

Richard Long

Naum Gabo

13 July – 13 October 2002

Kosho Ito

13 July 2002 – 26 January 2003

**Tate St Ives
2002**

Notes for Teachers

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Introduction

This summer Tate St Ives presents a major exhibition of works by Richard Long, Naum Gabo and Kosho Ito. It includes sculpture, installations, photographs, maquettes and prints. All three artists are recognised as being innovators in their particular field, and the exhibition highlights the way in which they have pushed the boundaries of what is possible in sculptural terms.

The display of each artist's work has been planned and developed separately. There are no direct links between them. Each artist is very different both in terms of their choice of material form and the context for their ideas. However, there are a number of connecting themes and as you work your way through the gallery some fascinating relationships between space, scale, time and the material world start to emerge.

So how do we approach these displays?

There are many starting points appropriate to this exhibition that you could develop according to your groups interests and needs. You need to plan your visit carefully according to the focus you choose. You might want to concentrate on the work of one artist or you might choose a theme. We recommend you plan your visit in advance and concentrate on key works.

Listed below are some suggested subjects and themes that you might take as a starting point:

- Constructing objects
- Outdoor and indoor sculpture
- Movement
- Scale
- Landscape
- Man and nature
- Walking
- Recording a walk
- Recording nature
- Site specific and installation art
- Natural forms
- Materials
- Earth
- Water
- A moving world
- Itineraries
- Text and image
- Constructivism
- Abstraction

Please note that a visit to this exhibition would be complemented well by a visit to the **Barbara Hepworth Museum**, especially if you intend to focus on Naum Gabo or more generally on sculpture.

The aim of this pack is to provide information about the works on display, trigger questions and further points for discussion. Biographical information on each artist is included together with suggestions for further reading and a glossary of useful terms.

About the Artists

Richard Long (b.1945) has been making sculpture from natural materials since the 1960s. Much of his work is created as a result of walks he has taken in remote and uninhabited parts of the world and is concerned with ideas about time, movement and the environment. This exhibition features new work specially created for the gallery. It includes a sculpture made of Delabole slate; a work based on the I-Ching symbol for earth and wall works made from Cornish driftwood, River Avon mud and Cornish china clay. The exhibition also includes text and photographic works recording selected walks around the world. Long's work is founded on a deep affinity with nature, involving his direct engagement with its space and materials. It is this relationship between man and nature that makes his work both timeless and universal.

Long was born in Bristol and from 1962-5 he studied at the West of England College of Art. He then studied at St Martin's School of Art, London from 1966-8. In 1988 Long was awarded the Kunstpreis Aachen, Neue Galerie – Sammlung Ludwig. In 1989 he was awarded the Turner Prize, Tate Gallery London and in 1990 he was named Chevalier dans l'Ordre des Arts et des Lettres by the French Government. Long has exhibited widely in this country and abroad. Long lives and works in Bristol.

Naum Gabo (1890-1977) was a Russian constructivist artist, who pioneered new ways of making sculpture from plastic, glass and metals. This exhibition is a selected survey of works from the Tate Collection. A highlight is a series of prints *Opus 1 –12*, made late in Gabo's career, which reflect his artistic concerns in a medium in which he had not previously worked, and are rarely seen as a complete portfolio. Models and sketches for a number of major works, particularly on the spheric, spiral and kinetic theme are on display. Gabo was one of the earliest artists to experiment with kinetic sculpture and his innovative use of man-made, transparent materials creates a spatial interplay, refracting light and allowing multiple viewpoints. Also on show is a series of his works in stone, which testify to the diversity of his working practice. These include larger carved sculptures and small found stones in which he inscribed lines and patterns.

Gabo was born in Briansk in Russia, named Naum Pevsner, the younger brother of the sculptor Antoine Pevsner. He entered Munich University in 1910, studying first medicine, then the natural sciences; he also attended art history lectures by Heinrich Wöfflin. In 1912 he transferred to the engineering school in Munich. He met Kandinsky and in 1913-14 he joined his brother Antoine in Paris. After the outbreak of war Gabo moved to Copenhagen, then to Oslo. In 1915 he began making constructions and changed his name to Naum Gabo to avoid confusion with his brother.

From 1917-22 Gabo was in Moscow with Pevsner, Tatlin, Kandinsky and Malevich and in 1920 he wrote and issued jointly with Pevsner a *Realistic Manifesto* which argued for a new constructivist art. Gabo lived in Berlin from 1922-32 and was in contact with artists of the *de Stijl* group and the Bauhaus. He had his first one-man exhibition with Pevsner at the Galerie Percier, Paris in 1924. With Pevsner, he designed sets and costumes for Diaghilev's ballet *La Chatte* in 1926. He was in Paris 1932-5 and was a member of *Abstraction/Creation* group.

In 1936 he moved to England and was based first in London and then from 1939-46 at Carbis Bay in Cornwall. During this time he met and married the artist Miriam Israels. In 1937 he edited *Circle: International Survey of Constructivist Art* jointly with the architect J.L. Martin and artist Ben Nicholson. During his time in Cornwall Gabo formed a strong association with Nicholson and Barbara Hepworth and had a profound impact upon a younger generation of artists such as Peter Lanyon, John Wells and Wilhelmina Barns-Graham.

Gabo moved to the USA in 1946 and settled in 1953 at Middlebury, Connecticut with his wife and daughter Nina. He became a US citizen in 1952. From 1953-4 he was Professor at the Graduate School of Architecture at Harvard University. From 1950 onwards he carried out several large sculpture commissions, including a sculpture for the Bijenkorf store in Rotterdam 1955-7. He was created an Hon KBE in 1971.

Kosho Ito (b.1932) is renowned in Japan as an experimental artist who uses clay to create large-scale organic installations, using firing techniques developed for the ceramic industry. Since 1970 he has been making installations using endless variations of curved and textured shapes, which often resemble primary life forms like cocoons and seeds, and take on a different aspect when placed in a particular location. Ito has created two site specific installations especially for Tate St Ives using the 55' long curved ceramic showcase and the gallery courtyard.

Ito lives near the town of Mashiko, where a strong link has developed with St Ives through the friendship between the potters Bernard Leach and Shoji Hamada. Ito's experimental approach offers an important counterpoint to the traditions established by Leach and Hamada. Although he has exhibited widely in Japan and internationally and his work is held in high regard by museums and public collections in Japan, this is the first time his work has been seen in Britain.

