

RICHARD LONG

Long was born in Bristol, UK in 1945. He first explored nature in his art with *A Line Made by Walking* 1967 while still a student at St Martin's School of Art, London. In 1969, his work was included in the seminal exhibition *When Attitudes Become Form* at the Kunsthalle Bern, for which he presented his first text work documenting a walk made in the Alps. Since then, he has remained at the forefront of conceptual art, and has represented Britain at the 37th Venice Biennale (1976) and won the Turner Prize in 1989. Major solo exhibitions include the Solomon R Guggenheim Museum, New York (1986), Scottish National Gallery of Modern Art, Edinburgh (2007), Tate Britain, London (2009) and Arnolfini, Bristol (2015). Richard Long was made a Royal Academician in 2001 and was knighted in the 2018 Honours List. He has had over 250 solo exhibitions and made artworks in all seven continents.

Culture + Climate 2020 Programme

Being in the Moment is an invitation to consider the inter-relationship between man and the natural world, exploring different ways to connect with the earth through time, space and material. It marks the launch of our Culture + Climate 2020, a year-long programme of exhibitions, projects and public programme marking East Devon District Council's commitment to Devon's Climate Change Emergency declaration, and the University of Exeter's declaration of an environment and climate emergency.

Culture + Climate 2020 is delivered in partnership with the University of Exeter and the East Devon AONB Partnership, with generous support from ARTIST ROOMS through Art Fund and Arts Council England.

Special thank you to the ARTIST ROOMS team for all their support: Ceri Lewis, Emma Denness, Tom Bevan, Fiona Haggerty, Amélie Lindsay.

If you would like this information in large print please contact a member of staff

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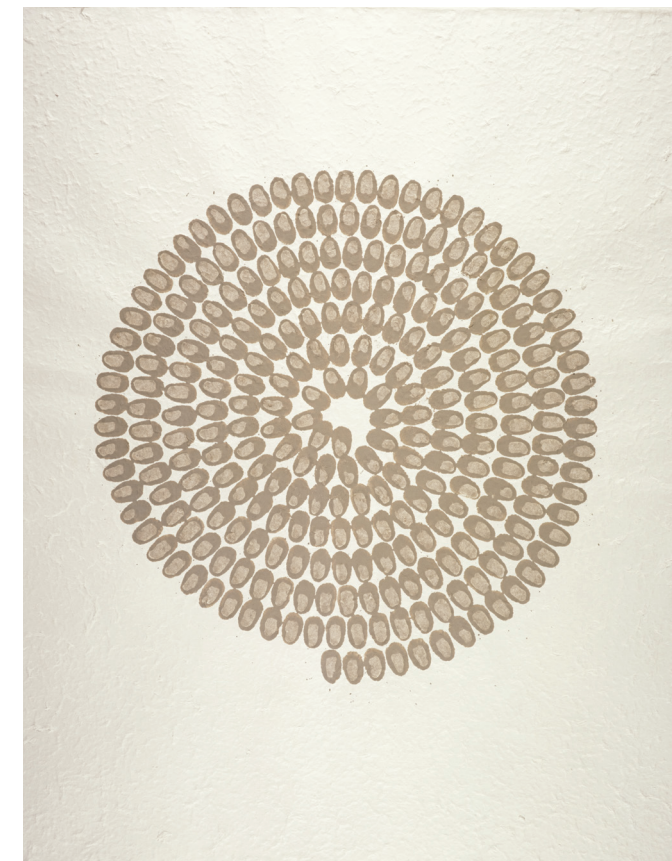
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ARTIST ROOMS RICHARD LONG

Being in the Moment

22 February - 23 May 2020



To walk across a country is both a measure of the place:
its size, shape and terrain - and also of myselfⁱ

Thelma Hulbert Gallery, Elmfield House, Dowell Street, Honiton, Devon EX14 1LX
01404 45006 info@thelmahulbert.com www.thelmahulbert.com Tuesday – Saturday 10am – 5pm

WELCOME

Thelma Hulbert Gallery is delighted to present **ARTIST ROOMS Richard Long *Being in the Moment***. This exhibition is our first collaboration with ARTIST ROOMS, bringing the work of the renowned British sculptor and land artist to East Devon.

Richard Long's work is rooted in his deep affinity with nature, developed during solitary walks. He shares his remarkable journeys through photographs, maps, texts, drawings and sculptures, capturing landscapes as time, space and experience. This display spans a period of 40 years, starting with Long's early experiments near his hometown of Bristol. His practice has taken him across all seven continents but his enduring relationship with Devon continues to provide a source of inspiration.

GALLERY 1

Gallery 1 draws together a series of works made by Long in Britain in the late 1960s and 70s, including his most famous early work **A Line Made by Walking 1967**. Long repeatedly trod a path in a field, wearing down the grass to form a line. Through this process, the human body and the landscape replace the traditional physical materials of sculpture. He measures his fleeting ephemeral movements as space, distance and time, recording his trace through photography. This work began a life-long exploration into the possibility that walking could be a form of sculpture.

