



Richard

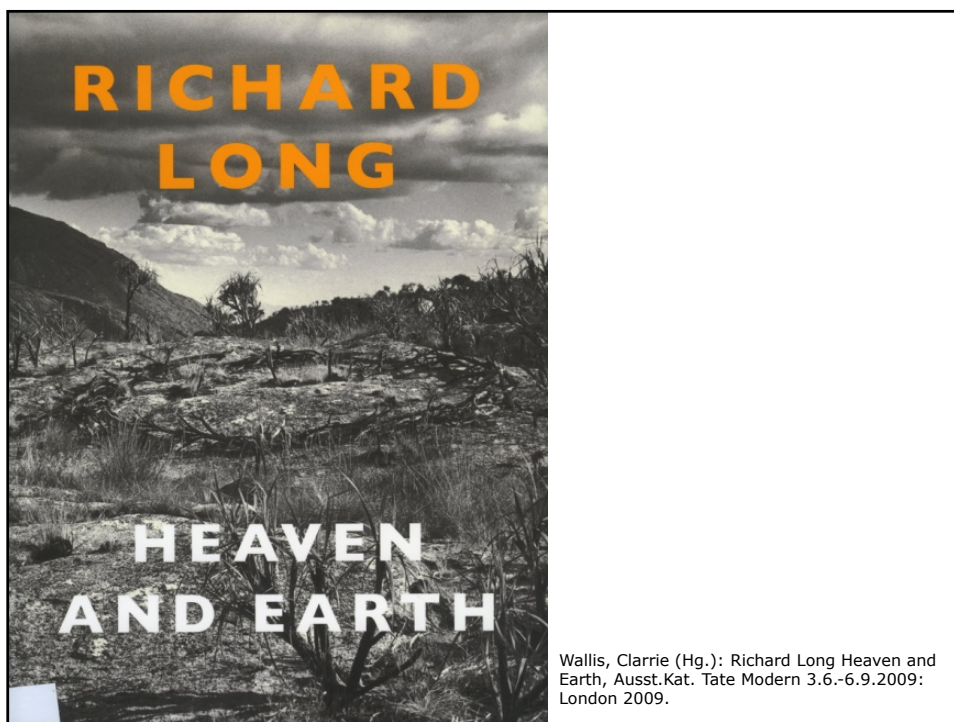
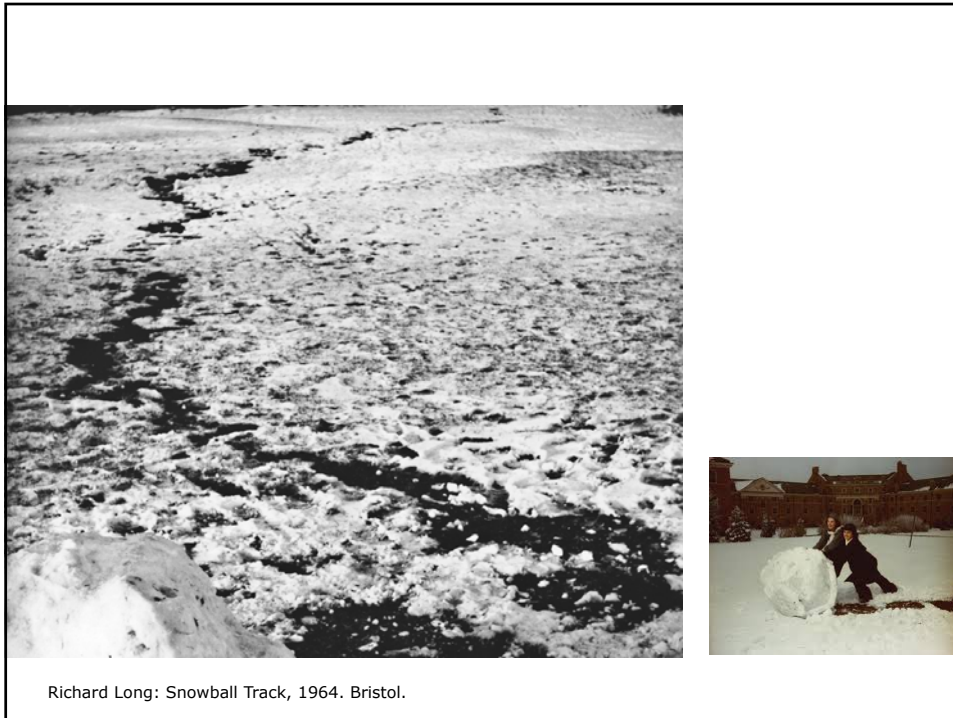
Long

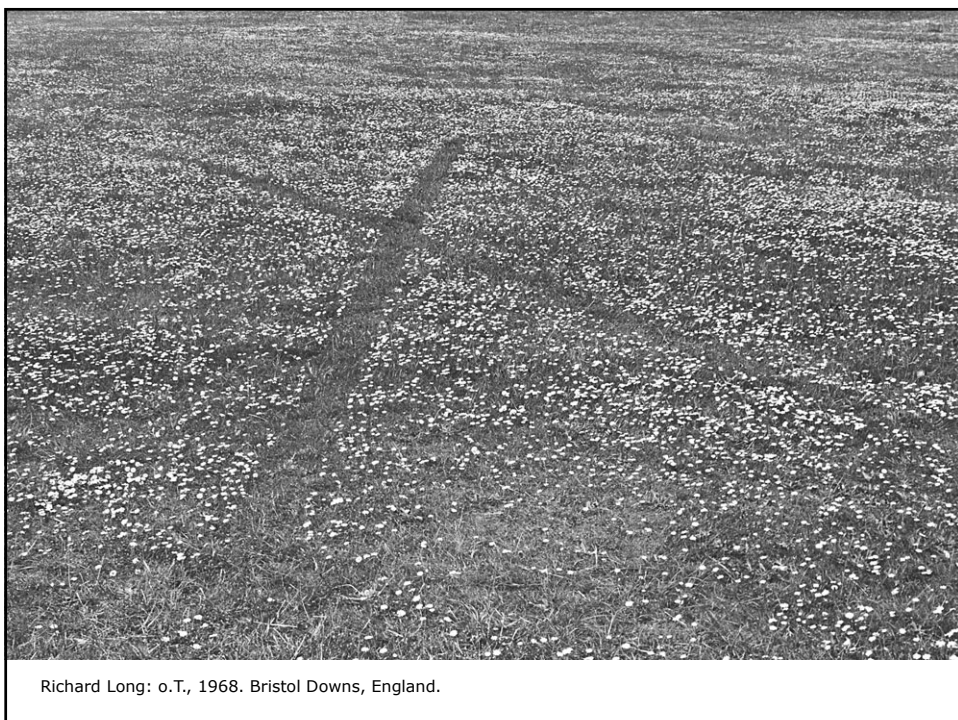


Richard Long: Vermont Georgia South Carolina Wyoming Circle, 1987. Rote, weiße, graue und grüne Steine, 7,4 m Durchmesser.



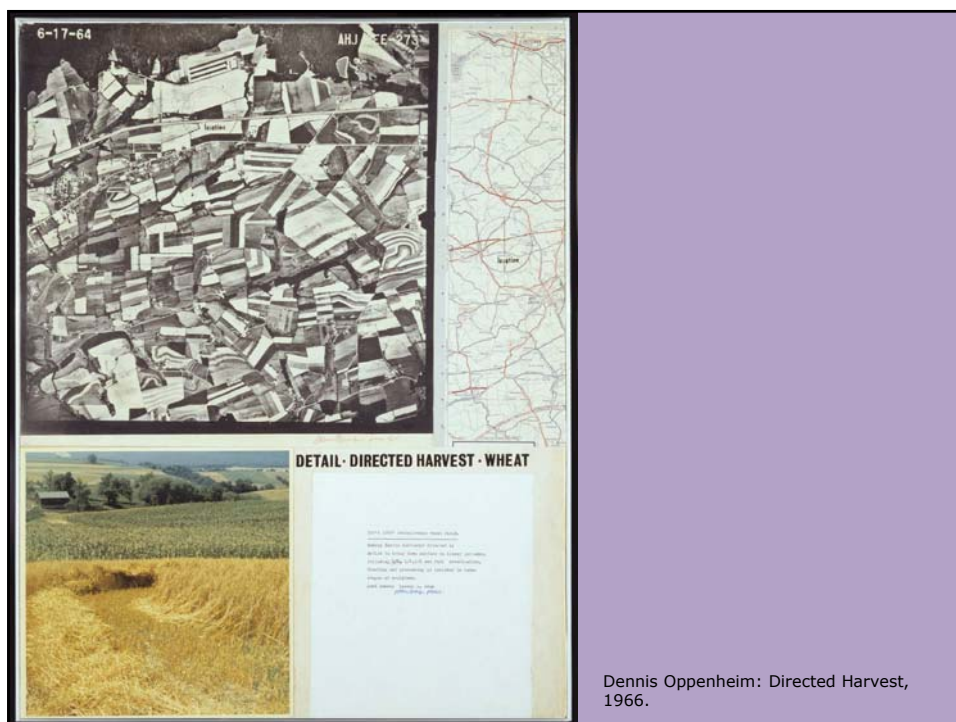
Richard Long beim Installieren einer Bodenarbeit 2015, für die Ausstellung „Time and Space“, Arnolfini, Bristol.



