



National College of Art and Design

Fine Art, Sculpture

RICHARD LONG'S ART AND UNIVERSAL MENTAL FUNCTIONING

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Submitted to the Faculty of
History of Art and Design and Complementary Studies
in Candidacy for the Degree of B.A. Fine Art.

1993



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INTRODUCTION

This thesis aims to explore how Richard Long's art and methods of working are comparable to a universal mental functioning first investigated by Carl Gustav Jung, the psychologist and subsequently reinforced by other fields of research including anthropology, theosophy, and child psychology. Jung described the "collective subconscious", which he believed to contain primordial remnants of the most ancient universal and deep thoughts of mankind, as our psychological heritage. He postulated that this collective subconscious has teleological significance and communicates with the conscious mind through symbolic images contained within dreams. These messages take symbolic form because it is impossible for the subconscious to express such mystical matters of feeling in a rational form.

Jung believed that every individual possesses a tendency toward "individuation" or "self" development. The goal of individuation is the union of consciousness with the unconscious. The "transcendental function of the psyche" aims to reveal the "essential" person, the goal of the individuation process, through "symbols of transcendence".

Long's walks enable him to enter a meditative state of mind where he can become more aware of the relationship between his body, mind, and it's environment. This enlightenment is manifested

intuitively by him through his interaction with that environment. These forms created are analogous with temples, which are, according to Critchlow "a centre of the world from which one could find the centre of oneself, the central reality of one's own being" (Critchlow, 1979, p. 22).

RITUAL TO INDUCE A UNIVERSAL MENTAL FUNCTIONING

"Psyche and body are not separate entities, but one and the same life" (Jung, 1917, p. 113).

The nineteenth century art critic, Walter Pater, believed that "all art aspires to the condition of music" (Henri, 1974, p.9). Pater associated with the Symbolist movement of the 1890's, who according to Adrian Henri in Total Art, Environments, Happenings, and Performance, saw "argument, reason, even representation, as incidentals; they wanted to appeal to reactions and impulses that were profound, irrational, unaccountable, impossible to express directly" (Henri, 1974, p. 10). A contemporary of Pater, Richard Wagner, coined the term "Gesamtkunstwerk" or "Total art-work." These works, as in Wagner's own music-dramas, sought to overwhelm their audience with various sensory experiences. At the beginning of this century the Dadaists incorporated human performance into their art at the Cabaret Voltaire, which opened in Zurich on February 5, 1916. Here, amongst other "Happenings", poetry was read, composed of randomly cut-up material or nonsense syllables. Walter Serner performed a "poem" by placing a bouquet at the feet of a dress-maker's dummy. The Surrealists, a splinter group of the dadaists, formed in 1922. The goals of these artists were more defined, they were attempting, according to Rimbaud, "a systematic unhinging of all the senses" (Henri,

1974, p. 21). They were committed to the unconscious, the imagination, and the "waking dream". Many of their activities occurred on the street, including a photograph of Our contributor Benjamin Peret insulting a priest, from "La Revolution Surrealiste", 1926 (Henri, 1974, p. 22). Salvador Dali delivered a lecture in London, 1936, wearing a diving suit, with a loaf of French bread strapped to the helmet, leading two white Russian wolfhounds. These acts were intended to break the divide between dream and reality; to physically represent and induce the subconscious. Jackson Pollock, an American abstract expressionist, met the Surrealists in New York during the Second World War and was fascinated by their concept, "psychic automatism". He had previously been investigating myths, Jungian symbolism, and the ancient pictorial techniques of Native Americans (Ferrier, 1980, p. 530). In works such as Echo, Number 25, 1951, Pollock expressed through his body, with dripped and poured paint, inner thoughts and feelings. On March 9, 1960, the use of the entire body, directly, was staged by Yves Klein in Paris. This forty minute performance involved three nude female models smearing themselves with blue paint and imprinting their "anthropometeries" on large white sheets of paper (Rice University, 1982). During the late 1960's and the 1970's several American artists experimented with the use of the environment to create art. In 1967, Michael Heizer began to work

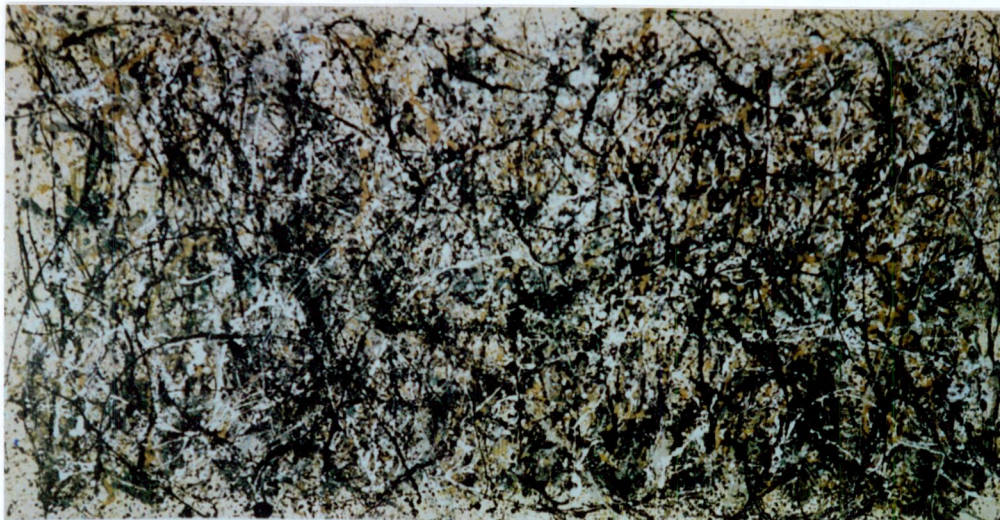


Plate no. 1: Jackson Pollock: Echo, Number 25, 1951.



Plate no. 2: Yves Klein: Anthropometries de l'époque bleue, 1960.

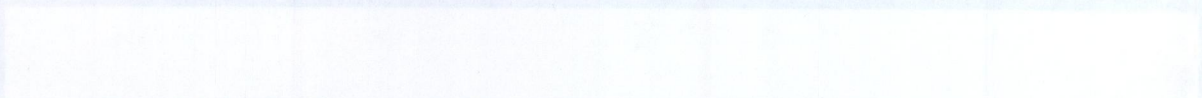
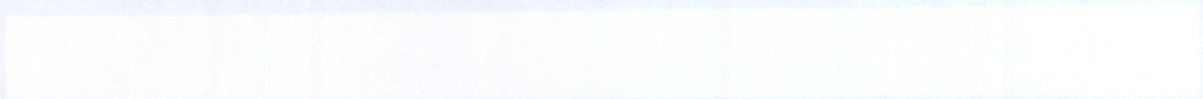
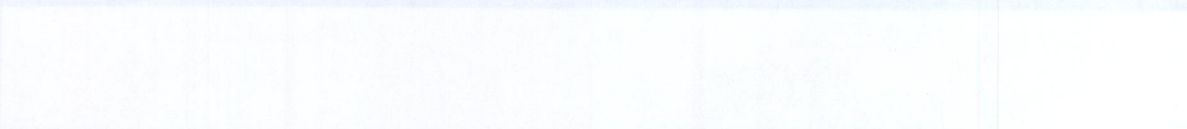
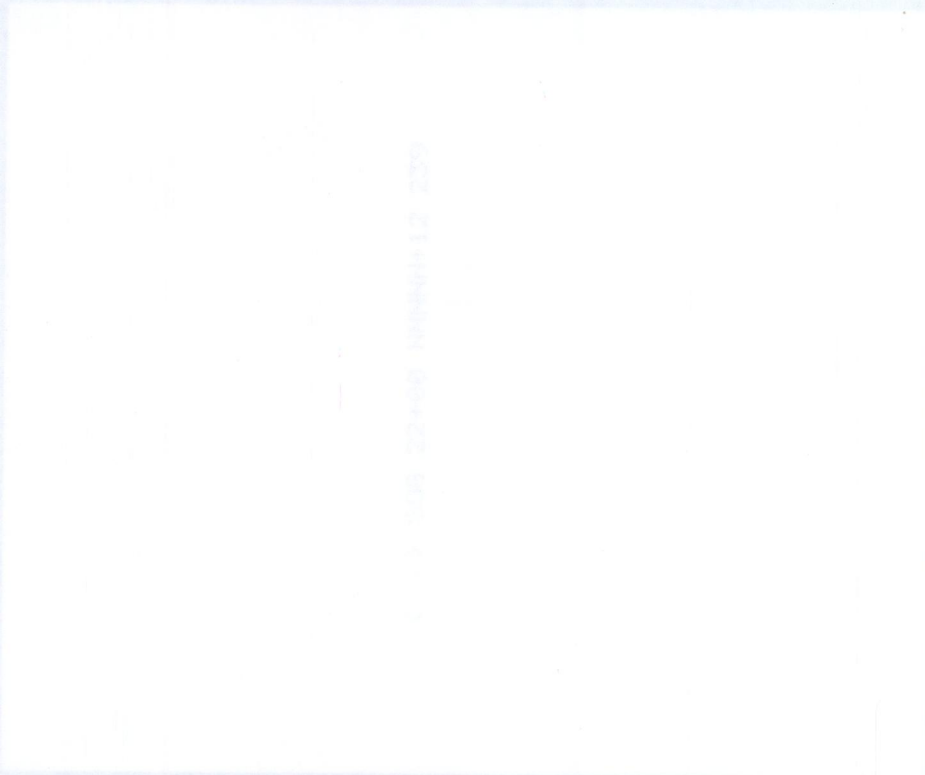
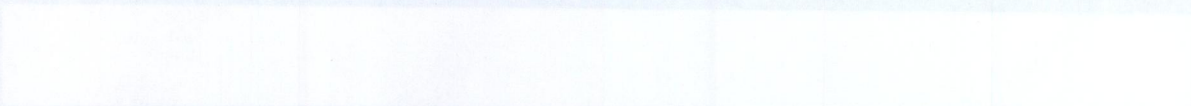




Plate no. 3: Michael Heizer: Double Negative, 1969-70, 1,500 x 50 x 30 Ft., near Overton, Nevada.



Plate no. 4: Walter de Maria: The Lightning Field, 1974-77, stainless steel poles (20ft.7.5in.); overall dimensions 5,280 x 3,300 ft., near Quemada, New Mexico



in the desert in Nevada. His Double Negative consisted of an enormous trench, scooped out from the side of the Mormon Mesa Plateau, overlooking a valley. Heizer knew that the land would eventually reclaim his work, through wind, rain, and subsidence, thus conceptually involving time in his environmental work.

From 1971 till 1977 Walter de Maria created The Lightening Field in Quemada, New Mexico. The artist employs two hundred stainless steel poles, standing at an average height of just over twenty feet, so that all the tops are level; equally distanced so that they cover an area of approximately one mile east-west and one kilometre north-south. The area has a relatively high incidence of lightening which the poles are used to attract, temporarily involving the environment and it's weather as a work of art. Indeed the work continues to exist physically and conceptually between thunder storms.

These "Land Artists" were using the environment and their interaction with it to express and convey their ideas. In a sense "Environment" and "Happening" are mutually inclusive. "Environment" does not exist separate from Time, and "Happening" must by its nature include Environment.

There are many artists previous to Richard Long whose modes of working and thinking adumbrate his own; this being inevitable as he is exploring and utilising ideas and methods of expression universal to the human mind. Joseph Beuys for example staged "actions" such

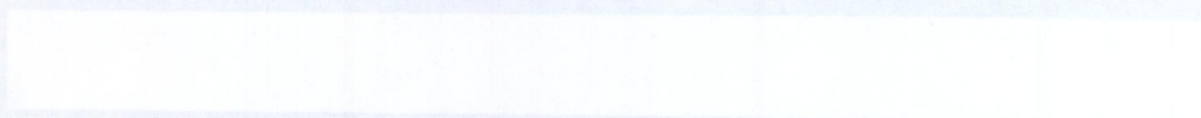
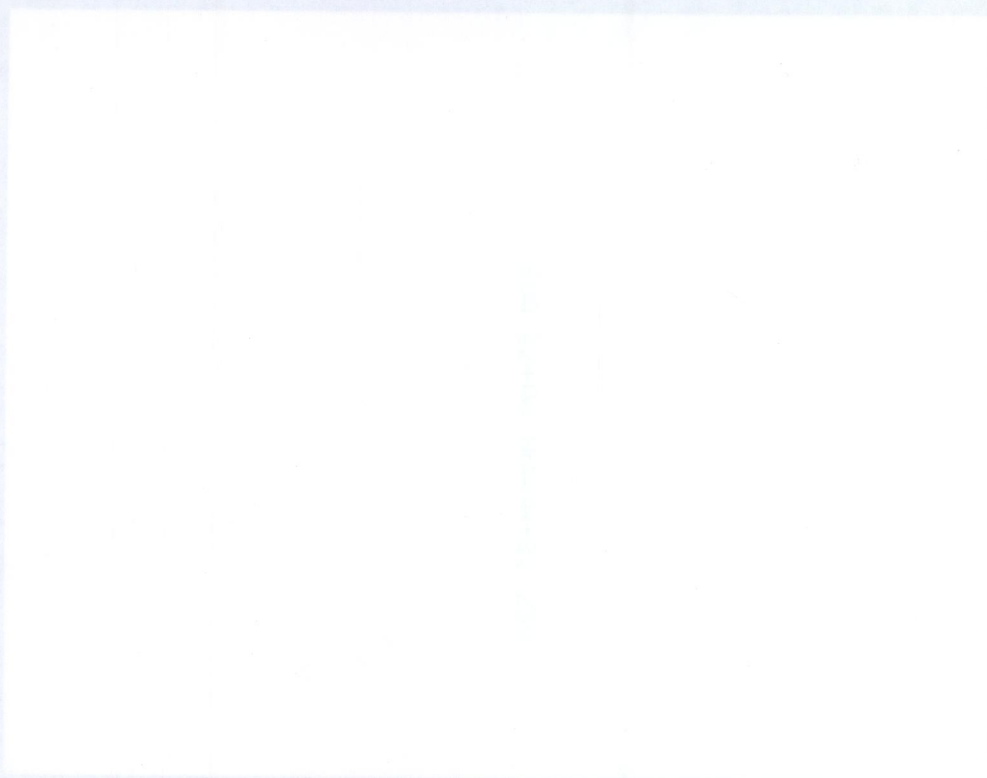
as How To Explain Pictures to a Dead Hare, 1963, during which he sat, his face greased with gold leaf, gently talking to a dead hare cradled in his arms. His works were rich in alchemical imagery, the use of fat and gold, or animals as the archetype of natural forces. According to Beuys "the necessary condition for the evaluation of a sculpture is that an inner form first appears to the mind and to the skilled eye, and then that it be expressed in the modelling of material" (Ferrier, 1988, p. 813).

