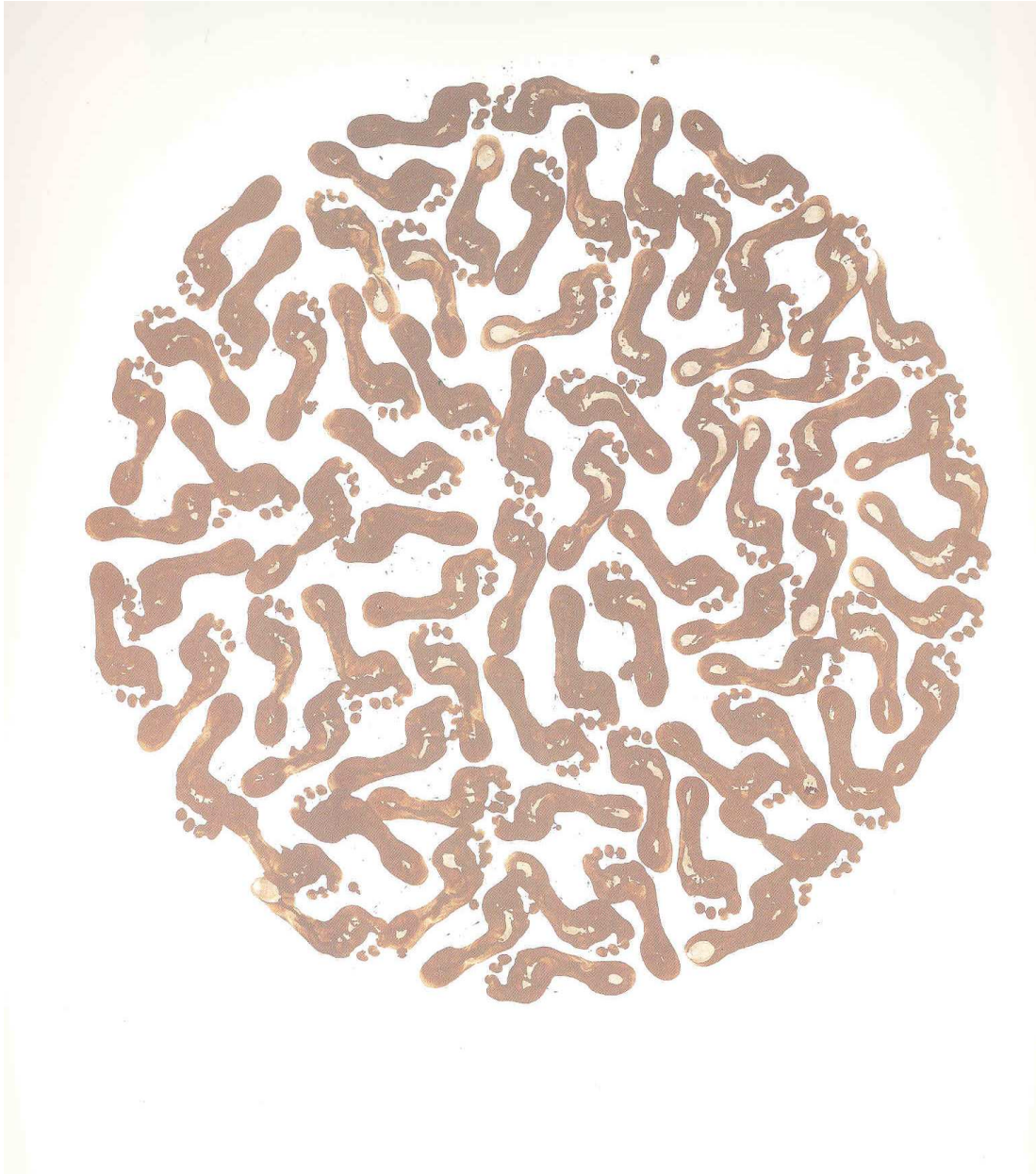


# A2 Personal Study Journeys



MUD FOOT CIRCLE, 1985  
RICHARD LONG

By Caroline Mackenzie

## Contents

- Introduction
- Biographies
- Comparisons with traditional painters
- Primary Source research, questions & responses -  
Richard Long
- Evaluation of response
- Research on Richard Long
- My response to the work of Richard Long
- Analysis of Works: Andy Goldsworthy  
Richard Long  
Robert Smithson
- Comparison using my own work
- Conclusion
- Bibliography

## Introduction

I have always liked travelling, exploring different countries and collecting items on the way to keep as a physical memory. This fascination with discovery made me interested in the Serpentine gallery, in Hyde Park, which had an exhibition called 'en route'. It featured the work of twenty-three established and emerging contemporary artists who take the theme of travel as a basis for their art. The human journey, both physical and imagined, is one of the most long-standing themes in art, literature and mythology.

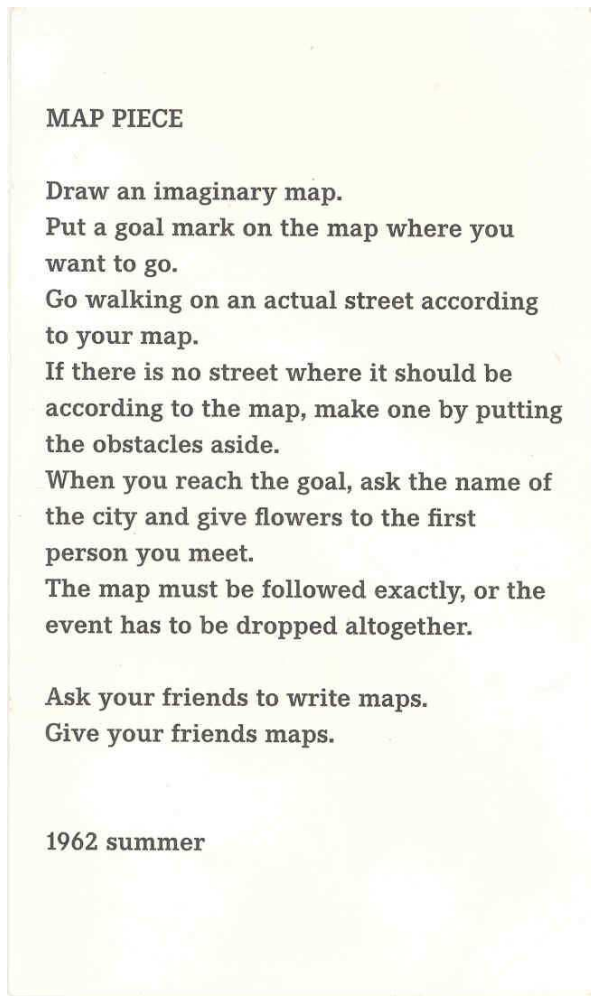
I will walk in the city over the course of seven days, under the influence of a different drug each day. My trip will be recorded through photographs, notes, or any other media that become relevant.



Many artists attracted my attention. One of them was Francis Alys, who travelled on foot and each day of his travels, was under the influence of a different drug. He recorded his experience through photography- 'I will walk in the city over the course of seven days, under the influence of a different drug each day. My trip will be recorded through photographs...' Above is one of his photographs from his series.

Another photographer that I found interesting was Robert Smithson. He put photographs of objects in wild surroundings, such as on a hillside. He would make a photograph within a photograph more obvious by having the photograph of the object in black and white, to contrast with the natural colours of the surroundings.

I liked the style of Robert Smithson's photography so much that I decided to concentrate on 'found objects' and 'journeys' as a theme. I researched other well-known artists/photographers such as Richard Long and Andy Goldsworthy, and became very much interested in their work and connection with nature.



