes on to suggest that Long:

becomes physically part of the landscape; he is within it and not a detached observer. His sense of the land is like that of the nomad or the Indian in relation to their sustaining terrain, without alienation.⁷³

This would imply that the marks made as circles and lines in some way correspond to this sense. The intrinsic relationship between the artist and landscape should in these terms be understood through the work. Craig-Martin refers to the point that 'Long considers the sculpture to be the place itself,' but does not consider how these aspects of his work might correlate to achieve this. Also like many before him, he recognizes the formal similarities between ancient monuments, but only to clarify one of their differences:

Although these works are formally similar to ancient stone monuments, their meaning is fundamentally different ...⁷⁴

The initial impact of Long's statement is hard to gauge. The dissemination of information

⁷⁰ Richard Long, *Five, six, pick up sticks Seven, eight, lay them straight* (London: Anthony d'Offay, 1980) unpaginated.

⁷¹ Richard Long, *Five, six, pick up sticks Seven, eight, lay them straight* (London: Anthony d'Offay, 1980) unpaginated.

⁷² Michael Craig-Martin, 'Richard Long at Anthony d'Offay', *The Burlington Magazine* CXXII/ 932 (November 1980): 791.

⁷³ Michael Craig-Martin, 'Richard Long at Anthony d'Offay', *The Burlington Magazine* CXXII/ 932 (November 1980): 791-792.

⁷⁴ Michael Craig-Martin, 'Richard Long at Anthony d'Offay', *The Burlington Magazine* CXXII/ 932 (November 1980): 792.

takes time. It is probably true to say that *Five, six ...* received greater coverage with its inclusion in Rudi Fuchs' *Richard Long*, published for the Guggenheim exhibit later in 1986.⁷⁵ At the end of his review Craig-Martin reminds the reader that Long 'allows' the materials 'their own voice. ... [and likewise] does the same with us.' The status of the spectator is unchanged. Long's statement attempts to tell it the way it is in specific terms of space and time, terms which 'let phenomenal reality speak for itself.'⁷⁶ It maintains the freedom for further interpretation enabling different possibilities for viewing the work.

In strong contrast to Long's statement there can be found numerous examples which demonstrate the consistency of a diverse interpretative discourse. The works were seen to have: a 'temporal dimension';⁷⁷ they were 'conceptual' whilst being 'positively baroque';⁷⁸ Long was equated with Samuel Palmer, Constable and the neo-Romantics whilst his Delabole slate circle had 'all the resonance and mystery of an ancient ritual site';⁷⁹ he 'was returning to a tradition of English Romanticism',⁸⁰ and his piece, (*River Avon Mud* and *Red Mud Circle*, New York, 1982) was considered thus:

Like the magic spaces of the paths, the markings on the wall are those of the invisible shaman who has left us a possibility of connecting once again to the sacred and the timeless ...⁸¹

Reading Four: 1983

In 1983, *Touchstones* was published for a small retrospective of Long's work at the Arnolfini Gallery, Bristol (26 March – 7 May 1983) and ran concurrently with another exhibition at Anthony d'Offay Gallery, London (30 March – 14 May 1983). Long's text entitled, 'Words After The Fact' (Appendix 2, statement B), attempts to describe his intentions and how the processes that make up his art operate to express his experiences:

I use materials, ideas, movement and time to express a whole view of my art in the world. I hope to make images and ideas which resonate in the imagination, which mark the earth and the mind. ... Time passes, a place remains. A walk moves through life, it is physical but afterwards invisible. A sculpture is still, a

⁷⁵ See: Rudi H. Fuchs, *Richard Long* (London: Thames and Hudson, 1986 and The Solomon R. Guggenheim Foundation, , 1986) 236.

⁷⁶ Robert Knafo, 'Richard Long at Sperone Westwater Fischer', *Art in America* LXIX/ 3 (March 1981): 127.

⁷⁷ Robert Knafo, 'Richard Long at Sperone Westwater Fischer', *Art in America* LXIX/ 3 (March 1981): 127.

⁷⁸ Ruth Bass, 'Richard Long: Sperone Westwater Fischer', *ARTnews* LXXX/ 4 (April 1981): 204.

⁷⁹ Mary Rose Beaumont, 'Richard Long: Anthony d'Offay Gallery', *Arts Review* XXXIII/ 12 (19 June 1981): 257.

⁸⁰ Michael Newman, 'Man's Place: Four Works', *Art and Artists* 193 (October 1982): 35.

⁸¹ John T. Paoletti, 'Richard Long', *Arts Magazine* LVII/ 4 (December 1982): 3.

stopping place, ... My work has become a simple metaphor of life.⁸²

Long's statement further clarifies the operation of his work in space and time. How the sculpture describes the artist's behaviour in the landscape and articulates his existence. The text in itself can be read as a sort of existential treatise, one that describes the most fundamental modes of the human condition in its spatial dimension: the work is 'a simple metaphor of life.' Long's description of the spatial component of his work tends not to be properly encountered within the critical material. The terms with which Long understands and expresses his view of the world thus offer more analytical possibilities which remain to be articulated (see Chapter V 'The Architecture of Sculpture').

The requirement for a more general analytical approach towards the work and particularly Long's sculpture is substantiated by Roger Cranshaw and Adrian Lewis in their review of the shows at both Arnolfini and Anthony d'Offay. They write:

Writings on Richard Long, of course, offer a basic text. Long's work is located within the canon of minimalism and post-minimalism, ... his work is tied to the image of the artist as a spiritual wanderer/outsider, ley-lines and prehistory, Zen and the English landscape tradition. The critical text, that is, takes us only to the outer parameters of his work and fails to refer to their internal formal ordering.⁸³

Cranshaw and Lewis also demonstrate here that retrospectives can be a time for looking back at the routes taken within a critical discourse as well as the body of work. They acknowledge the extent to which Long's attachment to prehistory and his incarnation as a spiritual wanderer have been consolidated within the critical base.

The measure of this perspective was reflected in current concerns for prehistory as further reviews of the Arnolfini and d'Offay shows reveal. In *The Guardian* (1983), Waldemar Januszczak tells us that 'Richard Long's art tugs your mind hither and thither across the world as if it too was following the ley-lines which criss-crossed ancient Britain.'⁸⁴ His account grasps at personal assumptions and popular conceptions of the past, encountering the work as if it too were a component of some ancient interactive system:

Every stone circle he has erected out of doors is descended from Stonehenge or the Banbury rings. Every straight line of Californian pebbles is a modern version of the ones which joined up centres of spiritual energy, standing stones, burial mounds, Saxon crosses in the kingdom of Mercia. Long is a child of the mystical Sixties. His art is always waiting for midsummer's day.⁸⁵

This evocative, but overtly primitivizing statement compares with a more diligent account of prehistory's relationship to contemporary art which appeared in the form of Lucy Lippard's *Overlay: Contemporary Art and the Art of Prehistory* (1983). In her juxtaposing of ancient

⁸² Richard Long, 'Words After the Fact', *Touchstones* (Bristol: Arnolfini, 1983) unpaginated.

⁸³ Roger Cranshaw and Adrian Lewis, 'Richard Long at Arnolfini and Anthony d'Offay', *Artscribe* 41 (June 1983): 55.

⁸⁴ Waldemar Januszczak, 'Moments in the wilderness', *The Guardian* April 6 1983.

⁸⁵ Waldemar Januszczak, 'Moments in the wilderness', *The Guardian* April 6 1983.

with modern Lippard discusses Long's sculptures and their association with prehistoric monuments. Again, Lippard is concerned with their allusion to or evocation of the past:

Although he has noted the 'almost ritualized' process involved in walking some circles, spirals, or zigzags, Long takes pains to distinguish himself from any 'primitivizing tendency.' It is true that while his pieces in the land may closely resemble prehistoric remains ... they would never be mistaken for the real ruins or sites by anyone who was familiar with the megaliths. Nevertheless, he has often made works that focus on specific prehistoric sites ... Long's outdoor work is moving precisely because of its evocation of the past within a highly specific present.⁸⁶

The underlying cultural concern for prehistory would appear to be of major consequence to those interpreting and reading Long's art. Whether the primitivizing rhetoric of Januszczak, the more sober concerns of Lippard, or the phenomenological encounters of Field and Causey, prehistory remains relevant for many who encounter Long's art. As Cranshaw and Lewis noticed (above), Edward Phelps in his review of the Arnolfini show for *Arts Review* suggests that 'the fascination with pre-history is part of the intellectual climate of our time and sets a sort of kite-mark of approval on the whole thing.'⁸⁷ This implies that by linking the work with prehistory the interpreter, or more damningly the artist, is looking to achieve credibility by association and that prehistory in some way authenticates the work as art.

Phelps also goes on to mention the interpretative approach in readings of Long's art, suggesting that it relies too heavily on what the individual spectator provides for its meaning. For many this prospect is seen as an advantage. Here, it is necessary to determine greater complexity within field of possibilities. For some the strength of Long's art lies in its susceptibility to a broad range of interpretation. As John Coleman in *Studio International* writes:

What is interesting for us about his work now is the sense of ambiguity and lack of comment exhibited, and the different ways to interpret the same art.⁸⁸

Consequently, Coleman saw Long's sculptures in the gallery 'as loaded "signifiers"'. These were seen to conceptually represent nature with their modernist forms allowing the 'materials to speak their own histories.' The author suggests that these operate within our 'coded knowledge of nature', which can be activated by any of these signifiers. He notes that: 'As with all art, the real meaning is only understood when to see is to believe.'⁸⁹ Interpretation as elsewhere, is relative, pending context, experience, information etc. Focussing on Long's modernism and its correspondence with nature, Coleman continues:

His art represents a disbelief in the traditional means of discussing his subject in a contemporary context yet shows a profound regard for the continuing power of that subject (nature) to remain a potent source of inspiration and dialogue. Seen

⁸⁶ Lucy R. Lippard, *Overlay: Contemporary Art and the Art of Prehistory* (New York: Pantheon, 1983) 129.

⁸⁷ Edward Phelps, 'Richard Long: Arnolfini Gallery, Bristol', *Arts Review* XXXV/ 7 (15 April 1983): 207.

⁸⁸ John Coleman, 'Richard Long', *Studio International* CXCVI/ 1,000 (July 1983): 10.

⁸⁹ John Coleman, 'Richard Long', *Studio International* CXCVI/ 1,000 (July 1983): 10.

in a white walled gallery Richard Long's work looks like various fragments of ancient history; seen in a tumbling church it assumes a cool and detached modernity.⁹⁰

Coleman demonstrates the role context plays, which is critical to defining any interpretation. In this instance it defines the relationship between the formal and the aesthetic, modernity and the ancient. It reflects the complex interplay between formal and natural elements within the artwork. Above all, it reminds us that contexts must be clearly specified if interpretative strategies are to be used later in this study. As Phelps hinted at, this also includes the interpreter and what they bring to the work. When Coleman referred to the work as 'loaded signifiers', he implied that the work is relying on its universality to provide meaning. As Lewis's and Cranshaw's assessment of Long's gallery sculpture demonstrates, they appear critical of this approach in which preconceptions effectively override the need to engage and read the work:

From any perspective within the gallery, the work as a whole is difficult to grasp, ... Everything encourages us to remain satisfied with our initial perceptions and preconceptions of the work as some form of 'cosmic form', a metaphysically loaded gestalt.⁹¹

The third of Long's statements to be discussed here briefly was also made in 1983. It was prompted by Lynne Cooke's critical review of the shows at Arnolfini and Anthony d'Offay,⁹² in which she divides Long's work into three periods. Cooke's descriptions evolve from 'fey' and 'poetic', to notions of 'reverie'. She claims Long to be a 'stylist', a term effected by his use of photography to constitute 'a holistic gestalt', whilst their scale and titles are seen to 'imbue the works with a monumental and timeless aura.'⁹³ Meanwhile, the conceptualism of Long's earlier art is seen to be replaced by a 'concern with aesthetic consumption' that is transmitted most successfully through the floor works. Contrary to these, Cooke was unable to perceive Long's photo works as being anything beyond the photograph itself, deferring accessibility to the artist's experiences. This represented for Cooke a particular position from which to read Long, whereby:

reverie and a leisurely contemplation become the only mode of engagement. In this passive and easy consumption, comfortable and familiar values are reinforced and scant tribute is paid to the strangeness and otherness of much experience. Long's photographs of stone circles and lines are like relics.⁹⁴

Whilst the term 'relics' refers to the work as a trace, or memorial of Long's presence, its context within this extract defers any ideas that the work is somehow integral to the

⁹⁰ John Coleman, 'Richard Long', *Studio International* CXCVI/ 1,000 (July 1983): 10.

⁹¹ Roger Cranshaw and Adrian Lewis, 'Richard Long at Arnolfini and Anthony d'Offay', *Artscribe* 41 (June 1983): 56.

⁹² Lynne Cooke, 'Richard Long', *Art Monthly* 66 (May 1983): 8-9.

⁹³ Lynne Cooke, 'Richard Long', *Art Monthly* 66 (May 1983): 9.

⁹⁴ Lynne Cooke, 'Richard Long', *Art Monthly* 66 (May 1983): 10.

environment and the artist. The idea of the work as relics, implicating its abandonment to the past has the effect of disabling further engagement with the artwork. In his response, Long picks up on particular descriptions used by Cooke, such as 'fey', 'poetic', 'reverie' and 'reserve'. These were confirmed by him to 'misunderstand the real issues' of the art, which as he suggests were tied into a certain way of thinking during the 1960s. This had much to do with open systems for working and the freedom of simplicity. More engaging ways with which to explore the natural world that fused art and experience:

In the Sixties there was a feeling that art need not be a production line of more objects to fill the world. My interest was in a more thoughtful view of art and nature, making art both visible and invisible, using ideas, walking, stones, tracks, water, time, etc. in a flexible way.⁹⁵

Where Cooke's article attempts to break down Long's work into a chronology of events so to speak, the underlying flexibility of Long's approach rather binds his work together to resist being read as a history of artistic development.⁹⁶ It is that which accesses Long's experiences and suggests their contiguous nature. As with all historical writing it is easy to forget or not to have known in the first instance, the atmosphere which existed to bring certain events about. Harrison's 'Some recent sculpture in Britain' (1969), written at the time reminds us that artists such as Long and those of his generation at St Martins were 'exploring areas of unprecedented breadth and variety'. Since then, Long has spoken of how as young artists they were 'independent' and 'bloody minded', reactive 'against art-journalism', they were 'anti pop art' and 'against Hockney'.⁹⁷

In the process of being anti-establishment one assumes that there is a sense of marginalization, of being different. In respect of Long's concern for the environment ('My position is that of the Greens') he draws parallels with that of the Native American, as mentioned in Craig-Martin's text from 1980. This is a position that Long echoes in his reply to Cooke when he writes: 'I admire the spirit of the American Indian more than its contemporary land artists.' The word 'spirit' is the key component in this sentence. It describes both the moral and mental condition of the subject with regard to his relationship with the environment. In this respect Long sees himself as sympathetic to a particular way of perceiving and engaging with the world that alludes to primitive sensibilities.

This is reinforced by Long's emphasis on the reality of that engagement, the 'intuitive response' to a place and the experience of an environment: 'Six photographs are no better than one as a substitute for reality.' As with the stones, sticks and paths Long uses, he suggests that the photographs are intended to operate as 'matters of fact'. They are often a

⁹⁵ Richard Long, 'Richard Long replies to a critic', *Art Monthly* 68 (July–August 1983): 20.

⁹⁶ This notion is discussed at greater depth in the concluding notes to this chapter.

⁹⁷ Personal communication, 23 November 1997.

window onto an otherwise unseen landscape in which Long finds himself and the world as facts of an objective reality. It may have been this seemingly cultural detachment from the landscape which provoked further criticism at this time, particularly concerning the notion of colonialism.

One such critic was Rasheed Araeen, who responded to the artist's letter in the subsequent issue of *Art Monthly* (69, September 1983). Araeen's politically charged statement questions Long's right to walk the landscapes of the world. He views Long in the mode of the 'western colonial explorers'⁹⁸ out to claim the world. Araeen goes on to suggest that Long ought to ask permission before walking 'on other people's land', claiming that Long symbolizes the 'right of the white man to be anywhere and everywhere in the world' and proposes that through his work Long is unconsciously appropriating the world within the context 'of a vast and complex international system that sees the world *also his way*: the world is property and its ownership must be established, literally and symbolically.'⁹⁹ The notion of Long as a colonial is later supported, though rather less critically by Jean Fisher who in *Artforum* (1987) writes:

The conceptual field of the work refers us to the difference between the real and its sign. In Western culture, nature does not exist in itself but as an ideological construct, subject to the organizing principles of knowledge. The further from intimate experience, the more abstract the signification becomes, so that whatever system is brought to bear on the landscape, it is in some way a colonization of it.¹⁰⁰

Fisher suggests that Long's abstract forms, whether made from the reconfiguration of natural detritus, a mark on a map, or his own movements in space and time constitute colonization through 'an act of displacement'. This reading detaches the work from its role between the artist (as man) and nature. Long is seen 'to impose an order of knowledge' on another, whether it be a photograph or a line on a map. Citing Long's photographic piece *African Walk* 1978, Fisher reinforces her position by suggesting that on this occasion 'the

⁹⁸ Long has been equated with explorers, or the notion of the explorer, in other texts. See: Paul Overy, 'Richard Long: Whitechapel Art Gallery, London', *Art Monthly* 4, (February 1977) : 21; Lynne Cook, 'Richard Long', *Art Monthly* 66 (May 1983): 10; John Coleman, 'Richard Long', *Studio International* CXCVI/ 1,000 (July 1983): 10; Waldemar Januszczak, 'Landscape of the heart', *The Guardian* (12 June 1985).; Robert Rosenblum, 'A Postscript: Some Recent Neo-Romantic Mutations', *Art Journal* LII (Summer 1993): 76; Alison Sleeman, 'Landscape and Land Art', unpublished PhD dissertation (University of Leeds, 1995): 146–185; Jonathan Jones, 'Taking a walk on the wild side of Sicily', *The Independent* (25 November 1997).; See also: Anna Robins' paper, 'Richard Long: Global Explorer', for the Association of Art Historians London Conference 1997, at the Courtauld Institute of Art.

⁹⁹ Rasheed Araeen, 'Long walks round the world', *Art Monthly* 69 (September 1983): 26. Note that Araeen has made a visual critique of Richard Long entitled, 'When the Innocent Begins to Walk the World', which included two works: *Arctic Circle* 1982–1988 refers to Long's *A Circle in Alaska* 1977, and is made with empty bottles and cans to highlight the problem of alcohol abuse within Eskimo culture. Whilst *White Line Through Africa* 1982–1988, made from bleached bones confronts Long's art in terms of 'cultural colonialism'. See also: Gilane Tawadros 'Beyond the Boundary: The Work of Three Black Women Artists in Britain', *Third Text* 8/9 (Autumn–Winter 1989): 129–130. (Full article, pp.121–150.)

¹⁰⁰ Jean Fisher, 'Richard Long: Solomon R. Guggenheim Museum', *Artforum* XXV/ 5 (January 1987): 110.

colonizing gaze momentarily reveals itself.’¹⁰¹

The idea of colonialism was to be aired again sometime later in 1991, with the publication of Paul Overy’s articles: ‘The Britishness of Sculpture’, *Studio International* (November 1987) and ‘Lions & Unicorns: The Britishness of Postwar British Sculpture’, in *Art in America* (September 1991). Here, Overy considered the possibility that contemporary British sculpture was being promoted abroad as a ‘cultural power’ to replace its now obsolete imperialist powers from times past. He suggests that Long’s art ‘can ... be read as a subtle kind of cultural colonialism’, and that his ‘walks also evoke the exploration and recording of remote and presumably virgin lands by Victorian adventurers, photographers and artists.’¹⁰² Overy tends to be over-selective when supporting his argument by playing up Long’s employment of hitherto colonized lands and areas previously implicated in human displacement. Of course it would be near impossible for Long to work in the *world as a whole* without doing so. Such an emphasis thus tends to position Long by replacing (or displacing) any underlying (phenomenological) concerns for the work with a sense for nineteenth-century British cultural origins.¹⁰³

Reading Five: 1984 – 1985

As mentioned above, it is difficult to assess the impact of Long’s statements during the early 1980s. In the years immediately following this period the critical discourse appears to retain both the romantic and primitivist tendencies that defined the 1970s. In a review of his show at the Tucci Russo Gallery, Turin (which included *Cross of Sticks* and *Line of Lake Stones*, 1983), Luciana Rogozinsky tells us that ‘Long’s installations [have] a classical character’ and that their forms ‘demand a respectful distance, as if they were sacred monuments.’¹⁰⁴ The ‘primitive quality in Long’s technique’ sensed by Rogozinsky compares to Waldemar Januszczak’s review of the Coracle Press exhibition (1984). After looking at two circles, one made from quartz fragments and the other from broken flints, and ‘a fountain of Avon silt washed onto the wall’, he writes:

¹⁰¹ Jean Fisher, ‘Richard Long: Solomon R. Guggenheim Museum’, *Artforum* XXV/ 5 (January 1987): 111.

¹⁰² Paul Overy, ‘Lions & Unicorns: The Britishness of Postwar British Sculpture’, *Art in America* LXXIX/ 9 (September 1991): 154. Note, this is a new version of a paper originally given at the Association of Art Historians in London in April 1989.

¹⁰³ Overy writes: ‘Unlike the art of the cosmopolitan and international Caro, the work of the next generation of sculptors – all students at St. Martin’s School of Art in the era when Caro was the dominant teacher there – can be construed as at least partially a recuperation of indigenous ethnic Britishness.’ Paul Overy, ‘Lions & Unicorns: The Britishness of Postwar British Sculpture’, *Art in America* LXXIX/ 9 (September 1991): 154.

¹⁰⁴ Luciana Rogozinsky, ‘Richard Long: Tucci Rosso Gallery’, *Artforum* XXII/ 1 (September 1983): 85.

This is all Long's art needs to expand into a selection of dense atmospheres, memories of ancient Britain, of standing stones and ley lines, of mysterious rituals. ... Long belongs in the tradition of Mondrian and Rothko, among aggressively modern artists hunting obsessively for ancient silences.¹⁰⁵

It was also Januszczak, who in his review for *The Guardian* (1983) wrote of Long: 'Every stone circle he has erected out of doors is descended from Stonehenge ...'; before going on to claim that: 'He is now Britain's best known modernist.'¹⁰⁶ As well as the continuation of references to ancient Britain, the tendency to link Long with romanticism also persisted despite Long's rejection of the term in *Five, six, pick up sticks Seven, eight, lay them straight* in 1980: 'My work is not urban, nor is it romantic.' A potential reason why romanticist interpretations begin to increase is further provided by Januszczak in his essay 'The Church of the New Art' published in *Flash Art* (120, January 1985). Januszczak, inspired by Malcolm Morley's Turner Prize win (which was seen to represent a 'new spirit' in painting and thus a 'break with the past'), argues that recent British art 'has attempted to emphasize the importance of a continuing tradition.' Thus amongst the examples can be found his concern for Long, whose work is seen to represent a stable background against the transitory nature of interpretative shifts:

It is not the work which has changed, but the ambitions heaped upon it by its outside observers. In the seventies he was seen as the strong minimalist, the archetypal modernist who had reduced his means of expression Today it is not the economy of his art which is praised, but its richness. Instead of viewing him in the light of Smithson, De Maria and Heizer, we now place him at the end of the British landscape tradition, and compare him with Constable and Turner.¹⁰⁷

Returning to primitivist concerns, it is possible to observe within the discourse an increased concern for universality, which whilst critical to the principles of modernity, had been referred to by Long in the statement of 1982. Long had referred to his contentment 'with the vocabulary of universal and common means', augmenting the possibilities for the work's dialogue with other cultures and times. The interpretative possibilities were not lost on the discourse, as John Beardsley in *Earthworks and Beyond: Contemporary Art in the Landscape* (1984) confirms, Long consciously uses circles, lines, spirals, etc. 'to render his privately ritualistic work more universal.'¹⁰⁸ Whilst Elizabeth Jaeger in *Neolithic Stone Circles and Contemporary Art in the Landscape* (1984), suggests that Long does not use these forms in a possessive way: 'Long's lines, circles and spirals do not pretend to be original. He is simply asserting the continuity of human history.'¹⁰⁹ A stance which Long

¹⁰⁵ Waldemar Januszczak, 'Richard Long: Coracle Press', *The Guardian* 10 January 1984.

¹⁰⁶ Waldemar Januszczak, 'Moments in the wilderness', *The Guardian* April 6 1983.

¹⁰⁷ Waldemar Januszczak, 'The Church of the New Art', *Flash Art* 120 (January 1985): 30.

¹⁰⁸ John Beardsley, *Earthworks and Beyond: Contemporary Art in the Landscape* (New York: Abbeville, 1984) 42.

¹⁰⁹ Elizabeth Jaeger, *Neolithic Stone Circles and Contemporary Art in the Landscape* (New York: Vantage Press, 1984) 54.

was later to substantiate in 1991.¹¹⁰

Such issues became particularly germane to critical debates which were to surround the 'Primitivism' in 20th-Century Art show at MOMA in 1985.¹¹¹ Long's inclusion in the exhibition underlined the universality of his work and the potential affinities that his art could have with that from other cultures. But what was important to Long, was not so much the similarities, but the differences between the modern and the primitive and the potential to rethink old images through a new art. However, the presence of universal imagery within a landscape suggestive of human absence, combined to suggest an even more detached perspective, anonymous as either modern or primitive, but evident of both. In his essay, 'Richard Long's Art of Words' 1986, David Reason suggests that this sense of anonymity promotes the *common* dimension within Long's art:

the work tends to anonymity, strives to be self-effacing. ... Self-effacement is effected in part by inescapable association with the works of our ancestors and of traditional societies, with, in other words, a common humanity. It is also contributed to by the feeling that we, too, could do what Long has done: the simplicity and universality of his artistic means puts us in the position of being able to do likewise.¹¹²

The artist's work therefore, evacuated of personality appears transcultural in space and time, where it is seen to be of *man* rather than of *a man*. Common means thus become representative of both individual and society in Reason's text, a notion that is alluded to in Hamish Fulton's text 'Old Muddy', published in *Walking in Circles* (1991):

Roll over Beethoven 1956.
North Face Eiger Direct 1966.
'A LINE MADE BY WALKING ENGLAND 1967.'
First moon walk 1969.¹¹³

The conceptual division between the social and the individual is bridged by the appropriation of common and universal means: walking. Neil Armstrong's steps, like Richard Long's come to represent more than a personal activity, in this reading they also become symbolic of mankind by embodying the commonality of the human condition. It is

a recognized factor that images of the earth from the Apollo missions of the late 1960s

¹¹⁰ Richard Long has since said: 'There are a lot of things theoretical and intellectual to say about lines and circles, but I think the very fact that they are images that don't belong to me and, in fact, are shared by everyone because they have existed throughout history, actually makes them more powerful than if I was inventing my own idiosyncratic, particular Richard Long-type images.' See: Richard Long *Walking in Circles* (London: Thames and Hudson, 1991) 250.

¹¹¹ "'Primitivism' in 20th-Century Art: Affinity of the Tribal and the Modern' (New York, MOMA, September 27 1984 – January 15 1985). These critical debates centred around Thomas McEvilley and the curators William Rubin and Kirk Varnedoe, in the form of letters published in *Artforum* from 1984–1985. See: Thomas McEvilley, 'MOMA: Primitivism in Twentieth Century Art', *Artforum* XXIII/ 3, (November 1984): 54–60.; 'Letters: on 'Doctor Lawyer Indian Chief: "'Primitivism' in 20th Century Art' at the Museum of Modern Art in 1984.' *Artforum* XXIII/ 5, (February 1985): 42–51.; Kirk Varnedoe, 'On the Claims and Critics of the "Primitivism" Show', *Art in America* LXXIII/ 5, (May 1985): 11–19.

¹¹² David Reason, 'Richard Long's Art of Words', *Octavo* 86.1 (1986): 12.

¹¹³ Hamish Fulton, 'Old Muddy' in: Richard Long, *Walking in Circles* (London: Thames and Hudson, 1991) 241.

(paralleling Long's ascendancy) and the subsequent moon landings, instigated a new consciousness and self-awareness about what it is to be human. Concerns for the future of humanity and the earth's ecology were inspired from the grass roots so to speak, before entering mainstream politics.¹¹⁴ Long's position, whilst 'that of the Greens', could also be perceived as embodying notions of what it is to be human *and* in the world. The perspective, like that of the astronaut, is distanced.

The universality of the circle, which no doubt played a large part in the perception of Richard Long's work throughout the 1970s, would consequently retain its primitivist meaning for many commentators. It is worth remembering here that MOMA acquired two circular works for the *Primitivism in 20th Century Art* exhibition. The image of the circle with its far reaching associations, was able to take these perceptions beyond the 1970s and well into the 1980s:

I think he has more in common with Zen Buddhism than with Constable and Turner. It is the universality of the circle which he celebrates, a shape which has meaning everywhere and can be found in a hut in the Himalayas, or in a stone circle in Ireland.¹¹⁵

The effectiveness of the circle to reclaim and represent images from the past and its consequences for shaping the critical material cannot be underestimated. In a review entitled 'Richard Long: two recent commissions', Roger Bevan whilst describing the effect of the weather on the sculpture *Six Stone Circles* 1981 (Fig. 32) ('In moonlight or in mist, they play upon the imagination in more romantic fashion.'), includes a corresponding footnote to this statement. He writes:

The placement of *Six stone circles* in this wooded context will inevitably raise the spectre of Long's relationship to prehistoric stone circle sites, for which most recently see AUBREY BURL: *The Stone Circles of the British Isles*, Yale University Press (1976). Long has always denied any such association or influence.¹¹⁶

The complexity of Long's relationship to prehistoric stone circles is in a sense encompassed by Bevan's footnote. Firstly, did the inevitability of its association first arise in Bevan's thought?¹¹⁷ He then refers us to the tendency within the critical discourse to form this type of association. Thirdly, he cites an authoritative publication on stone circles, though we are not quite sure why, possibly to analyse the relationship further. Lastly, he informs us of Long's

¹¹⁴ 'Earth Day' was held on April 22, 1970 and in 1972, the United Nations held their first conference in Stockholm to deal with ecological issues.

¹¹⁵ Waldemar Januszczak, 'The Church of the New Art', *Flash Art* 120 (January 1985): 30-31.

¹¹⁶ Roger Bevan, 'Richard Long: two recent commissions', *The Burlington Magazine* CXXVIII/ 1,003 (October 1986): 745.

¹¹⁷ This work was one of two stone circles commissioned by Gabrielle Keiller, fourth wife of the archaeologist Alexander Keiller. Whilst Keiller was an authority on art in her own right, the association is unavoidable. Note, Keiller also acquired *Windmill Hill to Coalbrookdale* 1978, which has subsequently been acquired by Southampton City Art Gallery. Alexander Keiller excavated Windmill Hill between 1925 and 1929. Source: David Brown, personal communication 27 May 1998.

independence from such influences as if there was some confusion as to whether the artist was mimicking them. More important though, is that Bevan's footnote demonstrates the extent to which this interpretative tendency had become an issue within the critical material.

At this point it is possible to look back to our earlier readings and trace the main interpretative tendencies which had occurred up to the mid-1980s. From Harrison and Forge we recognize a concern for the work's operation in real space and time and its correspondence with other built structures. This is connected with other phenomenological concerns voiced by Field and Causey and contrasts strongly with the primitivizing tendencies of Kingsley, Januszczak, *et al.* Further complexities occur in the distinctions drawn between Long's supposedly Romantic visions of the past (including his 'colonizing gaze') and modernism's preoccupation with primitivist formalism. Whilst Long's statements attempted to tell it the way it is, in terms of the work's impartiality in exposing objective realities, it did not stem the associative nature of the work itself. As we have seen here in this last reading, Long's statements essentially leave the work open to diverse readings with the concept of universality encouraging a further sense of opening in its receptability (or affinity) to other art forms. It is a notion that was also considered here phenomenologically through Reason with regard to the work's anonymity. Meanwhile, prehistory remains a focus and as such consolidates a tradition of interpretation within the critical discourse.

Reading Six: 1986 – 1987

After the publication of Long's statements in the early 1980s, the first monograph on Richard Long was produced in 1986. Simply entitled *Richard Long* and with a text by Rudi H. Fuchs, it was published to coincide with a major retrospective at the Guggenheim Museum, New York (12 September – 30 November 1986). The book which can still be considered one of the major sources for Long's art, includes a comprehensive 'Index of Works' supplied by Anthony d'Offay Ltd. Long's statements *Five, six, pick up sticks ...* and 'Words After The Fact' were both republished here and as mentioned above, will no doubt have received greater circulation from their inclusion.

Although not an artist's book, it represents the first major publication to incorporate an external voice for the work of Richard Long. Having been published by Thames and Hudson and the Solomon R. Guggenheim Foundation it was also guaranteed a broad circulation. I first came across the book in a public library in 1988, some time after seeing a

Richard Long gallery sculpture in 1984. The book opened up my perception of the work and gave me an insight into the outdoor works and their inter-relationship with each other. No doubt, it introduced Long's work to many others and continues to make his ideas more accessible. As well as accompanying a major retrospective, it is possibly because of this potential to reach a wide audience that it provided so comprehensive an account.

It is one that is founded on a conversation between Rudi Fuchs and Richard Long and thus claims to represent an accurate appraisal of the artist's work. The work in some respects is an extension of Long's statements from 1980 and 1983. It concentrates on various aspects of the making of Long's art, suggesting phenomenological concerns for the work. Any notions of romanticism are played down with a greater concern being focused on Richard Long as a modernist and a modern man in a modern world: an emphasis that Long himself has since been keen to assert.¹¹⁸ Therefore the variety of interpretations demonstrated within the critical material is limited in this instance. As Roger Bevan has noted this does provide its own limitations:

He draws heavily upon an unidentified conversation or correspondence with Long and, as a result, presents an official opinion of his work, stressing those aspects which Long considers paramount while understating or omitting other issues which might concern a less partisan student. ... the reader should be warned that his approach is selective.¹¹⁹

(Selectivity is of course necessary to all histories, not least to this one: this chapter reviewing Long's critical reception is designed to frame perspectives on prehistory.) Fuchs discusses many of Long's works which involve prehistoric sites and landscapes, such as Silbury Hill: 'Richard Long brought its mystery into play.' He appropriately views prehistoric monuments in terms of their involvement within the work. As with this study Long's identity as a modern artist is not compromised. The primitivist component within Long's work is addressed, with the exhibition's close proximity to "*Primitivism*" in *20th Century Art*', also in New York (27 September 1984 – 15 January 1985), adding a poignancy to this issue. The modernist forms of his work are disassociated with notions of a conscious primitivism on Long's part. Fuchs is at pains to stress this:

When I said earlier that Richard Long's art should not be seen in the tradition of romantic travelling, I meant that this art has a very strong basic formal component which is not alien to typical Modernist concerns in contemporary art; in that sense it would be wrong to say that he is a 'primitivist' who takes up where the builders of Stonehenge left off. Long's stone circles, if enigmatic in effect, have in their conception nothing mystical: they are as real and concrete as the work of his contemporaries.¹²⁰

¹¹⁸ Richard Long has written: 'I'm a modern artist working on the surface of the Earth carrying all the layers of history.' Personal correspondence, n.d. received 10 May 1996.

¹¹⁹ Roger Bevan, 'Richard Long: Guggenheim Museum', *The Burlington Magazine* CXXIX/ 1,006 (January 1987): 54.

¹²⁰ Rudi H. Fuchs, *Richard Long* (London: Thames and Hudson, 1986) 72.

Fuchs' view of Stonehenge, whilst forgetting it is the most concrete of structures in space and time, rather aims to disassociate Long from the notion of mysticism (something which Long himself had also done in 1986¹²¹). As with other texts within the critical discourse, the link between prehistory and mysticism stems from a particular idea of the ancient past, one that is associated with unorthodox approaches to archaeology in which ley lines, neo-paganism and eclecticism play a large part. Modernism's relationship to primitivism is thus considered in a more customary manner by Fuchs:

he set out to invent a way to deal with landscape in the direct way typical of the Modernist aesthetic. He employed the basic geometric forms, as old as mankind itself, which Modernism abstracted from their cultic and anthropological context, and which have subsequently gained new currency in the formal language of modern art. ... The art of Richard Long consists, at least on the formal level which after all is what is most visible in it, in leaving such marks on the surface of the earth.¹²²

Fuchs highlights a relationship between primitivism and modernism which alludes to the notion of new meanings for old forms. Whilst many links made between Long's art and prehistory up to this point have tended to be more associative or overly primitivizing, Fuchs's correlation with the past, whilst more empirical, is also static. Though as Reason recognized the expression of humanity and human existence in Long's art, Fuchs also acknowledges that Long's 'forms are also common, universal and shared by many cultures.' The act of walking must thus be seen to articulate and interpret these common forms from different times. The expediency of this approach is demonstrated in a reference to Fuchs' text by Maurice Poirier, who writes:

According to R. H. Fuchs, ... Long favors the line and the circle for his creations largely because of their simplicity and universality and their ritualistic use in ancient societies. One of the strengths of Long's art is, in fact, its ability to reach the primitive and the wanderer in us by such unpretentious means.¹²³

Whilst referring to those broad affinities between the modern and the primitive, this more usefully corresponds to the notion that Long's sculptures in some way refer to a common human engagement with the world. Poirier's suggestion that Long's work enables us to access our own primitivist tendencies alludes to the ideas above of a common humanity and the human condition, one that negotiates its relationship with the world through the structuring of space and time in specific ways. It is an idea that is extended within the critical material by Robert C. Morgan's critique of the Guggenheim show:

As the recent Guggenheim retrospective has revealed, Long has maintained an indelible consistency in exploring these parameters of time, distance, and place.

¹²¹ Talking of circles, Long has said: 'But I was always interested in them in a pure, abstract way. My work is completely independent from all the mystical ideas which were prevalent in the sixties.' Richard Long in: Richard Long in Conversation Part Two (Holland: MW Press, 1986) 8.

¹²² Rudi H. Fuchs, Richard Long (London: Thames and Hudson, 1986) 72.

¹²³ Maurice Poirier, 'Richard Long: The Landscape as Canvas', ARTnews LXXXV/ 10 (December 1986): 151.

... His works revive a sense of awareness in terms of what we sense in nature It is as if Long is looking to regain some insight into those lost recesses of primordial consciousness as suggested by his ritualized circles and spirals,¹²⁴

Morgan goes on to suggest that these forms when transposed into the gallery or museum instigate 'an arena of contemplation' in which the sculptures are able to be seen as 'signs'. These are perceived to instigate 'a sense' for the interconnectedness between the 'physicality of self' and the 'physicality of nature'. Thus Long's walks as artforms enable him to incorporate modern ideas into a physical expression of the self in the landscape.

Long's use of primary forms for spatial ordering such as stone lines or walked circles also appear here to refer to a primal condition within the landscape and to a particular state of mind. Jill Johnston's review of the Guggenheim exhibit, whilst resembling the critical literature of the 1970s also demonstrates this primal view of nature through Long:

Long looks way back, to some glorious period far predating the rise, decline and fall of his grandparents' empire, when the kinds of monuments which inspire his work – the cairns, dolmens, barrows, megaliths, menhirs, mounds, henges – were, according to certain renegade astro-archaeologists, laid out along networks of sighted tracks or 'ley systems' in an ancient technology which took account of energy centers in the earth and alignments with the stars. ... Long, who feels that 'art should be a religious experience,' could be a kind of reincarnated geomancer, leaving his post-post-neolithic marks of passage in power spots of his own.¹²⁵

Johnston goes on to refer to the photographs of Richard Long and *The Long Man of Wilmington* that constitute *Climbing Mt Kilimanjaro* 1969, as well as references to the Cerne Abbas Giant. She discusses their dimensions, pagan associations and folklore with reference to Lucy Lippard's *Overlay*. However, it is also suggested that: 'Long's England is largely untouched by modern industry.' And that possibly as a consequence: 'Almost all his sites and shapes and activities recall the residual traces of ancient habitation or worship.'¹²⁶ Whilst Johnson's reading is overtly primitivizing, there is an interesting point brought up here. For it suggests the idea of selectivity on Long's part to represent the landscape in a particular way, one that is devoid of machinery. Of course we can find several examples of works which include modern bridges, cars, boats etc., but these are restrained on the whole and primarily exist as exhibition cards and postcards.

As these readings are suggesting, the underlying image of the world in Long's art is one in which modern man is missing, or certainly subdued. Technology is limited within the image of the work. As Fuchs wrote at the beginning of the Guggenheim catalogue: 'When machines break down there are always your feet.'¹²⁷ Here, a more phenomenological

¹²⁴ Robert C. Morgan, 'Richard Long's Poststructural Encounters', *Arts Magazine* LXI/ 6 (February 1987): 76.

¹²⁵ Jill Johnston, 'Walking Into Art', *Art in America* LXXV/ 4 (April 1987): 168.

¹²⁶ Jill Johnston, 'Walking Into Art', *Art in America* LXXV/ 4 (April 1987): 169.

¹²⁷ Rudi H. Fuchs, *Richard Long* (London: Thames and Hudson, 1986): 43.

approach arises out of a concern for both the human condition and its context in its most primeval state. Both can be understood to play a vital part in Long's thinking and making.

Similar ideas can be brought together in two essays to include Long, written by Richard Cork: 'The Emancipation of Modern British Sculpture' and 'The Seventies and After.' As has been mentioned (in Chapter II), the first of these appears to articulate Harrison's notion of a sculptural development which 'contributed to open up the field of possibilities.' Arriving at Long, Cork underlines the relationship between his art and its context by correlating the work with the effect prehistoric sites have on the landscape:

Their fusion is often so complete that his work honours the natural world with a satisfying sense of inevitability. ... His art seems as wedded to the land it occupies as the prehistoric stone circles found in so many areas of the British countryside. Long achieves the remarkable feat of drawing inspiration from the most ancient sculptural forms and at the same time contributing to adventurous notions about sculpture in his own period.¹²⁸

Whilst Cork mentions the importance of place to Long's art in their 'indivisibility', the potential for properly correlating form and landscape through the process of walking remains. (Such an analysis is made in Chapter V.) Cork prefers to see this as a coming together of old and new, whilst his remarks from the latter implicate Long in a process whereby his work is contained within quite a specific interpretative framework:

On his trips Long cuts himself off from all avoidable contact with other people, so that he can regain at least a semblance of the relationship humanity used to have with the earth.¹²⁹

Whilst the term 'humanity' is used to represent a somewhat more regressive manner, it is still alluding to the notion of collectivity and universality which was discussed above. More importantly, Cork is suggesting that Long is attempting to achieve a certain condition – mental and physical – within the environment and that by doing so is, as Morgan proposes, 'looking to regain some insight' into the past. This need not of course mean that Long is looking for irretrievable meanings, but rather is concerned with expressing his particular engagement with the world as an artist articulating human activities fundamental to his (primal) condition. Thus whilst there is a strong sense of Long's modernity throughout this reading, there also remains a phenomenological edge to these interpretations in both their concern for a human being walking in the world and consequently, for certain environmental conditions which describe prehistory.

¹²⁸ Richard Cork, 'The Emancipation of Modern British Sculpture', in: Susan Compton (editor), British Art in the Twentieth Century: The Modern Movement (Munich: Prestel, 1987) 47.

¹²⁹ Richard Cork, 'The Seventies and After', in: Susan Compton (editor), British Art in the Twentieth Century: The Modern Movement (Munich: Prestel, 1987) 395.

In the mid-late 1980s the quest for defining the reality in Long's art was to find expression in comparisons with aspects of Eastern philosophy and particularly Zen Buddhism. As Januszczak went on to believe, Long 'has more in common with Zen Buddhism than with Constable and Turner.'¹³⁰ This view, shared with other commentators of the time was perhaps best encapsulated during this period in the essays written by David Reason and Anne Seymour.¹³¹ These focused on the reality of Long's experience of the world and the factuality of his work in all its aspects.

In his essay, 'Richard Long's Art of Words' (see above), Reason emphasizes this approach to nature in which: 'a stone is a stone is a stone.' Although all of his art is seen to operate in this way, it is the text works that 'take words as Long finds them, and present them to us as testimony to his having been there.' Reason continues:

Once again, ritual celebration of the existing world allows it to provide its own terms for transcendence. The words, extending the sensibility of Zen haiku, present things just as they are: there is no mind apart from what one knows and experiences. I am reminded of Basho:

The long night:
The sound of the water
Says what I think.¹³²

Similarly, at the beginning of his essay 'A Hard Singing of Country', for *The Unpainted Landscape* (1987), Reason highlights an aspect of Zen philosophy.¹³³ This prior to a discussion on art and nature and later a short piece on Richard Long. Elsewhere, the importance of Zen to the interpretation of Richard Long's art is recognized in Graham Beal's essay 'Richard Long: "the simplicity of walking, the simplicity of stones"', from *A Quiet Revolution: British Sculpture Since 1965* (1987). After equating Long with literary and artistic figures such as Samuel Johnson, William Wordsworth, John Sell Cotman (among others), Beal counters this 'Englishness' with reference to Reason and Seymour:

Patience, respect for nature, assertion through humility, concentration on the

¹³⁰ Waldemar Januszczak, 'The Church of the New Art', *Flash Art* 120 (January 1985): 30.

¹³¹ See: David Reason, 'Richard Long', *The British Show* (The British Council, exhibition catalogue for The Art Gallery of New South Wales, 1985): 101–104. cited in Terry A. Neff, (editor) *A Quiet Revolution: British Sculpture Since 1965* (London: Thames and Hudson, 1987): 114.; David Reason, 'Richard Long's Art of Words', *Octavo 86.1* (1986): 12–15.; Richard Long, *Old World New World* (London: Anthony d'Offay, 1988 and Verlag der Buchhandlung Walther König, Köln, 1988). Published to commemorate the award of the *Kunstpreis Aachen. Neue Galerie – Sammlung Ludwig* to Richard Long 14 October 1988. Essay by Anne Seymour entitled 'Old World New World' (a revised text) originally published in Italian under the title 'Lo Stagno di Basho: una Prospettiva Nuova' in: *Il Luogo Buono* catalogue for the exhibition: *Il Luogo Buono*, Milan: Padiglione d'Arte Contemporanea di Milano (29 November 1985 – 25 February 1986). Later published in Spanish under the title 'El Estanque de Basho – Una Nueva Perspectiva' in: *Piedras* catalogue for the exhibition: *Piedras*, Madrid: Palacio de Cristal, Parque del Retiro (28 January – 20 April 1986).

¹³² David Reason, 'Richard Long's Art of Words', *Octavo 86.1* (1986): 12–13.

¹³³ David Reason, 'A Hard Singing of Country', *The Unpainted Landscape* (London and Edinburgh: Coracle Press, 1987).

matter at hand – these are all features central to Long’s work that would be recognized by any Zen master. When Long sets aside an hour to walk each of four concentric circles in a landscape, he is not indulging a conceptual whim, but is focusing his attention even more firmly on the physical fact of walking in a real landscape. In ritualizing the activity, Long accentuates its factuality.¹³⁴

The factual nature of Richard Long’s work is a primary constituent in its affinity with Zen Buddhism. Zen provides an important perspective on his art for it deals with the work in terms of space and time and consequently as a sense for reality. It is for this reason that Zen also contributes to Long personally, the most informative of interpretations outside of his own more factual statements. The artist, speaking of Anne Seymour’s essay ‘Old World New World’¹³⁵ which incorporates Zen philosophy throughout, suggests that it is the best of all the written material produced on his work to date.¹³⁶

Reading ‘Old World New World’, we can see some important aspects of Long’s work being developed through Zen philosophy in terms of its relation to the world and its conception and articulation of reality, which can be best described as objective. As an interpretative standpoint it broadens an already eclectic view of Richard Long within the critical material, one that might be attributed to the development in artistic thinking in the late 1960s and to what Anne Seymour calls ‘a new consciousness’ in man. That is, within Western thought primarily the coming together of different aspects of human culture: science and philosophy, East and West, etc. In terms of Richard Long’s link with Zen, the association is considered to be formed through a shared approach and engagement with the world, one that Seymour describes when she writes:

Long’s work is in essence intuitive and practical and it should not be thought to be based either on Zen or on Japanese art. Nothing could be further from the truth – or, for that matter, further from Zen advice, which encourages us not to follow any higher example, but only to look directly into the mystery of our own being, which is reality itself.¹³⁷

Part of this process involves the artist’s one-ness with the world. As Reason has written in ‘Richard Long’s Art of Words’, to get close to nature ‘requires immersion’. It is an approach to the world that is seen as necessary for expressing existence in respect of nature, space and time, in the reality of its own terms. Therefore, as with Zen philosophy, Richard Long’s work is seen as effective precisely for its operation within these terms of reality.

Anne Seymour continues:

¹³⁴ Graham Beal ‘Richard Long: “the simplicity of walking, the simplicity of stones”’, in: Terry A. Neff (editor), *A Quiet Revolution: British Sculpture Since 1965* (London: Thames and Hudson, 1987) 114.

¹³⁵ Anne Seymour ‘Old World New World’, in: Richard Long, *Old World New World* (London: Anthony d’Offay, 1988 and Verlag der Buchhandlung Walther König, Köln, 1988) 51–65.

¹³⁶ Personal communication, 23 November 1997. Later, Richard Long explained that what he looks for most in writings on his art, are new ways of thinking about the work which he has not thought of before. Personal communication, 17 December 1997.

¹³⁷ Anne Seymour ‘Old World New World’, in: Richard Long, *Old World New World* (London: Anthony d’Offay, 1988 and Verlag der Buchhandlung Walther König, Köln, 1988): 53.

His approach also corresponds with the Zen view, which recognises human nature as one with objective nature, in the sense that nature inhabits us and we nature ...¹³⁸

Of course, abstraction plays a critical part in articulating and expressing this. The nature of Richard Long's engagement with the world through abstraction is viewed by Seymour as elsewhere, as part of an ongoing and enduring process for opening up the possibilities of art.¹³⁹ Modernism's quest for reality through abstraction and Long's interpretation of these principles within nature is seen to equate with some of the rudiments of Zen philosophy. Seymour here is quite specific about how Long's art relates to Zen within the context of the modern movement. When comparing their common concern for nature as a dynamic entity, she writes:

The idea of the energetic forces of life reflected and harnessed in art is one of its [Zen's] most basic concepts and at the bottom of all notions of creativity. The art of the twentieth century has perhaps distinguished itself among all others in its varied response to such considerations.

That Richard Long's art maybe seen as the 'purest contemporary' expression of these two approaches and as such a fusion of them, is further considered by Seymour:

through the medium of his body, it presents the energetic body of nature in all its tangibility and intangibility, virtually unaltered and within the real space-time dimension we see as life. His philosophical dialogue with nature has an existence that is no less part of it than the context in which the work is created.¹⁴⁰

The philosophical parallels with Zen drawn up by Anne Seymour and David Reason are also particularly poignant for their reference to the *haiku* poet Matsuo Basho (1644–1694). Basho compares to Richard Long both for the source of his work – nature, and the means by which he attains an understanding of it through walking. It is the journey, the walking in landscapes that is seen here to induce a particular state of mind with which to understand nature. Thus it is Long's and Basho's 'common means' for attaining a sense for the reality of the world that offers the ground for constructive comparisons as demonstrated in Reason's and Seymour's texts. In referring to and quoting from Basho, both writers have focused on the sound of water to illustrate how this sense of reality may be gained. Like Reason above, Seymour refers to a moment in which one perceives 'the nature of reality':

¹³⁸ Anne Seymour 'Old World New World', in: Richard Long, *Old World New World* (London: Anthony d'Offay, 1988 and Verlag der Buchhandlung Walther König, Köln, 1988): 54.

¹³⁹ This notion of 'opening' compares to Charles Harrison's extract from Chapter II. As Anne Seymour has written: 'Throughout the centuries artists have worked to extend the spiritual and material dialogue with the reality inhabited by the viewer, to dissolve the barriers between material and immaterial, subject and object. By bringing art into the sphere of real time and space, the artists of the last few decades have opened up possibilities for a new subtle expression of sensuality, idea and argument which has hardly begun to be explored.' See: Anne Seymour 'Old World New World', in: Richard Long, *Old World New World* (London: Anthony d'Offay, 1988 and Verlag der Buchhandlung Walther König, Köln, 1988): 54.

¹⁴⁰ Anne Seymour 'Old World New World', in: Richard Long, *Old World New World* (London: Anthony d'Offay, 1988 and Verlag der Buchhandlung Walther König, Köln, 1988): 57.