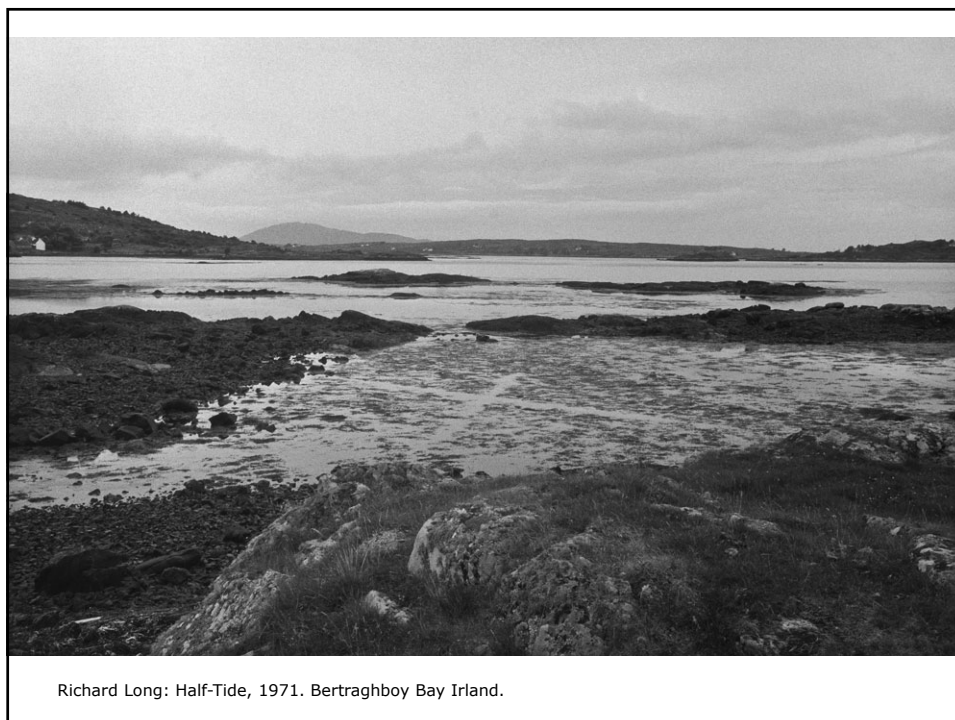
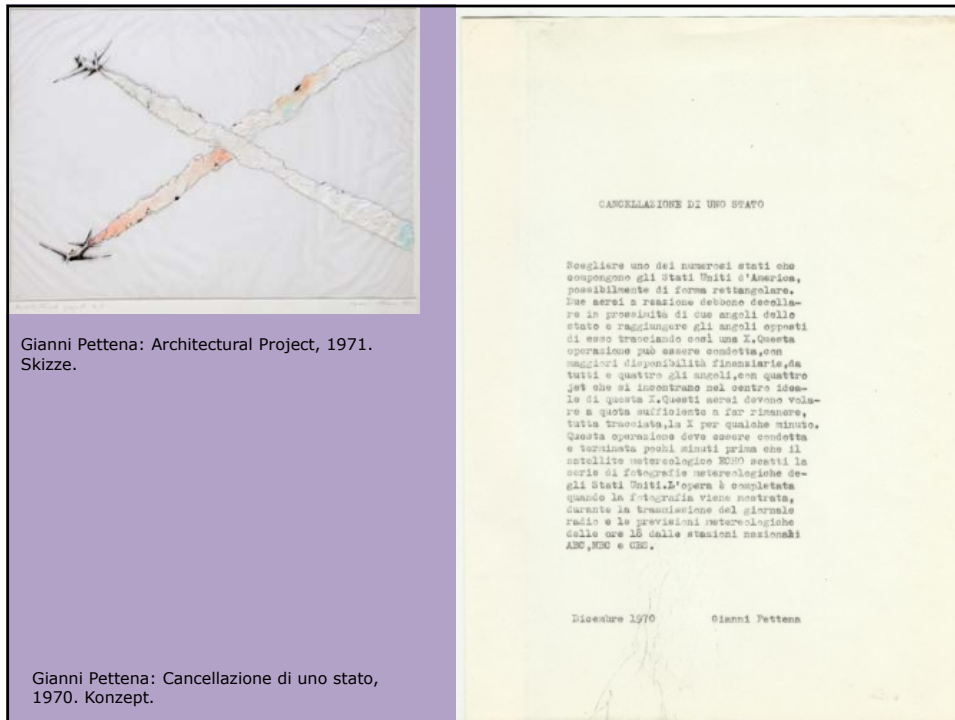




Dennis Oppenheim: Directed Seeding - Cancelled Crop, 1969.



Dennis Oppenheim: Directed Harvest, 1966.





Richard Long: A line in the Himalayas, 1975.



Richard Long: A line in Bolivia, 1981.



Richard Long: Dusty Boots Line Sahara, 1988.



Richard Long: A line in Scotland, 1981. Cul Mor.



Richard Long: Neanderthal Line, 1994. Außenanlage des RWE-Turms in Essen.

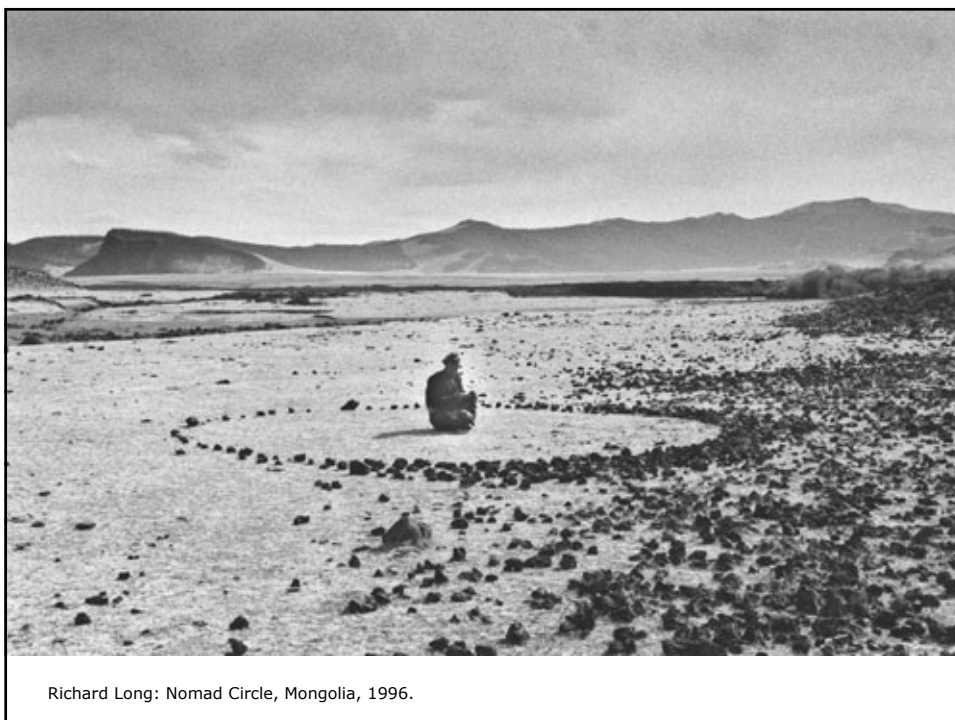


Richard Long: Red Slate Line, 1986.
New York, nahe an der Grenze zu
Vermont.

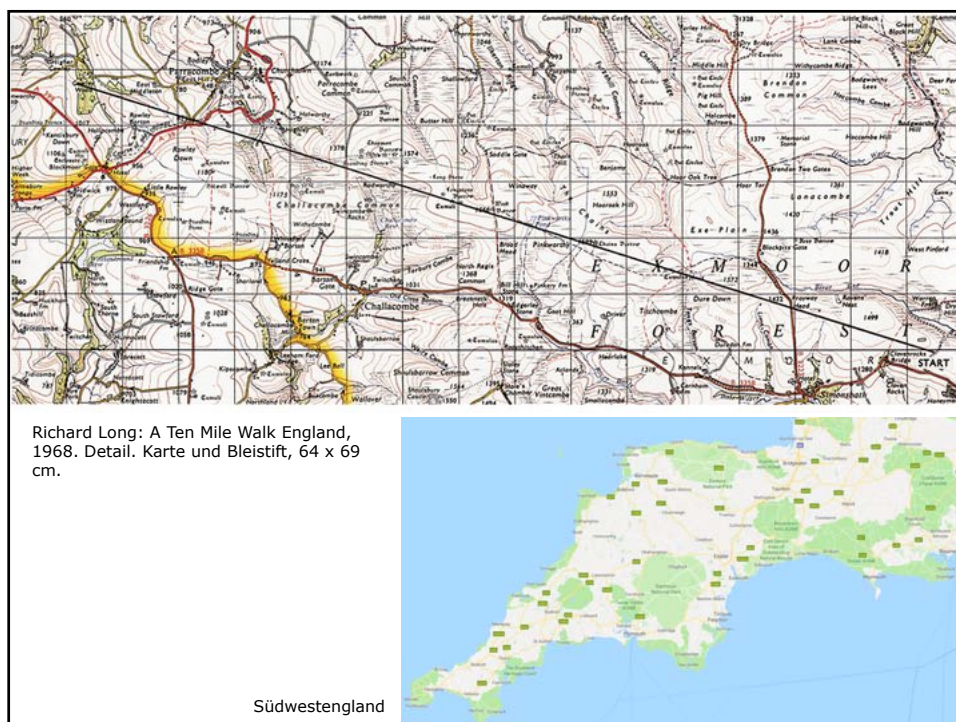
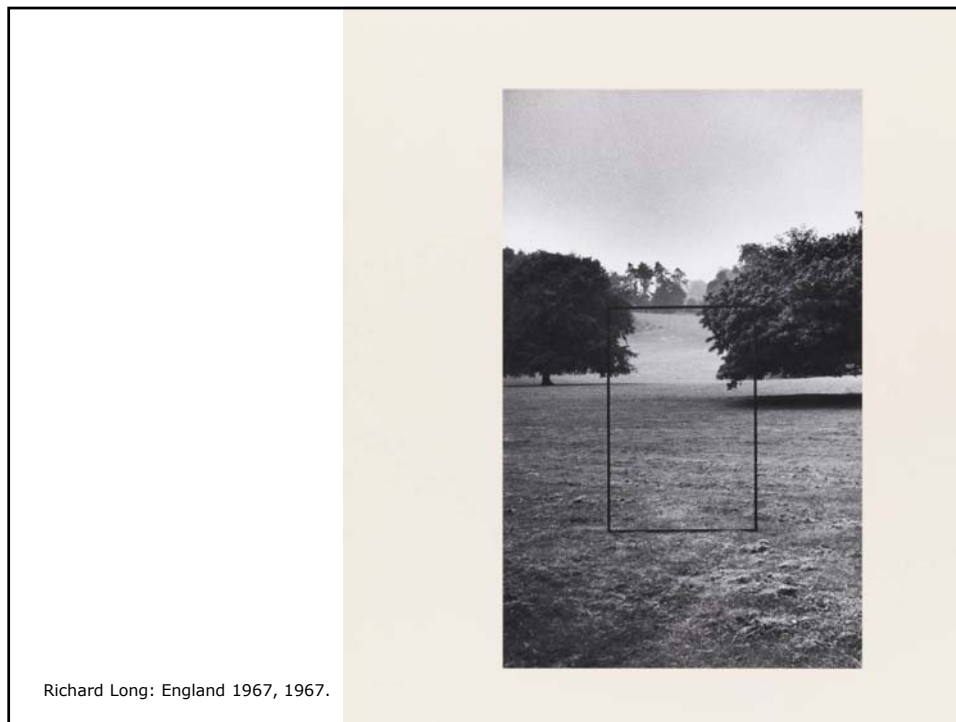
Richard Long: Red Slate Line, 1986.
Bodeninstallation 168 x 1800 cm.

