

DEVALS

Biography

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

— Richard Long

Richard Long is one of the most influential sculptors of the post-war period, having fundamentally expanded the possibilities of sculpture through his sustained exploration of walking, landscape, time and the physical relationship between the human body and the natural world. Since the late 1960s, he has worked across sculpture, photography, text and drawing, and has established a singular artistic language grounded in movement, direct experience and the elemental properties of natural materials. At its core is a deceptively simple proposition: that the act of moving through the world, and the marks that movement leaves behind, can become a means of making art. As Long stated himself : “my work is very simple...it is shapes and forms which are not my own, circles and lines belong to everyone.”¹

Richard Long was born in Bristol, England, in 1945, and continues to live and work there. He studied at the West of England College of Art in Bristol from 1962 to 1965, before attending St Martin’s School of Art in London between 1966 and 1968. At St Martin’s, he was part of a generation of young British artists questioning established definitions of sculpture and seeking alternatives to the monumental, industrial forms associated with prevailing sculptural practice. His contemporaries included Hamish Fulton, Bruce McLean, Gilbert and George, and Barry Flanagan. In this context, Long began to explore a more direct relationship between artistic action and physical experience.



Fig. 1 Richard Long.. Photograph: Jack Hems/Courtesy Lisson Gallery

¹ Stewart, Nick. “Richard Long: Lines of Thought: A Conversation with Nick Stewart.” *Circa*, no. 19 (1984): 8–13.

By the mid-1960s, Long was already experimenting with natural materials, temporary interventions and the idea of impermanence. His early works developed from an interest in the traces left by elementary actions: walking across a field, moving an object through the landscape, or altering the arrangement of natural elements. These gestures made visible the relationship between an action, the terrain in which it took place and the passage of time. Nature was not a picturesque setting for sculpture but became the physical medium, spatial condition and active counterpart of the work itself.

In 1967, while still a student, Long made *A Line Made by Walking*, one of the defining works of his career and a landmark in the development of contemporary sculpture. Created by walking repeatedly back and forth along a straight line in a field, the work consisted of a temporary trace in the grass, recorded through a black-and-white photograph. Its radicalism lay in the economy of its means and the precision of its conception. The artist's body, the act of walking, the duration of the action and the resulting mark were brought together in a single work, without the need for a conventional sculptural object. The photograph preserved evidence of the gesture while simultaneously acknowledging the transience of its physical result.



Fig. 2 Richard Long, *A Line Made by Walking*, England, 1967, courtesy Richard Long.

From this point onwards, walking became the organising principle of a practice that would extend across remote landscapes and varied geographical environments. Long undertook journeys through fields, mountains, deserts, river valleys and other terrains, often in places far removed from conventional exhibition spaces. These journeys generated works documented through photographs, maps and texts, each medium offering a different account of the encounter between the artist and the landscape. A photograph might register the physical trace of a walk; a map might indicate its route; a text might evoke its duration, distance, location or sequence of events. Such documents constitute a distinctive means through which the experience of walking can enter the gallery, while retaining a connection to the specific places and circumstances in which it occurred.

Long's text works are particularly characteristic of this approach. Frequently composed of place names, distances, directions, natural phenomena or concise descriptions of a journey, they translate movement into language without resorting to narrative or personal confession. Their restraint is essential to their effect. Through the accumulation of simple facts, words become a means of registering the world, while leaving room for the reader to imagine the landscape and the experience of passing through it.



Fig. 3 Richard Long, *Segovia Slate Circles*, 1986, courtesy Richard Long.

During the 1980s, Long further expanded his vocabulary through works made with mud, which he applied directly to walls using his hands. These large, gestural compositions translate the physical immediacy of walking into a different form of bodily action. The hand becomes an instrument for marking the surface, producing rhythms, accumulations and patterns that retain the material's earthy character. Unlike the photographic documentation of a distant journey, mud works bring the substance of the landscape into direct contact with the architecture of the gallery. Their scale and tactile presence make the act of making visible, while their material simplicity connects them to the most fundamental elements of Long's practice: the body, the earth and the trace.