The old pond, ah!
A frog jumps in
The water's sound

Later, Seymour recalls this passage at the end of 'Old World New World', relating it to an aspect of Long's work and its making – the moment when an idea and place come together:

It is perhaps what Basho felt when he heard the frog jump into the pond sometime in the seventeenth century. It is the idea of a dynamic present, of a time both old and new, of a ripple which continues to resonate in the mind.¹⁴¹

As well as those parallels which occur within the world, there are also other aspects of Long's work which are seen to provide some more theoretical relationships. This is particularly so with respect to the more modern aspects of his art. 'Art Povera' is compared with Zen in its rejection of materialism and possession: 'Poverty is at the heart of the Japanese tea ceremony and Zen (like Christianity) inclines to poverty,' ¹⁴² Whilst the common principles of 'simplicity, frugality and straightforwardness', provide a certain sensibility to the world. Art is seen through Zen to be a 'primitive' and 'intuitive' impulse by which 'we can learn about the real nature of things.' Likewise, Seymour suggests that conceptual art 'can reveal a certain level of truth', reinforcing her statement with an extract from Sol Le Witt's *Notes on Conceptual Art*: ' "Conceptual Artists are mystics rather than rationalists. They leap to conclusions which logic cannot reach." ' ¹⁴³

Throughout 'Old World New World', it is the emphasis on reality and factuality as both the expression and context of the work which provides the basis for these affinities. As with Zen, it is considered here that within Richard Long's art, the profound – 'the mystery of life' – resides in the everyday real world and the factuality of the work:

Nowhere, perhaps, is this sense of mystery more clearly suggested today than in the work of Richard Long, in spite of, or more probably because of its factuality.¹⁴⁴

The role of abstraction is seen as essential to the kind of power of expression which

¹⁴¹ Anne Seymour 'Old World New World', in: Richard Long, *Old World New World* (London: Anthony d'Offay, 1988 and Verlag der Buchhandlung Walther König, Köln, 1988): 65. Note that Seymour's wording in the last sentence equates with Richard Long's words from 'Words After The Fact', in which he writes: 'I hope to make images and ideas which resonate in the imagination, which mark the earth and the mind.' See: Richard Long, 'Words After The Fact', in *Touchstones* (Bristol: Arnolfini, 1983). Whilst in Nobuyuki Yuasa's translation of Basho, we read:

Breaking the silence
Of an ancient pond,
A frog jumped into water –
A deep resonance.

See: Nobuyuki Yuasa's introduction to, Basho, *The Narrow Road To The Deep North And Other Travel Sketches* (trans. Nobuyuki Yuasa (Harmondsworth: Penguin Books Ltd., 1970): 9.

¹⁴² Anne Seymour 'Old World New World', in: Richard Long, *Old World New World* (London: Anthony d'Offay, 1988 and Verlag der Buchhandlung Walther König, Köln, 1988): 64.

¹⁴³ Anne Seymour 'Old World New World', in: Richard Long, *Old World New World* (London: Anthony d'Offay, 1988 and Verlag der Buchhandlung Walther König, Köln, 1988): 64.

¹⁴⁴ Anne Seymour 'Old World New World', in: Richard Long, *Old World New World* (London: Anthony d'Offay, 1988 and Verlag der Buchhandlung Walther König, Köln, 1988): 64–65.

Seymour is talking about. It also alludes to modernism's traditional concerns for primitive abstraction. This is a concern Seymour acknowledges in her essay when referring to a point of emphasis made by Long: 'He has also pointed out that sacred and totemic art is non-figurative.'¹⁴⁵ Moreover, it reinforces the notion of potential affinities with other times and places and other cultures, a belief that is interpreted with regard to the artist-as-Shaman, whereby 'the universality of their grasp of things' compares with that of the Zen master.¹⁴⁶

This perspective embodies both the universality of common forms and the juxtaposing of a variety of meanings which may inform each other. Amongst these possibilities it would appear that Zen holds an important position, both in terms of Long's engagement with the world and his own view on the potential of Zen to complement and inform his art. The full extent of this inter-relationship may be gauged from the exhibition *Sangyo Suigyo*, held in Kyoto, Japan (1996): the title being taken from the *haiku* of Taneda Santoka.¹⁴⁷ From an interpretative stance it was suggested that Long would appeal to familiar aspects of Japanese artistic culture. In the 'Foreword' to the catalogue for the show it is recommended that Long's 'affinity for the aesthetics of the Zen garden, is certain to call forth a deep response from Japanese viewers.'¹⁴⁸ This kind of cultural cohesion within a gallery in Japan, confirmed not only the importance of Zen interpretation to Long, but may also implicate Zen in more theoretical approaches towards Long's work.

¹⁴⁵ Anne Seymour 'Old World New World', in: Richard Long, *Old World New World* (London: Anthony d'Offay, 1988 and Verlag der Buchhandlung Walther König, Köln, 1988): 65

¹⁴⁶ Here Anne Seymour writes: 'Paradoxically it is the Shamanic reference in twentieth-century art which distinguishes it from that of previous times, even to the extent that in recent years the relatively Shaman-like character of certain artists, in terms of the universality of their grasp of things (rather in the sense of the Zen master), has been used to characterise them as more remarkable than their fellows.' See: Anne Seymour 'Old World New World', in: Richard Long, *Old World New World* (London: Anthony d'Offay, 1988 and Verlag der Buchhandlung Walther König, Köln, 1988): 65. Also, David Reason's essay, 'A Hard Singing of Country', which begins with a reference to Zen and goes on to incorporate aspects of shamanism into his discussion and includes Richard Long. See: David Reason, 'A Hard Singing of Country', in: *The Unpainted Landscape* (London and Edinburgh: Coracle Press, 1987).

¹⁴⁷ In the 'Foreword' to the catalogue we are told that the title, 'is taken from the third volume of haiku published by the itinerant poet Taneda Santoka. Santoka's poetic universe, involving a serene, moment by moment depiction of nature as reflected in his pure and untrammled subjectivity during his crossings of the mountains and rivers of Japan, has much in common with the world of Mr. Long's compositions ...'. Curated by Yuko Hasegawa and Shinji Komoto, respectively.

¹⁴⁸ Source: the English translation of the catalogue, *Richard Long: Sangyo Suigyo* (page 2). Translation provided for the author by Richard Long, December 1997. The catalogue was published on the occasion of the exhibition, Richard Long: *Sangyo Suigyo*, Tokyo: Setagaya Art Museum (1 February – 24 March, 1996) and Kyoto: The National Museum of Modern Art (23 April – 26 May, 1996).

Reading Eight: 1989 – 1990

Returning to the main critical discourse, the apparent polarities of East-West, philosophy-science, ancient-modern, etc. are not always so convincingly resolved. Though, however basically they might be expressed associations between the ancient and the modern are still maintained. In a review of Long's show at the Richard Green Gallery, Los Angeles in 1989, Steven Appleton tells us that conceptual artwork's estrangement from its context means: 'the art work becomes the artist's signature, which is particularly ironic in relation to work that refers to the social production of signs in "primitive" cultures.'¹⁴⁹ As has been observed it is a feature throughout the critical material that Long's forms 'which remind one of the marks left on the megaliths by other civilizations'¹⁵⁰ carry such connotations within their modernity. Correspondingly, in a review of the Sperone Westwater exhibit, New York in 1989, we are told of *River Avon Mud Circle* 1989, that:

the exigencies of the institutional/cultural context and the indices of raw, primordial Nature is synthesized as an elegant fusion of archetypal ritual and the conventional trappings of modernist abstraction.[sic]¹⁵¹

This exhibition included *Mississippi Waterline Walking Line* 1988, *Wind Line* 1989, and two word pieces, *Desert Circle* 1988, and *Spanish Stones* 1988. As Reason has discussed above, these text pieces play an important part when reading Long's work, particularly with regard to the ritualistic nature of the art and its association with aspects of non-Western spiritual life. As one critic writes when describing Long's text works as 'concrete poetry':¹⁵²

Long performed a ritual-like task, using objects he found along the way. The typography of each piece echoed in its layout the route of his walk ... while the straightforward naming of things and the use of repetition made each a kind of incantation. [Whilst] *River Avon Mud Circle* ... was like a wordless hymn to the power of a particular river and seemed imbued with the ritualized magic of Indian sand painting.¹⁵³

These readings are mindful of both, the aspects of primitive religious life – sacred places

¹⁴⁹ Steven Appleton, 'The Remote Artist', *Artweek* XX (April 29 1989): 6.

¹⁵⁰ Tsovinar Chaloyan, 'The Twentieth Century and Megaliths', *Tvorchestvo* 5 (1989): 19. Note, this article (in Russian) includes Henry Moore and Richard Long.

¹⁵¹ Joshua Decker, 'Richard Long: Sperone Westwater', *Arts Magazine* LXIII/ 10 (Summer 1989): 94.

¹⁵² The term 'concrete poetry', is often used in the critical discourse to describe certain text works. An early example, *A 118 Mile Walk Under The Sky*, 1980, was shown at Sperone Westwater Fischer in 1981. In his review of the show, Robert Knafo writes: 'Two of the recent poster works involve the serial repetition of landscape or atmospheric data in a kind of concrete poetry: ...'. See: Robert Knafo, 'Richard Long at Sperone Westwater Fischer', *Art in America* LXIX/ 3 (March 1981): 127. Lynne Cook's critical review of the Anthony d'Offay and Arnolfini shows (1983), tells us that 'lately the texts have approximated more to a kind of concrete poetry.' See: Lynne Cook, 'Richard Long', *Art Monthly* 66 (May 1983): 9. In another review of the 1989 exhibit, Kirby Gookin has written of *Spanish Stones*, 1988: 'The words' formal layout recalls concrete poetry, and serves as a surrogate for the real objects.' See: Kirby Gookin, 'Richard Long: Sperone Westwater', *Artforum* XXVIII/ 10 (Summer 1989): 138. A contrary position is provided by David Reason who writes: 'Although the works breathe a deep quietness, the words themselves often translate into sound (unlike concrete poetry), and the poetry they effect derives principally from their formulaic aspect rather than any attempt to produce work of literary value. Spoken aloud, they are reminiscent of mantras, ...'. See: David Reason, 'Richard Long's Art of Words', *Octavo* 86.1 (1986): 12.

¹⁵³ Lise Holst, 'Richard Long: Sperone Westwater', *ARTnews* LXXXVIII/ 6 (Summer 1989): 162–163.

and ritual, and of the role abstraction plays in binding disparate references from other times and cultures. They come to constitute what Reason saw above as the common expression of humanity. In his paper, 'Orientations in British Land Art Since the 1960s' (1989), we see a further reference to this with a specific regard for prehistory. Whilst talking about Long's stone circle at Innishmore, he suggests that:

this circular formation of standing stones is for us inescapably redolent of that cultural heritage of druidic rites of pre-christians. ... [and later] The resonance there between the stone circle which utilises materials characteristic of the place in a way which is characteristic of the place – this does produce a fortuitous, a gratuitous, resonance with not only other cultures and rituals, but in a sense marks the ritual nature of the place itself.¹⁵⁴

Although the critical discourse has repeatedly made such links, it is in the mid-late 1980s when we tend to find more extensive critical texts that more analytical attempts are made. Such a text is Conor Joyce's 'Walking Into History'. Published in *Flash Art* (Summer 1989), the title refers to Long walking forwards rather than back. Walking is seen to arise from some primordial state, a condition that he analogizes with the modernist's studio and from which Long enters into the landscape: 'The route out of modernism went through prehistory.'¹⁵⁵ This refers not only to the breakdown of the division between natural and sculptural space, but offers a particular perspective on Richard Long and prehistory. In this instance, abstraction – the circle and the line – is in a sense removed or distanced from *modern art* becoming the means through which the world is engaged and experienced, contextualized within the space of nature:

Long uncovers an experience – of the vastness of open landscape – buried beneath the foundations of all sculpture and indeed of all human construction. ... He refuses to let sculptural space bury, as it generally does, the space of its own formation, born in nature, in the terror of it.¹⁵⁶

Referring to works such as *Circle In The Andes* 1972 (Fig. 33), and later *Touareg Circle* 1988 (Fig. 34), Joyce sees them as defining moments at which certain impulses in man are awoken to engage nature through the construction of human space. This does not detach Long from nature, but on the contrary it corresponds 'to an intense awareness of the openness of the circle to the place of which it is a tiny part.'¹⁵⁷ Joyce considers the idea of 'integration in nature' as a 'religious impulse', whilst the means for 'independence from nature ... are age old dreams with one root: the fear of nature.' He continues:

Long's sculptures are never about nature, but are human articulations in it, an account not of nature but of man's relation to it. His use of simple, abstract forms implies an equivalence between the archaic closing off of a space and abstract art's floating free of things. The latter's confidence in its own autonomy

¹⁵⁴ David Reason, 'Orientations in British Land Art Since the 1960s', from the transcript of the 'Landscape and Sculpture Symposium', Manchester Polytechnic, (September 1–3, 1989): 16.

¹⁵⁵ Conor Joyce, 'Walking Into History', *Flash Art* 147 (Summer 1989): 114.

¹⁵⁶ Conor Joyce, 'Walking Into History', *Flash Art* 147 (Summer 1989): 115.

¹⁵⁷ Conor Joyce, 'Walking Into History', *Flash Art* 147 (Summer 1989): 115.

finds an echo in prehistoric art, it too driven by abstraction, by a desire to find a realm of beings, animal and divine, outside the menacing confusion of nature.¹⁵⁸

The underlying principles or instincts that shape Long's work thus find parallels in the abstraction of prehistory. The desires Joyce talks of, in a sense remove the work from the realm of modern artistic expression into a more subconscious response to nature. The operation of abstraction in its primitive and modernist guises is brought into question here. Long is essentially masked as a modern artist and his attempts to engage and integrate with nature in a new and modern way are viewed as an act that has been played out many times before:

Pushed by Long, modern abstraction in sculpture stumbles over its own absolute confidence – that art can at last be made immanent to, at one with, nature. Stumbling, it falls back into prehistory. The hopeless attempt to integrate abstract sculptural space within nature is a variant of the archaic need to saturate the world with religious forces. ... His art is not prehistoric. He walks the moment before.¹⁵⁹

Throughout his essay these moments are understood through a correlation with religious motivations. An example of this concerns the ordering process within Richard Long's art and how it equates with what Joyce sees as a religious drive. When discussing *A Hundred Tors In A Hundred Hours* 1976, Joyce refers to the 'incantatory similarity of the names', and misreading them as man-made forms writes:

Long maps the lost religious order of which the tors are archaeological remains onto numerical order on the page in an attempt to recuperate imaginatively the religion's ordering impulse.¹⁶⁰

In another work, *Stone Line* 1977, made at the Art Gallery of New South Wales in Sydney, Australia, the sculpture according to Joyce: 'galvanizes the room by making it resonate with the line's quasi-religious presence, an altar in church to which all glances are drawn.'¹⁶¹ Joyce describes the effect as the 'sacralization of space'. For him it is one that momentarily occurs prior to resuming its status as, 'one place on the surface of the earth which knows no cult at all.' As is the case throughout his essay, Joyce here is attempting to describe Long's position in the world as that 'moment before': 'Long's art has nothing to do with cognition. He knows nothing, walking the moment before knowing begins.'¹⁶²

¹⁵⁸ Conor Joyce, 'Walking Into History', *Flash Art* 147 (Summer 1989): 115.

¹⁵⁹ Conor Joyce, 'Walking Into History', *Flash Art* 147 (Summer 1989): 115.

¹⁶⁰ Conor Joyce, 'Walking Into History', *Flash Art* 147 (Summer 1989): 115.

¹⁶¹ This extract from Conor Joyce's article corresponds with Waldemar Januszczak's essay on art in museums entitled, 'Art in a godless society'. In this he writes: 'Today's modern masterpiece hangs on its pristine white gallery wall like a precious altarpiece. ... If it is a piece of sculpture it will stand in splendid isolation in the centre of the room, like a font or baldacchino, communicating nothing so much as its own sanctity and spiritual presence.' See: Waldemar Januszczak, 'Art in a godless society', *The New Statesman* (14 August 1987): 22. This extract was cited in Rupert Martin's essay, 'The Journey as Pilgrimage', in: *The Journey: A Search for the Role of Contemporary Art in Religious and Spiritual Life* (Lincoln: Usher Gallery and Redcliffe Press, 1990) 13.

¹⁶² Conor Joyce, 'Walking Into History', *Flash Art* 147 (Summer 1989): 117.

The concern for the religious or sacred dimension in Long's art becomes more apparent during the late 1980s–1990s. The belief that abstract art may transcend its material self to express spiritual values is a hope that is contained in much modern work throughout the twentieth century. Anne Seymour above, has referred to Long's comment on sacred art being non-figurative. Whilst Buzz Spector, reviewing Long's exhibit at the Donald Young Gallery, Chicago (1988) proclaims that Long's sculptures 'declare the edges of somehow sacred spaces'.¹⁶³

The potential for spiritual content or expression in Long's art can be considered again through his participation in a group exhibition of 1990 entitled, *The Journey: A Search for the Role of Contemporary Art in Religious and Spiritual Life*. The project involved artists making work for site-specific locations. Long's *Halifax Circle* 1989, was installed in Lincoln Cathedral mirroring the circular Bishop's eye window under which it was placed. The accompanying publication of the same title, includes an essay by Don Cupitt entitled 'The Abstract Sacred'. Cupitt discusses the potential of abstract art to express the sacred. He regards it almost a requirement that art to be modern and religious necessitates abstraction and cites amongst others the work of Jackson Pollock, Barnett Newman and Mark Rothko, as being 'highly religious.'¹⁶⁴

Similarly, Cupitt's perception of Long also revolves around the flatness of the work beyond which there is nothing in the supernatural sense. Cupitt's reading, like Anne Seymour and David Reason before him associates this requirement of the spiritual with aspects of Zen Buddhism and with the work operating in the perceived world of reality. Thus as Cupitt writes of modern art: 'To be truly religious, it must be "flat", entirely of this world...'.¹⁶⁵ He goes on to exemplify this with the work of Long, referring to the

¹⁶³ Buzz Spector, 'Richard Long: Donald Young Gallery', *Artforum* XXVI/ 6 (February 1988): 151.

¹⁶⁴ Due to the nature of his mud works, Richard Long has often been compared to Jackson Pollock. Long himself has written of these works: 'The speed of the hand gestures is important because that's what makes the splashes, which shows the wateriness of the mud, and water is the main subject and content of these works, they show its nature. Jackson Pollock has always been an iconic and legendary modernist for my generation, and for me he is also authentically primitive in some ways.' Source: 'Questions for Richard Long', (Questions by Yuko Hasegaya) in: the English translation of the exhibition catalogue, *Richard Long: Saugyo Suigyo* (page 14 of the translation). Translation provided for the author by Richard Long, December 1997. While, Jonathan Watkins has written of a Long 'waterline': 'The allusion to Pollock's painting technique was obvious – the clay being left to dry in an overall pattern ultimately derived from the artist's gestures above the floor – as was the fact that Long's use of the floor as a ground, rather than canvas or board, was crucial to our understanding of this work.' See: Jonathan Watkins, 'Metamorphic Strategies', *Art International* XI (Summer 1990): 64. Commentators have also viewed Long's mud works as expressionist. Peter Inch has written of *Muddy Water Circle*: 'This work seems quite conventional, almost 'painterly': like an abstract expressionist image laid onto the surface.' See: Peter Inch, 'Richard Long: New Works, Dean Clough, Halifax', *Arts Review* XLI/ 24 (1 December 1989): 845. These examples compare with Joshua Decter's view of Long's mud works: 'Long's gestural application of mud is not an example of "neo-expressionist" emotivity, but rather an index that marks a singular (physical/temporal) event ...'. See: Joshua Decter, 'Richard Long: Sperone Westwater', *Arts Magazine* LXIII/ 10 (Summer 1989): 94.

¹⁶⁵ Don Cupitt, 'The Abstract Sacred', in: *The Journey: A Search for the Role of Contemporary Art in Religious and Spiritual Life* (Lincoln: Usher Gallery and Redcliffe Press, 1990) 102.

interpretative tendency towards archaeology to support his idea of the Abstract Sacred:

When people compare Long's works of landscape art with megalithic monuments, the comparison only draws attention to the uncompromising horizontality of Long's work. From Babylonian ziggurats and Stonehenge to Victorian spires, through almost five millennia, religion had pointed upwards towards a higher world. Long's chosen materials, rocks and mud, stood at the bottom of the old Chain of Being.¹⁶⁶

The religious, or spiritual dimension of Long's work is further implicated in Marina Vaizey's article, 'Sermons in Stones' (1990). Referring to the exhibition *The Journey* and *Halifax Circle* 1989, under the stained glass window of Lincoln Cathedral, Vaizey appears to overlook the context when writing: 'A piece by Long is as contained and mysterious as the remnants left by history and time on the surface of the earth: earthworks, stone age settlements, neolithic monuments.'¹⁶⁷ And later claims that: 'His art is atavistic, echoing remote ancestors; chthonic, dwelling in and upon the earth.'¹⁶⁸ The religiosity of the work does not arise with respect to a church, but as elsewhere in this reading is interpreted with respect to primitive spirituality.

To deviate slightly, the placement of a modern work of art such as Long's in a religious building evokes Conor Joyce's remarks above concerning the effect of the artwork on the gallery space or museum. Similarly, in his essay for *The Journey*, entitled 'The Journey as Pilgrimage', Rupert Martin contemplates the notion that museums are often considered as 'the cathedrals of our age'.¹⁶⁹ An analogy that he later reinforces in a reading of Long's work at the exhibition, *Magiciens de la terre*, Paris in 1989:¹⁷⁰

the positioning of Long's vast mud circle slapped with his hands on a black-painted wall at the end of a Cathedral-like aisle and next to an Aboriginal sand painting, located Long's work as both mystical and primitive in its simplicity and integrity.¹⁷¹

In both of these texts Martin refers to Bruce Chatwin's book *The Songlines* (1987),¹⁷² for its insight into the journey and the belief that it 'is in itself sufficient.' A means with which to learn about the reality of the world that is both physical and spiritual. In the latter Martin compares aspects of Long's walks with those of Aborigines, equating their interpretation of the land through 'the Dreaming' with Long's markings on the earth surface. His work, like their 'Dreaming-tracks' is seen to bring a spiritual dimension to our sense for the world, and

¹⁶⁶ Don Cupitt, 'The Abstract Sacred', in: *The Journey: A Search for the Role of Contemporary Art in Religious and Spiritual Life* (Lincoln: Usher Gallery and Redcliffe Press, 1990) 102.

¹⁶⁷ Marina Vaizey, 'Sermons in Stones', *Antique Collector* LXI/ 10 (October 1990): 67.

¹⁶⁸ Marina Vaizey, 'Sermons in Stones', *Antique Collector* LXI/ 10 (October 1990): 68.

¹⁶⁹ Rupert Martin, 'The Journey as Pilgrimage', in: *The Journey: A Search for the Role of Contemporary Art in Religious and Spiritual Life* (Lincoln: Usher Gallery and Redcliffe Press, 1990) 13.

¹⁷⁰ *Magiciens de la terre*, Paris: Centre Georges Pompidou and Grande Halle La Villette (18 May – 14 August 1989). Richard Long exhibited *Red Earth Circle*.

¹⁷¹ Rupert Martin, 'Richard Long: creating desert spaces', *Green Book* III/ 5 (1990): 56, 58.

¹⁷² Bruce Chatwin, *Songlines* (London: Jonathan Cape, 1987). (Subsequently published by Picador, 1988.)

the journey is seen as a fundamental part of this process as Martin writes: 'Long's is a hard-won freedom, a journey worthy of respect, a valid ritual in a Western culture that has lost its way and is starved of faith.'¹⁷³ It is a sympathy that has parallels in Don Cupitt's essay above – 'The Abstract Sacred' – in which it is suggested that Long's art defines a 'Background' for our lives, which in turn 'may be a starting-point for the religion of the future.'¹⁷⁴

It would appear a feature of this period that the concern for ritual, the sacred and spirituality more generally, can be traced quite directly to Long's involvement with two exhibitions, *Magiciens de la Terre* (1989) and *The Journey* (1990). By implication the 'Magiciens' show in its title alone, raises issues which remain of concern, particularly with respect to notions of originality and conceptual purity which problematized the 'Primitivism' show (1984–85). Also, the point at which the articulation of abstract forms in the environment comes to achieve its spiritual dimension, or transcendent state within the artistic process.¹⁷⁵

Reading Nine: 1991 – 1993

The spiritual dimension of the journey as an aspect of Long's art is also of particular concern to Anne Seymour's essay in the publication, *Walking In Circles*.¹⁷⁶ Produced to coincide with Richard Long's major retrospective at the Hayward Gallery in 1991, the book represents the most authoritative publication since Rudi H. Fuchs's catalogue for the Guggenheim exhibition in 1986. Anne Seymour's essay for the catalogue is followed by a conversation between her and Long, which is strategically broken into 'fragments': the text providing intermittently a personal insight into the artist and the work.

In her essay, Seymour is quick to reacquaint us with some of Long's many facets, as 'traveller, explorer, pilgrim, shaman, magician, peripatetic poet, ...' etc. Whilst Zen is not so prominent in this text, the underlying principles and processes which forged those relationships remain in abundance. Long's work is still a quest for insight into the human condition within the reality of the world and nature. The focus of the interpretation – the

¹⁷³ Rupert Martin, 'Richard Long: creating desert spaces', *Green Book* III/ 5 (1990): 59.

¹⁷⁴ Don Cupitt, 'The Abstract Sacred', in: *The Journey: A Search for the Role of Contemporary Art in Religious and Spiritual Life* (Lincoln: Usher Gallery and Redcliffe Press, 1990) 103.

¹⁷⁵ In some instances, if not all, this would seem to require a conviction on the part of the interpreter. Sleeman has remarked on Rupert Martin's (see above) 'professed religious commitment; or 'enchantment'. Alison Sleeman, 'Landscape and Land Art', unpublished PhD dissertation, (University of Leeds, 1995) 123.

¹⁷⁶ Richard Long, *Walking in Circles* (London: Thames and Hudson, 1991).

merging of inner and outer states of the human being – are understood through the process of walking: viewed here as ‘the archetypal symbol of human movement.’ The body’s movement and measurement of the world is also seen as ‘part of the classical tradition’, one which provides ‘a kind of insight into everything.’

As with the material we examined in the last reading, the journey in its physical and spiritual aspects is of particular consequence. The path is significant for the common meanings contained within it, exemplified here with religious references to Christianity, Taoism and Zen Buddhism. Likewise Richard Long’s work is not seen as an allusion to these as Seymour has mentioned above, but a means for exploring potential insights with which to interpret Long’s work. These references are thus not to be confused with religious dogma, as Seymour confirms: ‘there is nothing mystical or religious about Long’s work’.¹⁷⁷ Unlike the Rudi H. Fuchs publication for the Guggenheim show, Seymour’s material is far more interpretative, and also as a later text it does not carry the consequences of being the first major interpretation of Richard Long. What it does seem to do however, is understand Long’s work as a collective totality, interpreting it in terms of the individual pieces mutual concern for each other. Here the works are all seen as part of one journey.

The greatest impact on the critical discourse undoubtedly came from the actual show itself. Not only because it was a major retrospective, but that it was housed at the controversial Hayward Gallery. Critics were struck ‘by the dynamic relationship between Richard Long’s earthy exhibition and the elemental concrete frame of the Hayward.’¹⁷⁸ Modernism appeared perfectly represented in the brutalist architecture of the gallery with Long’s geometric forms adorning its surfaces. The building’s completion in 1968, at the time when Richard Long was achieving international status, would seem to define a certain moment in time that remains poignant for British modernity.

In Andrew Graham-Dixon’s review for *The Independent* (1991), we see further references to Zen with the text works being recognized as ‘haiku-like’ and ‘mantra-like’, whilst the ritualistic nature of Richard Long’s activity is viewed to permeate through all of his ‘archetypally basic structures’. Graham-Dixon suggesting that ‘Long’s sense of ritual simplicity places him within the primitivist tradition of modern art.’¹⁷⁹ The nature of this position is understood in terms of his origin as an artist in the late 1960s, a position that is equated here with two contexts. With his time at St. Martin’s as a student of modernism, and as part of a culture concerned with the role ancient sites can play in modern society:

¹⁷⁷ Anne Seymour, ‘Walking in Circles’, in: Richard Long, *Walking in Circles* (London: Thames and Hudson, 1991): 29.

¹⁷⁸ Jonathan Glancey, ‘It may be brutal, but it can be beautiful’, *The Independent* 1991. Note that his article on the Hayward Gallery was inspired by Richard Long’s show there. It highlighted the relevance of his art and of other artists of the post-war generation to the gallery.

¹⁷⁹ Andrew Graham-Dixon, ‘Walks on the wild side’, *The Independent* 2 July 1991.

Long is not just the calm, back-to-nature type he is so often cracked up to be, not just a survivor from the late 1960s, the era when Stonehenge and ley lines and all things mystico-natural came into their own. He is also an iconoclastic and, occasionally, violent modern artist.¹⁸⁰

Like Charles Harrison, Graham-Dixon acknowledges Long's part in continuing the modernist quest to confront more traditional forms of sculptural production. In doing so he also considers the artist's perspective on nature in terms of the breaking down of sculpture. A method that he believes 'values nature over culture', and consequently 'approaches so closely to nature that it will cease to be art at all.'¹⁸¹

Similarly, in Tim Hilton's review for *The Guardian* (1991), Long is also equated with this particular moment in the late 1960s. For Hilton this had less to do with modernism and more to do with the new interpretations of ancient sites that were being popularized at the time. In particular, the way the circle could be read and the potential meanings it could carry with it. As has been observed elsewhere above, the circle is believed to have meaning built into it:

His memorable sculptures remain the circles of loosely strewn stones. An artist who signs things rather than makes them, Long was right to go for such a magic and immortal format. A circle is so potent in itself that it does all the sculptor's work for him. ... [And later] I associate the spirit of Long's first circles with the enthusiasm for mystical ley lines, Stonehenge and Silbury Hill that overtook young travelling people in the early Seventies.¹⁸²

Whilst Hilton's remarks tend to remind us of Richard Long's critical reception from the 1970s, in terms of a retrospective, they also signify as Graham-Dixon's do to an extent, the impact of the primitivist tendency within the critical discourse as a whole. But where Graham-Dixon reads around the forms in terms of archetype and ritual, and modernism and primitivism, Hilton resorts to association in his reading. With the circle in mind he writes:

The lines of stones are less effective, as are the rectangular mud drawings. Long should avoid any format reminiscent of painting: a rectangle, unlike a circle, needs to be filled up, and then we see how thinly his art is spread.¹⁸³

Interestingly, a major contributor to these new interpretations of prehistoric sites during the late 1960s and early 1970s was asked to review Richard Long twenty years later in the archaeological journal *Antiquity*. John Michell, author of *The View Over Atlantis* (1969), whose writings influenced articles such as Bette Spektorov's 'The impact of megalithic landscape on contemporary art' (1983), naturally looked for similar primitivist links. The spirit sensed in Long's earlier works by Tim Hilton (above) is approached more directly by Michell:

Starting work in the 1960s, Long was clearly affected by the outburst of astro-

¹⁸⁰ Andrew Graham-Dixon, 'Walks on the wild side', *The Independent* 2 July 1991.

¹⁸¹ Andrew Graham-Dixon, 'Walks on the wild side', *The Independent* 2 July 1991.

¹⁸² Tim Hilton, 'Squaring the circles', *The Guardian* 26 June 1991, Arts: 38.

¹⁸³ Tim Hilton, 'Squaring the circles', *The Guardian* 26 June 1991, Arts: 38.

archaeology, Watkinson ley theory and archaeological dowsing in the last few years of that decade. ... Archaeological references are everywhere, but in the form of hints, never enlarged upon. If one looks for megalithic associations in Long's massive, solid rings of flint, slate and granite one looks in vain, for these are works of pure aestheticism. There was beauty and charm – even enchantment – in this exhibition, but aestheticism is only one of the qualities which distinguish a significant artist. On its own, unconnected with meaning and purpose, its products can be no more than ornamental.¹⁸⁴

Whilst many would disagree with these views, the notion of Long's art being purely aesthetic and at worst decorative was an issue that a number of critics alluded to at the Hayward show. This may have been partly due to the appropriateness of the gallery to exhibit abstract art and partly to do with the ability of Long's art to aestheticize the Brutalist architecture of the Hayward. However, it was a consistent view. It instigated Jonathan Glancey's article on the Hayward, 'It may be brutal, but it can be beautiful',¹⁸⁵ whilst David Brown described the gallery as 'looking singularly beautiful'.¹⁸⁶ John Russell Taylor wrote in *The Times* that, 'doubts about the transcendental value of Richard Long's walking do not preclude a high regard for his assemblages as interior design.'¹⁸⁷ And David Lee wrote critically of Richard Long by suggesting he has 'instinctive decorative skills'.¹⁸⁸ As we can assume from the tone of these extracts, the show itself was not received particularly well by critics. David Brown's review for the *Times Literary Supplement* appears prophetically conscious of this, based on Long's past 'British' reception. He concludes with the suggestion that one should take time 'to absorb and reflect on this work.'¹⁸⁹

Moving on to look at subsequent reviews from later shows in America, we can see a similar tendency to observe only the surface of Richard Long's work. Amelia Jones sees Long's mud works as 'mimicking the by now predicatable formal symbologies of Modernist abstract painting ...', and refers to Mark Rothko and the Colour Field Painters.¹⁹⁰ Jones also views this approach to nature as a kind of domestication and aestheticization of it, a process converting it 'into the commodifiable art object'. Similarly, Paul Mattick's review from the following year focuses on the mud works' painterly qualities, reminding us of the criticisms from the Hayward show:

the wall drawings, despite the effect of scale and the power of bold, simple design, were weakened by the conventionality of the contrast between concrete immediacy and age-old form. ... its clichéd character pushed it steadily from

¹⁸⁴ John Michell, 'Art and archaeology: a review of two exhibitions', *Antiquity* LXV (December 1991): 1003. John Michell's review also included the exhibition, *From Art to Archaeology*, a National Touring Exhibition from the South Bank Centre, London (24 August 1991 – 5 September 1992).

¹⁸⁵ Jonathan Glancey, 'It may be brutal, but it can be beautiful', *The Independent* 1991.

¹⁸⁶ David Brown, 'Richard Long: Hayward Gallery', *Arts Review* XLIII/ 13 (28 June 1991): 328.

¹⁸⁷ John Russell Taylor, 'Highly rated in some circles', *The Times* June 21 1991.

¹⁸⁸ David Lee, 'Opinion: Richard Long & Hamish Fulton', *Arts Review* XLIII/ 15 (26 July 1991): 382.

¹⁸⁹ David Brown, 'While out walking', *Times Literary Supplement* 5 July 1991.

¹⁹⁰ Amelia Jones, 'Richard Long: Angles Gallery, Los Angeles', *Artforum* XXXI/ 1 (September 1992): 104.

primitive ritual to modernist decor.¹⁹¹

Mattick goes on to discuss other mud works, this time made with hand-prints formed into square spirals. Again these appear to Mattick to have a primitive undertone representing 'an image at once primal and contemporary in its idiom.'¹⁹² These reports compare with Stephen Westfall's more favourable article which specifically concerns itself with Long's mud works. Westfall equates them with the painted wall which prior to easel painting:

served as a place of contact between the collective world of myth and everyday human affairs. As a site, the painted wall was incantatory; the imaginal space it presented was a place of appeal and commemoration, brought into the world as a physical plane, a presence. ... the painted wall was abundance, the place where the other world pressed up more fully against our own.¹⁹³

His allusion to cave painting suggests that such works may also engage with the space of our experience and thus with the reality of our existence, so to speak. Westfall appears aware of how they complement the floor sculptures and like them, 'allude to a ritual centering of self, to a cultural return to those focusing qualities of place and terrain ...'.¹⁹⁴ The author also suggests that through them Long is searching to achieve an 'archetypal vitality' in his actions which are all the more powerful for being located in a social environment. This reading develops the more simplistic distinctions made earlier between the primal nature of the materials and their manifestation as modernist abstract forms. An approach that was also familiar to critics of the Hayward exhibition.

Reading Ten: 1994–1998

In 1994 Richard Long had a more major exhibition at the Palazzo Delle Esposizioni in Rome. The catalogue, although not considered in the same light as those from the Guggenheim (1986) and the Hayward (1991), does highlight an important perspective on Long's art: its operation within 'the dialectics between nature and culture.'¹⁹⁵ This view however, is not so much a means for enclosure on the part of the author Mario Codognato, as a point of departure for further opening and articulation of the work's universality.

It pursues a line of thinking that as previous references have inferred to various

¹⁹¹ Paul Mattick, Jr., 'Richard Long at 65 Thompson Street', *Art in America* LXXXI/ 7 (July 1993): 102.

¹⁹² Paul Mattick, Jr., 'Richard Long at 65 Thompson Street', *Art in America* LXXXI/ 7 (July 1993): 102.

¹⁹³ Stephen Westfall, 'Earth Actions', *Art in America* LXXXII/ 10 (October 1994): 114.

¹⁹⁴ Stephen Westfall, 'Earth Actions', *Art in America* LXXXII/ 10 (October 1994): 114.

¹⁹⁵ Mario Codognato, 'Richard Long', in: *Richard Long* (Milan: Electa, 1994): 16.

degrees, locates Richard Long's work at a particular position in time. He is thus viewed as an artist re-addressing the formation of structures primary to culture and civilization, whilst addressing nature/culture relationships at a time of heightened environmental awareness. Codognato focuses primarily on the former of these options, if only to evoke concern for the latter. He thus considers Long's activities to have:

developed around a search for a balance and a fusion between nature and its own rhythms, and the primordial, abstract geometrical representations of humanity: that is, nature and culture in their most absolute, universal, schematic and synthetic form. The realm of nature in the total absence of humanity, together with the ancestral configurations of our species' desire and ability to communicate and to record its presence and its vision of reality on this planet, ...¹⁹⁶

Again, there is a sense in which Long constitutes human existence at a particular stage of its spatial development. By implication, his work is seen to correspond with human desires to convey realities comparable with an 'ancestral ... vision of reality'. Thus Long's work is recognized both as a universal and instinctive response to the earth, 'common to every civilization', while its scope is seen to recall the 'original *unicum*, above and beyond the political barriers that divide it.'¹⁹⁷ And like the Zen readings of Anne Seymour and David Reason above, there is a sense for being at one with reality that comes about through the journey (also discussed above):

His journey is a search for the deepest and most immediate sensations which nature can offer for an open, honest dialogue with the eternal pilgrimage of body and mind toward their innermost being and toward the other.¹⁹⁸

There is also the understanding that in some way, Long's forms – the line and circle – are integral to this experience of the world. As with the natural materials he uses, 'primordial abstract shapes' are also according to Codognato, gathered to become art, suggesting an intuitive pulling of resources. This coming together is seen to occur in a very particular way that 'stems from the formalism of human ideas tending towards synthesis and abstraction'. The term 'stems' implies that Long is linking with some point of origin and with those human desires to abstract space through built form from that of nature.

These human drives are conveyed to us through comparisons with ancient or indigenous cultures rather than with aspects of the modern western world. When discussing the circle Codognato begins: 'Ever since the dawn of civilisation human beings ...', and continues with references to the Babylonians, (ancient) Greeks, Native Americans and 'the attribute given to Jupiter by the Persians, Stonehenge, the concentric circles of Zen Buddhism ...'.¹⁹⁹

¹⁹⁶ Mario Codognato, 'Richard Long', in: *Richard Long* (Milan: Electa, 1994): 16.

¹⁹⁷ Mario Codognato, 'Richard Long', in: *Richard Long* (Milan: Electa, 1994): 17.

¹⁹⁸ Mario Codognato, 'Richard Long', in: *Richard Long* (Milan: Electa, 1994): 17.

¹⁹⁹ Mario Codognato, 'Richard Long', in: *Richard Long* (Milan: Electa, 1994): 17–18.

Codognato recognizes that Long is not concerned with these associative factors independently (though as we have seen they can be used to inform his work), but with the notion of universality itself. This concern which has traditionally been the focus of debates surrounding primitivism is illustrated here in a positioning of ideas. In terms of the line, as significant of the path or walk, he compares the Tchokwa Indians' perception of a sequence of 'points' as 'a line of marching men' with Kandinsky's definition, 'as the trace of a point in motion.' The juxtaposing of an indigenous, some would say 'primitive' culture with one of the pioneers of abstract art exposes two facets of Long's art which we have seen drawn upon throughout this analysis. The spiral meanwhile gains meaning from symbolism in the Palaeolithic era, from Greek and Roman iconography as well as Taoism. Whilst the foot, or rather its image, is both a biblical and an Egyptian symbol.²⁰⁰

Despite Codognato's interpretation of Long's sculpture as 'a cultural act in face of the power of nature' and a specific response to place, its 'space, time and light', there remains the desire to locate the art in a timeless zone where ancient and modern fuse. Here it parallels that moment for Long when the processes of the work come together as one:

The sculptures, in the Apollonian severity of the geometrical regularity of their forms, merge into the landscape as timeless *menhirs*, the final traces of the human journey.²⁰¹

Whilst Codognato is suggestive here of the phenomenological aspect of the work in relation to the movement of the journey, his language is persistent in its reference to the past and to human origins. As we have seen above, this often has the effect of evoking mystery: the text works deriving 'their force from their arcane synthesis', whilst nature's hand in the naming of places:

reflect our ancestral impulses, taking us back to the space/time totality of our species. As at the dawn of history, Richard Long, ... seems to have the capacity to use and put together words that convey directly a part of the essence of objects perceived by the senses.²⁰²

Again, the belief that Long's art correlates with aspects and processes from ancient history persists in Codognato's text as it does elsewhere in this study. From this point we are taken to consider Long's work in the 'rise to language', the use of the tree and the meanings attributed to it by ancient Egyptians, Greeks, Mayan, Native Americans and Australian Aboriginals. Whilst similar treatment is given to Long's use of water as the source of numerous mythologies. All aspects of his art find some primitive or ancient comparison in

²⁰⁰ To deviate briefly, it is interesting to note that in his correspondence, Long sometimes uses a small ink stamp of feet, on the soles of which are Egyptian eyes. This compares with Eric Gill's symbol of a hand containing an eye in its palm. This was originally made as a wood engraving and subsequently drawn in diary entries at the time Gill and Epstein were considering building their 'twentieth-century Stonehenge' on the Sussex Downs. See: Judith Collins, *Eric Gill: Sculpture* (London: Lund Humphries, 1992) 25–28.

²⁰¹ Mario Codognato, 'Richard Long', in: *Richard Long* (Milan: Electa, 1994): 20.

²⁰² Mario Codognato, 'Richard Long', in: *Richard Long* (Milan: Electa, 1994): 21.

the universality of Codognato's reading. However, this is more than a mere juxtaposition of multi-cultural concerns with the natural world. By referring to Long in this way, Codognato is illustrating and embracing the universality of Long's own vision.

There is a sense in which the coming together of these many ideas and references, reflects the arena in which Long is being understood. Here we see a major show for an international artist being interpreted in terms of universal issues, both ancient and modern. It draws together associations on a global scale to address global issues. The scale and criteria of such a show also reflects Long's activities as an artist working all over the earth. Long is thus detached from specific cultural obligations so to speak, effectively constituting a phenomenological framework that enables common factors to inform his practice.

This might be compared with a smaller retrospective in which the concerns are more localised, but still form part of the bigger picture. In the exhibition *Dartmoor Time* (Exeter, England 1996) the focus was on Dartmoor as an important aspect of Richard Long's work and development, as 'the prototype walking place.'²⁰³ For Long, who lives in Bristol and spent time as a child walking on Dartmoor with his grandparents, it is a relatively local place well known to him. In the publicity hand-out produced by Spacex Gallery we are referred in the first paragraph to the works' 'timelessness', which:

take us back full circle to the most ancient forms of visual expression – stone altars, cairns, sand paintings – those elementary interventions within landscape that expressed the symbolic unity of man, earth and cosmos.²⁰⁴

As in Codognato's rhetoric, there is a sense for the ability of Long's art to be in dialogue with other elements of built culture. Although the location of the exhibition in Exeter and its proximity to Dartmoor would have rendered it nearly impossible for Long's work to be considered here without reference to prehistoric monuments. This was galvanized further by Richard Cork's speech at the preview, who drew our attention to the work's relationship with the region's archaeology and particularly to its prehistoric stone circles. In doing so he also reinforced for the audience, a cultural and historical background against which the work could be comprehended.

Returning to the publicity material, we are reminded of Long's origins in the 1960s at a point when the diversification of artistic practice allowed 'for more fundamental acts of creating.'²⁰⁵ This is an important point, particularly for the more phenomenological readings (Causey: 1977; Reason: 1986; *et al*). Codognato's concern is founded as much on the act

²⁰³ Alex Farquharson, Richard Long: Dartmoor Time Published on the occasion of the exhibition, *Richard Long: Dartmoor Time*, Exeter: Spacex Gallery (26 November – 21 December 1996).

²⁰⁴ Alex Farquharson, Richard Long: Dartmoor Time Published on the occasion of the exhibition, *Richard Long: Dartmoor Time*, Exeter: Spacex Gallery (26 November – 21 December 1996).

²⁰⁵ Alex Farquharson, Richard Long: Dartmoor Time Published on the occasion of the exhibition, *Richard Long: Dartmoor Time*, Exeter: Spacex Gallery (26 November – 21 December 1996).

of walking as a universal act, as the desire to generate formal geometric structures within nature. This position is probably best expressed by John Haldane in his catalogue essay, 'Points Along the Road', for the exhibition *A Road From The Past To The Future* (1997), in which he writes: 'There is a sense in which Long is a deeply traditional artist: he is not concerned to reject the art of the past but to recover its ancient animating spirit.'²⁰⁶

Again, Long is located at a point which is both redolent of the past, yet timeless in its ambition. Haldane goes on to suggest that Richard Long should not be seen in terms of minimalism or any 'art historical influences', but as an artist 'who represents a fresh start in his subject.'²⁰⁷ Although this looks for a break in art history so to speak, what binds the universal issues represented by Codognato (and others) with Haldane's perception is an apparent human desire to engage with nature in a particular way; potentially as a primal (or primitive) response. This would seem to have less to do with fine art in its traditional sense, than with the human condition within nature and the desire to locate and understand one-self in the world. Referring to the pre-Socratic cosmologists, Haldane concludes for us:

I began to think of Long as someone also possessed of a basic urge to relate his activities to the frame of the universe: to measure space and time by marking the earth; to work the elements in search of the mystery of nature.²⁰⁸

Reading in Circles

At the beginning of the chapter it was indicated how the framework for this analysis could be visualized as a field of possibilities in which the artwork operates at the centre of a dynamic field 'of possible readings'. It is a theoretical position that Long has compared to the ripples created by a stone thrown into a pond.²⁰⁹ This is an apt analogy and one that has been applied to describe the artist's work elsewhere.²¹⁰ We also find other analytical parallels

²⁰⁶ John Haldane, 'Points Along the Road', in: *A Road From The Past To The Future* (St. Andrews: Crawford Arts Centre, 1997) unpaginated. Catalogue produced to accompany the exhibition, *A Road from the Past to the Future – Work by Richard Long from the Haldane Collection* at the Crawford Arts Centre, (21 March – 20 April 1997). The catalogue includes two early works that had not been published previously. They are, *A Garden Sculpture*, 1967 and *Water Sculpture*, St Martin's School of Art 1968. Note that the catalogue essay has also been published (with amendments) as: 'In the Nature of Things', in: *Modern Painters X/ 2* (Summer 1997): 52–54.

²⁰⁷ John Haldane, 'Points Along the Road', in: *A Road From The Past To The Future* (St. Andrews: Crawford Arts Centre, 1997) unpaginated.

²⁰⁸ John Haldane, 'In the Nature of Things', *Modern Painters X/ 2* (Summer 1997): 54.

²⁰⁹ Personal communication, 23 November 1997.

²¹⁰ 'Richard Long's work serves as a stone pitched into the centre of a calm pond. The spread of the ripple is limited only by the banks of our own imagination ...'. Nicholas Serota, 'Richard Long', (written, September 1990) in: the English translation of the catalogue, *Richard Long: Sangyo Suigyo* (page 5 of the translation). Translation provided for the author by Richard Long, December 1997.

which are common to Long's practice. For in the same way that the material content of his art changes with each environment – exposed by the line and circle – so too is variety and similarity within interpretation exposed by attempts to report the critical material in a linear, chronological form. Within the circle the complexities of the field are perceived in the broader context of the interpretative venture. The means by which these develop is itself involved and worth deliberation.

A major factor to consider in this process, is the knowledge that Long's work is open to the possibilities of interpretation, to the extent that the artist now looks to others for new ways of thinking about his work.²¹¹ Long believes that writers are too often concerned with 'boring detail' when they should be looking towards original ideas and original thought.²¹² Furthermore, the work's receptivity to diverse readings is assisted by strategies contained within the body of work. The most effective of these involves the opening of the work in a process which aspires to the potential of simplicity to accrue more complex meanings:

The move seems to be towards pared-down, simple and open works that can be endlessly re-positioned and re-interpreted. ... If individual works offer many interpretative possibilities, putting a sequence of works together creates a narrative and produces a directed interpretative framework around the works.²¹³

An example of this is the publication *Walking in Circles* (1991), which as Seymour informs us, juxtaposes images to focus on particular aspects of Long's art. This itself can be used strategically in the formation and instituting of discourses; of which Seymour's text also represents an example.²¹⁴ Likewise, the simplicity of Long's forms and materials 'and because the ideas tend to get developed many years after their first intuitive emergence', means that the work may remain in a kind of creative flux.²¹⁵ As with the artist's catalogues, the work also resists 'any attempt to superimpose a pattern of stylistic development, an art-

²¹¹ Personal communication, 17 December 1997.

²¹² Personal communication, 23 November 1997.

²¹³ Alison Sleeman, *'More and Less': The Early Work of Richard Long* (Leeds: Henry Moore Institute, 1997): 6. Published by the Centre for the Study of Sculpture to mark the acquisition of Richard Long's 'Untitled' 1965-66 for Leeds Museums and Galleries in 1996 and to accompany the exhibition in The Henry Moore Institute (1 May – 13 July 1997).

²¹⁴ Sleeman has examined the notion of a 'circular discourse' with particular regard to *Walking in Circles* comparing it with Deleuze and Guattari's Rhizome model and Nietzsche's idea of fluid form. In the former, discourse is seen to maintain itself in a 'circular or cyclic dimension', whilst in Nietzsche's model, components may be either removed or added to strengthen or weaken areas of the discourse to achieve perfection. See: Alison Sleeman 'Landscape and Land Art', unpublished PhD dissertation, (University of Leeds, 1995): 24-26. Sleeman cites: Gilles Deleuze and Felix Guattari, 'Introduction: Rhizome', in: *A Thousand Plateaus: Capitalism and Schizophrenia* trans. and Foreword by Brian Massumi, (London: Athlone Press, 1988): 6.; Friedrich Nietzsche, *The Genealogy of Morals: a polemic* trans. Horace B. Samuel, Oscar Levy (editor), *Complete Works of Friedrich Nietzsche, Vol. 13* (Edinburgh: T. N. Foulis, 1910, 2nd ed.1915): 91.

²¹⁵ See: Anne Seymour, 'Walking in Circles', in: Richard Long, *Walking in Circles* (London: Thames and Hudson, 1991): 32.

historical biography.²¹⁶ Greater scope for interpretation is promoted through the concept of universality as well as its common means of production. As the artist intended, the work encourages interpretation precisely because of its potential to convey all or nothing to all or no one.

When new ideas serve to articulate the field of possibilities, they themselves may become a 'motive force' within, to the extent that they inform the artist himself.²¹⁷ Some of these ideas, their associations and meanings will become concentrated within the critical discourse constituting interpretative tendencies or movements: a predominant concern for primitivism, romanticism or Zen philosophy, for example. Such notions can be seen to enter and re-enter the written discourse consolidating this or that view of the artist within the critical material.²¹⁸ Likewise, the more major catalogue essays written by Rudi H. Fuchs, (1986)²¹⁹ Anne Seymour (1988 & 1991)²²⁰ and Mario Codognato (1994),²²¹ will tend to be influential, not least because they represent authorized accounts of Richard Long's work and its history.²²² According to Long, this increase in commentary since Rudi Fuchs's

²¹⁶ Michael Compton, 'Some notes on the work of Richard Long', British Pavilion, XXXVII Venice Biennale, Lund Humphries, 1976.

²¹⁷ As noted in Chapter I, Long has remarked: 'There is no way I can go down to Dartmoor now and not be aware of what I've done there before. Its full of memories (one walk leads to another). I am aware of my own history now, and also other people's expectations, and how they receive what I'm doing now through knowing what I've done in the past.' Richard Long, from 'Fragments of a Conversation VI', in: Richard Long, *Walking in Circles* (London: Thames and Hudson, 1991) 104.

²¹⁸ Similarly, as Sleeman writes: 'It is by incorporation as well as by imposition that the work becomes what it is described as. Repetition in the terms of its description acts to reinforce and embed all the more deeply such interpretations. Internal consistency in the body of critical evidence as much as in the evidence of the body of work becomes the apparent guarantor of truth'. See: Alison Sleeman 'Landscape and Land Art', unpublished PhD dissertation, (University of Leeds, 1995): 70. (For discussion on repetition in Land Art, see pp. 65–120.)

²¹⁹ Rudi H. Fuchs *Richard Long* (London: Thames and Hudson, 1986 and The Solomon R. Guggenheim Foundation, New York, 1986). Published on the occasion of the exhibition: *Richard Long*, New York: Solomon R. Guggenheim Museum (12 September – 30 November 1986).