The idea of art as ritual can be found in many primitive societies such as those described by Andrew and Marilyn Strathern in Self-Decoration in Mount Hagen, 1971. In many of these cultures art exists only as ritual-related bodily adornment, there are no pottery, carving, or decoration of homes and burial grounds. However they use body paints and costumes according to defined rules and traditions. Red paint may symbolize success in war, or black aggression. Feathers and other archetypal symbols such as the chevron are also used to portray and induce particular meanings and emotions.

Richard Long uses a combination of environment and his own presence in it to express his ideas and feelings. He "walks" to explore the relationship between his mind, body, and environment. The activity of the mind when walking, lulled by the regular rhythm, is closer to that of dreaming than of conventional thought. The repetitive rhythms of sleeping, walking, eating, day



Plate no. 5: Bull, Rotunda, Lascaux, France, circa 15,000-10,000 B.C.



and night, lead to a heightened perception. A state of consciousness is entered where Long becomes more aware of his physicality in the landscape and thus a better understanding develops of the connections between his united "Self", body and mind, conscious and subconscious, within his local and greater environment.

Through the rhythms of walking, sleeping, walking, sleeping, I can understand better the rhythms of life and nature. For me, just walking, can liberate the imagination, doing simple, mindless things, like watching a river flow can free and heighten my senses (Long, Stones and Flies, 1988).

In this trance-like state Long works intuitively, being guided by a path, slope or the bed of a river. This method of working is conducive to engaging Long's primary mental functioning. He describes his sense of excitement on seeing the cave paintings in Lascaux :

It was fantastic to go to Lascaux. In the caves you can see that the very first art in the world was made with mud, with people's hand on rock. And my work is just the same as that. It is very positive, very exciting, that I am part of the continuation of...Art itself can be a circle (Long, 1986, p. 22).

Long chooses remote areas for his walks such as Peru and Bolivia. This hermitic choice of environment reduces the possibilities of distraction, the solitude heightens his senses:

I pretty much like the idea that I can start a walk in a remote place, and then after a few days of getting into the rhythm and feeling relaxed in the place, my imagination begins to flow, and I find amazing places that I had never seen before and everything seems to

happen by chance just off the top of my head. I can make works in that situation which I would never have dreamed of making before (Long, Stones and Flies, 1988).

The more we become conscious of ourselves through self-knowledge...the more the layer of the personal unconscious that is superimposed on the collective unconscious is diminished... This widened consciousness is no longer that tough, egotistical bundle of personal wishes, fears, hopes, and ambitions which always has to be compensated or corrected by unconscious countertendencies; instead, it is a function of relationship to the world of objects, bringing the individual into absolute, binding, and indissoluble communion with the world at large (Jung, 1928b, p. 176).

Herbert Read, the Jungian influenced art historian, in The Meaning of Art, 1954, describes how the "ultimate values of art transcend the individual and his time and circumstance. They express an ideal proportion or harmony which the artist can grasp only by virtue of his intuitive powers" (Read, 1954, p.191). The artists use any available materials to express their "will-to-form". Long has noted that it is "interesting that people from different times and different cultures can come to similar conclusions. It does say something about the universal human idea. I hope my work has something to do with this" (Long, 1986, p. 10).

The Swiss psychologist Carl Gustav Jung theorised the existence of a "collective unconscious" within the human unconscious. In contrast to the personal unconscious it has contents and modes of behaviour that are more or less the same everywhere and in all individuals. According to Jung the collective unconscious consists of "the inherited potentialities

of human imagination. It is the all-controlling deposit of ancestral experiences...These primordial images are the most ancient, universal, and deep thoughts of mankind" (Hadfield, 1954, p. 39). Jung argued that we are born with a psychological heritage as well as a biological heritage:

just as the human body represents a whole museum of organs, each with a long evolutionary period behind it, so we should expect to find that the mind is organised in a similar way. It can no more be a product without history than the body in which it exists (Jung, 1964, p. 67).

The potentialities in the collective unconscious have not been repressed in the Freudian sense, since they have not yet been experienced in consciousness. "They are the products of an autonomous, independent, mental functioning never before known or experienced" (Hadfield, 1954, p. 40).

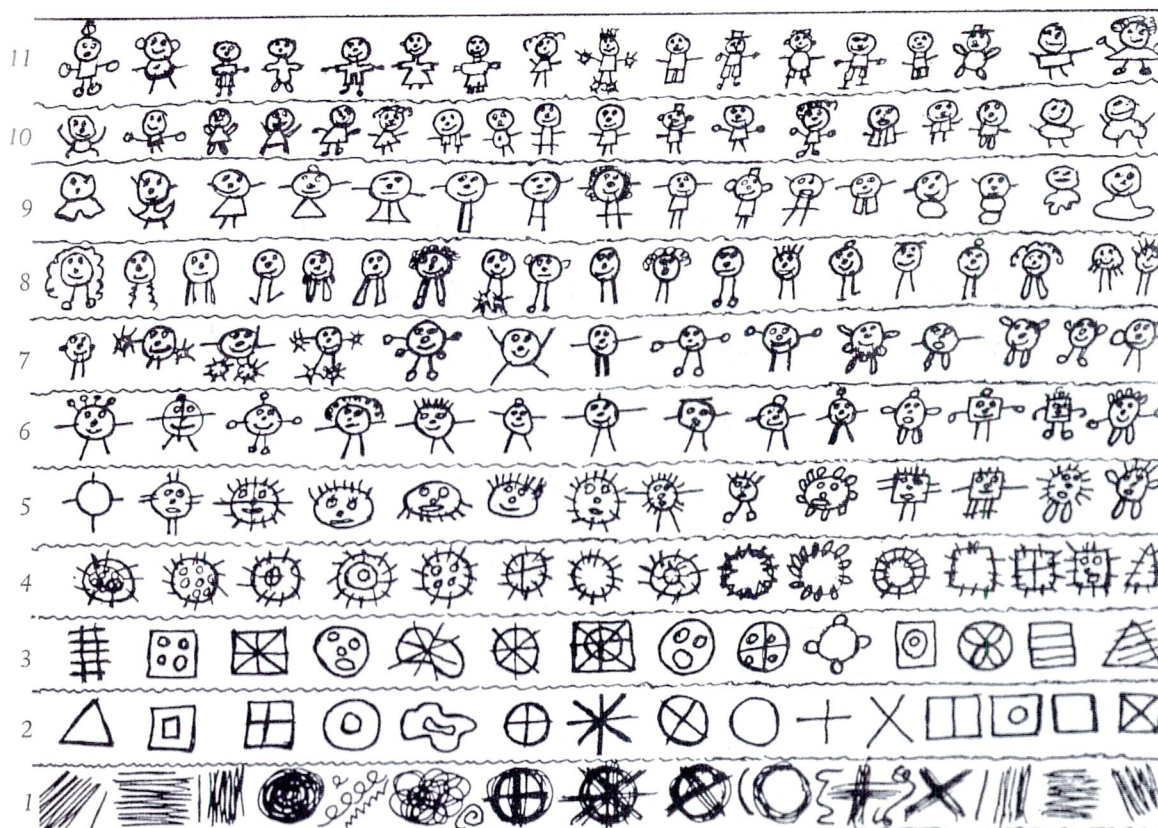
This Jungian concept of an universal mental functioning has been acquired and supported by other fields of study such as sociology, anthropology, art history, philosophy, and theology. Researchers in child-art such as Rhoda Kellog, Analyzing Children's Art, 1970, and Lowenfeld and Brittain, Creative and Mental Growth, 1970, have described an evolutionary process in art which is common to all children. This innate process is compatible with Jung's theory of a "universal unconscious". In addition to the existence of archetypal shapes and symbols in children's art, there is further comparison in the idea that it evolves, develops, and is linked to the overall

intellectual, emotional, and physical development of the child. Development in child art is probably a valid sign of general development. The main value of spontaneous art is not the product, but the doing of it. According to Kellog "the child who is capable of perceiving and making gestalts with increasing clarity may be presumed to be capable of perceiving the world around him with discrimination and purpose" (Kellog, 1970, p.261).

Jung believed that the mind of an infant already possesses a structure that moulds and channels all further development and interaction with the environment. According to Jung every individual possesses a tendency toward "individuation" or "self" development.

Individuation means becoming a single, homogeneous being, and insofar as 'individuality', embraces our innermost, last, and incomparable uniqueness, it also implies becoming one's own self. We could therefore translate individuation as 'coming to selfhood' or 'self-realization' (Jung, 1928b, p. 171).

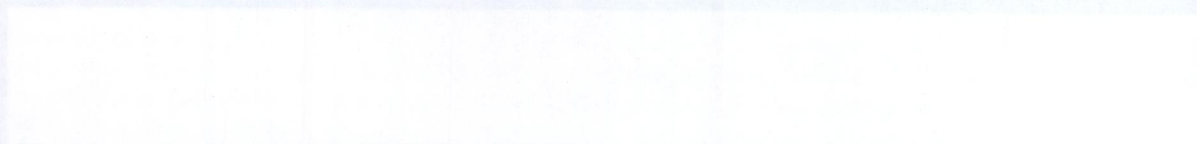
The goal of individuation is the union of consciousness with the unconscious. Out of this union arises what Jung called the "transcendental function of the psyche", by which a person can achieve their highest goal; the full realization of their individual "self". This function is endowed with the capacity to unite all of the opposing trends of the several systems and to work toward the ideal goal of perfect wholeness, selfhood. The aim of the transcendent function is the revelation of the essential person and



Going from bottom to top, these Gestalts represent the probable evolution of Humans from earlier scribbling. The Basic Scribbles at the bottom lead to (2) Diagrams and Combines; (3) Aggregates; (4) Suns; (5) Sun faces and figures; (6) Humans with head-top markings and with arms attached to the head; (7) Humans without head-top markings; (8) armless Humans; (9) Humans with varied torsos; (10) Humans with arms attached to the torso; and (11) relatively complete Human images (author's sketches)

Not all of these evolutionary steps may appear in the work of every child. Each drawing made by the child over a three-year period would be needed to determine the point. However, the steps apply well to large quantities of work by many children. Similar steps apply to the evolution of other pictorial items

Plate no. 6: An example of the evolution of a child's scribbles, through circles, crosses, and squares into the human figure. (Kellog, 1970, p. 109).



"the realization, in all of its aspects, of the personality originally hidden away in the embryonic germplasm; the production and unfolding of the original, potential wholeness" (Jung, 1943, p. 108). Individuation is a process which psychologists have been able to observe, through dream imagery, over periods of time, regulating and directing an individual, creating a slow process of psychic growth. Lowenfeld and Brittain believed that "the opportunity for young children to draw or paint something that comes from within helps in providing the basis for developing a self-concept" (Lowenfeld and Brittain, 1970, p. 17).

Rhoda Kellog described how the expressive gestures of the infant, evolve from certain basic "scribbles" towards consistent symbols. According to Kellog's hypothesis, every child, in its discovery of a mode of symbolization follows the same graphic evolution. Out of the amorphous scribblings of the infant emerge, for example, certain universal forms, the circle, the upright cross, the diagonal cross, and the rectangle. Psychologists such as Kellog, Lowenfeld, and Brittain have observed that children as young as twenty-four months often guide their scribbling movements so that the markings fall into distinct patterns. These patterns are made spontaneously, without coaching and copying, and are frequently made in response to the visual stimulus of the scribbling process. Kellog believed that the uniformity of the development



Plate no. 7: Australian motifs; examples of Aboriginal art of Australia. (Kellog, 1970, p. 217).



Plate no. 8: Oceanic motifs; examples of designs from the islands of the central and southern pacific. (Kellog, 1970, p. 216).

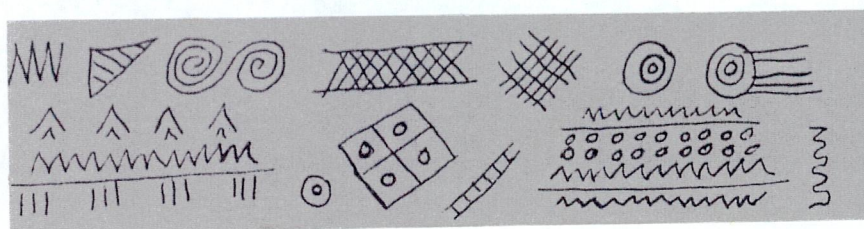
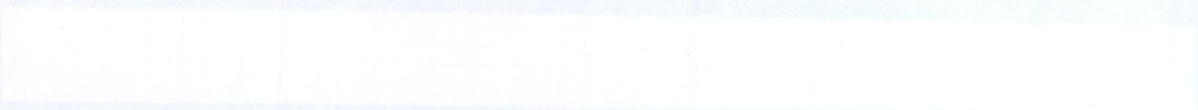
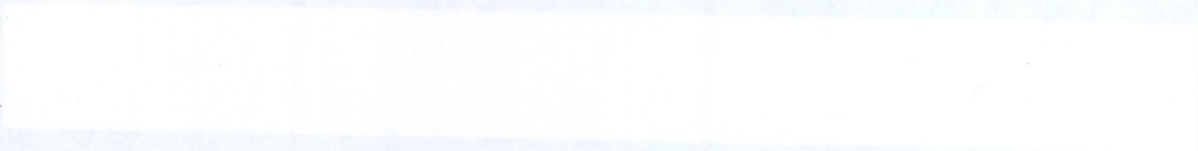
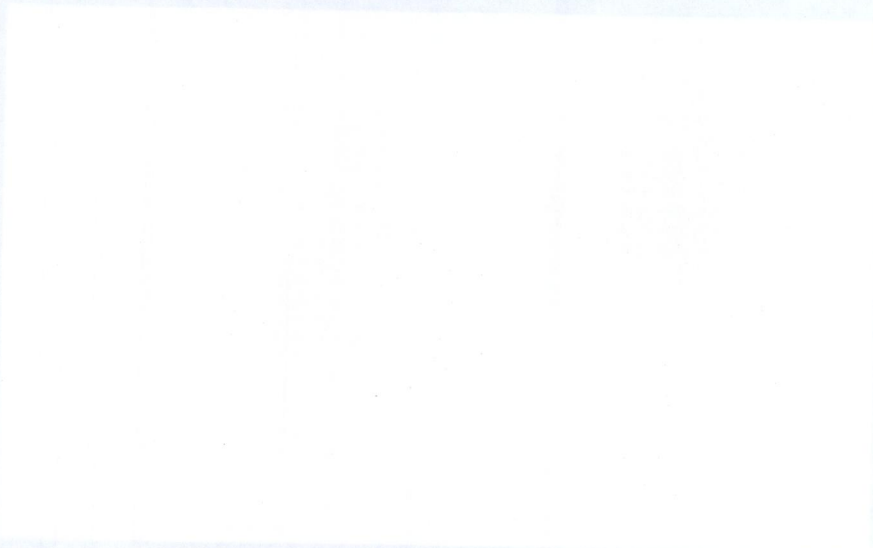
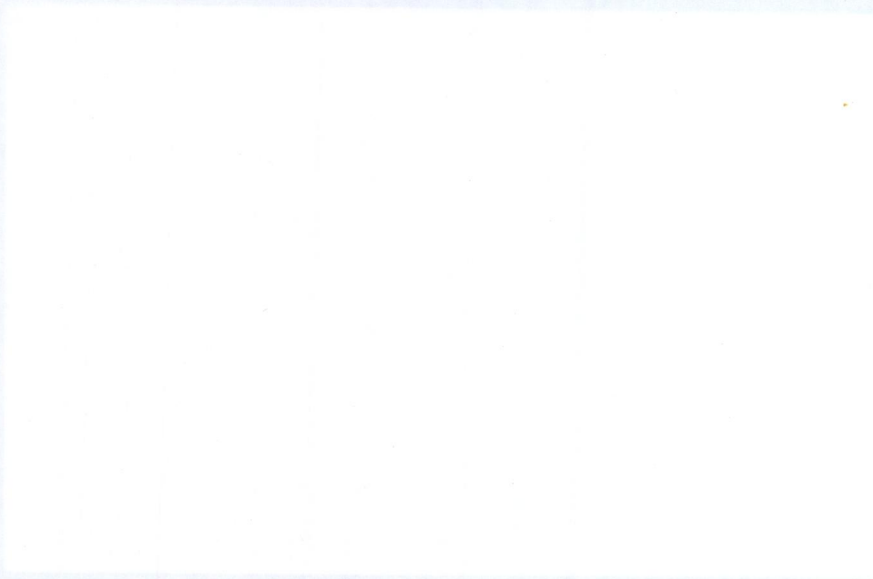


Plate no. 9: Japanese motifs; examples of designs on ancient Japanese funerary urns. (Kellog, 1970, p. 216).



processes in children's art must indicate a mental functioning common to all humans.