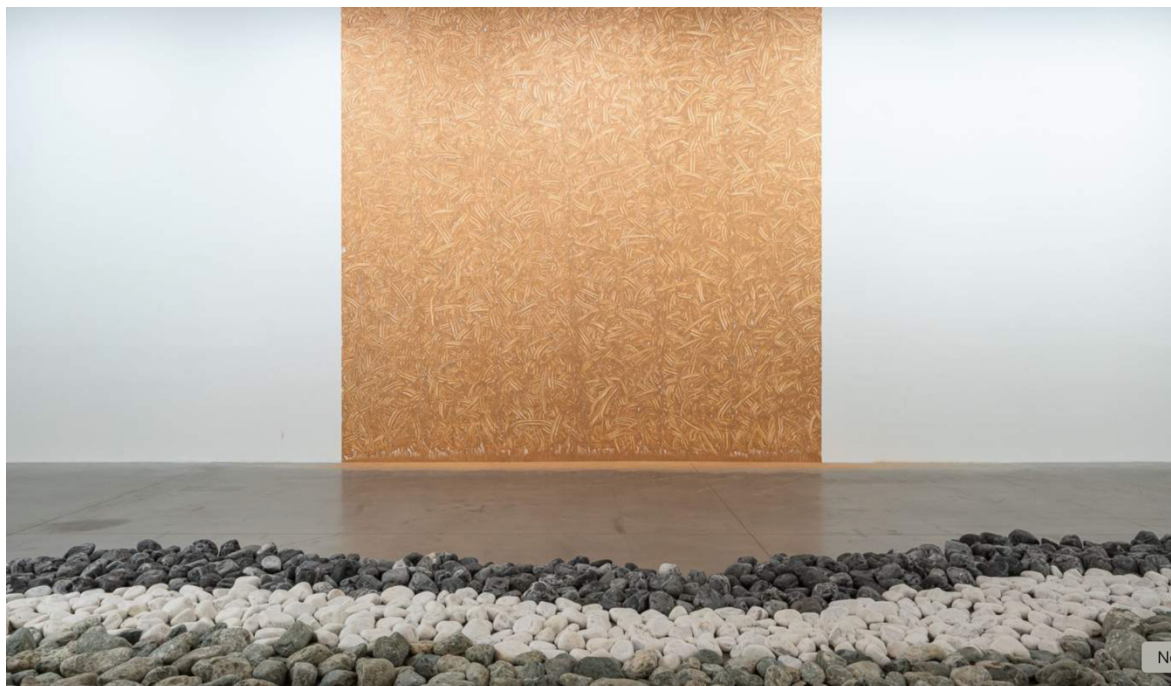


Fig. 4 Richard Long, *Provencal Stones and Vallauris Clay*, 2021 (installation view), courtesy Château La Coste & Richard Long.

Long's international recognition developed steadily over several decades. He represented Great Britain at the Venice Biennale in 1976 and participated in documenta 5 in 1972 and documenta 7 in 1982. Major institutional exhibitions followed at the Solomon R. Guggenheim Museum in New York in 1986, the Philadelphia Museum of Art in 1994, the National Museum of Modern Art in Kyoto in 1996, the Guggenheim Museum Bilbao in 2000, the San Francisco Museum of Modern Art in 2006, the National Galleries of Scotland in Edinburgh in 2007, and Tate Britain in London in 2009. Other significant presentations have included exhibitions at Hamburger Bahnhof in Berlin in 2010, Arnolfini in Bristol in 2015, Houghton Hall in Norfolk in 2017, and M Leuven in Belgium in 2021. These exhibitions demonstrate the breadth of a practice that moves between outdoor interventions, photographic and textual documentation, and material installations conceived for specific architectural settings.

In 1989, Long was awarded the Turner Prize, recognising the significance of his contribution to contemporary British art. Further honours included the Chevalier de l'Ordre des Arts et des Lettres in 1990, the Praemium Imperiale for sculpture in 2009, and a knighthood in 2018. Such recognition reflects the enduring influence of an artistic practice that has expanded the definition of sculpture without abandoning the directness of its means. Long's work has entered major public and institutional collections internationally, while continuing to develop through new journeys, installations and material experiments.