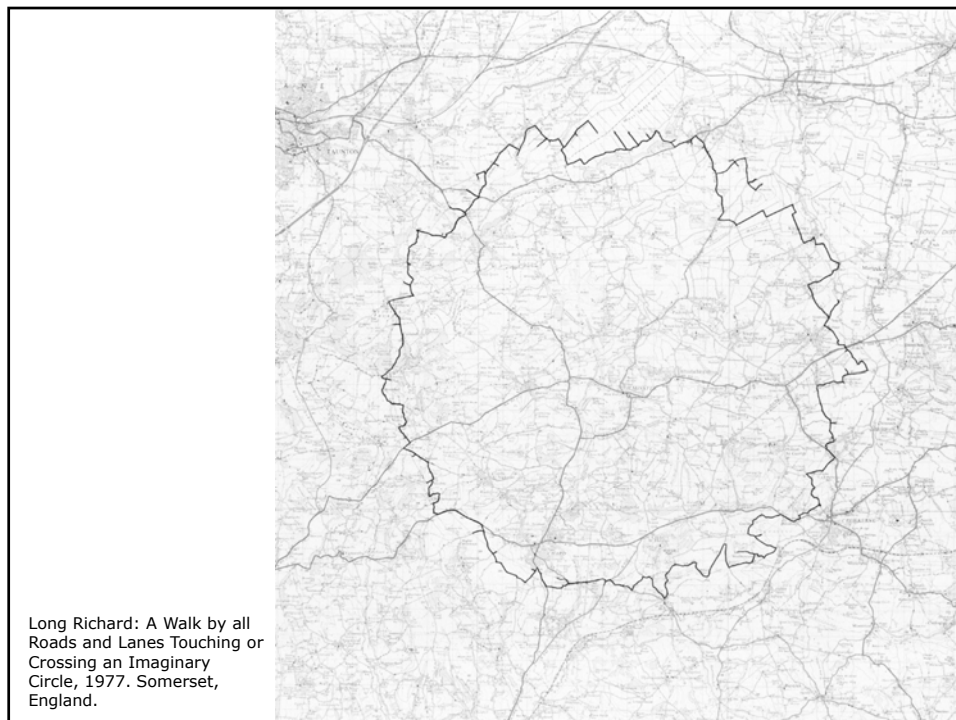


Richard Long



Richard Long: Nomad Circle, Mongolia, 1996.





Five Walks

A walk of 30 miles

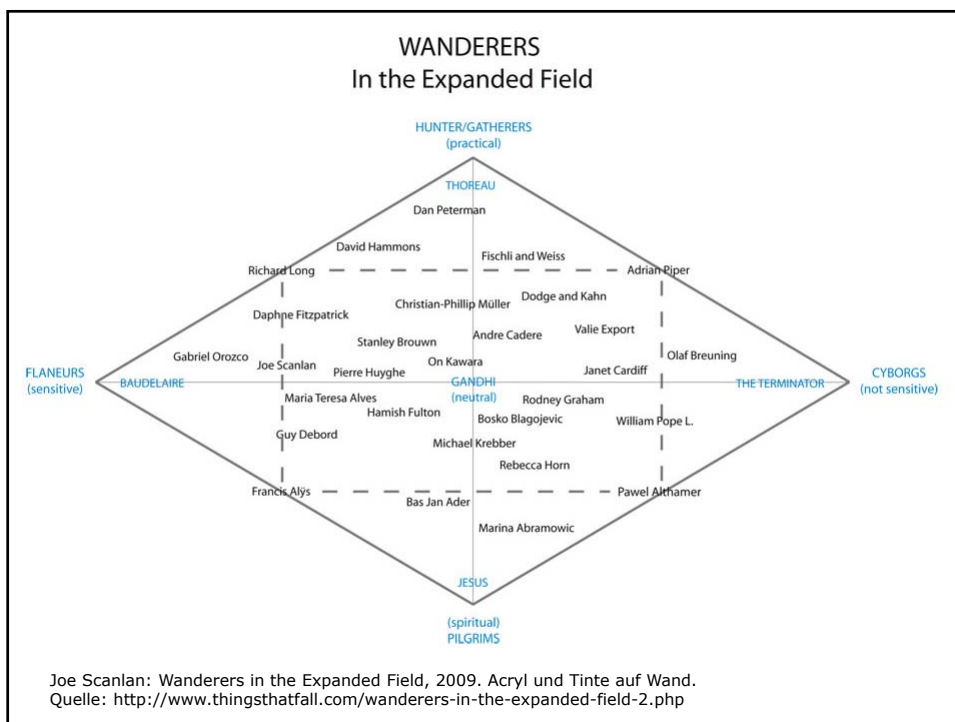
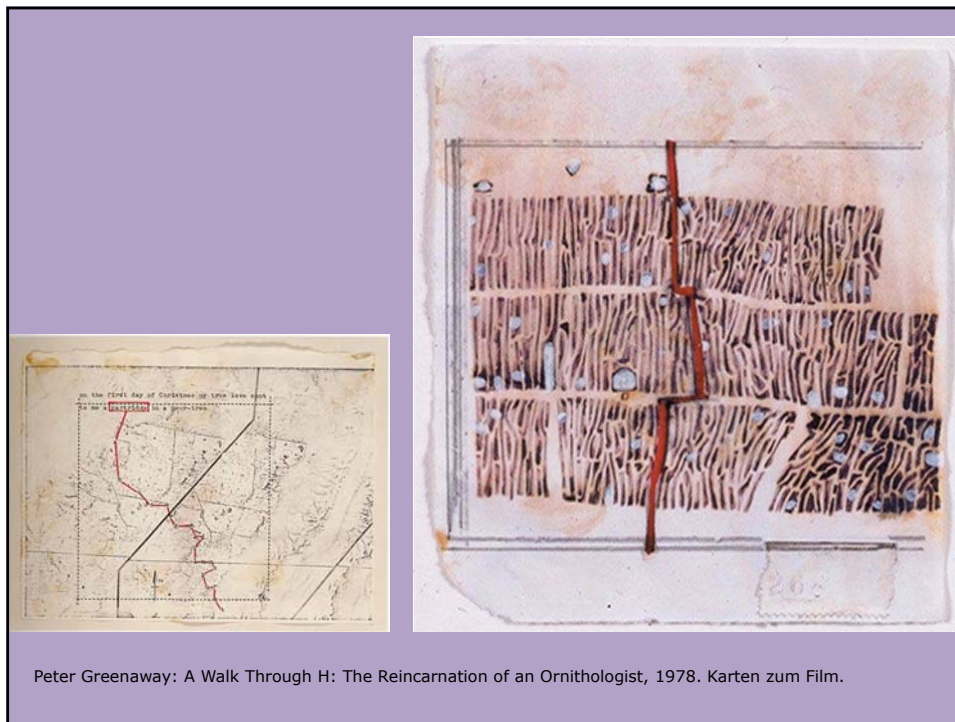
A walk passing 30 farmhouses (24 miles)

A walk crossing 30 crossroads (34 miles)

A walk seeing 30 blackbirds (29 miles)

A walk lasting 30 hours (96 miles)

(Richard Long, *Six Days and One Night in England*, 1993)





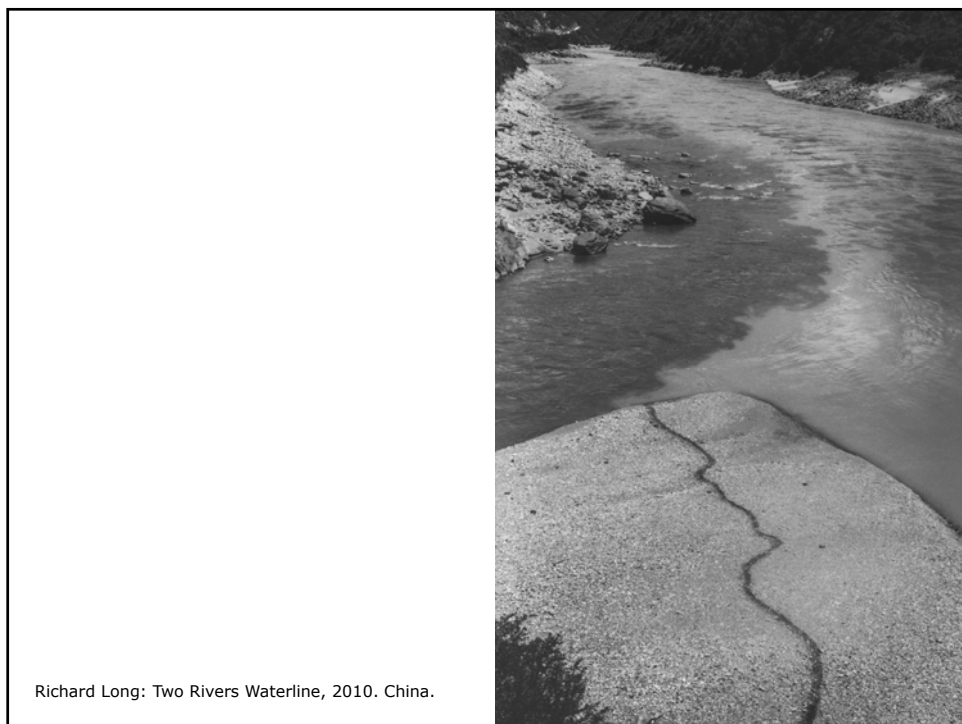
Marina Abramović und Ulay: The Lovers: Walk on the Great Wall, 1988.



Francis Alÿs (zus. mit Philippe Bellaïche, Rachel Leah Jones, and Julien Devaux): The Green Line, 2004-2005. Videostill. Video online: <http://francisalys.com/the-green-line/>



Richard Long: River Po Line, 2001. Italien.



Richard Long: Two Rivers Waterline, 2010. China.



Richard Long: Five Paths, 2002.