²²⁰ Richard Long, *Old World New World* (London: Anthony d'Offay, 1988 and Verlag der Buchhandlung Walther König, Köln, 1988). Published to commemorate the award of the *Kunstpreis Aachen. Neue Galerie – Sammlung Ludwig* to Richard Long 14 October 1988. Essay by Anne Seymour entitled 'Old World New World' (a revised text) originally published in Italian under the title 'Lo Stagno di Basho: una Prospettiva Nuova' in: *Il Luogo Buono* catalogue for the exhibition: *Il Luogo Buono*, Milan: Padiglione d'Arte Contemporanea di Milano (29 November 1985 – 25 February 1986). Later published in Spanish under the title 'El Estanque de Basho – Una Nueva Perspectiva' in: *Piedras* catalogue for the exhibition: *Piedras*, Madrid: Palacio de Cristal, Parque del Retiro (28 January – 20 April 1986). ; and Richard Long, *Walking in Circles* (London: Thames and Hudson, 1991). Published to coincide with the exhibition: *Richard Long: Walking in Circles*, London: Hayward Gallery, The South Bank Centre (14 June – 11 August 1991). Contributions from: Anne Seymour, an essay entitled, 'Walking in Circles' and 'Fragments of a Conversation' (in six parts); Hamish Fulton, 'Old Muddy'; Richard Cork, 'An Interview with Richard Long'.

²²¹ Richard Long *Richard Long* (Milan: Electa, 1994). Published to coincide with the exhibition: *Richard Long*, Rome: Palazzo Delle Esposizioni (4 May – 30 June 1994). Essay by Mario Codognato entitled 'Richard Long'.

²²² Roger Bevan has written of Fuchs' monograph: 'He draws heavily upon an unidentified conversation or correspondence with Long and, as a result, presents an official opinion of his work, stressing those aspects which Long considers paramount while understating or omitting other issues ...'. See: Roger Bevan 'Richard Long: Guggenheim Museum', *The Burlington Magazine* CXXIX/ 1006 (January 1987): 54. Note, Anne Seymour's essay 'Old World New World' (1988), is considered by Richard Long to be the best narrative of his work to date. Source: Personal communication, 23 November 1997.

catalogue in 1986, has come about simply because there is 'more history' to report and thus more is required of writers and historians.²²³ At the same time the work becomes a catalyst for interpretations to promote its possibilities and complement the artist's own thinking.

It was the more critical area of the discourse which encouraged Long to respond with his own statements: *Five, six, pick up sticks Seven, eight, lay them straight* (1980) and 'Words After The Fact', from *Touchstones* (1983). He has spoken of the necessity to speak out and that things 'needed to be said [because] critics were not going to say it.'²²⁴ The statements though, tend to compare considerably with the critical material in less obvious ways. They 'lay down ideas'²²⁵ and in doing so suggest how Long's art might be read with respect to his own activities and perceptions of the work. Also, whilst the interpretative process tends to articulate the possibilities for his artwork often through association, the axiomatic nature of Long's own writing is more factual, both in tone and intention:²²⁶ 'My work is real, not illusory or conceptual. It is about real stones, real time, real actions'.²²⁷

Prior to these statements Richard Long himself, or rather his absence, would also have been a dynamic factor operating within the critical material. His refusal to publish written statements up until 1980 will have influenced the discourse. Without the artist's voice, the freedom to interpret would have reinforced the notion that Long's art is open to its own possibilities. Furthermore, the absence of a personality with a voice, views, opinions, etc. would have heightened the perception of Long as *a man* in the landscape making his art *anonymously*.²²⁸ This would have appealed particularly to the idea of his actions as part of a phenomenon of human behaviour. When the statements did appear however, they did not contradict this position, rather they provided a set of criteria rooted in

²²³ Personal communication, 23 November 1997.

²²⁴ During this discussion with Richard Long we also talked about the cultural variations of his critical reception. He believes that American critics often don't understand the idea of 'walking as art', whilst British critics have never properly grasped modernism. Long referred to the way Carl André's 'brick' sculpture, *Equivalent VIII*, was received in Britain and went on to say that he finds a more understanding reception in continental Europe where modern art is taken more seriously. Source: Personal communication, 23 November 1997.

²²⁵ Personal communication, 23 November 1997.

²²⁶ This view of Long's writing may have had some influence on the critical discourse. Alison Sleeman has observed how supposedly factual statements have replaced their 'theoretical dependencies' within the critical discourse. She cites an example from R.H. Fuchs in *Richard Long* (1986), who appears to appropriate Heidegger's notion that the work of art is 'autonomous' and 'can never be proved or derived from what went before'. Sleeman writes: 'this line of argument is presented in Fuchs' text as a simple matter of fact, a common sense observation. This use (or abuse) of the everyday or common sense mode of discourse permeates much of the discourse on Land Art and particularly that on Long'. See: Alison Sleeman, 'Landscape and Land Art', unpublished PhD dissertation, (University of Leeds, 1995) 36-37.

²²⁷ Richard Long, *Five, six, pick up sticks Seven, eight, lay them straight* (London: Anthony d'Offay, 1980); see also: Richard Long *Touchstones* (Bristol: Arnolfini, 1983).

²²⁸ The idea of anonymity is important to Long. He regards his work as 'the ritual of an anonymous person.' See: *Richard Long in Conversation Part 2* (Holland: MW Press, 1986) 18. Note, that a lesser known gallery work *Stone Sculpture*, exhibited at Rolf Preisig (June 12 - July 12 1975) was signed 'ANONYMOUS' on its certificate.

their own factuality, with intentions to locate the work in the reality of the artist's engagement with the world.

In this respect, one also senses in Long's writings an attempt to communicate the freedom of his art in its everyday reality of 'common materials, whatever is to hand, ...'²²⁹ and therefore associate it with the common experiences of others: 'I like the fact that roads and mountains are common, public land.'²³⁰ This aspiration would appear to find refuge in accounts such as Germano Celant's *Art Povera*, 1969. As Jon Thompson writes:

'Poor' art, Celant argues, 'prefers essential information'; it is an art, in other words, which is stripped of superfluous meanings. It addresses the viewer on its own terms, without the obfuscations and mediations of existing interpretive structures. Thus the 'poor' work of art is a 'transparent' work of art; it hides nothing, it carries nothing within its interior space least of all the psychological trappings or biography of its maker.²³¹

Poverty was one of the aspects of Anne Seymour's essay, 'Old World New World' (1988), which read Long with regard to Zen Buddhism. The mutual concern for nature and reality mapped out by Seymour struck a chord with Long's own thinking, to the extent that he considers the essay to be the best to date on his work. Whilst the use of the circle and the line as common elements within the environment also aspire to factuality and the common experiences of others, by 'the very fact that they are images that don't belong to me and, in fact, are shared by everyone because they have existed throughout history, ...'²³²

Richard Long's art then, remains to be extended and expanded upon as an open work. Accessibility is attributable to both its simplicity and universality: the circle and the line are at once both part of our everyday experience of the world, yet open to the limitless associations that they encourage from other times and places and from simply being abstract forms which can accrue new meanings. The intentional realism or actuality of the artwork consequently encourages 'a plurality of possible readings' mediating between the phenomenal world of human existence, in Heideggerian terms, 'ready-to-hand' – *Zuhandenheit*²³³ and Eco's 'field of possibilities'.

²²⁹ Richard Long, *Five, six, pick up sticks Seven, eight, lay them straight* (London: Anthony d'Offay, 1980) unpaginated.

²³⁰ Richard Long, *Five, six, pick up sticks Seven, eight, lay them straight* (London: Anthony d'Offay, 1980) unpaginated.

²³¹ Jon Thompson, 'New times, new thoughts, new sculpture', *Gravity & Grace: The changing condition of sculpture 1965–1975* (London: The South Bank Centre, 1993) 34.

²³² From, 'An Interview with Richard Long by Richard Cork', in: Richard Long, *Walking in Circles* (London: Thames and Hudson, 1991) 250.

²³³ Heidegger uses the term *Ready-to-hand* to describe one of the principal conditions which constitutes *Being-in-the-World*. This refers to our interaction with 'everyday objects' which are available for use. This compares with the term *present-at-hand* (the *Vorhandenheit*) – those things which we meet in detached contemplation, such as theory and philosophy. See Martin Heidegger, *Being and Time*, trans. John Macquarrie and Edward Robinson (Oxford: Blackwell, 1992) 98.

The extent to which prehistory has come to operate within the mainstream understanding and thinking of Richard Long has I believe been quite considerable, particularly up to the mid-1980s. This of course does not recommend *the truth* about the work of Richard Long as much as *a truth* within the discourse. In the Heideggerian sense a truth has been disclosed through a process of unconcealment. The interpretative relationship exists. Because it does, it is dynamic and may continue to play a part in further interpretation and analyses of Richard Long. A measure of how established this association has become in the late 1990s, can be gauged in *The Dictionary of Art*, (Macmillan, 1996):

Long, Richard (b Bristol, 2 June 1945). English sculptor, photographer and painter. He studied at West of England College of Art in Bristol (1962-5) and from 1966 to 1968 at St Martin's School of Art, London, Long made his international reputation during the 1970s with sculptures made as the result of epic walks, sometimes lasting many days, to remote parts of the world, including desert regions of Africa as well as Australia, Canada, Japan, Switzerland and Norway. Guided by a great respect for nature and by the formal structure of basic shapes, especially circles, he never allowed facile exotic connotations to intrude into his work, although some of his sculptures evoked the mysterious connotations of ancient stone circles and other such monuments. ... ²³⁴

* * *

Having worked through much of the critical literature (on over 120 items), it has been possible to observe a proliferation of material relating to prehistory and primitive references. However, whilst providing a measure of this association it does not take account of the material's nature enabling a more qualitative appraisal to be made. Therefore, what I would now like to contemplate is the exposition of such material and how certain aspects of it may correlate with more substantive connections between Long's project and prehistory.

Before doing so though, it might be useful to briefly recapitulate the concerns as they have developed: Harrison's initial reading (One) underlined sculpture's engagement with reality and the new correspondence it could have with other man-made structures in the landscape. This prompted references to prehistory with influence from Long's appropriation of ancient sites (in work and on preview cards). A distinction was observed at this time between phenomenological and more primitivizing readings, as well as marking the last time that Long could be considered in minimal or conceptual terms without knowledge of such links. The expansion of references to prehistory was a feature of the 1970s (Two), with the phenomenological concerns of Field and Causey being the main exceptions to primitivizing readings. Reference to Romanticism was also influential at this time. The introduction of

²³⁴ Vanina Costa, entry for Richard Long, in: Jane Turner (editor) *The Dictionary of Art XIX* (London: Macmillan, 1996): 625-626.

Long's statements in 1980 (Three) and 1983 (Four) did not have a major effect on the discourse, although it is noticeable that from 1983, readings became more critical with Long being seen to appropriate the 'cultural concern' for prehistory, as well as primitive culture itself, through his apparently colonial exploits. In the mid 1980s (Five) a renewed interest in modernity and universality, possibly influenced by the "Primitivism" show (1984–1985), opened up perspectives on the notion of 'common humanity', mankind, etc. The role of modern art to provide new meanings for old forms (Six) was seen to develop through movement and context to refer to a particular state of mind, to a pre-industrial existence or early humanity, giving references to prehistory a phenomenological edge. The mid-1980s also saw an increased concern for Zen Buddhism, culminating in Seymour's text of 1988 (Seven), where a regard for factuality, reality and timelessness were given expression within a broader eclectic view. At the end of the 1980s, there was an increased concern for primitivist archetypes, ritual activity and spirituality (Eight), corresponding with two exhibitions of the time, *Magiciens de la Terre* 1989, and *The Journey* 1990. The *Walking in Circles* exhibit of 1991 attracted a lot of critical attention (Nine) by being considered too decorative, whilst references to the ancient past continued. Meanwhile, the mid-late 1990s has seen an increased concern for the culture–nature dynamic (Ten), of which Long's art is believed to express its defining basis: the desire to articulate man's relationship to nature at a distinctly human level of engagement.

Whilst this breakdown cannot interpret the complexities which form the body of critical material, or the field of possibilities which it articulates, it does enable us to have a cursory overview of interpretative developments over the last 30 years. The objectives of this chapter have also assisted to shape this material to provide a more analytical mode of presentation. Thus it is against this background that I will move on to look at the material in more detail and tease out some of the underlying possibilities for further examination.

Throughout this chapter we have observed numerous references to prehistory that have varied in nature. We have seen associations with prehistory being defined in terms such as: the evocative (Danoff 1978:15; Lippard 1983:129); manner (Kingsley 1972:52); sensibility (Shapiro 1978:18; Burnside 1978:148) and context (Brooks 1974:41; Reason 1989:16). Many have associated Long with 'alternative' archaeology involving theories founded in astro-archaeology and Watkinson ley theory, a view that would seem to reflect the popular cultural concern for prehistory cultivated in the late 1960s and early 1970s (Fuller 1973:302; Carey 1975:14; Naylor 1976:34). It is an interpretative position that has seemingly persisted well into the 1980s (Januszczak 1983; Spektorov 1983:6–9; Johnston 1987:168), providing philosophical parallels with the environmental concerns of the

1980s.²³⁵ This primitivizing tendency can also be seen as traditional (Cranshaw & Lewis 1983:55; Graham-Dixon 1991; Hilton 1991:38). It can also be seen to have determined a reviewer: John Michell, and the context for that review, the archaeological journal, *Antiquity* (1991:1003). It is also an association that we see more generally referred to, or implied in other texts (Craig-Martin 1980:791; Bevan 1986:745; Cupitt 1990:102).

By juxtaposing Romanticism with references to prehistory Long is understood more in terms of his relation to the English landscape tradition (Shapiro 1978:17–18; Rosenblum 1993:74) of which he is regularly seen to be a part. Romanticism, although mentioned often by commentators, is the one interpretative stance that Long has tended to placate, as he attempted in his statement *Five, six, pick up sticks ...* (1980). I would suggest that Long sees this view as being reflective, in so much as it tells us more about the writer than the work or the artist. According to Long's experience, associations made between himself and romanticism are symptomatic of London-based critics whose perception of the countryside contains no proper understanding of it.²³⁶ In this respect, the idea of Long as a romantic would also distance him from nature, undermining his own particular engagement with the environment which tends to be one of immersion and of 'being one-to-one'.²³⁷ In spite of this I believe there are valid relationships such as those between Wordsworth and Long, in which issues of engagement and expression in nature could be analysed further.²³⁸

In terms of associations with prehistory, it is possible to draw a comparison between the critical material which tends to primitivize such links and those which offer us a more rigorous and theoretical approach. A more rigorous analysis will ideally engage with those

²³⁵ Ronald Hutton has written: 'What marks off the "alternative" researchers is that they tend to couple this love of the past with a distaste for the present world, ... The essence of "earth mysteries" lies in the belief that by gaining access to the wisdom of an older world, one can redeem the shortcomings of the present. Indeed, some think that the past may contain the means to save our planet from military and ecological destruction.' See: Ronald Hutton, *The Pagan Religions of the Ancient British Isles: Their Nature and Legacy* (Oxford: Blackwell, 1993): 119. For commentators and critics this would have complemented Richard Long's own stance despite his distancing himself from the mystic sixties: 'My position is that of the Greens. I want to do away with nuclear weapons, not make art that can withstand them.' Richard Long, 'Richard Long replies to a critic', *Art Monthly* 68 (July/August 1983): 20.

²³⁶ Personal communication, 23 November 1997.

²³⁷ Richard Long cited in: Jonathan Jones, 'Taking a walk on the wild side of Sicily', *The Independent* 25 November 1997.

²³⁸ Here I am thinking of Long's use of captions and its relation to the Epitaphic tradition. One that 'has its origins in burial practice' and is of great consequence to the work of Wordsworth. According to Jonathan Bate it is the basis for the 'lyric' which 'derives from place' and functions to spiritualize that place in return. The processes by which this is achieved in Wordsworth are also relevant to Long in the way that the artist is positioned in relation to the landscape and nature. As Bate continues: 'Knowing, naming, and recording are closely related, but there is a progression through these categories towards the personal and towards consciousness, even self-consciousness. The people who know places best, who are most rooted in them, tend not to be those who give them names. They do not need to bother with maps. They are not likely to articulate, to make a meal of, their bond with the place. They do not chant the names – Grasmere, Helvellyn, Glaramara – as if they have a kind of magic. Still less do they record specificities of time and place, of their personal encounters with nature.' See: Jonathan Bate, *Romantic Ecology: Wordsworth and The Environmental Tradition* (London: Routledge, 1991): 87–88.

principles set out by the artist, with the modernist's quest for reality and its corresponding view of the world. Within the critical material Zen Buddhism was appropriated (Reason 1985:101–104; Seymour 1988:51–65), to enhance an understanding of Long's sense for reality. Though as Anne Seymour wrote in the introduction to *The New Art* catalogue (1972), reality itself has been a constant factor in Long's work which predates the 'New Generation' show at the Whitechapel in 1965.²³⁹ Charles Harrison's essay though, 'Some recent sculpture in Britain' (1969), which tends to localize this concern for real space and time, does provide us with a beginning.

Harrison observed that the artist's ideas for his work are 'embodied in the rhythms peculiar to our behaviour in landscape ... [and later that] outdoor sculptures embody a particular experience in the context of landscape ...'.²⁴⁰ Their mode of operation he compares with other man-made forms – 'ruins, churchyards, battlefields or ancient camps' – abstractions in the landscape, which as he reminds us, also comprise 'human experiences'. The effect of connecting Long's sculptures with other human constructions in the landscape (Forge 1972:33) served to contextualize the way sculpture could now operate in real space and time. The idea of artist as agent in which the human condition itself is fundamental to the articulation of space, provided new methods for the sculpture to be read. Thus amongst the myriad of primitivist associations within the critical discourse, we do find a limited, but more 'open' concern for the existential aspects of Long's project. One that appeals directly to the landscape and to Long's instincts and senses. Celant developed these concerns by considering Long's desire to produce certain abstract forms in the landscape, a concern he saw arising from a 'cultural root' with its belief in 'primitive methods of production':

His 'hieroglyphics' in natural circumstances such as a hill, a field, a rock or the bed of a river, are equivalent to the rustic sense of rigor of an agricultural and nomadic world that had the capability of abstracting out the primordial element of nature. ... His sense of geometry, moreover, corresponds to his nomadism – to his existential need of moving, ...²⁴¹

This perception of Long is also referred to in Susan Heinemann's review of the John Weber exhibit 1974. Defining Long in existentialist terms, Heinemann remarks on the operation of Long's lines and circles to correspond with his existence in space and time:

If one senses a romantic primitivism in Long's involvement with the earth, it is not the idealist mysticism of Insley's vision. ... Long's searching is a marking out on this world, and is, thus, contingent on the physicality of his existence.

²³⁹ Anne Seymour, 'Introduction' in: *The New Art* (London: The Hayward Gallery, 1972) 5. Catalogue for the exhibition, *The New Art*, London: The Hayward Gallery (August 17 – September 24, 1972).

²⁴⁰ Charles Harrison, 'Some recent sculpture in Britain', *Studio International* CLXXVII/ 907 (January 1969): 32–33.

²⁴¹ Germano Celant, 'Richard Long', *Domus* 511 (June 1972): 51. Note, in Celant's essay that the 'cultural root' is a source shared by both Long's work and 'images of medieval Anglo-saxon poetry'.

His art is a personal record of his contact with the world, a defining of self in actual rather than mental space.²⁴²

These notions may be compared with the observations made by Rudi H. Fuchs in his article, 'Memories of Passing: A Note on Richard Long' (1974). Emphasizing the importance of the walk as the primary medium of Long's art, Fuchs focuses on the correlation between movement in the landscape and the formation of spatial structures. This effectively extends Celant's notion concerning movement and geometry. Referring to *A Rolling Stone, Resting Places Along a Journey* (1973), Fuchs considers how these configurations affect our perception of the world in terms of movement and staying:

The medium of Richard Long's art is travelling, which means either staying at one place or going to another place. The formal signs used by him for marking the moments of a journey can therefore be logically sub-divided as signs of stay (circle, cross, square) or signs of movement (line, spiral, zigzag).²⁴³

Fuchs correlates form with movement, suggesting that they are understood to operate in the memory as the embodiment of Long's experience in a certain place. He understands their dynamism as structures in space, but does not attempt to develop this further with respect to the spatiality of the human condition. Fuchs does however, utilize his ideas from this article in the text of the catalogue *Richard Long* (1986). In the first section entitled, 'Walking the Line', Fuchs writes: 'The works are traces of staying and passing: each marks what was the centre of the world when he was there.'²⁴⁴ This suggests some correlation between the body and the space, but is not pursued beyond the recognition that they are 'forms of movement'.

Causey's essay meanwhile, 'Space and Time in British Land Art' (1977), saw Long's existentiality as part of a larger tradition in which phenomenological, or experiential constants reveal themselves at various times within literary and art histories. His concern for geometric forms is worth reciting here to compare with Fuchs. Its 'forms ... being progressive abstractions from the continuity of nature, distilling and compressing the artist's experience without losing in the process the human value of the initial response.'²⁴⁵ Again, there is the implication that Long's art as abstract or geometric forms, correlates quite dynamically with the experience of the artist.

With the publication of *Five, six, pick up sticks ...* (1980), Craig-Martin's review of Long at Anthony d'Offay also confirmed the importance of space to Long's engagement with the landscape. Appearing to echo Long, he reminds us that this is 'physically and emotionally instinctive', and that Long's routes are 'unique to himself'. His work is

²⁴² Susan Heinemann, 'Richard Long: John Weber Gallery', *Artforum* XIII/ 1 (September 1974): 81.

²⁴³ Rudi H. Fuchs, 'Memories of Passing', *Studio International* CLXXXIX/ 965 (April 1974): 172-173.

²⁴⁴ Rudi H. Fuchs, *Richard Long* (London: Thames and Hudson & The Solomon R. Guggenheim Foundation, 1986) 43.

²⁴⁵ Andrew Causey, 'Space and Time in British Land Art', *Studio International* CXCIII/ 986 (March-April 1977): 128.

associated with the feeling for being at one, or 'part of the landscape' which Craig-Martin equates with primitivist references – 'the nomad or the Indian'.²⁴⁶ Craig-Martin also refers to Long's understanding that the work comes to constitute place, but as mentioned above these aspects of the artwork – instinct, the circle and the line, place, – are not correlated.

Morgan comes closer to the way I want to analyse Long later by acknowledging the relevance of the artist's upright stance to his experience of nature: that by walking in nature Long comes to 'comprehend the real substance of design as the inner and outer relationship between those things that exist at the material foundation of culture.'²⁴⁷ Similar concerns were voiced in Conor Joyce's 'Walking Into History' (1989), in which it was argued that: 'Richard Long uncovers the experience of vast, open landscape buried beneath the foundation of sculpture and all human construction.' This perspective contextualized the artist in a primal state or condition – 'the moment before' – and despite containing religious overtones, Joyce's interpretation did consider the spatiality of the experience as the basis of human construction.

Before concluding, I want to lastly consider other factors which may contribute to a phenomenological perspective and have been evident throughout this analysis. The notion of timelessness is a strategy which we often find occupied by commentators, or at least acknowledged by them (Lippard 1977:87; Newman 1982:35; Paoletti 1982:3; Jaeger 1984:53; Codognato 1994:20; Farquharson 1996). It is the ability to see Long's work in terms that are relevant to both the past and the present, a position which was claimed for Long by Anne Seymour in 'Old World New World' (1988): 'Time and space have acquired a slightly different relativity and ancient can now be seen as equally applicable to modern and vice versa.'²⁴⁸

Consequently, it is a position that equates with particular strategies in Long's work. It alludes to Reason's notion of self-effacement, in both its anonymity and universality (1986:12). Here Long's art was seen as effective precisely because it relates to aspects of the human condition which are universal and timeless and thus to the notion of 'a common humanity'. Joyce's interpretation also implies a particular type of consciousness, evocative of the *'tabula rasa'* (Carey 1975:14), and is compatible with 'primordial consciousness' (Morgan 1987:76) and the connotation of the word 'tribal' (Borden 1972:69). It is also implied in Stephen Westfall's 'Earth Actions' (1994) and by Codognato's continual reference to the ancient in his exploration of universals (1994:16–23).

²⁴⁶ Michael Craig-Martin, 'Richard Long at Anthony d'Offay', *The Burlington Magazine* CXXII/ 932 (November 1980): 791.

²⁴⁷ Robert C. Morgan, 'Richard Long's Poststructural Encounters', *Arts Magazine* LXI/ 6 (February 1987): 77.

²⁴⁸ Anne Seymour 'Old World New World', in: Richard Long, *Old World New World* (London: Anthony d'Offay, 1988 and Verlag der Buchhandlung Walther König, Köln, 1988): 53.

History is compressed as part of a phenomenological concern for the landscape and the continuity of human activity (Causey 1977:122–130; Compton 1976; Jaeger 1984:54). It is a place to explore one's instincts and senses that is relevant to all humanity at all times, but appeals to a relationship it once had with the earth (Cork 1987:395). This bears comparison with Heinemann (1974:81–82), who has suggested that Long's strategy for concentrating his personal history is achieved by his use of photography: 'as a means of making his past continuous with the present.'²⁴⁹ Conforming with this strategy, John T. Paoletti's reading of the text works has uncovered how Long's phrasing:

transfers the activity to the reader, potentially investing him with the power of the original act and collapsing past event and present possibility into one indissoluble whole.²⁵⁰

The notion that Long in a sense, is looking to compress or 'transcend history' (Newman 1982:35), also finds particularly poignant expression in the artist's preferred text, Seymour's 'Old World New World' (1988). Referring to Basho contemplating the frog jumping into the pond, Seymour concludes: 'It is the idea of a dynamic present, of a time both old and new, of a ripple which continues to resonate in the mind.'²⁵¹

Having analysed the critical material, it is now possible to reconsider the objectives of this chapter and its findings. Firstly, with regard to the weight of material which interprets Long's work through prehistory we can conclude that this tendency represents a major perspective within the critical literature and a dynamic component within the field of possibilities. Furthermore, the consistency of this perception over the time period examined has exposed it as a continuing interpretative tradition within the discourse.

The nature of the material varied, often with its context. Newspaper articles tended to present primitivizing accounts of Long, as did many of the reviews which assumed direct influences or links. Others used it as a means for conveying the nature and aesthetic of the work. Phenomenological appraisals tended to identify the artist's activities with a principal route to the past. This approach, which was mainly evident within more deliberate articles, was also found in supplementary formats such as Seymour's text for *Walking in Circles*.

The phenomenological perspective which often views Long's art as part of a lineage of existential constants was often supported, as has been observed, by strategies transcending historical determinants. However, in each instance the correlation of movement and form is made without being properly determined. In other words, the

²⁴⁹ Susan Heinemann, 'Richard Long: John Weber Gallery', *Artforum* XIII/ 1 (September 1974): 81.

²⁵⁰ John T. Paoletti, 'Richard Long: Art in the Nature of Things', *Art Monthly* 101 (November 1986): 6.

²⁵¹ Anne Scymour 'Old World New World', in: Richard Long, *Old World New World* (London: Anthony d'Offay, 1988 and Verlag der Buchhandlung Walther König, Köln, 1988): 65

discourse has failed to consider the full extent to which the artist's activities can account for the nature and form of his art. They imply the possibility of correlating Long's activities of walking and making sculpture with his own existentiality, but have not properly developed this understanding. It is this potential for examining the spatial implications of Long's practice and its corresponding language that I now want to pursue in the following chapters.

It is an approach which will investigate the dichotomy evident in Long's own statements, regarding his work as *abstract art* situated in the 'real spaces of the world' and as *places* which correspond with his experience of being in the world. It is this aspect of the work's dialogue with space and other man-made forms, which has not as yet been fully resolved within the discourse as a whole. Furthermore, I believe that there is the potential here through a phenomenological analysis to contribute to the correspondence between Long and prehistory regarding their spatiality. Before proceeding with this line of enquiry, however, I think it necessary to examine work from another discipline which also looks to correlate Long's art with aspects of built or material culture. We find such a concern within archaeology.

WHERE THE WALK MEETS THE PLACE:
ARCHAEOLOGY AND TECHNOLOGIES OF THE SELF

In Chapter III, I described and plotted a variety of interpretations within the critical discourse which looked to articulate Richard Long's work and practices. The predominant concern of this mapping was to expose interpretations which highlighted associations between Long and other areas of built culture, particularly prehistory. Of those observed, the majority tended to be associative in nature and were often substantiated by the artist's own appropriation of prehistoric monuments. The basis for many of these readings rendered them contingent with a specific understanding of the ancient past, particularly involving alternative approaches to prehistory such as Watkinson ley theory. Others were principally historicist in their overlaying of formal similarities, viewing Long's influences as prehistoric stone circles, menhirs, barrows, chalk figures, etc.

As well as describing these and a variety of other readings from the critical discourse, I also highlighted a phenomenological concern for Long's practice. This indicated the potential for further analyses centred on the spatiality of the artist himself. It also helped to implicate the work in more general principles of human construction. Though despite the numerous readings that attempted to understand or interpret Long's art through either prehistory or phenomenology, there had been little attempt within this material to explain how these structures might correspond at a more fundamental level, perhaps one that considers the spatial operation of their structures.

Interestingly, we find the beginnings of such an approach outside the confines of art historical discourse and within the discipline of archaeology. It is another feature of the correspondence between Long and prehistory that some archaeological writing also shares a concern for this artist's practice. These attempt to gain a better understanding of megalithic monuments by implicating Long's activities in more fundamental processes for constituting man-made features. Significantly, in doing so, they enable this study to temporarily invert the relationship between contemporary modern art and prehistory, to provide a new analytical perspective. By examining how Long's work is appropriated within a more rounded and interpretative approach to the past, it should be possible to reconsider the art practice in light of these and other archaeological perspectives involved in examining the

constitution of spatial structures. And whilst these approaches signal an opening up of the study regarding the spatial potential of sculptural form, they also enable this analysis to observe how Long's work is being read through the lens of archaeology. This will provide the means for the study to focus on some interpretative possibilities for correlating Long with prehistory, but should also reveal certain perceptual and theoretical issues problematic to their correspondence that need to be resolved in any further analysis. To begin with though, it is necessary to consider briefly some theoretical positions currently evident in the archaeological discourse.

Reading the Past: Post-Structuralism and Archaeology

During the past decade or so, there has been a shift in emphasis within the archaeological discipline, contributing to a new understanding of the way the past is written. A consequence of this has been that the capacity to retrieve information from man-made structures (material culture) has found new currency through poetical enquiries within its discourse. As with art history, critical theory and the social sciences, a greater awareness of the means by which discourses are formed has encouraged more interpretative approaches towards texts – written, material and spatial – to be made. As elsewhere, this new path for archaeology has its conceptual footing in the post-structuralist thought of Derrida, Foucault, Barthes, Ricoeur, and Deleuze and Guattari.

Originally founded on Derrida's critique of Saussurian language theory as a closed system of differences, post-structuralism discards (or deconstructs) the binary oppositions that constitute Western traditions of dualism to account for the complexities and irreducibility of language structures. Its strategies undermine the oppositional character of the structuralist enterprise by drawing on the multifarious nature of words and their meanings, both individually and collectively as sentence structures and texts. Meanings are not seen as fixed or closed, but defined by the contexts in which they reside and these vary accordingly. Consequently, one of the major themes and subsequent concerns for archaeology coming out of post-structuralist thinking has been 'the distance between an abstract language and a particular concrete text written in that language.'¹ In other words, an analytical concern for the means by which subjective meanings are revealed through a text in both its writing and reading. In certain areas of archaeological discourse, it is this opening

¹ Ian Hodder, 'Post-modernism, post-structuralism and post-processual archaeology', in: *The Meanings of Things: Material Culture and Symbolic Expression* (London: Unwin Hyman, 1989) 68.

within the abstract meanings of material culture that is enabling texts to be read and written in poetical ways.

It might be useful to outline here Saussure's model of linguistic structures as the initial basis of semiology and consequently structuralism. Within the Saussurian model of binary opposites the primary distinction occurs between the form of language (*langue*) and speech (*parole*), which due to the nature of their differences are subsequently seen to reflect the *social* and the *individual* aspects of culture respectively. The components (words) which constitute that language are likewise polarized to form the *signifier* – the written, sounded, material aspect; and the *signified* – the conceptual, mental aspect. Within Saussure's system these components are structured in two opposing ways: as *syntagm*, describing elements that are fixed in linear time as a sequence of events; and as *associative relationships*, referring to connections residing outside the word's proper meaning. The former (syntagm) structure is contiguous in nature and is best represented by a horizontal orientation, whilst the latter has a vertical configuration to describe its ability to refer outside itself by association.

To return then to post-structuralism, the deconstruction of these conceptual oppositions is essentially centred upon their mutual concern for each other. In other words, by revealing the nature of any one term, the other is necessarily concealed and trivialized in the process. As Derrida has shown, the meaning of any given term is only conceivable when compared to its opposing and hidden counterpart. Thus the preferred term, in its separation can never fully realize itself, its conceptual purity, identity or proper meaning, without some awareness of the other. Derrida's project therefore seeks to expose a variety of such impurities consistent within the practice of writing, the most effective of those being defined by his neologism *différance*: a term which arises from the French verbs 'to defer' and 'to differ', it signals a shift in concern from Saussure's *difference between opposites*, to the notion that meaning is essentially *deferred*.

By problematizing the structuralist model and defying the notion of 'conceptual closure' and 'ultimate meaning',² Derrida transforms and reconfigures the idea of writing as *trace* to become in itself more authentic and significant than the *things* to which it originally referred. Thus whilst more canonical texts have become the basis for deconstructive analyses, their opening up has encouraged more creative approaches towards meaning, allowing creative meaning itself to be properly accounted for:

Within structuralism a sign has meaning by being placed in an abstract and internally structured code of presences and absences, similarities and differences. ... The structured sets of differences in the language are separated

² Christopher Norris, 'Jacques Derrida: language against itself', *Deconstruction Theory and Practice* (London: Routledge, 1991) 32.

from the activity of speech – *parole*. It is this separation of *langue* and *parole* which makes the analysis of symbolic structures so difficult, and which accounts for the inability of structuralism to deal with social and structural change and with human activity as a creative process.³

As Hodder notes, a text is made not simply to be read within ‘an abstract code’ of signification, but is a ‘performance’ which has intentions contained within a larger ‘social’ framework. Likewise, Long’s art is art, and is made to be seen by others within a social context as a form of performance. Though whilst in themselves Long’s walks are quite literally performances, they are not performed to an audience as such. As spectators, our only sense for the performance are the remnants of his movements as traces: pieces of material culture which are left to be read as texts to constitute an hermeneutic act.

Inherent to the hermeneutic act and subsequently seen as its strength, is the fact that the text will be read differently by different people.⁴ Whilst the diversity of this process is common within art historical discourse, the openness of this concern for archaeology is at once both liberating and unstable for any rigorous analysis. The emancipation of the interpretative exercise therefore brings with it a sense of caution and where possible, requires determinant factors as controls to police the exercise. As elsewhere, archaeologists recognize that texts are essentially read ‘into’ and as such are often indeterminate. Discussing this procedure, Hodder suggests that in looking to attribute meaning we tend only to equate *signifier* with *signifier*, a process that is not unfamiliar to areas of Long’s critical discourse. The arbitrary matching of Long’s stone circles with prehistoric stone circles exemplifies such a process, as it tends to oversimplify the artist’s own ideas.

It is here though, where contemporary art and aspects of material culture from the past find common ground in the interpretative process, instigated by the reactive subject. Within archaeology it is where particular readings of Long may be appropriated to inform prehistory. For this to be achieved, however, a certain stance must be taken by the interpreter. In much the same way that the research here has been concerned with the dynamic between Long and prehistory as a way of determining the direction of the analysis, interpretation in archaeology as elsewhere, must also have a perspective if it is to function:

To give an interpretation we have to provide reasons and conditions for understanding it as such, to be able, in effect, to experience it in a particular way. Interpreting material culture in a particular manner involves learning how to experience from a particular perspective. So interpretation involves *experiencing as*.⁵

³ Ian Hodder, ‘Post-modernism, post-structuralism and post-processual archaeology’, in: The Meanings of Things: Material Culture and Symbolic Expression (London: Unwin Hyman, 1989) 68.

⁴ ‘The failure of “post-processual” archaeology to disclose *the* meaning of the past is perhaps its strength for there is no *one* meaning to be disclosed.’ See: Christopher Tilley, ‘Interpretation and a Poetics of the Past’, in: Christopher Tilley (editor), Interpretative Archaeology (Oxford: Berg, 1993) 5.

⁵ Christopher Tilley, ‘Interpretation and a Poetics of the Past’, in: Christopher Tilley (editor), Interpretative Archaeology (Oxford: Berg, 1993) 3.

Corresponding with this factor is *context*, which as Hodder points out, 'allows us to fix meanings. It is the context in which a signifier is used (written) which screens out the polysemy and limits the interpretation.'⁶ Furthermore, Hodder suggests that unlike language which is primarily committed to 'abstract "grammars"', forms and structures which make up material culture are 'often more practical ... [and] the meanings it does have are often non-discursive and subconscious.'⁷ This reminds us that in referring Long's work to objects strictly outside of modern art, ie. ruins, earthworks, architecture, etc, that the artist's practice may also be implicated in the formation of practical structures. It suggests the idea of Long's work functioning outside the realm of art as well as the dichotomy between non-discursive and discursive forms of knowledge. This method of understanding, or interpreting material culture compares with Tilley's concern for 'sense' over 'meaning', in which it is more reasonable to *make sense* of material objects than to try and retrieve meanings which are essentially lost. According to Tilley, interpretation in archaeology should prefer to gain some idea of an object's significance through its potential to be understood in certain ways that do make sense.⁸ This refers not only to the interpretation itself, but to the methodological frameworks which enable and empower that process.

With these approaches in mind, I now want to move on to discuss some ideas present in archaeological discourse which are partly or wholly influenced by structuralist and post-structuralist thinking. As mentioned above, some of these also appropriate the work of Richard Long within their concern for megalithic space. It is from this material that the analysis will explore the nature of the relationship between Long and prehistory within archaeology and in doing so will expose certain perceptual and interpretative positions that need to be resolved, if they are to be later pursued from an art historical perspective.

⁶ Ian Hodder, 'Post-modernism, post-structuralism and post-processual archaeology', in: *The Meanings of Things: Material Culture and Symbolic Expression* (London: Unwin Hyman, 1989) 69. Note, Tilley reminds us that the context is not just the concerns of an object within a given place, but also involves the interpreter, who functions within certain methodological frameworks consistent with a given time. See: Christopher Tilley, 'Interpretation and a Poetics of the Past', in: Christopher Tilley (editor), *Interpretative Archaeology* (Oxford: Berg, 1993) 9.

⁷ Ian Hodder, 'Post-modernism, post-structuralism and post-processual archaeology', in: *The Meanings of Things: Material Culture and Symbolic Expression* (London: Unwin Hyman, 1989) 73.

⁸ 'Interpretation in archaeology is the business of making sense of material culture, and if something appears to make no sense, to defy understanding, it is the business of the archaeologist to make sense out of it through different forms of interpretative operations.' See: Christopher Tilley, 'Interpretation and a Poetics of the Past', in: Christopher Tilley (editor), *Interpretative Archaeology* (Oxford: Berg, 1993) 10.

One of the more innovative concerns occupying recent archaeological enquiry has been the acceptance that a spatial awareness of the human body and its movement can contribute to an understanding of prehistoric, or more precisely megalithic space. That through one's own experience of space and awareness of oneself in space (again, as a reactive subject), it may be possible to retrieve some knowledge of the past in terms of how prehistoric structures operated and the potential meanings that may have been manifested by them:

Perhaps the most important characteristic of space is that it is always there; ... Thus even today we can enter and move through the same space that prehistoric people moved through.⁹

To construct a space is to create a world, a built environment connecting 'nature' and 'culture'. ... Where prehistoric architectural spaces survive, ... we can situate ourselves within ancient, if approximate, spatial boundaries. ... these ruins allow our anatomically prehistoric bodies to experience a kind of 'virtual reality', the wordless reiteration of ancient spatial themes and variations.¹⁰

It is this architectural concern for prehistoric monuments in which man-made structures continue to equate with the space of the human body, that has prompted speculation concerning the possible ways that the body can inform the past. By recognizing that the space of our bodies is equivalent to past human bodies, it has become reasonable to suggest, as some archaeologists are doing, that prehistoric spaces may be interpreted through bodily movement. It is this approach within the archaeological discourse that coincides quite fundamentally with its concern for Richard Long's working practices. Long's activities as an artist, of walking and making structures in the environment have provoked the idea that his working methods for defining and forming space might also disclose thoughts and ideas significant to past spaces, their formation and what they may have constituted.

Whilst references to Long within the archaeological discourse are not profuse (I am concerned with two here), they are nevertheless of some consequence. Firstly, they expose the issue of prehistory and Long within archaeological writings to provide a further dimension to this thesis. The significance of these references are then amplified by the way that they are situated within the archaeological discourse to position Long. And secondly, but most importantly, for the means by which they advance the trajectory of the study as a

⁹ Timothy Darvill, 'Ever Increasing Circles: The Sacred Geographies of Stonehenge and its Landscape', in: Barry Cunliffe & Colin Renfrew (editors) *Science and Stonehenge* (Oxford: Oxford University Press, 1997) 170.

¹⁰ Jean McMann, 'Forms of power: dimensions of an Irish megalithic landscape', *Antiquity* LXVIII/ 260 (September 1994): 525.; See also: Julian Thomas, 'The Hermeneutics of Megalithic Space' (p.73-98), and: Colin Richards, 'Monumental Choreography: Architecture and Spatial Representation in Late Neolithic Orkney', in: Christopher Tilley (editor), *Interpretative Archaeology* (Oxford: Berg, 1993) 143-178.; and Colin Renfrew, 'Setting the Scene: Stonehenge in the Round', in: Barry Cunliffe & Colin Renfrew (editors) *Science and Stonehenge* (Oxford: Oxford University Press, 1997) 3-13. Note, that Thomas and Renfrew are discussed at length below.

whole by enabling the line of enquiry to consider in some detail, the means and conditions for correlating these two fields spatially.

It is first necessary to consider that intrinsic to the analytical relationship between contemporary art and archaeology, there exists a dichotomy involving the nature of contemporary artistic practice. The problems of correlating any form of human activity with that from the past is bound to stimulate questions regarding the originality of the work, as well as the fundamental, or primary basis of the act itself. For example, the distinction between those works which consciously set out to equate with art from the past and those which are independent, but appropriated for analysis (as Long is here), represent quite different possibilities for understanding and interpreting prehistory. One could even add, that if everything is interpretation as Foucault claims, what possibilities remain for the basis of a phenomenological comparison?

Whilst this dichotomy corresponds more generally with the nature of the relationship between contemporary art and archaeology, it is one that we should also bear in mind when considering attempts to correlate Long's work with archaeological monuments and their formation. As mentioned in Chapter I, the exhibitions *From Art to Archaeology* (1991)¹¹ and *Northern Rock Art: Prehistoric Carvings and Contemporary Artists* (1996),¹² were founded on the interpretative relationship between art and archaeology and the means provided by each area for reading the other. Both exhibits distinguished between those works which consciously refer to some aspect of the past and those that (unconsciously) enable a more analytical comparison to be made between the two fields. Despite Long's absence from the exhibition *From Art to Archaeology*, his presence within the catalogue as part of the contemporary art–archaeology discourse was to remain.¹³ According to Alexandra Noble's introductory essay 'The Placing of Prehistory', Long's 'appropriation' of prehistoric sites 'acts as a metaphor' whereby the 'archaeological process' becomes synonymous with the 'artistic process'. By this, Noble means that archaeological terms such as 'site excavation fragment trace', may become relevant to our appreciation and methods for understanding contemporary artwork.

¹¹ *From Art to Archaeology*, National Touring Exhibition from The South Bank Centre, London, 24 August 1991 – 5 September 1992. This exhibition coincided with Long's show at the Hayward Gallery (14 June – 11 August 1991), and consequently both were reviewed together by John Michell in the archaeology journal *Antiquity* (1991: 1,001–1,003).

¹² See: Stephanie Brown (curator), *Northern Rock Art: Prehistoric Carvings and Contemporary Artists* (Durham: Durham Art Gallery, 1996). 13p. Catalogue published on the occasion of the exhibition: *Northern Rock Art: Prehistoric Carvings and Contemporary Artists*, (27 July – 1 September 1996).

¹³ According to footnote 4 in Alexandra Noble's essay, it would appear that Long's 'Cerne Abbas Walk' was due to tour with the exhibition. Despite its absence, Long remains within the catalogue's text as a main concern in the relationship between contemporary art and archaeology. See: Alexandra Noble, 'Introduction: The Placing of Prehistory', in: *From Art to Archaeology* (London: The South Bank Centre, 1991) 4–8.

In archaeology it is principally the unconscious aspect of Long's art as instinctive and sensory, which provides knowledge of sorts to the archaeologist. In his exhibition essay 'From Art to Archaeology: From Archaeology to Art', Christopher Chippindale reflects on the concern for 'a Richard Long stone setting'; its colour, shape, and the fact that it does not 'replicate the essential characteristics of a prehistoric stone setting'.¹⁴ As the title of his essay suggests, Chippindale inverts the concern for Long to provide an archaeological perspective. In doing so, he underlines the perceptual processes which are prevalent in archaeological observation. The archaeologist like the viewer of art, also looks for intelligible patterns in an attempt to retrieve possible meanings. In observing Long, the issue becomes one of analytical potential by comparison. It is this means by which such sculpture becomes *relevant* to the archaeological project:

In the contemporary world, they seem to me a useful, even an essential complement to the archaeological setting of ancient places which by their nature should be analytical and detached, and therefore an incompletely human view of human landscapes.¹⁵

Meanwhile elsewhere, we find Colin Renfrew who takes a more serious interest in contemporary British sculpture, both as an archaeologist and a patron.¹⁶ Like Chippindale, Renfrew is receptive to the role contemporary works can play in archaeological investigations, but is particularly attuned to Long's practice. In an article written for *The Cambridge Review* (1990), entitled 'Languages of Art: The Work of Richard Long', Renfrew discusses the relevance of the artist's work to the archaeologist:

It is perhaps inevitable moreover that an archaeologist or a prehistorian should notice here a similarity in personal response to these works and to various British prehistoric monuments – circles of standing stones, or earthen long barrows. The point here is not that Long has seen these prehistoric monuments (as in some cases he indeed has) or been inspired by them: it is that our early ancestors were in some cases making statements to their contemporaries and successors which in some ways are analogous to those which Long is making. In comparing Long's work to prehistoric monuments, we therefore stand to learn more about the monuments (and about our response to them) than we do about Long's work itself.¹⁷

According to Renfrew, the suggestion being made is that Long's working practices bear some relevance to the formation of prehistoric monuments and that our own experience of

¹⁴ Christopher Chippindale, 'From Art to Archaeology: From Archaeology to Art', in: *From Art to Archaeology* (London: The South Bank Centre, 1991) 40.

¹⁵ Personal communication from Christopher Chippindale, dated April 3, 1996. Note, that Chippindale is editor of the archaeological journal *Antiquity* and author of *Stonehenge Complete* (1983).

¹⁶ Renfrew has a keen interest for artists who work in the environment. He was instrumental in inviting Long to make three works for Jesus College, Cambridge, as part of the College's Works of Art committee. These were made within the scope of the biennial sculpture exhibitions instigated by Renfrew whilst he was Master of the College. The works concerned were *Turf Circles* 1988, *Orcadian Circle* 1992 and *River Avon Mud Hand Circles* 1996. This last work still exists on the North Wall of the Upper Hall in Jesus College. Personal communication from Colin Renfrew, dated 4 November 1998.

¹⁷ Colin Renfrew, 'Languages of Art: The Work of Richard Long', *The Cambridge Review* (October 1990): 114.

them may be heightened through knowing the artist's work. Renfrew's position concerning the role of modern art was reasserted some years later in a letter to the author (1996). Again, the interest is of a detached analytical nature, but is more specific in its concern for the spatiality of Long's exercise and how it might correlate with certain prehistoric sites:

Certainly I feel that through an appreciation of the work of artists such as Richard Long one can attune one's own response to landscape works, and that this experience allows one to return with a fresh eye to monuments such, for instance, as the Stonehenge cursus which becomes in a way less enigmatic to us through the experience. ... The reason I find Richard Long's work helpful in understanding some prehistoric monuments is precisely because he has not been directly influenced by them to any great extent ...¹⁸

In these archaeological perspectives the apparent objectivity and reality of the *artistic experience* – of walking and making sculptural forms in the environment – is appropriated by archaeological enquiry to inform a sense for the *prehistoric experience*. The boundaries of art and archaeology are essentially crossed by the performance of the artist. Long's practice of making walks and forming places functions for archaeology to the extent of almost being *a priori*, one that is seen to represent the fundamental dynamics of *human–environment* relations in its desire to define and articulate certain spatial configurations. It is almost as if without Long's work, it would be unreasonable to postulate the spatial operation of prehistoric sites in this way. The artwork in this sense becomes a kind of working model for archaeology, a prototype of the primal human experience in a primal landscape. Whilst archaeologists are very aware of its primary role as art, there is also the sense of an unquestioned reality about Long's work in these cases. It is essentially a theoretical stance in which human structures are seen to be objectively manifested through the artist's instinctive and intuitive movements, with no other (apparent) agenda except for the expression of being a human being:

Long's work is, in part at least, about basic and perennial aspects of human existence; amongst them with simply *being*. That is to say with seeing and experiencing through the senses, with the conscious reception of the perceptions which they offer, and with the further experience of thinking about them.¹⁹

Colin Renfrew's article on Long, 'Languages of Art: The Work of Richard Long' (1991), is indicative of this dual regard. A principal concern of Renfrew's essay is for Long's ability to communicate his experiences of 'being *there* ... , and moreover of doing something while there which establishes, for a little while, a personal presence.'²⁰ Renfrew does not go into any depth regarding how such work effects a sense for *being* or existence, though again there is a feeling that somehow Long's work is able to relate to ancient artforms by

¹⁸ Personal communication from Colin Renfrew, dated April 12, 1996.

¹⁹ Colin Renfrew, 'Languages of Art: The Work of Richard Long', *The Cambridge Review* (October 1990): 114.

²⁰ Colin Renfrew, 'Languages of Art: The Work of Richard Long', *The Cambridge Review* (October 1990): 114.

embodying *our* common experience of being human:

In establishing a language of his own ... Long has chosen some of the basic elements used by humans in early times. The earliest prehistoric paintings known to us are the imprints or outlines of hands upon cave walls of the Old Stone Age. The hand prints and footprints of the mud works use the same basic human resources as did those remote precursors. Like so much of Long's work they are part of a continuing monologue (which we can share) about what it is to be human, and to live, walk and create in a material world.²¹

Renfrew's approach is interesting in as much that from the perspective of an archaeologist, there is a natural desire to experience Long's art as human imprints. Whilst this consciously defers certain facets of its role as modern art, it is consequently exploratory and experimental in the context of its approach – within archaeological thinking. There is here, a sense for the tactile nature of Long's enterprise and its continuing mission to articulate the world in very precise terms of engagement that appeal to basic forms of human expression and experience.

The validity of utilising Long's work as a means for understanding prehistoric monuments took an important step with its inclusion in Colin Renfrew's paper for the 'Science and Stonehenge' symposium (1996) entitled 'Setting the Scene: Stonehenge in the Round' and its subsequent publication as the opening chapter to *Science and Stonehenge* (1997). A significant aspect of Long's incorporation into the archaeological discourse here is explained by the context in which the artist is situated. As Hodder has noted, it is 'how context was [is] used to give a particular meaning' that determines how a text or event is read.²² Similarly, Long's inclusion within a paper/essay written by a pre-eminent archaeologist²³ (who is also a co-editor), for an important publication²⁴ which brings together research approaches from the natural sciences and humanities to stimulate and advance debates surrounding Stonehenge at the end of the twentieth century,²⁵ is consequently

²¹ Colin Renfrew, 'Languages of Art: The Work of Richard Long', *The Cambridge Review* (October 1990): 114.

²² Ian Hodder, 'Post-modernism, post-structuralism and post-processual archaeology', in: *The Meanings of Things: Material Culture and Symbolic Expression* (London: Unwin Hyman, 1989) 70. Note, Hodder goes on to discuss relations of power which themselves form contexts. He considers his position as an editor; selecting contributions, correlating them within 'themes' and contextualizing them within a book produced by a respected publishing company, all of which 'depends on and creates power.'

²³ Professor Lord Renfrew of Kaimsthorn is currently director of The McDonald Institute for Archaeological Research, University of Cambridge. The author of numerous publications, his article 'Wessex without Mycenae' (1968) is significant for its endeavour to undermine diffusionist views which saw Stonehenge influenced by the Mycenaean and Minoan civilizations. See: Barry Cunliffe & Colin Renfrew (editors) *Science and Stonehenge* (Oxford: Oxford University Press, 1997) 4–6.

²⁴ This publication records the proceedings from the symposium 'Stonehenge and Science' (20–21 March, 1996). The conference was organized by the Royal Society, the British Academy and with assistance from English Heritage. The subsequent book, edited by Barry Cunliffe and Colin Renfrew, was published for the British Academy by Oxford University Press.