His more recent projects demonstrate the continuing vitality of this approach. In 2023, Richard Long in the Rijksmuseum Gardens brought his work into dialogue with the historic gardens of the Rijksmuseum in Amsterdam. In 2025, the National Gallery in London commissioned *Mud Sun*, a monumental work made from River Avon mud on gesso, measuring 492 by 613 centimetres. Installed in the Sainsbury Wing, the work brings the material of the landscape into one of the country's principal institutions devoted to painting, creating a direct encounter between elemental substance, gestural mark-making and the architectural environment. It also reaffirms Long's enduring interest in the relationship between the material world and the history of artistic representation. His practice continues to evolve through exhibitions and commissions, including a presentation at Tate Modern as part of the ARTIST ROOMS programme in 2025 and a solo exhibition at Fundación Casa Wabi in Mexico in 2026.



Fig. 4 Richard Long, *Bilbao Circle*, 2000, courtesy Guggenheim Bilbao & Richard Long.

SELECTED SOLO EXHIBITIONS

2024

Donald Judd. Gagosian, Basel, Switzerland.

2023

Donald Judd. Gagosian, 976 and 980 Madison Avenue, New York, NY.

2020–2021

Judd. The Museum of Modern Art, New York, NY.

2018

Donald Judd: Specific Furniture. San Francisco Museum of Modern Art, San Francisco, CA.

2013

Donald Judd. Los Angeles County Museum of Art, Los Angeles, CA.

2004

Donald Judd. Tate Modern, London, England.

2003

Donald Judd. Dia Beacon, Beacon, NY.

2002

Donald Judd: Der ganze Raum – Das Frühwerk 1955–1968. Kunsthalle Bielefeld, Bielefeld, Germany; travelled to the Menil Collection, Houston, TX.

2001

The Essential Donald Judd. Walker Art Center, Minneapolis, MN.

1988

Donald Judd. Whitney Museum of American Art, New York, NY.

1978

Donald Judd. Nationalgalerie, Berlin, Germany.

1976

Donald Judd: Zeichnungen/Drawings, 1956–1976. Kunstmuseum Basel, Basel, Switzerland.

1975

Donald Judd. National Gallery of Canada, Ottawa, Canada.

1971

Don Judd. Pasadena Art Museum, Pasadena, CA.

1970

Don Judd. Stedelijk Van Abbemuseum, Eindhoven, Netherlands; travelled to Folkwang Museum, Essen; Kunstverein Hannover; and Whitechapel Art Gallery, London.

1968

Don Judd. Whitney Museum of American Art, New York, NY.

1966

Don Judd. Leo Castelli Gallery, New York, NY.

1963

Don Judd. Green Gallery, New York, NY.

Selected Group Exhibitions

2025

Minimal. Bourse de Commerce – Pinault Collection, Paris, France.

2024

If Not Now, When? Max Vorst Collection. Museum Beelden aan Zee, The Hague, Netherlands.

2023

Icônes: An Exhibition of Works from the Pinault Collection. Punta della Dogana, François Pinault Foundation, Venice, Italy.

2023

New York: 1962–1964. The Jewish Museum, New York, NY.

2023

Less: Minimalism in the 1960s. Acquavella Galleries, New York, NY.

2022

Minimal Art: Bodies in Space. Bucerius Kunst Forum, Hamburg, Germany.

2022

A Chair and You. Museum of Contemporary Design and Applied Arts, Lausanne, Switzerland.

2022

Balance. Hamburger Bahnhof – Museum für Gegenwart, Berlin, Germany.

2021

The Poetics of Exactness. Juan Carlos Maldonado Art Collection, Miami, FL.

2020–2021

Judd. The Museum of Modern Art, New York, NY.

2018

Flavin, Judd, McCracken, Sandback. David Zwirner, Hong Kong, China.