Kosho Ito was born in Kanazawa, Ishikawa prefecture, Japan. His father was an artisan of metal crafts and Kosho Ito grew up learning about traditional arts and crafts including ceramics. Between 1946 and 1950 he studied ceramics under Suiko Nakamura. In 1959 he started to work in ceramics in Toyama and Tokyo. In 1969 he moved to Kasama, Ibaraki prefecture. In 1977 he was awarded the Grand Prize at 'The 2nd Triennial Exhibition of North Kanto District'. In 1978 he was awarded the Gold Medal Prize at 'The 4th Triennale India'. In 1980 he became a member of the International Ceramic Academy. He is currently Fellow Professor of the Graduate School at Kanazawa College of Art.

Gallery 1

The Essential Image

In this Gallery you will find works that have been selected from the Tate Gallery collection which explore the development of abstraction in Europe in the twentieth century. The room also provides a context in which to consider the impact that Naum Gabo and constructivism had upon artists associated with St Ives. The display includes work by Piet Mondrian, Antoine Pevsner, Ben Nicholson, Barbara Hepworth, Wilhelmena Barns-Graham, John Wells, Patrick Heron, Terry Frost and Roger Hilton.

Key works

Piet Mondrian

Composition with Red, Yellow and Blue, c. 1937-42

Oil on canvas

Mondrian has painted black horizontal and vertical black lines onto a white painted canvas. He has added areas of red and yellow and bars of blue. The composition has a quiet sense of balance and harmony. This work is an example of Mondrian's pure painting in which he developed a set of principles to achieve an austere form of geometric abstraction.

Mondrian was a major figure in twentieth century European art and one of the pioneers of abstraction. Initially based in the Netherlands where he was associated with *De Stijl* (see Glossary) Mondrian spent time in Paris and London before moving to New York in 1940. He was an important influence on a number of British artists including Barbara Hepworth, Ben Nicholson and Roger Hilton. He brought this painting with him when he came to London and continued to work on it there and in New York.

Trigger questions

- Look around the room and find a work that catches your eye – look at it closely. Why do you think you noticed it more than the others? Can you find words to describe it?
- Now glance around the whole room again. What sorts of things are these artists interested in? Make a list.

Things to think about:

Abstraction. This room shows how artists in the twentieth century explored abstraction (see glossary). It includes a range of paintings, sculptures and reliefs by artists who have in various ways developed an abstract language. In particular, it demonstrates how a number of artists experimented with constructivism (see glossary). It provides a good introduction to the ways artists use line, colour, transparency, shape and form to play with the illusion of space. It also demonstrates the wide range and often experimental use of materials such as aluminium, copper, string and acrylic.

Space. These artists explore and describe space in different ways. All the works play with pictorial space and illusionism denying traditional perspective and depth. They create a sense of space and surface tension through colour, shape, surface and texture. For some, relief or construction are used to create real space. In the sculptures by Barbara Hepworth (*Orpheus*, 1956) and Antoine Pevsner (*Maquette of a Monument Symbolising the Liberation of the Spirit*, 1952) space is explored by opening up the form and describing the space through line as well as solid mass.

St Ives. The majority of artists exhibited in this room have been connected with St Ives. A study of this room might form a wider project looking at the history of St Ives art.

Gabo and St Ives. This display provides a context for Gabo's work (see Apse, Gallery 3 and the Studio) and emphasises his relationship with St Ives. Gabo lived at Carbis Bay near St Ives between 1939 and 1946. During this time he formed a strong association with Barbara Hepworth and also had an impact upon younger artists such as John Wells and Peter Lanyon. Consider not only some of the ways he influenced these artists but also how Gabo himself was influenced by living in Cornwall and coming into contact with a number of British artists.

Upper Gallery 2: Craft Showcase

Kosho Ito VIRUS Sea Folds

This installation comprises of approximately 2000 ceramic forms that appear to tumble into the curved showcase like an invasion of primary life forms. Each form is hand-made and unique. Although beautiful in overall aspect, this extraordinary installation has a dark atmosphere, almost like an exhausted virus.

Ito took a large number of thin slices of soft Shigaraki clay and twisted each one by hand. As he repeated the process certain forms, some barely folded, some more crumpled, emerged. Ito mixed crushed seashells gathered from the seashore in Japan into some of the pieces to create darker more textured pieces.

Seen in the showcase the clay pieces look like a bed of fabric shapes blown by the wind or an underwater tank full of soft corals. It is interesting to note that Ito's subtitle for the piece is *Sea Folds*. At the front the pieces have been barely folded and you can see the shape of the original clay slices. Towards the back and up the walls the pieces are more twisted and rounded. Centre left there is a group of darker pieces where the seashells have been used.

Trigger questions

- What does this installation make you think of?
- What do the shapes remind you of?
- Describe what the textures and surfaces of the shapes look like.
- What materials do you think they are made out of and why?
- Why do you think there is a difference between the shapes at the front and back?
- The title of this work is *Virus* – why do you think it has this name?
- What effect do you think the glass case has on our experience of the work?

Things to think about

Clay. Ito has been using clay since the 1970s to create large-scale works. He says he is drawn to clay for its organic qualities. He likes the softness of clay (he used to work in wood) and the fact that it is very malleable. Clay is a delicate medium which can take on many different forms and colours according to how it is used. For example, by simply firing clay it is transformed from an elastic material to one that is hard and brittle.

Installation art. This display is an installation in that it has been conceived specifically for this space and for the duration of the exhibition. Although Ito draws on earlier ideas and themes already evident within his work, it is unique to this space.

Virus. The grouping of so many similar shapes does suggest a collection of strange biological life forms. The small group of darker, speckled pieces takes on a sinister quality as if this is the infected or diseased area which is slowing spreading.

The sea. As Ito's subtitle suggests this installation has connections with the sea. Ito is interested in both the materials and shapes of the seashore. Installed in Upper Gallery 2 with its view out to Porthmeor there is a strong resonance with the beach and sea beyond.

Lower Gallery 2

Richard Long A Moving World

In this sea-facing gallery Richard Long has created a large wall work, *Porthmeor Arc*, from River Avon mud and Cornish china clay. Also included in this area are fingerprint works on Cornish driftwood, also with mud and clay, and the text work *Walking in a Moving World*.