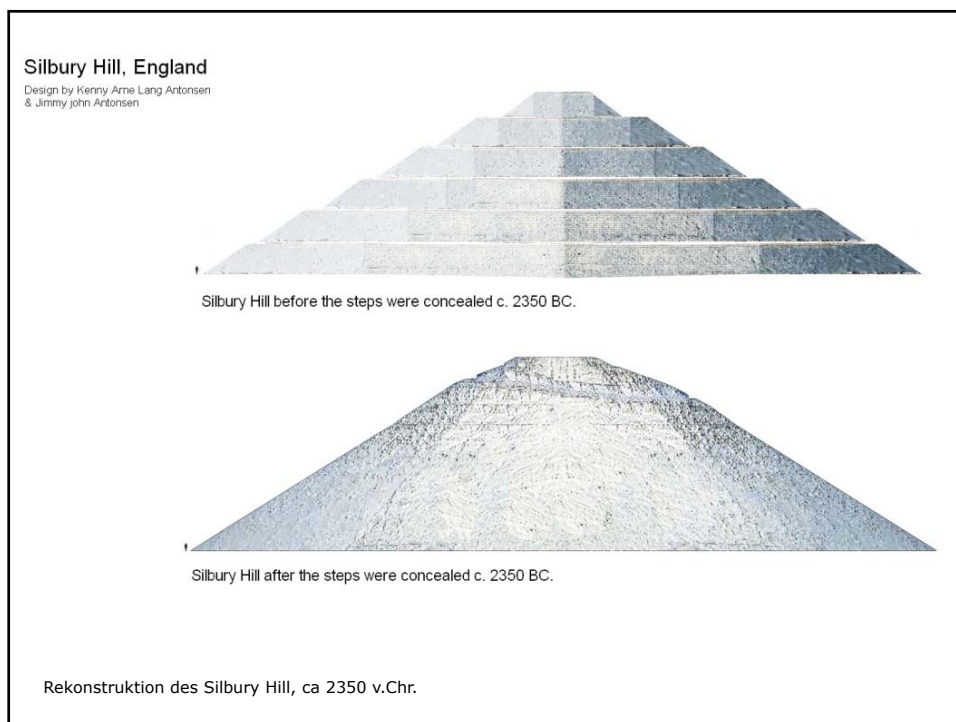
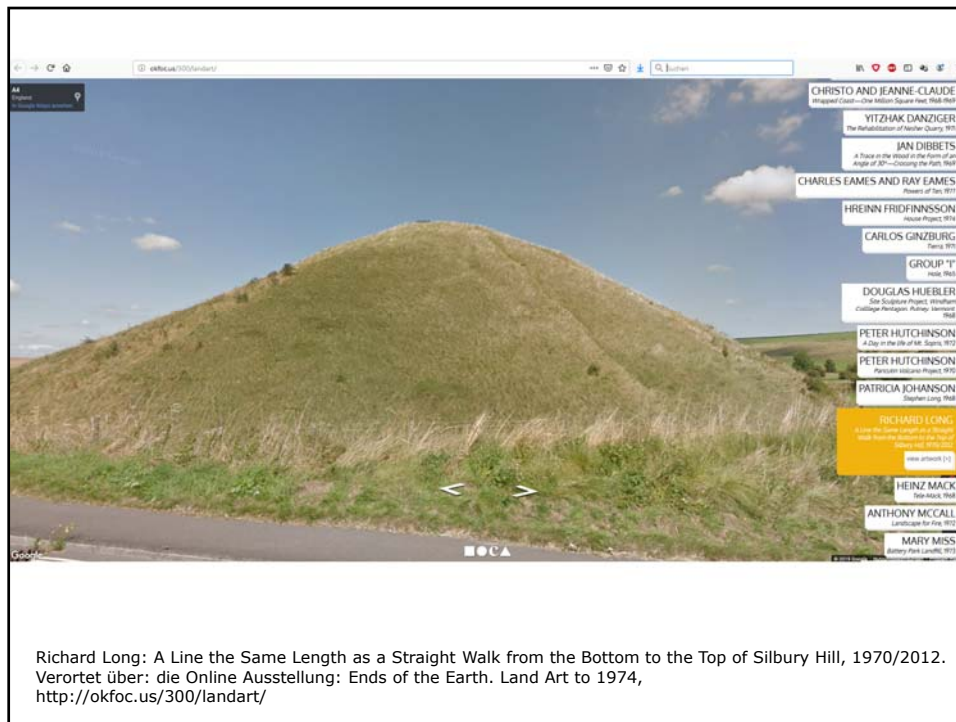
Richard Long: Five Stones, 1974. Island.

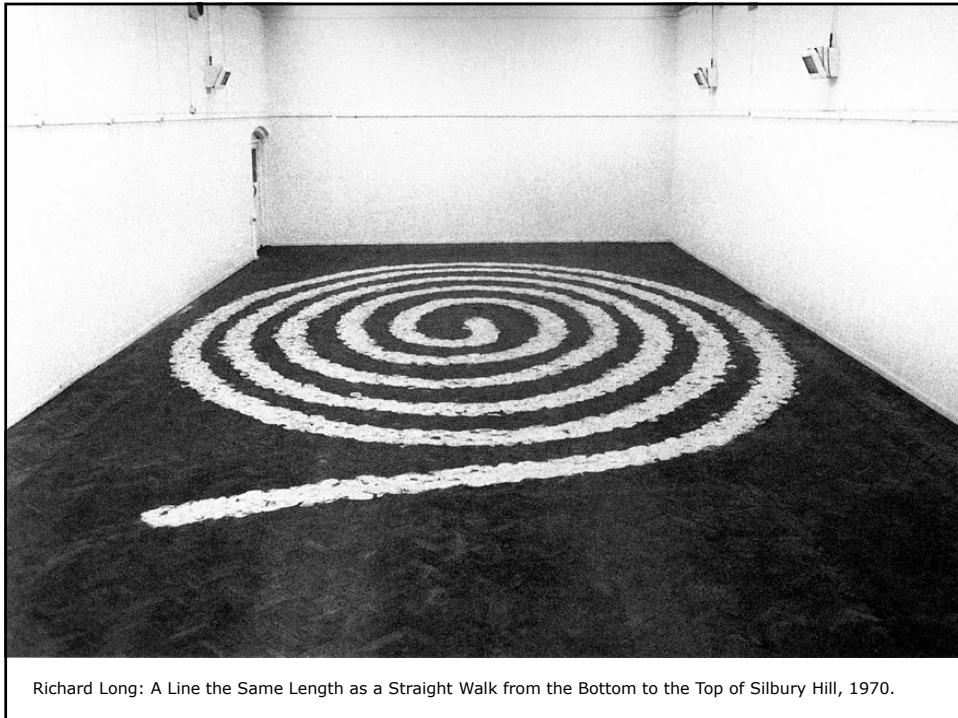


Richard Long: Box Hill Road River, 2002. London.

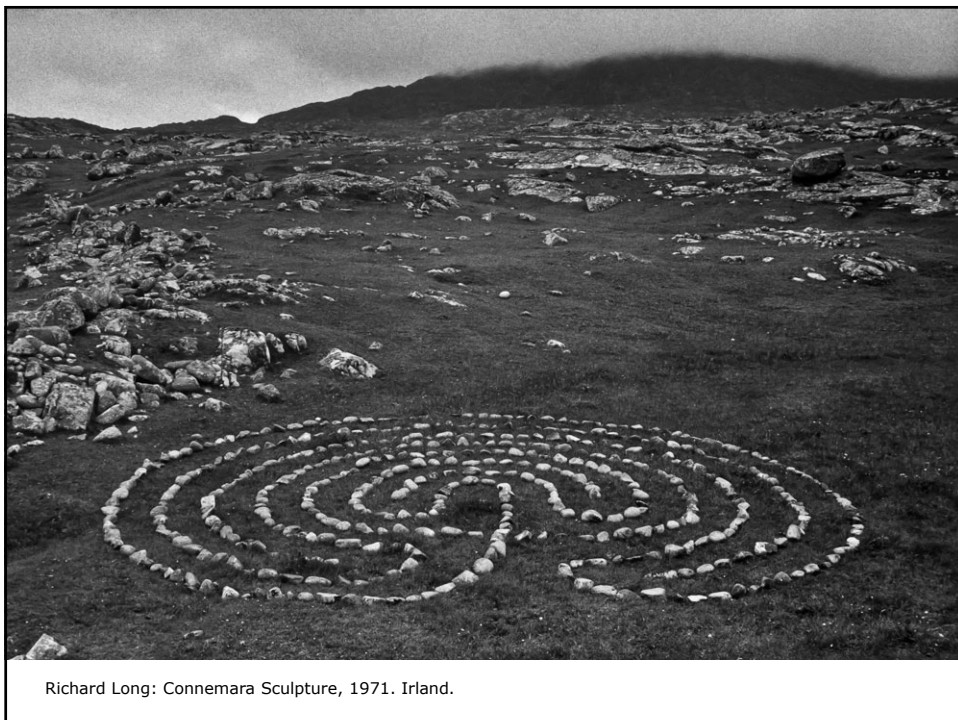


Richard Long: Box Hill Road River, 2002. London.

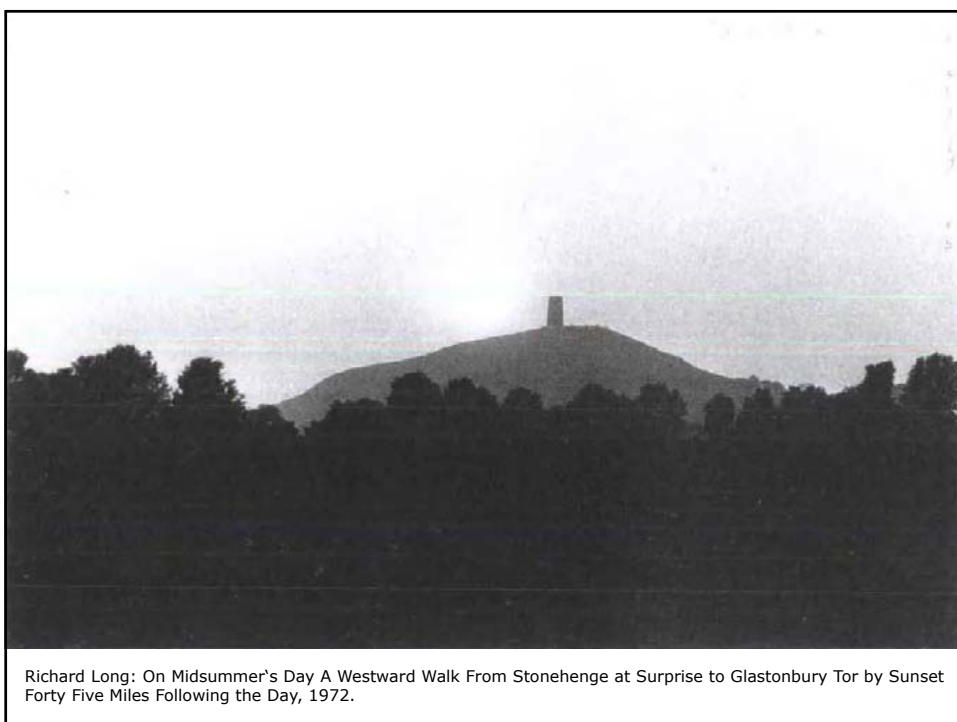
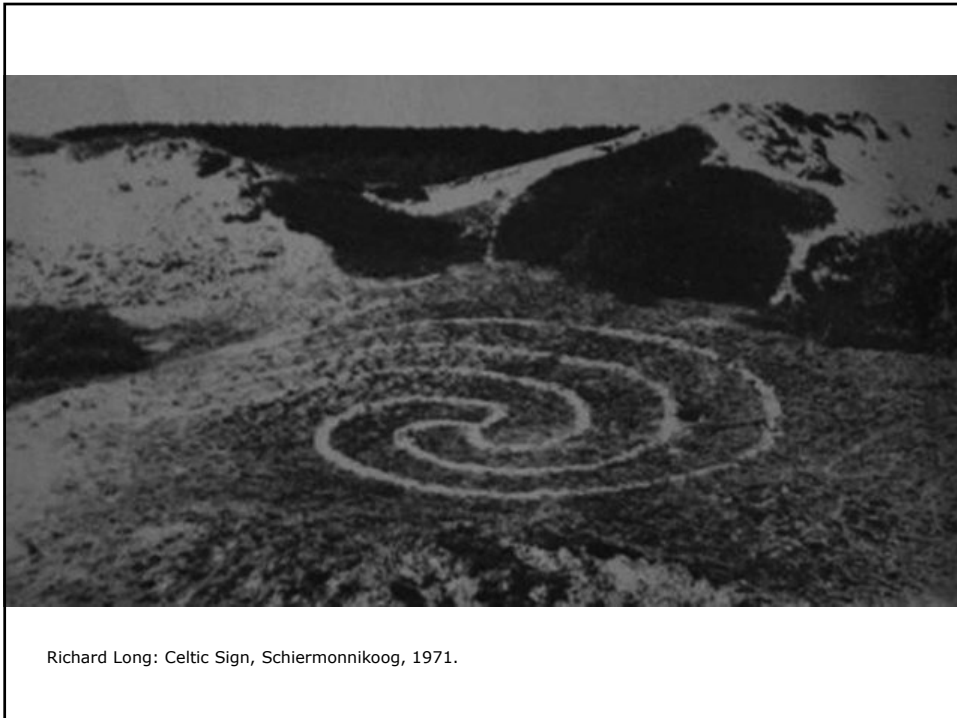