The scribbling activity quickly becomes a real means of expression, one of the first other than crying. All children begin with scribbling, whether they are Chinese or Eskimos, Americans or Europeans (Kellog, 1967). It is quite apparent that scribbling is a natural part of the total development of children which reflects their physiological and psychological growth (Lowenfeld and Brittain, 1970, p. 93).

To a Jungian psychologist, such investigations are significant because the recurring designs found in pre-school art may be considered archetypal symbols. The shape-making tendency of children is so strong and pervasive that it seems to be innate, whether or not it is brought out by experiences other than scribbling. Kellog agrees with Read that art-making is as natural as movement for human beings and hence that art has its archetypal or universal aspects (Kellog, 1969, p. 215). Kellog, Lowenfeld, and Brittain believe that the production and development of the archetypal symbols and forms are "a visual necessity for achieving mental stability" (Kellog, 1969, p. 235). Similarly, according to Jung, our subconscious has teleological significance, its symbols point our psyche to an end (Hadfield, 1954, p.52). Therefore, in contrast to Freud, Jung is not concerned with the causal part of the dream but where it is leading. These archetypal images from the subconscious can sometimes be best expressed in symbolic art forms which are pictorial representations of what is going on in the personality. It is impossible to express

these experiences adequately in words because they are mystical, matters of feeling rather than thought, and they must therefore be expressed symbolically: "the drawing and painting of a child are a record of his concepts, feelings, and perception of his environment" (Lowenfeld, 1970, p. 141).

Richard Long, whether consciously aware of Jungian psychology, the psychology of creative and mental growth, or the existence of a universal mental functioning, uses methods of working which facilitate entry to, and expression of, his primal subconscious. He uses ritualistic and meditative processes in his art such as walking and circle and line forming with his body. The act of walking has universally been associated with mental stimulation, and especially with an ability to induce a state of mind where "religious" development can be achieved. In Islam among the "Sufi" orders, "Sijacht" or "Errance", the action or rhythm of walking, is used as a technique for dissolving the attachments of the world and allowing people to lose themselves in God (Chatwin, 1987, p. 179). Here, the meditative act of walking is connected to a religious "pathfinding". In the early Christian Church there were two kinds of pilgrimage: "to wander for God" (*ambulare pro Deo*) in imitation of Christ, and the "penitential pilgrimage" in which criminals guilty of "enormous crimes" (*pecatta enormia*) were required with accordance to a fixed set of rules, to assume the role of travelling beggar, and

to work out their salvation on the road. The idea that walking atones for crimes of violence goes back to the wanderings forced on Cain to atone for the murder of his brother. The concept of solitary walking to reach enlightenment suggests that this "enlightenment" is within ourselves. Gautama Buddha taught that "You cannot travel on the path before you have become the path itself" (Chatwin, 1987, p. 179). The word "travel" is a derivative of "travail", suggesting the bodily or mental labour, toil, exertion, and suffering of a "journey".

Walking, drum beats and other rhythmic patterns including chanting have traditionally been used by man to enter the subconscious. These artificial rhythms are based upon the internal rhythms of the workings of the body. The use of sounds and activities which repetitively mimic the processes of "being" in our bodies enables us to consciously become aware of our subconscious workings. Walking is a particularly apt form of mental concentration for Long because his pace and movement are dictated by the interaction of his body and the terrain with which he is working. Accordingly, he not only becomes more consciously aware of himself, but he becomes conscious of his entire environment. It is out of the union of these revelations that a physical representation of Long's understanding of his mind and body in the environment becomes form: "I think I get my energy from being out on the road, having the world going past me. That's



WALKING A CIRCLE IN DUST
NEAR KILAVUZLAR ON A 7 DAY WALK IN ANATOLIA
TURKEY 1989

Plate no. 10: Richard Long: Walking a circle in the dust, Turkey, 1989. Framed work: photograph and text.

WALKING A CIRCLE IN EVIT
NOME LIAVUZLAN ON A 7 DAY WALK IN HARMONY
TURKEY 1989

Friend with: photography and text

the time when I'm conscious of the energy in the world and in me" (Long, 1991, p. 105). Therefore the aim of Long's walks are not merely to create forms but to enter his creative unconscious: "the place for a sculpture is found by walking. Some works are a succession of particular places along a walk, for example, Milestones. In this work the walking, the place, and the stones all have equal importance" (Long, 1980, unpaged). In Walking a circle in the dust, near Kilavizlar on a 7 day walk in Anatolia, Turkey, 1989, the act of walking, the place and the circle are inseparably connected. Here the walking cannot be perceived to be a preparation for the art-making, it is the art.

The photograph shows evidence of Long's footprints in the dust. These marks lead randomly to and from a clearly delineated circle in the centre foreground. The circle appears to have been walked repeatedly as it consists of a broad band of lighter, disturbed dust in comparison to the definite marks of Long's shoe. This form has been created as part of the walk, being realised through the actions of the artist's movement in the landscape. The text "Walking a circle in dust" also confirms how the shape was produced as part of the greater "7 day walk in Anatolia".

Just as walking is integral to Long's art, so is the whole journey. Day and night, eating and sleeping, are not separate occurrences which he must tolerate, they are part of his work. Several of Long's "works" which



SLEEPING PLACE MARK

A NIGHT OF GRUNTING DEER A FROSTY MORNING

THE SEVENTEENTH NIGHT OF A 21 DAY WALK FROM THE NORTH COAST TO THE SOUTH COAST OF SPAIN

RIBADESELLA TO MÁLAGA 1990

Plate no. 11: Richard Long: Sleeping place mark, Spain 1990. Framed work: photograph and text.

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he exhibits as photo-texts in galleries and books refer directly to journeying. Sleeping place mark, a night of grunting deer, a frosty morning, the seventeenth night of a 21 day walk from the north coast to the south coast of Spain, Ribadesella to Malaga, 1990, implies that his physical and mental resting and sleeping in conjunction with the conditions of his greater environment influence his art. Long's walking is interconnected with his own rhythms of eating and sleeping, which in turn are effected by the greater patterns of day and night and the seasons.

Jung believes that meditation can be used to enter the subconscious, to develop a human's understanding of "self" and its relationship to the cosmos. Kellog, Lowenfeld and Brittain also believe that development can be achieved in children by the intuitive use of "scribbling" to comprehend the associations between their mind, body, and environment. Kellog postulates that in addition to developing mind-arm co-ordination, scribbling is used by children as a safe form of physical and mental exploration. Long uses walking to become conscious of the physicalities of his body and it's environment, in communion with his mind, which has become accessible to subconscious modes of thinking.

Long also believes his process of working to be progressive and developing:

Somehow having the rhythmic relaxation of walking many hours each day puts me into a state of mind which frees the imagination. Quite often I get ideas for doing new works by doing a walk. In other words one walk leads to another (Long, Stones and Flies, 1988).

With each new walk he claims to carry with him the memories of all the others. So as time has elapsed, the ideas have grown and developed. While in essence his work has changed little since he began, he believes that enlightenment is to be found in the experience of doing something again and again.

Many art critics and historians have noted similarities between Long's ritualistic approach, the forms produced, and various World Religions. Anne Seymour, for example, describes in Old World New World, how Long's 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..." (Seymour, 1988, p. 54). Though these similarities exist, Long does not claim to have been directly influenced by any of them. He is excited by the references but attributes comparabilities to his intuitive method of working which releases an innate way of thinking. He recognizes, for example:

that there are certain similarities between contemporary abstract art and Zen thought: simplicity, reduction, contemplation. But all those things do not belong to Zen Buddhism, they are universal. They are part of human nature (Long, 1986, p. 6).

SYMBOLS OF THE UNIVERSAL SUBCONSCIOUS

"What a true symbol teaches is not subject to the limitations of verbal expression" (Critchlow, 1979, p. 11).

According to Jung the unconscious expression of a desire for wholeness is found in dreams, myths, and other symbolic representations. The capacity of a symbol to represent future lines of personality development, especially the striving for wholeness, plays an important role in Jungian psychology.

The symbol is not a sign that veils something everybody knows. Such is not its significance: on the contrary, it represents an attempt to elucidate, by means of analogy, something that still belongs entirely to the domain of the unknown or something that is yet to be (Jung, 1916a, p. 287).

Symbols are representations of the psyche. They not only express the stored-up racial and individually acquired wisdom of mankind but they can also represent levels of development that are far ahead of humanities present status. A person's destiny, the highest evolution of his or her psyche, is marked out for them by symbols.

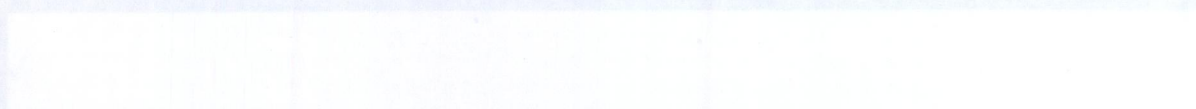
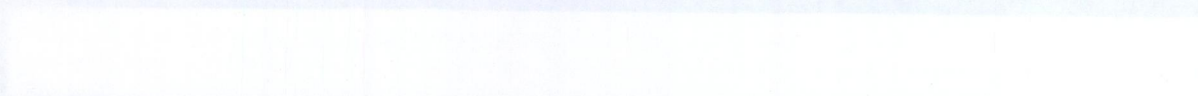
The symbol has a very complex meaning because it defies reason; it always presupposes a lot of meanings that can't be comprehended in a single, logical concept. The symbol has a future. The past does not suffice to interpret it, because germs of the future are included in every actual situation. That's why, in elucidating a case, the symbolism is spontaneously applicable, for it contains the future (Jung, McGuire and Hall, 1977, p. 143).



Plate no. 12: Pablo Picasso: Woman in an armchair, 1929.



Plate no. 13: Wassili Kandinsky: Abstract watercolour, 1910.



According to Jung, the more closely a symbol represents unconscious material, the more it evokes a strong, emotionally charged response; "As a plant produces a flower, so the psyche creates its symbols" (Jung, 1964, p .64).

Jung also investigated contemporary art such as the paintings of Picasso, which he wrote about in "Picasso", 1934, after having visited an exhibition of four hundred and sixty works by him at the Kunsthaus, Zurich, September 11 till October 30, 1932;

For nearly twenty years, I have concerned myself with the expression of mental processes in pictorial form... the objects dealt with by Picasso are presented under a completely different appearance than what one would expect. In fact, the appearance is so different that we no longer even have the impression of dealing with objects of external experience. The resulting work certainly makes use of the forms and figures of the day, but also gives indication of a hidden meaning and therefore has a symbolic aspect (Jung, 1967, p.135).

This exploration of the use of line, form, and colour to express symbolically has been investigated by many twentieth century artists. In 1910, Wassily Kandinsky, painted his first Abstract watercolour. He describes how, prior to this, he had seen in his studio, a fascinating painting composed of shapes and colours, whose meaning he could not grasp. It was only upon closer examination that he realised it was one of his figurative paintings lying on its side. He then began to experiment through line, shape, and colour :

the element of pure and eternal art, found among all human beings, among all peoples and at all times, and which appears in the work of all artists from all nations and in all ages and

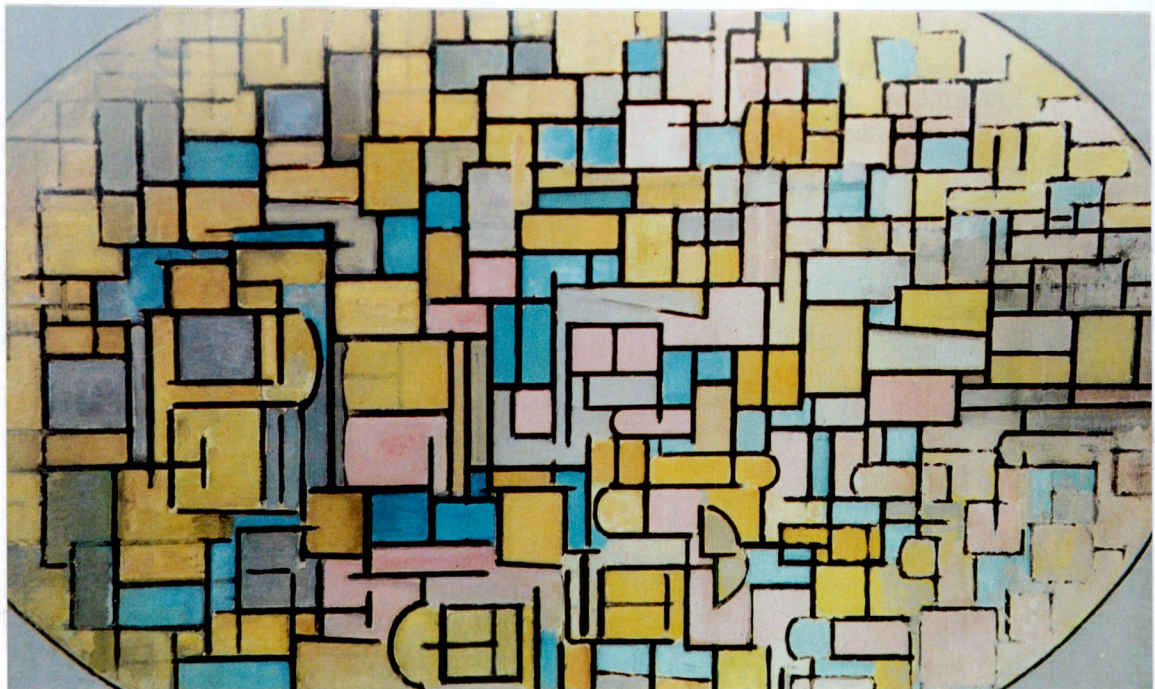


Plate no. 14: Piet Mondrian: Colour planes in an oval (painting III), 1914.