Yoko Ono  
Map Piece  
1962 summer



## Biographies

### Andy Goldsworthy

- 1956 Born in Cheshire, England (raised in Yorkshire and worked at a farm outside of Leeds while he was a teenager. He developed his interest in nature while he was working on the farm.
- 1974 He attended college in Yorkshire at Bradford College of Art and Preston Polytechnic, and left in 1978.
- 1978 After College he lived in Yorkshire and began moving north following work and his desire to explore different areas
- 1986 Moved up to Scotland, Penport  
Exhibitions- Serpentine Summer Shows, 1, Gallery, London  
'Photographs of Outdoor Work' Altrincham Library, England  
'Evidence' Coracle Press Gallery, London, England  
'Rain sun snow hail mist calm' The Henry Moore study of sculpture, Leeds City Art Gallery  
'The Barn' Lincoln England
- 1988 Travelled to Japan  
Exhibitions- Gallery Takagi, Nagoya, Japan  
Yurakucho Asahi Gallery, Tokyo and Osaka, Japan
- 1989 Exhibitions- 'Leaves' The Natural History Museum, London, England  
'Andy Goldsworthy' The Rozelle Galleries, Ayr, England  
'Snow Balls in summer' Old Museum of Transport, Glasgow, Scotland  
'Touching North' Anne Berthaud Gallery, London, Glasgow
- 1990 'Garden Mountain', Galerie Aline Vidal, Paris, France.

- 'Photography as Sculpture', Fotogallery, Cardiff, Wales; Wigan Education Art Centre, Wigan, Lancashire, England
- 1991 'Hand to Earth: Goldworthy Sculpture 1976-1990.
- 1991 'Sand Leaves', Chicago Art Club, Chicago, Illinois.  
'Attitudes to Nature', Ile De Vassiviere, France
- 1992 'Mid Winter Muster', Adelaide Festival, Australia.  
'Lowther Snowballs', Galerie S65, Aalst, Belgium.  
'Stone Sky', Galerie St. Anne, Brussels, Belgium.  
'California Project', Haines Gallery, San Francisco, California. 'Snow and Ice Drawing and Throws', Fruitmarket Gallery, Edinburgh, Scotland. 'Flow of Earth', Exhibition and Granada T.V. Film, England.
- 1993 'Winter Muster', Howard House, Yorkshire, England.  
Wood Land: Recent Work made in New York, Illinois. 'Two 'Two Autumns', Tochigi Prefectural Museum of Fine Arts, Japan
- 1994 'Andy Goldsworthy: Two Autumns', Setagaya Art Museum, Japan. 'Andy Goldsworthy: Stone Work in America', travelling organized by Cheryl Haines, Haines Gallery, San Francisco.
- 1995 'Breath of Earth', San Jose Museum of Art, San Jose, California. 'Andy Goldsworthy: Four Stones', Galerij S65, Aalst, Belgium. 'Black Stones, Red Pools', Galerie Lelong, New York.
- 1996 'Wood', Haines Gallery, San Francisco, California
- 1997 'Andy Goldsworthy: Sheepfolds', Penrith Museum, Cumbria, England

- 1998 'Arches', Musee d'Art Contemporain de Montreal, Quebec. 'Installation und Photographie', Springer & Winckler Gallery, Germany
- 1999 'La Danse du temps', La Coursive Scene Nationale, France. 'Snowballs in Summer', Barbican Art Center, London, England
- 2000 'River' Haines Gallery, San Francisco, CA. 'Time', Michael Hue-Williams Fine Art, London, England. 'Snowballs in Summer' Barbican Centre, London
- 2001 'Silent Spring', Galerie Lelong, Paris, France
- 2002 'Work from Scotland For California', Haines Gallery, California. Des Moines Art Center, July 20 October 13<sup>th</sup>, 2002. Galerie Le long, Paris, France Haines Gallery, San Francisco, California
- 2003 Neuberger Museum of Art, Purchase, New York. Museum of Contemporary Art, San Diego, California

## Biography of Richard Long

- 1945 Born June 2, in Bristol, England
- 1962 he studied at west of England College of Art, Bristol, till 1965
- 1964 Long was already making Earthworks and experimenting with the idea of impermanence (a theme that would inform his work throughout his career)
- 1966 Long studied at the St. Martins school of Art, London, under Anthony Caro and Philip King till 1968. While there he became closely associated with fellow student Hamish Fulton. (Long's use of walking as an art form was introduced as early as 1967)
- 1968 Long had his first solo exhibition at the Galerie Konrad Fischer in Dusseldorf in 1968
- 1969 Exhibitions in Paris, Milan and New York! The same year Long was involved in a seminal exhibition of minimalist and conceptual works entitled 'When Attitude Becomes Form' at The Kunsthalle Bern. The artist made his first word- work for that exhibition.
- 1969 Long created environmental works all around the world, documenting his walks with text, maps, and photographs. As Long began his walking and the presentation of his work in a gallery. Exhibition, Dwan Gallery in New York, Long walked a spiral on the floor with boots muddied from the soil of England
- 1970 Long walked a spiral on the floor with boots muddied from soil of England (front cover) at the Dwan Gallery in New York.
- 1971 Long participated in the 'Guggenheim International Award' exhibition at the Solomon R. Guggenheim Museum Museum, New York.

- 1972 Long exhibited in the Projects gallery at the Museum of Modern Art, New York, (and again in 1982) Long was invited to participate in Documenta in Kassel
- 1976 Long exhibited at the Venice Biennale
- 1980 Long began making new types of mud works using hand prints applied directly to the wall. He also constructed large lines and circles of stones, slate, and sticks, often collected on his walks or, in later years, from locations near the exhibition sites.
- 1986 The Solomon R. Guggenheim Museum organised a major exhibited of Long's work from the 1970s and 1980's
- 1988 Long was given a solo exhibition at Neue Galerie-Sammlung Ludwig, Aachen, in conjunction with his receipt of the Kunstpreis Aachen.
- 1989 Long was awarded the prestigious Turner Prize in London. The Hayward Gallery, London, organized an exhibition of Long's work in 1991. The artist currently lives in Bristol.

Richard Long lives in Bristol and continues to travel the world to make his work

## **Biography of Robert Smithson**

- 1938 Robert Irving Smithson born in Passaic, New Jersey on January 2
- 1956 Student at Brooklyn Museum School and Art Student's League. Joins the army, becomes office trainee and designer for cultural activities together with Charles Haselhoff, John Cassavetes and Miles Kruger.
- 1957 Discharged from the military. Moves to New York. Partakes in the Cedar Bar milieu. Designs two book illustrations; Franz Kafka's Parables and Nathanael West's Miss Lonely Hearts. First exhibition of approx. 50 pastels, drawings and gouaches in Allan Brilliant's apartment in New York.
- 1958 Hitchhikes throughout USA. Meets Hubert Selby, Jack Kerouac and Allen Ginsberg. Designs two covers for the poetry magazine Pan
- 1959 Visits William Carlos Williams in New Jersey. Works in Beat bookshop, 'Wilentz's Eighth Street Bookstore' First solo exhibition of paintings at Artists Gallery, Lexington Avenue NY, October 17
- 1960 Meets Sol LeWitt
- 1961 Invited by George Lester to exhibit in his gallery in Rome Reads literature about psychology and religion. Solo exhibition, Galleria George Lester, Rome, July 15
- 1962 Exhibits twice in Richard Castellano Gallery, NY. Takes an interest in underground films
- 1963 Marries Nancy Holt and moves to 799 Greenwich Street, NY
- 1964 Works with sculptures in plastic, metal and mirrors
- 1965 Exhibits 'Plastics' in John Daniels Gallery. New acquaintances: Dan Flavin, Donald Judd and Sol LeWitt.



- 1966 Undertakes a series of excursions to cities, industrial sites and quarries in New Jersey with different people including Carl Andre, Ted Castle, Richard Long and Claes Oldenburg
- 1967 Writes a series of articles for Art forum including 'Some Void Thoughts on Museums' (Arts Magazine)
- 1968 Embarks on excursions with colleagues, to Connecticut, New Jersey, Nevada and California. Exhibits twice in Dwan Gallery, NY; the first, Earth Works, introduces the Land Art movement in USA. Completes several temporary installations in environments outside the traditional art forum
- 1969 Constructs Mirror Displacement (Cayuga Salt Mine Project) for the exhibition 'Earth At', Cornell University, Ithaca, New York. Travelling exhibition, when attitudes become Form, shown in Europe. Introduced in Germany in the television program Land Art.
- 1970 Creates Partially Buried Woodshed at Kent State University, Ohio. Leaves land at Rozell Point, Great Salt Lake, Utah in order to build Spiral Jetty. Makes film Spiral Jetty together with Bob Fiore and Barbara Jarvis. Exhibits Spiral Jetty in Dwan Gallery, NY
- 1971 Makes film Swamp together with Nancy Holt. Built Broken Circle/ Spiral Hill in Emmen, The Netherlands. Anticipating new projects, purchasing Little Fort Island, Maine and Utah property in Utah.
- 1972 Begins planning Ring of Sulphur and Asphalt. Proposes projects for excavation companies about 'reclaiming' quarries as art. Publishes article 'The Spiral Jetty' (in Arts of the Environment)
- 1973 Plans Amerillo Ramp in Amarillo, Texas. Dies in plane crash on July 20 while photographing the work Amarillo Ramp.