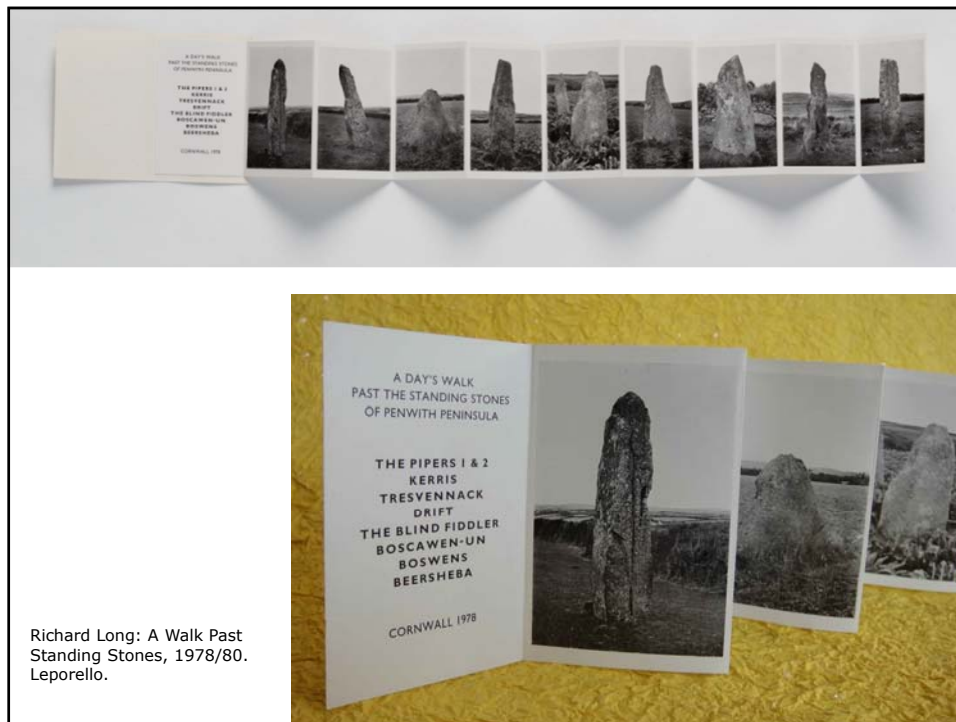


Richard Long: A Line the Same Length as a Straight Walk from the Bottom to the Top of Silbury Hill, 1970.

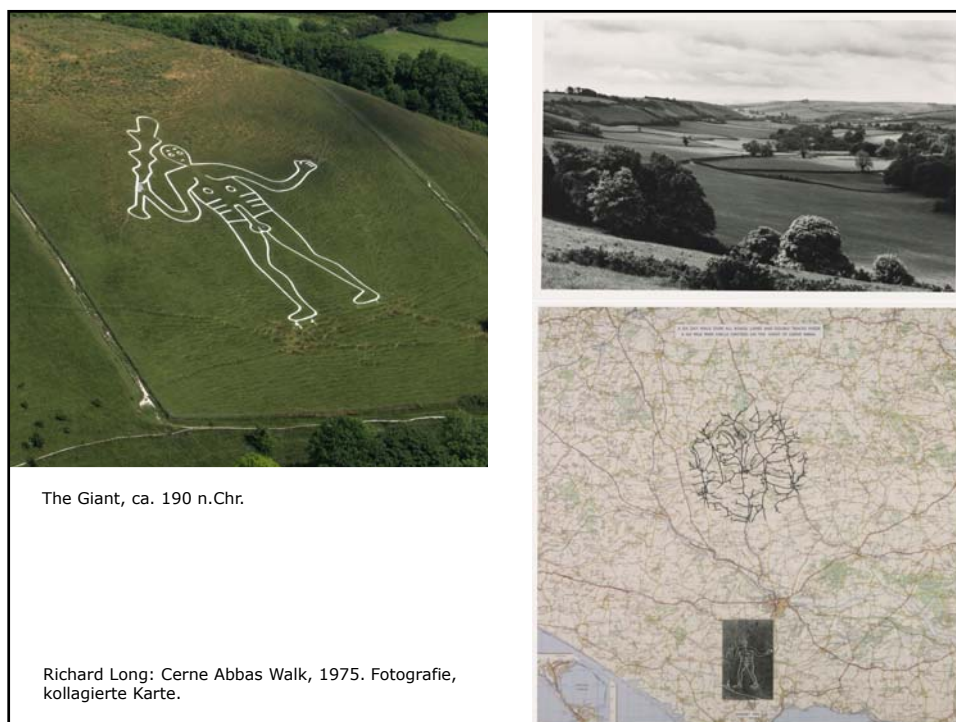


Richard Long: Connemara Sculpture, 1971. Ireland.

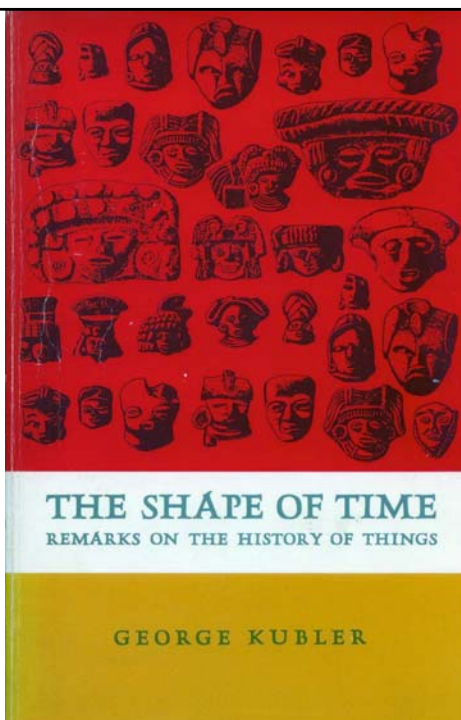




Richard Long: A Walk Past
Standing Stones, 1978/80.
Leporello.



Nazca Linien, ca. 500 v. Chr.



George Kubler: The Shape of Time. Remarks on the History of Things, Yale University Press: New Haven/London 1962.

ALIGNED WITH NAZCA

ROBERT MORRIS

"I am not of the big world, I am of the little world." was an old refrain with Murphy, and a conviction, two convictions, the negative first.

Samuel Beckett, Murphy

Prologue—Diary

Peru. Coastal desert, mountains, jungle. West to east in that order. Military junta of the left. Communized haciendas, nationalized utilities. Attempting to avoid Allende's unworkable democracy. In six years Pizarro got it all with 200 men and 60 horses. Half the population still Indian. Languages dying out unrecorded. One road, the Panamerican highway, south from Lima through the sand. Here and there an oasis. Where the culture began. Paracas weaving. How many knots to the square inch? Six million under the Incas at the height of the empire. But only three inventions: the foot plow, the plumb bob and mortarless masonry. Administrators who knew of, but forbade writing. Sand blows across the road constantly. South from Lima. Glass-like sea on the right. Andes to the left. White and black mountains. Unstable glaciers hanging off the Cordillera Blanca. Six thousand obliterated when the glacier fell on Huascarán in 1962. Spaniards "liberated" Nazca leaving no one to speak of the "lines." Lowlanders made the inventions. Empires