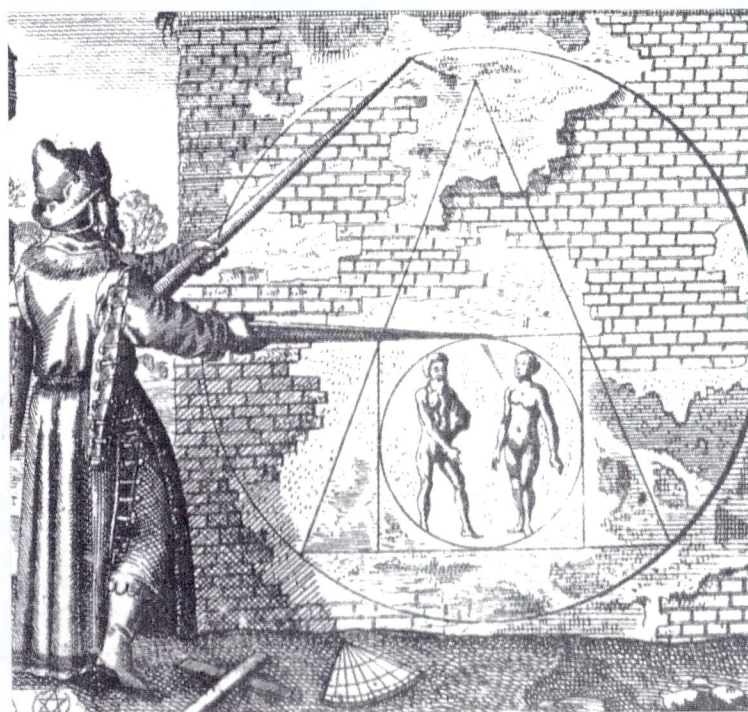
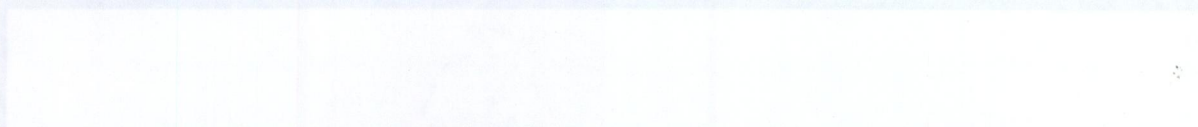
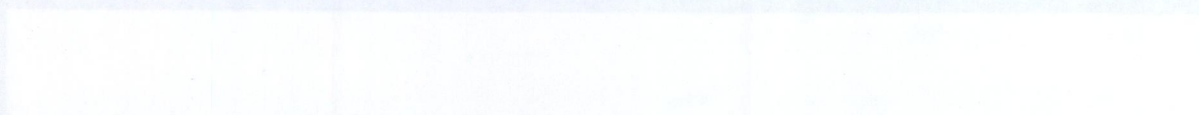


Plate no. 15: The symbolic alchemical concept of the squared circle - symbol of wholeness and of the union of opposites. (Jung, 1964, p.246).



which does not obey, as essential element of art, any law of space or time (Ferrier, 1988, p. 121).

He believed that human emotion consists of vibrations of the soul, and that the soul is set into vibration by nature: "Words, musical tones, and colour possess the psychical power of calling forth soul vibrations...they create identical vibrations, ultimately bringing about the attainment of knowledge" (Ferrier, 1988, p. 420).

Piet Mondrian utilised archetypal lines and shapes to explore the potential of abstract symbolism. In De Stijl, No. 1, 1917, he declared that "as pure representation of the human mind, art will express itself in a purified esthetic form, that is abstractly" (Ferrier, 1988, p. 175).

The Surrealists experimented with subconscious thoughts and their expression. In the Surrealist Manifesto, 1924, Andre Breton defines:

Surrealism, noun: pure psychic automatism by which one undertakes to express, verbally, in writing, or in any other form, the true functioning of thought, without any control by force of reason, and without any concern of an esthetic or moral order (Ferrier, 1988, p. 237).

Jung devoted a great deal of attention to the symbol in mythology, alchemy, and astrology. He interpreted the chemical treatises and their symbols as representations of inner change and purification disguised in chemical and magical metaphors. The transformation of base metals into gold, for example, can be seen as a metaphor for the reformation of the

personality and consciousness in the process of individuation.

Only after I had familiarized myself with alchemy did I realize that the unconscious is a process and that the psyche is transformed or developed by the relationship of the ego to the content of the unconscious (Jung, 1936, p.482).

It was through his research into myth and symbolism that Jung developed his own theories concerning individuation or personality integration. Jung was impressed with various Eastern traditions that provided the first outside confirmation of many of his own ideas, especially his concept of individuation. He discovered that Eastern descriptions of spiritual growth, inner psychic development, and integration closely corresponded to the process of individuation that he had observed in his Western patients. The unconscious expression for a desire for wholeness is found in dreams, myths, and other symbolic representations. One such symbol that recurs, for example, in myths, dreams, architecture, religion, and the visual arts is the mandala symbol. Mandala is the Sanskrit word meaning circle. Jung made exhaustive studies of the mandala because it is the perfect emblem for wholeness in Eastern and Western Religions. He found that his analysands spontaneously produced mandala drawings even though they were completely unfamiliar with Eastern art or philosophy. The "self", the totality of the whole psyche is the inventor, organizer, and source of dream images. Man has always been intuitively aware of such an "inner-

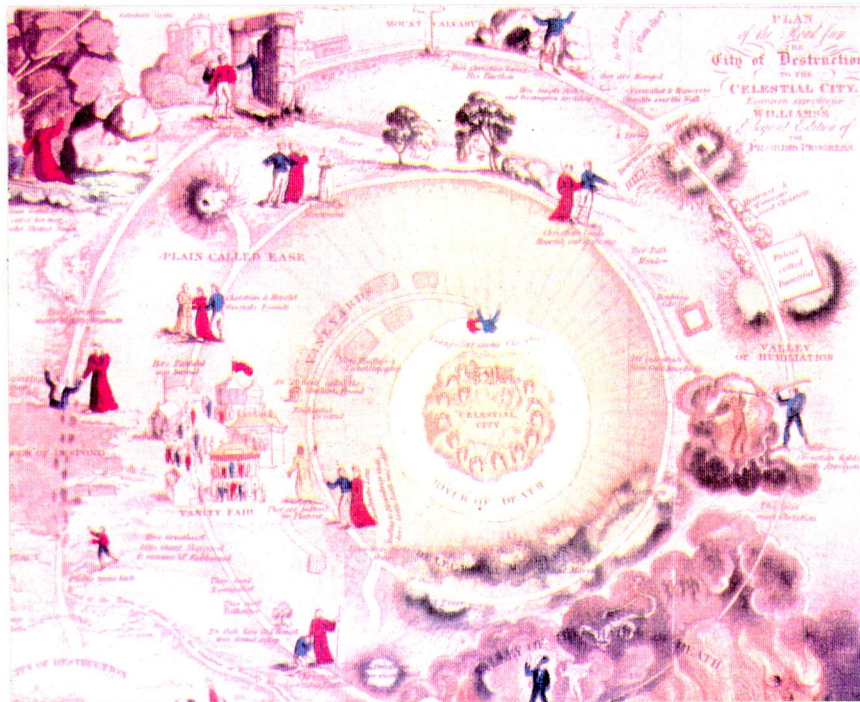


Plate no. 18: An example of the mandala in literature and art; an engraving of the journey made by the pilgrim in Pilgrim's progress by John Bunyan, 1678. This book is told as a dream, and the journey is a circular movement toward an inner centre. (Jung, 1964, p. 150).

centre". The Greeks called it the " Inner-Daimon", the Egyptians the "Ba-soul", the Romans "Genius", and the Naskapi Indians of North America the "Mista'peo" or "Inner companion" (Jung, 1964, p. 161).

Symbolically the "self" is represented in dreams and images by nuclear, circular, quadrangular, mandala, crystal, and stone motifs which have occurred globally throughout history. These are all symbols of wholeness, unification and reconciliation of polarities, the goals of the individuation process which recur throughout Long's art.

Jung points out that a true symbol only appears when there is a need to express what thought cannot think, or what is only divined or felt. The messages from the collective unconscious cannot adequately be expressed in the language of reason and therefore find expression in music and art. There would be no function for the artist and musician to perform if all that we experience could be expressed in words for art and music can give expression to feelings which cannot be otherwise expressed, nor otherwise appreciated.

The symbol-producing function of our dreams and subconscious is an attempt to bring the original mind of man into advanced or "differentiated consciousness", where it has never been before (Hall and Lindzey, 1957, p. 137).

Rhoda Kellog believed that there were shapes and forms innate to the human brain, and observed that children as young as two years old may guide their scribbling

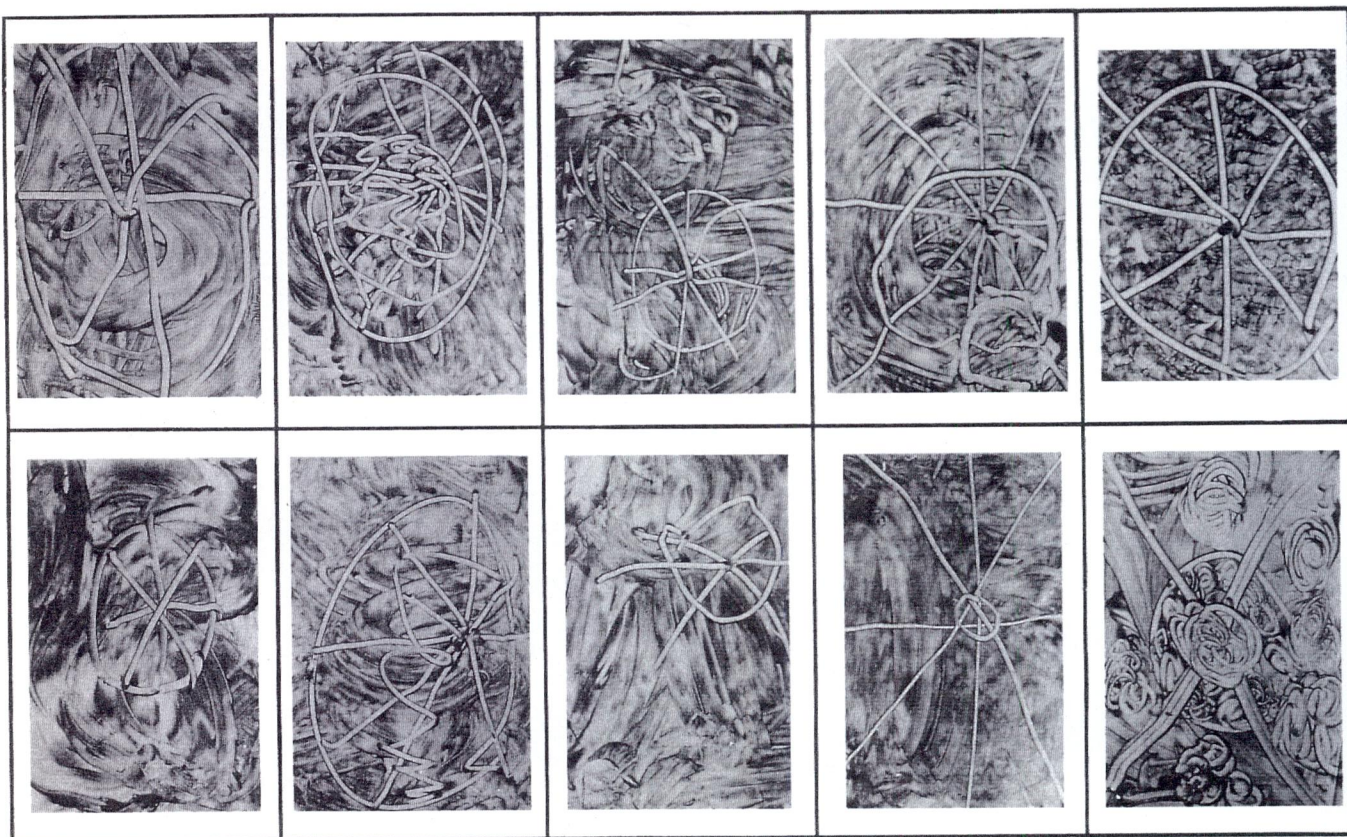


Plate no. 19: Children's mandalas of crosses and ovals, in finger painting (three and four years). (Kellog, 1970, p. 73).



Plate no. 20: Backstone of Cairn T, Loughcrew, Co. Meath, circa 3,000 B.C.

movements so that the marks fall into distinct patterns. Kellog believed that in children's "earliest scribbling's we have a record of mental processes natural to the species" (Kellog, 1970, p. 32).

Schaeffer-Simmern states that a primary visual order exists in every human mind. It exists apart from rational thinking, language development, or emotional states, and it is expressed in Gestalt formations (Schaeffer-Simmern, 1948, p. 13). "These formations need not be pictorial and they need not provide emotional release except in the sense that they nourish the human spirit" (Schaeffer-Simmern, 1948, p. 61).

Mandala formations occur spontaneously in child art.