Keyword

Porthmeor Arc, 2002

This work dominates the gallery. Long has created it by first painting the wall black and then applying mud or clay in alternate vertical strips. A curved line sweeps down from top left and back up to top right. Long applied the mud and clay by hand quite rapidly. He simply mixed the mud or clay with water and then dipped his hand into the bucket. As the mud or clay touches the wall it splatters and drips. As he works he builds up a rhythmic movement of twists and sweeps which form a delicate surface of snake-like patterns across the wall. Across the gallery a strange sense of space is created by the interaction between the brown mud and the white clay strips against the black background.

Trigger questions

- What do you notice first about this room when you enter it?
- How do you feel in this space?
- Look at the wall piece - how do you think it was made?
- Why do you think Long has drawn a curved line?
- What do you think is meant by 'Walking in a Moving World'?
- Read the text. What does it tell us about Long's walk?
- Look closely at the driftwood pieces. What do these works suggest to you?
- Why do you think he makes fingerprints on the driftwood?

Things to think about

Temporary installations. *Porthmeor Arc* is an installation in that it has been conceived specifically for this space and for the duration of the exhibition. Although Long has created many mud and clay pieces before - in a range of spaces and scales, this wall work is unique to this space.

The Gallery building. *Porthmeor Arc* seems to play with the architecture of the building. It has transformed this gallery space into an imposing environment. The curved line and the rectangular strips echo the shapes of the building. They draw your attention to the sweep of the floor, the curve of the window and the ceiling above.

Natural materials. Long always chooses natural materials. He is only interested in making art out of simple and usually local materials. Here he uses Cornish china clay and driftwood collected from local beaches.

Mark making. Since 1970 Long has used mud to make works in gallery spaces. These have a spontaneous impact and are connected to the most ancient forms of human mark making. Long says that many cultures have traditionally made art by hand and often directly on the floor or wall with natural material. In *Porthmeor Arc* you can see the marks and movement of his hand. With the Cornish driftwood pieces he has used his own fingerprints.

Man and nature. Long is interested in exploring the intimate connection between man and nature. He introduces us to the idea of the art of walking and the very direct use of natural materials as a way of engaging and interacting with the world.

Walking in a Moving World describes a five-day walk undertaken by Long in Powys in 2001. The text conveys the impression of a world in movement and it is arranged by listing various natural phenomena in order of the speed in which they are moving.

Between cloud shadows

Into a headwind

Across a river

Through spring bracken

Under a beech tree

Over a glacial boulder.

The text therefore combines the idea of the natural change of the landscape with the artist's own movement through the landscape at a particular point in time.

Studio

Naum Gabo In Space and Time

In the Studio you will find a set of twelve wood engravings by Gabo, entitled *Opus*. Also on display is a carved sculpture and a group of stones which he found on the beach.

Keywords

Opus 1-12, wood engravings 1950-73

The wood engravings have been displayed so that the light comes through the prints from behind. Each print explores line and space with an extraordinary delicacy. Each one was hand printed and the different pressure from the artist's hand gives subtle variations in colour and texture. Composed of curving lines and bands of colour these works fuse ideas Gabo explored in his carved and constructed sculptures.

Trigger questions

- Look at the collection of stones in the centre cabinet. Where do you think he found these stones? Why do you think he has carved and incised into them?
- Now look at the prints along the wall. Describe one of them.
- Why do you think they have been lit from behind?
- Now look at the large stone carving. Describe its shape.
- What sorts of connections can you make between the stones and prints?

Things to think about

Carving. Gabo had initially rejected the technique of carving developing his constructivist theory of space and depth. Later in his career he modified this emphasis and embarked on a series of sculptures in which he explored the properties of different types of stone and the relationship between solid mass and space. In *Kinetic Stone Carving* 1936-44 the curving ridges, dips and folds of the stone create a sense of dynamism in the surrounding space. It is interesting to note that Gabo took up carving during his time in England and he was clearly influenced by the work of Barbara Hepworth and Henry Moore.

Wood engraving. (See glossary) Gabo began making prints in 1950. He was encouraged to try out this new technique by William Ivins, a retired curator who became a friend of Gabo after he settled in America in 1946. Gabo received a few basic practical tips but he learnt as he went along evolving his own very personal style. Each print he made was unique (a monoprint) and he enjoyed experimenting. He was not interested in printmaking as a medium for reproducing work, rather as a new way to create unique images in space.

Exploring space. Gabo is famous for his constructivist sculptures. However he chose to explore a number of different mediums to develop his ideas. His experiments with wood engraving and direct carving add another dimension to our understanding of his work and show how he could translate his ideas from three to two dimensions.

Natural forms. Gabo liked to explore the natural colour and grain of different kinds of stone. He collected stones and here you can see a group which have been worn and shaped by the natural forces of the tides. Gabo has carved and incised onto their surfaces. This collection links closely to the shapes and forms described in his prints.

Apse

Naum Gabo In Space and Time

In the Apse you will find a display of Gabo's early abstract sketches and an early constructed piece *Model for Constructed Torso* 1917. Gabo was a pioneer of abstract art and from 1915 onwards he began experimenting with a new language for sculpture. As a young artist he was present during the post-revolutionary period in Russia. During this time he moved away from painting initially concentrating on sculptures based on the female torso. He began constructing rather than carving or casting materials and followed this 'constructivist' approach all his life.

With *Model for Constructed Torso* Gabo constructs a three-dimensional figure through the intersection of planes without the structure having great mass. At the time he was developing his so-called stereometric system in which volume is indicated through being bisected rather than surrounded. Gabo built up this figure using small pieces of cardboard which creates a latticework of horizontal, vertical or diagonal lines. The figure appears delicate and weightless and our attention is drawn to the elegant twist of the head.

The drawings on display here all attempt to reconcile an image on a flat sheet of paper with the three-dimensional reality of sculpture. Most of the ideas in these drawings were conceived as shallow reliefs to be inserted into a niche space in a wall. In some you can recognise a head; others are more abstract.