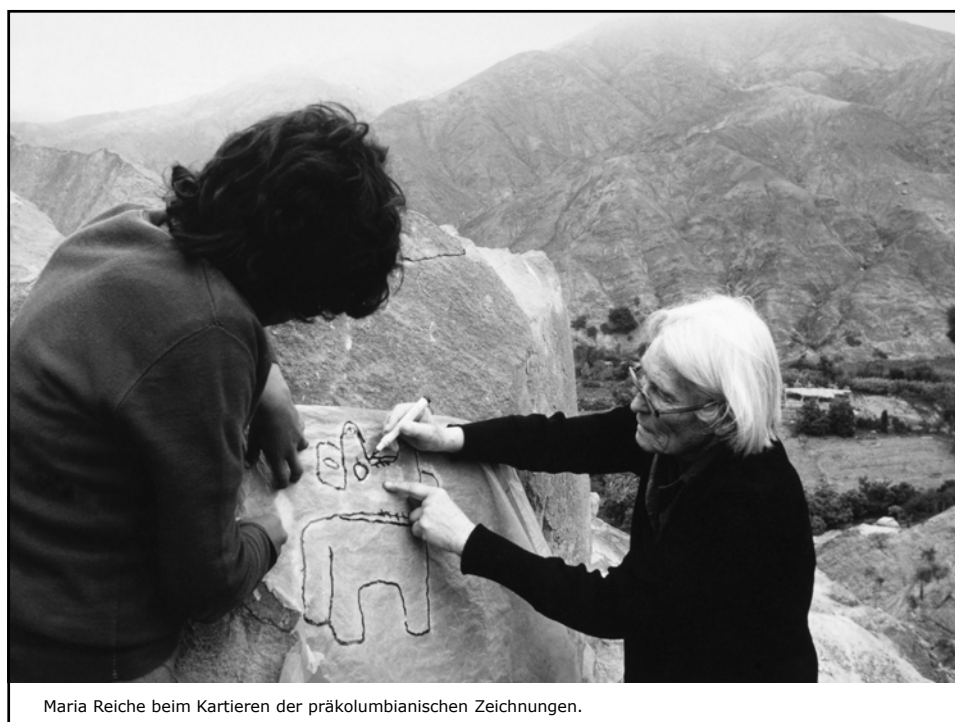
came from the mountains. The cold heights of stubbiness. The Urus of Lake Titicaca, thinking themselves subhuman, refused to assimilate. Last Urus died in 1955. Here it is hot. Sensuality of the first oasis, Canete (km. 147 south of Lima). Erotic pottery. Ripe and rotting fruit. Bought avocados. Skeleton water pots with erections in the Rafael Larco Herrera Museum. The desert slides down from the mountains to the sea. Or is it a huge beach going the other direction? Wind blows constantly, drifting sand over the road, rocking the car, opening up patches of sun in the glaring coastal fog. Eyes fatigued, taste of sand in the mouth. Highlanders different. Incas with barrel chests, two more quarts of blood. For the altitude. The cold heights of administration where walls were built, order recorded in quipu knots. Quechua imposed. Here below, mud and the oasis. Soft wet earth for growing, making pots, adobe houses. Glistening brown nude boys in the irrigation ditches. Remembering the female mummy in the Herrera Museum. Still beautiful, full set of perfect teeth and the fine eyebrows still intact. Twinges of necrophilia in the groin. Mud pots with erections. She was from Paracas. The mummy. About three thousand years ago. The road leaves the turn off to Paracas at km. 234 and veers inland. South from Lima, only sand. The dunes become larger. Miles to the right two small whirlwinds chase one another leaving a whitish wake in the dark desert surface. Eyes ache from the glare. Just past Ica (km. 306) the tiny figure of a woman carrying a large bundle and moving through unmarked sand toward

the mountains. Her red scarf the only dot of color in the landscape. A desiccated Corot. On across the desolate Pampa de Huayuri eating dust behind a tank truck for eight kilometers. Finally the oasis of Palpa. Hand cut peeling an avocado. Ripe and dark fruit. Women staring. Different standards of beauty before. Heads bound into long, round shapes, short or high in Chavin times. Herrera female mummy. Perfect set of teeth. Hand sticky with blood and soft avocado. Trepanned skulls in the archeology museum. Sixty percent survived the operations. Gold plate replaced the removed bone. Long climb up to the Pampa Colorado. Five hundred square kilometers of tablelands where they drew the lines. Bounded by Palpa and Nazca. Two oases. Mud and ripe fruit. Wet earth equals life. Water pots with erections for spouts. Impregnating the desert. Long lines of irrigation slits and trenches. Glistening nude boys bathing. Brown erections in the muddy water. Ditches moving off in lines. Searching for different lines here. Artificial, dry, and on an uninhabitable plateau. The Nazca lines somewhere on the Pampa. Light fading now. Sand still blowing over the road. Five p.m. six kilometers outside Nazca. No lines. Missed them completely in the fading light. Try tomorrow.

Log

At 7:30 the next morning I returned to the Pampa Colorado in search of the lines I had missed the day before. I drove northwest from the town of Nazca through the ever-present thin morning fog. A pale

Morris, Robert: Aligned with Nazca, in: Artforum, vol. 14, Nr. 2, Oktober 1975, S. 26-39.

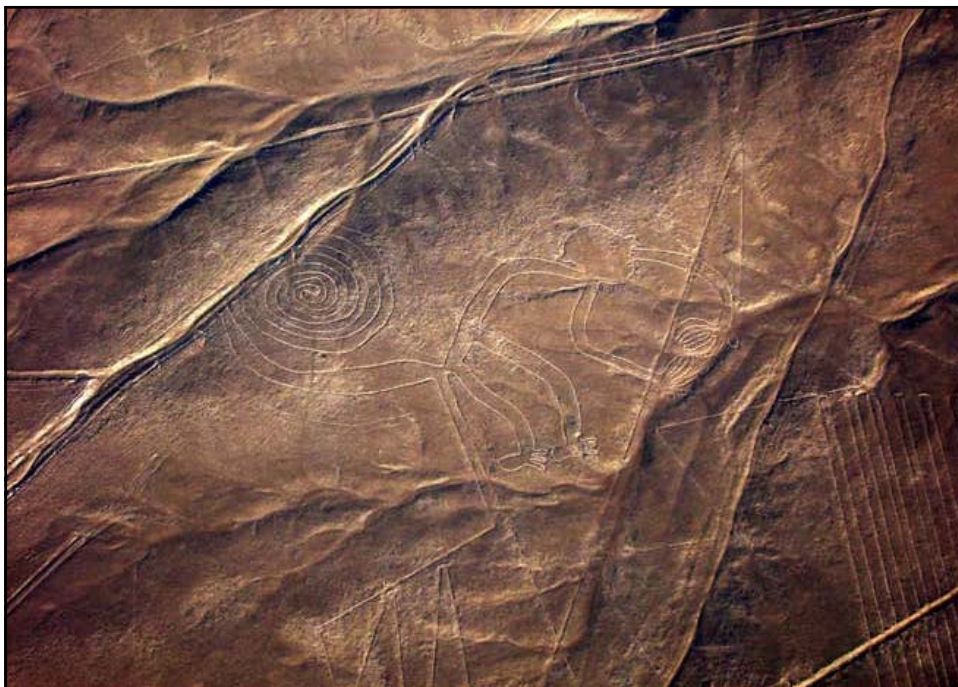


Maria Reiche beim Kartieren der präkolumbianischen Zeichnungen.



Briefmarke von 1987.
Wachsnachbildung in Peru.

Maria Reiche



Nazca Linien, ca. 500 v. Chr. Affe.



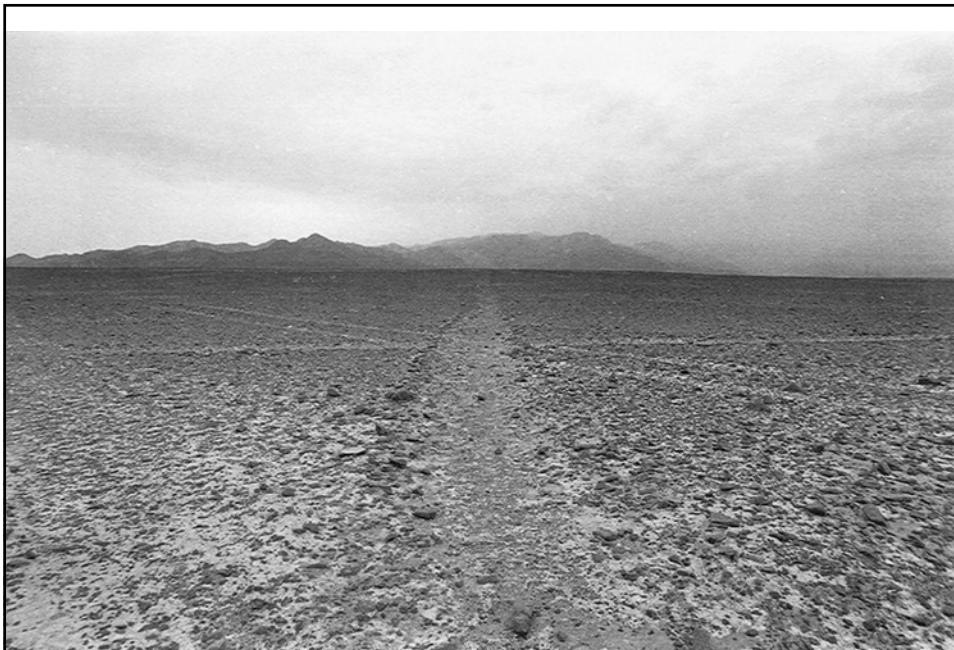
Nazca Linien, ca. 500 v. Chr.



Nazca Linien, ca. 500 v. Chr. Humanoide Figur „Der Astronaut“.



Y.Shishido: Nazca-Linien aus 1,5 m Höhe fotografiert, 2007.



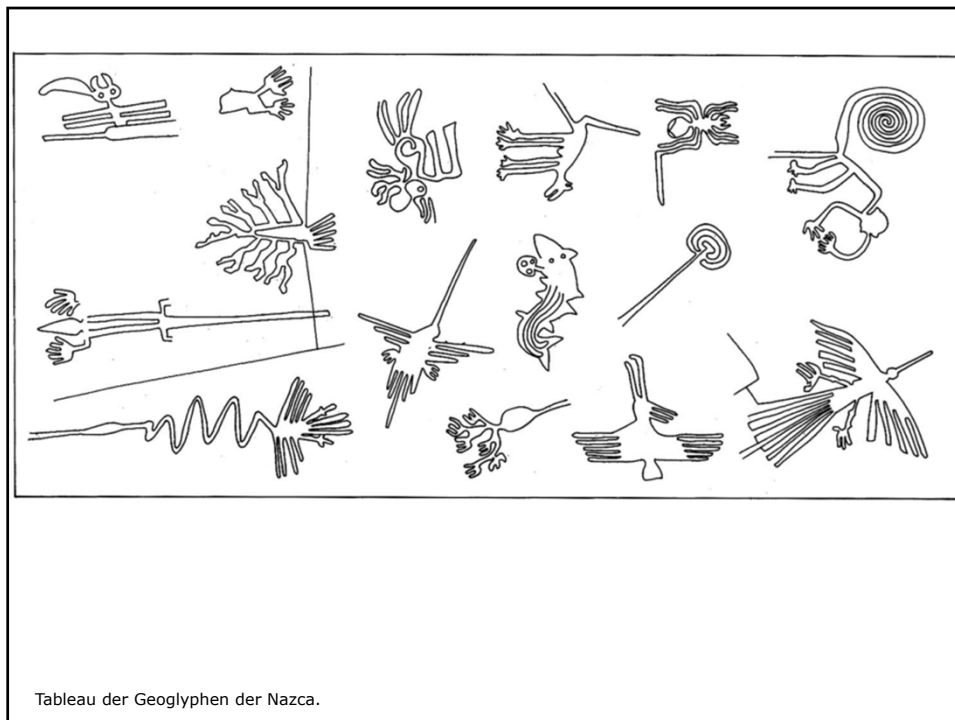
Robert Morris: Looking Down on a Nazca Line Drawing, 1975. Fotografie.



Edward Ranney: Viscas River Valley, 2001.



