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Richard Long

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 about 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.

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 the 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.