Trigger questions

- Look closely at the figure in the alcove. Describe it.
- How was this figure made?
- Why do you think Gabo chose to make it in this way?
- Does it remind you of other sculptures/figures you have seen?
- Look closely at the drawings. Describe Gabo's use of line.
- What do these drawings explore? How can you tell?

Things to think about

The figure. When Gabo first started making sculpture he concentrated on the female torso related to the Madonna figure in Russian icons. Gradually he moved away from the figure to create purely abstract forms. Consider how Gabo abstracts the figure in *Model for Constructed Torso*.

Sculpture versus drawing. In this room you can explore how Gabo developed his constructivist ideas (see Gallery 3) in both two and three dimensions. What happens when you explore ideas for a sculpture or relief on paper? How do you create a sculpture using line and plane rather than mass?

Cubism. *Model for Constructed Torso* is quite similar to cubist (see glossary) works by artists such as Pablo Picasso, George Braque, Jaques Lipchitz, Henri Laurens and Alexander Archipenko. As a young artist Gabo encountered cubism as an important influence on his work. In cubist paintings the surfaces of objects were broken down to include multiple viewpoints. This pictorial invention was translated into three dimensions creating distorted figures built out of curved and flat planes. Gabo took cubist ideas and developed them further eventually removing any figurative element and breaking down the surface of objects to explore the volume and space within.

Gallery 3

Naum Gabo In Space and Time

This display explores Naum Gabo's experimental working process, moving from small models, sketches and drawings to larger completed works. The display concentrates on Gabo's constructivist works where he reduced form to its geometric essentials. It also shows how he experimented with kinetic, or moving sculpture and how his innovative use of transparent materials produced works in which space is an integral element of sculptural form.

In 1920 Gabo published his own statement of intent in the form of his *Realist Manifesto* in which he strongly renounced volume and mass as he encountered it in the sculptural tradition. For Gabo, volume was about continuous depth which could not be contained by an outer skin, in the way sculptors had done until then. Gabo looked to engineering and mathematics to develop a new 'constructivist' sculpture where space and depth could be made visible by opening up the core of the sculpture or by using transparent materials.

Key works

Kinetic Construction (Standing Wave), 1919-20

Metal, painted wood and electrical mechanism

This was Gabo's first major experiment of creating sculptural form through motion. A vertical metal rod, clamped and weighted at different points is made to oscillate by an electric motor.

Model for Rotating Fountain, 1925

Metal and plastic

This model was found in Gabo's attic after his death and re-assembled in 1986. The project was made into a full-scale fountain with curved rotating arms and originally sited in a Dresden garden (since destroyed).

Construction in Space with a Crystalline Centre, 1938-40

Perspex and celluloid, (324 x 470 x 220 mm)

This beautiful piece demonstrates how Gabo experimented with transparent materials and produced sculptures with a flowing curvilinear surface around a geometric centre.

Column, 1920-21

Cellulose nitrate

This model is constructed from interlocking, transparent celluloid standing on an opaque disk. It shows the close relation of Gabo's constructive method with architecture. Gabo was one of a number of artists who in revolutionary Russia sought to develop a link between sculpture and architecture. Tatlin's unrealised *Monument to the Third International* is perhaps the best known. Gabo explored *Column* several times later in his career and fabricated other versions.

Things to think about

Volume and space. Gabo's sculptures explore and describe volume and space using line and plane rather than solid mass. He evolved a method of making sculptures using intersecting flat or curved planes which became known as his stereometric method. Gabo makes visible the middle of a sculpture while also describing its outer shape. This relation between centre, core and outer elements recurs again and again in his work.

Transparency and light. The openness of Gabo's structures creates a sense of light and weightlessness. He plays with the contrast of materials and texture to create works that have a jewel like luminosity to them. He tended to work with transparent materials and with a reduced range of colours such as reds, whites and blacks to provide subtle contrast.

New materials. Gabo looked to materials that could help him explore his constructivist approach. He was one of the first artists to experiment with opaque plastics, celluloid and from the mid-1930s perspex. He experimented with small models using flexible, thin plastics before working through his ideas on a larger scale using more durable materials such as sheet metals or glass.

Space, time and movement. Gabo was interested in time as well as space. He expressed the dimension of time through movement and he experimented with motion in his sculptures. Although he never fully developed the idea of real moving sculpture he believed that space and time should be evident in his works. In *Kinetic Construction (Standing Wave)* 1919-20 the wave like shape created by the moving rod exists in real time. It is only when the rod is moving that the sculpture exists.

The natural world. Gabo is often associated with purely abstract mathematical and technical ideas. However, he believed that the universal elements of space and time in his work were present as essential components of the natural world. The abstract works in this room seem to combine beauty with precision to create works that suggest the shapes and rhythms of the natural world.

Gallery 4

Richard Long Following an Idea

In this room there is a collection of framed works comprising photographs and texts of selected walks that Richard Long has made. The selection shows us the various ways that Long records his walks. The title of this room suggest the natural way that Long's walks evolve. Sometimes he chooses to follow a map, sometimes he follows a river, sometimes a particular lunar or solar phenomena and sometimes he simply follows a desire to walk in a certain direction. During his walks Long often makes a sculpture. These works evolve out of the immediate experience of the place he finds himself in.

Key work

A 134 Mile Meandering Walk, Scotland 1986

This three-part text piece emphasises the simplicity of the walking process. On one side are the words 'TEN DAYS WALKING AND SLEEPING ON NATURAL GROUND'. In the middle is a long list of the Scottish place names that Long encountered on his 'meanderings'. On the right is a circular cluster of words and phrases which record things heard, smelt, felt, seen and experienced on his walk. He refers to the weather, times of day, to paths and trails as well as the geography of the places he walks through.

Trigger questions

- What do these photographs and texts have in common?
- What sorts of things do they record?
- What aspects of the landscape is Long most interested in?
- Why do you think Long makes sculptures in the landscape?
- Choose one text work to look at more closely. What does it tell you about a certain walk Long has made?
- Why do you think Long records his walks using photographs and texts?
- How else do people record their experience of walking?
- Richard Long does not often use colour photography. Why do you think this is?

Things to think about

Recording nature. Richard Long is interested in recording his experience of nature. His walks explore and record nature in a variety of ways. Long connects to a tradition in art that goes back to pre-historic cave paintings and forward to twentieth century landscape photography.