Nazca Linien, ca. 500 v. Chr.





Nazca Linien, ca. 500 v. Chr. Kondor



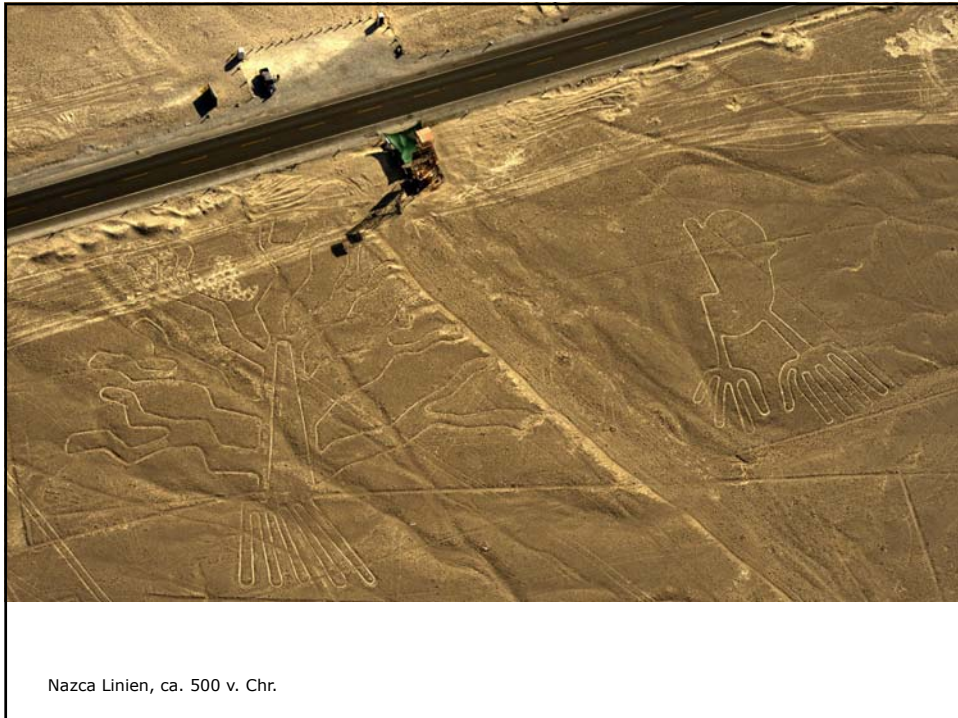
Nazca Linien, ca. 500 v. Chr. Kolibri



Greenpeace-Aktion in Peru beim „Kolibri“, Dezember 2014.



Greenpeace-Aktion in Peru beim „Kolibri“, Dezember 2014.



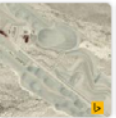
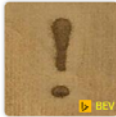
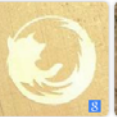
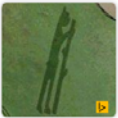
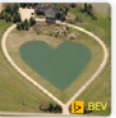
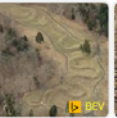
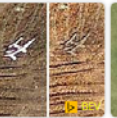
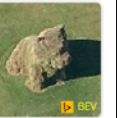


Greshko Michael: Exclusive: Massive Ancient Drawings Found in Peruvian Desert, National Geographic, 5.4.2018, in: <https://news.nationalgeographic.com/2018/04/new-nasca-nazca-lines-discovery-peru-archaeology/>

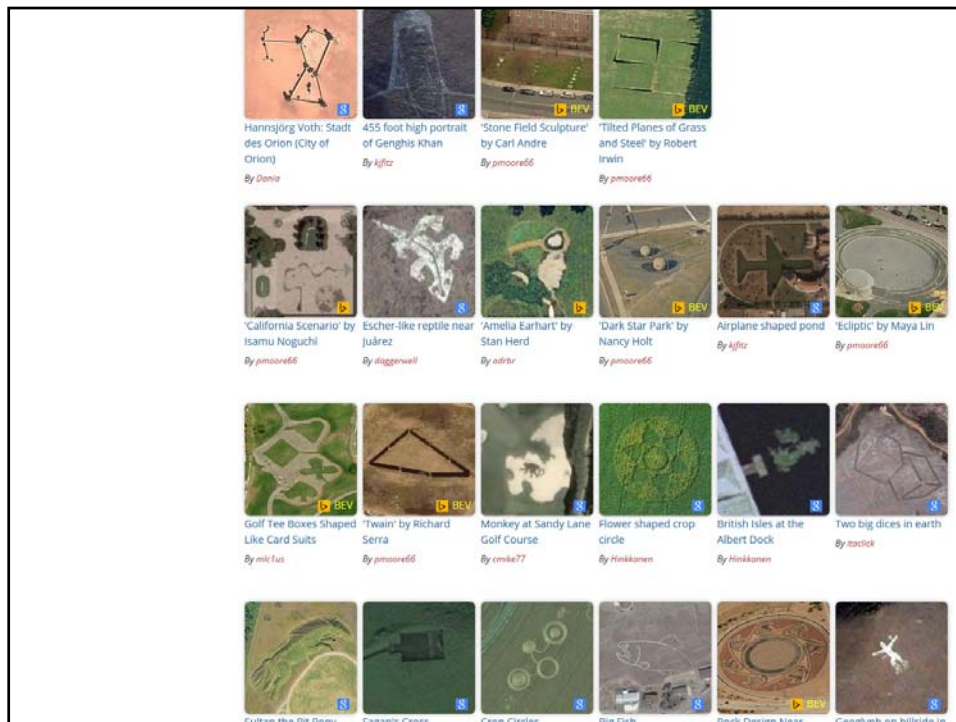
Land Art & Geoglyphs
 Maps / Land / Artwork - Land Art/Geoglyphs

View: Thumbnails - Mini Thumbnails - List - Map 1 - 25 of 654

Filter: None - Google - Street View - Bing - Birds Eye Sort: Title - Latest - Views - Rating

 "Desert Breath" by D.A.S.T. Art Team By klfz	 Memorial to UTA Flight 772 in the desert of Niger By klfz	 "City" by Michael Helzer By klfz	 "Spiral Jetty" by Robert Smithson By ddo
 Exclamation mark! By slingerwell	 Panda shaped solar power plant By hnpgr	 Disney World - Lake Mickey By jwilder	 Firefox Crop Circle By klfz
 Moai alignment in Easter Island By ddo	 Face of Jesus Christ? By hnggy	 "Star Axis" by Charles Ross By klfz	 Newburgh Bear By kaiken
 Heart shaped pond By TexasAndroid	 Great Serpent Mound By scalpod	 Strange Plane Impression in farmer's field By pmoore56	 "Puppy" by Jeff Koons By pmoore56

Website: Land Art & Geoglyphs:
<https://virtualglobetrotting.com/category/land/artwork-land-art-geoglyphs/>



de

Walter

Maria

BEACH CRAWL

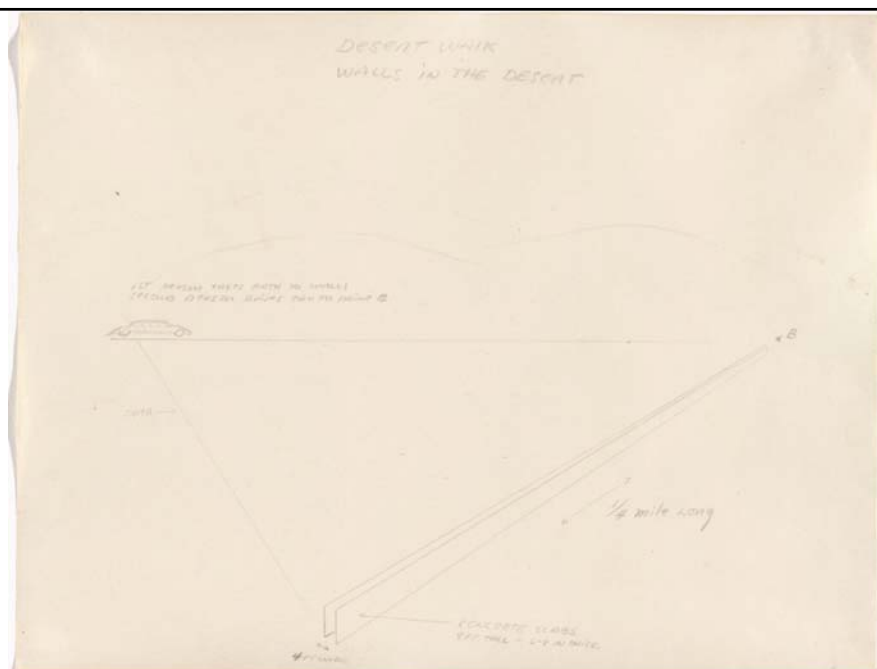
Go to sea shore (Beach)
 Take three stones, large or small
 Place yourself on your hands and knees
 Put one stone down.
 Crawl forward a few feet, and place second stone down.
 Crawl forward a few feet more, place third stone down.
 Then crawl back to the first stone, pick it up.
 Then turn around and crawl back past second and third stones,
 and place first stone a few feet in front of the third stone.
 Then turn around and crawl back to the second stone,
 (which has now become the last stone) pick it up, turn around
 go back up the line of stones, and place that stone a bit in front
 of the lead stone.
 In this manner you can travel down the beach. . .
 a) until you get tired
 b) until you have gone through the cycle 100 times
 c) until you run into the Ocean
 At that time you gather the three stones and place them into
 a little triangle pattern.
 Then shout as loud as you can "Well that's new isn't it?"
 Then throw the three stones into the Ocean. end
 As is plain from the description of the event, it must be done with
 solemnity.
 no stopping to bark at dogs
 no altering of straight ahead course for horses or fishermen.