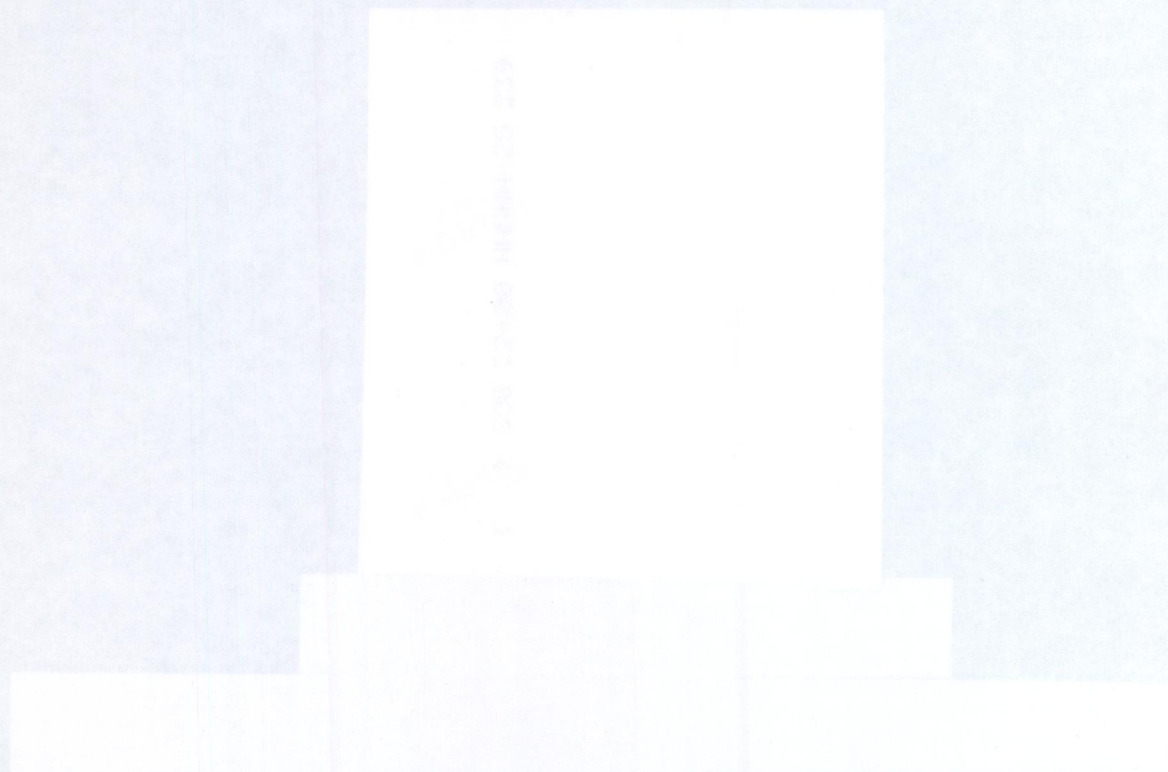
If all individuals have similar experiences with the mandala, then it may rightly be called an image of the collective unconscious. In the same way all the basic forms of art may be called archetypal. I see no more mystery in the making of mandalas than in the making of basic scribbles: that the human being is predisposed to the making of mandalas is, at least, no more a mystery than many other aspects of human biology (Kellog, 1970, p. 231).

Many of the pictorial motifs described by Kellog are to be found in the art of prehistoric man. These motifs are universal to the human mind throughout time. For example, the backstone of Cairn T, Loughcrew, believed to have been built five thousand years ago, contains circular, figurative, cruciform, radial and mandala shapes similar to those described by Kellog.



A LINE MADE BY WALKING
ENGLAND 1967

Plate no. 21: Richard Long: A line made by walking,
England, 1967. Framed work: photograph and text.



Richard Long believes that each symbol created by the circle and the line is different every time he creates one. He believes that there is a development in his use of symbols which began with his first "walk", A line made by walking, England, 1967. Each of Long's walks are part of a greater "journey"; "one walk leads to another".(Long, Sands and Flies, 1988).

Long does not ascribe a particular meaning to any of his symbols. He creates them intuitively using his ritualistic art medium which defies rational comprehension. "My works should be completely self contained, they shouldn't need any explanations or references, they should be things or ideas in their own right" (Long, 1991, p. 92).

Long uses symbols to express what cannot be said. They are pictorial representations of what is going on in his personality and especially his unconscious. They should be perceived as matters of feeling rather than thought. These symbols are the product of Long's exploration of his "self", mind and body, in relationship to his environment.

My work has become a single 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 (Long, 1983, p. 172).

Though the symbols and methods of working which Long uses are similar to other religions and philosophies, this is merely an indicator that he is using symbols



CLEARING A PATH
A SIX DAY WALK IN THE HOGGAR
THE SAHARA 1988

Plate no. 22: Richard Long: Clearing a path, Sahara, 1988. Framed work: photograph and text.



and practices innate to the human subconscious: "I hope to make images and ideas which resonate in the imagination, which mark the earth and the mind" (Long, 1983, unpagged).

Long's symbols aspire to "articulate experiences which are part of a shared consciousness" (Long, 1991, p. 9). He believes that good art strikes a chord with other people. His premise is that others can understand his art intuitively because it's source is common to humanity.

Long's state of mind when walking and forming is similar to that of a child during "mindless" scribbling. He allows his mind and body to interact intuitively with his environment. In Clearing a path, a six day walk in the Hoggar, the Sahara, 1988, he has delineated part of his irregular journey by creating a clearing in the stones through which he has been walking. The beginning and end of this line are difficult to locate because they merge back into the stones from which they have been created. There is no sense of plan or goal in this work, it simply, or perhaps complexly, happened intuitively. This clearing is simultaneously line, walk, and symbol. It is the mental and physical result of the impact of that particular environment on Long, and his impact upon it.

One of Long's most commonly repeated form is the circle. However, each circle is different, it is the

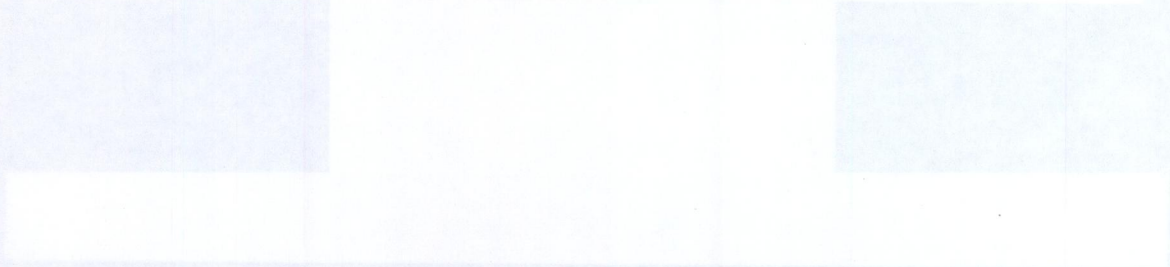
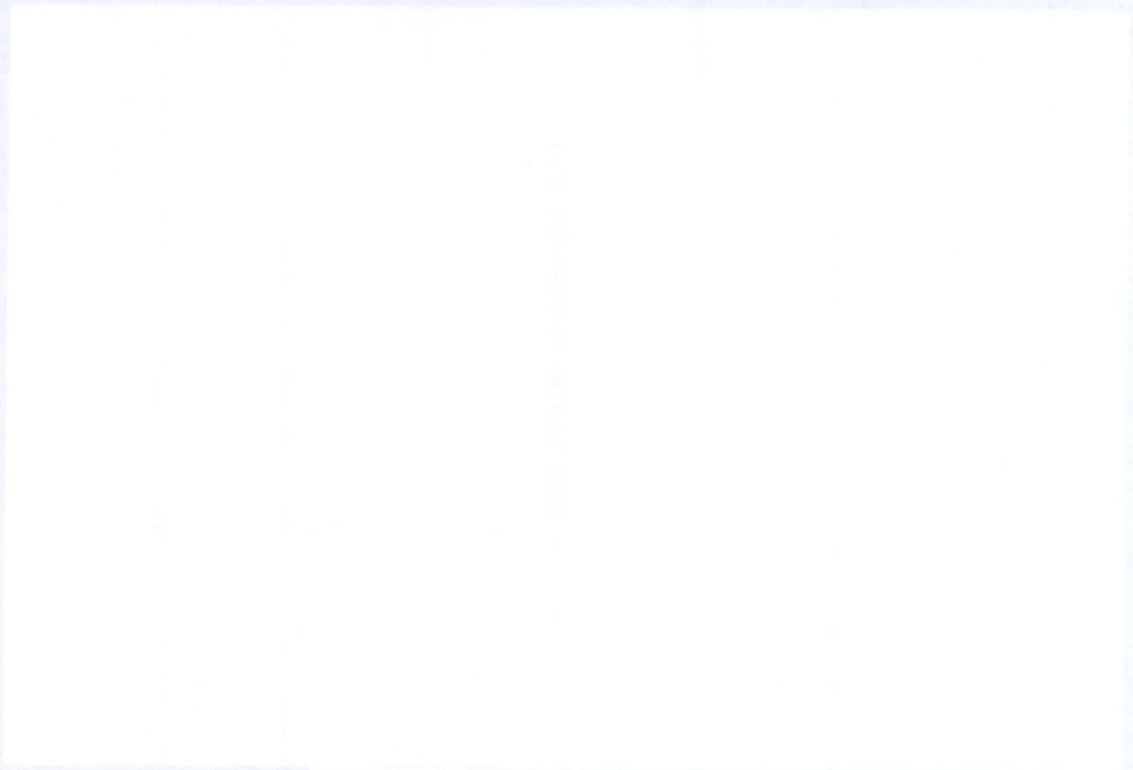


A MORNING CIRCLE
A SIX DAY WALK IN THE HOGGAR
THE SAHARA 1988

Plate no. 23: Richard Long: A morning circle, Sahara, 1988. Framed work: photograph and text.



Plate no. 24: Richard Long: Camp site stones, Spain, 1985. Framed work: photograph and text.



successor to the last and the precursor to the next.

They are part of Long's over-all development.

If you put a circle down in any place in the world, that circle would take up the shape of that place. In other words every place gives a different shape to a circle. The circle becomes like a thumbprint. It is absolutely unique (Long, 1991, p. 19).

A morning circle, a six day walk in the Hoggar, the Sahara, 1988, is similar in nature to the mandala forms of Eastern and Children's art. The circular motif which Long cleared, represents the "self" in relation to the environment from which the circle was formed. It is the symbolic and physical result of Long's interpretation of his relationship to that environment. Consistent with both Kellog and Jung's theories, Long has used this symbol intuitively to represent his striving for self development. The fact that the circle has carefully been measured using string furthers this idea of attempting to attain perfection. Camp-site stones, Sierra Nevada, Spain, 1985 is another mandala motif. Here Richard Long's tent is pitched in the centre of a circular cluster of stones in the landscape. This tent represents his "self" in the environment. It is also interesting that the tent is a place for sleeping, where his conscious and subconscious communicate through dreams. Long has said of symbols that "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" (Long, 1991, p. 45).



CONNEMARA SCULPTURE
IRELAND 1971

Plate no. 25: Richard Long: Connemara sculpture,
Ireland, 1971. Framed work: photograph and text.

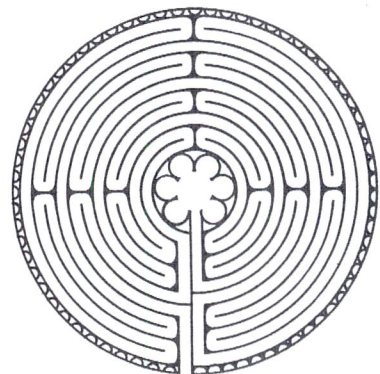


Plate no. 26: Drawings of three mazes: left to right,
a Finnish stone maze (Bronze Age), a 19th century
British turf maze; and a maze, in tiles on the floor
of Chartres Cathedral (to be walked as a symbolic walk
to the Holy Land). (Jung, 1964, p. 171).



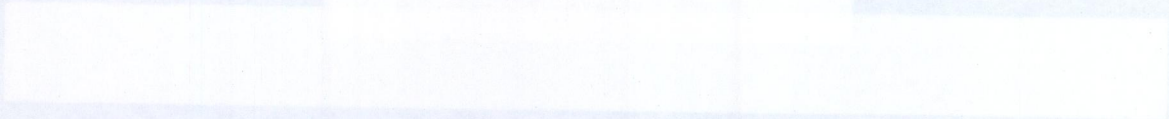
Another symbol of the subconscious which Long uses is the maze. Traditionally, and according to Jungian psychology this image represents the unconscious and it's unknown possibilities. In Connemara sculpture, Ireland, 1971, Long physically manifests the subconscious in the landscape using stones. However, the stones are small and this image will fade back into the environment, just as dreams fade back into their source, the subconscious.

As well as the use of transient symbols referring to the subconscious, Long also uses images which contrast a positive motif against it's negative. Mirage, a line in the Sahara, 1988, is a line of stones in a barren part of the desert against a negative line clearing in a stony part of the desert. Here the line exists materially as stones and extends into the environment as space. This is very similar to the Chinese concept of Yin and Yang where the conscious exists inseparably from the subconscious. The line exists as both matter and thought.



MIRAGE
A LINE IN THE SAHARA

Plate no. 27: Richard Long: Mirage, Sahara, 1988.
Framed work: photograph and text.



THE ANALOGY OF LONG'S WORK TO TEMPLES

The Gadaba say that by seating themselves on the Sodor...the stones...the council members are in some way influenced by these ancestors so that their deliberations will benefit the people. The life power of their forefathers would thus supposedly be bound by these stones and influence those who came after (Critchlow, 1972, p. 18).

Throughout history man has felt compelled to erect stone monuments. These monuments are usually placed in significant locations. Jacob, after awakening from a dream about a ladder that reached from Earth to Heaven placed a stone on that spot because the Lord was "in this place". Jacob realized that the place of his dream was important because it was there that Heaven and Earth, mind and body, had joined together (Jung, 1964, p. 209).

According to Jung the "transcendental function of the psyche" is man's striving to achieve his highest goal: the full realization of the potential of his individual self. "Symbols of transcendence" are the symbols that represent man's striving to attain this goal. They provide the means by which the contents of the unconscious can enter the conscious mind, and they are also themselves an active expression of those contents.