Walking as art. Since 1967 Long has decided to make sculpture out of walking. He explores relationships between time, distance, geography and measurement. By focusing on walking he redefines the boundaries of sculpture. For Long, sculpture is no longer about making objects but rather about the movement of the body through time and space. He may make a sculpture along the way, in the landscape, but it is always part of that landscape and will gradually, over time, dissolve back into it.

Long points out that 'walking itself has a cultural history' and his art belongs to this tradition. Comparisons can be made both past and present to those who have explored walking as a way of engaging and interacting with the world. Consider for example, wayfarers and

pilgrims or the wanderings of Japanese poets such as Matsuo Basho who developed a form of poetry based on his understanding of Zen Buddhism, the writings of the Americans Emerson and Thoreau or to the work of English Romantics such as Wordsworth or Keats. Long's work can also be linked to contemporary long-distance walkers and most particularly another British artist, Hamish Fulton. (See glossary.)

Empty places. Long's walks are usually solitary; they are about his own intense experience of the natural world. He has walked in many different places and terrains however he tends to choose barren, uncluttered and 'empty' places such as moors and highlands.

Following an idea. As the title of the room suggests, Long is interested in the relationship between the idea of the walk, the walk itself and the physical evidence of the walk. His work is not purely conceptual (the idea only) – it is about the very real physical movement through time and space that a walk involves.

Impermanence. Walks lack permanence. They are rooted to a time and space just as nature itself is synonymous with movement and change. He says 'I hope my walks reflect the importance of natural processes'.

Signs and traces on the surface of the land. Long is interested in the subtle changes of nature. He is interested in paths, tracks and archaeological patterns left by other people, animals and past travellers. He says 'the marks I leave are one more layer upon thousands of layers and crisscrossings'. Long talks about leaving only footprints rather than creating monuments. He creates his own impermanent traces of his walks with his sculptures. He constructs simply out of the immediate local materials elemental shapes such as lines, circles, spirals and ellipses. *'You could say that my work is also a balance between the patterns of nature and the formalism of human, abstract ideas like lines and circles'*.

Recording a walk. Long uses photography, maps and text to record his walks. As most of his walks are solitary and in remote locations his sculptures are seen by few people. The photographs and texts provide a record of his walks and sculptures. They provide information for us to imagine the circumstances which led to their creation.

Sculpture in the landscape. Long says that each sculpture he makes is about the ambience and resonance of a place. He says 'sculptures are stopping places along a journey – they are where the walk meets the place'.

Environmental and land art. Long has often been linked with other artists who have manipulated the landscape to create art works. However, it is important to distinguish his art from the work of artists such as Christo, Walter de Maria, Michael Heizer, Dennis Oppenheim, Robert Morris, Robert Smithson and James Turrell. In contrast to Long, these artists sought to radically (and often permanently) alter the landscape through large scale interventions and 'earthworks'. Long's work is perhaps closer to artists such as Andy Goldsworthy and Hamish Fulton and to a British landscape tradition.

Photography. Long uses photographs to record the sculptures he makes during his walks. He emphasises the documentary nature of his photographs and has tended to use black and white. He says, *'Well normally I just step back and point the camera and try and get in focus. Even though it is necessary to get a good photograph, the photographs should be as simple as possible so that when people look at the photograph they are not dazzled by wide-angled lenses or special effects. Because my art is very simple and straightforward, so that the feeling of the work somehow accurately comes through. That is why most of the photographs are taken at eye level.'* Despite their simplicity his photographs are often very beautiful and dramatic. They recall the tradition of grand landscape photography.

Text. Long uses text in a variety of ways. It can be factual, descriptive or annotative. He keeps his texts simple but increasingly he uses text to tell a story of the individual walks he makes. He uses words and phrases to refer to observations, feelings, experiences, place-names, measurements of time, duration, number and distance. With *Walking to a Solar Eclipse 1999* the words he uses trace a walk in which destination, duration and distance are aligned with a certain momentary relationship between the sun, the moon and the earth.

Time. Time is explored in all of Long's work. Time is often the subject of a walk by Long. For example, it is the measurement of distance, of walking speed, of terrain or of weather effect. The sculptures contain the geological time of the stones and the duration of their presence in the landscape.

Gallery 5

Richard Long Earth

In this gallery you will find three works by Richard Long. A large wall piece made with River Avon mud and two large installed text works. The wall piece *Earth* was created in a similar way to the installation in Lower Gallery 2. Long has applied mud by hand over a black painted surface.

The text work *River to River* is a walking meditation on the symmetrical permutations between three places on Dartmoor. It reads, in very large print that fills one whole wall,

River to Wood

Wood to Tor

Tor to River

River to Tor

Tor to Wood

Wood to River

East Dart River Wistman's Wood Sittaford Tor.

A Walk in Dartmoor 2001.

On the opposite wall is another text work of a 12 day Irish road walk called *All Ireland Walk*. The text records the walk referring to Long's experiences along the way including places seen, things heard and pubs stayed in.

Trigger questions

- What is the first thing you look at when you enter this room?
- What does the mud piece make you think of?
- Can you guess how it was created?
- Why is there text on the wall?
- Do you think there is a connection between the mud work and texts work?
- Why do you think one of the text works is so large?
- Why do you think the artist records his walks in this way?
- What sorts of things is Long interested in recording on his walks?

Things to think about

Earth. All the works in this room draw our attention to the natural world. By juxtaposing text with a work made directly onto the wall of the gallery the materials of the landscape are highlighted. It is interesting to note that the wall piece *Earth* creates a large I-ching hexagram (six broken lines) representing the symbol for the receptive earth (see glossary).

Water. One of the main themes of Long's work is water. A work like *Earth* shows the nature of water as well as mud. The splashes and drips show the 'wateriness' of the material as much as the viscosity and texture of the mud.

Making works in the Gallery. *Earth* was made in the gallery directly on the wall. It has an immediate tangible physical presence, which is very different to the texts and photographs which he describes as 'second-hand works'. The way Long made *Earth* mirrors the way he works in the landscape. He uses simple, natural materials in a very direct way.

Long's use of earth mixed only with water connects to the natural setting. Mud becomes a natural bridge between water and stone. As Paul Moorhouse writes 'a mud work made rapidly and spontaneously suggests a stone sculpture executed at lightning speed'.