²⁵ Renfrew writes: 'We must see to it that by the Millennium, our Millennium, our collective response is a fitting one in the face of the five millennia to which this extraordinary monument can already lay claim.' Colin Renfrew, 'Setting the Scene: Stonehenge in the Round', in: Barry Cunliffe & Colin Renfrew (editors) *Science and Stonehenge* (Oxford: Oxford University Press, 1997) 13. Note, the transcript for this chapter was kindly provided for the author by Renfrew, before its subsequent publication in 1997.

significant.

In his introductory remarks to 'Setting the Scene: Stonehenge in the Round', Renfrew alludes to the hiatus which exists between the research strategies of the natural sciences and the humanities. He suggests their integration within a more rounded approach towards Stonehenge and archaeology in general: 'to the view that interpretation and understanding as well as detailed analysis is the proper work for rational scholars.'²⁶ Renfrew's own contribution to this approach comes in the form of contemporary art and more precisely in the work of Richard Long. In his concluding sub-section entitled, 'Stonehenge as theatre: Chorea Giganteum',²⁷ Renfrew introduces the potential for reading prehistoric monuments as essentially spaces of human activity, referring to the possibility that:

there may still be implications in the form and structure of the construct for the society which built it and which used it. By experiencing the monument in space and in its physical reality we can, I believe, begin to approach the quality of some of these things, ...²⁸

In effect, Renfrew is referring to the idea of understanding the monument as architecture: as a spatial structure whose form is significant to certain modes of human participation. As Renfrew acknowledges, this involves movement from one space into a new changed space and therefore a different type of experience: 'A significant part of the experience is one's own locomotion and the transition from external spectator to internal participant.'²⁹ It is the participation and sensing of ourselves (as reactive subjects) in the space that looks to bridge the gap between our present knowledge and understanding and the (absent) original intention or operation. In Tilley's terms this approach would be aiming to *make sense* of the structure in its own spatial terms, rather than being a quest for retrieving potentially lost meanings.

As well as referring to Stonehenge, Renfrew also *makes sense* of another monument – the *Cursus*³⁰ (a large linear earthwork situated nearby) – with reference to Long's sculpture. Renfrew sees Long's outdoor pieces as pertinent to the perception of both these prehistoric sites, effectively viewing them also as monuments which are formed through human activity

²⁶ Renfrew concludes later: 'For while some segments of the archaeological community seem to reject the world of the hard sciences, in seeking to attain their aim of a more humanistic approach, others today are following a research strategy which deals in a systematic way with human cognition and the use of symbols within an integrated framework, where the sciences and imaginative interpretation are not necessarily set in opposition,' See: Colin Renfrew, 'Setting the Scene: Stonehenge in the Round', in: Barry Cunliffe & Colin Renfrew (editors) *Science and Stonehenge* (Oxford: Oxford University Press, 1997) 3.

²⁷ *Chorea Giganteum, – the Giant's Dance.*

²⁸ Colin Renfrew, 'Setting the Scene: Stonehenge in the Round', in: Barry Cunliffe & Colin Renfrew (editors) *Science and Stonehenge* (Oxford: Oxford University Press, 1997) 9.

²⁹ Colin Renfrew, 'Setting the Scene: Stonehenge in the Round', in: Barry Cunliffe & Colin Renfrew (editors) *Science and Stonehenge* (Oxford: Oxford University Press, 1997) 9.

³⁰ The *Cursus*, or the Stonehenge *Cursus* as it is also known, consists of a linear ditch and bank which forms an elongated loop approximately 2,700m in length x 100m wide. It has been suggested that the monument dates from the first half of the fourth millennium BC, whilst its function remains unknown. See: Julian Richards, *The Stonehenge Environs Project* (London: Historic Buildings and Monuments Commission for England, 1990) 93–96.

before being observed as remnants. Mindful of the *Cursus*, Renfrew writes:

Our great contemporary sculptor Richard Long has shown us through much of his life's work that one of the most significant of human actions is to walk, and to walk sometimes in a deliberate and organised way. His 'Line Made by Walking (1967)' is exactly that: the pattern made on the grass by repeatedly walking up and down, recorded photographically. ... These very simple and direct traces of human activity take a specific form which is, essentially, the simplest mark which a human can make within the landscape: a straight line. There is something which is basic here to many structured activities, not least to ritual.³¹

Renfrew's caption for the illustration of *A Line Made By Walking* 1967, states: 'Monument as recorded movement'. The emphasis here is on how repetitive human action has left a trace or mark of that activity to effect a monument. A monument, as Renfrew reminds us with the assistance of the *Oxford English Dictionary* is something which is commemorative of 'a person, action, period or event'. Whilst the photograph plays an important part in the work to attain this status by recording it at a given point in time, it is the walk as a structured 'event' which remains primarily significant to Renfrew's comprehension of the work as monumental. The photograph as in many of Long's works, does have an effect on how we identify with the sculptural structure itself. Here, as elsewhere in the discourses of art history, the work is effectively extracted from its more local history to become an event with even greater implications; as both art and a form of human mark-making.

Comparable with the walked line, is *A Line In The Himalayas* 1975 (Fig. 35), which is described by Renfrew's caption as: 'Monument as permanent record'. According to Renfrew this 'is one of the most basic of monuments, which again "by its survival commemorates a person, action, period or event"'.³² Renfrew shares a similar regard for the *Cursus*, considering both structures to have been built 'for the sake of remembrance.' Whilst as observed, there is an important distinction between Long's individual work and the *Cursus* as the formation of a collective, what remains of issue to Renfrew and to us here is how such marks are achieved and how they can operate in the environment.

Renfrew's last example of Long's work is *Turf Circles* 1988, a temporary landscape sculpture constructed in the grounds of Jesus College, Cambridge. (An outdoor work which was able to be experienced in real space and time.) The caption reads at the beginning, 'Fundamental forms', which as confirmed refers to the structuring of architectural space. As Renfrew suggests:

Long's *Turf Circles* (1988) ..., or his other and more permanent circular works in the landscape, remind us of that other basic form which along with the straight line (and generating the concept of enclosure) is at the root of all architecture. By their simplicity they remind us of the very considerable power of these elemental

³¹ Colin Renfrew, 'Setting the Scene: Stonehenge in the Round', in: Barry Cunliffe & Colin Renfrew (editors) *Science and Stonehenge* (Oxford: Oxford University Press, 1997) 9–11.

³² Colin Renfrew, 'Setting the Scene: Stonehenge in the Round', in: Barry Cunliffe & Colin Renfrew (editors) *Science and Stonehenge* (Oxford: Oxford University Press, 1997) 9–11.

ingredients: circularity, enclosure (inside and outside: participation and exclusion), rotation, repetition, endlessness, perfect circular symmetry. All of these are embodied at Stonehenge, not only by the enclosing bank and ditch but by the great circular barrier of the sarsen circle.³³

For archaeologists, these works do indicate at a fundamental level the processes by which monuments can be manifested, either as traces of human movement, aids to memory, or as a structure significant for its architectural attributes in defining a space other than that of nature. The manner of Long's engagement is minimal and essential to his experience. As such it exemplifies or illustrates for the archaeological discourse in this instance, the extent to which elementary modes of marking the earth's surface can inform the idea of what human processes constitute a prehistoric monument. However, Renfrew's observations also remind us that in this case, the correlation of Long's (individual) work with structures formed by a society is largely unresolved. The idea of movement and monument is only beginning to be correlated here.

Renfrew's employment of Long is effectively a catalyst to highlight and encourage the potential of more interpretative strategies within archaeology that may involve interdisciplinary dialogue. The extent of this reading is of course inherently restricted by the author's intentions for it. Contextualized within an all-embracing introductory chapter, Renfrew would not have wanted to provide an unbalanced or prejudiced approach in his attempts to bring different research strategies together. As mentioned above, what gives this example particular power within the discourse, is the author and the nature of its context.

The other material I wanted to examine here, with regard to Long, is Julian Thomas's essay, 'The Hermeneutics of Megalithic Space', which capitalizes on the interpretative exercise itself. Thomas's essay forms part of a collection of studies entitled, *Interpretative Archaeology* (Oxford: Berg, 1994), a publication to which I have already alluded. It is significant for its 'poetic' approach to the past in which interpretation is seen as a necessary step towards a greater understanding of that past, or at least a 'making sense' of it. Long's inclusion here differs from that of Renfrew's text quite fundamentally. Firstly, Long is not discussed directly by Thomas as an analytical tool for archaeology, but is implicated in the processes examined here. Long is incorporated through his own quotation at the beginning of the essay and later in a sub-heading. Referring to Long in this way has the effect of implicating his working activities of walking and making sculptures in the landscape more systematically. This of course occurs within the procedures and processes that are peculiar to prehistoric space formation in this instance.

³³ Colin Renfrew, 'Setting the Scene: Stonehenge in the Round', in: Barry Cunliffe & Colin Renfrew (editors) *Science and Stonehenge* (Oxford: Oxford University Press, 1997) 3-14.

Here, Long's activities can be seen to be all the more relevant to archaeology by the fact that his movement through space is punctuated with sculpture, reminiscent of the cultural transition from movement to settlement that often describes the Neolithic. The focus on this transition presents us here with the opportunity to see how in this particular discourse, space formation is believed to occur and the consequences of its operation, spatial or otherwise for the human being(s). To begin then, we must first refer to Thomas who prefaced his essay, 'The Hermeneutics of Megalithic Space' with the following quotation from Richard Long:

Sculptures are stopping places along the journey. They are where the walk meets the place.³⁴

For archaeology it introduces the idea (even if one does not know Long's art) that the construction of certain structures may correlate directly with human movement in space, with walking in the environment, and that by understanding this desire to engage with the natural environment through built structures, we can begin to comprehend, or interpret, their operation at other times. Such a process Thomas suggests, requires the writer/interpreter to dispel the Cartesianism of 'Spatial archaeology' for a more linguistic method of reading space as 'text', in as much that: 'we ... put the people back into the spaces of the past.' And that by doing so we might attempt to understand how 'human beings in different historical and cultural milieux have experienced and interpreted their circumstances and in the process have come to recognize themselves as subjects.'³⁵

Whilst Renfrew only alluded to a certain theoretical standpoint regarding Being, space is considered by Thomas with respect to the works of Martin Heidegger and Maurice Merleau-Ponty and the notion of 'Being-in-the-World'.³⁶ Referring to Gadamer's reading of Heidegger, Thomas adopts the view that 'the existence of the human subject, Dasein, [is understood to] consist of self-interpretation, experience and reinterpretation.'³⁷ This occurs in a context that is inherent in the notion of Being, in which space and time are perceived as inextricably bound – 'Being itself is time'. Thus the construction of spatial structures is seen to directly correlate with the spatial existence of Dasein. For Thomas, such an embodiment suggests the possibility for exploring the more instantaneous facet of objects, in his own words, 'how people relate to material things in the most immediate way'. The allusion to

³⁴ Richard Long cited by Julian Thomas in: Christopher Tilley (editor), *Interpretative Archaeology* (Oxford: Berg, 1993) 73. Note, my title for this chapter is partly determined by Thomas's use of this quote, as well as his essay, 'Technologies of the Self and the Constitution of the Subject', (1989) which is discussed later.

³⁵ Julian Thomas, 'The Hermeneutics of Megalithic Space', in: Christopher Tilley (editor), *Interpretative Archaeology* (Oxford: Berg, 1993) 74.

³⁶ Note that Heidegger and the conception of Being-in-the-World, are discussed at greater length in the next chapter: 'The Architecture of Sculpture: Existential space and Being-in-the-World'.

³⁷ Julian Thomas, 'The Hermeneutics of Megalithic Space', in: Christopher Tilley (editor), *Interpretative Archaeology* (Oxford: Berg, 1993) 75.

Long implies that the artist is also believed to be engaging with the natural world in an instinctive and 'immediate way' registering fundamental actions and human responses through man-made forms as a means of cognition.

It is thus at such points of contact with the environment that formative processes and procedures become open for comparison. Thomas refers to the repetitive activity of a primitive society in which the formation of place can result through a process known as 'dominant locale': an idea which arises from time-geography and structuration theory.³⁸ Here, spaces are integrated 'into cycles of activity' generated by and promotional of 'tradition' and 'routine':

Such spaces will tend to be architectural, and it is at this level that one may link the question of movement through space to that of the manipulation of the configuration of space. To make a 'building', to enclose an area of space, is to establish a discontinuity in space as a whole, to enable contrasts to be drawn between 'inside' and 'outside', and to attempt to separate something from the whole unstable sea of meanings outside.³⁹

Long's quotation as appropriated by Thomas, alludes to this notion of the architectural space, or sculpture, defining the 'stopping place' along the journey. Here, as in Renfrew's comparison with Stonehenge, Long's stone circles are seen to effect an architectural space by enclosure and detachment from nature. The separation or 'enclosure' of man-made space from that of nature provides what Thomas calls 'an "analytic space", a space which can be conceptually controlled' and describes the type of space 'which has become total within our own society.' The significance of this to Thomas is that the Neolithic landscape had not as yet been shaped in this way and thus the means by which people understood themselves had not been established. To deviate briefly, this has repercussions for the way archaeologists (and others) read Long's sculptural works which are often and necessarily according to Long, located within an unbuilt environment. Long's working context should thus become as meaningful within a reading of him, as the landscape sculptures which are formed from it and reconfigure that space. Returning to Thomas:

Just as material objects which have been made by people have a textual character, so space is never experienced in a neutral or innocent way. Space, whether humanly constructed or merely appropriated in the mind is 'read' in relation to previously encountered spaces and internalised codes of value and meaning ... meaning does not inhere in the structure of space: it has to be invoked in the practice of reading. One reads meaning *into*, not *out* of, a text. So the understanding of a space actually involves a participation in the creation of meaning.⁴⁰

³⁸ Thomas refers us to: A. Giddens, A Contemporary Critique of Historical Materialism, Vol. 1: Power, Property and the State (London: Macmillan, 1981).

³⁹ Julian Thomas, 'The Hermeneutics of Megalithic Space', in: Christopher Tilley (editor), Interpretative Archaeology (Oxford: Berg, 1993) 77-78.

⁴⁰ Julian Thomas, 'The Hermeneutics of Megalithic Space', in: Christopher Tilley (editor), Interpretative Archaeology (Oxford: Berg, 1993) 78.

So whilst Renfrew's perception of 'Stonehenge as theatre', acknowledges the possibility for understanding a monument 'in space and in its physical reality', Thomas also suggests that meaning is essentially *read into* space through movement and 'is a constant process of interpretation of space, its meaning and one's place within it'.⁴¹ Even though this can occur as Thomas acknowledges, in different spaces within nature, it is significant of man-made spaces that they determine movement and thus how a space might be read:

If movement in space is necessarily a hermeneutic act, then the particular forms which that movement takes will contribute to the creation of subjectivity ... Space and time enter into the being of the subject, whose life-path forms the grid within which self-recognition becomes possible. The dialectic of presence and absence in time-space actually determines the way in which the subject is given to itself.⁴²

According to Thomas, it is the interpretative process that is not observed within phenomenology which must be acknowledged if we are to understand how architectural space operates in constituting the subject. Critical to Thomas's discussion is Foucault's idea of the 'technology of the self', which enables:

individuals to effect by their own means, or with the help of others, a certain number of operations on their own bodies and souls, thoughts, conduct and way of being, so as to transform themselves in order to attain a certain state of happiness, purity, wisdom, perfection or immortality.⁴³

The construction of the Self as a 'process of self-interpretation' Thomas sees originating from 'a desire to know', a drive stemming from the inability of language to properly convey properties objectively. It occurs where a discrepancy 'between the world of things and that of the words' exposes the motivating force – 'a desire to know'.⁴⁴ Language then becomes part of a process of self-expression and 'self-interpretation' by which 'the subject comes to recognise itself as a subject through a hermeneutics of the self.' Thomas locates this 'desire' within the social:

The formation of the self thus takes place in relation to a set of practices and techniques which are the province of the society rather than the individual, and these are the technology of the self ... such a technology consists not merely of intangibles, but also of particular aspects of material culture which have a role in locating the subject in relation to both the physical and the metaphysical world. Primary among these is architecture.⁴⁵

From this theoretical footing Thomas moves on in his essay to consider more specific

⁴¹ Julian Thomas, 'The Hermeneutics of Megalithic Space', in: Christopher Tilley (editor), *Interpretative Archaeology* (Oxford: Berg, 1993) 79.

⁴² Julian Thomas, 'The Hermeneutics of Megalithic space', in: Christopher Tilley (editor), *Interpretative Archaeology* (Oxford: Berg, 1993) 79.

⁴³ Michel Foucault, 'Technologies of the Self', in: L. Martin, H. Gutman and P. Hutton (editors), *Technologies of the Self: A seminar with Michael Foucault* (London: Tavistock, 1988) 16–49. Cited in: Julian Thomas, 'Technologies of the Self and the Constitution of the Subject', *Archaeological Review from Cambridge* 8, (1989) : 104.

⁴⁴ Julian Thomas, 'The Hermeneutics of Megalithic Space', in: Christopher Tilley (editor), *Interpretative Archaeology* (Oxford: Berg, 1993) 80.

⁴⁵ Julian Thomas, 'The Hermeneutics of Megalithic Space', in: Christopher Tilley (editor), *Interpretative Archaeology* (Oxford: Berg, 1993) 80–81.

prehistoric sites under a sub-section entitled, 'Megalithic Origins: Where the Walk Meets the Place.' Here he discusses two modes of space formation which correspond with the way Long is being read by Thomas. The first reiterates the idea of place formation occurring through human movement in which 'repeated events and encounters ... weave time and space together into a kind of narrative'.⁴⁶ The other, contrasting with this mode of space formation is megalithic space, which is attributed to the Neolithic and differs in that:

the process began with the creation of place, in an actual physical transformation of space. It follows that the construction of a monument guides movement, conditions the way in which a place is 'read', and is instrumental in the creation of subjectivity.⁴⁷

In this instance, the formation and function of place are already known through the experience of 'repeated events and encounters'. Whilst Thomas's reference to Long implicates his work within both processes, it is the latter which bears greater relevance to Long's own practices. The first sentence from the quotation – 'Sculptures are stopping places along the journey' – implies the original movements by which place is constituted, the *crossing places* so to speak which 'weave space and time', whilst Thomas's sub-heading – 'Megalithic Origins: Where the Walk Meets the Place' – implicates a process in which places are formed to provide stable built environments that structure space and time, determine movement and thus constitute the subject.

Whilst both Renfrew's and Thomas's accounts have used contemporary art in an efficient and analogous way, their appropriation of the artist does highlight issues regarding how his work might correspond with prehistoric structures from the perspective of art history. For a spatial analysis to be made here, there are theoretical problems regarding the perception, experience and accessibility of artwork – photography, maps and texts – that would have to be resolved first. To be able to correlate the modern and ancient in terms of 'response' would require that certain perceptual procedures be demonstrated for the work to correspond. Furthermore, Long's spatial articulation of the environment is of course occurring at a quite different time and within different circumstances. This context has particular ramifications for how Long's work may be considered in terms of its self-interpretative function. Therefore, before going on to conclude this analysis, I want to consider the extent to which the formation of man-made spaces might be understood within the context of thought.

⁴⁶ Julian Thomas, 'The Hermeneutics of Megalithic Space', in: Christopher Tilley (editor), *Interpretative Archaeology* (Oxford: Berg, 1993) 81.

⁴⁷ Julian Thomas, 'The Hermeneutics of Megalithic Space', in: Christopher Tilley (editor), *Interpretative Archaeology* (Oxford: Berg, 1993) 82.

Space Formation in the Context of Thought

So far we have considered Long's art within the premise that artist's works provide the means for archaeology to make analytical comparisons. In these instances, works such as Long's landscape sculptures have tended to be viewed as instinctive, or primal responses to their context, a notion which was also observed in the critical literature. By observing archaeology's concern for Long however, we have also begun to understand through Thomas that spatial structures may also become the means for constituting the Self. In this instance they are seen not only as elements of a shared phenomenon, but as a way of interpreting the Self within the world. What is of interest here then, is how these apparently primal approaches of Long's might be translated and located within a particular realm of thought and whether they can correspond with other (earlier) frameworks of thought.

Unlike those who formed megalithic spaces, Long as a modern twentieth-century artist has developed his work within quite different social and historical contexts. One must assume that he is aware of alternative modes for structuring space apart from his own and has experienced these both within the built and natural worlds. Apart from this awareness, the claims that Long's work is instinctive and sensory still requires that any formation of space be considered 'within a particular framework of thought.'

The idea of *thought* as a context for sculptural form in space has been approached in archaeological discourse through the work of Felipe Criado and provides a useful basis of discussion for our analysis here. In a short essay entitled, 'We, the post-megalithic people ...' Criado understands megaliths 'as phenomena involving a "spatial dimension"', which he suggests should be interpreted in relation to thought:

We must account for the specific configuration produced through megalithic activity, by looking both at the internal order of the thought within which megaliths are embedded and its differences from other ways of shaping time and space ... this implies looking at megaliths as ... 'events' or 'happenings' of thought.⁴⁸

The relevance of this to our consideration of Long is the recognition that spatial structures such as megalithic sites are conceived and established within a particular 'abstract system of thought'.⁴⁹ The remnants of megalithic structures therefore represent a precise way of thinking the world. For Criado they represent a move from 'savage' to 'post-savage' thought in which a new spatial understanding provided for the emergence of megaliths and therefore 'a new landscape'.

In considering 'megaliths as events of thought', Criado makes a 'theoretical-

⁴⁸ Felipe Criado, 'We, the post-megalithic people...' in: Ian Hodder (editor), *The Meanings of Things: Material Culture and Symbolic Expression* (London: Unwin Hyman, 1989) 79-80.

⁴⁹ Ian Hodder, 'Post-modernism, post-structuralism and post-processual archaeology', in: Ian Hodder (editor), *The Meanings of Things: Material Culture and Symbolic Expression* (London: Unwin Hyman, 1989) 72.

epistemological' analysis founded on Lévi-Strauss's concept of thought and uses Sahlins' idea of 'event'⁵⁰ (comparable to Foucault's 'happening'), to understand structural change within culture, wherein 'new things are thought within old categories of culture.'⁵¹ As 'events of thought', the formation of megalithic space would have signalled a mental detachment from nature on the part of Neolithic man, as a new shaping of space and time (order from thought) enabled the 'conceptualizing' of 'man–environment' relationships to occur. In Criado's account this embodies the past by facilitating the insertion of the dead into the culture's socio-temporal realm.

In Long's 'thought', however, the ability to conceptualize is already evident in his practice, as are ways of incorporating the past within the present: after all, Long is *post-megalithic*. Thought therefore can be framed quite differently. Long may consciously relate to history and landscape through walks which acknowledge their cultural contexts, employing strategies which encompass the past by incorporating or registering man-made signifiers within the structure of the walk. The manner in which this occurs is precise and calculated, for whilst relatively modern constructions tend only to be recorded in map and text works (and are thus abstracted), it is images principally from prehistory, which have been used to represent the built past in photographic works.⁵² Our lack of understanding of prehistoric sites (in terms of their functional existence) essentially renders them as abstract ideas and consequently implicates them as spatial conceptions occurring within a particular historical time-frame.

In terms of a more general framework of thought, Long also invests history and culture with the various working procedures and tools that he employs for articulating the division of space. There are also other less self-perpetuating means for dividing space which are incorporated by the artist, such as: cosmic and celestial movements; ordnance survey maps; the magnetic compass and empirical measuring systems – miles, feet, days, hours.

Long's artworks may also imply different ways to think space and time. Works such as *A Ten Mile Walk* 1968 (Fig. 36), appear to function irrespective of the historic past due to the (aggressive) self-conscious nature of the walk's trajectory. The work, as a line on a map, implies *pre-historical* thought due to the character of its configuration which makes no reference to traces of previous settlement. But for Long this work was also an *event*, in as much that he wanted to make a walk which no-one else had made before, thus accentuating

⁵⁰ For his notion of 'event', Criado refers us to: M. Sahlins, *Islands of History* (Chicago: University of Chicago Press, 1985).

⁵¹ Felipe Criado, 'We, the post-megalithic people...' in: Ian Hodder (editor), *The Meanings of Things: Material Culture and Symbolic Expression* (London: Unwin Hyman, 1989) 81.

⁵² I am thinking here of: *Walking A Line In Peru* 1972; *On Midsummer's Day ...* 1972; *A Walk Past Standing Stones* 1978, and *Windmill Hill To Coalbrookdale* 1979.

the notion of its primary existence within the dimension of thought. As a walk it does not acknowledge, trace or mimic other walks, or submit to its contextual culture. In this sense the walk operates as a 'happening of thought' functioning within its physical context, but acting conversely to the existing culture. To borrow Criado's words briefly, the work 'reflect[s] not only a time and space configuration, but more generally the way ... [Long] thought this configuration.'

What remains of significance to archaeological discourse then, is the way Long can provide a conception of man–environment relationships (without functionalist references to built landscapes), by shaping space and time in ways specific to an abstract system of thought. However, there are ramifications for the way abstraction displaces and conceals the modern urban world within Long's system of thought. Whilst this provides the means for Renfrew and Thomas to form the analogies they require, more problematically for this analysis, these processes can also be implicated in Long's own means of self-interpretation, in which events or happenings may be seen to allude to notions of the primal act.

* * *

By examining the correspondence between the work of Richard Long and prehistoric structures through the lens of archaeology, it has been possible to observe ways in which Long's art might be read with regard to ancient modes of space formation. Whilst Renfrew and Thomas are very aware of Long's independence from prehistory with respect to the specious notion of direct influences etc., both have looked to gain a greater understanding of megalithic space with reference to Long's sculpture and its relation to movement. Renfrew compared Long's work with certain 'qualities' of the monument regarding its constitution and conception, whilst Thomas implicated Long's work in the idea of megalithic structures as spatial texts. In both instances, Long's art was seen to correspond analogously with formative processes believed to have contributed to the development of megalithic space.

Thomas's account discussed the formation of a dominant locale through repetitive events, traditions, etc, which whilst it does not occur in Long's practice, is compatible with the artist's observations of where paths or routes cross over, or where his own route crosses with another. The process which Thomas describes in this instance however, could not of course properly account for Long's own formation of place if the concept were to be inverted. Long does not walk the same route each day, month or year to constitute a place in the form of a dominant locale, although he does cross places that he has been to before, particularly on Dartmoor. Whilst Long may build a structure along a route at any given time

– where the walk meets the place – this place is, as I shall argue later, defined by other factors. Long’s work, however, can be seen to be more sympathetic to those processes which Thomas used to describe the Neolithic: the transformation of space, to orientate, to guide movement and perceptions and thus constitute subjectivity, may be compatible in these terms.

As mentioned above, whilst Renfrew’s and Thomas’s approaches towards Long were only analogous in their concern for prehistoric monuments, we can from the perspective of art history observe certain unresolved factors regarding perception and analytical framing. For example, the idea that a knowledge of Long’s work can assist an understanding of prehistoric monuments does raise concerns regarding how the artwork is to be correlated with prehistory. Particularly, it raises the issue of how Long’s work is to be engaged through its various media to become accessible to the spectator. Certain perceptual procedures and techniques thus need to be established. Furthermore, as I shall propose in Chapter V, a particular means for reading Long’s art is required on behalf of the reactive subject to consider its spatial operation in the environment. This will have consequences for how we may correlate Long’s works as spatial constructs with other forms of human intervention in the environment.

Meanwhile, a concern which was also particularly evident from the art–archaeology exhibitions, was the belief in the apparent objectivity of Long’s work and its subsequent potential for describing human activities as truths or realities. Issues of reality are ever prevalent within art historical discourse and as such have been able to inform archaeological discourse elsewhere. In his introductory essay, ‘Post-modernism, post-structuralism and post-processual archaeology’,⁵³ Ian Hodder has referred to the difficulties of representation through the work of the Boyle family, whose approach towards objectification⁵⁴ “problematizes” the whole process of representation.’⁵⁵ He refers to their attempts ‘to go “beyond image” to some “reality”. They want only to say of their art “there is this, there is this, there is this”.’⁵⁶ It is a quest for objective reality which compares with Reason’s reading of Long, in as much ‘that a stone is a stone is a stone.’⁵⁷

⁵³ This introduced a series of essays which had originally contributed to the World Archaeological Congress in Southampton 1986. These were subsequently published under the title, The Meanings of Things: Material Culture and Symbolic Expression (London: Unwin Hyman, 1989).

⁵⁴ Hodder is discussing those works, such as *Thaw Series* (1972), made under the name ‘The Institute of Contemporary Archaeology’, in which sites were indiscriminately selected from a map and subsequently visited so that a segment of the surface could be randomly marked and replicated as art.

⁵⁵ Ian Hodder, ‘Post-modernism, post-structuralism and post-processual archaeology’, in: The Meanings of Things: Material Culture and Symbolic Expression (London: Unwin Hyman, 1989) 67.

⁵⁶ Hodder, quoting the Boyle family in: The Meanings of Things: Material Culture and Symbolic Expression (London: Unwin Hyman, 1989) 66.

⁵⁷ David Reason, ‘Richard Long’s Art of Words’, Octavo 86.1 (1986): 12.

In Chapter III we found the notion of realism most prominent in Long's written statement, *Five, six, pick up sticks ...* (1980). This occurs in claims such as: 'My work is real, not illusory or conceptual. It is about real stones, real time, real actions.' It is also evident in the axiomatic nature of its delivery. But the problem of realism is also present in Long's apparent awareness of the inability of written language to properly convey the *reality* of his sculptural work and his actual engagement with an objective world. At the end of *Five, six, pick up sticks...*, Long finishes with the retrospective statement: 'Words after the fact', serving to distance the words of the statement from the idea of the *work as fact* and thus as a truth not obtainable through written language, but through the reality of the experience.⁵⁸ In a somewhat Derridian manner Long's words seem to consciously 'reflect' his actions, knowing the work only after that work has been made.⁵⁹ In this instance a sense of objective reality is implicated, or effected in the idea that *fact* refers to the actual experience of the world and as such remains primary to other modes of cognition.

Criado, who saw the formation of megalithic space as a detachment from nature, enabling the 'conceptualizing of man-environment relationships' provides a corrective, reminding us that through the idea of 'thought as context', that Long is also shaping space and time within particular mental and physical contexts as a way of thinking the world. As mentioned above, Long's map works for example, allude to the social and cultural context within which the artist operates, whilst his patterns of behaviour appear detached (or defer cultural contexts) as a conceptualization of his relationship with the world. In doing so, the artist is providing a particular framework within which to view the world that is essentially removed from *our* everyday social reality. As Long states:

There are millions of stones in the world, and when I make a sculpture, all I do is just take a few of those stones and bring them together and put them in a circle and show you. So as well as finding the right place, you can also bring things together, hopefully in the right way, and say this is what the world is made of. This is a microcosm. This is one way to look at the world. This is my position.⁶⁰

⁵⁸ I have used the term *work as fact* to denote the nature of the work. It is factual in that it is born out of the real experience of Long in the landscape: it constitutes that experience. As a consequence the work is seen to express a state which equates with Long's human condition and experience of the world in real space and time. Whilst Long's words describe his procedures and ideas for his work, they can never attain the actual nature and experience of the work.

⁵⁹ In a useful text on Long, Heidegger and Derrida, Rapaport cites an extract from Derrida's *Dissemination* concerning Mallarmé's *Mimique*. It seems appropriate to Long here: 'A mimodrama "takes place," as a gestural writing preceded by no booklet; a preface is planned and then written *after* the "event" to precede a booklet written *after the fact*, reflecting the mimodrama rather than programming it.' See: Jacques Derrida, *Dissemination* (Chicago: University of Chicago Press, 1981) 199. Cited in: Herman Rapaport, 'Brushed Path, Slate Line, Stone Circle: On Martin Heidegger, Richard Long and Jacques Derrida', in: Peter Brunette & David Wills (editors) *Deconstruction and the Visual Arts: Art, Media, Architecture* (Cambridge: Cambridge University Press, 1994) 158. Meanwhile, Long has said: 'That is what WORDS AFTER THE FACT means. I could never have done interviews ten years ago because there was nothing to talk about.' Richard Long talking in: *Richard Long in Conversation Part Two* (Holland: MW Press, 1986) 10.

⁶⁰ Richard Long, in: *Walking in Circles* (London: Thames and Hudson, 1991) 45.

As a microcosm, the stone circle is essentially an abstract, miniaturized account of man's (or Long's) world or universe. As Long's statement declares, constructing such a realm involves both 'the right place' and 'the right way'. By their implication such terms also allude to their opposites, suggesting that there are also wrong places and wrong ways of making sculpture and of shaping space and time. Such a notion indicates that these are necessarily subjective decisions based on how one relates to the world, spatially or otherwise. In this sense they are interpretative in as much that they articulate 'the relationship between structure and agency', a union which Thomas has described as 'hermeneutic'.⁶¹

Thomas's reading through Foucault reasserted that the formation of the Self is a subjective act which occurs through self-interpretation. So whether contemporary sculpture or prehistoric monuments, both modes of forming space can in their different ways be interpretative of the Self. But whilst megalithic space may be formed by a society in an environment devoid on the whole of built forms, Long has to often travel to environments that provide an equivalent contextual state in which to work. By implication, the formation of the Self is ideologically different in each instance.

As mentioned above, it is ultimately the context which enables meanings to be fixed. In Long's case this may be complicated by the fact that his work as self-interpretation is essentially situated within two realms: the environment of art and the environment of human existence. In the former, Long is understood as an artist working in nature, in which the work is effectively detached from the social world of everyday human existence. Whilst in the environment (or reality) of human existence so to speak, Long alludes to the fundamental properties and conditions of that existence.⁶² Long's work is thus interpretable from two positions: from the viewpoint which sees him as a modern artist working in nature in particular ways at an historically defined time; or from the phenomenological position in which he as the subject is seen to be interpreting himself within the objective world of nature and momentarily detached from modern society and history.⁶³ Whilst the latter approach, as a theoretical standpoint effectively originates from the former, it differs in its concern for the subject. Long can of course be interpreted from either perspective and similarly can be seen to be interpreting himself in relation to one or other of these perspectives. What remains significant to this dichotomy, is that the latter of these interpretative positions can be viewed

⁶¹ Julian Thomas, 'Technologies of the Self and the Constitution of the Subject', Archaeological Review from Cambridge 8, (1989): 104.

⁶² Which as we shall see in Chapter V, constitutes his experience of being in nature, or more precisely, with a particular sense of being-in-the-world.

⁶³ Whilst phenomenology can be located as a particular approach prevalent at a certain time within theoretical thinking and artistic practice, the nature of the actual approach which is of concern here, essentially defers specific times within history to render it phenomenologically.

as part of Long's self-interpretation, that Long intentionally establishes an existential realm in which his work may be read and correlated with other aspects of human culture. Compliant with this system of thought could be Long's subsequent concern for universality, which in a sense corresponds with structuralist thinking in its de-emphasis of authorship;⁶⁴ implicating the work's interpretative possibilities within more general social structures⁶⁵ and thus the environment of a more general human existence.

From this analysis then, we have been able to reveal some important issues regarding Long's correspondence with prehistory. A major concern surrounding contemporary art and archaeology has been the idea that modern works may constitute an objective reality which can be used comparatively with structures from the past. Here, this has been tempered by an awareness that the art practice is inevitably framed in particular ways as part of a process of self-interpretation. In terms of the artist's relationship to *the real spaces of the world*, this knowledge implicates Long's art in the basis of his working activity, walking. His movement through an environment and experience of the world, thus becomes indicative of a corresponding 'interpretative structure' – conveyed through his art – that determines how the world is *thought* and subsequently structured. By implication then, Long's *abstract art* must be considered instrumental in providing for the artist, a certain *technology of the Self* in which the line and circle operate to express his experienced reality. After all, it is a consequence of engaging the real, that it is first necessary to have interpreted that reality to know of its reality:

We measure what presents itself to us as reality by our idea of reality. The mind is inextricably tangled with external reality, forever injecting its own characteristics into the world of matter, to the point where it is no longer possible to separate the two. ... [Thus,] our awareness of the world can only be seen as the functioning of schemata of perception, reality itself being unknowable.⁶⁶

The idea that Long's experiences during his walks have an effect on his work and by

⁶⁴ This is determined by the importance to Long of the line and circle as universals which 'have existed throughout history'. See: 'An Interview with Richard Long by Richard Cork', in: *Walking in Circles* (London: Thames and Hudson, 1991) 250.

⁶⁵ If one has an impression of Long's art as a 'vocabulary of universal and common means', as the artist suggests, it could be useful to understand this by translating the work into a Saussurian concern for language. In these terms, the circle and the line which constitute the basis of human construction can also be viewed as the fundamental components of an architectural grammar or language. Stonehenge, as a social structure employs both of these elements in its structure and the spaces it forms (as Renfrew also mentions above). Long's use of the circle and line, as the underlying elements of this language, would in this sense imply speech, in as much that he is utilizing those elements as an individual to say individual things.

⁶⁶ Suzi Gablik, *Progress in Art* (London: Thames and Hudson, 1976) 169. Note, that Gablik is referring here, to the idea that whilst artists believe they are conveying reality, they are inevitably expressing their own reality founded on their personal experience and perception of the world. Gablik's text uses ideas prevalent in the work of Piaget. For example: *Genetic Epistemology* (New York and London, 1970) and *The Child's Conception of Physical Causality* (London, 1951). Some of Piaget's work is also employed in Chapter V of this thesis.

implication are bound up in defining the nature of his encounter with the world also alludes to the idea of his art as a schema. How such a schema might be constituted by Long and its consequences for the work's relationship to prehistory are the concern of the next chapter.

THE ARCHITECTURE OF SCULPTURE:
EXISTENTIAL SPACE AND BEING-IN-THE-WORLD

Foundations

We began in Chapter II by considering Long's work within two frameworks from which a trajectory could then be established. Long's appropriation of prehistoric sites and his concern for landscape were seen as part of a more general concern within British modernism for engaging nature through abstraction. Here, the opening up of sculpture was seen to parallel the artist's own concerns for prehistory. This perspective which draws on the understanding of a tradition of landscape in British art, compared with the second framework which saw Long's work as part of a defining moment for art, in which space and time could be engaged in their reality. Land Art practice consequently saw ancient sites as a time-frame within which the experience of modern work could be contextualized. From within both frameworks, Long's art related to prehistory as spatial structures operating in real space and time.

In Chapter III, a predominant concern for prehistory was exposed within the critical discourse, as well as a phenomenological view which suggested possibilities for interpreting Long's work in relation to the human body and its movement. This approach however, was never thoroughly investigated by commentators. Chapter IV meanwhile, enabled us to invert the relationship between Long and prehistory by considering his work within archaeological discourse. This problematized the notion of reality with regards to Foucault's technology of the Self. The modernist objective of engaging with reality through the experience of sculpture peculiar to the discussion in Chapter II, was now tempered by the understanding that any engagement with reality constitutes a process of interpretation in its desire to know.

Underlying these analyses has been the dichotomy within Long's practice regarding interpretative contexts: the dialogue between its conception as abstract art and its role in articulating human space as place. Thus it is with these various theoretical positions in mind that I would now like to develop ideas concerning the spatial operation and disposition of Long's art in the environment. This will be achieved by examining Long's work through a reading of the concept of existential space. The analysis will seek to advance an

understanding of how, through the processes of movement inherent in his work, Long relates himself to the world and in doing so, structures his experience of reality in real space and time. The consequences of this approach will then be assessed with regard to the work's dialogue with prehistory.

Within the critical discourse the *operation* of Richard Long's landscape sculpture was seen to equate with human activity in real time and space (Harrison 1969:33; Forge 1972:33; Field 1973:19; Causey 1977:122–130). Whilst there was the suggestion that works corresponded with movement (Celant 1972:51; Fuchs 1974:172–173; Heinemann 1974:81; Causey 1977:128; Joyce 1989:115), few commentators attempted to correlate properly, form with the activity of the artist, to examine how the works operate spatially as place.

The principal strategy that supported this view and which no doubt would have influenced the relationship between Long and prehistory more generally, was the evocation of timelessness (Paoletti 1982:3 & 1984; Cook 1983:9; Jaeger 1984:53; Farquharson 1996).¹ As revealed in Chapter III, photography and text are seen to compress, or collapse space and time (Heinemann 1974:81–82; Paoletti 1986:6), whilst Long's lines, or paths over the earth are seen as an allusion to the 'original *unicum*, above and beyond the political barriers that divide it.'² Related to this approach is the universality of the line and circle and their existence 'throughout history', which Long sees as the predominant factor in any 'theoretical and intellectual' discussion.³ For Long these forms operate in particular and flexible ways, but most notably omit 'a lot of personal unwanted aesthetic paraphernalia.'⁴

Furthermore, Richard Long's body of work tends not to be viewed chronologically (Compton, 1976), but as interchangeable parts within a whole (Seymour, 1991:32; Sleeman, 1997:6). This I believe, distinguishes his activities as essentially 'components of human action, movement and perception, equally valid in time and space.'⁵ The continuity of the here and now being expressed in the reinterpretation of these elements. We find parallels in Anne Seymour's claim for man's 'new consciousness': 'Time and space have acquired a slightly different relativity and ancient can now be seen as equally applicable to modern and

¹ 'Timelessness is another quality of distant places. ... The European mind also envisions atemporal Isles of the Blest, Edens, and Utopias in remote and inaccessible places.' Yi-Fu Tuan, Space and Place: The Perspective of Experience (London: Edward Arnold, 1977) 122. Note, Tuan goes on to mention that by travelling to distant places, one can be seen to be effectively removing oneself from time.

² Mario Codognato, 'Richard Long', in: Richard Long, Richard Long (Milan: Electa, 1994) 17.

³ This notion, is in some ways receptive to structuralist concerns for universals in which the artist/writer is considered of little consequence to the work itself. See: Laurie Schneider Adams, The Methodologies of Art (New York: Icon Editions, 1996) 134 + 141.

⁴ From, 'An Interview with Richard Long by Richard Cork', in: Richard Long, Walking in Circles (London: Thames and Hudson, 1991) 250.

⁵ Quoted from Chapter IV.

vice versa.⁶

The perceived compression of history encourages a view that Long's activities should be considered phenomenologically in relation to other human constructions and within a broader means of expressing human existence. His work consciously engages with this in a variety of different ways. As Sean Rainbird writes in his exhibition essay, 'Crossing Places: Some Notes on the Work of Richard Long', the artwork is understood to call up and correspond with past human activity:

Richard Long adds his tracks to those made by others, or adds those never before made to the layers of paths marking human and animal progress across the land. On some walks, human histories, mapped, cultivated and named, are integrated into the artist's own plans or observations, intimating a layered arch[a]eology of the human presence over the ages.⁷

Similarly, Long has contextualized his actions within the domain of general human activity and in doing so refers to the common experience of others, past and present:

A walk is just one more layer, a mark, laid upon the thousands of other layers of human and geographic history on the surface of the land.⁸

As we have seen, Long's working methods as an artist are readily associated with other aspects of human existence, not just through textual references and maps, but through the formation of paths and the reconfiguration of stones on the earth's surface. Because both describe a correspondence between man and landscape that is essentially spatial, it would seem that any further understanding of this relationship ought to look for underlying realities, which as I shall argue are essentially architectural in nature.

As was observed in Chapter IV, it is this potential which has been the concern of archaeologists. Renfrew, Thomas and Chippindale all looked to seize the analytical potential of contemporary artwork by suggesting that from a detached standpoint modern art could provide a greater understanding of megalithic spaces. Thomas's appropriation of Long placed his work within processes which are seen as familiar to prehistoric methods of structuring space. Whilst contrary to other archaeological thinking, Thomas also reminded us that through a technology of the Self, the subject comes to interpret itself in the world; that architectural space becomes the means for locating and describing the Self in relation to the world. So whilst certain forms which define space can be exemplified as structural phenomena, their role in *giving* the subject to the environment is also potentially interpretative. This consequently has implications for the interpretation of Long's practice.

More generally, the archaeological approach focused on the understanding that context

⁶ Anne Seymour, 'Old World New World', in: Richard Long, Old World New World (London: Anthony d'Offay, 1988 and Verlag der Buchhandlung Walther König, Köln, 1988) 53.

⁷ Sean Rainbird, 'Crossing Places: Some Notes on the Work of Richard Long'. Essay published in the guide to the exhibition *Richard Long: Walking in Circles*, London: Hayward Gallery (14 June – 11 August 1991).

⁸ Richard Long, Five, six, pick up sticks Seven, eight, lay them straight (London: Anthony d'Offay, 1980) unpaginated.

can fix meanings, which when applied to Long highlights the dichotomy between the work as art and as man-made structure in the space of a more general human existence. In these terms the constitution of the subject becomes more problematic, because context will define the nature of the subject as either artist in the landscape, or man in the environment. In the following analysis, the latter phenomenological approach will be taken primarily, as it is felt that this strategy is most capable of accommodating Long's own claims for his work and consequently can assist to resolve the dichotomous relationship between the work as art and as man-made form articulating human existence.

With these preparatory ideas in mind, I now propose to examine areas of the artist's practice that correspond with landscape, form and movement in terms of its spatial dimension or, one could say *architectural* effect. By providing an architectural understanding of space I aim to articulate further the opening or *expansion* of sculpture into the spatial realm of human existence,⁹ as a means for furthering the correspondence between Long and prehistory. Here, the body as agent is seen to be fully implicated in the definition of that space as a consequence of Being-in-the-world. As Krauss has written on Land Art more generally, it is 'our bodies and our experience of our bodies [that] continue to be the subject of this sculpture ...'.¹⁰

Furthermore, I am proposing to explain Long's sculptures with respect to an engagement with *existential space*. Existential space can be simply described as a perceptual image of the environment, a mental process that is required by us as human beings for movement and orientation. By appropriating its more basic concepts and developing them through the artist's work, an analytical reading of Long can be made with respect to the formation of space as implicated in the creation of place. Long's landscape sculptures, as structures and sites of human activity may thus be understood on their own terms *as places*. As an approach which is rooted in existentialism it thus seeks to appeal to inherent properties regarding our being in the world. As such, I believe it can inform Long's practice and his concern for a reality which seeks to articulate his existence within an objective world.¹¹

This approach could implicate underlying structures present in both Long's practice and prehistory. However, mindful of the tendency within the critical discourse to equate

⁹ The term 'expansion' is alluding to Rosalind Krauss's essay, 'The Expanded Field', in: The Originality of the Avant-Garde and Other Modernist Myths (Cambridge, Mass.: MIT Press, 1985) 276-290. This is discussed and elaborated on below.

¹⁰ Rosalind E. Krauss, Passages in Modern Sculpture (New York: Viking, 1977, and Cambridge, MA: MIT Press, 1981) 20. Cited in: Gilles A. Tiberghien, Land Art (London: Art Data, 1995) 48. Note that Tiberghien also refers to the importance to Krauss of a 'phenomenological' lecture given by Maurice Merleau-Ponty.

¹¹ '... human existence is realized in personal being, and personal being is a difficult and precarious individual attainment constantly striven for and never permanently possessed, but upheld, drawn on, and rewarded by the rich responsiveness of an objective world.' H. J. Blackham, Six Existentialist Thinkers (London: Routledge & Kegan Paul, 1952) 161.

Long's stone circles with the stone circles from prehistory in terms of form, this study prefers to assess common factors and conditions which may have influenced their formation as spatial structures. Thus my intention is not to relate Long's landscape sculptures to specific prehistoric monuments, but to treat the artist's work as a spatial transformation, a disposition of nature founded on his individual experience of the world:

To experience is to learn; it means acting on the given and creating out of the given. The given cannot be known in itself. What can be known is a reality that is a construct of experience, a creation of feeling and thought.¹²

Location

The idea that the fields of contemporary sculpture and prehistory might be compared through the spatial operation of structure rather than formal affinities, of course raises the issue of how certain structures are formulated. When looking to compare Long's built structures with others from the human environment, we have to consider what it is exactly that we are examining in Long's art, what component(s) of his work that can be explained in relation to other structures in this way.¹³ Also, how are other components of his art related to each other within the body of work and how might they correspond with the notion of existential space? Because this analysis tends to focus primarily, although not exclusively on one area of Long's practice, it would be first useful to locate this component in relation to other areas of the artist's work. We are able to do this with the assistance of a Klein group.

A model of this type was employed by Rosalind Krauss in her now canonical essay, 'Sculpture in the Expanded Field', to critique historical lineages.¹⁴ Krauss's model expanded from the term *sculpture*, to form the terms *not-landscape* and *not-architecture*. These described sculpture's movement from the mid 1960s towards its negative condition located

¹² Yi-Fu Tuan, *Space and Place: The Perspective of Experience* (London: Edward Arnold, 1977) 9.

¹³ By 'other structures' I am referring to those which principally form the basis of prehistoric monuments and Richard Long's work – lines and circles. It was these elements that were of primary concern to the archaeological discourse in its appropriation of Long.

¹⁴ Krauss employed a Klein group to argue against the use of evolutionary models such as 'genealogical trees' to provide historical antecedents for sculptural practice dating from the mid 1960s. Its explanatory value was to illustrate the expansion of sculpture as 'logical structure' which sought to 'rupture' the past from the present, thus supplanting genealogical lineages. See: Rosalind E. Krauss, 'Sculpture in the Expanded Field', in: *The Originality of the Avant-Garde and Other Modernist Myths* (Cambridge, Mass.: MIT Press, 1985) 276-290. Note: as I shall argue, this does not preclude the idea that contemporary and ancient forms of structural expression cannot be correlated with respect to a set of principles for structuring space.

'between the built and the not-built, the cultural and the natural, ...'.¹⁵ The field then unfolds (or opens) through the polarization of the negative terms as opposites to activate the positive terms *landscape* and *architecture*. The two axes which constitute the opposing concerns *not-landscape* and *not-architecture* are thus represented by the term *neuter*, whilst their opposites, *landscape* and *architecture* are represented by the term *complex*.¹⁶ The field can then be seen to describe the distinct concerns of any given polarity designated by the terms: *sculpture*, *marked sites*, *site construction* and *axiomatic structures*. The idea being that individual works which arise from a variety of artistic practices may then be located and contained within any one of these domains.¹⁷

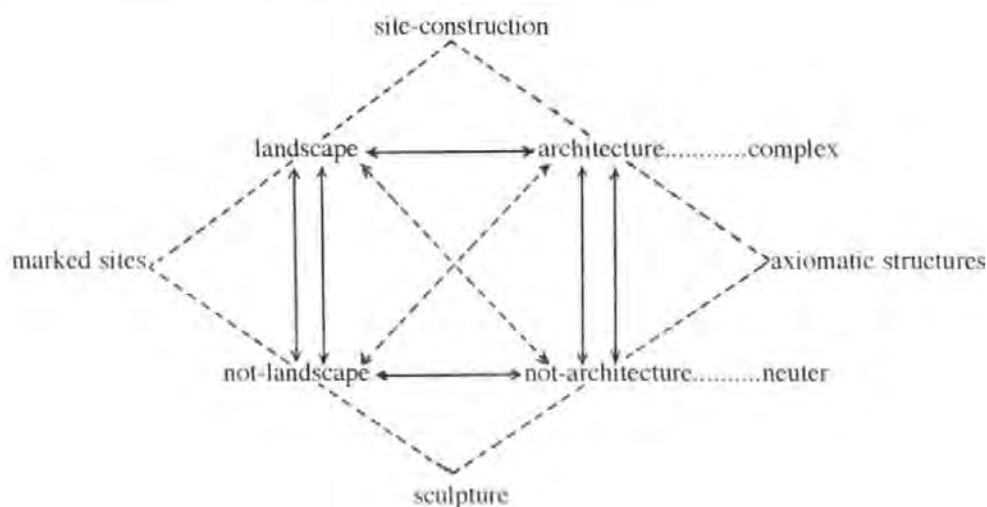


Figure. 37. Krauss's model of the 'expanded field' using a Klein group, 1978.

Krauss locates Long's position in the category *marked sites*, composed of the *landscape* and the *not-landscape* axis. Whilst this positioning is based on Long's use of photography to mark sites, Krauss refers to a more general activity of displacement to qualify the term.¹⁸ In

¹⁵ Rosalind E. Krauss, 'Sculpture in the Expanded Field', in: *The Originality of the Avant-Garde and Other Modernist Myths* (Cambridge, Mass.: MIT Press, 1985) 283. Note that the concern for Land Art in other disciplines, such as architecture and landscape design, is often situated at this key point between nature and culture. In his essay 'Richard Long', Mario Codognato begins: 'The art of Richard Long achieves its ideal synthesis in the dialectics between nature and culture, ...'. See: *Richard Long* (Milan: Electa, 1994) 16.

¹⁶ The structure is described thus: '1) there are two relationships of pure contradiction which are termed *axes* ... and are designated by the solid arrows; 2) there are two relationships of contradiction, expressed as involution, which are called *schemas* and are designated by the double arrows; and 3) there are two relationships of implication which are called *detexes* and are designated by the broken arrows.' This extract is from Krauss (1985: 283).