## Traditional paintings of the surrounding nature and journeys

All paintings visually record/ document something, whether it be a mythological scene or a type of emotion. Here I am looking at how traditional artists portray nature around them through realism or abstraction of forms.

Casper David Friedrich The Wreck of the Hope

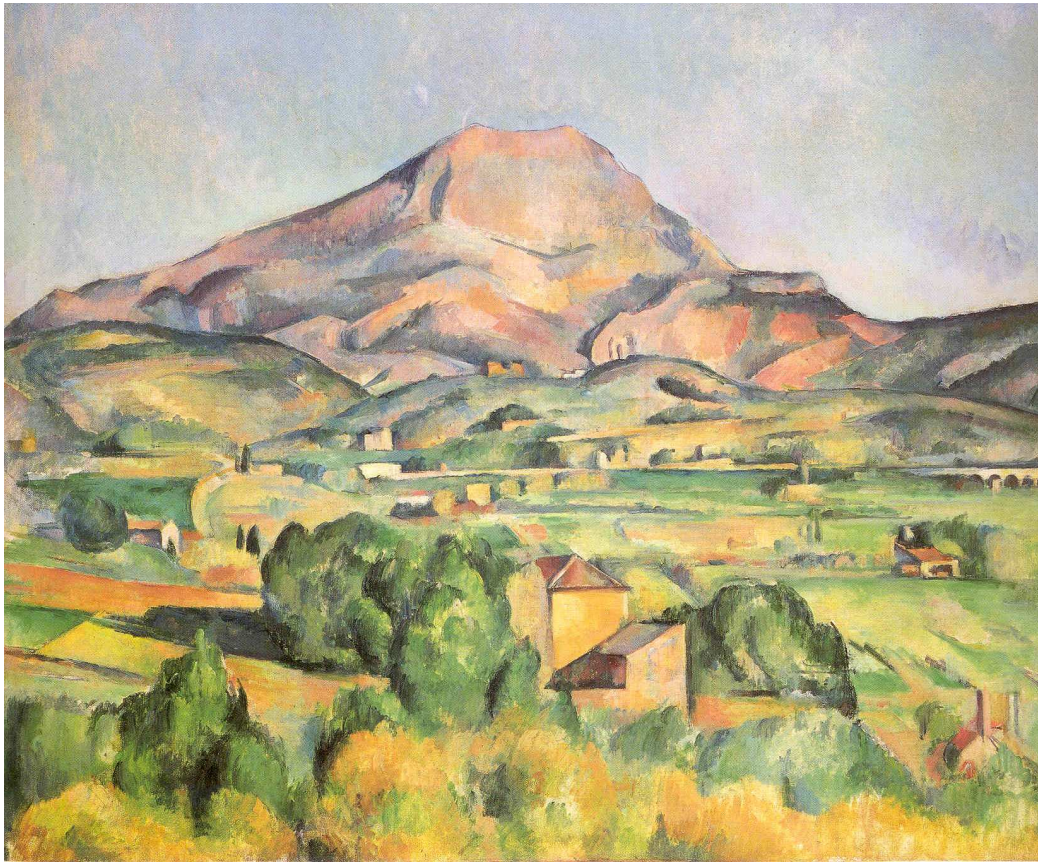


The hard, jagged edges of a ruptured ice floe dominate this composition. They have been painted so precisely and crisply that they appear cold to the touch. The luminous light, which bathes the scene, causes the painting itself to glow. The wrecked ship, part of William Parry's expedition to the Arctic in 1819-20, seen on the right, is tiny in comparison to the ice - therefore demonstrating the dominance of nature over man. Friedrich was a major figure in the Romantic Movement, which sought to depict emotions such as loneliness and desolation. His paintings always drew out the spiritual nature of landscape, and

often depicted nature at its most melancholy: lonely stretches of sea and mountains, or snowscapes bathed in strange and eerie luminosity, this demonstrates pathetic fallacy (when the landscape reflects the emotion). He was particularly interested in painting the effects of light and the seasons. His realistic yet symbolic landscapes embody the Romantic spirit, yet remain totally unique.



Paul Cézanne Mont Sainte- Victoire

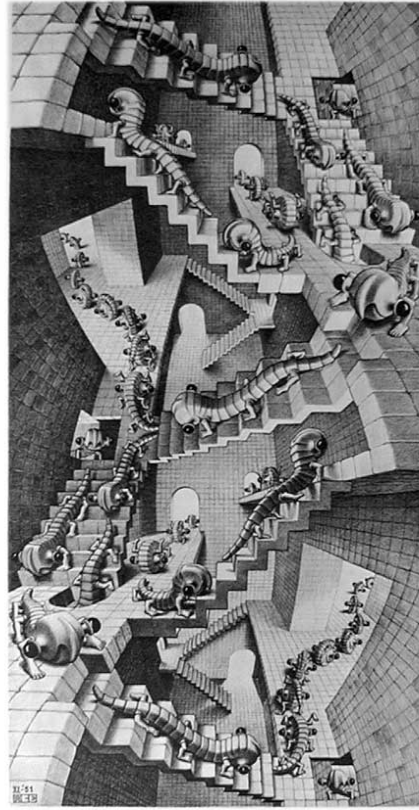


Contrasting to Friedrich's cold realism and tight brushwork, here Cézanne captured the warmth of nature in his painting with more gestural brushstrokes. Purples, blues, yellows and reds create this mountain in the South of France. Rather than altering the tones of the colours as they changed with the light and shade, Cézanne changed the colours themselves. The mountain and surrounding landscape have been simplified into geometrical shapes and planes of colour. The result is a painting that may not faithfully reproduce the scene, but which evokes its tones and volumes through the interplay of light and shade. Cézanne said that he 'wanted to do Poussin again, from Nature'. He achieved this by combining direct studies of the landscape with a Classical sense of form. Mont Sainte-Victoire, near the artist's home town of Aix-en-Provence, was Cézanne's favourite subject. He returned to it again and again throughout his career, producing paintings that were

increasingly radical in conception. His reduction of nature into simple geometric shapes, and his use of bold colours, point to the later work of the Cubists and the Fauves.

## Documenting a Journey

Escher House of Stairs 1951



This is an illustration by Escher depicting a journey. It is a frieze- like image and shows sequential movement by conveying the animal in a series of different positions. This creates a continuation of the form, which emphasises the journey. However this contrasts to the artists that I am studying, as their photographs are static records of a journey.



I have chosen three artists who are primarily sculptors who create installations out of nature. They travel, recording their findings/ creations or journeys using photography.



© Andy Goldsworthy, 1997  
Courtesy, Galerie Lelong, NY

'I stop at a place or pick up a material because I feel that there is something to be discovered' -Andy Goldsworthy

Goldsworthy was the first artist I was inspired by, he is a prime example of somebody who uses this methodology. Most of his work is impermanent and decays as nature melts it or disseminates it with wind and rain. Part of his work is therefore the documentation of his sculptures with photography and videos. He is still working today and his work can be seen in many books and videos or in person if you're lucky enough to see it still intact.



© Andy Goldsworthy, 1997  
Courtesy, Galerie Lelong, NY

Here Andy Goldsworthy displays his installations after discovering this discarded material. He then uses photography as a photographic record.

## Primary research on Richard Long

To find out more personal information about my chosen artists I looked on the Internet.

Firstly I decided to look at the artist Richard Long. I found a gallery called the 'James Cohan Gallery', which had recently displayed his work. I e-mailed many people in connection with the gallery, and got a reply from a Julia Sprinkel. My questions were...