Among mythological representations of the self there is much emphasis on the four corners of the world. In many different religions "God" is represented in the centre of a circle divided into four. Jung believed that this mandala form is a symbolic representation of the "nuclear atom" of the human psyche. In Eastern

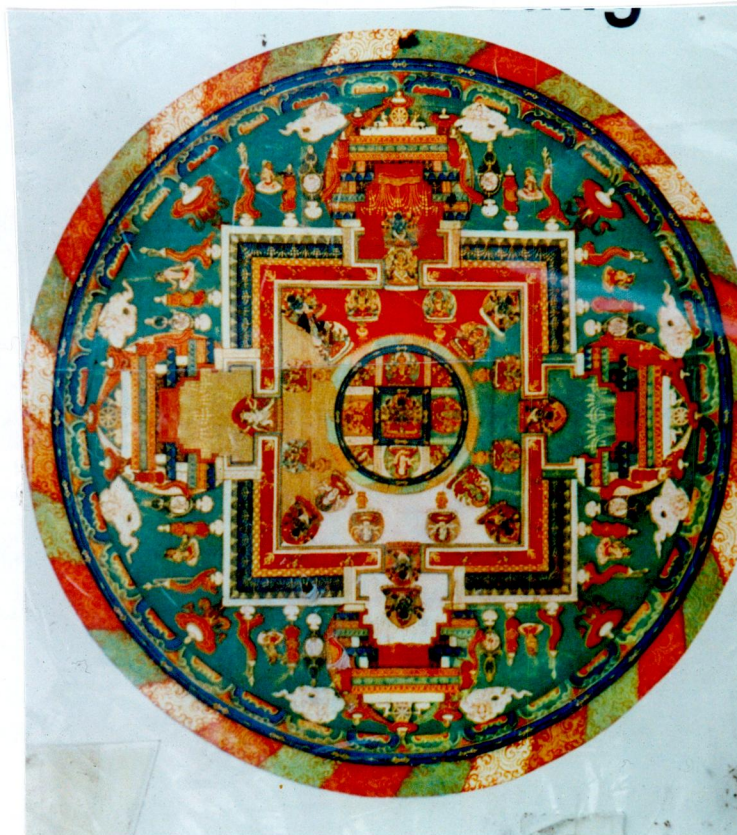
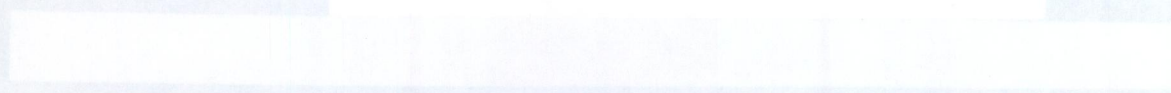


Plate no. 28: Tibetan mandala.(Jung, 1964).



civilisations similar motifs are used to consolidate the inner being, or to enable one to enter into deep meditation. The contemplation of a mandala is meant to bring an inner peace, a feeling that life has again found its meaning and order. According to Fry:

the form of a work of art has meaning of it's own and the contemplation of the form in and for itself gives rise in some people to a special emotion which does not depend upon the association of the form with anything-else whatever (Fry, 1962, p. 8).

The mandala is used as a device to aid contemplation and to induce a meditative state of mind to achieve a feeling of "wholeness". The mandala also conveys this feeling when it occurs spontaneously in the dreams of modern men who are not influenced by any religious tradition of this sort and know nothing about it. Jung speculated that in these cases the positive effect may be even greater because knowledge and tradition sometimes blur or even block the spontaneous experience. The roundness of the mandala motif generally symbolizes a natural wholeness, whereas a quadrangular formation represents the realization of this in consciousness.

The stone symbolizes:

existence at the farthest remove from the emotions, feelings, fantasies, and discursive thinking of the ego-consciousness. In this sense the stone symbolizes what is perhaps the simplest and deepest experience, the experience of something eternal that man can have in those moments when he feels immortal and unalterable (Jung, 1964, p. 209).

Many religions use the symbol of the stone to express an otherwise inexpressible experience, particularly to mark a place of significance or worship. The holiest

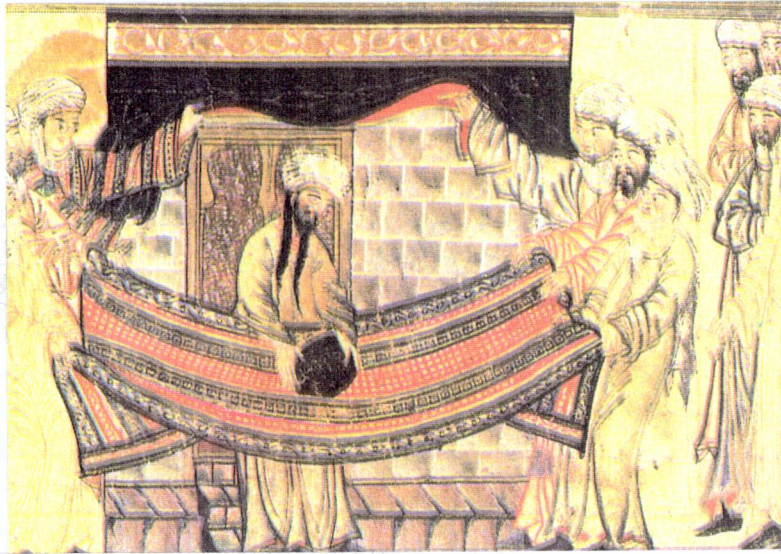


Plate no. 29: The black stone of Mecca (in an Arabic manuscript illustration) being carried by four tribal chiefs into the Ka'aba, the holy sanctuary to which Muslims make an annual pilgrimage. (Jung, 1964, p.210)



Plate no. 30: The entrance stone at Newgrange Co. Meath.



Plate no. 31: The triple spiral in the end chamber at Newgrange Co. Meath.

sanctuary of the Islamic world is the "Ka'aba", the black stone in Mecca to which all pious Muslims hope to make their pilgrimage. According to Christian ecclesiastical symbolism, Christ is "the stone the builders rejected," which became "the head of the corner" (Luke, XX:17). Alternatively he is called "the spiritual rock" from which the water of life springs (I Cor., X:4). The alchemical stone (the lapis) symbolizes something that can never be lost or dissolved, something eternal that some alchemists compared to the mystical experience of God within one's own soul.

Megalithic monuments such as Newgrange are placed specifically so that they mark areas where they interact with the sun, moon, and stars, and also, arguably, with underground springs and geomantic forces (Underwood, 1974). These sites are also decorated with archetypal symbols such as the circle and the spiral which may signify the celestial forces such as Sun and Moon, and the terrestrial forces such as Water. As in Jungian theory they are very similar to mandalas of archetypal symbolism, placed on sites where the human body and mind understood it's place and interaction in the environment. Lippard quotes Plotinus' belief about stone monuments already ancient in his day, that the Sages had:

once understood that it is always easy to attract 'soul', or the Universal Essence, and particularly easy to keep it, by constructing an

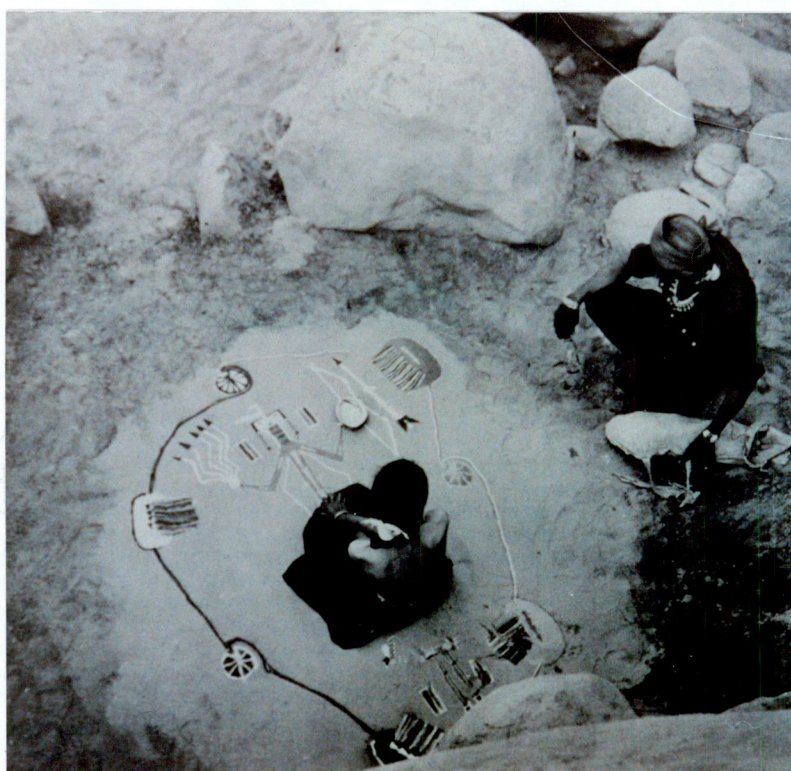


Plate no. 32: Navaho sand painting (mandala) for a healing ritual. (Jung, 1964, p. 214).

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object fashioned so as to be influenced by it and to receive a share of it (Lippard, 1983, p. 29).

These monuments were probably believed to have healing powers because of these associations. They would would have theoretically worked in a similar way to the Navaho Indian's mandala structured sand paintings which aim to bring the sick back in harmony with their body and cosmos. This theme also recurs in an Eskimo custom which offers an angry person release by "walking" the emotion out of their system in a straight line across a landscape; the point at which the anger is dissipated is marked with a stone.

The word "temple" is derived from the Greek "temnos" to cut off a sacred area, and the latin for space, "templum". According to Keith Critchlow in his book on stone circles, Time Stands Still, the word temple:

implies a paradigm for both time and space and hence a sacred basis for these conditions of existence. The temple was a centre expressing the controlling archetype, a timeless source of time and a spaceless source of space, a centre of the world from which one could find the centre of oneself, the central reality of one's own being. Sacred space is an area set aside from worldly concerns for specifically religious reasons and for the contemplation of existence and ultimate causes. It has an opening upward to the transcendent worlds and, according to Eliade, another below to the underworld and the world of the ancestors (Critchlow, 1979, p. 22).

Critchlow's book explores ancient stone circles of Britain and their functions and construction. He compares the methods and ideology of the ancient Hindu manuscript, the Manasara Shilpa Sh'astra, which describes the preparation of sacred ground for temple building, with the building of stone circles.

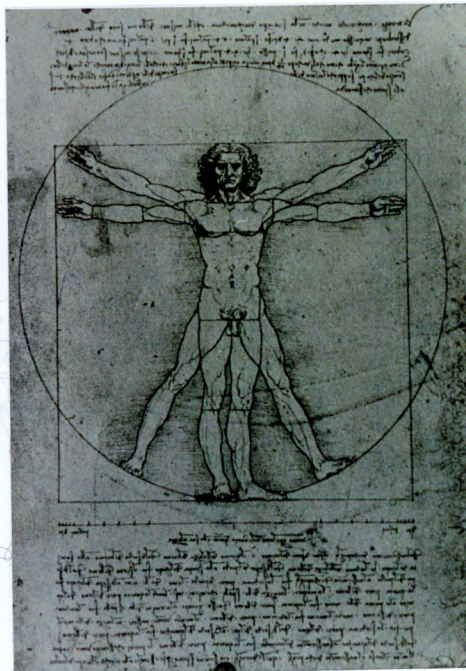


Plate no. 33: Leonardo da Vinci: Vitruvian Man, circa 1500.

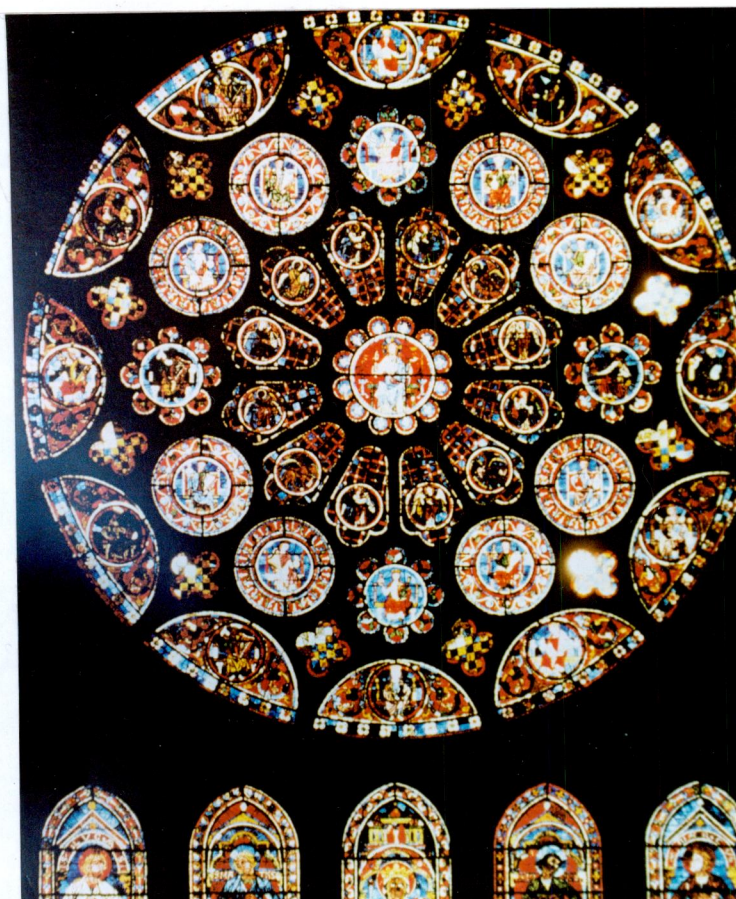


Plate no. 34: North rose window , Chartres.

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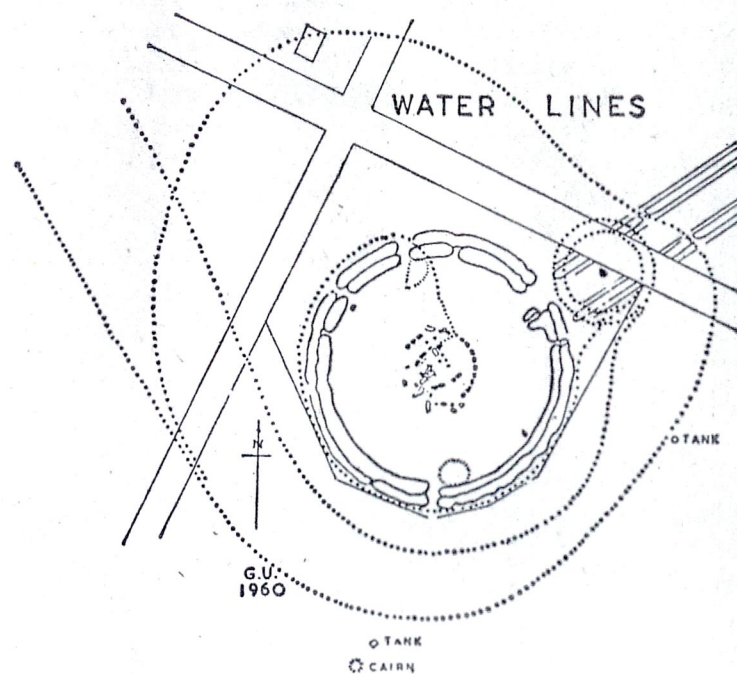
According to the manuscript an upright pillar is erected in the centre of the chosen site and from this, using a rope trammel (compass), a circle is marked. Richard Long also uses a trammel to create his "perfect" circles. Further ritualistic markings are measured which transform the shape into a cruciform and then a squared circle. The squaring of the circle of Heaven represents human transcendence, the square consisting of the four Earth elements, Earth, Wind, Fire, and Water, and the circle, Heaven. Also under this Hindu, and universal symbolism, the triangle represents man and his three properties of consciousness "Knower, Known, and Knowing". This use of geometrical symbols representing the communion of Man, Earth, and Heaven as perfect harmony was used by Leonardo da Vinci in his Vitruvian Man, and is also used in the design of the "enlightening" Rose windows of Cathedrals such as Chartres. These mandala forms have been used to symbolize or induce a transcendent feeling of harmony between Man, Earth, and Cosmos. In The Sacred Pipe, a book about a North American Indian, there is a description by Kablaya, a Holy Man of the Oglala, of the construction of a mandaloid temple:

You should prepare a necklace of otter skin, and from it there should hang a circle with a cross in the centre. At the four places where the cross meets the circle there should hang eagle feathers which represent the four powers of the universe and the four ages. At the centre of the circle you should tie a plume taken from the breast of the eagle, for this is the place which is nearest to the heart and centre of the sacred bird. This plume will be Wakan-Tanka, who dwells at the

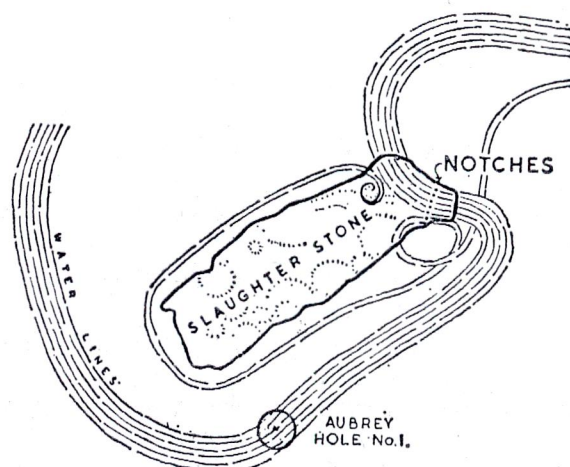
depths of the heavens, and who is the centre of all things (Epes Brown, 1971, p. 71).