¹⁷ Krauss refers to Robert Morris, Robert Smithson, Michael Heizer, Richard Serra, Walter De Maria, Robert Irwin, Sol Le Witt, Bruce Nauman, Carl André, Dennis Oppenheim, Richard Long and Hamish Fulton *et al.*, as artists all operating within the 'expanded field'. (1985: 287)

¹⁸ Krauss refers to Smithson's *Spiral Jetty* (1970); Heizer's *Double Negative* (1969) and the work of Serra, Andre, Morris, Oppenheim, *et al.*, to describe its physical manifestation. While Michael Heizer's *Depressions*; Dennis Oppenheim's *Time Line* (1968) and Walter De Maria's *Mile Long Drawing* (1968), assist to qualify the more ephemeral modes of marking. See: Rosalind E. Krauss, 'Sculpture in the Expanded Field', in: *The Originality of the Avant-Garde and Other Modernist Myths* (Cambridge, Mass.: MIT Press, 1985) 287.

this sense, Long's work can be seen more accurately to refer to the marking of sites in a variety of ways: by the displacement of natural materials – sticks and stones; scratching of surfaces; drawing on maps and use of words as textual referents, etc. Long's art in its various forms thus constitutes the term *marked sites*.

On this basis I am proposing to formulate here a new Klein group which expands on the idea of the marked site, enabling the variety of Long's practices to be described and accounted for more fully. From this we can locate the specific area of focus for this analysis, whilst acknowledging the role of other areas of the field in Long's practice. These can also be considered with respect to existential space. A further advantage of developing a Klein group specifically for Long is that it can explain the distinct practices of the artist within the more general concerns of artists of this period. In doing so the study will advance a more integrated and accurate view of his practice by expanding upon the various concerns of the term *marked sites*.

Rather than using the terms *not-landscape* and *not-architecture*, which accommodates Land Art practice more generally, I would prefer to employ those abstract terms which Krauss used (see above) to describe the properties of the *not-landscape* and the *not-architecture*: the *built* and the *not-built*, and *nature* and *culture*. If we understand Long's art as marked sites being made up of the *built* and the *not-built*, we can also logically expand these concerns as opposites to constitute *nature* and *culture*. The *built* being reflective of and equivalent to an aspect of culture, describes a certain mode for structuring the world; whilst the term *not-built* is equivalent to the unaffected condition of *nature*. Unlike Krauss's model which uses two negatives being opposed by two positives, the model here employs a positive and negative term to form each of the two axes. These are defined by the *movement axis* and the *environment axis*. The movement axis constitutes the *not-built* and *built*, describing the polarity of Long's approach in terms of the types of activities he employs: the certain ways of making a work; of doing a walk; of reconfiguring natural material; drawing a line on a map, or writing words.

Map and text works, whilst employing structures, are essentially *not-built* as marked sites. These mark the site graphically as a two dimensional image. Landscape sculptures, whilst presented as photographs, do mark a site by displacing materials in real time and space. The term *built* thus refers to the construction of structures within the environment in Long's art.

The *environment axis* constitutes the terms *culture* and *nature*. These represent the two basic conditions, or emphases of environment within which Long operates. Generally, they form the context of the work, either as *culture*: the built, cultivated environment, or

architectural spaces such as galleries where Long often makes his work; or *nature*: that is the natural environment within which Long makes his walks and finds his materials.¹⁹ Both of these contribute to the idea and meaning of the gallery sculpture. The two axes – movement and environment – do not represent strict polarities as such, but do constitute the opposing conditions required for human existence and as such represent the basic conditions for Long’s art. A Klein group for Richard Long’s practice therefore, can look like this:

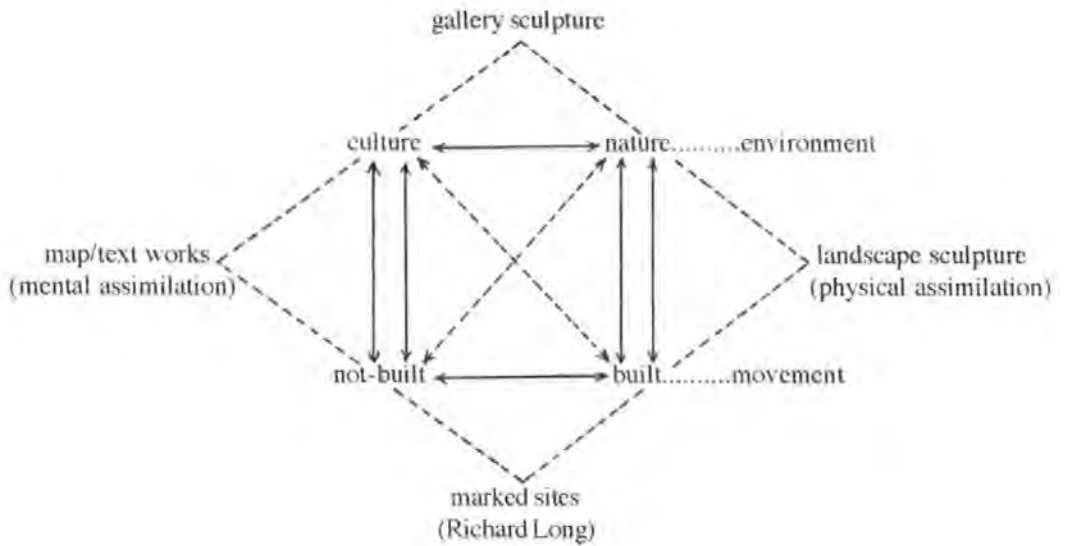


Figure. 38. Author’s model of ‘Richard Long’s field of practice’ using a Klein group, 1998.

As we can see, Long’s built works in nature, his *landscape sculptures* are defined by the fact that they physically assimilate nature.²⁰ This term is effected by the displacement of natural materials into sculptures within the landscape. The area of *map/text works* however, are characterized by works which are not-built, but contextualized within culture as the extract above from Sean Rainbird emphasizes. These occur either as lines or circles drawn on maps as in *A Ten Mile Walk* 1968, or as words which may incorporate aspects of culture within them, as with *Five Walks* 1993, or *Dusty To Muddy To Windy* 1993 (Fig. 39). Long’s markings on paper as either words or lines thus delineate his activities as a form of ‘mental assimilation’, in which the landscape was assimilated in the mind as a means for walking the circles and lines. In these works physical displacement is either non-existent or at least kept to a minimum as in *Halfway Stone* 1990 (a stone placed ‘in the middle of the road’ and ‘in

¹⁹ One could argue that by using placenames, such as *A Line And Tracks In Bolivia* (1981), or *Circle In The Andes* (1972), Long is making references to that culture. I would suggest that Long is more concerned with the nature of that place than its culture.

²⁰ The term ‘assimilation’ will be explored later in the discussion on existential space. Fundamentally, it describes an altering of the environment, either physically or mentally, enabling us to orientate and engage with it. The term ‘mental assimilation’ is Piaget’s, whilst I have developed the term ‘physical assimilation’ from his term ‘assimilation’ to provide greater clarity. See: pp.177–178.

the middle of the walk'), or *Dartmoor Riverbed Stones* 1991. Both the map and text works in this respect make references to the built environment of a culture, whilst in themselves are constitutive of culture as modes of language.

At the top of the model we can see the term *gallery sculpture*, that represents an opposing condition of Long's normal working practice, which is essentially walking in the environment and marking sites. The term defines that aspect of Long's activity of installing sculptures and making mud works, which in a literal sense are removed from the actual landscape. They are instead set within quite specific cultural parameters which the work operates by. As such, the reference to nature within an architectural and cultural context displaces the work from the earth's surface as immersed within nature, inverting the nature-culture dynamic. Detached from the landscape, the work's aesthetic as a feeling for nature, achieves prominence here as an art object.²¹

The process of physically assimilating the environment is seen as being in opposition to the mental assimilation of the world as represented by the map and text works. Both areas are embodied within the term *marked sites* from which they originate. Gallery sculpture is seen as being opposite to the initial process of marking sites, operating primarily within the cultural context of the gallery where physical and mental assimilation are drawn together.

The main concern of this analysis; *landscape sculpture*, can now be located within Long's project as a whole. Understood as a concern for built structures within nature, the term defines those works made in and of the landscape. Its position here within a Klein group enables us to clearly visualize the type of work to be studied and its relationship to the other aspects of Long's practice as defined by the field. With the area of our study specified, we can go on to make an analysis of this work with respect to its disposition and spatial operation within the environment.

²¹ Based on Merleau-Ponty's supposition of a 'second-order language ... in which significations never free themselves completely from the intercourse of signs', one could suggest, as Adams has of Pollock, that the gestural markings of Long's mud works are also signs of his presence. See: Maurice Merleau-Ponty, *Signs* trans. Richard Calverton McLeary (Chicago, 1964) 47. Cited in: Laurie Schneider Adams, *The Methodologies of Art* (New York: Icon Editions, 1996) 143. Note (as mentioned in Chapter III), that Long has often been compared with Pollock, whom he considers to be 'authentically primitive in some ways.'

Perception

Having positioned and defined *landscape sculpture* as the main concern of this study, it is now necessary to consider how we can read this type of work. As is often forgotten, there are methodological obstacles to overcome, particularly concerning the role of the photograph as a vehicle for engagement. For whilst photography plays an important part in fabricating timelessness,²² enabling Long to correlate works in terms of method, principle, idea etc., it also raises an awareness about how we as the viewer perceive and read the work and how we engage with its *reality* as the artist intends.²³ It is an important factor to consider here in terms of this analysis, for if we are not able to experience the sculptures in context, how are we to view and analyse the work? What are the criteria for a spatial assessment of three-dimensional structures through the two-dimensional images of photography?

According to Long, the practicality of photography enables him to capture a sculpture, which as 'an intuitive response' may not be known otherwise. The photographs are thus regarded as 'facts which bring the appropriate accessibility to the spirit of these remote or otherwise unrecognisable works.'²⁴ In this sense, the photograph can be seen to *present* the work as it actually exists in the world, a position attributable to minimalism's theatrical aspect regarding its "'presentational" ... mode of address.'²⁵ Whilst this facilitates as Long claims, for his work to be 'inclusive, not exclusive',²⁶ our means for interpreting the sculpture proper, as the (theatrical) coming together of subject and object still relies ultimately on our understanding of the work as a constituent of the photograph.²⁷ This raises the question: by what means is it possible for us to understand and read the sculpture as a structure in the landscape? This has repercussions for the notion of Long's work – the photograph – as art, and the idea of it documenting his particular engagement with an

²² Discussing Land Art, Tiberghien remarks that, 'The use of photography also has to do with these artists' fascination [including Long] with the instant, conceived as both the ultimate expression of movement and as a possible jump outside of time, as if it were an opening through which atemporality could be attained.' Gilles A. Tiberghien, *Land Art* (London: Art Data, 1995) 238.

²³ Alison Sleeman is also concerned with this problem in her chapter, 'Land Art Body'. See: 'Landscape and Land Art', unpublished PhD dissertation (University of Leeds, 1995) 121–211.

²⁴ Richard Long, 'Words After The Fact', (1982) *Touchstones* (Bristol: Arnolfini, 1983) unpaginated.

²⁵ See: Jon Thompson's essay, 'Presenting Reality', in: *The British Art Show: Old Allegiances and New Directions 1979–1984* (London: Orbis, for the Arts Council of Great Britain, 1984) 108–111. Note: Thompson remarks that: 'The photograph refuses to surrender its role as a bearer of information. In short it always functions as a presentiment of the real.' (p.108). It thus appealed to those artists who sought to go beyond representation and engage with the object proper.

²⁶ Richard Long, 'Richard Long replies to a critic', *Art Monthly* 68 (July/August 1983): 21.

²⁷ As Thompson notes, subject and object come together through minimalism's theatricality, enabling devices such as photography to provide more conceptual approaches with the means for disposing of the art object. Jon Thompson, 'Presenting Reality', *The British Art Show: Old Allegiances and New Directions 1979–1984* (London: Orbis, for the Arts Council of Great Britain, 1984) 109.

environment.²⁸ Long considers that his photographs 'are art' and asserts that 'a photograph can (only) show the essence of a landscape sculpture, ...'.²⁹ This would suggest that we are able to read the sculpture according to the composition and space of the picture plane and that through a certain process we are able to perceive the sculpture's 'essence' in the landscape, because the photograph is an element of the artwork and thus an extension of the sculpture itself. It is an issue which Krauss broached in her 'Notes on the Index, Part 1' and 'Part 2', published in the spring and fall editions of *October* (1977) respectively. Originating from the work of Charles Sanders Peirce, 'index' is seen as a 'type of sign which arises as the physical manifestation of a cause, of which traces, imprints, and clues are examples.'³⁰

Referring to this extract, Gilles Tiberghien has added:

This conception goes against the idea that photographic representation is exclusively within the category of resemblance (icon) or of simple convention (symbol), since, as an index, it demonstrates a relationship of physical contiguity between the sign and its referent.³¹

It is a feature of Long's practice that the photograph often appears to involve the viewer in the structuring of space within the image. Beginning with *England 1967* (Fig. 40), Long has used alignment as a strategy for incorporating the spectator into the work by implicating the relevance of their position to the sculpture itself. Long has said of how he 'was interested in the idea of the existence and position of the viewer "completing" the sculpture',³² acknowledging 'parallels' in other later works.³³ So whilst his sculptures may be perceived

²⁸ Hugh Adams has discussed some issues concerning the use of photography in Long's art, suggesting that it 'increases levels of meaning, and multiplies opportunities for diversity of interpretation.' He continues: 'Long uses it as a classical distancing device to lend his photographs an aura of age, or to give them a quality of camp-fire nostalgia and to evoke the 'past,' making convincing imitations of early Western pioneer snapshots.' See: Hugh Adams, 'Richard Long: Arnolfini Gallery Bristol', *Studio International* CXCIII/ 985 (January 1977): 66-68. The extract quoted here is from p.68. See also: Clive Phillpot, 'Richard Long's Books & The Transmission of Sculptural Images', *Print Collector's Newsletter* XVIII/ 4, (September-October 1987): 125-128.; Herman Rapaport, 'Brushed Path, Slate Line, Stone Circle: On Martin Heidegger, Richard Long and Jacques Derrida', in: Peter Brunette & David Wills (editors) *Deconstruction and the Visual Arts: Art, Media, Architecture* (Cambridge: Cambridge University Press, 1994) 151-167.; Jeremy Gilbert-Rolfe, 'Sculpture as Everything Else, Twenty Years or So of the Question of Landscape', *Arts Magazine* LXII/ 5, (January 1988): 71-75. Note, Gilbert-Rolfe discusses Smithson and Fulton primarily, but raises issues which are applicable to Long.

²⁹ See: Richard Long, 'Richard Long replies to a critic', *Art Monthly* 68 (July/August 1983): 20. In his reply to Lynne Cook's critique, Long writes: 'of course my photographic works are art.' Note: this compares with Michael Craig-Martin's statement, that: 'To take something as a picture is to allow the presence of the pictured to overwhelm the presence of the picture.' See: Michael Craig-Martin, 'Taking Things as Pictures', *Artscribe* 14 (October 1978): 15.

³⁰ Rosalind E. Krauss, 'Notes on the Index, Part 1', *October* (Spring 1977) and 'Notes on the Index, Part 2', *October* (Fall 1977), subsequently reprinted in: *The Originality of the Avant-Garde and Other Modernist Myths* (Cambridge, Mass.: MIT Press, 1985). Also cited in: Gilles A. Tiberghien, *Land Art* (London: Art Data, 1995) 238.

³¹ Gilles A. Tiberghien, *Land Art* (London: Art Data, 1995) 238.

³² Richard Long, 'Richard Long replies to a critic', *Art Monthly* 68 (July/August 1983): 21

³³ Long continues: 'Quite often there is an optimum place for looking at a sculpture, or the best place, the most interesting, the most visually dynamic.' Richard Long, from 'Fragments of a Conversation I', in: *Walking in Circles* (London: Thames and Hudson, 1991) 45.

as merely the remnants of human activity or an evocation of the body,³⁴ I would like to propose that we may understand the work's spatial reality with respect to our own sense of being embodied. That despite the detachment of the viewer from the sculpture, the means available for interpreting the operation of these works are founded on our own *sensual* awareness of form in space and existential space.

Long's method as a photographer for composing the image to draw the viewer into it, equates with similar devices in painting. Richard Etlin has discussed how in viewing a work, 'the viewer becomes involved ... through an engagement of his or her personal space.'³⁵ Similarly, as Long's *Sahara Circle* 1988 (Fig. 41) demonstrates, the alignment of the sculpture with a natural feature instigates a movement out from the picture plane to incorporate the spectator. Consequently, we the viewer are implicated in the structuring of space within the landscape having initially been positioned by Long at the time of the sculpture's construction:

Usually, after I have made the work, I kind of walk around it and somehow find the best place to take the photograph. A line usually has the characteristic of pointing out of or beyond itself, maybe to the horizon, so often the alignment of the viewer, the line and something a long way off is important.³⁶

Significantly, as Long's sculptures (and his remarks above) imply, there is also a sense in which we can invert this relationship. Many works which arise from the artist's activity of walking and forming place correspond as human spaces and thus with our own sense of being in the world. The combination of our sense for human space and the structuring of space through alignment provokes in the viewer a mental projection of the Self into the 'spatial construct' of the work. Long's desire for maintaining simplicity by only taking the photographs 'from eye level',³⁷ assists this procedure as we read the work in relation to our own position of standing upright. A notion that I would suggest, extends the idea of 'existential space' as a means for experiencing space in which we are not actually located. As Schmarsow writes:

³⁴ Sleeman has written of this perception: 'These bodies, like the body in fragments, trace or evocation, are bodies in the past tense, bodies that have been there but are now absent.' Sleeman examines the body in Land Art by looking to problematize the 'gestural or evoked body' with a concern for Lefebvre's 'fleshy body'. See Alison Sleeman's chapter, 'Land Art Body' in: 'Landscape and Land Art', unpublished PhD dissertation (University of Leeds, 1995) 121–211. Extract is from p.208. Note also that at the time of writing (up until 1995), the author points to the fact that the 'fleshy body' as described in Henri Lefebvre's *The Production of Space* (1991) was absent in Land Art. Since that time we find evidence of the 'fleshy body' of Richard Long represented in the published work, *A Walk Across England* (London: Thames and Hudson, 1997).

³⁵ For a discussion on this aspect of painting, see: Richard A. Etlin, 'Aesthetics and the Spatial Sense of Self', *The Journal of Aesthetics and Art Criticism* LVI/ 1 (Winter 1998): 2–5. This extract is from p.3.

³⁶ Richard Long speaking in: 'An Interview with Richard Long by Richard Cork', in: *Walking in Circles* (London: Thames and Hudson, 1991) 252.

³⁷ See: 'An Interview with Richard Long by Richard Cork', in: *Walking in Circles* (London: Thames and Hudson, 1991) 252.

The spatial construct is, so to speak, an emanation of the human being present, a projection from within the subject, irrespective of whether we physically place ourselves inside the space or mentally project ourselves into it.³⁸

Structures perceived either as two dimensional images, or in the flesh so to speak, can thus be understood primarily through the projection of ourselves, a mental process which acknowledges the role of a spatial structure as a kind of *housing* for the body, whether it be a church, a prehistoric stone circle, or a landscape sculpture by Richard Long. They all correlate the body in its spatial realm. More importantly, they constitute a feeling for Being through which our own sense of *Being-in-the-world* corresponds, whether it be through a photograph or the reality of experiencing that structure in space.

One of the central premises of such an approach as this, based on the strategies encountered above, is that Long's landscape sculptures are viewed and considered qualitatively *in the same manner* as the remnants of human existence; that his marked sites as *art* are believed to correspond with marks and structures from the more general realm of human existence, such as ruins, architecture, prehistoric sites, etc. Long's desire to add to the 'layers of human and geographic history' endorses this notion. Thus in the act or art of walking, of making sculptures and forming place, Long is effectively crossing bridges between the abstract patterns of modern art and the abstract patterns of behaviour that are viewed as inherent in the structuring of space and time.

By considering lines and circles as both elements in Long's practice and present in the construction of human landscapes, we now might ask, how do the consequences of his activities – the line and the circle – engage with the reality of human history in real space and time? In other words, if Long's work is more generally understood to suggest 'a layered archaeology of human presence', as it is claimed in the map and text works, at what point does the *landscape sculpture* become coherent in describing and engaging with the *space* of human (pre-) history and culture? Where does art meet the reality of human existence so to speak? It is within this dichotomy (expressed above), between Long's concern for abstraction as modern art and its implication in the disposition and articulation of human existence, that this spatial analysis/reading of Richard Long is framed.

³⁸ August Schmarsow, 'The Essence of Architectural Creation' (1893), in: Harry Francis Mallgrave and Eleftherios Ikononou (editors and trans.), Empathy, Form, and Space: Problems in German Aesthetics, 1873–1893 (Santa Monica: The Getty Centre for the History of Art and the Humanities, 1994) 288–289. Cited in: Richard A. Etlin, 'Aesthetics and the Spatial Sense of Self', The Journal of Aesthetics and Art Criticism LVI/ 1 (Winter 1998): 8.

Being-in-the-World

Central to this study is the work of Martin Heidegger and more precisely his seminal project *Being and Time* (1927). Heidegger sought to question 'What is Being?', by considering the Being of the human being, but through pre-empting the epistemological concerns of science to account for different ways of Being. The ontological difference between Being and beings (as entities) is distinguished in Heidegger's project by the sense of 'what there is' and 'that they are'. Thus as Edward Relph notes, an important aspect of this approach is the consideration of a 'pre-scientific attitude' in which 'curiosity' provides the underlying motivation for knowledge, as it 'seeks restlessness and the excitement of continual novelty and changing encounters.'³⁹ Relph suggests that this drive to understand the world may manifest itself through a sense of 'wonder', which 'is the mark of a pre-scientific attitude – that is, of a compassionate intelligence that seeks to see things in and for themselves.'⁴⁰ This bears comparison with Long's project, whose activities or 'patterns of behaviour' are often taken account of well after their initial appearance as structures in the landscape.⁴¹ In this sense there is a detachment between Long as a man intuitively understanding and interpreting his relationship with the natural environment and a modern artist functioning within quite specific cultural criteria and situations. Consequently this approach defines the Heideggerian notion of the artist as an 'authentic actor' working between the natural condition of the earth (nature) and the socio-historical world (culture).⁴² (The two components represented by the environment axis in my Klein group above.)

By considering Long's activities in the former context particularly, we also imply a concern for 'a mode of Being' which is particular to us as human beings, denoted by

³⁹ Martin Heidegger, *Being and Time* trans. John Macquarrie and Edward Robinson (New York: Harper and Row, 1962) 216. Cited in: Edward Relph, 'Geographical experiences and being-in-the-world: The phenomenological origins of geography', in: David Seamon and Robert Mugerauer (editors) *Dwelling, Place & Environment* (New York: Columbia University Press, 1989) 16.

⁴⁰ Edward Relph, 'Geographical experiences and being-in-the-world: The phenomenological origins of geography', in: David Seamon and Robert Mugerauer (editors) *Dwelling, Place & Environment* (New York: Columbia University Press, 1989) 16.

⁴¹ I am referring to the point Anne Seymour brings up in *Walking in Circles* (1991) in which she notes how 'the ideas [for Long's art] tend to get developed many years after their first intuitive emergence ...'. See p.32.

⁴² For a further reading of Martin Heidegger (1889–1976) and Richard Long, see: Herman Rapaport, 'Brushed Path, Slate Line, Stone Circle: On Martin Heidegger, Richard Long and Jacques Derrida', in: Peter Brunette & David Wills (editors) *Deconstruction and the Visual Arts: Art, Media, Architecture* (Cambridge: Cambridge University Press, 1994) 151–167.; Long and Heidegger are related to a lesser extent by James Hall, who after quoting Heidegger on the relationship between the bridge and the landscape, writes: 'Long's lines of stones are like "bridges" that "swing over" the landscape "with ease and power". Of course, a bridge only becomes a bridge when it is walked over: for one of Long's earliest works, he walked through a field of daisies until he had trodden a line down. He builds bridges between man and the natural world. Vast, formless spaces are "gathered" round the simplest of shapes.' See: James Hall, 'Landscape Art: Public Art or Public Convenience', *Apollo* CXXIX/ 325, (March 1989): 157–161, + 222. For this extract, see p.158.

Heidegger as '*Dasein*'.⁴³ *Dasein* is 'distinguished by the fact that, in its very Being, that Being is an *issue* for it'.⁴⁴ *Dasein* thus conducts itself towards 'existence' and 'understands itself in terms of its existence'.⁴⁵ This occurs '*within-the-world*' as a tactile interaction with objects which Heidegger describes as '*ready-to-hand*', or with a more detached and thoughtful concern for the world which is indicated as '*present-at-hand*'. In the former, objects, or 'equipment' as Heidegger describes them are available in their practicality and utility as being ready-to-hand. This mode of relationship with things essentially constitutes our physical engagement with the world. For Long, this would refer to those objects which are available to him in the natural environment: stones, sticks, water, sand, are in different situations, ready-to-hand, and as such form the artists's equipment. Long provides comparative terms of engagement when he writes: 'I like common materials, whatever is to hand, but especially stones.'⁴⁶ Long's reconfiguration of stones (whatever is to-hand), thus constitutes a means for cognition and interpretation that whilst being 'pre-scientific' in 'attitude', is also as I shall argue pre-architectural in its articulation of existential space.

Whilst both forms of Being-in-the-world are simultaneously at work, this 'sense' is essentially understood in terms of an active and pragmatic concern with the world and its spatial nature.⁴⁷ Space is not a detached entity separate from *Dasein*, but is "'in" the world in so far as space has been disclosed by that Being-in-the-world which is constitutive for *Dasein*'.⁴⁸ Whilst '*Dasein* is embodied' it essentially transcends the idea of us as just bodies, for the perception and expression of Being-in-the-world requires more than a visual understanding and interpretation; it is also sensed as Being.⁴⁹ Body and mind are inextricably bound. So whilst '*Being-in-space*' is essential to *Dasein*, existence as expressed through the

⁴³ Michael Inwood provides a useful explanation of the term *Dasein*. He writes: "'*Dasein*' is Heidegger's way of referring both to the human being and to the type of being that humans have. It comes from the verb *dasein*, which means 'to exist' or 'to be there, to be here'. See: Michael Inwood, *Heidegger* (Oxford: Oxford University Press, 1997) 16–25. This extract is from p. 18.

⁴⁴ Martin Heidegger, *Being and Time* trans. John Macquarrie and Edward Robinson (Oxford: Blackwell, 1992) 32.

⁴⁵ Martin Heidegger, *Being and Time* trans. John Macquarrie and Edward Robinson (Oxford: Blackwell, 1992) 33.

⁴⁶ Richard Long, *Five, six, pick up sticks Seven, eight, lay them straight* (London: Anthony d'Offay, 1980) unpaginated.

⁴⁷ This compares with Anne Seymour's reading of Richard Long through Zen Buddhism, in which she writes: 'His approach also corresponds with the Zen view, which recognises human nature as one with objective nature, in the sense that nature inhabits us and we nature ...'. And later writes: 'His philosophical dialogue with nature has an existence that is no less part of it than the context in which the work is created.' Anne Seymour, 'Old World New World', in: Richard Long, *Old World New World* (London: Anthony d'Offay, 1988 and Verlag der Buchhandlung Walther König, Köln, 1988) 54 + 57 respectively. Note that Heidegger was influenced by Zen Buddhism.

⁴⁸ Martin Heidegger, *Being and Time* trans. John Macquarrie and Edward Robinson (Oxford: Blackwell, 1992) 146.

⁴⁹ Michael Inwood writes: 'We start off, at least in adulthood, viewing ourselves as whole human beings, and need a special sort of abstraction to see ourselves simply as animals or as bodies.' Michael Inwood, *Heidegger* (Oxford: Oxford University Press, 1997) 24.

spatiality of its Being, may be viewed as a concern for a 'sense of Self':

Dasein's world is, Heidegger stresses, a spatial world. ... It is a world of directions – up-down, left-right, behind-ahead, and North-South-East-West. ... its being disoriented is a mark of its intrinsic spatiality, and soon it will come to orient itself, seeing its new environment in terms of the familiar spatial directions.⁵⁰

With these concerns in mind, I will now discuss the formation of Long's landscape sculptures with particular regard to the notion of 'existential space'. This will explore the idea of the artist as an intermediary between existential and architectural space. It will also correlate the spatiality of the two fields – Long and prehistory – embodying them within particular practices for articulating and delineating space.

Sculptural Form: from Existential Space to Architectural Space

Architecture is often perceived in terms of its dictionary definition: the 'science of building; thing built; structure; construction', etc.⁵¹ Of course it is all these things, but primarily it is an art concerned with three-dimensional space. Fundamentally a plastic art, it is manipulated and manipulates, abstracting elements into forms and structures that in their function demarcate space to transform our experience of the world and enable us to appreciate more fully the spatial realm of our existence. So whilst we would be aware of ourselves within the space of nature, architectural elements at their most basic are capable of affecting our perception of space and the understanding of ourselves within it:

The architectural illusion may be established by a mere array of upright stones defining the magic circle that severs holiness from the profane, even by a single stone that marks a center, i.e. a monument.⁵²

The operation of stones reconfigured in the environment into circles and lines, can be analysed through a spatial enquiry which assesses the wider implications of their structure's engagement with the land surface. This enables us to consider the formation of sculptural forms in terms of primary architectural elements which inform our perception and comprehension of the landscape.

As others have done, at an immediate level we can recognize both the forms of Richard Long's landscape sculptures and those of prehistoric sites as principally structures in the landscape. These structures are conceived and constructed with and within the environment through the displacement of materials. Whilst many prehistoric sites are viewed

⁵⁰ Michael Inwood, *Heidegger* (Oxford: Oxford University Press, 1997) 33–34.

⁵¹ H. W. Fowler & F. G. Fowler (editors), *The Concise Oxford Dictionary of Current English* (Oxford: Clarendon Press, 1956) 59.

⁵² Susanne K. Langer, *Feeling and Form* (London: Routledge and Kegan Paul, 1953) 95.

very specifically as architecture such as chambered tombs and Stonehenge⁵³ for example, they all correspond with the space of bodily movement and with spatial aspects of the human condition. Their construction in stone and/or earth, or as markings on the surface of the earth compose spaces which we recognize as essentially architectural in nature, in as much as they correlate with space perception and human movement. Though what concerns us primarily, is how this is formulated through the individual as the articulation and expression of existential space.

As the principles that shaped early architecture are considered fundamentally relevant to the human condition, so common responses to space formation may be considered in this context. The term 'condition' must be clarified here for it should not be confused with that of 'nature'. As Jean-Paul Sartre stated in *Existentialism and Humanism* (1948, Eng. ed.), the human condition is universal.⁵⁴ As such it forms the basis of existential space and therefore is necessary to an analysis of spatial structures separated by a substantial expanse of time.⁵⁵

Etlin has described existential space as consisting of 'paired conditions', of which the first (and the main concern here) involves the sense of being upright and standing still in a place and with movement through space or spaces.⁵⁶ These constitute the primary condition for engaging existential space from which our spatial awareness and sense of ourselves is

⁵³ The architectural nature of Stonehenge has been considered by E. C. Fernie who has written: 'The 'puzzle' of Stonehenge should surely be as much, if not more, to do with its character as an object made to be used and experienced, that is, as a piece of architecture, than with the proximity or tractability of some of its building materials. ... I wish only to suggest that it may be possible to add some important points to this understanding by treating the monument as a building first and foremost, that is in terms of its architectural effect, spatial character and layout, and the means used to bring these about.' See: E. C. Fernie, 'Stonehenge as Architecture', *Art History* XVII/ 2 (June 1994): 147. Note that Fernie sees the potential of Stonehenge as architecture by assuming that the most likely function of the monument was for ritual. He then forms connections with 'better documented and more fully understood' buildings of a religious type, in this case, 'medieval churches'. This effectively enables the imagination to equate the ritualistic and ceremonial activities of the church with a potential function of the stone circle thereby activating the spaces within.; Stonehenge is used as 'an outstanding example of architectonic space' by Dom H. Van der Laan in his study: *Architectonic Space: Fifteen Lessons on the Disposition of the Human Habitat* (Leiden: E. J. Brill, 1983). Van der Laan's treatise which examines how architectonic space is formed through the juxtapositioning of architectonic elements to correlate with the 'human habitat', uses Stonehenge as it is seen to represent architecture in 'the vigorous beginnings of its development' (p.186).

⁵⁴ Jean-Paul Sartre writes of the human condition: 'although it is impossible to find in each and every man a universal essence that can be called human nature, there is nevertheless a human universality of *condition*.' See: Jean-Paul Sartre, *Existentialism and Humanism* trans. Philip Mairet (London: Methuen, 1948) 45-46. Note, the French edition was originally published in 1946 as: *L'Existentialisme est un humanisme* (Paris: Les Editions Nagel, 1946).

⁵⁵ Contrary to this position, 'human nature' represents a more problematic approach in that it is not necessarily a consistent aspect of human beings. Such ideas have proved problematic for archaeology in which our sense of what it is to be a person are projected on to interpretations of the past. See: Julian Thomas, 'Technologies of the Self and the Constitution of the Subject', *Archaeological Review from Cambridge* 8 (1989) 101-107. (See particularly p.105.)

⁵⁶ Etlin describes two further paired conditions. One concerns the feelings between 'secure, sheltered existence' and that of 'exultation' or 'transcendence'. The other describes two 'opposed experiences'; one with 'the near and the far', the other concerned with night and its effect on a 'self-contained self'. See: Richard A. Etlin, 'Aesthetics and the Spatial Sense of Self', *The Journal of Aesthetics and Art Criticism* LVI/ 1 (Winter 1998): 8.

felt and our perception of the world derived. This is achieved by the sense that we are effectively within what Etlin describes as our 'circumambient space', which emanates from the perspective of our 'personal inner axis'. He cites August Schmarsow:

We all carry the dominant coordinate of the axial system within ourselves in the vertical line that runs from head to toe. This means that as long as we desire an enclosure for ourselves, the meridian of our body need not be visibly defined; we ourselves, in person, are its visual manifestation.⁵⁷

As human beings we are essentially centred within our own space, within our 'immediate perceptual space' from which a sense for existential space serves to predetermine the space of bodily movement as a mental construct. The architectural theorist, Christian Norberg-Schulz offers us a model of existential space showing the verticality of our stance in relation to the 'horizontal plane'.⁵⁸

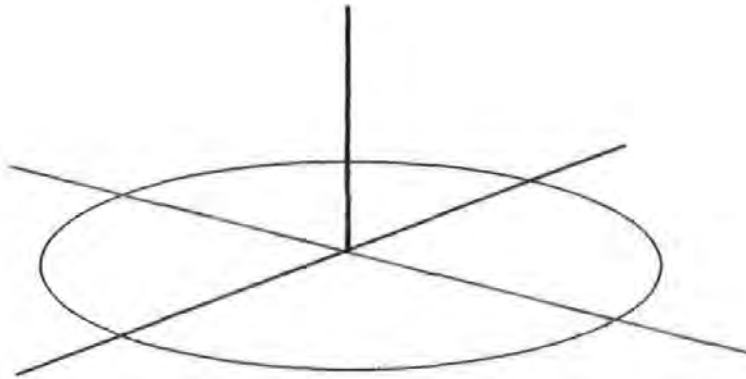


Figure. 42. Model of man's existential space (after Norberg-Schulz).

The model illustrates for us Dasein's world by describing the spatial centring of the human being with respect to its posture and mode of orientation within space. The representation of this model as simple lines, a cross and a circle, constitutes elements present in Long's art.

⁵⁷ August Schmarsow, 'The Essence of Architectural Creation' (1893), in: Harry Francis Mallgrave and Eleftherios Ikonomou (editors and trans.), *Empathy, Form, and Space: Problems in German Aesthetics, 1873–1893* (Santa Monica: The Getty Centre for the History of Art and the Humanities, 1994) 288–289. Cited in: Richard A. Etlin, 'Aesthetics and the Spatial Sense of Self', *The Journal of Aesthetics and Art Criticism* LVI/ 1 (Winter 1998): 8. Note, Etlin records that later texts cited by Christian Norberg-Schulz in *Existence, Space & Architecture* (1971), a publication referred to throughout this chapter, were 'written in Schmarsow's manner'.

⁵⁸ Timothy Darvill has written: '... people divide space up in many different ways. There are no universals, although cross-cultural studies suggest that in many societies the human body in upright position is used as the basic map from which subdivisions of space are developed, for example: front and back, up and down, left and right.' Timothy Darvill, 'Ever Increasing Circles: The Sacred Geographies of Stonehenge and its Landscape', in: Barry Cunliffe & Colin Renfrew (editors) *Science and Stonehenge* (Oxford: Oxford University Press, 1997) 169. Note, that Darvill uses an existential model after Yi-Fu Tuan (1977) which is similar to that used here by Norberg-Schulz. Meanwhile, Yi-Fu Tuan has written: 'The human being, by his mere presence, imposes a schema on space. ... He marks its presence on those ritual occasions that lift life above the ordinary and so force him to an awareness of life's values, including those manifest in space. Cultures differ greatly in the elaboration of spatial schemata. ... Yet, despite the large outward differences, the vocabularies of spatial organization and value have certain common terms. These common terms are ultimately derived from the structure and values of the human body.' Yi-Fu Tuan, *Space and Place: The Perspective of Experience* (London: Edward Arnold, 1977) 36–37.

This is an observation that might appear obvious on seeing the model, but one that enables us to locate Richard Long's practice within a particular working model for perceiving and articulating space. The vertical stance of the human body can be seen to be housed within the space of the model. By correlating Long's activities with the existential model we provide the means for describing his work in relation to his being a human being and his need for orientation through space and time and between places. This is a prerequisite for his practice of walking across expanses of the earth surface and forming sculptures or places as he goes:

on the [horizontal] plane man chooses and creates paths which give his existential space a more particular structure. Man's taking possession of the environment always means a departure from the place where he dwells, and a journey along a path which leads him in a direction determined by his purpose and his image of the environment. ... Sometimes the path leads him to a known goal, but often it only indicates an intended direction, gradually dissolving into the unknown distance. The *path*, therefore, represents a basic property of human existence, ...⁵⁹

Long's interaction with other lines such as *Walking A Line In Peru* 1972, and *Brushed Path A Line In Nepal* 1983 (Fig. 43), exemplifies the interchangeability of the line as a concept and a condition of human existence. In both instances they constitute an art of lines and the objective reality of engaging with the world as a human being. As works, these examples illustrate the framework for this chapter. The paths that Long forms across the landscape and between places can be defined as an interpretation of his own existential space. The paths of others, which he traces over or crosses are an aspect of *architectural* space as they define and direct human trajectory. They do so because they correlate with Long's own existential space through which he has come to understand (and interpret) himself within the world.

Long's walks describe the processes which bind the formation of paths. Works such as *A Line Made By Walking* 1967, and *A Ten Mile Walk* 1968, are both straight and generate direction. The first of these is given form by the impression of the artist's activity on the surface of the ground. As a structural element it has the potential of affecting our perception of space and the direction of movement. The latter represented by a line on a map, leaves no visible trace and remains conceptual, as an interpretation of existential space.

In establishing existential space – the space for existence – it is necessary to form an “image” of the environment’, a process of modifying the environment ‘by imposing on it a certain structure of its own.’⁶⁰ This involves what the structuralist Jean Piaget describes as ‘schemata’, a process consisting of two opposing approaches to the environment indicated as ‘assimilation’ and ‘accommodation’. The first involves making perceptual changes to the environment and implementing a new structure, whilst the latter describes the adaptation of the subject to accommodate the existing structures and patterns of a given setting. As Piaget

⁵⁹ Christian Norberg-Schulz, *Existence, Space and Architecture* (London: Studio Vista, 1971) 21.

⁶⁰ Christian Norberg-Schulz, *Existence, Space and Architecture* (London: Studio Vista, 1971) 11.

tells us: 'Mental assimilation is thus the incorporation of objects into patterns of behaviour.'⁶¹

Earlier in the chapter I referred to the term 'mental assimilation' in the new Klein group for Richard Long, regarding his text and map works which assimilate objects in this way. Walking a straight line will mentally assimilate an environment. The term 'physical assimilation' however, was implemented as a modification of Piaget's 'assimilation' to provide greater distinction for the term regarding the actual reconfiguration of objects into patterns of behaviour. Prior to such construction, mental assimilation will inevitably effect the perception of an environment for a person, thus determining and transfiguring their grasp of reality: 'Assimilation means that reality is incorporated into the organism's physiological or mental structures, and this incorporation implies a transformation of reality ...'.⁶²

In existential space the formation of schemata through the methods of 'assimilation' and 'accommodation' is considered a prerequisite for engaging with the world. In other words, it is inherent to the human condition 'that our "space consciousness" is based upon some form of operational schemata, that is experiences with things.':

The schemata are culturally determined and comprise qualitative properties resulting from the need for affective orientation to the environment ... [these] are composed of elements which have a certain invariance, such as universal elementary structures (archetypes) and socially or culturally conditioned structures, and, of course, some personal idiosyncracies. Together these make up man's 'image' of his environment, that is, a stable system of three dimensional relations between meaningful objects.⁶³

Having formulated existential space as a system of perceptual schemata, it may then be necessary in certain circumstances for 'man' to stabilize this new spatial structure within an environment: to create *architectural space*. This occurs through a process known as 'concretization', in which existential space is fixed and made visible.⁶⁴ This consists of shaping and defining the space through the reconfiguration of materials. In architecture this space is described by architectonic elements (such as walls), but can also be achieved through the displacement of more basic materials (in their natural state) to give space visible shape. Therefore, certain conceptual structures which are intrinsic to our mode of existence as existential space, may through the activity of making and/or construction, evolve to describe and express the space of human existence as spatial structures at a fundamental level of engagement. This can be visualized by referring back to the existential model (Fig. 42) in which the circle as a concretized component comes to describe the spatiality of place.

⁶¹ J. Piaget, The Psychology of Intelligence (1950 [English edition: London, 1959]) 8. Cited in: Norberg-Schulz 1971:11.

⁶² Suzi Gablik, 'The Transformation of Reality', Progress in Art (London: Thames and Hudson, 1976) 170.

⁶³ Christian Norberg-Schulz, Existence, Space and Architecture (London: Studio Vista, 1971) 11.

⁶⁴ Christian Norberg-Schulz, Existence, Space and Architecture (London: Studio Vista, 1971) 12. Note that for a further discussion on 'concretization' the author refers to his Intentions in Architecture (1963), pp.61ff.

In Richard Long's work the processes involved in making sculpture necessarily effects the 'concretization' of an idea in the landscape through the arrangement of natural materials – stones, sand, sticks etc.⁶⁵ Of course different environments are receptive to Long's actions in different ways. In some cases he is able to determine the extent of the manifestation, such as when he is walking a line or a circle and controlling the visibility of the work by the amount of times he repeats the walk, as in *Walking A Circle In Ladakh* 1984 (Fig. 44), or *Walking A Circle In The Mist* 1986. Likewise, his sculptures made by the displacement of stones can be controlled by the number of stones he adds to or removes from a space, as with *Circle In The Andes* 1972 and *Touareg Circle* 1988. Existential space as a mental construct then, can be seen to solidify, or concretize the physical reality of human existence as architectural space. When Long writes about making 'images ... which resonate in the imagination, which mark the earth and the mind'⁶⁶, he is in effect referring to the duality of the image as both a mental and physical construct for perceiving and articulating the space of existence. Many of his sculptural works demonstrate the transition from one state to the other through the reconfiguration of his environment. The landscape sculptures seen through photography (the focus of this study), visibly constitute the process of assimilation as the displacement 'of objects into patterns of behaviour.'

In Long's works these 'patterns' appear to reveal the experience of space as being inextricably bound to movement and the formation of place. These are the two principal elements of existential space which are highlighted in the work of Dagobert Frey.⁶⁷ Frey saw conceptually, 'path' (movement) and 'goal' (place) as ways of defining the fundamental dynamics of spatial structures – existential and architectural – implied as they are in movement and direction:

The goal already contains the path as its point of reference, directional indicator and ultimate end; and movement may be directed towards the goal, may emanate from it or may encircle it. All architecture is a structuring of space by means of a goal or path.⁶⁸

When we think of Richard Long's art we may readily perceive his work in these terms. Long's walks are in every sense 'paths' and his sculptures often 'the stopping places', the 'goal' of his journey. Tuan sees 'Goal' as: 'one of the three categories of place that can be distinguished when movement is in one direction, with no thought of return; the other two

⁶⁵ Don Cupitt described Long's materials – rocks and mud – as 'stood at the bottom of the Old Chain of Being.' See: Don Cupitt, 'The Abstract Sacred', in: *The Journey: A Search for the Role of Contemporary Art in Religious and Spiritual Life* (Lincoln: Usher Gallery and Redcliffe Press, 1990) 102.

⁶⁶ Richard Long, *Touchstones* (Bristol: Arnolfini, 1983) unpaginated.

⁶⁷ Dagobert Frey, *Grundlegung zu einer vergleichenden Kunstwissenschaft* (1949). Cited in: Norberg-Schulz (1971) 14–15.

⁶⁸ Dagobert Frey, *Grundlegung zu einer vergleichenden Kunstwissenschaft* (1949) 6. Cited in: Norberg-Schulz (1971) 14.

are home and camps or wayside stations.⁶⁹ In these terms, Long's art may be understood as a manifestation of his experience of existential space in which straight directional walks as well as circular or cyclical routes are defined within abstract patterns of behaviour. Furthermore, in articulating the principal elements of existential space many of Long's sculptures will constitute 'a structure which ought to be experienced, because it expresses basic properties of human existence.'⁷⁰ This is important when we consider that Long's art – consisting primarily of lines and circles – is he tells us 'the essence of my experience'⁷¹, for this suggests that these forms embody quite fundamentally his 'experience' of the world and his sense of 'Being-in-the-world'. Importantly, this correlates with Tuan's notion of experience and reality to which I referred earlier: 'What can be known is a reality that is a construct of experience, a creation of feeling and thought.'⁷² Long's reality then, can be understood as not only the reality of an objective world of stones, water, etc, but a reality manifested in space through the structure and experience of movement. Reality is thus constituted by Long through an intrinsic engagement with the world and expressed in the amalgamation of subject and object:

Piaget argues that the mind never copies reality but instead organizes it and transforms it, according to its own structures. The artist's reaction to what he sees is not merely a response to an outside stimulus: it is never a simple copy of what exists in the outside world, but is always the response of an underlying structure within the individual.⁷³

I would like to suggest that a primary sense of reality formed from 'an underlying structure', originates in the experience and formation of place. Norberg-Schulz has considered the development of place through the work of Piaget. He suggests that the motive for place creation stems from the need for permanence to create 'a frame of reference' for 'mobility' and movement; space being perceived in Heideggerian terms as 'a system of places'.⁷⁴ Piaget sees this functioning through 'topological schemata' in which 'relations' of 'proximity', 'continuity' and 'closure' are activated. Norberg-Schulz describes them thus:

we may say that the elementary organizational schemata consist in the establishment of *centres* or places (proximity), *directions* or paths (continuity) and *areas* or domains (enclosure). To orient himself, man above all needs to grasp such relations, ...⁷⁵

These fundamental principles are relevant to Heidegger in their initiating of human activity,

⁶⁹ Tuan continues: 'Home is the stable world to be transcended, goal is the stable world to be attained, and camps are the rest stops for the journey from one world to the other.' See: Yi-Fu Tuan, Space and Place: The Perspective of Experience (London: Edward Arnold, 1977) 180.

⁷⁰ Christian Norberg-Schulz, Existence, Space and Architecture (London: Studio Vista, 1971) 15.

⁷¹ Richard Long, Touchstones (Bristol: Arnolfini, 1983) unpaginated.

⁷² Yi-Fu Tuan, Space and Place: The Perspective of Experience (London: Edward Arnold, 1977) 9.

⁷³ Suzi Gablik, Progress in Art (London: Thames and Hudson, 1976) 168–169.

⁷⁴ Christian Norberg-Schulz, Existence, Space and Architecture (London: Studio Vista, 1971) 17.

⁷⁵ Christian Norberg-Schulz, Existence, Space and Architecture (London: Studio Vista, 1971) 18.

constituting our very existence in the binding of space and time. They are also appropriate in describing the spatial operation of Long's work as the orientation of himself within the landscape. They explain the nature of the structural underpinning of existential space which Long uses to establish a discourse within the space-time dimension. Therefore the movement of Dasein between places (distance), is movement in space and time and those structures (stones) which constitute path and place are expressive of this pattern of activity as an interpretation of the world and thus an expression of existence. We are reminded of Long:

I like to use the symmetry of patterns between time, places and time, between distance and time, between stones and distance, between time and stones. I choose lines and circles because they do the job.⁷⁶

For Long, all his sculptures – lines and circles – in the landscapes of the world can be viewed as places that interrelate and thereby locate him within the space of existence. The idea that Long's art constitutes the essence of his experience as the correlation of form with experience, positions him in the realm of existential space and thus as an intermediary between sculpture and architecture. Long's lines and circles which 'do the job' as the path and the goal (or place), are aspects of Long's practice which ought to be considered here in more detail.

In architectural theory the point, conceptually, 'has no length, width or depth, and is, therefore, static, directionless, and centralized'.⁷⁷ In space the point can be conceived as a pillar or standing stone and as mentioned above, the erect human body can also represent a point, a vertical 'axis'. We as human beings are also aware of being 'subjectively centred' in relation to our surroundings; aware that we are essentially at the centre of our world. However, this centring may also be "externalised" as points of reference in the environment⁷⁸ in which forms such as the pillar and standing stone may be implicated. In existential space the displacement of this centring constitutes *place* and can be manifested in various ways from the use of a vertical form to the formation of an enclosed space. (This procedure contributes to our own abilities for perceiving Long's sculptures as places within his photography. The physical process of externalization equates with the mental and perceptual process of projection.)

The perception of place within space reminds us of Heidegger's notion that 'spaces receive their being from places and not from "the space"'.⁷⁹ Place resembles the characteristic of Being-in-the-world, particularly in respect to 'dwelling', to 'being-in', and therefore is a

⁷⁶ Richard Long, Five, six, pick up sticks Seven, eight, lay them straight (London: Anthony d'Oilly, 1980) unpaginated.

⁷⁷ Francis D. K. Ching, Architecture: Form, Space and Order (New York: Van Nostrand Reinhold Company, 1979) 20.

⁷⁸ Christian Norberg-Schulz, Existence, Space and Architecture (London: Studio Vista, 1971) 18.

⁷⁹ Martin Heidegger, Bauen Wohnen Denken (1954) 29. Cited in: Norberg-Schulz, Existence, Space and Architecture (London: Studio Vista, 1971) 16.

'property of existence' expressed spatially in relation to Dasein. Our projection of the Self into an architectural space (or place) initiated by the perception of existential space is also an aspect of dwelling in this respect.⁸⁰ As lived and experienced, places are essentially perceived as points of focus, concentration and self-determination:

The places are goals or foci where we experience the meaningful events of our existence, but they are also points of departure from which we orient ourselves and take possession of the environment.⁸¹

The formation of place is also implicit in perceptions of time. A major approach which also appears to be of concern for Long, is the idea of 'time as motion or flow and place as a pause in the temporal current ...'.⁸² This notion parallels works such as *Where The Walk Meets The Place* 1988 (Fig. 45), and is a process which was also alluded to by Thomas in Chapter IV. *A Morning Circle* 1988 (Fig. 46), also provides a 'stopping place' within which Long may pause, or orientate himself within the environment to form new paths. The work is constructed by the displacement of surface stones which have been cleared to effect in substance a *habitable* surface. The surface is taken back to clear ground against and within which Long can re-orientate himself. Another work entitled *A Clearing* 1988 (Fig. 47), exemplifies the path and place correlation even more clearly. In this photographic work, a path leads to a clearing, a circle – a place to establish oneself within the world and from which another path leads out into the distance and on to another place. Long's title for this work, *A Clearing*, is particularly appropriate to a Heideggerian sense of place, which is understood to be where the truth of Being is revealed to ourselves in an unconcealing. As Joseph Fell writes:

the Being of the human being, his essential nature, is Place, the ground or clearing within which there can be disclosure of beings as what they are.⁸³

In existential space, place is perceived as circular in form: 'A centralized form primarily means "concentration". A place, therefore, is basically "round"'.⁸⁴ Long's predominant use of the circle demonstrates its effectiveness in forming place within the environment as a spatial device. As the externalization of our subjective centre, the circle acts on our perception of the surrounding space to imply a 'stopping place'. What is particularly relevant

⁸⁰ As mentioned by Ellin, this is referred to in Heidegger's "Bauen Wohnen Denken" ("Building Dwelling Thinking"), in: *Vorträge und Aufsätze* 3rd ed., vol. 2, (n.p.: Neske, 1967) 32.

⁸¹ Christian Norberg-Schulz, *Existence, Space and Architecture* (London: Studio Vista, 1971) 19.

⁸² Yi-Fu Tuan, *Space and Place: The Perspective of Experience* (London: Edward Arnold, 1977) 179. Tuan mentions another approach: 'place as time made visible, or place as memorial of times past.' It is one that we also find in works such as: *From Windmill Hill To Coalbrookdale* 1979, in which moments in history are understood through place. In this case, the Neolithic and industrial revolutions.

⁸³ Joseph Fell, *Heidegger and Sartre: An Essay on Place and Being* (New York: Columbia University Press, 1979) 63. Cited in: Edward Relph, 'Geographical experiences and being-in-the-world: The phenomenological origins of geography', in: David Seamon and Robert Mugerauer (editors) *Dwelling, Place & Environment* (New York: Columbia University Press, 1989) 27.