- What was the first journey you recorded using photography?
- Did any other artists inspire you to create these installations?
- Do you prefer to create and exhibit your work in natural surroundings or in galleries?
- How do your findings on your journeys relate to your sculptures?
- What do we expect to see from you in the future?



Hotmail® **ladypenelope01@hotmail.com**

**From :** Julia Sprinkel  
<jsprinkel@jamescohan.com>  
**Reply-To :** jsprinkel@jamescohan.com  
**To :** 'Caroline Mackenzie'  
<ladypenelope01@hotmail.com>  
**Subject :** RE: interview/ info on Richard Long  
**Date :** Tue, 03 Dec 2002 16:15:26 - 0500

Dear Caroline,

There are two websites that I think you will find helpful. The first is [www.richardlong.org](http://www.richardlong.org) and the other is [www.therichardlongnewsletter.org](http://www.therichardlongnewsletter.org). Additionally, if you send questions for Richard via the gallery we would be happy to forward them on to him. When e-mailing your questions, please include your address and fax number so we may forward on any response Richard may have. It would be best however to see if any of your questions can be answered by reviewing the information provided on the website.

We have recently added to our website a wonderful article that appears in the Fall issue of Modern Painters. If you go our current exhibition page, there should be a link to articles and you should find it there. You will need Adobe Acrobat Reader to print this out. Alternative, you could pick up a copy on the news stand as it is a British publication.

I hope this information is helpful.

Kind regards,

Julia Sprinkel  
James Cohan Gallery

-----Original Message-----

From: Caroline Mackenzie [<mailto:ladypenelope01@hotmail.com>]

Sent: Friday, November 29, 2002 12:02 PM

To: [info@jamescohan.com](mailto:info@jamescohan.com)

Subject: interview/ info on Richard Long

Dear Sir or Madam,

I am currently studying photography at A-level in London. I have decided to carry out my course-work on Richard Long, and I know you, the James Cohan Gallery have exhibited his work. I would very much like to ask him some questions, either by e-mail or by letter. If I give you some questions would you be able to forward them to him, or give me an address or contact number to get in touch with him. If it is possible to do this my e-mail address is [ladypenelope01@hotmail.com](mailto:ladypenelope01@hotmail.com). Thank you.

- What was the first journey you recorded using photography?
- Did any other artists inspire you to create these installations?
- Do you prefer to create and exhibited your work in natural surroundings or in galleries?
- How do your findings on your journeys relate to your sculptures?
- What do we expect to see from you in the future?

Yours sincerely

Caroline Mackenzie

### Evaluation of Response

I replied with my address, contact numbers etc. however the contact was not successful as I am still waiting for a response from Mr Long.

I know that other students have tried to contact artists such as Richard Long and Andy Goldsworthy and have not been successful either. I am frustrated that artists who are so concerned with and sensitive to environmental issues seem to be so disinterested in their fellow human beings.

However I can understand why these artists crave peace in their lives, as it helps to put them in the frame of mind to carry out these natural works in the tranquillity of the countryside.



## Research on Richard Long

You can record your findings in many different ways, written works such as travel books, audio sound on cassette and photographs as a visual record.



Richard Long's sculptures are a record of the artist's journey through a landscape. This approach has taken him to all corners of the world. He marks his journey in different ways; he may leave a simple sculpture of stones, brushwood or seaweed, using basic shapes known to man for millions of years. Some of his sculptures are permanent, such as a line of rocks laid high in the Himalayan wilderness; the less permanent are exhibited in the form of photographs or maps.

I went to the Tate Britain and saw an exhibition called 'Ten Days Walking'. I saw more of Richard Long's work including different ways in which to convey a journey, using 'sound circles' and 'drawing your route over a map' as illustrated on the exhibition brochure.

## Ten Days Walking...

"Ten Day walking and Sleeping on natural ground" 1986

Screen print on wood + Paper

From source to midday  
stepping-stones milestones  
dry following an idea  
foggy drinking tea  
a sea-gull's foot  
spores smell of a rotting animal  
full moon taking the horizon  
down chaus  
zig-zagging across a bog  
trace of a hill

my shadow on road  
wind flap

As students at St Martin's College of Art, London, in the late 1960s Richard Long and Hamish Fulton were encouraged to make work that related to their personal interests and to explore new modes of artistic expression. As early as 1967 they organised group walks, and since then they have both, independently, used walking as the basis for their art. They have made walks in remote locations all over the world, carrying on what has been called 'a philosophical dialogue between the artist and the earth'.<sup>1</sup> The result is a poetic evocation of the character and history of landscape that, after the event, relies mainly on the presentation of maps, texts and photographs to describe the places visited and routes taken, the things seen, thoughts evoked and actions performed. Fulton and Long have formulated a particularly British manifestation of Conceptual art, highly original in the form that it takes but with clear links to a much older landscape tradition harking back to Constable and Turner. Their work, however, is distinguished by a much more intensive sense of the artist's presence in the landscape.

Both artists structure their work around a particular terrain, distance, or time span. Many of Long's works are based on geometric structures, most commonly the circle – as in *Cerne Abbas Walk* (1975) – but he also uses straight lines, squares and crosses. These are simple, man-made shapes, the simplest means for the artist to structure his response to the landscape, and distinctive in that they contrast with the irregularities of nature. Long records the salient points of his journey in an evocative shorthand language of text and image. We learn of both his internal feelings and thoughts and the external aspects of his experience on the walk. All kinds of sensory perceptions are registered: time, space, movement, sight, sound, touch, taste, illusion. Long might stop during one of his walks and make a line or circle with sticks, which he will then photograph. He has also taken materials from certain places – sticks, slate, driftwood, mud – and arranged them in the gallery.

Working in a closely related way, although eschewing any physical intervention in the landscape and refusing to take anything away with him, Fulton documents his experiences more simply, using texts or photographs accompanied by texts. 'If I do not walk, I cannot make a work of art' he has declared, and like Long's, Fulton's art has the feeling of an essentially private activity.<sup>2</sup> His works are poetic but also economic, often distilling his experiences to a few concise words or phrases. His text pieces conjure an image for the viewer which is physically, mentally and visually telling, and the relationships between the words, their typographical rendering and their colours are exploited to the full.

'If in doubt. Keep walking' – these are the words written on the certificate that accompanies the portfolio *Ten Toes towards the Rainbow* (1985–93), a suite of works dedicated to the Cairngorm mountains in Scotland, where Fulton has often walked. These works are more romantic and pastoral than many of his earlier pieces, perhaps because this particular place has greater personal significance for the artist. MH

1. Anne Seymour quoted in Simon Wilson, *Tate Gallery – An Illustrated Companion*, London 1990, p.270  
2. Hamish Fulton, *Art in the Landscape*, Marfa 2000, p.37

'sound circle'

map + text on paper

tickling a sheep's skull.  
twang  
cawing  
grasshoppers  
strut  
wind  
bare  
lark  
cropping  
cuckoo  
screaming  
screaming  
swishing  
clutter  
raft rafts  
breathing  
squabbling  
rustling grass  
hiccup  
sneeze  
buzz  
aeroplane

Hamish Fulton

11

6:00 am: get up, make breakfast  
6:45 am: leave home  
7:30 am: start work, get lines ready  
8:00 am: machines start, keep machines running  
12:30 pm: lunch, nix wife  
1:30 pm: start inspection  
general supervision  
labour, productive





Richard Long born 1945  
 Cerne Abbas walk 1975  
 Ink, printed text +  
 photograph on map +  
 photograph

The work resulted from a 6 day walk in Dorset. Long has said the upper panel shows 'the most typical + apt view of the landscape covered by the walk'. Below is a map of the area. The magnified circular portion shows he walked within a circle, rather than along a single line.

Attached to the map is a photo of the giant cut into the chalky hillside near the Dorsetshire village of Cerne Abbas. The circle was the traditional symbol of

Richard Long born 1945  
 Cerne Abbas Walk 1975  
 Ink, printed text and photograph  
 on map and photograph on paper

fertility rites associated with the giant, which may explain why Long used a circle to structure his walk.



Map and photographic evidence of Richard Long's journey, again in the Tate Britain brochure.