The structure of walks. Each walk that Long makes is structured so that different elements become connected and drawn into relationships. Sometimes these connections are quite simple or, as with the text works here, they are more complex making subtle links between time, distance, speed of walking and the linking of particular geographical points.

Text as story. As seen in Gallery 4 Long uses text in different ways to record his walks. As he says 'they feed the imagination' and increasingly his texts have become a way of working in their own right. This is clearly seen in *All Ireland Walk* where the long list reads neither like poetry or prose. Its structure is closer to sculpture than literature and could be compared to the work of Concrete Poets (see glossary) where the visual shape and sound of the words becomes as important as their meaning. As you read *All Ireland Walk* you begin to imagine the movement of the walker. The words set a pace and rhythm using single words and longer statements punctuated by the repetition of certain phrases such as 'a wrong fork' or 'the road flooded'.

Courtyard

Kosho Ito VIRUS Earth Folds

Earth folds features a field of ceramic forms, which fill the space. The piece is comprised of distinct groups of ceramic forms that appear weathered or decayed. Across the body of the installation the different clay masses meet and merge, creating a dark atmospheric work reminiscent of ancient volcanic landscapes.

The diversity of colour and texture in the work is created by different firing and preparation methods. The collections of pale forms are made by firing frozen waste clay from the artist's studio. A mineral, feldspar, is used as a glaze to unify any irregular surface textures. The colouration of the contrasting darker groups is achieved by varying levels of oxidation in the firing of an ochre-rich clay. The final forms mirror the infinite chaotic structures of the organic world.

Trigger questions

- What does this installation make you think of?
- What do the shapes remind you of?
- Describe what the textures and surfaces of the shapes look like.
- What materials do you think they are made out of and why?
- Why do you think Ito has made a line between the dark and light pieces?
- How does the piece relate to the courtyard space it is in?
- The title of this work is *Virus* – why do you think it has this name?

Things to think about

Landscapes. This installation suggests a strange and vast landscape. Consider how the materials, colour and scale are used.

Earth. Ito is interested in the organic qualities of clay. However he transforms his material into something that looks more like clods of earth or strange meteorite rocks. Note his substitute for this piece is *Earth Folds*.

Surface, colour and texture. The contrast between light and dark, emphasised by the sharp dividing line, gives a dramatic visual impact. Seen from above (from the Roof Terrace) this work could be a vast painting. The strange shapes and textures of the pieces suggest a field of crumbling pigment and scattered glistening jewels.

Inside/outside. This work has been installed specifically for this space and it interacts with its environment. Consider how different it is to Ito's other work displayed in the Showcase in Gallery 2. Consider also the different ways you can view it from (inside the gallery, above from the Roof Terrace or outside by its edges).

Roof Terrace

Richard Long *Slate Atlantic*

On the roof terrace you will find a stone semi-circle of Cornish Delabole slate which Long has arranged specifically for this site. *Slate Atlantic* is made up of 8 tons of slate pieces which have been put together to create a beautiful form which appears to float in the Atlantic Ocean.

Trigger questions

- How do you feel as you enter this space?
- What does the shape of the sculpture make you think of?
- What material is it made out of?
- Why do you think the artist has only created part of a circle?
- What colour is the stone? How does it relate to its surroundings?

Things to think about

Indoors/outdoors. *Atlantic Slate* is installed in an outdoor space. It interacts with the natural environment of sea and sky. It is like a rock garden looking out to sea. However it is still within the gallery environment and its character is partly shaped by this. It is as if Long has set up a tension between the natural world and the architectural setting in which the sculpture has been placed.

You might like to compare *Atlantic Slate* with Kosho Ito's installation in the courtyard which you can look down on from the Roof Terrace.

Site specific. *Atlantic Slate* has been created specifically for this space. Although Long has used Delabole slate before, this work is unique to Tate St Ives. He created it in a similar way to his sculptures in the landscape. During a day he assembled the slate fitting the pieces together with a natural logic rather like you might build a dry stone wall. The shape of the overall work within this space dictated the positioning of the individual pieces.

Colour, light and space. Long has placed the slate so that the polished, quarried edges are uppermost. This creates an overall surface which is smooth and reflective. The colour of the stone changes according to the light and weather conditions. This effect encourages you to imagine the piece dissolving into the surrounding seascape. The sea completes the circle.

Delabole slate. Long has used a range of materials for his Gallery-based work including, wood, flint, stone, coal and marble. He often uses a material local to the area he is exhibiting. Delabole slate has been quarried in Cornwall since the seventeenth century and has a long history as a building material. Its characteristic blue/grey colour has meant it has always been popular. As a local material it has particular resonance when placed here at Tate St Ives. Long has used standard four inch deep pieces from Delabole.

Circles. Long frequently uses the shape of the circle in his work. He makes circles of words, stones and mud for example. Long says that the circle is a simple open shape that is practical and easy to make. *'A circle is beautiful, powerful, but also neutral and abstract'*.

Note: **A selection of prints by Richard Long can be seen in the Café.** Long has also made a Limited Edition Screen print called *Cornish Slate Drawing* as part of the St Ives series.

Resources available in the Gallery

There is an **Exhibition Study Point on Level 3** that has a selection of books relating to the exhibitions. On view in this area is the film *Richard Long* (Omnibus, BBC, 1982). You can also access the Tate Gallery **Collection Data base** on line at this point.

The **Tate Gallery shop** has a selection of books, catalogues, post cards and related materials.