⁸⁴ Christian Norberg-Schulz, *Existence, Space and Architecture* (London: Studio Vista, 1971) 20.

here is that the sculpture and the place for Long are inseparable. The sculptural form is a manifestation of Long's perception of place within his mind and consequently, the concretization of his own existential space into architectural space:

My outdoor sculptures are places. The material and the idea are of the place; sculpture and place are one and the same.⁸⁵

We might want to compare this with an extract from Joseph Grange's 'Place, body and situation', in which he writes:

Place, while not our body, arises as a felt phenomenon through our body's participation in it. When we act through our body's posture, orientation, feel and comprehension, we begin the human effort towards founding, celebrating, and building place. All civilization is the enactment of this initial bodily gesture.⁸⁶

Of course this refers to issues of nature and culture, of which Long's art has been seen to represent its seminal state.⁸⁷ Comparatively, the artist's activity has also been described as 'nomadic' due to his walking over the earth surface and between camps, referring us to a particular engagement with place formation.⁸⁸ As Susanne Langer has written more generally, 'place' in nomadic cultures 'is a created thing, an ethnic domain made visible, tangible, sensible.'⁸⁹ One feels it appropriate here, to refer to Richard Long's *Nomad Circle* 1996 (Fig. 48) which seems to encompass our understanding of how place is formed in this instance: the displacement of stones reveals a circular space, at the centre of which, sits a man, the nomad. He is effectively located within a place as the concretization of existential space into a more *architectural* domain of self-awareness. Long's use of the figure – the nomad – makes reference to his own nomadism and to the function of the circle in shaping place. *Nomad Circle* embodies quite literally the idea of a human space within nature: it contains a human body. Whilst Long's work has always been 'evocative' of the body, *Nomad Circle* establishes a precedent in Long's art by disclosing the space – place – sculpture, as inhabited. The nomad dwells in its centre and is interactive with it, both at a physical and perceptual level. He is centred within the environment. It is a 'stopping place'.

⁸⁵ Richard Long, *Five, six, pick up sticks Seven, eight, lay them straight* (London: Anthony d'Offay, 1980) unpaginated. Note, that after quoting this same statement, Richard Cork has written: 'His art seems as wedded to the land it occupies as the prehistoric stone circles found in so many areas of the British countryside.' See: Richard Cork, 'The Emancipation of Modern British Sculpture', in: Susan Compton (editor) *British Art in the Twentieth Century* (Munich: Prestel, 1987) 47.

⁸⁶ See: Joseph Grange, 'Place, body and situation', in: David Seamon and Robert Mugerauer (editors) *Dwelling, Place & Environment* (New York: Columbia University Press, 1989) 83.

⁸⁷ See for example Mario Codognato's essay 'Richard Long' and corresponding texts in: Richard Long, *Richard Long* (Milan: Electa, 1994).

⁸⁸ Tuan writes: 'For nomads the cyclical exigencies of life yield a sense of place at two scales: the camps and the far larger territory within which they move.' Yi-Fu Tuan, *Space and Place: The Perspective of Experience* (London: Edward Arnold, 1977) 182.

⁸⁹ Langer continues: 'As such it is, of course, an illusion. Like any other plastic symbol, it is primarily an illusion of self-contained, self-sufficient, perceptual space. But the principle of organization is its own: for it is organized as a functional realm made visible – the center of a virtual world, the "ethnic domain," and itself a geographical semblance.' See: Susanne K. Langer, *Feeling and Form* (London: Routledge & Kegan Paul, 1953) 95.

Whilst the presence of the figure is illustrative of the body's relationship to the circle as an architectural space, this work as art also fails in this respect. By occupying the space, the figure of the nomad, his disposition and scale, inhibits our own projection and correspondence with the work as an externalization of ourself. The preferred absence of people normally experienced in Long's landscape sculptures as a dynamic of the work may support this notion. His sculptures customarily allow for the reading to be made without further human presence. It is the experience of the space that works for the viewer, as the projection into and inhabiting of that space. It is from this point of *dwelling* in the work that we sense the operation of the structure as a 'stopping place' within the environment and understand its application.

We found a further example of this perception within the critical material, in Rudi H. Fuchs's essay, 'Memories of Passing', from *Studio International* (1974). Here Fuchs considers the spatial significance of Long's stone placements in *A Rolling Stone, Resting Places Along A Journey* 1973 (Fig. 49). He locates the work in Scotland, then devalues this information with the remark, 'though that hardly matters', as if all that does matter is the surface of the earth and Long's actions on it. As with the analysis here, Fuchs positions us to view the work primarily in relation to human movement. The work itself consists of ten individually framed photographic pieces with a specific order, of which Fuchs writes:

the last photograph is different. It presents a circle of rocks on a downward slope. A circular marking like this suggests, by virtue of its closed form, either permanence or completion. The circle puts an end to the indecision of passing through, it is the perfect coda to the journey as articulated by the preceding, irregular, almost hasty markings ...⁹⁰

This reminds us that Long's circular works whose spatiality cannot actually be occupied due to their solidity, such as *Throwing Stones Into A Circle* 1979 (Fig. 50) and *A Circle In Alaska* 1977 (Fig. 51), still effect place as the externalization of a centre. There is a sense of concentration brought on by both the density of these works as well as their form. What is interesting about Long's circular landscape sculptures is that there are relatively few of them which do not form enclosed spaces. The predominance of *works as enclosed spaces* in the landscape illustrates their effectiveness as places and not just sculptural abstractions within nature. Therefore in the landscape, Long appears to utilize a particular form of his sculpture to establish place and locate himself within the world as a transference of 'image' from its 'resonance' in the mind as a perception of existential space, to actual spatial experience. In other words the 'mental displacement of the self' (Etlin's) correlates directly with the physical displacement of nature as the articulation of existential space. This seems particularly effective in such works as *A Morning Circle* 1988 and *Touareg Circle* 1988, or

⁹⁰ Rudi H. Fuchs, 'Memories of Passing: A Note on Richard Long', *Studio International* CLXXXIX/ 965 (April 1974): 172.

Dusty Boots Line 1988 (Fig. 52), where the surface is etched into by human activity leaving an imprint from the mind on the surface of the earth.

This process would also appear to correspond with Conor Joyce's notion of 'the moment before' mentioned in the last chapter. That moment when a sense of Self, of Being-in-the-world, necessitates the location and expression of oneself through the delineation of space. There is a strong sense here of that moment of creation, when a form seemingly manifests itself within the greater context of the earth's surface. Long is seen to effect the intermediary position between existential space and the space of architecture and in this respect his practice is 'pre-architectural'.⁹¹ This supports the idea that space formation defines the point at which the formation of an architectural space is achieved from the experience of nature. Creating a place is therefore a process of detachment which is necessary in order to locate ourselves within space and therefore within nature.⁹²

Of course, nature is also implicated in the formation of schemata. Engagement with existential space may be heightened when we come into contact with certain structures or features, which includes natural forms. As we noted above 'space consciousness is based upon ... experiences with things.':

Nature also determines the directions of man's existential space in a more concrete sense. Any landscape contains directions as well as determined spaces which help man in finding a foothold.⁹³

As Long's art demonstrates, his own patterning of space correlates quite directly with natural features. This has the effect of grounding his work in the environment and in a sense stabilizes the proximity of the work and the artist within the landscape. Again a notable example is *Where The Walk Meets The Place* 1988, also *Sahara Circle* 1988, made on the same trip. In both cases, the photograph as an 'inclusive' component of the work enables us to understand the relevance of the sculpture, the place, to its location and juxtaposition with other things. The sculpture has the effect of externalizing our own centre, whilst the verticality of the natural features in alignment corresponds with our own upright posture.

⁹¹In this respect Long can be compared with the theorist, Dom H. Van der Laan, of whom S. J. van Embden writes: 'Van der Laan goes far back – indeed to the pre-architectural, rudimentary spatial experience, the interpretative activity of the *perceiver of natural things*, from which he then derives indications for the productive activity of the *maker of artefacts*, the architect.' See: S. J. Van Embden in: Dom H. Van der Laan, trans. by Richard Padovan, Architectonic Space: Fifteen Lessons on the Disposition of the Human Habitat (Leiden: E. J. Brill, 1983) V.

⁹²In his essay 'Place, body and situation', Joseph Grange has suggested the importance of 'posture' in this detachment and our perception of 'place'. He writes: 'Place, therefore, arises out of flesh as disengagement and neutrality. ... It is this phenomenon of distance arising from posture and vision that also leads to a sense of separation from nature. Without this sense of difference, we would be engulfed by our environment – drowned in an ever-shifting and thickening viscosity of sensations. The human ego would never emerge as an autonomous force, and planaria and *homo sapiens* would be on the same level. More to the point ... no built environment could ever be created. Engagement with nature requires a primary disengagement.' See: Joseph Grange, 'Place, body and situation', in: David Seamon and Robert Mugerauer (editors) Dwelling, Place & Environment (New York: Columbia University Press, 1989) 73.

⁹³See: Christian Norberg-Schulz, Existence, Space and Architecture (London: Studio Vista, 1971) 22.

This would answer Long's remark above (see sub-section on *Perception*), in which he mentions how while walking around a work he 'somehow find[s] the best place to take the photograph.'⁹⁴ I am proposing that Long moves until his existential space engages with those features (schemata) which initially positioned and located him in the landscape. When taking the photograph, Long is incorporating himself and consequently the viewer within those elements in a spatially dynamic way through his use of alignment.

The title of the work, *Where The Walk Meets The Place*, also implicates Long in the act of articulating existential space as 'operational schemata' in this instance. It suggests that on the walk Long has come across a prominent geomorphic feature in the landscape which he has become orientated with. At a particular point in time Long has stopped to form a place through the sculpture which correlates these elements within a spatial dynamic. A process which corresponds with Long's statement that: 'A good work is the right thing in the right place at the right time.'⁹⁵ By photographing that place with the feature in the background to form an alignment, Long implicates the relevance of place to proximity and to defining oneself in space and time. As mentioned above, alignment is a common strategy in Long's work for relating himself to place and the environment. It functions as a form of orientation in which projection, placement and position take effect, activating feelings for 'proximity, 'continuity' and 'enclosure'.

In *Where The Walk Meets The Place* and *SaharaCircle*, we also notice that there is a strong sense of enclosure about these works. Whilst the elements of Long's works do not operate architectonically as walls, his use of stones, either piled, tipped up vertically or displaced, do mark 'a limited piece of space from the space of nature'.⁹⁶ We sense an interior and an exterior in Long's sculpture. One can imagine stepping from the space of nature, across the threshold into a newly defined man-made spatial experience of enclosure represented by the circle.⁹⁷ Likewise, in works such as *Mount Whitney Stone Circle* 1992 (Fig. 53), *Canyon Rim Circle* 1993 (Fig. 54) and *Gobi Desert Circle* 1996 (Fig. 55), there is a sense of scale with these works which appears consistent. The circle articulates existential space, or what even might be called our 'experience space':

⁹⁴ Richard Long speaking in: 'An Interview with Richard Long by Richard Cork', in: *Walking in Circles* (London: Thames and Hudson, 1991) 252.

⁹⁵ Richard Long, *Five, six, pick up sticks Seven, eight, lay them straight* (London: Anthony d'Offay, 1980) unpaginated.

⁹⁶ This phrase is taken from Dom H. Van der Laan, trans. by Richard Padovan, *Architectonic Space: Fifteen Lessons on the Disposition of the Human Habitat* (Leiden: E. J. Brill, 1983) 2.

⁹⁷ Mario Codognato referred to the formation of space through the displacement of surface stones. He writes: 'Walking up and down inside the circle to eliminate stones constitutes an act of attrition which transfers the focus to the space inside the circle itself, making it temporarily the only place visible and causing the surrounding reality to become invisible. The artist creates an enclosed site that tends to mark itself off and to exclude anything that is outside.' See: Mario Codognato, 'Richard Long', in: Richard Long, *Richard Long* (Milan: Electa, 1994) 18.

Our experience-space is necessarily in conflict with the space of nature. The space that nature offers us rises above the ground and is oriented entirely towards the earth's surface. ... Through his intellect and his upright stance man can detach himself from this order and relate to himself the piece of space that he needs for action and movement. He is conscious of a horizontal orientation centred upon himself in the midst of the vertical orientation centred upon the earth – of a space around him in the midst of the space above the earth. Architecture is born of this original discrepancy between the two spaces – the horizontally oriented space of our experience and the vertically oriented space of nature; ...⁹⁸

Though the actual space has not intrinsically changed, the means by which we experience it has. Long's stones are not architectonically viable in the way Van der Laan describes in the formation of architectonic space, however, as sculptural forms they can still operate architecturally by describing and thus affecting our engagement with existential space. Rows or circles of stones can alter the 'image' we have of the space we are moving in, as they inform and define our experience space or existential space and thereby influence the way we experience that space and its context. As with prehistoric monuments, so too in Long's sculpture can we perceive the residue of a human presence, 'an image of the environment' acting on the landscape and therefore recognise the architectural relevance of the sculpture.

In considering the constitution of place, we have understood it as the externalization of our subjective centre. The circle has been regarded as the most effective way of communicating this centrality with which to form place. The structure implying the formless point at its centre, expresses conceptually the idea of a point in space. By extending the point horizontally, however, we form a line, the path of movement and direction which is necessary for places to function. This is a notion that equates with one of Long's earliest pieces made as a student in Bristol – a path made from plaster, in which 'the viewer activated the work by walking on the path.'⁹⁹

The path as the other primary component of existential space is the active, dynamic principle which enables the interrelationship of places or 'goals' to be charged.¹⁰⁰ The path can take on different forms and natures, continually changing direction, being added to indefinitely, or becoming established as a man-made mark, such as *Clearing A Path* 1988 (Fig. 56) and of course, *A Line Made By Walking* 1967.¹⁰¹ In these two instances Long

⁹⁸ See: Dom H. Van der Laan, trans. by Richard Padovan, *Architectonic Space: Fifteen Lessons on the Disposition of the Human Habitat* (Leiden: E. J. Brill, 1983) 5.

⁹⁹ Richard Long, from 'Fragments of a Conversation I', in: Richard Long, *Walking in Circles* (London: Thames and Hudson, 1991) 44.

¹⁰⁰ Within the discourse on Long, we find Mario Codognato using the term 'goal' in his essay, 'Richard Long'. He writes: 'Thus one can say, it is the expression of a direct ascent toward a goal, the formal manifestation of the will to project the self into space, to extend the horizontality of the eye's gaze into the mystery of the cosmos.' Mario Codognato, 'Richard Long', in: Richard Long, *Richard Long* (Milan: Electa, 1994) 18.

¹⁰¹ The path is featured in Anne Seymour's essay, 'Walking in Circles', in which she writes: 'There is also a sense in which the artist not only walks the path or the line, but is the path itself. The path flows through him and from him.' See: Richard Long, *Walking in Circles* (London: Thames and Hudson, 1991) 26.

physically assimilates the environment by effecting a mark on its surface. These works, as with many other landscape sculptures are viewed/experienced through the photograph.

The line as path will also displace the environment through the processes of assimilation. In *A Ten Mile Walk* (1968), various *cultural* elements are embodied within the trajectory of the walk: gates; burial mounds; roads; paths; fences; fields, etc. These objects are incorporated into the pattern of the walk as part of the process of mental assimilation. Similarly, in *A Walk Of Four Hours And Four Circles* 1972, the trajectory of the circles will displace the environment for the actor (Long), requiring the surrounding objects to be mentally assimilated into the pattern of the activity. Such patterns correlate with more general human behaviour whereby a path will attain a goal or certain goals before returning full circle to its point of origin (which in Long's art is often the goal itself). Tuan describes these as 'cyclical' or 'pendulumlike paths and places'.¹⁰²

Map and text works operate by the means of correlating objects, cultural and natural, into the pattern or structure of a particular work. These works have the advantage of engaging with culture, without distracting our attention from the pattern of Long's behaviour. The map-works particularly, in this sense, over-ride what has gone before. They function almost as if the contextual culture was not there in some instances, as with *A Ten Mile Walk*. Thus whilst the walk displaces the environment with respect to its trajectory, it can also defer certain aspects of it. Meanwhile, text works, relieved of the map, assimilate objects as words to describe the structure of the walk. In *Meandering And Circling* 1993, the walk and an imaginary circle are marked by an object or experience at the point of their coming together. The mapping is sensed through the infrastructure of the text, but what is left, is the displacement of objects into a pattern of activity as the distillation of the experience.

Long's body of work more generally, distills the existential experience of the walk. The line, either as a path, or as a mark on the earth surface, is primarily directional and thus existential. Very simple lines will relate to Long's movement in a certain direction, such as in the text works: *Waterlines* 1989, and *Dustlines* 1995 (Fig. 57). These define a spatial dimension as they are implicated in Long's engagement with his existential space as the conscious articulation of movement through space. Other lines, such as *A Line In Scotland* 1981 (Fig. 58), involve an alignment with a natural feature, extending the trajectory of the work into the distance. Meanwhile, in works such as, *A Line In Japan* 1979 (Fig. 59) made on Mount Fuji, and *A Line In The Himalayas* 1975, their forms are seen to correspond with the verticality of existential space in a quite different way: as an extension of our own sense

¹⁰² See: Yi-Fu Tuan, *Space and Place: The Perspective of Experience* (London: Edward Arnold, 1977) 179-183.

for 'up and down'.¹⁰³

Comparatively, Long's gallery sculptures are not always seen as effective within built environments. They are not able to function spatially and independently of an architecture which has its own spatial dynamic.¹⁰⁴ Also, Long's lines and circles do not necessarily correlate reliably with linear and open spaces within buildings. Whilst the works will have some kind of correspondence with their surroundings, they do not function in the same way as the landscape sculptures, which disclose place by punctuating the walk. Gallery sculptures operate quite differently from the context of the outdoors, where the experience of the world is formed through a dialogue of structuration and where the existential experience has at its centre, the Being of the artist as the authentic actor operating between nature and culture. I emphasize this in the comparison, because it is the effect of the artist in the environment, as a human being walking on the earth's surface that the art comes to constitute itself within more general human processes. It is this concern for Long's art which remains of primary concern here.

By perceiving the body in existential terms; its condition and posture, orientation and direction, proximity and continuity, we also, I believe, gain a greater understanding for Long's art. As an expression of Being-in-the-world, it is effective in assimilating the environment, both, mentally as map and text works and physically as landscape sculptures. These processes serve to articulate Long's engagement with the world as the marking of sites, forming of place and structuring of space. The built and the not-built are equally existential in this respect. As we have seen, Dasein is spatial and perceives itself in space with relation to schemata. This is most revealing within the context of the natural world.

¹⁰³ Whilst existential space is often concerned with verticality in terms of a horizontal surface plane, existentialist thinking also accounts for vertical movement in the landscape. This is encapsulated in Long's *Up And Down* 1997, but is also relevant to works such as *Climbing Mt. Kilimanjaro Africa*, 1969, or Long's articulation of hills such as Silbury and Glastonbury Tor, which are essentially directional. They describe 'up and down' or 'above and below', or to use the artist's words, 'top' and 'bottom'. For discussion on this sense of verticality see: Christian Norberg-Schulz, *Existence, Space and Architecture* (London: Studio Vista, 1971) 21.

¹⁰⁴ This criticism was particularly noticeable during the *Walking in Circles* exhibition at the Hayward Gallery in 1991. As I reported in the last chapter, critics saw the work as being primarily decorative. The idea that the gallery sculpture could communicate Long's walks and experiences to the spectator were thus questioned.

Being-in-the-World: A Heightened Sense of Self

The idea of structure and agency brings us back to the notion of Being-in-the-world and the way spaces are determined, or *written*. At the beginning of this chapter I highlighted the problems of correlating work from the realms of art and the real world so to speak; a dichotomy that has formed the framework within which this analysis has taken place. It is at this point that we should now consider the nature of this relationship by considering the artwork with regard to different states of being. So whilst Being may be disclosed through the formation of place, we might then want to ask: what kind of Being is this? Or, is this Being, the Being of our everyday existence? Alternatively, we might ask: in what way of Being is Long making his works? After all, as an artist (or an 'authentic actor', as Heidegger suggests), Long's activities are essentially displaced from day to day living and as such question the means by which he relates to a more general existence:

In one way it is a very strange way to act in life, making art in the way I do, by throwing water, or walking. Doing a normal thing for a different reason. In that sense it is a physical ritual... But it is the ritual of an anonymous person. I come to some mountains and I move some stones around and then I disappear.¹⁰⁵

In Chapter IV we began to problematize the relationship between the work as art and as man-made structures operating within the realm of more general human existence. It was here also that Hodder and Tilley suggested how context enables meanings to become fixed, involving both the situation of the object and the interpreter: in this instance Long. Thus the way Long is Being, as an artist, should determine how spaces can be read and consequently associated with other modes of space formation and perception. It is a position that raises issues of performativity. As we have mentioned above, the way things come together in Long's art – his sculptures and walks – often occur within patterns of time and distance. They are parameters which I believe determine a certain *density* of experience and thus a particular mode of existence, or Being-in-the-world.

The terms ritual, ritualistic or ritualization, have often been referred to within the critical discourse to describe the nature of Long's repetitive activities (see Appendix 3).¹⁰⁶ It is an important factor to consider here with regard to the formation and articulation of space and with a particular mode of Being. Walking as art represents a particular way of Being-in-the-world, that proposes in itself a higher state of Being beyond the condition of everyday existence: ie. as a modern man living in a modern world with all the repercussions which that situation contains. For example, the artist's identity as a man walking in the city of late twentieth-century Bristol is quite removed from the conditions in which Long makes most of

¹⁰⁵ Richard Long in: Richard Long in Conversation, Part Two (Holland: MW Press, 1986) 18.

¹⁰⁶ 'A fruitful way of seeing these forms is as providing the occasion for formal action – for ritual – and hence for the realisation of a human freedom in the artist's consent to be bound by a formal discipline.' David Reason, 'Richard Long's Art of Words', Octavo 86.1 (1986): 12.

his art, where: 'Long's works arise in joyful and reverential celebration of the facts of our human existence.'¹⁰⁷

In these terms Long's work must be seen quite differently. There is a duality which suggests the need to engage with life and its rhythms at a more fundamental, potentially profound level. It is compliant with the idea of existential space which at once is 'closest to our everyday self ...[but also] furnishes the occasion for deep aesthetic and spiritual experience, conditions that are exceptions to mundane and quotidian existence.'¹⁰⁸ In this respect, Long's works, whilst constituting the existential space of our existence, may also conform to the latter, in that they are confined acts, conducted between particular points, ie. time, place, distance, etc. In this respect Long's works define a heightened sense of Self manifested through the ritual articulation of space, a particular experience of the world that reaches beyond the everyday. As Clare Melhuish suggests of architecture:

There is a real need for architecture to engage imaginatively with the patterns of life as it is lived in different situations at both the everyday and the celebratory level, the latter punctuating and giving rhythm and meaning to the former.¹⁰⁹

From a Heideggerian perspective, this approach to the world, like Long's, refers to different states of Being, in which one (the artistic) informs the other (the everyday) through a heightened level of engagement with nature – landscape – world. So when Long tells us that his 'work has become a simple metaphor of life',¹¹⁰ he is essentially referring to the existential nature of his Being at its most fundamental and celebratory levels. We find this particularly so in those walks Long describes as 'formal (straight, circular) almost ritualised,'¹¹¹ those which refer most directly to his articulation of existential space. How this transition occurs is resolved in ritualization where Long transfers from one state to the other through performance. In other words, the activity gains meaning by the nature of the delivery or execution:

Performativity gives activity its zest, draws attention to it, and enables a habitual process, ritualisation that is primarily self-referential, to become something that communicates the new and the different to others. Much of any activity, walking, making bread, building a house, is habitual, part of the habitus and involves 'ritualisation', in that it has been done like that before. But for an activity not to become empty, for it to be worthwhile, some intention, some effort over and above the conventional, must usually be expended. Ritualisation thus lies at the heart or core of performativity. It constrains performativity but is at the same time

¹⁰⁷ David Reason, 'Richard Long's Art of Words', *Octavo* 86.1 (1986): 12.

¹⁰⁸ Richard A. Etlin, 'Aesthetics and the Spatial Sense of Self', *The Journal of Aesthetics and Art Criticism*, LVI/ 1 (Winter 1998): 7.

¹⁰⁹ Clare Melhuish, 'Editorial: Why Anthropology?', *Architectural Design* LXVI/ 11/12 (November–December 1996): 8.

¹¹⁰ Richard Long, *Touchstones* (Bristol: Arnolfini, 1983) unpaginated.

¹¹¹ Richard Long' *Five, six, pick up sticks Seven, eight, lay them straight* (London: Anthony d'Offay, 1980) unpaginated.

affected by it: the two are in a dialectical relationship to each other.¹¹²

Richard Long's art operates as a mode of understanding and interpretation in which a particular experience of Being-in-the-world takes on primary significance. As Long confirms for us, 'Art is selection, concentration ritual; a single vision.'¹¹³ And perhaps at this moment timeless.¹¹⁴ The words 'selection' and 'concentration' equate with focus and intensity, heightened states of mind, which in Long's art embody a sense of the Self that takes precedence over (or defers) other ways of knowing oneself within the world.

As well as Long's ritualistic activities, there are also other factors at work which consolidate and concretize the artist's experiences, and consequently reinforce my proposals regarding the role of existential space. As mentioned in Chapter IV, the performativity of Long's outdoor works is only known through the remnants of his activities in the environment. In this study they have been seen as synonomous with movement and the formation of place and thus with a concept which can be viewed as the basis of more elaborate cultural structures. As the work of an individual, however, we have also understood Long's practice as the formation of a more *personal environment* that defers the urban, modern world and instead appeals to a heightened sense of Being-in-the-world, which as art is removed from the everyday to achieve a greater density of experience in its spatio-temporal confinement. In employing the term 'personal environment', I am referring to a distinction between the environment which we (as individuals) 'take' with us as we 'move through the world' and the more general environment of the world that exists independently of us. As Holmes Rolston has stated:

*My environment is my inhabited landscape, where I work and reside; our human landscape is where we have placed our culture.*¹¹⁵

I would like to suggest that it is a feature of Long's practice, that the landscape of 'our culture' tends to be deferred in a concern for the artist's more personal landscape in which he

¹¹² Susanna Rostas, 'The Dance of Architecture: From Ritualisation to Performativity and ... Back Again?', *Architectural Design* LXVI/ 11/12 (November–December 1996): 19–21. Note, this notion may contribute to an understanding of Long's walks, as an art of walking. Long has written: 'I have tried to add something of my own view as an artist to the wonderful and undisputed traditions of walking, journeying and climbing. Thus, some of my walks have been formal (straight, circular) almost ritualised. The patterns of my walks are unique and original; they are not like following well-trodden routes taking travellers from one place to another.' See: Richard Long, *Five, six, pick up sticks Seven, eight, lay them straight* (London: Anthony d'Offay, 1980) unpaginated.

¹¹³ Richard Long, 'Richard Long replies to a critic', *Art Monthly* 68 (July/August 1983): 21.

¹¹⁴ Paoletti has written: 'Ritual acts, in order to be effective must be the same as acts in the past, not mere replications of them; thus time collapses in ritual and myth so that it is simultaneously present, past and future; it becomes "transhistoric". John T. Paoletti, *The Critical Eye/I* Yale Centre for British Art, 1984. Exhibition catalogue. (New Haven, Connecticut: Yale Centre for British Art, 16 May –15 July 1984.) Cited in: Alison Sleeman, 'Landscape and Land Art', unpublished PhD dissertation, (University of Leeds, 1995) 75.

¹¹⁵ Holmes Rolston, III, 'Does Aesthetic Appreciation of Landscapes Need To Be Science-Based?', *British Journal of Aesthetics* XXXV, no. 4, (October 1995) 380

works. As has been suggested above, map pieces such as *A Ten Mile Walk* 1968, appear to employ this strategy. Works of this nature are effective in defining the environment of the artist, over and above that of the culture. They refer to the existentiality of the body in their form, or emphasize the need for orientation, location and a sense of Self. (It is an area that I have explored through experiential means with regards to the work, *A Ten Mile Walk*. See Appendix 4.)

Furthermore, the relationship between the personal environment and the more general Environment (which Rolston denotes with an upper case 'E'), is also a contributory factor to the perception of environments and landscapes. It is at the point when the personal environment is extended into the general Environment that culture is deferred and in this instance, the artist's relationship to the world as a whole is determined:

Environment is not my creation; it is the creation. I do not constitute it; it has constituted me; ... Environment is *the* ground of my being, and we can remove the 'my' because environment is the common ground of all being.¹¹⁶

By articulating a personal environment through built form then, it may be construed within the whole to be formulating a more profound perspective of the world. In effect Long becomes separated from his everyday life so to speak, enabling him to question his relationship with the world in a particular way: 'for what is put in question by the separation of man from himself and from the world is his own being and the being of the objective world.'¹¹⁷ This separation is a perception of a personal environment in which often the work, as the projection of the Self, juxtaposes and thus expresses a fundamental relationship between man and the world: a circle of stones is detached, yet in dialogue with the spatiality of the Self. In a photo-work the circle in an environment implicates the whole environment which surrounds it and correspondingly displaces and centralizes the viewer within it, suggestive of an environment within the Environment. This of course is particularly effective when the landscape sculpture is correlated with other land features, most notably through alignment.

This conception of Long's existential experience was put to him in a conversation during which I asked: 'When you walk in the landscape, obviously your environment is effectively taken with you as you move through the world. It changes, every step you take the environment effectively changes and the horizons change. Do you see the landscape sculptures in particular as a kind of way of freezing any one moment?' Long replied: 'Yes, I suppose they are. Yeah. That's one way to look at it. ... Its like the evidence of me being in that place at that time with that particular idea.' I went on to suggest that such sculptures

¹¹⁶ Holmes Rolston, III, 'Does Aesthetic Appreciation of Landscapes Need To Be Science-Based?', *British Journal of Aesthetics* XXXV, no. 4, (October 1995) 381.

¹¹⁷ H.J. Blackham, *Six Existential Thinkers* (London: Routledge & Kegan Paul, 1952) 152.

'freeze the moment', to which Long added: 'They do freeze the moment and then the photograph freezes the image.'¹¹⁸

The fact that Long had not thought of his work in this way, also alludes to the notion that existential space is inherent to our bodily structure and subsequently to the structuration of environments. As such, it is effectively subconscious. Long's art then, as elements of an abstract, modernist language has come to reveal itself as more than simply the displacement of lines and circles in the 'real spaces of the world.' Later works, such as *Where The Walk Meets The Place* 1988, and *A Clearing* 1988, would by their titles appear to confirm this, by signifying a greater awareness in the artist of the spatial properties of his art. Although not recognized in terms of existential space as such, these works amongst others,¹¹⁹ appear at least to begin to acknowledge their phenomenological aspect or dimension articulated within the landscape as part of Long's working methods: of walking and interpreting the world in real space and time to formulate a spatial text.

With the idea of spatial texts in mind, we now might ask: what are the consequences of the practice for the artist's spatial experience of life in general, in which all space is text? By replacing (or displacing) Long and his work within the idea of more general patterns of behaviour, in a realm where other man-made structures are contextualized and understood, we are left to contemplate Long's work as constituting the fullest experience of his passing through space within a heightened sense of being. As such, Long's work comes to constitute itself in those moments when Long's self-awareness in relation to an environment is at its greatest. Only then, does Long articulate the time and the place as a particular mode of self-interpretation in which he is spatially embodied, bringing subject and environment together through an assimilation of space. It is often at this point, at a heightened moment within Long's movement through an environment, that the existential experience is clearly defined and manifested as path, place, crossing place, etc.

¹¹⁸ Personal Communication, 13 September 1998.

¹¹⁹ I am thinking of works such as: *Clearing A Path* 1988; *Crossing Marks* 1988; *Walking A Line Through Leaves* 1993.

A Clearing

The means for providing an existential reading of Richard Long within this chapter has to an extent involved the Heideggerian notion of 'a clearing': a process which enables opening, disclosure and unconcealment. Art is an unconcealing in this respect. As mentioned above, the truth of Being as an unconcealing occurs in a clearing (the forest clearing). The process of revealing necessarily effects the concealment of something other, acting as light and shadow within. In this study, disclosure and concealment have revealed a common ground for sculptural and architectural discourses to inform Long's practice, prompted by its correspondence with other man-made structures.

Within the clearing has been an awareness of Long's relationship to the world as being both tactile and sensory and conditioned by his movement: 'My work is about my senses, my instinct, my own scale and my own physical commitment.'¹²⁰ These are factors which manifest themselves through the work itself in existential terms: 'My art is the essence of my experience, ...'.¹²¹ These statements reveal a correlation between Long's art and his experience of the environment. As Tuan (above) suggests, a reality is constituted through the experiences of an objective world, which for Long is that of stones, circles and lines.

As we have seen, movement (walking) and form, (the circle and line) are implicated in Long's engagement with his existential space as path and place. Here, the experience of the environment is articulated through sculptural form to shape what Schmarsow might have called 'the essence' of architectural space,¹²² and Long 'the essence' of his experience. By incorporating architectural discourse into the analysis, I have sought to explain the shift in concern for sculpture; from abstract art to a means of experiencing the real world as structures implicated in the definition of human existence according to the schema of the human body. Their *architectural effect* has assisted to describe further the expansion of sculpture into the spatial realm of human behaviour.

Consequently, it has been necessary to describe and position the various components of Long's practice, so that a phenomenological perspective may be employed more fully. This has been achieved with the provision of a new Klein group which expands upon Krauss's term *marked sites* to open up Long's field of practice. Such a model has enabled us to assess the existential realm of Long's work in relation to the processes of mental and physical assimilation. They are approaches which I have elaborated on to advance an understanding of Long's work with regard to its spatial operation. Whilst physical

¹²⁰ Richard Long, *Five, six, pick up sticks Seven, eight, lay them straight* (London: Anthony d'Offay, 1980) unpaginated.

¹²¹ Richard Long, 'Words After The Fact' (1982), *Touchstones* (Bristol: Arnolfini, 1983) unpaginated.

¹²² August Schmarsow's 'The Essence of Architectural Creation', is the title from which extracts have been quoted in this chapter.

assimilation has been of primary concern regarding the landscape sculpture's correspondence with other built forms, the process of mental assimilation has been recognized as a necessary prerequisite for Long's practice in general; not only for facilitating the physical displacement of the environment as sculpture, but to posit a new understanding of the working methods that lie behind the map and text works.

The forms of Long's work which describe existential space are understood to operate as the result of his walking in the landscape. We accounted for these in the Klein group in terms of the *built* and the *not-built*. Within these approaches, Long constantly reinterprets space and time as 'patterns of behaviour'. Often these patterns will engage with the viewer in ways that enable us to read Long in terms of his own spatiality. This is particularly true of those landscape sculptures which have been the subject of this analysis. These have been understood to operate through the projection and externalization of our own Being, a practice that has stressed the necessity for bodily absence in Long's art as a means for accommodating the subject.

By reading Long through existentialist ideas and in some instances developing them through the work, it has been possible to demonstrate that the artist's concerns for truths or realities also correlate with a model which itself can be seen to articulate the realities of existence according to the human condition and particular modes of human experience.¹²³ This approach is subsequently conceived in the objective reality of nature and as such is itself a quest for expressing certain truths within reality.

In map works such as *A Ten Mile Walk*, the modern world was seen to be discarded by the trajectory and disposition of the walk. Although the walk is contextualized within culture so to speak, the environment is displaced by the actor's articulation of the route. As a 'modern idea' it has the effect of negating the layered settlements of cultural history which are its context. These cultural forms are organic and meandering, existing within *hodological space*,¹²⁴ and thus governed by a given topography. The walk is a truth (an existential truth) that operates both *within* and *beyond* the concerns of an 'archaeology of the human presence', which the map represents. *Within*, because the route of the walk as the codified line of a map, registers various cultural elements; *beyond*, because the trajectory operates inconsequentially to its context as an existential component. The extent to which a work functions within or beyond, varies according to the nature of the walk. The map and text works particularly, expose this variation in the mental assimilation of the environment by the

¹²³ See: Jeremy Till, 'Architecture in Space, Time', *Architectural Design* LXVI/ 11/12 (November-December 1996): 12.

¹²⁴ The term 'hodological space' was introduced by Kurt Lewin in: 'Der Richtungs-begriff in der Psychologie. Der spezielle und allgemeine hodologische Raum' *Psychologische Forschung* 19 (1934). Cited in: Christian Norberg-Schulz, *Existence, Space and Architecture* (London: Studio Vista, 1971) 22.

extent to which they acknowledge or deny their historical and cultural context. In this respect, Long's works resonate in the analytical framework between their role as art and their aspiration towards expressing spatial elements of human existence.¹²⁵ This occurs not only in the more graphic pieces, but is consciously registered in some photographic works.¹²⁶

Bridging the art and reality dynamic is the performance itself, which within given boundaries, time, distance, places, natural events, etc., determines Long's experience. As we have suggested, performance implicates a heightened sense of Self within-the-world, in which particular structures – the circle and the line – are continually re-enacted and reinterpreted. Long's working activities are thus displaced from everyday processes to describe a specific mode of engagement that is both pre-scientific and pre-architectural in its manifesting of things as the interpretation of what it is to be human within the objectivity of nature. His practice is a realization of an existential model, whose patterns of activity are a movement of revealing, what Heidegger was to call '*die Lichtung des Seins*' – 'the clearing of Being'.¹²⁷ It is here in Long's art, that as human beings, we recognise the relevance of the individual act as the disclosure of our collectiveness. By this I mean that Long's art involves human beings more generally through its accommodation of Being, rather than the body alone.

Whilst to re-enact, form and memorialize path and place is to appeal to the fundamental and somatic properties of human existence, of walking, dwelling and Being-in-the-world, it is also essentially a recurrent act or process in Long's art. The reinterpretation of a given vocabulary as patterns of behaviour, precipitates a language of space, form and movement.¹²⁸

Language, according to Heidegger 'is the house of being',¹²⁹ and as such can play a role in describing that Being as a concern for itself, or its Self. In this sense, architectural space may be seen to have a dual function as *the house of being*, both as a physical space – a

¹²⁵ Gilbert-Rolfe has written when discussing 'landscape-related art' more generally, that: 'nature and history exist in a relationship of mutual instability – perhaps not a relationship so much as a possible contiguity, a proximity of nonrelationships – and that it is in that very instability that the eloquence of this work is founded.' Jeremy Gilbert-Rolfe, 'Sculpture as Everything Else, Twenty Years or So of the Question of Landscape', *Arts Magazine* LXII/ 5, (January 1988): 71.

¹²⁶ These engage and operate *within* the idea of culture. Works such as: *Walking A Line In Peru* 1972; *On Midsummer's Day ...* 1972; *A Walk Past Standing Stones* 1978, and *Windmill Hill To Coalbrookdale* 1979, are all examples of photographic works which utilize human structures other than Long's. Consisting primarily of ancient sites, these structures are effective as *equivalents* for the landscape sculptures in that they function to mark sites as path and place.

¹²⁷ Cited in: Urmson, J. O., & Jonathan Rée, (editors), *The Concise Encyclopedia of Western Philosophy & Philosophers* (London: Routledge, 1991) 129.

¹²⁸ Long has written: 'I am content with the vocabulary of universal and common means ...'. See: Richard Long, 'Words After The Fact' (1982), *Touchstones* (Bristol: Arnolfini, 1983) unpaginated.

¹²⁹ Urmson, J. O., & Jonathan Rée, (editors), *The Concise Encyclopedia of Western Philosophy & Philosophers* (London: Routledge, 1991) 166.

dwelling and as a language. But whilst posture, movement and the human condition can be considered inherent to the landscape sculpture, the work itself – the sensing, locating, placing and making – ultimately remains part of a process of self-interpretation:

The creation in my art is not in the common forms – circles, lines – I use, but the places I choose to put them in.¹³⁰

Thus in interpreting himself in the environment, Long actuates discursive (language structures, lines, circles) and non-discursive (instinctive, sensual) forms of knowledge within his practice. So on the one hand, his use of a formal (modernist) language correlates quite directly with his own disposition and schema, whilst on the other, Long's works interpret his relation to the world (phenomenologically) through their placement, assimilating the surrounding environment to form a dialogue with the subject. As mentioned above, the process of self-interpretation can be seen to occur within two realms, as both art and landscape. Long's technology of the self operates differently in the two instances: as art, Long's correspondence with other man-made structures such as prehistoric sites can appear primitivizing as merely universal forms, or as mentioned in Chapter IV and above, can allude to notions of the primal in its deferring of modern industrial culture. As the formation of landscapes, however, Long's work has a different interpretative role that is significant to the artist as subject. His work's relation to the world and to prehistory for that matter remains spatial. Long's technology in this instance involves the line and circle as perceptual schemata.

To return to the notion of self-interpretation as a process of questioning. In the archaeological discourse this was understood through Thomas's 'desire to know', brought about by the discrepancy (or separation) in language between the signifier and the signified. Similarly, existentialism as a philosophical pursuit 'is a separation ... of man and the world', and as such recognizes that man is 'always beyond himself, always infinitely more than what he would be if he were reduced to being what he is, ...'.¹³¹ As Blackham notes, the Being of man and the world are put into question for they are not able to be known fully and completely for what they are. Both thus become an 'open possibility' to be experienced and subsequently interpreted, a notion that returns us to Foucault and the idea that interpretation lies at the centre of Being.¹³²

Through a language of abstract forms then, Long's art can be seen to be questioning and interpreting what it is to be human in the world by reconfiguring and assimilating nature

¹³⁰ Richard Long, *Five, six, pick up sticks Seven, eight, lay them straight* (London: Anthony d'Offay, 1980) unpaginated.

¹³¹ H. J. Blackham, *Six Existentialist Thinkers* (London: Routledge & Kegan Paul, 1952) 150 and 151.

¹³² See: Julian Thomas, 'Technologies of the Self and the Constitution of the Subject', *Archaeological Review from Cambridge* 8 (1989): 103.

according to his physical disposition and consequently an abstract system of thought. Whilst answers are formed in terms of the works' own objectivity as circles, lines, etc.,¹³³ meaning still remains ultimately unknowable as language and can only be left to be interpreted, or made sense of.

With regard to phenomenological interpretations, what has tended to differentiate Long's art from more general human constructions in this process, has been that the artist provides frameworks through which we attempt to retrieve meanings. As demonstrated in Chapter III, Long's strategies account for a transcendent background against which the reinterpretation of the Self appears to constitute itself in the reality of an objective world. It is here that in articulating and reinterpreting himself in the world, Long answers some of these questions through 'a reality that is a construct of experience' (to use Tuan's words). The existentiality of *A Line Made By Walking* 1967 and *A Ten Mile Walk* 1968 (lines), and of *A Clearing* 1988, or *Where The Walk Meets The Place* 1988 (circles), all define Long's existence in the world as both art and personal environment. They are an existential reality communicated through photographs, maps, texts, galleries and landscapes.

The primacy of Long's activities and the resulting manifestations lie in the existential act and as such, mark event, or happening, as a mode of experience within given or adopted parameters. Their significance as the realization of a personal schema relies ultimately on their capacity to constitute a reality within the 'real spaces of the world.' As this chapter has sought to demonstrate, this is achieved during the making of the work, when the artist's heightened sense of Self is articulated according to the processes of assimilation: processes which Long's art sculpts in the space of his existence. In other words, the quest for reality through abstraction in Long's art is actually understood through the notion of schemata orientated on the artist as walker, human being and subject (see latter part of Appendix 4). This transmutes those ideas founded on a modernist language of circles and lines and *translates* their structural capacity for Long into an active part of his experience and way of knowing the world. Consequently, it is by translating and interpreting these constructs as the structuration of Long's experience, that his work can exist as *spatial equivalents* to the configuration of prehistoric sites, engaged as they are by the artist on an equal footing within his own art.

¹³³ What in language Derrida might describe as 'the level of absolute ideal objectivity, ... that of "the object itself."' See: Jacques Derrida, *Edmund Husserl's Origin of Geometry: An Introduction* trans. with a Preface by John P. Leavey, Jr., David B. Allison (editor), New York: Nicolas Hays, Ltd, 1978. This extract is from Leavey's Preface, pp. 13-14.

CONCLUSION

With the perspective that is gained from having reached the conclusive stage of a thesis, it is possible to look back across its landscape and reconsider the various elements and dynamics that have shaped its terrain. Each of the analyses presented here, has in this respect taken new steps to determine the nature and extent of the correspondence between Long and prehistory in their occupation of real space and time. For the study as a whole, these steps have come to form a line of enquiry, opening up new ground on which to explore the possibilities for a spatial appraisal.

As we have acknowledged, the study was instigated by evidence of a habitual, but varied concern for prehistory existent within the discourse surrounding Long's practice. From this material, it seemed possible to suggest that such referencing was symptomatic of a deeper phenomenon within the relationship that would be revealed through certain investigative approaches. These were established from different aspects of the discourse but provided the study with a line of enquiry to be pursued.

The main aim of the research project was to develop from the established discourse, an advanced exchange between the two fields that would demonstrate the existence of a more material basis underlying their broader correspondence. Far from attempting to consolidate Long's practice within the past, this project has sought to explain a new and complementary spatial dialogue between the artist and the landscape, proposing a fresh understanding of Long's art as modern equivalents of more ancient modes of spatial structuration.

The theoretical basis of the study, which owes much to existential thinking, utilized notions of the *reactive subject* and the *open work* to not only attempt an original reading of the work, but to capture the full intensity of the work as sculptural form operating in the 'real spaces of the world.' Meanwhile, the originality of an architectural reading brought with it new ways of thinking about Long's practice – thinking which sought to 'reveal the totality of the work' by providing a perspective 'capable of grasping the work in all its vitality.' As the writer/interpreter and reactive subject, I have accordingly sought to *complete* the work in a way which assists to describe more fully, the consequences of Long's practice with regard

to its assimilation of the environment. As such, it represents a *commitment* to a particular way of perceiving and explaining Long's practice which had not before been demonstrated, articulating a method for reading Long which can be continued further elsewhere. The need to determine a deeper phenomenon as the potential basis for the correspondence between Long and prehistory thus manifested itself in terms of a *spatial equivalent*.

The study's approach through various discourses, provided it with contexts through which a line of enquiry could be plotted. Underlying these analyses there persisted the dichotomy between ideas of the work as abstract art made in the 'real spaces of the world', and as a sculptural practice engaging with the reality of human existence as places. Each of these positions represented a distinct theoretical realm which had repercussions for how the work could be correlated with structural processes and subsequently how Long could be perceived to be interpreting himself or his Self.

Unlike notions of the primal and the unconscious mind which have informed much of the discourse surrounding earlier British modernism, and contrary to the minimalist regressiveness of Land Art practice towards the 'ur-forms of the mind', Long's instinctive attitude to the world has been shown rather, to appeal to the unconscious articulation of existential space. The work is not deemed to be archetypal as such, but interpretative of Long's spatial existence. It is not primarily a form of abstract art which can be aligned with reality, but schemata that interpret reality as part of the artist's working methods and processes.

The articulation and projection of Long's own personal environment into the greater environment as part of this interpretative process, has constituted the basis of his expression of Being-in-the-world. Long's experience of an environment and subsequent interpretation of himself within the world, has deferred the idea of his art as simply abstract forms in the 'real spaces of the world.' The modernist language of circles and lines has consequently been translated by this analysis into existential components whose structural capacities can now be properly understood to inform Long's engagement with the world.

By translating a language of forms into an existential language of spatial structures, or schemata, the study has also described Long's sculptural transition from abstraction to reality: as a process inherent to the perception and structuration of environments. Only then, do Long's works bear any consideration as part of the layers of human history. The artist's quest to engage with *the real spaces of the world* now resolves itself within those processes of self-interpretation in which, reality, is understood through the existentiality of his sculptural activity as spatial constructs. As we have seen, this occurs in particular ways

within Long's art, varied by parameters which make his work essentially independent and original, but which freeze (or concretize) real moments of experience in time and space. It is at this moment, particularly with the landscape sculptures, when the realization of the existential experience is manifested as schemata, that it is *then* possible to suggest equivalents for Long's practice in other types of spatial structure such as those from prehistory. Then, when an architectural perception of sculpture is revealed beneath its more general appreciation as art, it is possible to see the work as part of a deeper phenomenon within the discourse, one whose symptoms have constituted the terrain of this study and provided an opening into the landscapes of Richard Long.

* * *

APPENDICES

Appendix 1

Illustrations.

These are ordered to correspond with their sequence in the thesis. List provided below is in précised form for quick reference. Note that figures 37, 38 and 42 are located within text.