### My response to the work of Richard Long

I decided to carry out a walk myself and to record it using Richard Long's methodology, which was photography and 'sound circles' and my own experimental method using sound. I travelled to Wales on a wet weekend and went for a walk around the countryside, 'the landscape walk' soaking up the mood and atmosphere by using professional audio equipment. I then took a trip to the coastline, 'the coastal journey' and recorded the difference in sound.

I have also taken pictures to give visual imagery (photographic evidence) as well as audio. Looking at the pictures with the sound effects, and the 'sound circles' (-literal sound, influenced by Richard Long) really gives you the sensory qualities of capturing the nature filled atmosphere.



My journey round a lake by rowing boat. Me with my audio equipment...



...Then climbing over slate and rocks into fields...



...across the boggy ground to another lush green field...



...and finally into the woods where a trickling stream marked the end of our journey. Now, all the way back again.



## 'Sound Circles'

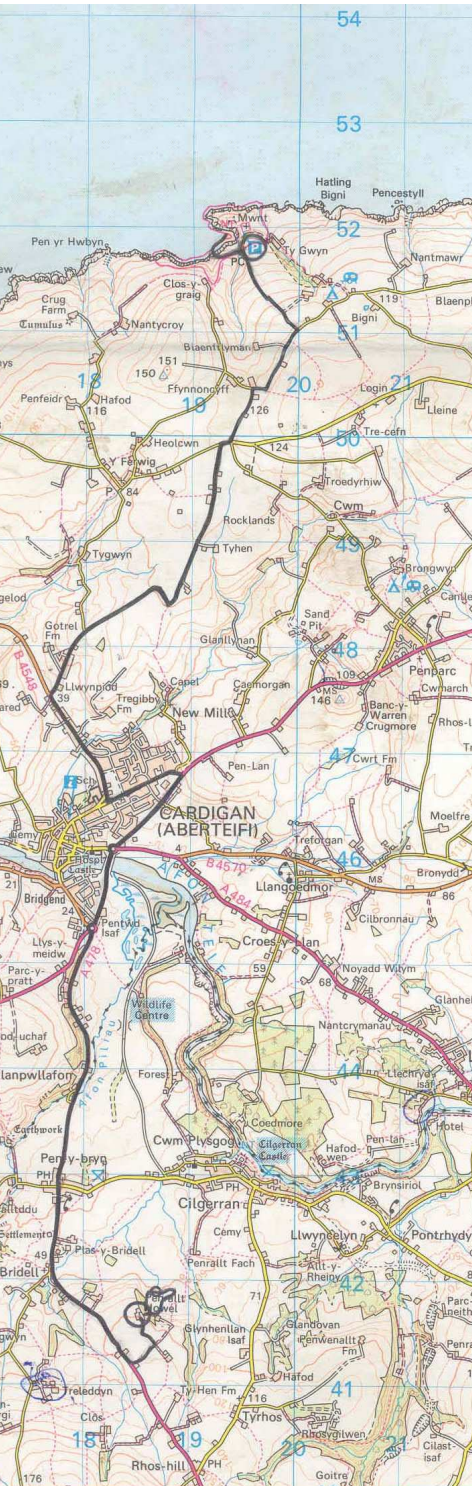
I wrote down the sounds I heard on my landscape journey,  
influenced by Richard Long's methodology of recording a  
journey



swish pat warf  
 wagging tails Ssssh brrr  
 dog shaking drying howl  
 chirp  
 blob blug wash  
 clear throat ch ch  
 drag of heavy boat  
 gurgles  
 chirp splash  
 squish woof pat suck  
 bubble wagging tails  
 chirp  
 chatter  
 whistle  
 brrr  
 chirp  
 plane  
 suck  
 brawn  
 (horse)  
 clear throat  
 woof  
 brrrr  
 plane  
 sniff  
 cr plank  
 woof  
 whistle  
 mush  
 brrr  
 woof of wagging tails  
 squelch  
 gurgles  
 plunk  
 splash  
 woof  
 slippery squeek  
 woof

These are the same sounds just compositionally ordered differently, again in a circle, which typifies Richard Long's style (as Long's installation compositions are normally arranged in circles, which symbolises harmony).

travelled north to the coast.



where Richard Long, marked his journey with dark ink.





Paused as I descended the steps to the Welsh coast...



... looking down as streams rushes into the sea...



...down to the foaming sea as it laps up the shore...



...waves crash onto the rocks.

Analysis of work

Andy Goldsworthy



"Continuous grass stalk lines  
each stalk pushed into the wider hollow end of another  
or two thin ends joined with a short length of the thicker stalk  
edged a hole, climbing a tree  
pinned with thorns"

YORKSHIRE SCULPTURE PARK, WEST BRETTON & HELBECK,  
CUMBRIA  
SEPTEMBER 1983 & MAY 1984

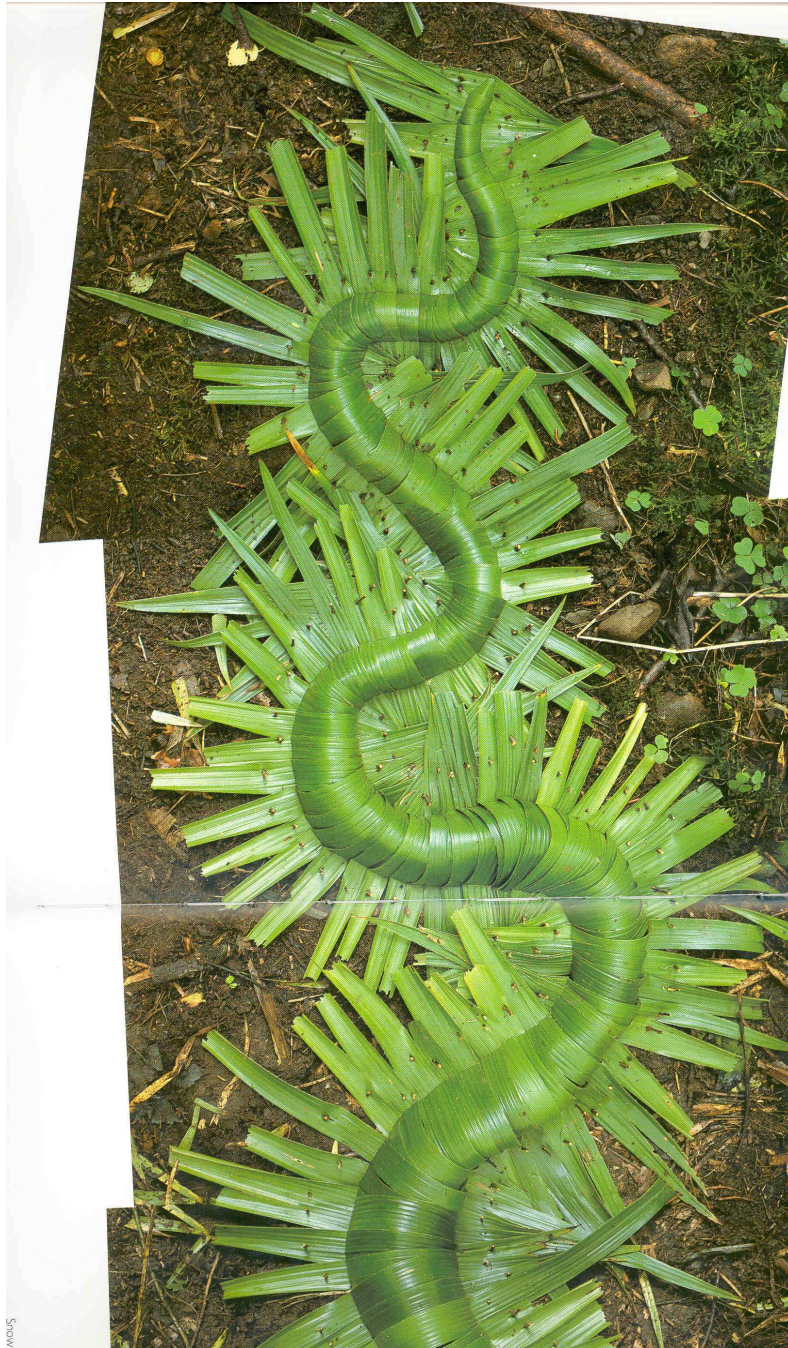


This abstract photograph reminds me of the reaction when one drops ink or paint into water, as the shape seems quite random in composition. The photograph emphasises its abstract qualities by the picture almost being divided into two halves - like an overlap of images.