The following publications have been produced in relation to the exhibition and are available to read at the Study Point or to purchase in the shop:

Naum Gabo In Space and Time – broadsheet, text by Sean Rainbird. £2

Richard Long – exhibition catalogue, text by Paul Moorhouse (available from 23 August) £11.99 (TBC)

Kosho Ito – exhibition catalogue, texts by Yoshiaki Inui & Kazuko Todate (available from September) £5.99 (TBC)

Further Reading

* Indicates they are available in the Tate Shop

Richard Long

**Richard Long: Walking in Circles*, Thames & Hudson, Hayward Gallery, London, 1991. Texts by Anne Seymour and Hamish Fulton

**Richard Long: Spanish Stones*, Ediciones Poligrafa, Barcelona, 1998

**Richard Long: A Walk Across England*, Thames and Hudson, 1997

**Richard Long: From Time to Time*, Edition Cantz, 1997

Richard Long: Thames and Hudson, London, 1986, Text by R H Fuchs

*Kastner, Jeffrey; Wallis, Brian; *Land and Environmental Art*, Phaidon Press, Hong Kong, 1998

Basho, M; *Narrow Road to the Deep North and Other Travel Sketches*, Penquin, 1970. Translated by N. Yuasa

Basho, M; *A Narrow Road to the Interior*, Shambhala Publications, 2000. Translated by S. Hamill

Shirane, H; *Traces of Dreams: Landscape, Cultural Memory, and the Poetry of Basho*, Stanford University Press, 1997

McKibben, B; Scott, D & Wilson, A; *Hamish Fulton: Walking Journey*, Tate Publications, 2002

Andy Goldsworthy: Time, Thames & Hudson, 2000. Introduction by T Friedman

Andy Goldsworthy: Hand To Earth, Sculpture 1976 – 1990, WS Maney, 1993

A selection of books and pamphlets relating to walks in and around St Ives, West Penwith and Cornwall are available at the Educational Study Point.

Naum Gabo

Naum Gabo; *Gabo: Constructions, Sculpture, Painting, Drawings, Engravings*, London Lund Humphries and Cambridge Massachusetts, Harvard University Press, 1957

Naum Gabo; Sixty Years of Constructivism, Tate Gallery, 1987

Naum Gabo, Annely Juda Fine Art, London, 1999

*Hammer, M & Lodder, C; *Constructing Modernity: The Art and Career of Naum Gabo*, Yale University Press, New Haven and London, 2000

*Hammer, M & Lodder, C; *Gabo on Gabo*, Artists Bookworks, England, 2000

Merkert J & Nash S (eds); *Naum Gabo, Sixty Years of Constructivism*, Prestel Verlag, Munich, 1985

*Williams, G (eds), *Naum Gabo Monoprints*, The Florin Press, Kent, 1987

Kosho Ito

Previous exhibition catalogues available for reference at the Exhibition Study Point.

Note: for further research the **St Ives Library** and **Archive Study Centre** holds a range of material related to Naum Gabo and other artists associated with St Ives.

St Ives Library

Gabriel Street

St Ives TR26 2LX

Tel: 01736 796408

e-mail: archive@stives.trust.demon.uk

The following websites can also provide useful starting points for further research:

www.richardlong.org Richard Long's homepage

www.artnet.com information on key artists and movements

www.sculpture.org.uk references to sculptors and sculptural movements

www.tate.org.uk Tate Gallery on line

www.stivestrust.demon.co.uk/archivesite St Ives Archive Study Centre website

www.britannica.com References to artists and art movements

www.artchive.com information on key artists and movements

www.artcyclopedia.com information on key artists and movements

www.britisharts.co.uk gives information on individual artists and galleries

www.xrefer.com reference search engine.

Glossary

Abstract art

In its most general sense abstract art is art that does not represent aspects of the visible world. It is also described as non-objective, non-representational and non-figurative art. In the twentieth century many artistic movements (such as Cubism and Constructivism) explored and developed abstract art. But the term means different things in relation to different artists.

Basho, Matsuo (1644-94)

Japanese poet and travel writer. He was a major influence on the development of *haiku* (17-syllable lyric verse) but is also well known for his travel essays - the most famous being *Narrow Road to the Deep North* (1694).

Conceptual Art

Art which gives priority to an idea presented by visual means that are secondary to the idea. Conceptual art emerged in the 1960s and all sorts of materials and techniques have been used. Concept art can be very elaborate or it can be very simple and of no material value. Much conceptual art challenges the tradition of the work of art as a unique crafted object. Conceptual art also introduced photography, film, video and performance into fine art. Often a record or documentation is exhibited rather than the activity or performance itself which may have taken place in a few moments or over a long period of time. Key artists associated with Conceptual art include Joseph Kosuth, Lawrence Weiner, Bruce Nauman and the

British based group known as Art and Language. However there are many more artists including a number of artists working today who could be described as Conceptual artists.

Concrete Poetry

A term introduced simultaneously in the early 1950s by Eugen Gomringer in Switzerland, Öyvind Fahlström in Sweden and a group of Brazilian poets known as *Noigandres*. The Scottish artist Ian Hamilton Finlay is also associated with the movement. Concrete poetry has revolutionised both art and poetry and is regarded as bringing writing back to its roots. Concrete poetry involves texts arranged as much, if not more so, for their visual effects as their verbal, and can be presented across any surface (not just on the page of the book) in any order. Concrete poets experiment with typography, graphics, the ideogram concept, computer poems, collage etc. and acknowledge influence Dada, Hans Arp, Kurt Schwitters, Malevich and other visual artists. A truly international movement, it can also be traced to the work of the French poets Stephane Mallarmé and Guillaume Apollinaire, the writer Charles L Dodgson (Lewis Carroll) and George Herbert and artists such as Ezra Pound and Theo Van Doesburg.

Constructivism

Constructivism describes a movement of art in 1920s Russia which included the artists, Rodchenko, Stepanova, Tatlin, Pevsner and Gabo. They emphasised the role of materials and developed a language of abstraction based on ideas of pure form. The Constructivists aimed to make art a detached, scientific investigation of abstract properties (picture surface, construction, line and colour). Gabo and Pevsner left Russia in 1922 after Constructivism had been condemned by the Soviet regime, and they and other exiles helped to spread the ideals of the movement throughout Europe. They were influential, for example, on the Bauhaus in Germany, De Stijl in the Netherlands, and the **Abstraction-Création** group in France, and Gabo was one of the editors of the English Constructivist manifesto, *Circle*, in 1937. Gabo spent time in St Ives at the beginning of the war and his presence encourage artists such Hepworth and Nicholson to develop abstract art based on Constructivist principles.

Cubism

An early twentieth century style that developed from the idea that an object should be shown from all angles, not just one point of view. Artists therefore rejected conventional techniques of perspective and dimension, and instead broke their subject matter up and reconstructed it in an abstract form that showed a number of points of view simultaneously. Key Cubist artists include Pablo Picasso and Georges Braque.