In later works Long continues to experiment, creating geometric shapes from found natural materials such as sticks and stones. These works are ephemeral, but Long also brings organic materials into the gallery. **South Bank Circle 1991** is made from irregular Delabole slate pieces shaped by the artist into a unified circle.

*You could say that my work is ... a balance between the patterns of nature and the formalism of human, abstract ideas like lines and circles. It is where my human characteristics meet the natural forces and patterns of the world, and that is really the kind of subject of my work.*ⁱⁱ

Thelma Hulbert Gallery is uniquely situated, nestled between two Areas of Outstanding Natural Beauty and only 9 miles from the World Heritage Jurassic Coast. Walking is a very popular pursuit in the area and we hope this exhibition will inspire audiences to rethink walking as not just a journey from a to b, but as an art form.

We hope you enjoy the exhibition and our programme of associated events, workshops and talks.

GALLERY 2

The circular shapes visible in Long's photographs of remote landscapes from around the world have been formed by assembling or clearing away natural elements; burnt cacti (struck by lightning) create the form seen in **Circle in Africa 1978**, and scree-like stones have been cleared by hand in **Silence Circle Big Bend Texas 1990**. Soon the materials will return to the landscape, leaving no physical human trace. Long's work implicitly carries a simple message about respecting the environment.

The physicality of the making process is further captured in **60 Minute Walk 1990**. Here Long's fingertips have energetically worked patterns into black ink, echoing what he sees as the 'cosmic variety' of nature. The overlaying text records a sixty minute walk Long took in Big Bend, Texas. Each line of text equates to a minute of the walk, describing simply what Long saw, heard, felt and did. Long has commented that text works '...could sometimes render the idea of a walk ... more precisely, more simply, and also more generally [than photographs].'ⁱⁱⁱ

THELMA HULBERT ROOM

Long's practice is very much about his experience of place and nature, explored through touch, sound and material. Often materials sourced from the South West, such as Avon mud, are applied by hand, freeing a primal energy, which the artist likens to cave painting. The mark-making in **Waterlines 1989** is created through chance, by dipping the bottom edge of the paper into wet mud, before hanging it upside down to dry, leaving silvery rivulets on its surface.

The process of imprinting the rock's surface in **Slate Drawing One and Two 2002**, further echoes the mark making of early man. Like a fingerprint, Long's pencil rubbings are unique to each section of the rock and particular to how he chose to render each one. Stone is one of Long's preferred materials:

I like the idea that stones are what the world is made of ...everything has its right place in the world. There are millions of stones in the world and when I make a sculpture, all I do is just take a few of those stones and bring them together and put them in a circle and show you... It's enough to use stones as stones, for what they are.^{iv}

Further reading:

Moorhouse, P. (2005) *Richard Long, Walking the Line*, Thames & Hudson

Richard R. Brettel and Dana Friis-Hansen (eds.) (1996) *Richard Long: Circles, Cycles, Mud, Stones*, exhibition catalogue, Contemporary Arts Museum, Houston

Seymour, A, Fulton, H. (1991) *Richard Long: Walking in Circles*, Thames & Hudson

Tufnell, B. (2007) *Richard Long: Selected Statements and Interviews*, Haunch of Venison

Wallis, C. (2017) *Stones, Clouds, Miles: A Richard Long Reader*, Ridinghouse

i *Richard Long*, exhibition catalogue, São Paulo Bienal 1994, British Council 1994

ii Seymour, A, Fulton, H. (1991) *Richard Long: Walking in Circles*, Thames & Hudson p.250

iii Richard R. Brettel and Dana Friis-Hansen (eds.), *Richard Long: Circles, Cycles, Mud, Stones*, exhibition catalogue, Contemporary Arts Museum, Houston 1996, p.17

iv Richard R. Brettel and Dana Friis-Hansen (eds.), *Richard Long: Circles, Cycles, Mud, Stones*, exhibition catalogue, Contemporary Arts Museum, Houston 1996 p.24 and 45.

v Interview in 1984

PROJECT SPACE

I always get my best sleep on some stony patch somewhere. I love the whole ritual and rhythm, the simple rhythm of being on a walk, a very physical simple way. Apart from anything else it's just a very good way to live life.^v

The exhibition takes its title from **Being in the Moment 1999**, a work from a portfolio of prints which represent some of Long's most arduous walks across Britain, Tanzania and Ecuador made over a thirty-year period. The title suggests a process of absorption in landscapes; a process which, in the artist's terms, requires one to 'be in the moment'.

Long uses maps to plan and document his walks as artworks. The solitary act of walking is a personal experience where one's senses can come alive and the mind wanders. **A Hundred Mile Walk 1971-2** is a record of the artist's sensory and perceptual experiences while walking on Dartmoor, from the sound of the rivers he passed, to Bob Dylan's song, 'Corrina, Corrina', that played in his head. Long gives an insight into his thoughts and feelings, as well as his physical experience, of walking in the landscape.