This Goldsworthy composition resembles the kind of line that Matisse uses. As it resembles the organic, swirling abstracted shapes.



'Final series, Paper Cut Out' - Matisse



"Blades of grass  
creased and arched  
secured with thorns"

PENPONT, DUMFRIESSHIRE  
14 AUGUST 1988



Again the image seems to be split into 3 separate compositional groups to reflect the discovery of the works. To me this is a representational photograph as it reminds me of a millipede. It has a sensual quality to it as you can imagine the hard shell (exterior) and the many legs.

There is a distinct rhythm of the millipede as it winds its way along. Maybe the three distinct sections show the progression of this journey. The almost luminous green leaves (freshly found) reflects the liveliness of the creature.



"Bright sunny morning  
frozen snow  
cut slab  
scraped snow away with a stick  
just short of breaking through"

IZUMI-MURA, JAPAN  
19 DECEMBER 1987

Andy Goldsworthy again uses circles to illustrate perfection. This is contrasted by the triangular mound of snow in front of the sculpture.

The background this time, is documented in the photograph, illustrating the location. The diagonal line of the mountain reflects the triangular shape overlapping the sculpture, giving the image a sense of drama and interest. It also contributes to the photograph a sense of rhythm and repetition.



There is a suggestion that the mountain continues into the viewer's world as echoed by the triangular shape in the foreground.





"Rowan leaves laid around hole  
collecting the last few leaves  
nearly finished  
dog ran into hole  
started again  
made in the shade on a windy, sunny day"

YORKSHIRE SCULPTURE PARK, WEST BRETTON  
25 OCTOBER 1987

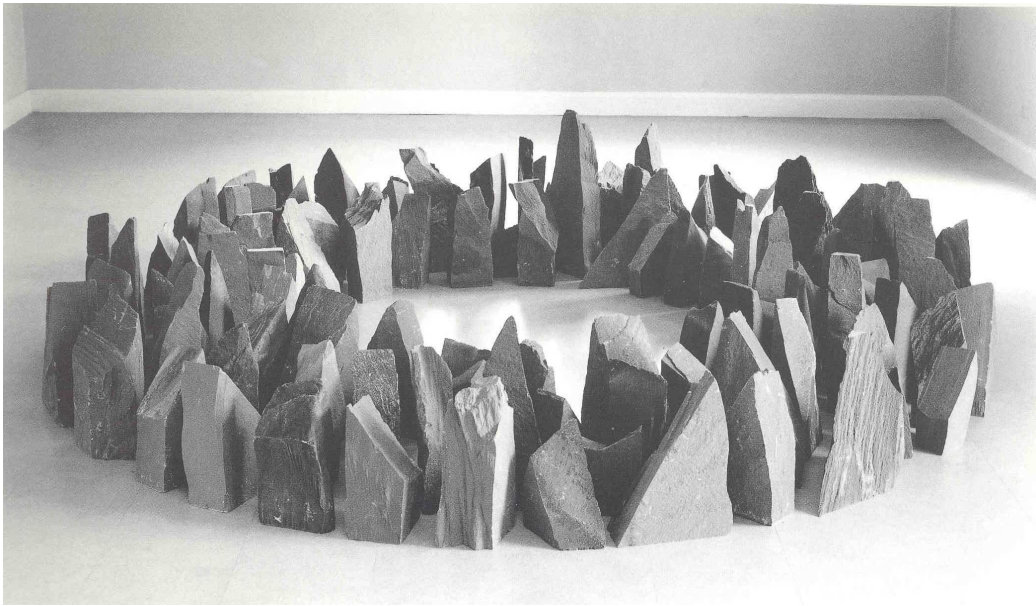
Goldworthy uses a gradation in colour here, from the fresh rich red colour to the dull yellow. The textured ground contrasts with the black hole, which breaks up the pattern of the leaves.

This work strikes me as symbolic. The leaves are autumnal colours, which we normally associate with death of nature. He has used the Rowan leaves for their rich colours. The hot

colours illustrate fire, which also represent a parallel with life - heat and warmth. The warm colours remind me of a glowing fire. Paradoxically the element of fire is both life as it creates warmth. However it is also destructive, as a lack of control over it is a killer

Death is inevitably portrayed by the bleak black hole, in the middle of the decaying of leaves. A black hole also signifies infinity: black holes in space, such as vortexes that suck up matter and energy.

Richard Long



ELTERWATER STONE RING  
ABBOT HALL ART GALLERY KENDAL 1985

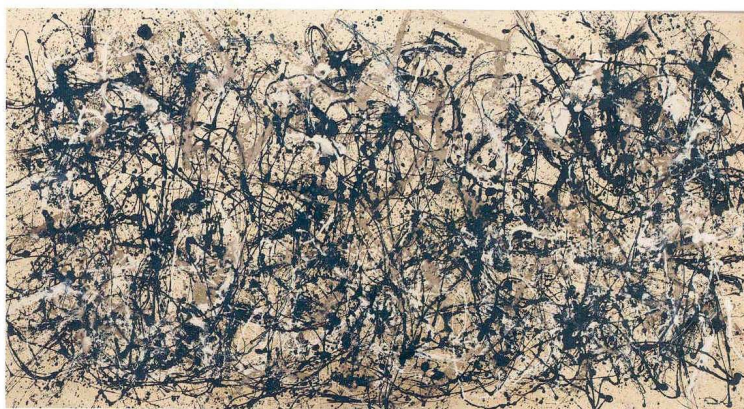
Richard Long uses jagged, uneven stone to complete a perfect geometric circle. It's ironic as the circle symbolises God and his perfection, the smoothness of the circle contrasts with the unevenness of the sharp stone. Apart from the physiological side the work is full of symbolism. The stones are cut to show harmful or dangerous edges, which look very threatening. This contrasts to the symbolic meaning of the circle, which is of harmony. However the circle can also symbolise strength reflected in the bulky stone.





WATERLINE  
SPERONE WESTWATER NEW YORK 1989

Richard Long seems to be influenced by Jackson Pollock here. The paint is very gestural and loosely distributed onto the canvas.



Autumn  
Rhythm  
(number 30),  
Jackson  
Pollock  
Oil on  
canvas, 8 ft.  
9 in. \* 17 ft.  
3 in., 1950

Similar to Pollock's work this piece is abstract and employs a fluid use of paint. I believe it is representational of a river, as the piece is in a lengthy line stretched out on the floor, running away from the viewer. The looseness of the line may reflect the running movement of the water.





BRITTANY CIRCLE  
DOMAINE DE KERGUEHENNEC 1986

This is one of Richard Long's abstract works. The reddy stone contrasts to the lush greenery around it, as red and green are complimentary colours.

We can see that Long has documented his surroundings so the viewer can tell that he travels as all his photographs are of different places. Richard Long also uses circles to convey harmony; this may be reflected in the peaceful surroundings. Circles also represent perfection according to ancient Greek cultures. Circles echo the shape of planets in the universe, for example the sun, the moon.



FOOTPRINT CIRCLE  
A 7 DAY WALK IN THE VALLE PELLICE  
PIEMONTE ALPS ITALY 1989

Long has walked in a circle, imprinting his tracks in the snow. A question I ask myself is 'Why has Long made this circular journey'? Perhaps he is highlighting the futility of life- we go round and around in circles. Or maybe he is trying to create an impression of wholeness and unity.

Here the circle is reminiscent of a mysterious crop circle. Which emphasises there once was presence of someone in this spot.