Mircea Eliade published his findings on Comparative Religion in The Two and The One, London, Harvill, 1965. He concluded that symbols for the traditional and archaic societies reveal underlying realities and conditions of the world which are not normally evident to immediate experience. He believed these symbols to be "religious" since they point to the "real", as opposed to the actual or relative, and to a "World-Pattern". Therefore the archaic levels of culture, the "real", the powerful, the living, the significant, are equivalent to the "sacred". The symbol has several simultaneous meanings and therefore has the capability of expressing "patterns of ultimate reality" that can be expressed in no other way. Due to this, the value of religious symbolism as a universal phenomenon is that it always points toward a reality concerning human existence; in other words, the person who understands or is the proper recipient of a symbol is "opened" to a comprehension of the universal. Thus one emerges from one's personal situation at such a moment. The symbol then, whether a temple, a ritual, or a natural event, is capable of revealing "a perspective of integration" in which apparently diverse realities can be fitted together (Critchlow, 1965, p. 171).

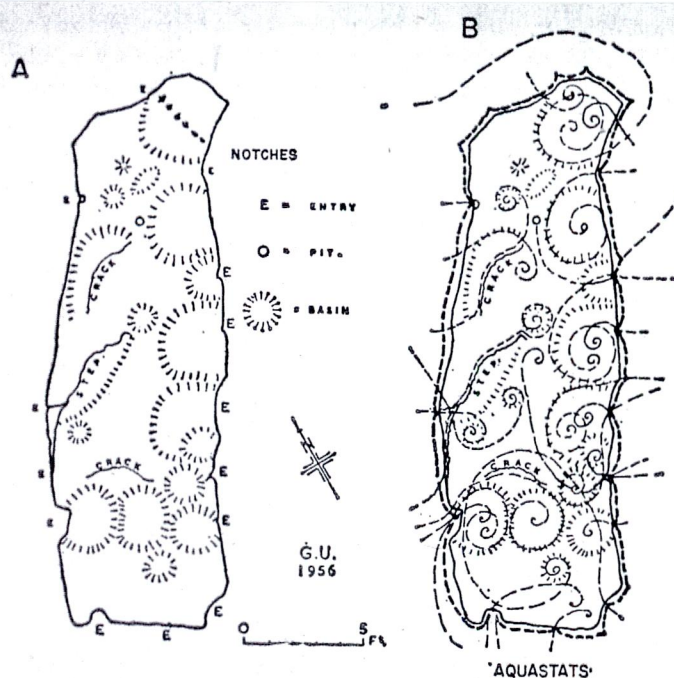
The point at which Long's mind and body feel united with their environment is marked, "instinctively", by



29 STONEHENGE: Outer Encirclement by Water Lines.



45 STONEHENGE: Slaughter Stone, Multiple Water Lines indicated by Notches.



44 STONEHENGE: The Slaughter Stone, (A) Markings, (B) Geodetic Lines.

him as a place of "feeling charged with energy, or feeling at peace with the world" (Long, 1986, p. 22). Several art critics have noted that the kinds of monuments which inspire Long's work; cairns, dolmens, barrows, megaliths, menhirs, mounds, henges, were according to certain astro-archeologists such as Guy Underwood laid out along networks of tracks or "ley-systems" in an ancient technology which took account of energy centres in the earth and alignments with the stars (Underwood, 1969). Geomancy is the ancient art of divining centres of energy on the earth's surface, and the artificial modification of the terrain to express their geomantic relationship with other centres. Geomancy was employed to discover the most suitable and correct sitings for places of worship. Jill Johnston, for example, an art critic writing for Art in America, postulates that "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" (Johnston, 1987, p. 48). However Long himself has stated that he does not search for mystical energy currents, he finds energy intuitively through a communion of his thoughts, actions, and environment: "I can find energy from my own places, in my own way" (Long, 1986, p. 20).

Long is confronted with the problem of having to convey this feeling of energy to other people. As with all ephemeral art, documentation becomes of major



Plate no. 36: Richard Long: Red slate circle, sculpture, diameter 600cm, Anthony d'Offay Gallery, London, 1988.



importance. It takes several forms in his work: photographs and maps framed together with text; photographs and texts published in books (often published by museums and galleries at the artists request instead of conventional catalogues); and artist's books. Long is quoted by Johnston as saying that "the purpose of the artwork is not to illustrate...beauty but to give, as purely as possible the idea of the walk" (Johnston, 1987, p. 167). Therefore, the artist does not perceive his gallery or published works to be representations of his art, they are the art. They are chosen and structured by him to best convey the idea. According to Nancy Foote:

much of Long's documentation wavers between 'primary' and 'secondary' information, the work itself versus a reproduction of that work. Photographs of site sculptures would normally fall into the second category, but as Long presents them; with laconic captions, they become, in a sense, primary (Foote, 1980, p. 47).

However there do seem to be anomalies between Long's statements about his art, and it's presentation. In the case of stone forms presented in galleries such as Red slate circle, Anthony d'Offay Gallery, London, 1988, the materials used have been taken from their original environment, they have been abstracted from their context. This work consists of slabs of red slate, of unknown origin, placed in a circle, some stones randomly overlapping others, on the floor of the gallery. Long's photographic and text works, though presented in a gallery, exhibit his circles and lines within the context of the environment from which



A LINE THE LENGTH OF A STRAIGHT WALK FROM THE BOTTOM TO THE TOP OF SILBURY HILL (1970)
WHITECHAPEL ART GALLERY LONDON 1971

Plate no. 37: Richard Long: A line the length of a straight walk from the bottom to the top of Silbury Hill, 1970; Whitechapel Art Gallery, London, 1971; mud on floor (also framed work: photograph and text).



they have been derived. They use words and images to communicate the idea of a particular landscape and Long's interaction therein. Also, the photographs and texts are framed, signifying that the work is contained within that form. The Red slate circle, however, is perceived within the boundaries of the gallery, it's form and material are alien to that environment and thus the stones are neutralised, they are no longer "grains of sand in the landscape" (Long, 1980, unpaged). Within their new environment, there is no evident attempt by the artist to incorporate the slate into the studio. The circle exists separate from both it's original and new environments, it contradicts Long's own statement that his "works are made of the place, they are a re-arrangement of it..." (Long, 1983, unpaged). It could be argued that the stones frame themselves and are contextualised by their title Red slate circle, 1980. However, other installations such as A Line the length of a straight walk from the bottom to the top of Silbury hill, 1970, Whitechapel Art Gallery, London, 1971, do utilise the gallery space as environment. This piece consists of mud footprints, curled in a spiral, contained by the space of the room. The mud from Silbury Hill has been brought to the gallery and used in the form of artist's footprints to show the length of the artist's walk; the original walk has been recreated within the gallery. This work is not merely a re-placement of idea and material within an institution, it is a

further exploration of his Silbury Hill walk within a new space. He relates the mud from the original walk to a new walk defined by the walls and floor of it's new environment. The use of the spiral symbol is significant here because Jung believed that the individuation process could be compared to, and symbolised by, the spiral. Individuation may be represented as a spiral in which one keeps confronting the same basic questions, each time in a finer form. This concept is similar to the Zen Buddhist's "enlightenment", in which an individual can never complete a personal "koan", or spiritual problem. Therefore, Long is exploring his Silbury Hill walk again in the gallery, physically and symbolically.

The Red Slate Circle does not show any interaction between the exhibition environment or the artist. This statement is reinforced by the fact that such pieces are for sale and "on acquisition a purchase certificate is issued providing a diagram of the piece and instructions for re-assembly" (Cranshaw, 1983, p. 55). There are no stipulations about Long reforming the stones, or the environment in which they should be placed.

In defense of Long's Red Slate Circle, it does rebuff accusations laid by critics such as Martin Golding that, though he denies it, there is a "link between what Long does and the Romantic pursuit of the sublime" (Golding, 1990, p. 50). The "real stones", (Long, 1980, unpagged), are metaphors for universal



A LINE IN BOLIVIA
KICKED STONES
1981

Plate no. 38: Richard Long: A line in Bolivia,
Bolivia, 1981. Framed work: photograph and text.



ideas, and function without being dependent upon vast, romantic, deserted spaces. They represent the essence of "ideas which resonate in the imagination" (Long, 1983, unpagged).

Long uses photographs to facilitate the immediate reproduction of the physical environment in two dimensions, used in conjunction with text to convey the energy or significance of the place he has been, and, or, marked. "My photographs and captions are facts which bring the appropriate accessibility to the spirit of these remote or otherwise unrecognisable works" (Long, 1983, unpagged). A line in Bolivia, kicked stones, 1981 is a photograph by the artist of a rectangle of varying sized stones on a plain surrounded by mountains. The photograph feeds our imagination a certain amount of information about the place, and Long's interaction with it, which is further directed by the text underneath. The selection of the time, angle, and framing of the image and the use of purposefully chosen words are employed by the artist to best communicate, by use of these visual languages, his art. Though we may feel that we are being given little information in A line in Bolivia, a token of what the artist experienced, we realise on further examination that "less is more", and, as in the symbols Long uses, there is more information than could be possibly listed or rationally comprehended. In the photography, for example, there are indicators

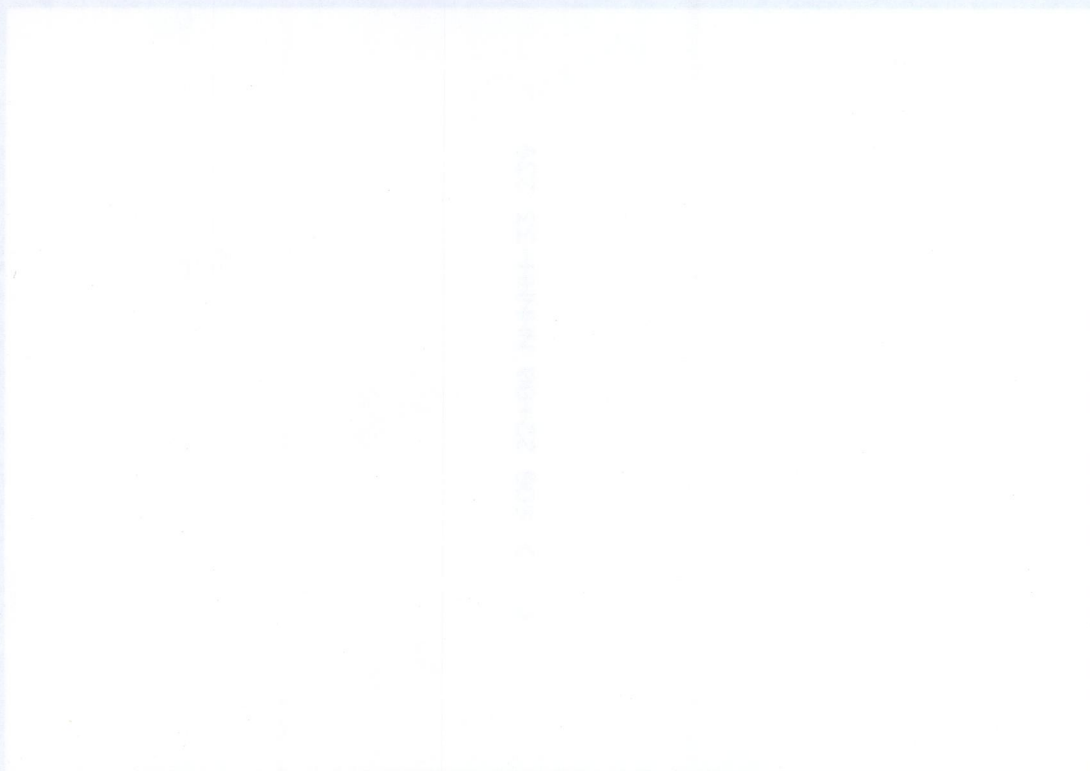
of how the landscape was formed, how it possibly looked before Long's walk, and how he effected any changes. We can deduce the climate by the weather conditions, the nature of the light, and the dry, barren, surface, littered sparodically with small stones. We can imagine from an amalgamation of our own experiences how it might "feel" to be in such an environment; the weather, the open space, the distant mountains, the strong direct light, the flat, unpredictably stony surface under our feet and the complete isolation. To further concentrate these indicators Long uses deliberately chosen written words. Presumably he could have expressed these words using sound but this would have distracted from the pure, abstracted meanings and implications of the words. Though tone and resonance could be used effectively, accent and pronunciation may confuse the intentions of the words. Even the use of the word "Bolivia" adds the opportunity for further understanding the image. The word contains, for anyone who has experienced it before, subjective preconceived information, and even experience to some people. The year "1981", along with the naming of the place, establish the measured axes of time and space which are central to Long's thinking. This interest can be observed back to 1965 when Long wrote a mini-thesis on Einstein's "Theory of Relativity" and then produced works inspired by the ideas. In the same year he made an undulating, winding plaster path curving into the

DRY WALK

113 WALKING MILES
BETWEEN ONE SHOWER OF RAIN AND THE NEXT

AVON ENGLAND 1989

Plate no. 39: Richard Long: Dry walk, Avon, England,
1989. Framed work: text.



corner of his studio. It was to be walked along. To indicate this, he placed a plaster figure of a walking man facing towards the plaster. This work was one of Long's earliest explorations of time and space in art, appropriately through the act of walking.

