

# Richard Long - walking the line.

Thames & Hudson - Richard Long: Walking and Marking



Description: -

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Age and employment

Age discrimination

Installations (Art) -- Catalogs

Earthworks (Art) -- Catalogs

Long, Richard, -- 1945- -- CatalogsRichard Long - walking the line.

-Richard Long - walking the line.

Notes: Includes bibliographical references (p. 319-320) and index.

This edition was published in 2002



Filesize: 37.65 MB

Tags: #Richard #Long

## Richard Long: Walking the Line by Sarah Whitfield

The artwork was the walking. The resulting work is part performance, part sculpture, and part photograph, transcending these categories to create a piece that exists in all these categories.

## Richard Long Artworks & Famous Art

Farm machinery abandoned on ploughed fields. Long transforms the landscape into his personal canvas, pacing repeatedly over an unremarkable patch of grass in a London park until a distinct line appeared. Long acted as a conduit, replicating the natural manner in which water creates lines upon the landscape.

## Richard Long: Walking and Marking

The work is destined to vanish and the photograph alerts the viewer to this passage of time, as one can only imagine the short life of the two lines baking on the rock in the hot Indian sun. Slate - Tate Museum, London 1990 60 Minute Walk This lithograph and screen print, which measuring 189. Empty control rooms with strategy maps on the wall.

## BBC Arts

In 1970, he waded into the Little Pigeon River in the Great Smoky Mountains of Tennessee, and laid out flat stones on the bed of the river, in the form of an X with five-foot radials. From the : In 1967, Richard Long, then twenty-two years old and a student at Saint Martin's School of Art in London, walked back and forth along a straight line in the grass in the English countryside, leaving a track that he then photographed in black and white. No wonder - they've done many miles over the rough basaltic lavas of Iceland, where Long was walking that summer.

## Richard Long: Walking the Line by Richard Long

Long's ability to make works of physical and intellectual beauty in both outdoor and indoor spaces is unrivaled, and the journey covered here takes the reader around the world: to the Sahara Desert and down the Rio Grande, from coast to coast in Ireland and Spain, to Tierra del Fuego and Mongolia, and to the forests of Honshu in Japan. Yet, the artwork still remains conceptual, as the audience can never fully envision the actual event

and is left with only the poetic fragments. It is clearly noticeable that there was no human figure in the photograph though it presented a trace of corporeal presence and bodily action.

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