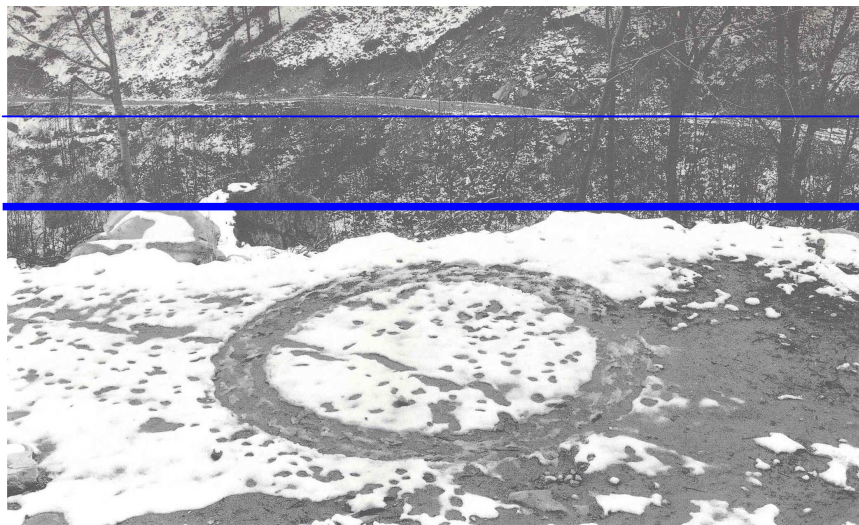
Crop- circle, Wiltshire



Crop circles are a worldwide phenomena, highlighted in England, the Netherlands, the United States and Australia.

The crop circle phenomenon was first reported during modern times in 1972 when two witnesses, Arthur Shuttlewood and Bryce Bond, sat on the Slope of Star Hill near Warminster, England, hoping to catch a glimpse of the strange unidentified flying craft that had made this part of England a UFO Mecca for almost a decade. But what they witnessed on the moonlit night was something more extraordinary - a hundred feet away they saw an imprint take shape, a larger circular area of plants collapsed within 20 seconds.

Long used a series of lines and circles in this picture which creates many patterns, one of which included the circle being interrupted or cut up by dotted lines. The white line where the snow stops echoes the line of the path in the far distance. This gives a sense of repetition and rhythm to the image.





CORNWALL SLATE LINE, 1990  
DELABOLE SLATE. L2540 BY W230

This linear sculpture has been created out of pieces of slate picked up on a walk through the Cornish countryside. Each one has been chosen at random, but is carefully placed in a straight line, which can be moved to any place capable of accommodating its massive size. This work can be considered as Conceptual as the installation of the line represents the idea of the walk, which has already taken place. Long has extended the

definition of sculpture to include a dimension of time; his sculptures are a record of the artist's journey through a landscape.

## Robert Smithson's work



SPIRAL JETTY  
Rozel Point, Great Salt  
Lake, Utah  
April

Robert Smithson's monumental earthwork 'Spiral Jetty' is located on the Great Salt Lake in Utah. Using black basalt rocks and earth from the site, the artist created a coil 1500 feet long and 15 feet wide that stretches out anti-clockwise into the translucent red water.

Here Smithson has filmed this massive work from a plane. The line of the rocks separates the light pink and dark blue colours of the sea almost resembling the ying yang sign.

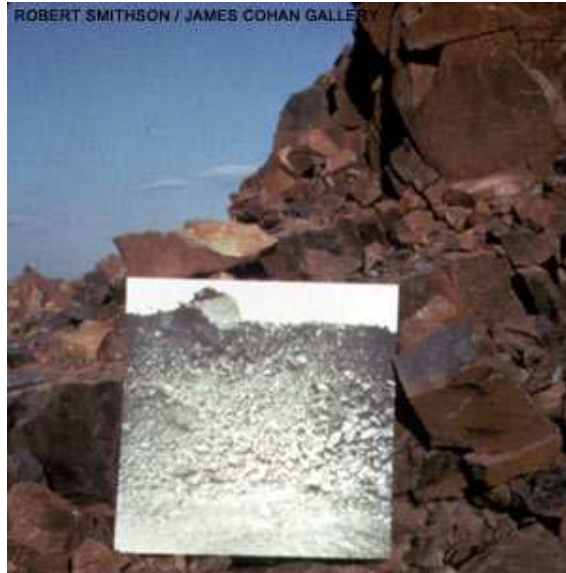


This symbol (Yin-Yang) represents the ancient Chinese understanding of how things work.

While 'yin' would be dark, passive, downward, cold, contracting, and weak, 'yang' would be bright, active, upward, hot,

expanding, and strong. Again the composition is circular representing the universe. I think that Smithson is representing the conflict between good and evil in this work, however Smithson seems to be representing a more realistic view of the borders, between good and evil, which is not as clear cut as the 'yin- yang' sign.

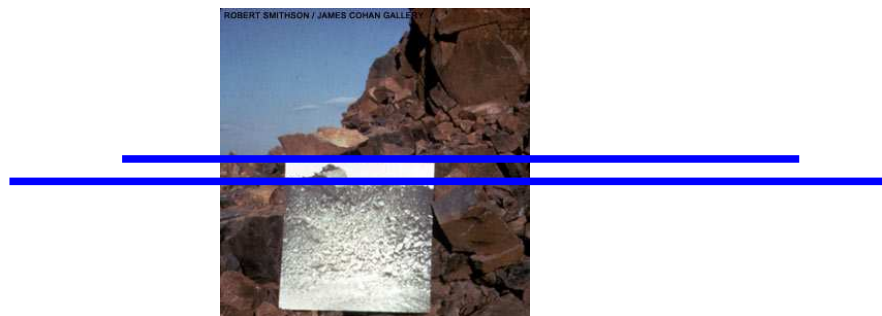




UNTITLED  
6 STOPS ON A SECTION  
Laurel Hill, NJ  
1968

Smithson has used a contrasting black and white photograph set against a bright colour background. The subject is the photograph in the foreground, but Smithson also documents his position by photographing the rocky background. The picture and the background seem to be very separate from each other. Maybe Smithson is exaggerating his ability to travel to different places.

The similarities between the two pictures include the rocks and the sky. However the skylines are at very different angles. The skyline in the picture corresponds to the picture edge.





However the real photograph has a diagonal skyline instead of a horizontal one.



### MIRROR TRAIL (ITHACA)

Ithaca, NY

Feb, 1969

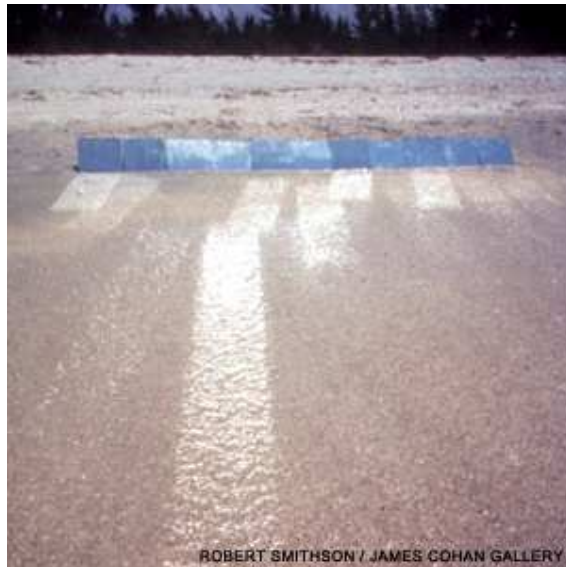
Again Smithson uses a bright blue almost luminous image and contrasts it against a white background of snow. This time the image almost becomes a part of its surroundings by the shrubbery around it. However the square composition differs greatly from its background in terms of shape. The square seems unnaturally placed in the centre of the photograph. Maybe this symbolised Smithson's unease in the country, or longing to be somewhere else.



### YUCATAN MIRROR DISPLACEMENTS

The red grainy soil contrasts with the sharp geometric shape of the square, however all the squares surfaces seem to be interrupted by the rich soil. This creates uncompleted squares, in this abstracted work. However the only complete square is the frame.

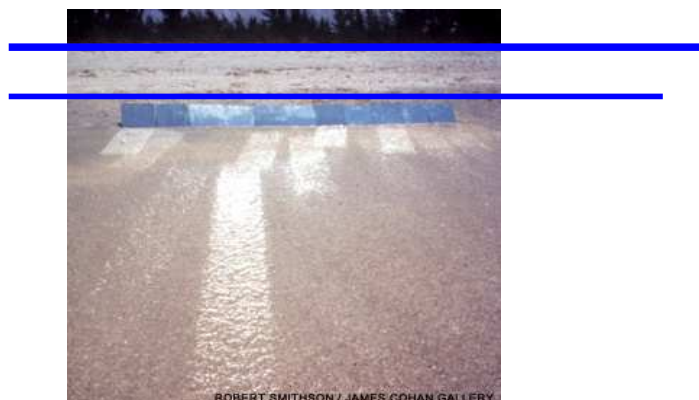
The texture of the earth, as well as the shape contrasts to the smooth flawless surface of the mirror. However, Smithson destroys this smoothness by contrasting it to the rough/grainy earth. Smithson may be conveying that the man-made objects such as the mirror originated out of the imperfections of nature, as sand created the mirror. In a sense the mirrors seem to be disappearing back into the earth and converting into what they once were. Therefore Smithson interlinks the tangible and intangible elements together.