1. Barbara Hepworth, *Pierced Form* 1931
2. Barbara Hepworth, *Two Forms* 1935
3. Paul Nash, *Avebury Sentinel* 1933
4. Paul Nash, *Stone Personage* 1933
5. Paul Nash, *Equivalents for the Megaliths* 1935
6. Paul Nash, *Landscape of the Megaliths* 1937
7. Paul Nash, *The White Horse*, Uffington, c.1937
8. Barbara Hepworth, *Two Forms* 1934
9. Walter Gropius & Carola Giedion-Welcker, *Stonehenge*, published in *Circle* 1937
10. Barbara Hepworth, *Group I (Concourse)* 1951
11. Henry Moore, *Stonehenge I* 1972
12. Richard Long, *A Garden Sculpture* 1967
13. Richard Long, *Water Sculpture*, 1968
14. Michael Heizer, *Double Negative*, 1969–1970
15. Michael Heizer, *Complex I* 1972–1974
16. Robert Smithson, *Spiral Jetty* 1970
17. Robert Smithson, *Broken Circle and Spiral Hill* 1971
18. Robert Morris, *Observatory* 1971–1977
19. Richard Long, *Walking A Line In Peru* 1972
20. Michael Heizer, *Effigy Tumuli* 1985
21. Richard Long, Postcard of Maiden Castle 1969
22. Richard Long, Postcard of Silbury Hill 1970
23. Richard Long, *A Line The Length Of A Straight Walk ... Silbury Hill* 1970
24. Richard Long, *Connemara Sculpture* 1971
25. Richard Long, *On Midsummer's Day ...* 1972
26. Richard Long, *A Six Day Walk ... Cerne Abbas* 1975
27. Richard Long, *A Walk Past Standing Stones* 1978
28. Richard Long, *Windmill Hill To Coalbrookdale* 1979
29. Richard Long, *A Line Made By Walking* 1967
30. Richard Long, *A Walk Of Four Hours And Four Circles* 1972
31. Richard Long, *Climbing Mount Kilimanjaro, Africa* 1969
32. Richard Long, *Six Stone Circles* 1981
33. Richard Long, *Circle In The Andes* 1972
34. Richard Long, *Touareg Circle* 1988
35. Richard Long, *A Line In The Himalayas* 1975
36. Richard Long, *A Ten Mile Walk* 1968
39. Richard Long, *Dusty To Muddy To Windy* 1993
40. Richard Long, *England* 1967
41. Richard Long, *Sahara Circle* 1988
43. Richard Long, *Brushed Path A Line In Nepal* 1983
44. Richard Long, *Walking A Circle In Ladakh* 1984
45. Richard Long, *Where The Walk Meets The Place* 1988
46. Richard Long, *A Morning Circle* 1988
47. Richard Long, *A Clearing* 1988
48. Richard Long, *Nomad Circle* 1996
49. Richard Long, Postcard of *A Rolling Stone* 1973
50. Richard Long, *Throwing Stones Into A Circle* 1979
51. Richard Long, *A Circle In Alaska* 1977
52. Richard Long, *Dusty Boots Line* 1988
53. Richard Long, *Mount Whitney Stone Circle* 1992
54. Richard Long, *Canyon Rim Circle* 1993
55. Richard Long, *Gobi Desert Circle* 1996
56. Richard Long, *Clearing A Path* 1988
57. Richard Long, *Dustlines* 1995
58. Richard Long, *A Line In Scotland* 1981
59. Richard Long, *A Line In Japan* 1979

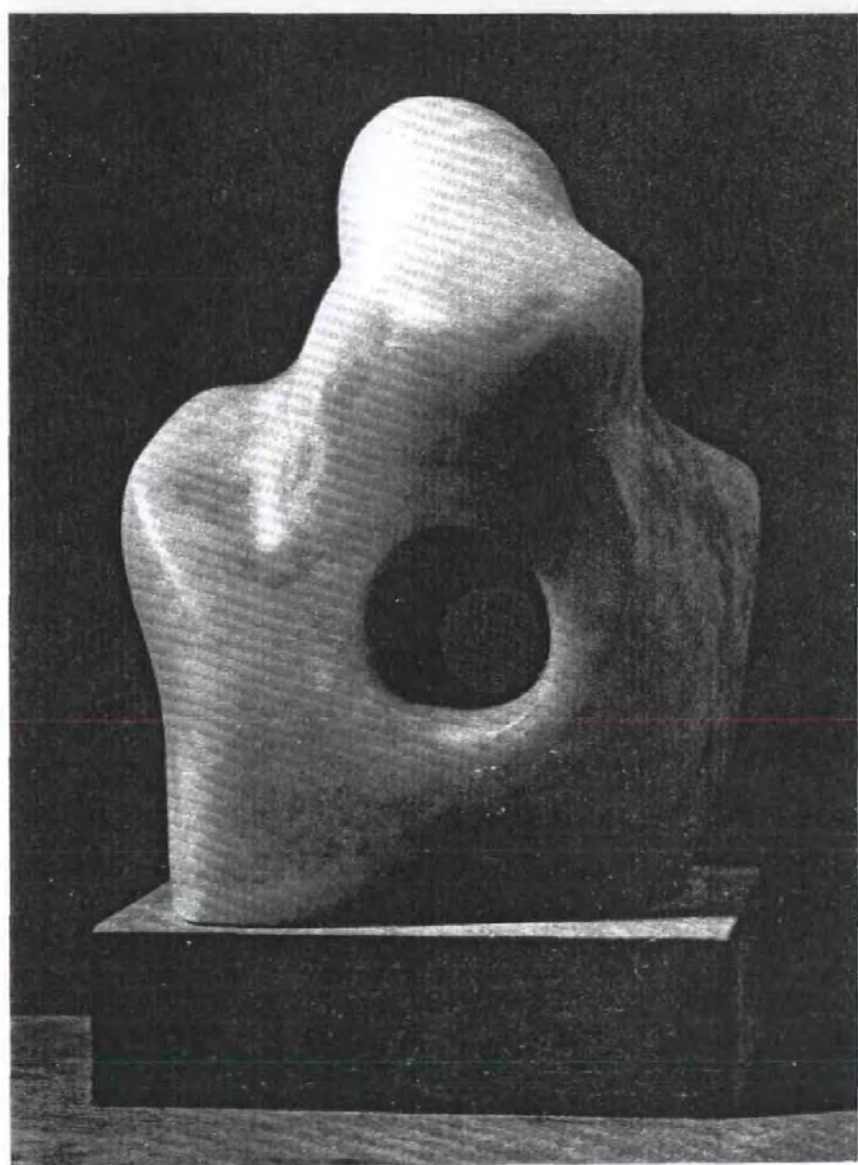


Fig. 1. Barbara Hepworth, *Pierced Form* 1931

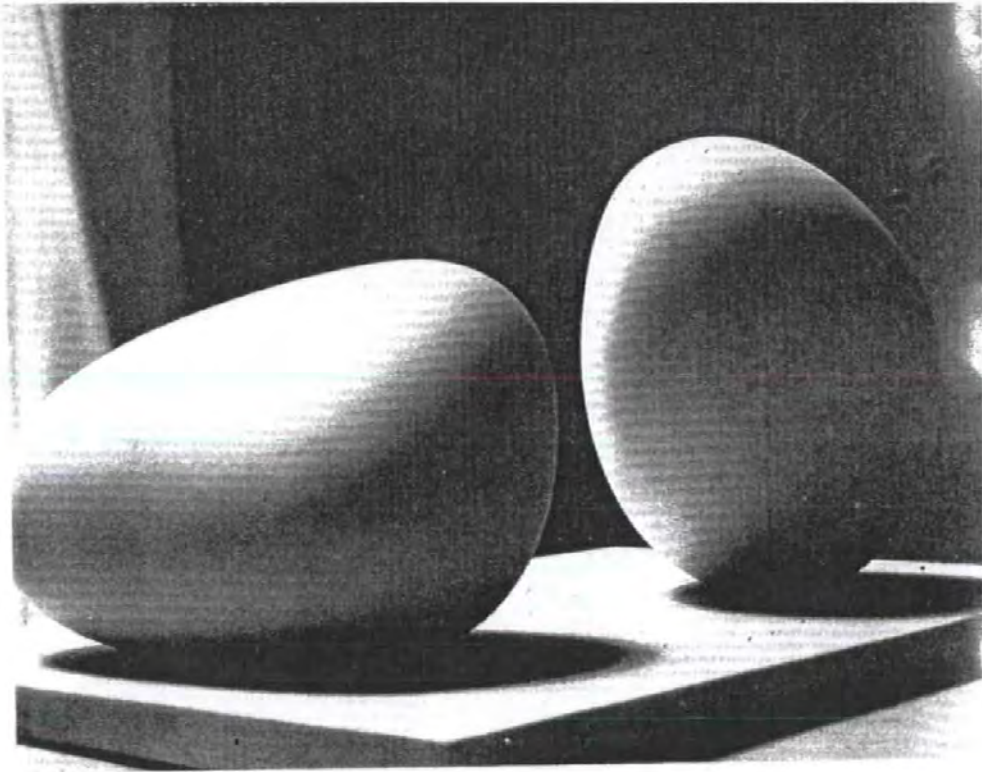


Fig. 2. Barbara Hepworth, *Two Forms* 1935



Fig. 3. Paul Nash, *Avebury Sentinel* 1933



Fig. 4. Paul Nash, *Stone Personage* 1933

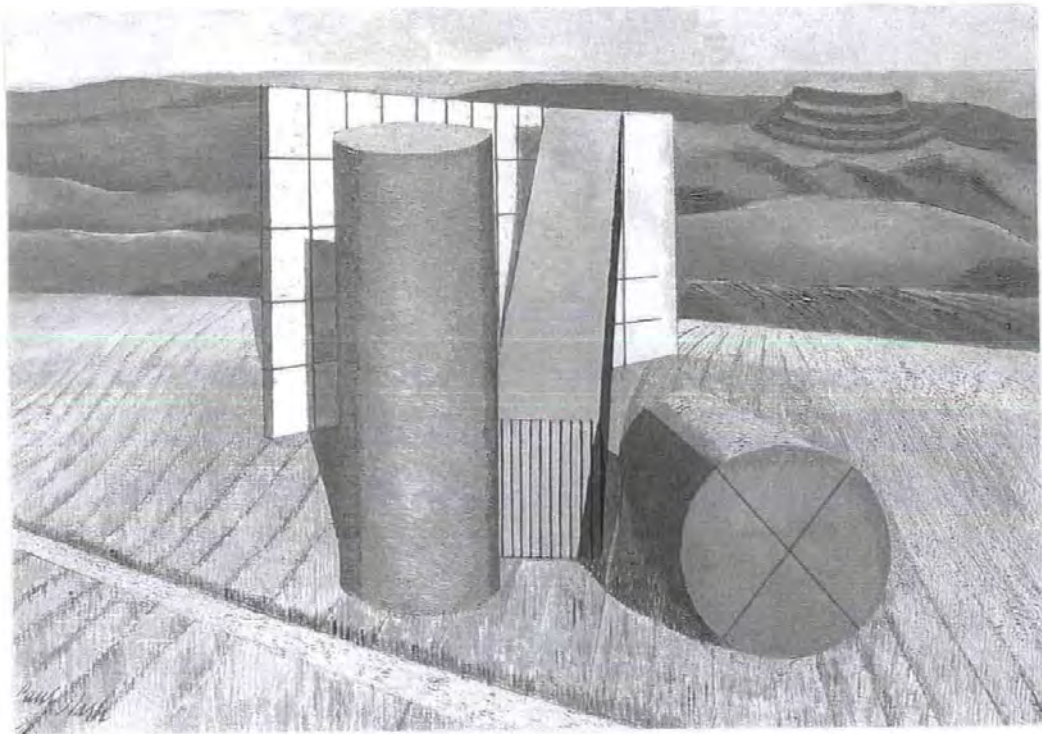


Fig. 5. Paul Nash, *Equivalents for the Megaliths* 1935

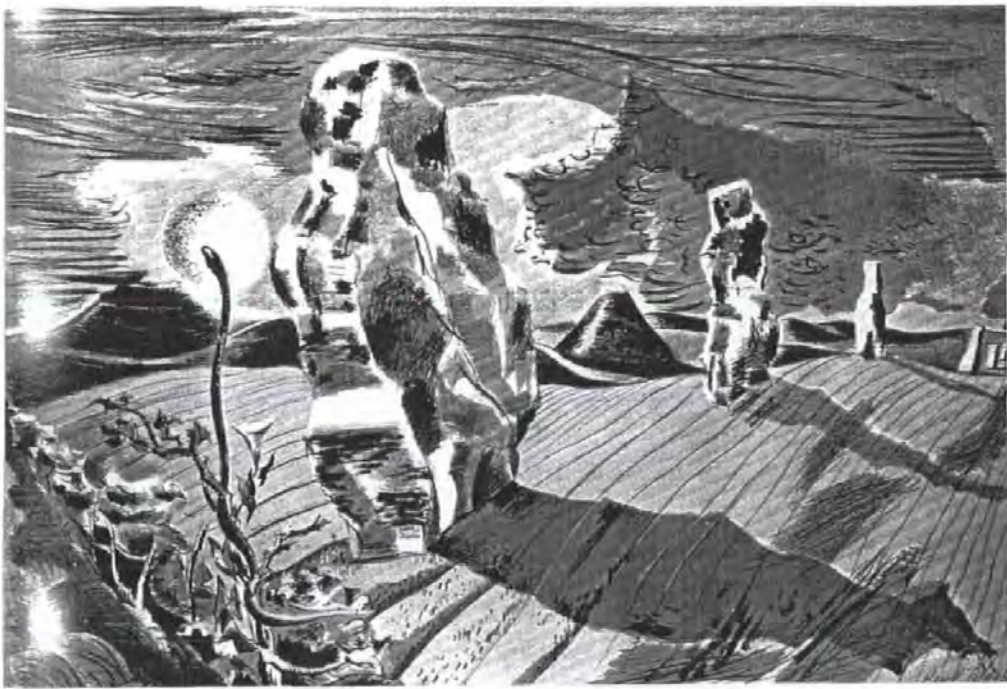


Fig. 6. Paul Nash, *Landscape of the Megaliths* 1937

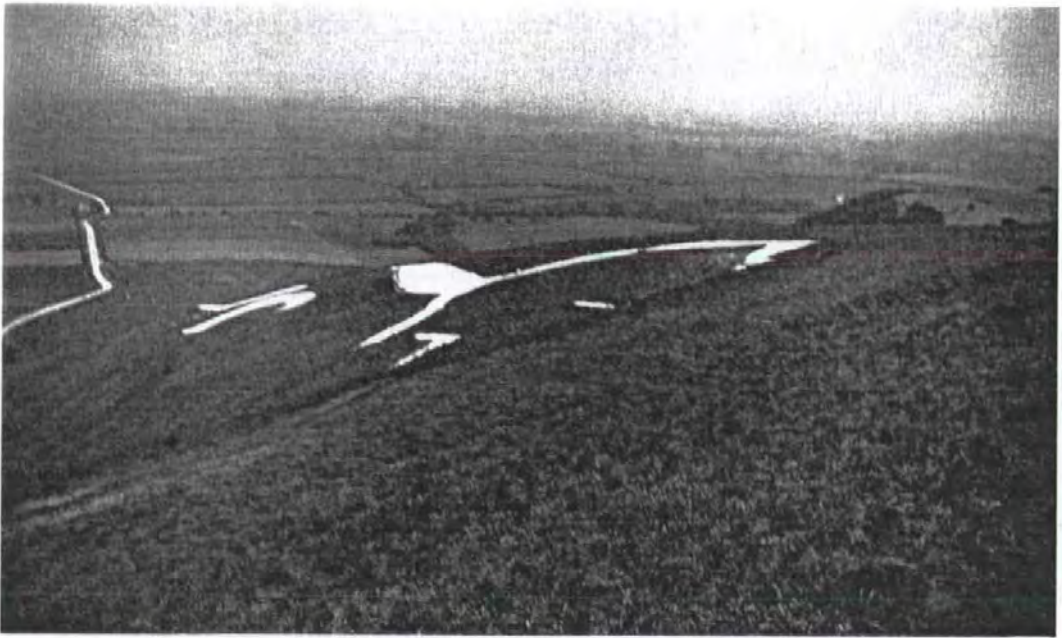


Fig. 7. Paul Nash, *The White Horse, Uffington, Berkshire, c.1937*

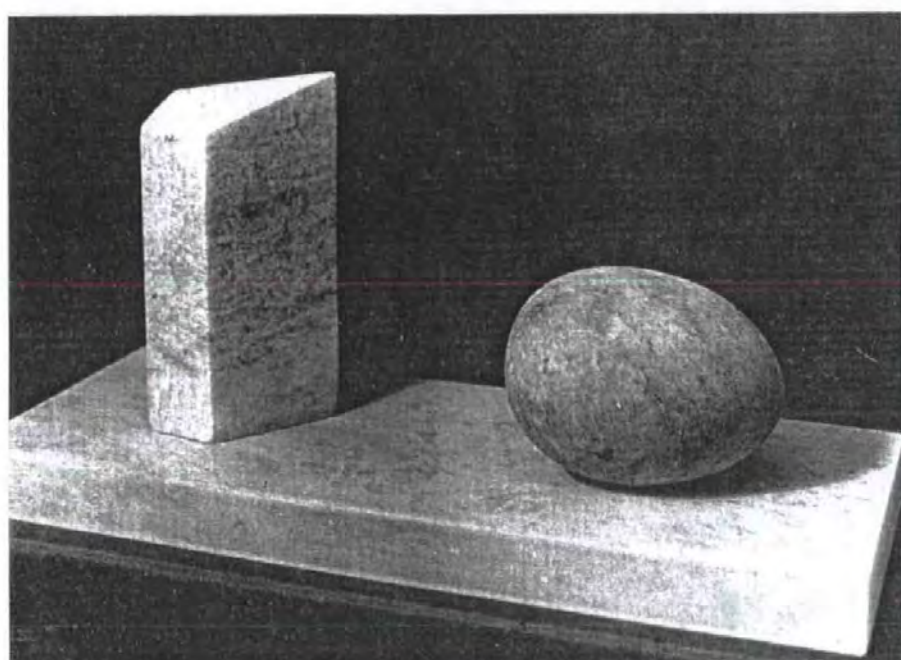


Fig. 8. Barbara Hepworth, *Two Forms* 1934

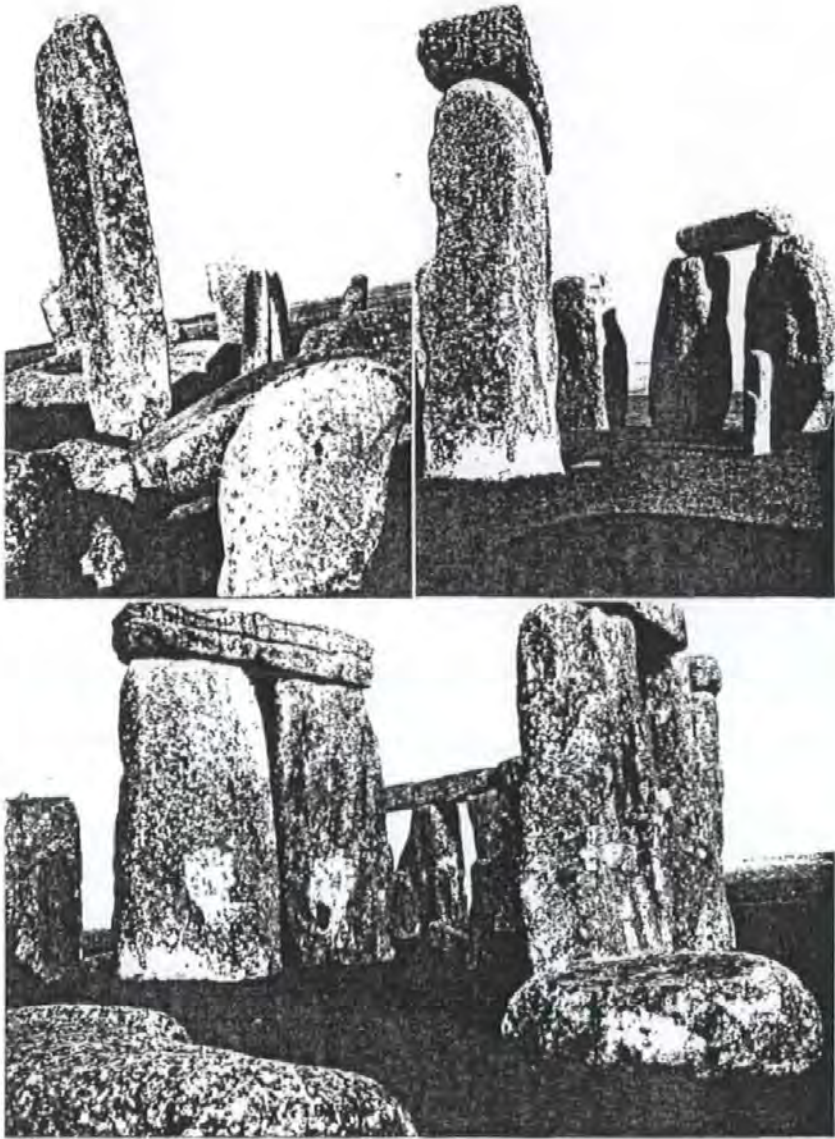


Fig. 9. Walter Gropius & Carola Giedion-Welcker, *Stonehenge*, published in *Circle* 1937.

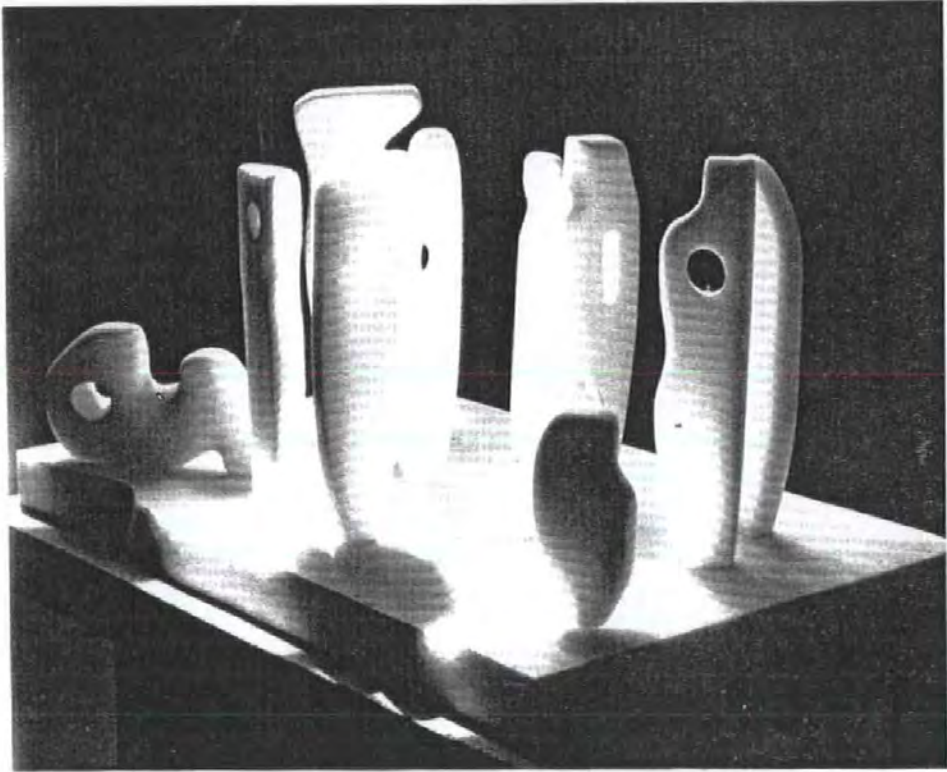


Fig. 10. Barbara Hepworth, *Group I (Concourse)* 1951

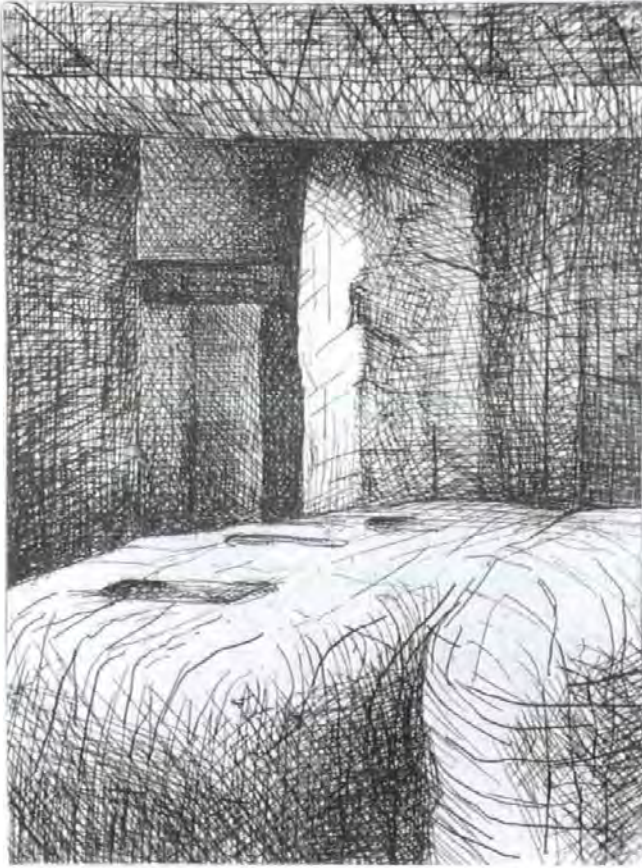


Fig. 11. Henry Moore, *Stonehenge I* 1972

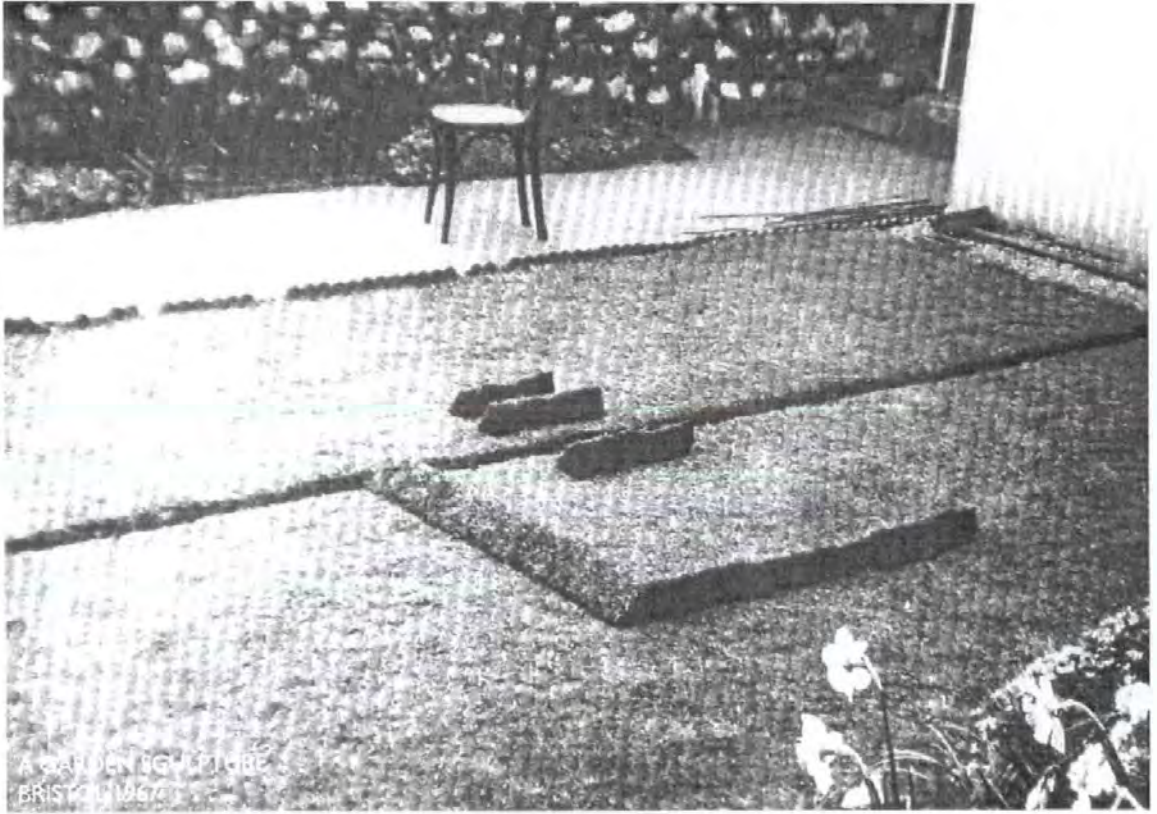


Fig. 12. Richard Long, *A Garden Sculpture* 1967

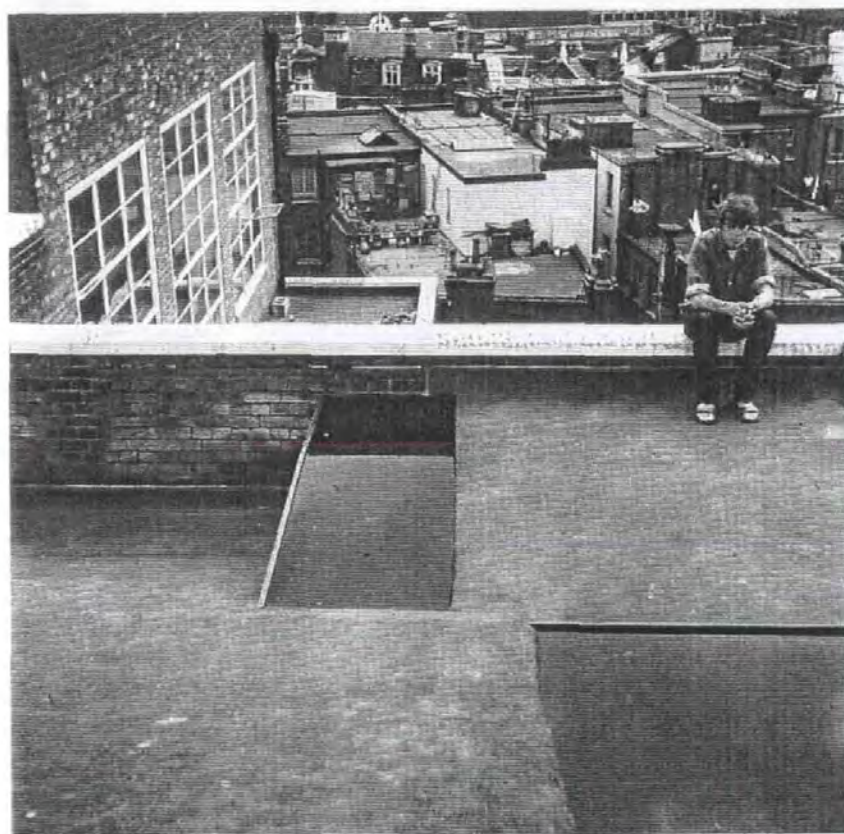


Fig. 13. Richard Long, *Water Sculpture*, St. Martin's School of Art 1968

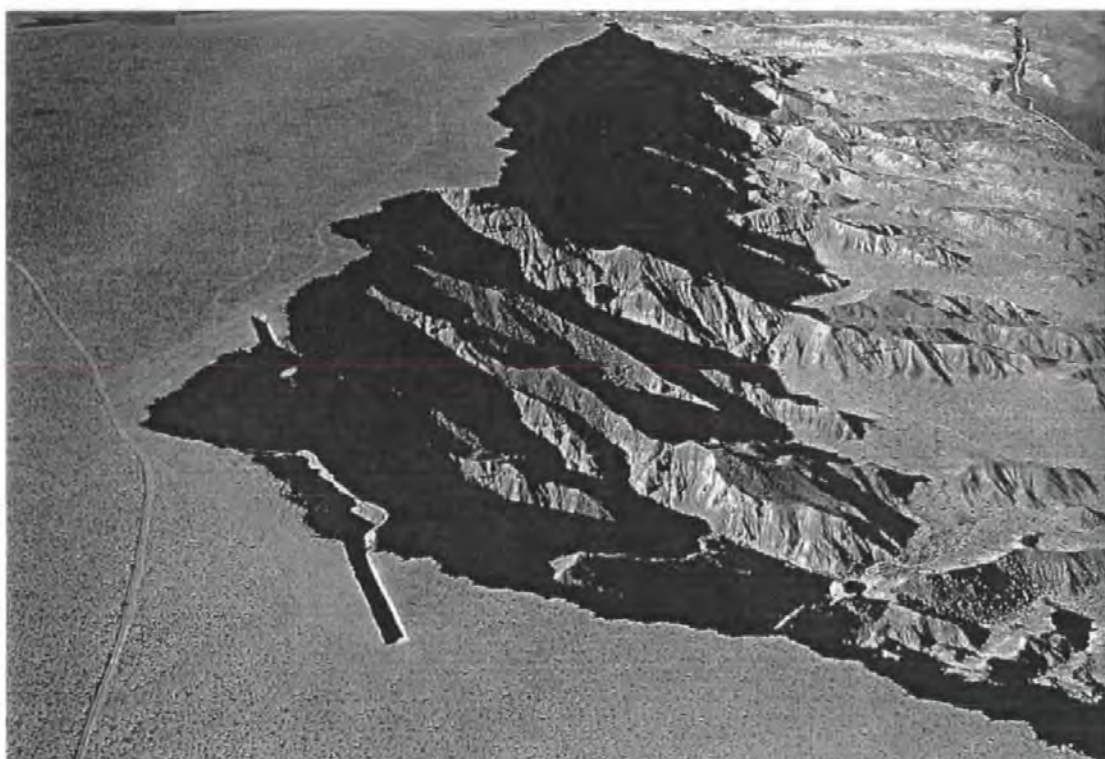


Fig. 14. Michael Heizer, *Double Negative*, 1969–1970

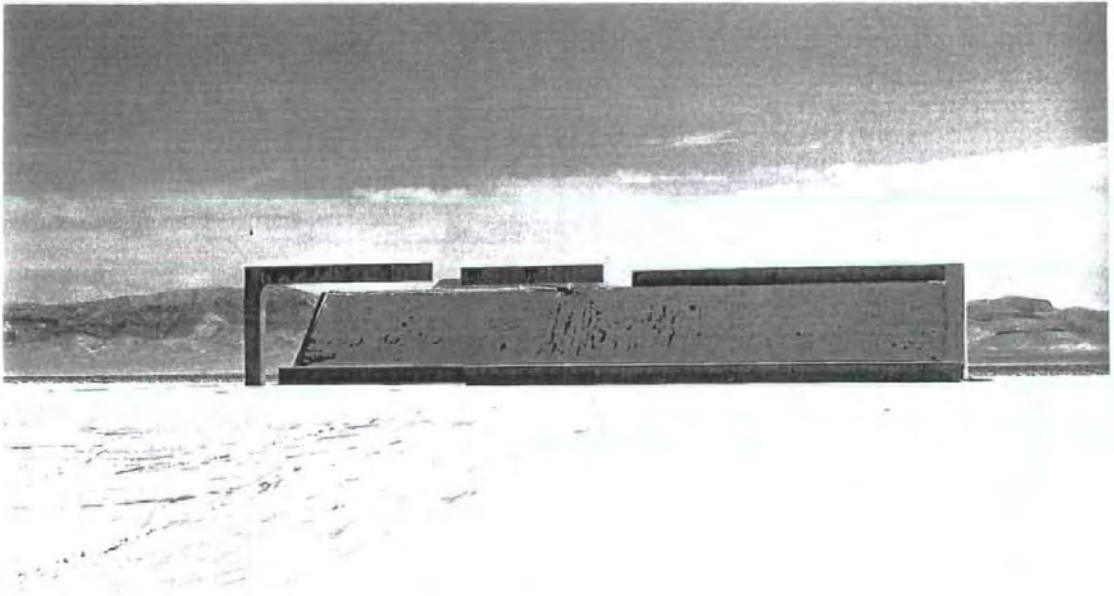


Fig. 15. Michael Heizer, *Complex I* 1972–1974

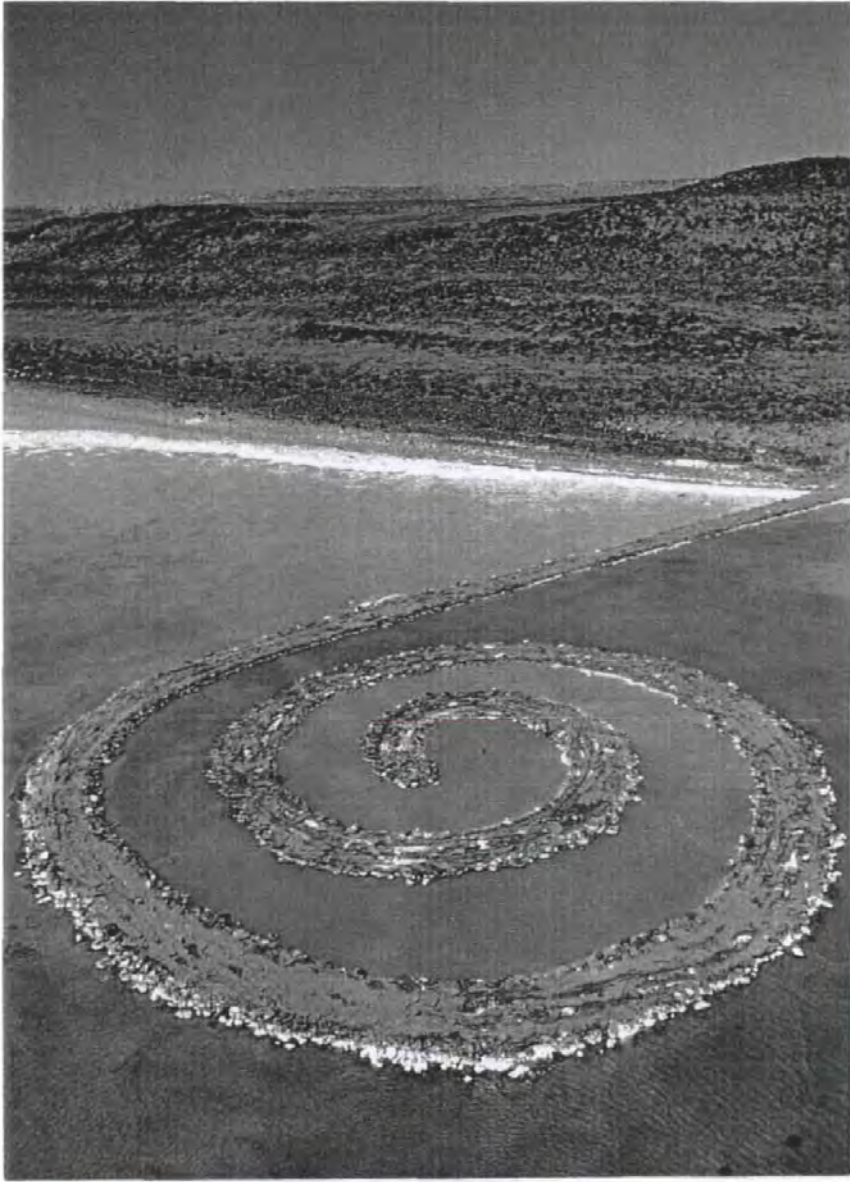


Fig. 16. Robert Smithson, *Spiral Jetty* 1970



Fig. 17. Robert Smithson, *Broken Circle and Spiral Hill* 1971



Fig. 18. Robert Morris, *Observatory* 1971–1977

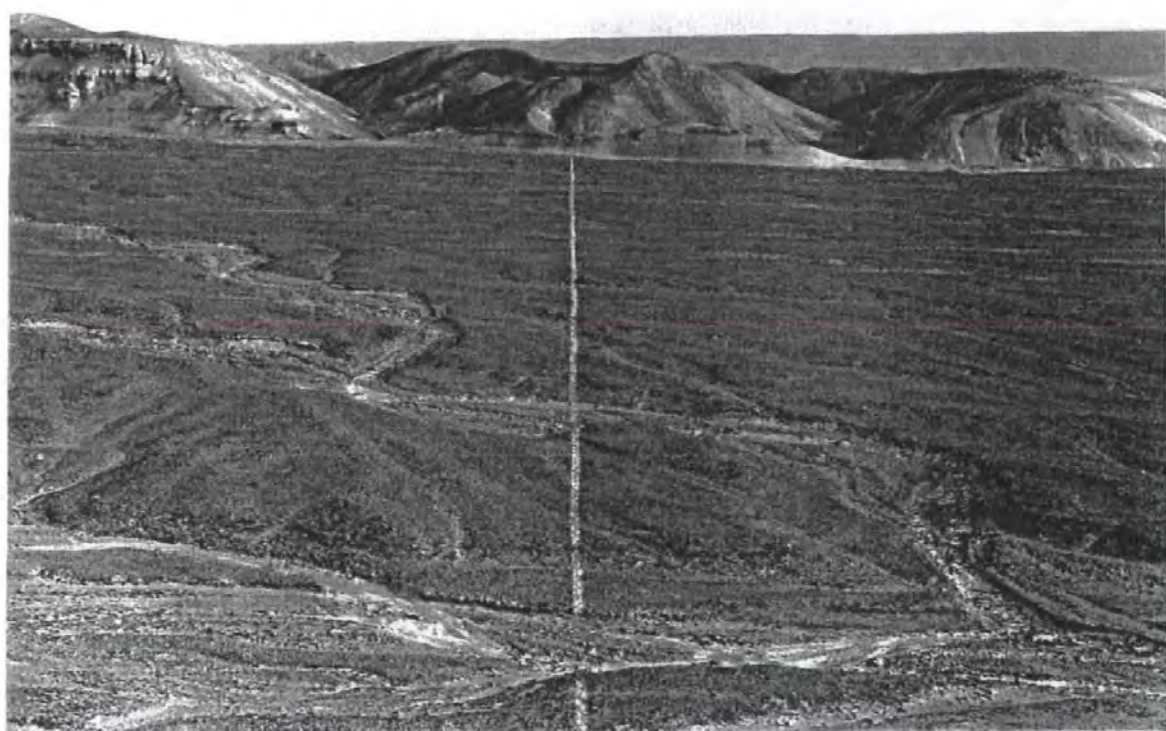


Fig. 19. Richard Long, *Walking A Line In Peru* 1972



Fig. 20. Michael Heizer, *Effigy Tumuli* 1985



Richard Long
Opening Saturday February 22—thru March 14
John Gibson 27 East 67th Street New York

Fig. 21. Richard Long, Postcard of Maiden Castle
(John Gibson Gallery, New York 1969)



THE LEGEND OF SILBURY HILL

THE TOWNSFOLK OF MARLBOROUGH AND DEVIZES WERE ALWAYS AT LOGGERHEADS. MARLBOROUGH, COMING OFF THE WORST AT ONE FIGHT, SOUGHT REVENGE BY USING THE SERVICES OF THE DEVIL, WHO OFFERED TO WIPE OUT DEVIZES BY DROPPING A HILL ON THE TOWN. THIS THREAT WAS HEARD BY ST. JOHN WHO IN DUE COURSE WARNED DEVIZES, THE TOWNSFOLK OF WHICH SENT THE BIGGEST LIAR, WHO WAS THE OLDEST INHABITANT, TO PUT THE DEVIL OFF. WITH A SACK FILLED WITH OLD CLOTHES AND SHOES HE MET THE DEVIL NEAR BECKHAMPTON, AND THERE ASKED HIM THE TIME. OLD NICK WAS TIRED OF CARRYING THE HILL, AND ASKED IN HIS TURN HOW FAR TO DEVIZES. THE OLD MAN SAID THAT HE WOULD NEVER GET THERE THAT NIGHT OR FOR SOMETIME TO COME, AS HE HAD LEFT DEVIZES AS A YOUNG MAN AND HAD INDEED WORN OUT THE CLOTHES AND BOOTS HE WAS CARRYING - DUMPING THESE ON THE FLOOR HE ENLARGED HIS TALE. OLD NICK WAS INCREDULOUS, BUT THE OLD MAN STUCK TO HIS STORY, AND FOOLED THE DEVIL INTO BELIEVING IT. FLINGING THE HILL DOWN FROM HIS SHOULDERS THE DEVIL DEPARTED IN A FLASH OF LIGHTNING. DEVIZES IS STILL THERE, THE HILL AT SILBURY IS FOR ALL TO SEE, SO THE TALE MUST BE TRUE.

Fig. 22. Richard Long, Postcard of Silbury Hill
(Dwan Gallery, New York 1970)



Fig. 23. Richard Long, *A Line The Length Of A Straight Walk From The Bottom To The Top Of Silbury Hill* 1970



Fig. 24. Richard Long, *Connemara Sculpture* 1971



Fig. 25. Richard Long, *On Midsummer's Day A Westward Walk From Stonehenge At Sunrise To Glastonbury Tor By Sunset Forty Five Miles Following The Day* 1972

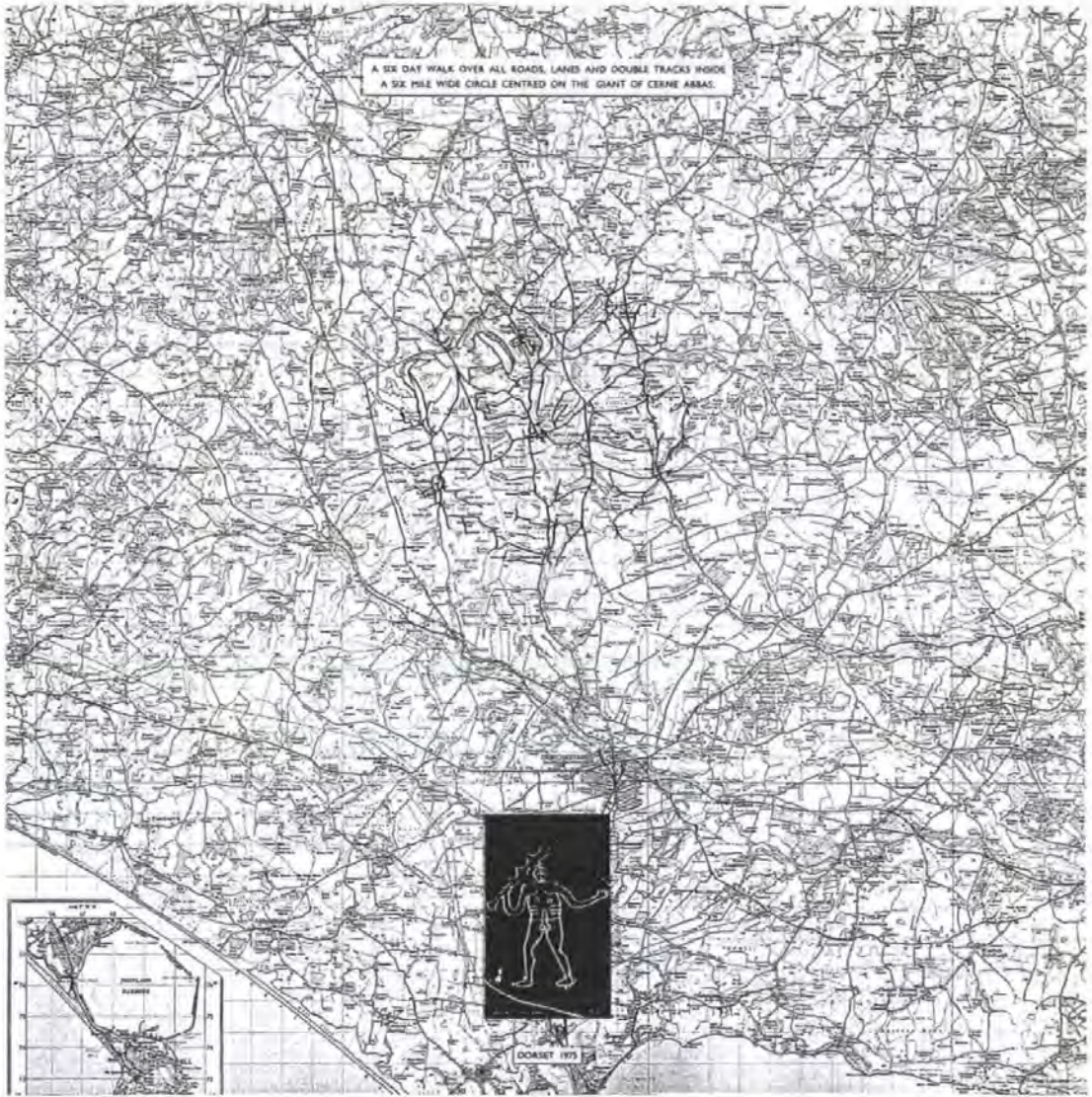


Fig. 26. Richard Long, *A Six Day Walk Over All Roads, Lanes And Double Tracks Inside A Six Mile Wide Circle Centred On The Giant Of Cerne Abbas* 1975



Fig. 27. Richard Long, *A Walk Past Standing Stones* 1978



Fig. 28. Richard Long, *Windmill Hill To Coalbrookdale* 1979



Fig. 29. Richard Long, *A Line Made By Walking* 1967

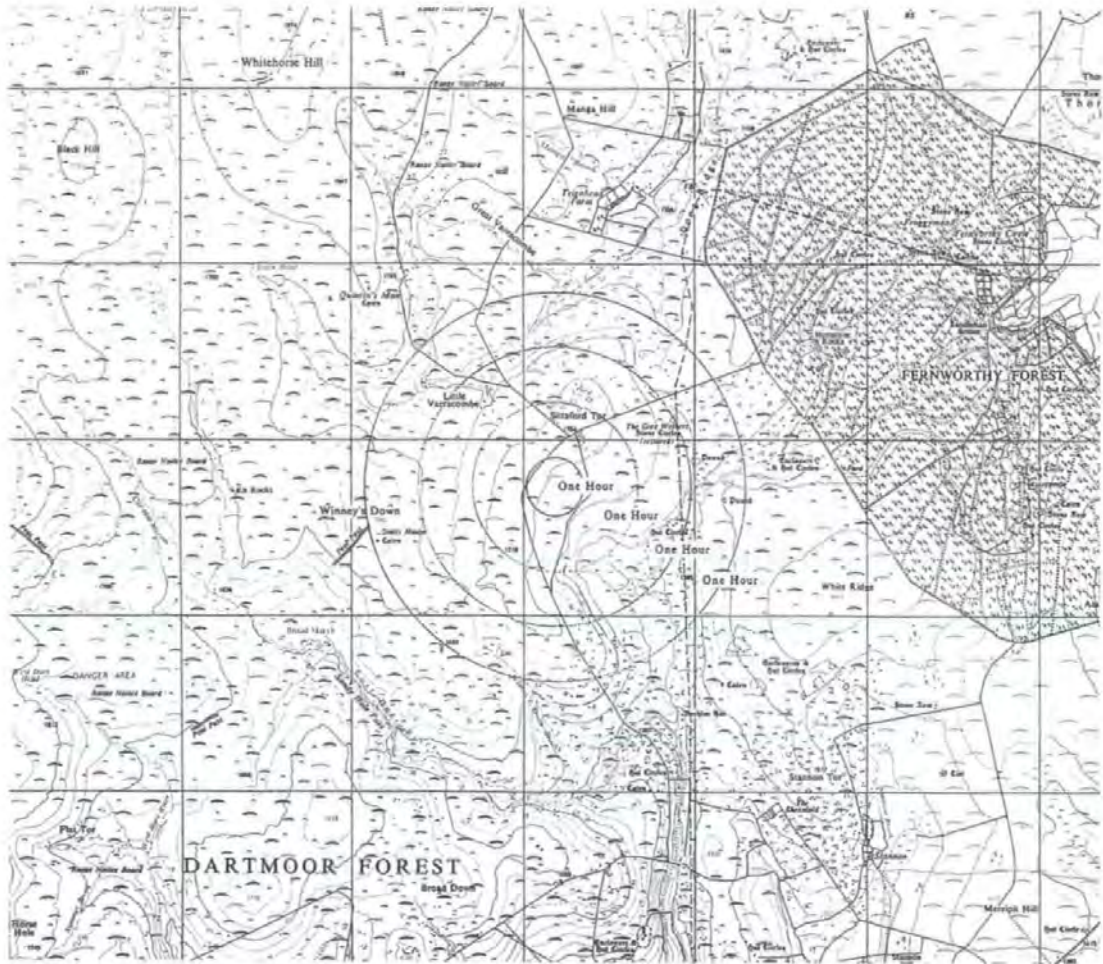


Fig. 30. Richard Long, *A Walk Of Four Hours And Four Circles* 1972

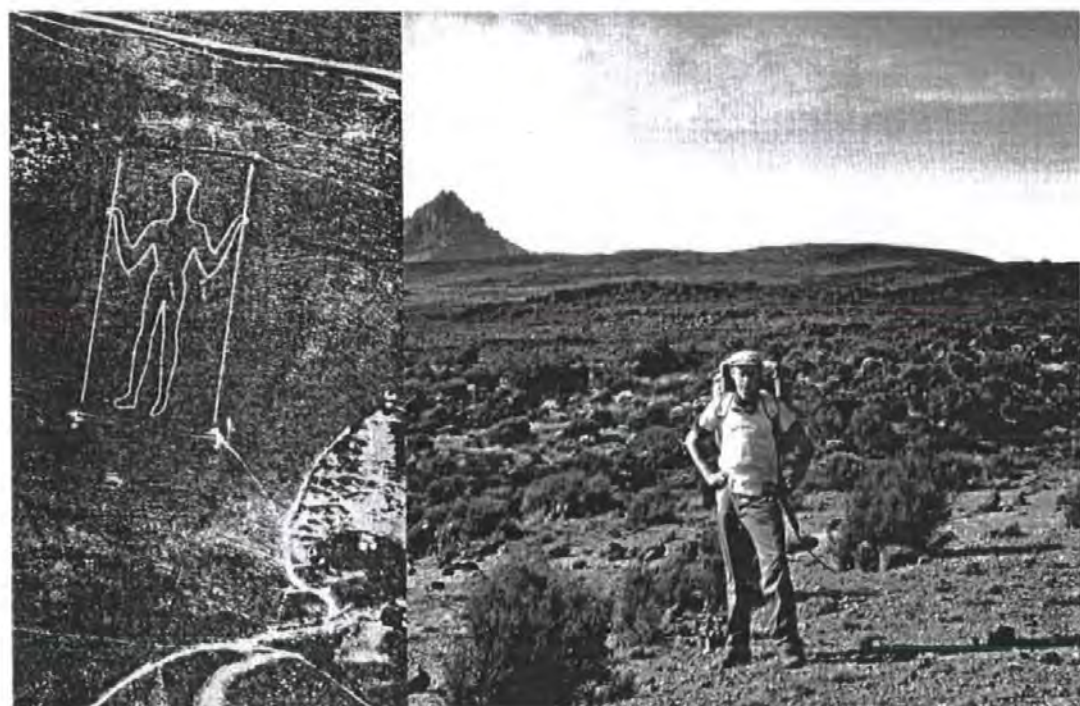


Fig. 31. Richard Long, *Climbing Mount Kilimanjaro, Africa 1969*



Fig. 32. Richard Long, *Six Stone Circles* 1981



Fig. 33. Richard Long, *Circle In The Andes* 1972



Fig. 34. Richard Long, *Touareg Circle* 1988



Fig. 35. Richard Long, *A Line In The Himalayas* 1975

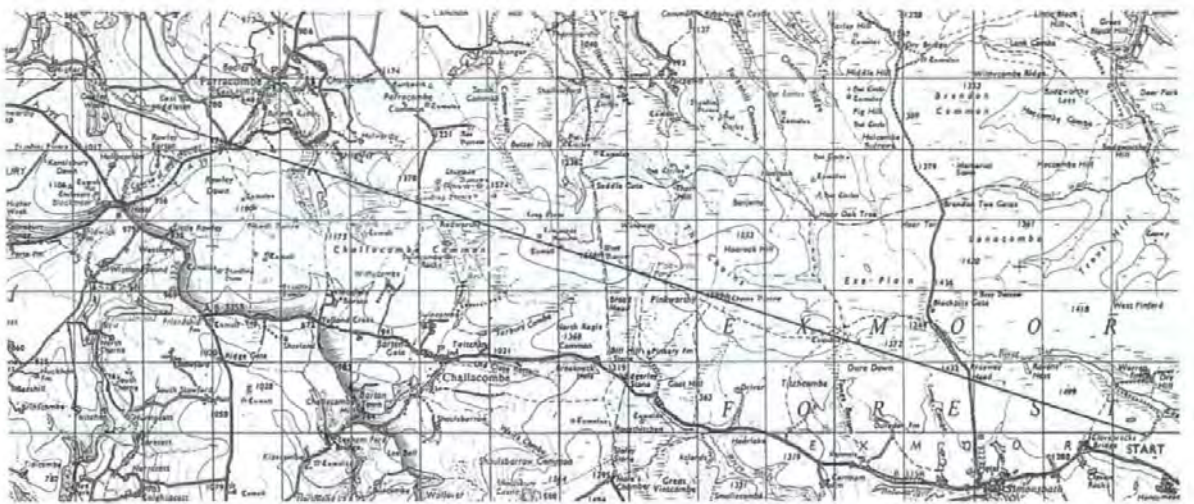


Fig. 36. Richard Long, *A Ten Mile Walk* 1968

DUSTY TO MUDDY TO WINDY

A WALK OF 191 MILES IN 5 DAYS FROM BRISTOL TO TRURO

SNOWDROPS FAMILIAR ROADS FROM AVON INTO SOMERSET THE WELSH HILLS IN VIEW OVER THE MENDIPS
EXMOOR IN VIEW THE SOMERSET LEVELS THE LIGHTS OF FISHERMEN HIGH TIDE ON THE RIVER PARRETT BLACK SMOCK INN

43 MILES

WATCHING BUZZARDS ACROSS THE BLACK DOWN HILLS INTO DEVON FOLLOWED BY A DOG
CLATTERING HOOVES ON THE ROAD QUIET WEATHER A NEW MOON THREE TUNS INN

41 MILES

DARTMOOR IN VIEW CROSSING THE RIVER EXE HEDGEROW DAFFODILS DUSTY LANES
UP ONTO DARTMOOR PASSING BENNETT'S CROSS AT DUSK THE HOOT OF AN OWL TWO BRIDGES

36 MILES

BODMIN MOOR IN VIEW DOWN OFF DARTMOOR CROSSING THE RIVER TAMAR INTO CORNWALL
FIVE HOURS OF RAIN ACROSS BODMIN MOOR IN MIST ORION BETWEEN RACING CLOUDS THE BARLEY SHEAF

40 MILES

MUDDY LANES FOLLOWING A HERD OF COWS CHINA CLAY TIPS KISSING GATE
ATLANTIC HORIZON A FOLLOWING WIND THE ROAD FLOODED ADMIRAL BOSCAWEN

31 MILES

ENGLAND 1993

Fig. 39. Richard Long, *Dusty To Muddy To Windy* 1993

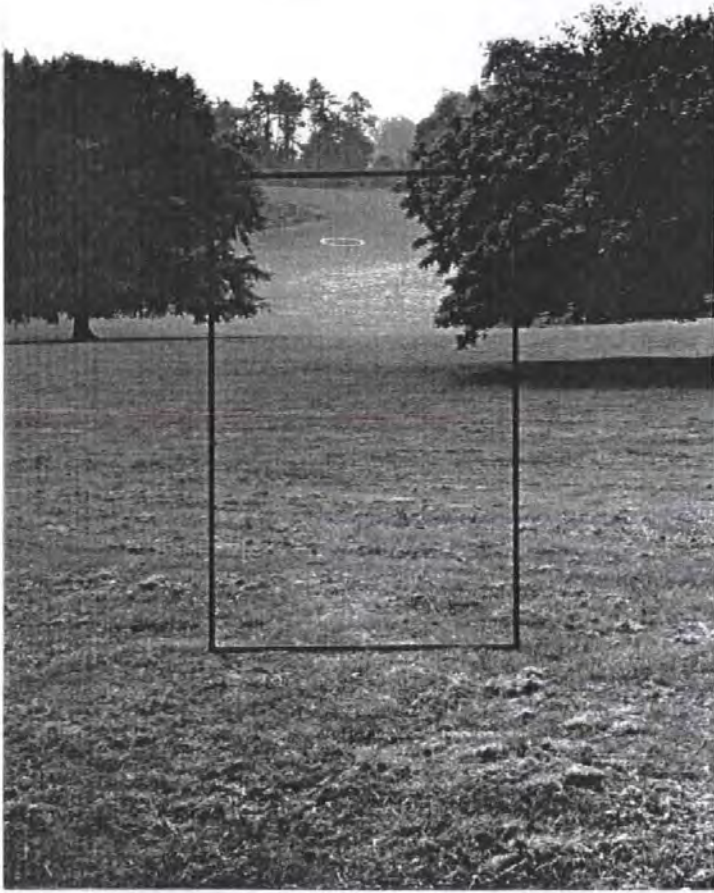


Fig. 40. Richard Long, *England* 1967



Fig. 41. Richard Long, *Sahara Circle* 1988

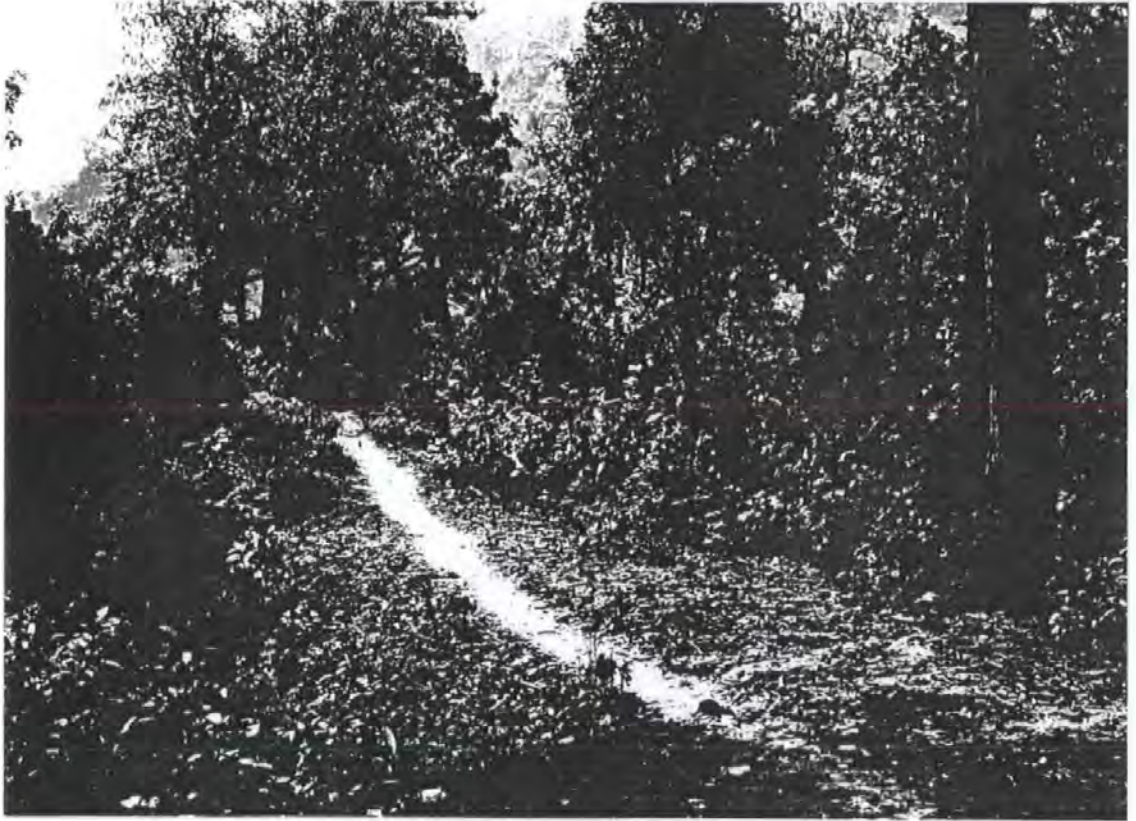


Fig. 43. Richard Long, *Brushed Path A Line In Nepal* 1983



Fig. 44. Richard Long, *Walking A Circle In Ladakh* 1984



45. Richard Long, *Where The Walk Meets The Place* 1988



Fig. 46. Richard Long, *A Morning Circle* 1988



Fig. 47. Richard Long, *A Clearing* 1988



Fig. 48. Richard Long, *Nomad Circle* 1996

A ROLLING STONE



Fig. 49. Richard Long, Postcard of *A Rolling Stone* (Konrad Fischer, Düsseldorf 1973).



