



Richard Long

"Georgia Granite Line", 1990

GALERIE THOMAS MODERN

Modern & Contemporary

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Richard Long

Bristol 1945 - lives in Bristol

"Georgia Granite Line"

white granite

1990

c. 55,8 x 86,4 x 594 cm (c. 22 x 34 x 233 7/8 in.)

With a certificate, signed and dated by Richard Long.

Provenance

Sperone Westwater Gallery, New York

Toby Schreiber, San Francisco

Gian Enzo Sperone and Galerie Cardi

Maria Maretti Farrow Shrem, California (since 2006)

Exhibited

Center for Contemporary Art, Cleveland 1993. Richard Long, Georgia Granite Line.

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Richard Long's work moves in the fields of Land Art and Concept Art, without it being possible to assign it clearly and exclusively to either category. In addition to their self-referential existence, his works are at the same time parts of a documentation of an event that must be regarded with equal justification as an element of the artwork. However, the combination of authentic testimonies is the only aspect of these events that remains tangible as the starting point of the work. Long places 'plastic units' in different weightings and selections as stone settings, or else changes in the broadest sense in nature or in the exhibition space next to drawings, plans or photographs of the hike that generated the work. The memory of the actual event of a hike, a stone layering or the like, remains ever present as part of the whole.

The lines or circles of stratified stones were initially created directly in the open air during Long's hikes. The artist deliberately left these sculptures, which are reminiscent of prehistoric stone settings, to be

subjected to further changes caused by weather, animals, plants or other influences. More and more, however, the material itself became important in Long's work, such as slate or granite. In his *Georgia Granite Line*, Long used the typical white granite of the US state, which has been sought after as a building material since the early 19th century because of its colour. Long arranged the completely raw quarry stones in a line several meters long, in which the roughness of the individual stones contrasts with the obvious geometric, artificial order created by man. This setting, and in particular the moment of the artist's setting, immortalises a completely contemporary artistic act, whose meditative character can be recalled by the viewer at any time.

Presentation is a key word for understanding Richard Long's artistic work, because, in addition to the presentation of the specific event experienced, Long tries above all to make himself and the viewer aware of his individual presence.