De Stijl

De Stijl (meaning style) was the name of a magazine edited by Theo Van Doesburg and the loose group of artists that formed around it in Holland in 1917. The magazine continued until Van Doesburg's death in 1931. *De Stijl* artists, who were influenced by the Dutch philosopher Schoenmaeker, believed art should not be representational, illustrative or narrative. They developed a form of abstract art based on the use of verticals, horizontals, the square, primary colours and black and white. *De Stijl* has become a source of inspiration for modern design. It included product design and architecture as well as painting and sculpture and played a vital role in the development of the international constructivist movement and modern architecture. Key members of *De Stijl* included the painter Mondrian, painter and architect Theo Van Doesburg and the furniture designer and architect Rietveld.

Fulton, Hamish (b.1946)

Hamish Fulton first came to prominence in the late 1960s as one of a number of artists, including Richard Long, who were exploring new forms of sculpture and landscape art. Fulton describes himself as a 'walking artist' and his walks have taken him to various locations all over Britain and the world. Fulton makes

photographic works and texts based on his walks which he presents in exhibitions and books. He recently exhibited at Tate Britain and the catalogue which accompanied this show is included in the bibliography.

I-ching

I ching is the earliest and most important book of ancient Chinese texts called the *Five Classics*. It is also known as the *Book of Changes*. In its earliest form it was used to predict the future. It contained figures consisting of broken and unbroken horizontal lines. These lines were later combined to form symbolic figures called trigrams. Eventually trigrams were paired to form 64 six line figures called hexagrams. Written interpretations called judgements explained the general significance of every hexagram. By 500BC I-ching had become a book of philosophy. The Chinese philosopher Confucius taught the I-ching as a book of moral wisdom. His followers wrote commentaries known as *Ten Wings*.

Kinetic art

Term used to define art (usually sculpture) that includes motion as a significant dimension. Kinetic art was pioneered by Marcel Duchamp, Naum Gabo and Alexander Calder. Kinetic art is either non-mechanical (such as a mobile) or mechanical. The latter developed in response to an increasingly technological culture.

Land Art

Land Art emerged, primarily in America towards the end of the 1960s. Land Art involved digging, cutting or directly marking the natural landscape. Instead of using the land as a site that provided the environment for a work of art, the land itself became the art work. Land Art projects were often on a large scale, involving collaboration, and in remote places. Knowledge of them often depended on second hand information such as diagrams, photographs and films. Famous land projects include Smithson's *Spiral Jetty* (1969-70) at Rozel Point, Great Salt Lake, Utah, Christo's *Running Fence* (1976) in California and Walter de Maria's *Mile Long Drawing* (1968) in the Nevada Desert.

Wood engraving

This term is applied to the technique of making a print from a block of hardwood (often boxwood) sawn across the grain and to the print made from it. The technique derives from the woodcut but because of the harder and smoother surface and the use of a sharp tool known as a burin it tends to give a finer more detailed result. As in woodcut the printing is done from the surface of the block and the parts that are not to be printed are cut away. Wood engraving developed in the eighteenth century and became a popular medium for illustration.

Richard Long

Five, six, pick up sticks
Seven, eight, lay them straight [1980]
Athony d'Offay Gallery, London

I like simple, practical, emotional,
quiet, vigorous art.

I like the simplicity of walking,
the simplicity of stones.

I like common materials, whatever is to hand,
but especially stones. I like the idea that stones
are what the world is made of.

I like common means given the simple twist of art.

I like sensibility without technique.

I like the way the degree of visibility
and accessibility of my art is controlled
by circumstance, and also the degree to which
it can be either public or private,
possessed or not possessed.

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

I choose lines and circles because they
do the job.

My art is about working in the wide
world, wherever, on the surface of the earth.

My art has the themes of materials, ideas,
movement, time. The beauty of objects, thoughts, places
and actions.

My work is about my senses, my instinct, my own scale
and my own physical commitment.

My work is real, not illusory or conceptual.
It is about real stones, real time, real actions.

My work is not urban, nor is it romantic.
It is the laying down of modern ideas in
the only practical places to take them.
The natural world sustains the industrial world.
I use the world as I find it.

My art can be remote or very public,
all the work and all the places being equal.

My work is visible or invisible. It can be an

object (to possess) or an idea carried out and equally shared by anyone who knows about it.

My photographs are facts which bring the right accessibility to remote, lonely or otherwise unrecognisable works. Some sculptures are seen by few people, but can be known by many.

My outdoor sculptures and walking locations are not subject to possession and ownership. I like the fact that roads and mountains are common, public land.

My outdoor sculptures are places. The material and the idea are of the place; sculpture and place are one and the same. The place is as far as the eye can see from the sculpture. The place for a sculpture is found by walking. Some works are a succession of particular places along a walk, e.g. *Milestones*. In this work the walking, the places and the stones all have equal importance.

My talent as an artist is to walk across a moor, or place a stone on the ground.

My stones are like grains of sand in the space of the landscape.

A true understanding of the land requires more than the building of objects.

The sticks and stones I find on the land, I am the first to touch them.

A walk expresses space and freedom and the knowledge of it can live in the imagination of anyone, and that is another space too.

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

A walk traces the surface of the land, it follows an idea, it follows the day and the night.

A road is the site of many journeys. The place of a walk is there before the walk and after it.

A pile of stones or a walk, both have equal physical reality, though the walk is invisible. Some of my stone works can be seen, but not recognised as art.

The creation in my art is not in the common forms – circle, lines – I use, but the places I choose to put them in.

Mountains and galleries are both in their own ways extreme, neutral, uncluttered; good places to work.

A good work is the right in thing in the right place at the right time. A crossing place.

Fording a river. Have a good look, sit down, take off boots and socks, tie socks on to rucksack, put on boots, wade across, sit down, empty boots, put on socks and boots. It's a new walk again.

I have in general been interested in using the landscape in different ways from traditional representation and the fixed view. Walking, ideas, statements and maps are some means to this end.

I have tried to add something of my own view as an artist to the wonderful and undisputed traditions of walking, journeying and climbing. Thus, some of my walks have been formal (straight, circular) almost ritualised. The patterns of my walks are unique and original; they are not like following well-trodden routes taking travellers from one place to another. I have sometimes climbed around mountains instead of to the top. I have used riverbeds as footpaths. I have made walks about slowness, walks about stones and water. I have made walks within a place as opposed to a linear journey; walking without travelling.

Words after the fact.