Fig. 50. Richard Long, *Throwing Stones Into A Circle* 1979

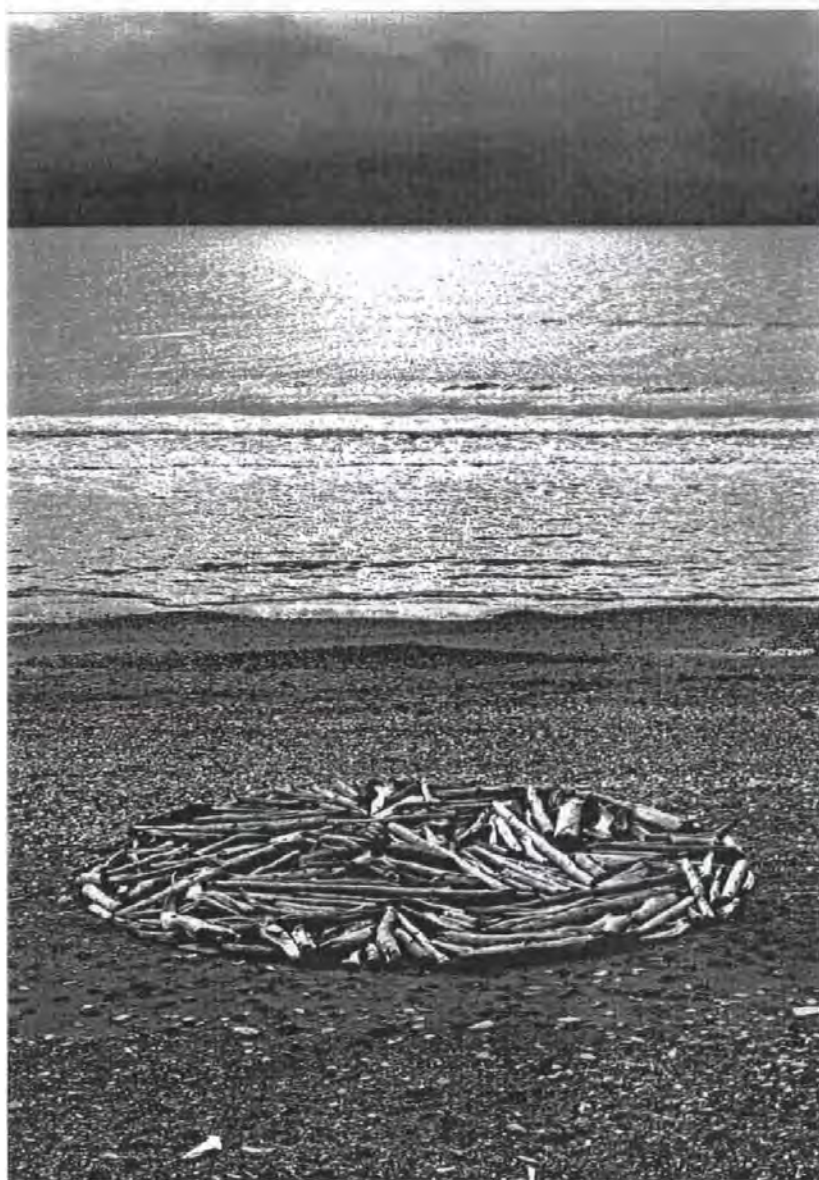


Fig. 51. Richard Long, *A Circle In Alaska* 1977



Fig. 52. Richard Long, *Dusty Boots Line* 1988

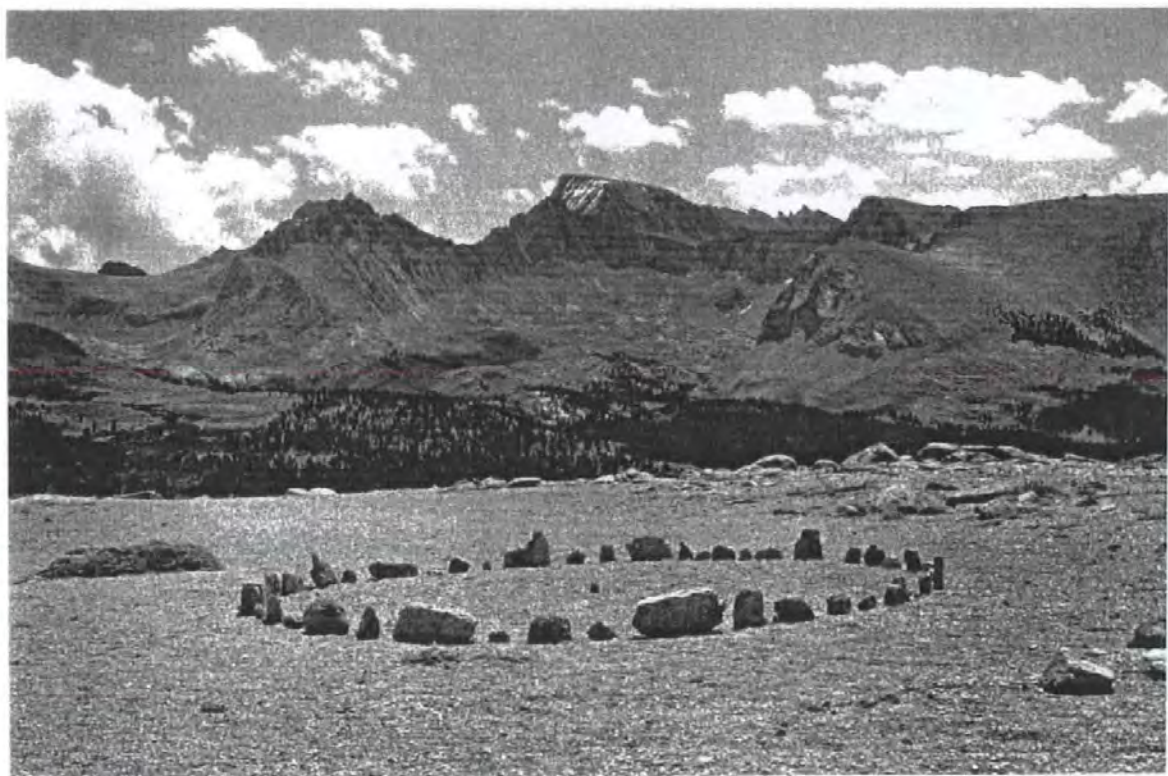


Fig. 53. Richard Long, *Mount Whitney Stone Circle* 1992



Fig. 54. Richard Long, *Canyon Rim Circle* 1993

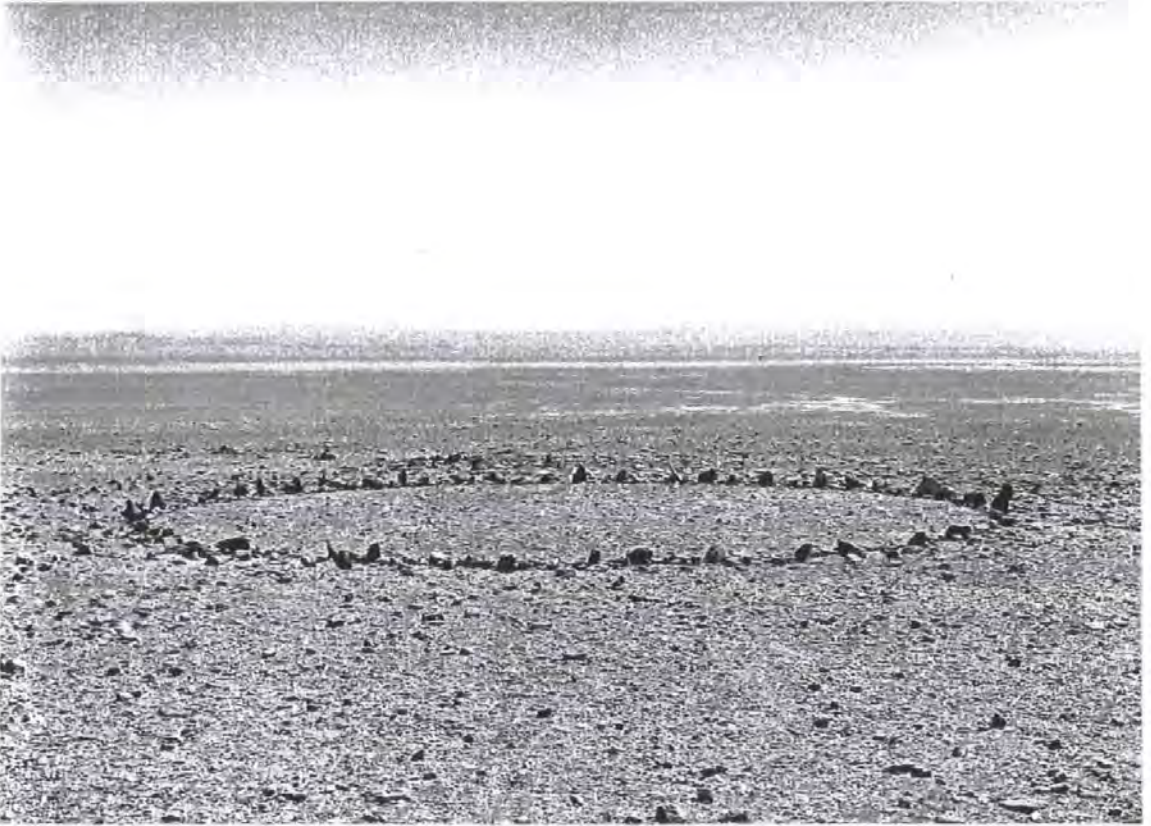


Fig. 55. Richard Long, *Gobi Desert Circle* 1996



Fig. 56. Richard Long, *Clearing A Path* 1988

D U S T L I N E S

KICKING UP A LINE OF DUST EACH DAY ALONG THE WALKING LINE

A 7 DAY WALK ON THE EAST BANK OF THE RIO GRANDE

EL CAMINO REAL NEW MEXICO 1995

Fig. 57. Richard Long, *Dustlines* 1995.



Fig. 58. Richard Long, *A Line In Scotland* 1981



Fig. 59. Richard Long, *A Line In Japan* 1979

APPENDICES

Appendix 2

Written statements by Richard Long published to coincide with exhibitions in 1980 & 1983.

Statement A:

Five, six, pick up sticks Seven, eight, lay them straight,
(London: Anthony d'Offay 1980) unpaginated.

I like simple, practical, emotional,
quiet, vigorous art.

I like the simplicity of walking,
the simplicity of stones.

I like common materials, whatever is to hand,
but especially stones. I like the idea that stones
are what the world is made of.

I like common means given the
simple twist of art.

I like sensibility without technique.

I like the way the degree of visibility
and accessibility of my art is controlled
by circumstance, and also the degree to which
it can be either public or private,
possessed or not possessed.

I like to use the symmetry of patterns between time,
places and time, between distance and time,
between stones and distance, between time and stones.

I choose lines and circles because they
do the job.

My art is about working in the wide
world, wherever, on the surface of the earth.

My art has the themes of materials, ideas,
movement, time. The beauty of objects, thoughts, places
and actions.

My work is about my senses, my instinct, my own scale
and my own physical commitment.

My work is real, not illusory or conceptual.
It is about real stones, real time, real actions.

My work is not urban, nor is it romantic.
It is the laying down of modern ideas in
the only practical places to take them.
The natural world sustains the industrial world.
I use the world as I find it.

My art can be remote or very public,
all the work and all the places being equal.
My work is visible or invisible. It can be an
object (to possess) or an idea carried out and equally
shared by anyone who knows about it.

My photographs are facts which bring the
right accessibility to remote, lonely
or otherwise unrecognisable works. Some sculptures
are seen by few people, but can be known about by many.

My outdoor sculptures and walking locations
are not subject to possession and ownership. I like the fact
that roads and mountains are common, public land.

My outdoor sculptures are places.
The material and the idea are of the place;
sculpture and place are one and the same.
The place is as far as the eye can see from the
sculpture. The place for a sculpture is found
by walking. Some works are a succession
of particular places along a walk, e.g.
Milestones. In this work the walking,
the places and the stones all have equal importance.

My talent as an artist is to walk across
a moor, or place a stone on the ground.

My stones are like grains of sand in
the space of the landscape.

A true understanding of the land requires
more than the building of objects.

The sticks and stones I find on the land,
I am the first to touch them.

A walk expresses space and freedom
and the knowledge of it can live
in the imagination of anyone, and that
is another space too.

A walk is just one more layer, a mark, laid
upon the thousands of other layers of human
and geographic history on the surface of the
land. Maps help to show this.

A walk traces the surface of the land,
it follows an idea, it follows the day
and the night.

A road is the site of many journeys.
The place of a walk is there before the
walk and after it.

A pile of stones or a walk, both
have equal physical reality, though
the walk is invisible. Some of my
stone works can be seen, but not
recognised as art.

The creation in my art is not in the common forms – circles, lines – I use, but the places I choose to put them in.

Mountains and galleries are both in their own ways extreme, neutral, uncluttered; good places to work.

A good work is the right thing in the right place at the right time. A crossing place.

Fording a river. Have a good look, sit down, take off boots and socks, tie socks on to rucksack, put on boots, wade across, sit down, empty boots, put on socks and boots. It's a new walk again.

I have in general been interested in using the landscape in different ways from traditional representation and the fixed view. Walking, ideas, statements and maps are some means to this end. I have tried to add something of my own view as an artist to the wonderful and undisputed traditions of walking, journeying and climbing. Thus, some of my walks have been formal (straight, circular) almost ritualised. The patterns of my walks are unique and original; they are not like following well-trodden routes taking travellers from one place to another. I have sometimes climbed around mountains instead of to the top. I have used riverbeds as footpaths. I have made walks about slowness, walks about stones and water. I have made walks within a place as opposed to a linear journey; walking without travelling.

Words after the fact.

Statement B:

'Words After The Fact' (1982) from *Touchstones*, (Bristol: Arnolfini, 1983) unpaginated.

The source of my work is nature. I use it with respect and freedom. I use materials, ideas, movement and time to express a whole view of my art in the world. I hope to make images and ideas which resonate in the imagination, which mark the earth and the mind.

In the mid-sixties the language and ambition of art was due for renewal. I felt art had barely recognised the natural landscapes which cover this planet, or had used the experiences those places could offer. Starting on my own doorstep and later spreading, part of my work since has been to try and engage this potential. I see it as abstract art laid down in the real spaces of the world. It is not romantic; I use the world as I find it. My work is simple and practical. I may choose rolling moorland to make a straight ten mile walk because that is the best place to make such a work, and I know such places well.

I like the idea of using the land without possessing it.

A walk marks time with an accumulation of footsteps. It defines the form of the land. Walking the roads and paths is to trace a portrait of the country. I have become interested in using a walk to express original ideas about the land, art, and walking itself.

A walk is also the means of discovering places in which to make sculpture in 'remote' areas, places of nature, places of great power and contemplation. These works are made of the place, they are a re-arrangement of it and in time will be re-absorbed by it. I hope to make work for the land, not against it.

I like the idea that art can be made anywhere, perhaps seen by few people, or not recognised as art when they do. I think that is a great freedom won for art and for the viewer.

My photographs and captions are facts which bring the appropriate accessibility to the spirit of these remote or otherwise unrecognisable works.

Time passes, a place remains. A walk moves through life, it is physical but afterwards invisible. A sculpture is still, a stopping place, visible.

The freedom to use precisely all degrees of visibility and permanence is important in my work. Art can be a step or a stone.

A sculpture, a map, a text, a photograph; all the forms of my work are equal and complimentary. The knowledge of my actions, in whatever form, is the art. My art is the essence of my experience, not a representation of it.

My inside and outside sculptures are made in the same spirit. The urban and rural worlds are mutually dependant, and they both have equal significance in my work.

My work has become a simple metaphor of life. A figure walking down his road, making his mark. It is an affirmation of my human scale and senses: how far I walk, what stones I pick up, my particular experiences. Nature has more effect on me than I on it. I am content with the vocabulary of universal and common means; walking, placing, stones, sticks, water, circles, lines, days, nights, roads.

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Appendix 3

Table listing chronologically, descriptive words, phrases and associations used in the interpretation of Richard Long, between 1969–1998. Sources are listed below.

| 1969 | 1970 | 1971 | 1972 |
|---|---|------|---|
| <p>1. metaphysically embody particular - experience ruins churchyards battlefields ancient camps landscape poet</p> | <p>2. literary 3. romanticism nostalgia Antonioni panorama private art melancholy</p> | | <p>4. human activity observation of place English kind of - nostalgia literary 5. Indian sand painting fey- Wordsworthian new poeticism Stonehenge 6. peasant art primitive methods Anglo-saxon nature calligraphic signs abstract signs magic nomadic world metaphysical vision sense of geometry existential need of - moving Anglo-saxon tribes naturalism tradition ... as an - English artist Anglo-saxon - medievalism primitive and rural autonomous symbolize Teutonic art nearly esoteric signs 7. lyrical pictorial travel[]er felt tribal consciousness- of a British Islander bardic inflection Gilbert and George 8. romantic Arp-ish</p> |

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Table listing chronologically, descriptive words, phrases and associations used in the interpretation of Richard Long, between 1969–1998. Sources are listed below.

| 1973 | 1974 | 1975 | 1976 |
|--|---|--|---|
| <p>9. poetic network of - earth-works Nazca Stonehenge Silbury Hill states of being space and time minimal sculpture Inca decorations meditative balance differing spaces - and times 10. excavations traces of - demolished walls diagrammatic - sexual symbols Stonehenge magic places secret places analytic method insight magic</p> | <p>11. minimalism true to nature Druidic stone circles spiritual values romantic English landscape - painters 12. signs of passing signs of stay signs of movement illusionistic contemplation 13. 19th century Wordsworth Romantic tradition monument-making - with ... experience Nazca lines ...have - magical implications- of Druidic - constructions 14. romantic primitivism existence defining of self lyrical marks of passage felt quality 15. ancient civilization magic ephemeral archaic aspect ritualized walks enigmatic</p> | <p>16. sublime <i>tabula rasa</i> primeval world enigma of prehistoric monuments Wordsworth geodetic lines? ley lines? 18th-century artist 17. conceptual 18. cultural associations pre-history real and poetic decorative 19. pre-history nomadic peoples</p> | <p>20. poetic strain whole-earth-type - sensibility lay-lines astrology prehistory pseudo-mystic Japanese contem- plation garden 21. ancestral secret chthonic ritualistic magical simplicity universality Constable abstract art</p> |

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Table listing chronologically, descriptive words, phrases and associations used in the interpretation of Richard Long, between 1969–1998. Sources are listed below.

| 1977 | 1977 cont... | 1978 | 1979 |
|---|---|--|--|
| 22. Indian universal traveller Biblical quality harmony Standing stone circle menhirs dolmens chalk-cut figures magic affinity Indian symbols | 29. space and time geometric rationality system metaphysical spiritual Romanticism Wordsworth remote past Celtic crosses Silbury ancient fertility - symbol megalithic passage - graves ancient burial mound pastoral society's - respect abstraction symbol | 32. naturalistic beauty ritualistic arrange- ment mystery of a druidic ceremony 33. Wordsworthian - sublime Stonehenge - sensibility new sublime Turner sacred force of - hearths great late romantic spatial investigations 34. strange myth of a - pilgrimage prosaic realistic language 35. domesticated monu- mentality Stonehenge or an - Avebury ... distilled English fascination marking landscape traditional since the - Celts | 36. romantic primitive Carl - Andres evocative esthetic ritual 19th-century land- scape photography Hardy's Wessex poetic ironic 37. response human modification hand of the man theatrical |
| 23. artefacts civilizations still - mysterious ritualistic activity man as inhabitant magic ritual religion | 30. Celtic revival prehistoric stone row enigmatic insight fundamentals truisms | | |
| 24. modern art archetypes of - ancient art sacred circles secular art English side coldness | 31. ambiguous ambivalent open-ended distinct intangible attitude | | |
| 25. hiker tourist like Stonehenge crazy paving | | | |
| 26. 19th-c. imperialism | | | |
| 27. enigmatic signs poetic idea | | | |
| 28. records of his - experience seem old, or ancient art from the present- or the past | | | |

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Table listing chronologically, descriptive words, phrases and associations used in the interpretation of Richard Long, between 1969–1998. Sources are listed below.

| 1980 | 1981 | 1982 | 1983 |
|---|---|--|--|
| 38. economy of gesture English attitude to - the countryside | 41. concrete poetry temporal dimension | 44. organic feeling old landscape - etchings evoke nature | 48. ley-lines ancient Britain Stonehenge Banbury Rings spiritual energy standing stones burial mounds Saxon crosses mystical sixties midsummer's day minimal artist Turner Nash Sutherland highly romanticised 19th century's - explorer artists Lear physical conquest primitive faith heroic lyrical personal more poetic |
| 39. profoundly English clarity precision of - language deeply felt emotion reserve quiet authority not romantic instinctive evocative inclusive nomad Indian matter-of-fact practical formally similar to - ancient stone monu- ments Jackson Pollock dramatic Beuys contemporary view | 42. conceptual tapestry-like baroque sense of the ornate | 45. Barbara Hepworth English romanticism William Wordsworth archetypal - symbolism transcend history empirical concept paradigm of - experience | 49. egocentric objet trouvé Duchamp pre-history purposeless |
| 40. ritualized behaviour | 43. mystical evocation Samuel Palmer Constable neo-Romantics resonance and - mystery of an - ancient ritual site | 46. spatial experiences abstraction magical properties - of rings closure protection ritual and sacral - shapes old as human - invention magic spaces invisible shaman sacred and timeless | 50. universal symbol Celtic cross Alfred Watkins |
| | | 47. potent evocations - of experience ritual of seeing freedom abstractions echo the organic - processes | 51. emblematic idealistic dated fey poetic stylist monumental timeless aura order the world concrete poetry pioneering explorer relics elaborate ritual |

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Table listing chronologically, descriptive words, phrases and associations used in the interpretation of Richard Long, between 1969–1998. Sources are listed below.

| 1983 cont... | 1984 | 1984 cont... | 1985 |
|--|---|--|---|
| 52. cosmic form metaphysically - loaded gestalt | 57. austere ... vision dense atmospheres memories of - ancient Britain standing stones ley lines stone circles mysterious rituals bare bones of - experience signs magic power Mondrian Rothko ancient silences | human looking continuity of - human history romantic in their - primitive affection poetic in nature mythological journey | 64. artist as shaman modernism to - post-modernism ritual art Constable Turner universal order Zen Buddhism stone circle saintly visiting missionary cosmic affect |
| 53. sense of place pragmatic reductivist romantic English landscape - tradition loaded signifiers fake expressionism ironic abstract art Scott of the Antarctic Livingstone modernist/formalist ancient history detached modernity remoteness ritual myth history culture | 58. openness of... vision Romantic landscapes | 63. William Wordsworth signs (resting places) privately ritualistic universal | 65. gentlemanly art English artist as explorer |
| 54. complex sophisticated nostalgia of Empire romantic survivor | 59. abstraction inherent - in nature vernacular practices stone fences landscape painting restrained by - tradition | | 66. stone rows huts circles ancient manifest- ations |
| 55. conceptualism classical character sacred monuments deep mysticism primitive quality silence symbolic forms | 60. performance artists intervention in - history nontransgressive | | |
| 56. evocation of the past | 61. evoke experiences elegance earthiness didactic approach artist as wanderer express emotions personal angst profound mysteries | | |
| | 62. esoteric marks human experience mysterious timeless quality Neolithic Britain | | |

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Table listing chronologically, descriptive words, phrases and associations used in the interpretation of Richard Long, between 1969–1998. Sources are listed below.

| 1986 | 1986 cont... | 1987 | 1987 cont... |
|---|--|---|---|
| 67. profound experience humankind radical realism human existence respectful presence of - humanity ritual tends to anonymity self-effacing ancestors traditional societies common humanity universality dignity humility Chinese painting mantras children's rhymes transcendence Zen haiku Basho Japanese calligraphy political reality 68. romantic fashion prehistoric stone - circles formal language 69. traces of staying - and passing centre of the world other-worldliness modern mysteriously autonomy Malevich impermanence part of the world mystery into play universal intuitive idea into - a form of belief precise ritualistic logical practicality instinct | magic unity formalizations Japanese calligraphy emotional depth 70. meditating force openness concrete poetry like relics pacific unemotional classicizing purity shamanistic role self-effacing runic stone lines - and circles 71. romantic ... artist evocations abandoned - tombstones primitive and - wanderer in us seafaring journeys - in ancient times rituals | 72. sensuous energetic 73. art of displacement sky chart system ideologically - inscribed colonizing gaze Beckettian 74. conceptual records icons totemic iconographic 75. mandorla sacred circle 76. sublime poststructural - emphasis time, distance, place primordial - consciousness ritualized circles metaphors of place signs physicality of self...- physicality of nature gestalt presence material foundation - of culture indexical connection between minimal - and conceptual art 77. abstraction pictorial minimalist sensual toy megaliths prehistoric remains cairns dolmens barrows | megaliths geomancer post-post-neolithic - marks of passage power spots traces of ancient - habitation or worship pastoral romanticism religious terms symbolic mystery 78. reverential universal simplicity 79. conceptual elegance magic symbolize all...paths metaphor transience time, space power of nature Samuel Johnson William Wordsworth J. M. W. Turner Constable John Sell Cotman Taoism Zen Buddhism ritualizing factuality matter-of-fact meditative quality 80. primitive - hillside markings symbolic quality 81. prehistoric - stone circles ancient ... forms adventurous profound epic immensity 82. Japanese haiku |

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Table listing chronologically, descriptive words, phrases and associations used in the interpretation of Richard Long, between 1969–1998. Sources are listed below.

| 1988 | 1989 | 1989 cont... | 1990 |
|---|---|--|---|
| 83. sacred spaces private pilgrimage wilderness markers | 86. Englishness poetic individualism unworldliness | religion Zen mysticism delirious ceremony reality | 95. Romantic Sublime solitary Wanderer evocative historicized sentiment records of - exploration character of rituals H. D. Thoreau as a pilgrim romance of - Man in Nature |
| 84. Samuel Beckett organic philosophy magic quality Zen modernist English Turner Constable Cezanne Mondrian Henry Moore de Kooning Picasso Pollock Johns freedom factual poetic realist Basho human geometric- ization Shaman archetypes practical abstract art ... into - the real world wandering poet Japanese tea - ceremony humanity Art Povera Conceptual Art pure sensibility sense of mystery | 87. object and sign romance conceptual art artist's signature signs in "primitive" - cultures 88. reifies ideas of - nature concrete poetry objectified 89. nomadic mapping archetypal ritual modernist - abstraction 90. wanderer concrete poetry ritual-like task incantation restrained lyricism wordless hymn ritualized magic of - Indian sand painting | anti-psychoses moment before 92. man-made sense of discovery psychic harmony 93. abstract - expressionist image 94. English nineteenth - century landscape - tradition megaliths | 96. allusion to Pollock 97. spiritual and material 98. horizontality launch-pad for - the soul Abstract Sacred symbols of - human transience austerity impersonality speak of ... unname- able Background 99. profound mysterious as ... - remanants left earthworks stone age settlements neolithic monuments atavistic echoing remote - ancestors chthonic dwelling |
| 85. Turner classical poet, ecologist marks man makes - seen in the absence - of man | 91. modernism prehistory uncovers an - experience human construction religious impulse human articulations abstract forms autonomy realm of beings magical circle human ordering incantatory quasi-religious sacralization - of space | | 100. mini-Stonehenge rituals emblematic ephemerality mantras Wordsworth |

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Table listing chronologically, descriptive words, phrases and associations used in the interpretation of Richard Long, between 1969–1998. Sources are listed below.

| 1990 cont... | 1991 | 1991 cont... | 1991 cont... |
|--|--|--|---|
| <p>101. primitive cultures tangible unworldliness poetic</p> <p>102. wanderer nomad the Dreaming aborigines walks remote - places into existence mystical dimension being transcendence - of the mind primitive solitude infinity Beuys valid ritual</p> | <p>103. prehistoric structures symbolism burial mounds standing stones timelessness of - stones ancient magic</p> <p>104. traveller explorer pilgrim shaman magician peripatetic poet hill-walker 20th-century person his presence by - his absence archetypal idea C. G. Jung intuitively facts of human nature practicality intuitive source classical art primal geometric 'natural' forms time and eternity mysterious Hindu mythology beginning of time Christian Taoist Zen Buddhist essences facts inner journey pure consciousness vision of reality</p> <p>105. traditional ... art symbolism superior decorator interior design</p> <p>106. ignorant magic and immortal-</p> | <p>format (circle) mystical ley lines Stonehenge Silbury Hill travelling people - in the early Seventies dated</p> <p>107. haiku-like suppress all traces - of personality archetypally basic still moment ritual simplicity primitivist tradition - of modern art rebuke ... to the - developed world mantra-like back-to-nature Stonehenge ley lines mystico-natural iconoclastic violent modern artist</p> <p>108. classical</p> <p>109. Absentee Art pleasing abstract exoticism</p> <p>110. cultural colonialism Victorian - adventurers, photo- graphers, artists Olympian - contemplation man's presence - or passing majestic loneliness expulsion of - human beings parody of British - exploration and discovery at the- Festival of Britain</p> | <p>111. superfluous elegance</p> <p>112. conjurers spirit mediums shamans magical rituals astro-archaeology Watkinson ley theory archaeological - references ... hints aestheticism</p> |

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Table listing chronologically, descriptive words, phrases and associations used in the interpretation of Richard Long, between 1969–1998. Sources are listed below.

| 1992 | 1993 | 1994 | 1994 cont... |
|---|--|---|--|
| <p>113. symbolize ... - transcendental truth domesticates estheticizes nature ritualistic formalist Modernist abstract - painting Mark Rothko Color Field Painters borrowed aura - of mystery Occidental traditions Morris Louis creative chaos memorialize callously - romanticizing</p> | <p>114. eclipse of the sun concreteness place-specific universality abstractness age-old form clichéd character primitive ritual modernist decor primal contemporary 115. anti modern tempo Constable Wordsworth</p> | <p>116. nature and culture balance nature...its rhythms primordial - abstract - geometrical - representations of - humanity ancestral - configurations vision of reality human instinct to ...- schematise reality universal signs pilgrimage innermost being formalism of - human ideas dawn of civilisation symbol (circle) - Babylonians ... - Greeks ... - native peoples ... - modern wrist watch ceremonies (circle) - Persians - Stonehenge ... - Zen Buddhism ... - Muslims ... - Catholic priests ... Shinto purification Malevich's black - circle reality ritual Tchokwa Indians Wassily Kandinsky Palaeolithic era Greek and Roman - iconography Taoism Biblical symbol cultural act space, time and light timeless <i>menhirs</i> visual poems arcane synthesis essence of objects Ancient peoples Maya Siberian shamanism</p> | <p>Australian - Aboriginals Indian mythology healing power 'geological' aesthetic totemic targets unity of being emptiness fullness course of life 117. spirit of the wall as - an originary site targetlike Action painting ritual centering - of self archetypal vitality Agnes Martin Brice Marden architectural impact</p> |

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Table listing chronologically, descriptive words, phrases and associations used in the interpretation of Richard Long, between 1969–1998. Sources are listed below.

| 1995 | 1996 | 1997 | 1998 |
|------|---|---|------|
| | <p>118. timelessness ancient forms - of visual expression stone altars cairns sand paintings symbolic unity of - man, earth...cosmos fundamental acts down-to-earth poetics Heaney Hopkins Hughes infinite permutation intuition meditative universal</p> | <p>120. traditional artist recover ... ancient - animating spirit pre-Socratic - cosmologists frame of the universe mystery of nature nature transcends - matter further level of - intelligibility Wittgenstein relaxed naturalism sense of the - transcendent childlike primacy</p> | |
| | <p>..... 119. mysterious - connotations of - ancient stone circles</p> | <p>..... 121. self-effacing English explorers English aesthetic Richard Wilson Constable naive artist Underworld</p> | |

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Appendix 3

Chart 1969-1998

Chart calibrating the table above. Figures correspond to the number of items in each year which have taken the interpretative positions listed in the left column.

| Year: | 1969 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 |
|--|------|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| Prehistory (megaliths, neolithic) | | | | 2 | 2 | 2 | 3 | 1 | 5 | 3 | | 1 | 1 | | 5 | 2 | 2 | 2 | 2 | | 2 | | 2 | 4 | | 1 | | 1 | | |
| Primitive (ancient, culture, marks) | | | | 2 | 1 | 3 | 1 | | 4 | | 1 | 1 | | | 3 | 2 | | 3 | 5 | | 3 | | 4 | 2 | | 1 | 1 | | 1 | |
| Modernism (incl. minimal, conceptual) | | | | 1 | | 1 | 1 | | 1 | | | 1 | 1 | 1 | 3 | 1 | 1 | 2 | 2 | 1 | 4 | | 1 | 1 | 1 | 1 | 2 | | | |
| Romanticism (incl. literary references) | 274 | 1 | | 3 | | 3 | 1 | 1 | 1 | 1 | 1 | | 1 | 1 | 4 | 3 | 1 | 2 | 2 | 2 | 1 | | 2 | | 1 | 1 | | | 1 | |
| Transcendental/Mysticism (incl. religion, sacred) | | | | | | 2 | | 1 | 2 | | | 1 | 1 | 2 | 2 | 1 | 3 | 3 | 2 | 4 | | 4 | 5 | 1 | | 2 | | 1 | 2 | |
| Zen Buddhism | | | | | | | | | | | | | | | | | 1 | 1 | 2 | 1 | 1 | | 2 | | 1 | | | | | |
| Phenomenology (movement, human spaces) | 1 | | | 2 | 2 | 3 | | 2 | | 1 | | | | 3 | 1 | 4 | | 2 | 3 | 2 | 2 | | 2 | 2 | | 1 | 2 | | 1 | |
| Ritual | | | | | | 1 | | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 3 | 2 | 1 | 3 | 2 | | 2 | | 3 | 2 | 1 | 1 | 2 | | | |
| Travel (explorer, adventurer) | | | | 1 | | | | 1 | | | | | | | 3 | 1 | 1 | 1 | 1 | | | | 2 | 3 | | | | | 1 | |

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Sources: these are listed in chronological order and numbered to correspond with their entry in the table above.

These items provided the critical material for Chapter III and its corresponding analysis in Appendix 3. For a more complete Richard Long bibliography see the main bibliography.

1969

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1970

2. Masheck, Joseph, 'Richard Long: Dwan Gallery', *Artforum*, IX, no. 4, (December 1970) p.78.
3. Clay, Jean, 'Aspects of bourgeois art: the world as it is', *Studio International*, CLXXX, no.928, (December 1970) pp.254-255.

1971

no entries

1972

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5. Kingsley, April, 'Richard Long: MOMA New York', *ARTnews*, LXXI, no. 3, (May 1972) p.52.
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7. Borden, Lizzie, 'Three Modes Of Conceptual Art', *Artforum*, X, (June 1972) pp.68-71.
8. Feaver, William, 'London Letter: Summer', *Art International*, XVI, no. 9, (November 1972) p.38.

1973

9. Field, Simon, 'touching the earth', *Art and Artists*, VIII, no. 1, (April 1973) pp. 14-19.
10. Fuller, Peter, 'Richard Long: Lisson Gallery', *Connoisseur*, CLXXXII, (April 1973) p.302.

1974

11. Brooks, Rosetta, 'Barry Flanagan & Richard Long', *Flash Art*, no. 44-45, (April 1974) pp.40-41.
12. Fuchs, Rudi H., 'Memories of Passing: A Note on Richard Long', *Studio International*, CLXXXIX, no. 965, (April 1974) pp.172-173.
13. Wooster, Ann Sargent, 'Richard Long at Weber', *Art in America*, LXII, no. 4, (July 1974) pp.83-84.
14. Heinemann, Susan, 'Richard Long: John Weber Gallery', *Artforum*, XIII, no. 1, (September 1974) pp.81-82.
15. Wilson, Simon, 'Richard Long at the Scottish National Gallery of Modern Art', *Studio International*, CLXXXVIII, no. 969, (September 1974) p. 12 of review section.

1975

16. Carey, Frances, 'Richard Long at the Lisson Gallery, London', *Studio International*, CLXXXIX, no. 973, (January 1975) pp.14-15.
17. Vaizey, Marina, 'Richard Long: Lisson Gallery', *ARTnews*, LXXIV, no. 3, (March 1975) p.84.
18. Packer, William, 'Artists Over Land', *Studio International*, CXC, no. 978, (November-December 1975) pp.252-253.
19. 'Richard Long: Artist's Over Land; Arnolfini Gallery', *Architectural Review*, CLVIII, (December 1975) p.378. (author unknown)

1976

20. Naylor, Colin, 'Institute of Contemporary Arts Exhibition', *Art and Artists*, XI, no. 2, (May 1976) p.34.
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APPENDICES

Appendix 4

Field work: the rearticulation of the work *A Ten Mile Walk, England 1968*.

The walk was made on 10 May 1996.

Whilst to remake a work of art can be seen as missing the point, at the time of writing it seemed a useful counterpoint to the theoretical analyses of this study. This is particularly true for a project which has approached Long's practice through phenomenology and so proclaims a certain concern for the experience of Being-in-the-world. Furthermore, the idea of Long's art constituting a spatial text also encourages one to read that text and comprehend how the *reactive subject* may come to understand themselves in the world. For Long, who has tended to refrain from applying theoretical reasoning and maintained a more practical (ready-to-hand) approach to nature, it would seem reasonable to suggest that a similar method might reveal the work in quite different ways from the written discourse. The distinction is one of cognition. Whilst the work itself is particular to Richard Long in 1968, its existentiality as an idea in space remains to be of consideration, particularly as a spatial text to be read. By rearticulating the walk it was hoped that a greater understanding of the processes involved could expose a mode of experience characteristic of walking and making art in this way.

The walk (1996) was recorded employing two different techniques. The first of these used photography to log the trajectory of the walk as it was viewed by the two walkers. This parallels processes common to Long's work elsewhere, in which alignments are established or concretized through the photograph. Secondly, a narrative was written very soon after the walk, so that personal experiences and thoughts could be itemized. Looking back on the walk through this more poetic text, it is hoped will reveal some insight into the strategies that the thesis has been determining thus far. These will be discussed later. Before that, I would like to document the walk as it was written at the time and then reconsider the walk in light of the analysis developed in Chapter V:

10 May 1996, 10.15am: Beginning was fairly comfortable for walking. Difficulty in crossing fields and new fences. Followed a compass bearing of 291°. We used features on this bearing as targets to aim for over each part of the journey. Tendency to drift off course, so bearings had to be taken quite often to hold the line. Sun was bright and strong. The wind chilled our faces and kept us cool. Stopped for a break at Chains barrow after being *buzzed* by a military helicopter. After 20 minutes or so, our bodies began to cool and it was time to move.

At Wood barrow we crossed the county border into Devon and veered off course a bit. Quickly reestablished our line at Longstone barrow. Crossed Rodworthy until we reached the end of high ground, having spent the walk at over 1,500 feet above sea level. Looked down over valleys across to Cowley Wood. This part was the worst of the journey. Leg had started to ache from Longstone barrow – the heavy moorland had taken its toll. The valleys were hard to navigate, having to drop steep gradients and climb at oblique angles – our movement was in the general direction, but our line was not straight. After crossing through fields without paths, which was uncomfortable we reached the east side of Rowley Down, climbing a very steep incline. Here we could see the line through the valley going through gaps in hedges and some gates – quite fortuitous. Once on the down, the hardest obstacles were old stone boundaries laced with barbed wire. Were glad to cross the A39. Last few fields were difficult to cross – the boundaries all being wired. The last climb had gates on the alignment which helped us to navigate. Once on the otherside of the hill our only problem was a bull, which we avoided. Down in the valley we crossed the river into Cowley Wood climbing over more barbed wire.

Navigation and realignment took time in places and the obstacles during the last part of the journey were tiring by now. My initial feelings after the walk were of an intimate experience. 'Maturity' was the first word to spring to mind when finishing. We were very lucky not to be stopped by landowners, particularly at the end where in range of farm houses. On the walk this made me think about land ownership and rights of way. The line as a concept broke these barriers implying a freedom of movement along its path. As a path it brought you closer to the landscape in its physical reality.

Between analysing the work theoretically within the written discourse and experiencing the idea of the walk in real time and space (although at a different time), we can immediately observe some useful distinctions. Returning to the critical discourse briefly, it is interesting to note Fuchs's remarks about the walk and its nature based on his own reading of the line within the context of the map:

the last three miles towards Cowley Wood where the walk ended would be more or less downhill. In fact, looking at the map one can see that the route chosen following the lie of the land was probably the only one which had no obstacles or great variations in height for a distance of ten miles.¹

When interpreting the work as Fuchs is doing, we can observe some of the problems inherent in reading work such as this. He attempts to understand the walk through the map in a quite literal way; his reference to the lie of the land and its being 'downhill', implying a certain easiness about the walk. The rearticulation of the walk and its record as a (rambling) narrative however, presents quite different information. It is more personal and individual, particularly in communicating pain and feelings of relief: senses which might normally be registered in Long's later text pieces.

To return to the walk (1996) itself, one can observe the role perceptual schemata played in maintaining direction and orientation. Using a process common to Long (and no doubt to others walking off-track in a single direction), we focused on distant objects along the bearing – a gate, or tumuli – to make the line.² On reaching these places we were not only

¹ Rudi H. Fuchs, *Richard Long* (London: Thames and Hudson, 1986) 74.

² Personal communication, 23 November 1997.

able to accurately locate ourselves on the map, but could acknowledge our bearings from the ground with respect to our position between objects. With hindsight, it is interesting to note it was at these places that the photographs were often taken, to include the particular, gate, tumuli, pond, ditch, hilltop, etc. which marked the line.

One of the features of Chapter V was the refinement of Piaget's term *assimilation*, which distinguished within the process, the *mental* from the *physical*. The line as a ten mile walk operates by assimilating the environment mentally, displacing the landscape with respect to the walking subject. This occurs, as has been established, both *within* and *beyond* culture. In the main text I suggested that the line (on a map) operated beyond culture, in as much that it could be seen to work irrespective of cultural patterns. Whilst cultural remnants might be encountered in making the walk, in this instance they are not registered as they might be in a text work. The line as an existential truth is consequential to the subject, in as much that it defers the land's patterning and thus cultural issues of function and ownership. A distinction thus arises within our conception of the environment, between that of the subject and their movement through space and time and the contextual culture.

It was the primary feature of the walk (1996), that we had to consider our surroundings spatially with respect to our own disposition, trajectory and location. This was being constantly reevaluated whilst the perceptual schemata changed with the environment as we proceeded along the line. As has been determined through Rolston in the main text, this is an aspect of environments that is inherent to movement:

A horizon is perspectival. There are no horizons without perceivers. One sense of the word 'environment' has that logic, noticing the modifiers. *My* environment is rather like my horizon. I take it with me as I move through the world. Horizons require an attention span. Analogously, my environment has an owner.³

Similarly, Long's work originates from the walk in relation to the bigger environment. By this I mean that the artwork communicates to us those environments which are founded in the artist's personal experience of the more general environment (the world). It is a distinction which Rolston makes when he talks of 'my environment' in the extract above. As mentioned in the main text, this personal environment differs from the general Environment (with upper case E) which 'is out there, the natural world that we move through, there before we arrive, and there after we are gone.'⁴ As Rolston states, an appreciation of

³ Holmes Rolston, III, 'Does Aesthetic Appreciation of Landscapes Need To Be Science-Based?', British Journal of Aesthetics, XXXV, no. 4, (October 1995) 380. Note, the last sentence has repercussions for Long in as much that it alludes to notions of possession. As we have seen within the critical discourse, it is an analogy which has become overly politicized with respect to Colonialism and symbols of power. Though it is easy to see how an argument could be built around the notion of Long's art as a shaping of space and time which enables us to project ourselves into the environment and consequently share his possession of it, it is not a belief that is shared here.

⁴ Holmes Rolston, III, 'Does Aesthetic Appreciation of Landscapes Need To Be Science-Based?', British Journal of Aesthetics, XXXV, no. 4, (October 1995) 380-381.

landscape 'requires stretching environment into Environment.' According to this study, our appreciation of Long's art occurs through engaging with his more personal environment, whilst recognizing it to be located within the larger Environment which it articulates. Founded on his existentiality then, the sculpture assimilates Long's environment as part of his total experience: 'For environments are not physical places but perceptual ones that we collaborate in making, and it is perceptually that we determine their identity and extent.'⁵ We can return to Long:

My outdoor sculptures are places. The material and the idea are of the place; sculpture and place are one and the same. The place is as far as the eye can see from the sculpture.⁶

Long's work thus consists of environments within the Environment, as perceptions of the world in which space and time are shaped in ways peculiar to his identity and condition; perhaps of what it is (in Long's thinking) to be an anonymous person making art,⁷ but which might not be recognized or regarded as art. In this respect environments are formed and expressed, in which Long as the human subject interprets himself through sculptural form to constitute an existential realm. The sculpture's significance to others, ultimately remains its existentiality, for it is that which assimilates the environment according to their own spatiality. It is also that factor which enabled us to rearticulate *A Ten Mile Walk* and interpret its concern for constituting *an* environment within-the-world.

Most importantly perhaps, the rearticulation of the walk was able to demonstrate here that the processes of assimilation which are integral to Long's practice more generally, are inherent in the artwork itself. In other words, this experiment signals the significance of the existential reading to determining the extent to which the map, text and photo-works operate as equivalents to the walks themselves. The particular application of these mediums by Long seeks to *present* the artist's activities – *as the essence of his experience* – in the most immediate way. Their role in defining, or being equivalent to the activity, thus relies ultimately on the artwork's ability to convey certain experiences to the subject.

Through the artwork (map, text and photograph) the sculptural works, as either conceptual lines, or landscape sculptures, communicate the inherent nature of the structure to the subject (as mentioned in the main text) in a manner that is reminiscent of the theatrical quality attributed to minimalism. Thus it is only by attempting to engage with the work, by making the walk, or projecting our sense of self in relation to a landscape sculpture, that

⁵ Arnold Berleant, *The Aesthetics of Environment* (Philadelphia: Temple University Press, 1992) 135. Cited in: Holmes Rolston, III, 'Does Aesthetic Appreciation of Landscapes Need To Be Science-Based?', *British Journal of Aesthetics*, XXXV, no. 4, (October 1995).

⁶ Richard Long, *Five, six, picks up sticks Seven, eight, lay them straight* (London: Anthony d'Offay, 1980)

⁷ I am referring here to Long's statement concerning his anonymity as an artist, cited above: 'But it is the ritual of an anonymous person. I come to some mountains and I move some stones around and then I disappear.' Richard Long in: *Richard Long in Conversation, Part Two*, (Holland: MW Press, 1986) 18.

artworks then become equivalents to the walk and from that position gain their meaning as spatial texts. The sense for one's own existentiality and ability to correlate it with spatial structures enables us to understand this aspect of Long's art *as part of his experience*.

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