Some of the exhibited or published works such as Dry walk, 113 walking miles between one shower of the rain and the next, Avon, England, 1989 consist of text alone. In these instances, Long has decided that his best form of expression are words, chosen and utilised in a manner similar to poetry. There are comparable links between the use of words and sounds in chanting, singing, poetry, and the meditative use of walking. Thomas Carlyle is quoted in Songlines by Chatwin as saying that "all passionate language does of itself become musical, with a finer music than mere accent; the speech of a man even in zealous anger becomes a chant, a song" (Chatwin, 1987, p. 271).

Bruce Chatwin's Songlines, 1987, describes the aboriginal's ancient "Dreaming tracks" or "Songlines" which are the "footprints of the Ancestors" or the "way of the law". Aboriginal Creation myths tell of:

legendary totemic beings who wandered over the continent in the Dream-time, singing out the name of everything that crossed their path, birds, animals, plants, rocks, waterholes, and so singing the world into existence in the true sense of 'poesis'; to create (Chatwin, 1987, p. 2).

Chatwin quotes Richard Lee's postulation that if a bush child is carried a distance of 4,900 miles before it begins to walk on it's own, it will, during this

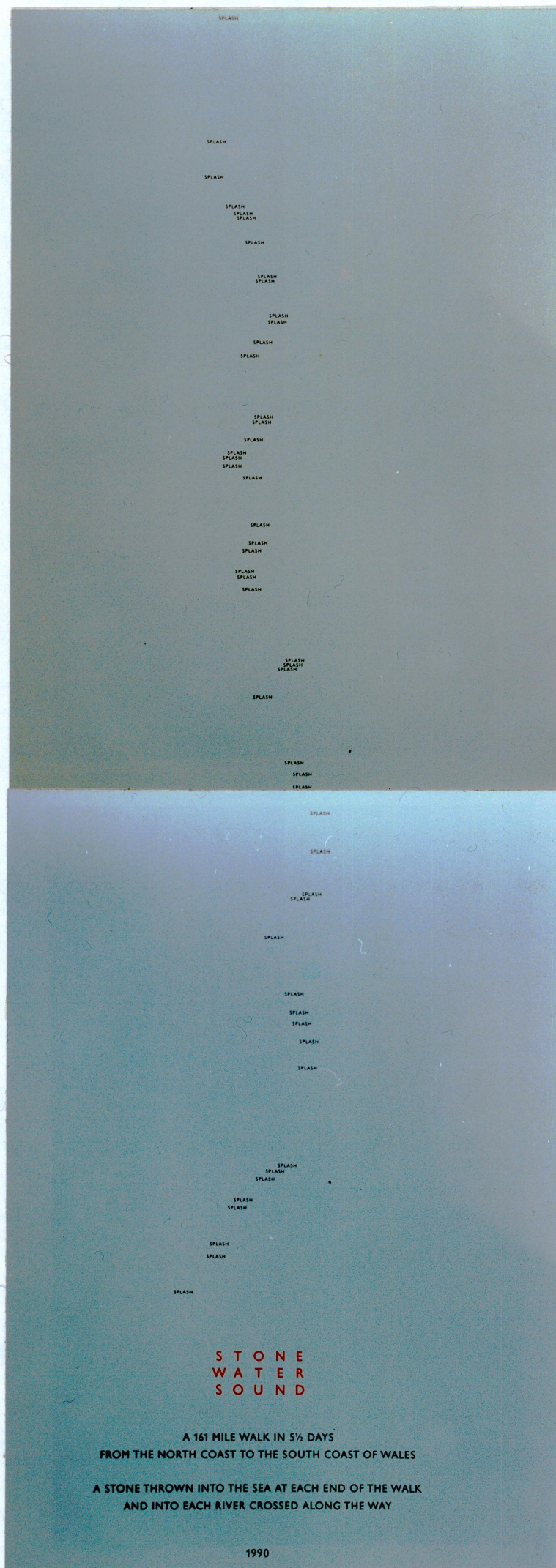


Plate no. 40: Richard Long: Stone water sound, Wales, 1990. Framed work: text.

rhythmic phase, be forever naming the contents of it's territory and it is therefore inevitable that it will become a poet (Chatwin, 1987, p. 272).

Stone water sound is a piece of text by Long with the word "Splash" meandering down it, repeated fifty-two times. Under this are the words "Stone water sound, A 161 mile walk in 5.5 days, from the north coast to the south coast of Wales, a stone thrown into the sea at each end of the walk, and into each river crossed along the way, 1990". The repeated use of "Splash" becomes a chant, concentrating our mind on this idea of thrown stones, rather than just reading a word. Relative to the page, and even to the words underneath, "Splash" is in very small print, distracting from the word itself and using it as a medium for conveying an idea.

Ten days walking and sleeping on natural ground, a 134 mile meandering walk, Scotland, 1986 is accompanied by two other pages of text besides this title page. One of these consists of seventy Gaelic place-names listed one beneath the other in the centre of the page, they are all printed in the same brown print and the same relatively small lettering. This reinforces the idea that Long is not as concerned with the actual word as with the meaning it can convey.

In Long's word pieces he never uses the first person pronoun even though they, like his photographs, chronicle personal experience. According to John Paoletti, when Long lists a personal action he always



Plate no. 41: The symbols of the four evangelists, the Book of Kells, 8th century A.D.



uses the gerundive form as in A moved line, 1984:"
picking up, carrying, placing one thing to another
along a straight 22 mile walk".

This form of the verb transfers the activity to
the reader potentially investing them with the
power of the original act and collapsing past
event and present possibility into one
indissoluble whole (Paoletti, 1987, p. 6).

Japanese Haiku poetry is also concerned with the
laconic use of language to best communicate ideas and
feelings. Thomas Hoover's Zen Culture describes how
Basho's Haiku were the moment of enlightenment itself.
In his best known poem:

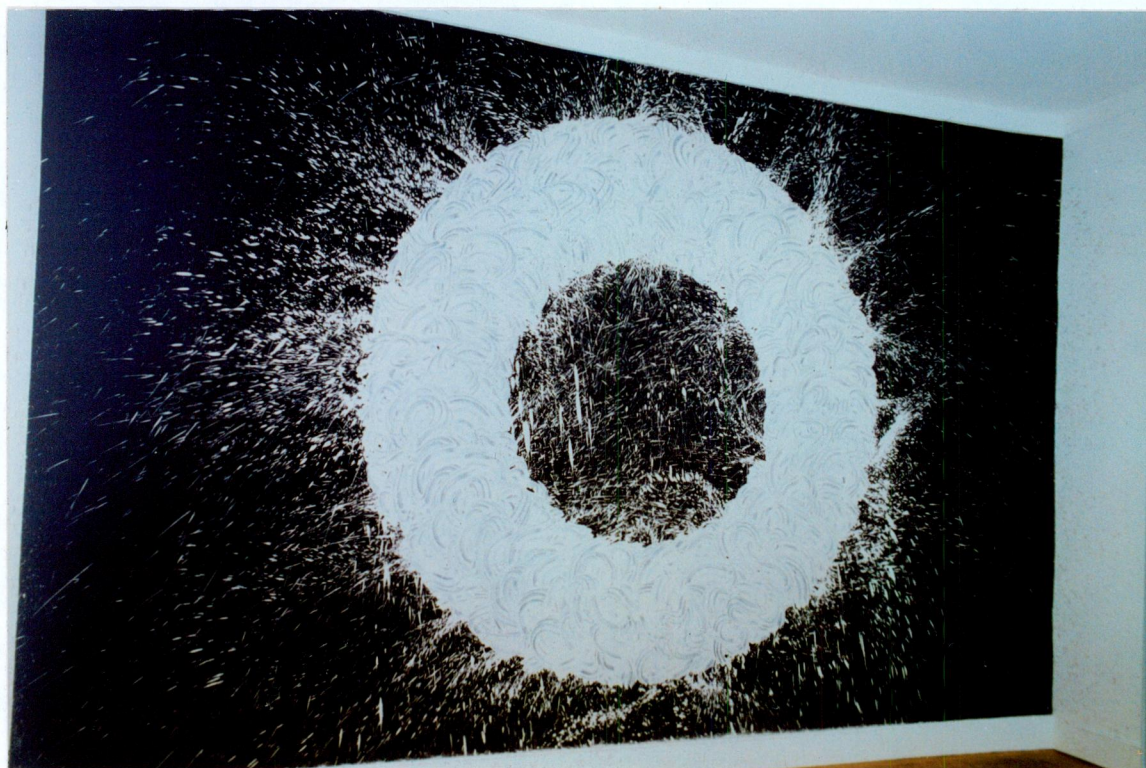
Furu-ike Ya An ancient pond

Kawaza tobi-komu A frog jumps in

Mizu-no-oto The sound of water

the deceptively simple lines capture an
intersection of the timeless and the ephemeral.
The poem is said to have described an actual
occurrence, an evening broken by a splash. The
poet immediately spoke the last two lines of the
poem, the ephemeral portion, and much time was
then devoted to the remaining static and timeless
part. This was as it should be for the
inspiration of a Haiku must be genuine and
suggest it's own lines at the moment it occurs.
Zen eschews deliberation and rational analysis;
nothing must come between object and perception
at the critical moment (Hoover, 1977, p. 206).

However, just as monk's feelings aren't as strongly
communicated in the Book of Kells as they were felt,
Long's photographs and texts are the closest
translation of that "energy" he felt and created. The
analogy between the Book of Kells and Long's pictures
can be developed further because the manuscript's
pages are decorated with archetypal symbols of forms



WHITE MUD CIRCLE
CHÂTEAU DE ROCHECHOUART 1990

Plate no. 42: Richard Long: White mud circle, France, 1990. Sculpture: white mud on black paint.



ENGLAND 1968

Plate no. 43: Richard Long: England, 1968. Framed work: photograph and text.



and animals to trigger a meditative state of mind to approach the energy of the ideas being communicated. Another approach Long uses to exhibit his ideas is to actually form something in the gallery. In White mud circle, Chateau de Rochechouart, 1990 he creates a vibrant white circle of mud on a wall painted black. This piece seems to have been created with explosive energy, there are splashes of mud around and inside the circle. The circle itself bears the traces of Long's fingers and hands moving excitedly, spreading the mud in a repetitive, rhythmic manner.

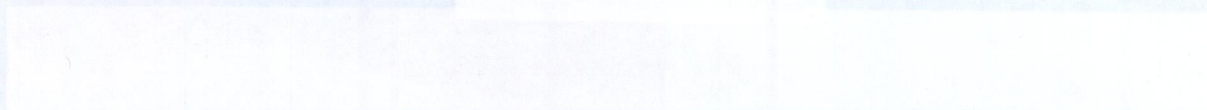
I get a lot of energy back sometimes from making a work. A really good work...you almost get a sexual charge not only from doing it but also from then looking at it. It takes one type of energy to make the work and then you get a different type of energy back from the work when it is finished (Long, 1986, p. 22).

Round, circular, or mandala motifs generally symbolize a natural wholeness in both Jungian and Child art symbolism. The quadrangular formation represents the realization of this in consciousness. England, 1968 consists of two intersecting lines walked through a field of daisies. Here again the symbol is walk, form, and environment. This cross shape represents both the marking of the site of Long's idea, and symbolically, the conscious manifestation of Long's mental state: "a good work is the right thing in the right place at the right time. A crossing place" (Long, 1980, unpagged). The symbolism of the cross as the conscious striving for "self" development is evident in Half-tide, Bertraghboy Bay, Ireland, 1971. Long camped on the



HALF-TIDE
BERTRAGHBOY BAY
IRELAND 1971

Plate no. 44: Richard Long: Half-tide, Ireland, 1971.
Framed work: Photograph and text.



foreshore and made a cross of stones on the seaweed as the tide was out. However, when he woke up the next morning, unzipped the tent and looked out over the Bay, the tide had come in, and instead of seeing his cross of stones, he saw the image of his work suspended on the surface of the water, because the stones were keeping the seaweed down. Jung states that the sea is an archetypal symbol of the subconscious. Long believed that "that work was made miraculously a lot better by the tide coming in and covering it" (Seymour, 1991, p.55). The work, as a symbol of the conscious, was completed when it became immersed in the sea, the symbol of the subconscious.

I think when I do a good work, I don't really think about it but...it seems as if the world and myself are completely in harmony at that place...It does not happen always but I am talking about when everything comes right. It really does feel like the centre of the world at that moment (Long, 1986, p. 17).

Long's forms are similar to temples, they mark a significant area of energy for him. They are sited on places where he has reached a state of communion between his body, mind, and environment. Long states that "if it is a good work then the place has an increased strength and spirit...becomes a better place, a place of energy" (Long, 1986, p. 21).

CONCLUSION

Richard Long's method of working - solitary walking in isolated landscapes - is conducive to engaging his primary mental functioning. The points at which a communion is reached between his mind and body in the environment are marked by forms such as the rearrangement of local stones. These forms are similar to symbols of transcendence described by Jung which also represent the union of the conscious with the subconscious.

Jung's theories are reinforced by other investigators such as the child art psychologists Kellogg, Lowenfeld, and Brittain who found that children evolve a language of symbols, through the scribbling process, even before they learn spoken language. They confirm Jung's belief that the symbol producing faculty of the human mind is innate and central to overall intellectual and emotional growth.

The symbols Long produces are comparable to those described by Jungian and Child psychologists. They are markers of areas where Long has reached an enlightened understanding of the relationship between his mind, body, and environment. He realises intuitively, that when he creates a form, "it seems as though the world and myself are completely in harmony at that place... It really does feel like the centre of the world at that moment" (Long, 1986, p. 17).

Long's use of symbols to mark a time of communion between his conscious and subconscious, is both universal while also being wholly subjective. Therefore Long is confronted with the problem of having to convey this feeling of energy to others. He uses photographs, texts, installations, and books to communicate his experiences. In some cases, carefully chosen photographic images in conjunction with a laconic use of text, are utilised as a visual language for the communication of his experiences. Other works, however, specifically the gallery installations of stones, confuse the difference between primary and secondary information.

The framed photographs and texts, although artworks in themselves, are evidently secondary representations of the original experience. In comparison the stones are primary representations, taken from Long's walks, which do not relate to any environment in the way the texts, photographs, and books are able.

Long realises that the forms he produces are similar to those used by other religions and philosophies such as, for example, Zen Buddhism.

However these similarities are inevitable as Long utilises a primal mental functioning common to humanity:

it would be very surprising if you could not find parallels with the work of other artists or other religion's. It is probably like a reinforcement that I am on the right track, or that we are all on the same track (Long, 1986, p. 7).

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