MIRROR SHORE  
Sanibel Island, FL  
April, 1969

A continual theme is seen throughout Smithson's work, which is the theme of reflection. The mirrors here reflect on to the soaked shore. In turn the water reflects the light up again, to give varying beams of light.

There is a sense of rhythm and repetition in this work as the linear mirror echoes the line of the shore.



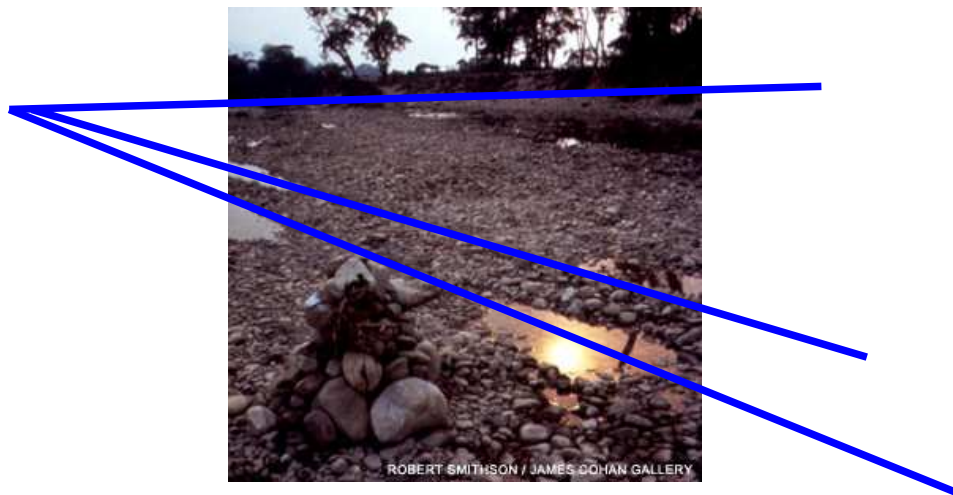
Smithson also uses the 'rule of thirds' in the composition to create interest. Again Smithson interlinks the physical and spiritual worlds together.





ROOTS AND ROCKS  
Palenque, Mexico  
April, 1969

Colour is introduced to the photograph by means of reflection this time the reflection is natural. The orange and blue colours stimulate each other, as they are complimentary colours. The vanishing point is illustrated by the pools of water and the hedge line as they slowly recede into the background.





HYPOTHETICAL CONTINENT OF  
GONDWANALAND- ICE CAP  
Yucatan, Mexico  
April, 1969

This is a representational installation of an ice cap, which is represented by the white rock in the centre of the picture. The shape is simplified and abstracted.

A criticism of the work is that the rich ready colour is not constant all the way round the picture. The dark shadow in the top right hand corner disrupts the continuity of the photograph.

Although the picture does not include mirrors, it does once again illustrate a lighter smoother surface against a darker non-reflecting surface.

The scale of this piece is unknown. It is hard to tell the size of the rocks or boulders as the shrubbery or tree size above the rocks are unknown.

Smithson plays God in this photograph, as he seems to create a whole new continent, hence the title 'Continent of Gondwanaland' which I think Smithson bases on 'Wonderland', -another fantasyland.

You can also tell that Smithson plays *God* as the angle of the photograph is taken looking down, as if *God* is looking down from heaven. This gives Smithson authority and power.

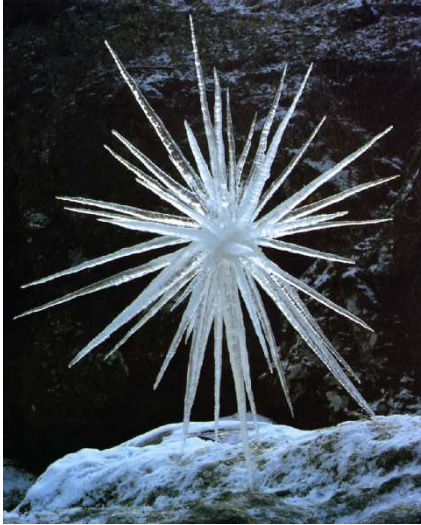
## Conclusion

I set out to research and gain an understanding of the methods and symbolism involved in a journey - the different ways that are available to record and display a journey. My investigation into the works of Andy Goldsworthy, Richard Long and Robert Smithson led me to experiment with compositional patterns and as a result of this work I experimented by taking a walk myself and seeing what I myself discovered. I used the following techniques similar to Richard Long by using different media to document my journey.



## Similarities-

- They record their work using the same media- photography, using colour film;



Andy Goldsworthy



Richard Long

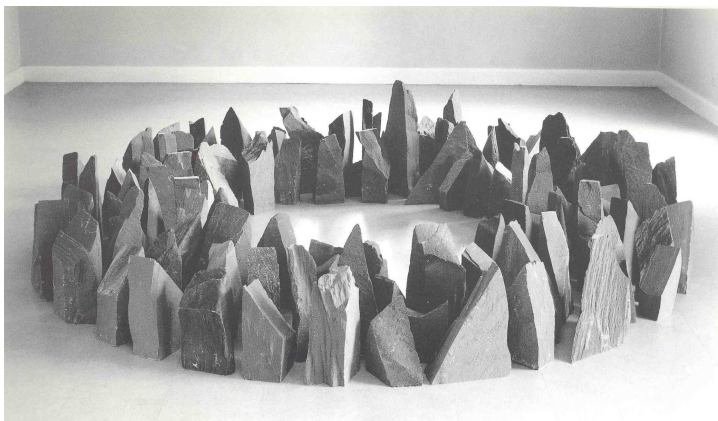


Robert Smithson

- Andy Goldsworthy, Richard Long and Robert Smithson all use circles or circular compositions in their installations;



Andy Goldsworthy



Richard Long



Robert Smithson

- Documented the surroundings by conveying their whereabouts in the photograph. It gives an impression of travel as contrasting backgrounds are used;



Andy Goldsworthy



Richard Long



Robert Smithson



## Differences -

- Richard Long brings his nature compositions into art galleries, where Robert Smithson and Andy Goldsworthy compose them on site/ natural surroundings;



Richard Long



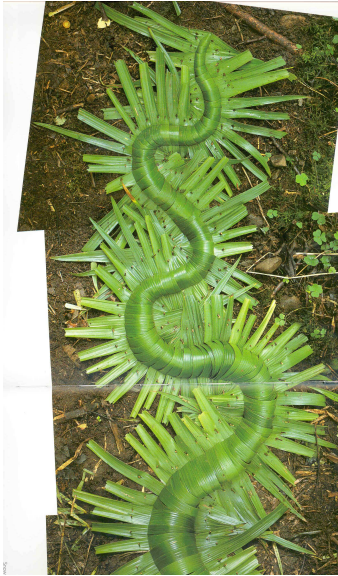
Andy Goldsworthy



Robert Smithson



- Andy Goldsworthy divides some of his photographs into 3 abstract sections, reflecting the length and continuity of his work;



Andy Goldsworthy



Richard Long



Robert Smithson

Robert Smithson uses film to record his massive installations, unlike Andy Goldsworthy and Richard Long who use photography, as their installations aren't to a large scale;



Robert Smithson



Andy Goldsworthy



Richard Long

## **Bibliography**

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<http://www.diacenter.org/ltproj/spiraljetty>

<http://www.nps.gov/gosp/tour/jetty.html>

<http://www.nps.gov/gosp/tour/pagel.html>

<http://www.therichardlongnewsletter.org>

<http://www.info@jamescohan>

### **Books-**

*Andy Goldsworthy - Andy Goldsworthy*

*Walking in Circles - Richard Long*

*The Art Book - Phaidon*