2016–2017

From the Collection: 1960–1969. The Museum of Modern Art, New York, NY.

2015–2016

Take an Object. The Museum of Modern Art, New York, NY.

2013

Andre, Flavin, Judd, McCracken, Sandback. David Zwirner, New York, NY.

2009–2010

1969. MoMA PS1, Long Island City, NY.

1982

Documenta 7. Documenta, Kassel, Germany.

1977

Documenta 6. Documenta, Kassel, Germany.

1976

Rooms. The Museum of Modern Art, New York, NY.

1975

Sculpture: American Directions 1945–1975. National Collection of Fine Arts, Smithsonian Institution, Washington, D.C..

1974

Inaugural Exhibition. Hirshhorn Museum and Sculpture Garden, Washington, D.C..

1969

Five Sculptors: Andre, Flavin, Judd, Morris, Serra. Art Gallery, University of California, Irvine, CA.

1968

The Art of the Real: USA 1948–1968. The Museum of Modern Art, New York, NY; travelled to the Grand Palais, Paris; Kunsthaus Zürich; and Tate Gallery, London.

1968

Documenta 4. Documenta, Kassel, Germany.

1967

Guggenheim International Exhibition 1967: Sculpture from Twenty Nations. Solomon R. Guggenheim Museum, New York, NY.

1966

Primary Structures: Younger American and British Sculptors. The Jewish Museum, New York, NY.

PUBLIC & INSTITUTIONAL COLLECTIONS

Albright-Knox Art Gallery, Buffalo, New York, USA
Art Gallery of New South Wales, Sydney, Australia
Art Institute of Chicago, Chicago, Illinois, USA
The Broad, Los Angeles, California, USA
Centre Pompidou, Paris, France
Chinati Foundation, Marfa, Texas, USA
Cleveland Museum of Art, Cleveland, Ohio, USA
Cranbrook Art Museum, Bloomfield Hills, Michigan, USA
Crystal Bridges Museum of American Art, Bentonville, Arkansas, USA
Dallas Museum of Art, Dallas, Texas, USA
Denver Art Museum, Denver, Colorado, USA
Des Moines Art Center, Des Moines, Iowa, USA
Detroit Institute of Arts, Detroit, Michigan, USA
Dia Art Foundation / Dia Beacon, New York, USA
Eskenazi Museum of Art, Indiana University, Bloomington, Indiana, USA
Escher in Het Paleis, The Hague, Netherlands
Fondation Beyeler, Riehen/Basel, Switzerland
Hirshhorn Museum and Sculpture Garden, Washington, D.C., USA
Indianapolis Museum of Art at Newfields, Indianapolis, Indiana, USA
Israel Museum, Jerusalem, Israel
Judd Foundation, New York, New York, and Marfa, Texas, USA
Kunstmuseum Basel, Basel, Switzerland
Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany
Los Angeles County Museum of Art, Los Angeles, California, USA
Migros Museum für Gegenwartskunst, Zurich, Switzerland
Museum Boijmans Van Beuningen, Rotterdam, Netherlands
Museum für angewandte Kunst, Vienna, Austria
Museum für Moderne Kunst, Frankfurt am Main, Germany
Museum Ludwig, Cologne, Germany
Museum of Contemporary Art Chicago, Chicago, Illinois, USA
Museum of Modern Art, Shiga, Japan
The Museum of Modern Art, New York, New York, USA
National Gallery of Art, Washington, D.C., USA
National Gallery of Canada, Ottawa, Canada
National Galleries of Scotland, Edinburgh, Scotland
Neuberger Museum of Art, Purchase, New York, USA
Palazzo Grassi / Pinault Collection, Venice, Italy
Peggy Guggenheim Collection, Venice, Italy
San Francisco Museum of Modern Art, San Francisco, California, USA
Solomon R. Guggenheim Museum, New York, New York, USA
Tate, London, United Kingdom
Tokyo Metropolitan Art Museum, Tokyo, Japan
Whitney Museum of American Art, New York, New York, USA