DIAGRAM

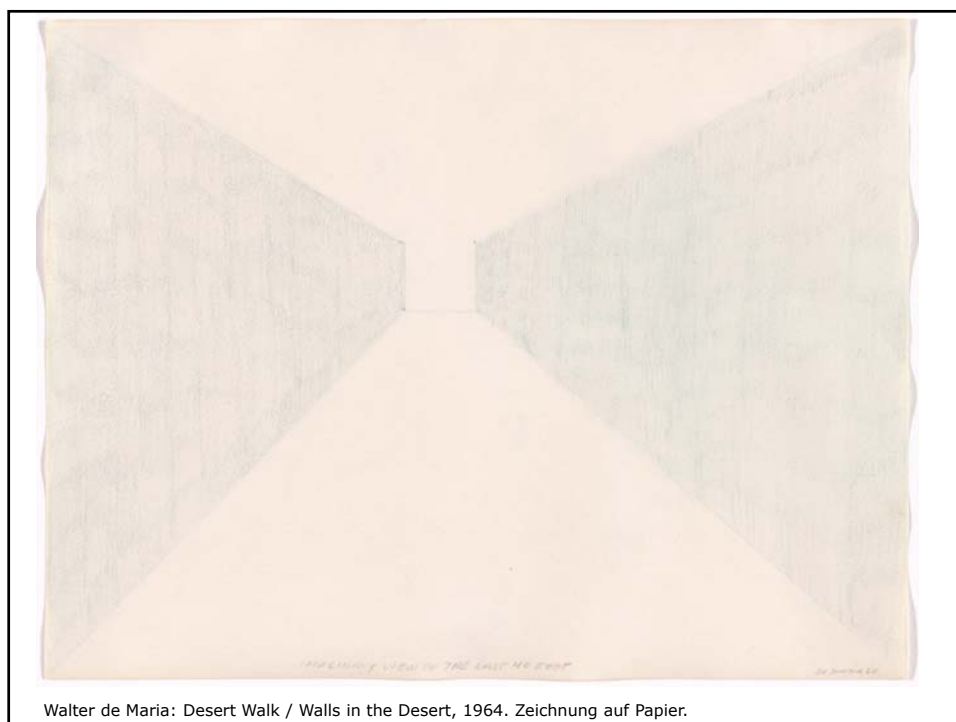
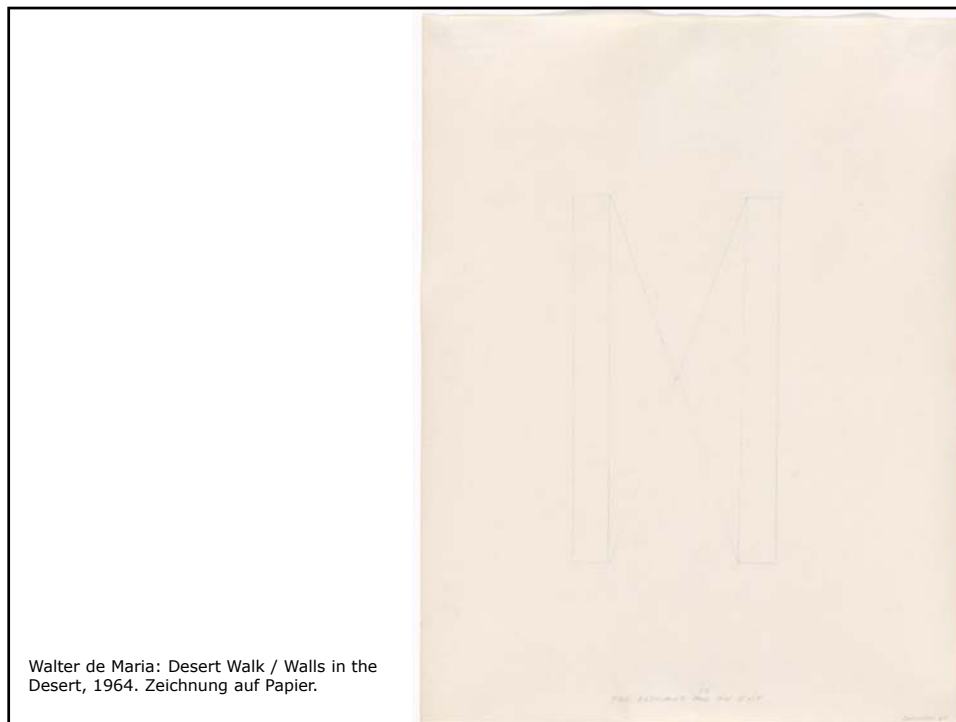
July, 1960



Walter de Maria: Beach Crawl,
 1960.



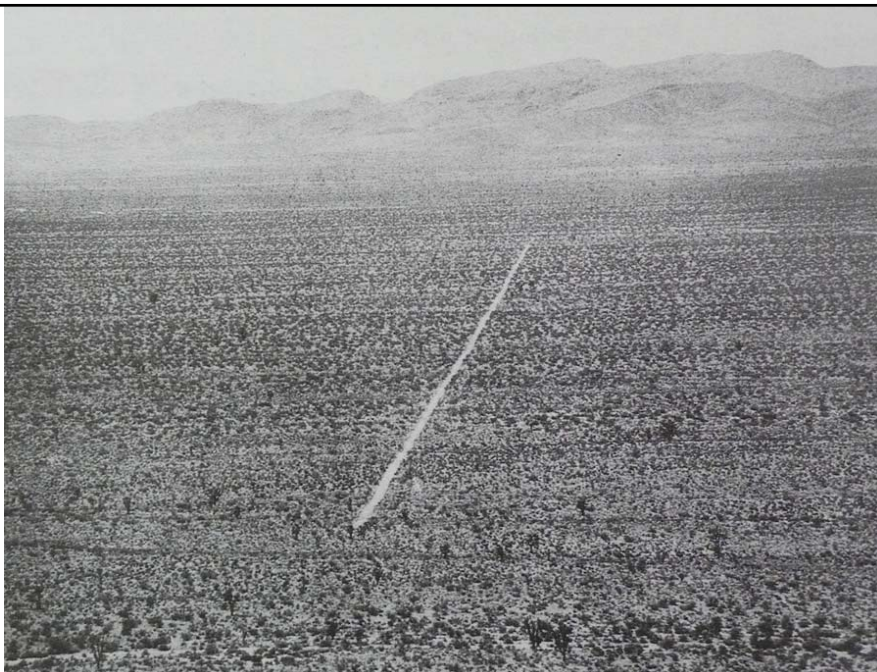
Walter de Maria: Desert Walk / Walls in the Desert, 1964. Zeichnung auf Papier.



*As seen from a helicopter and from eye level.
Walter De Maria's recent example of Earth
Art: cross is made with chalk in the baked
earth of a dry lake in southern Nevada.*



Walter de Maria: Mile Long Drawing, 1968. Mohave
Wüste.



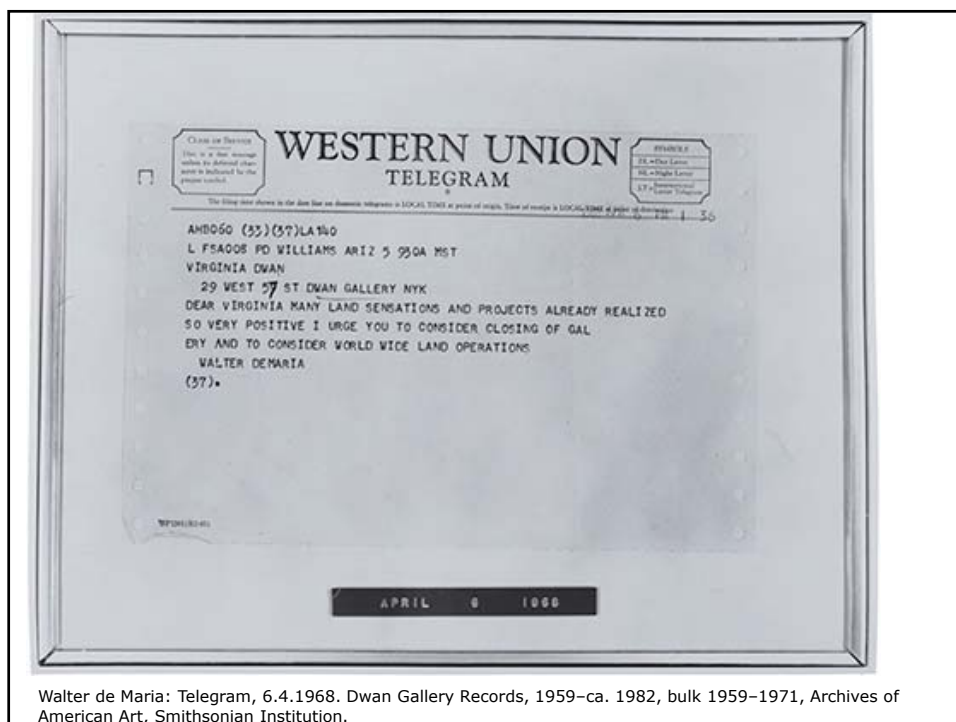
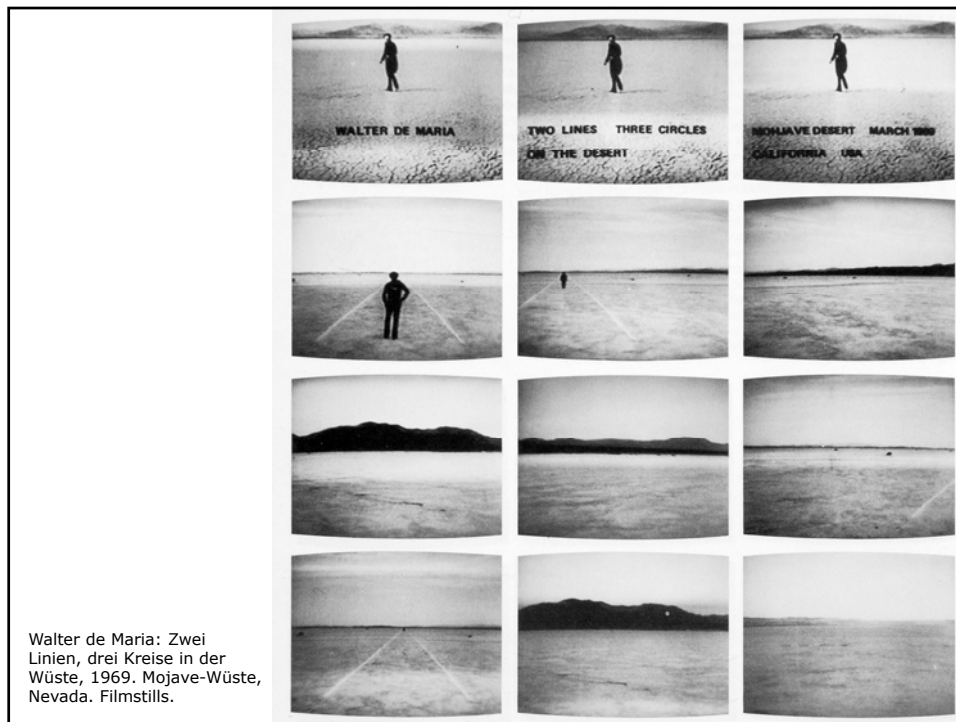
Walter de Maria: Mile Long Drawing, 1968. Mojave Wüste.



Walter de Maria: Mile long Drawing, 1968. Mojave Wüste, Kalifornien.



Walter de Maria: Mile Long Drawing, 1968. Mojave Wüste, Kalifornien



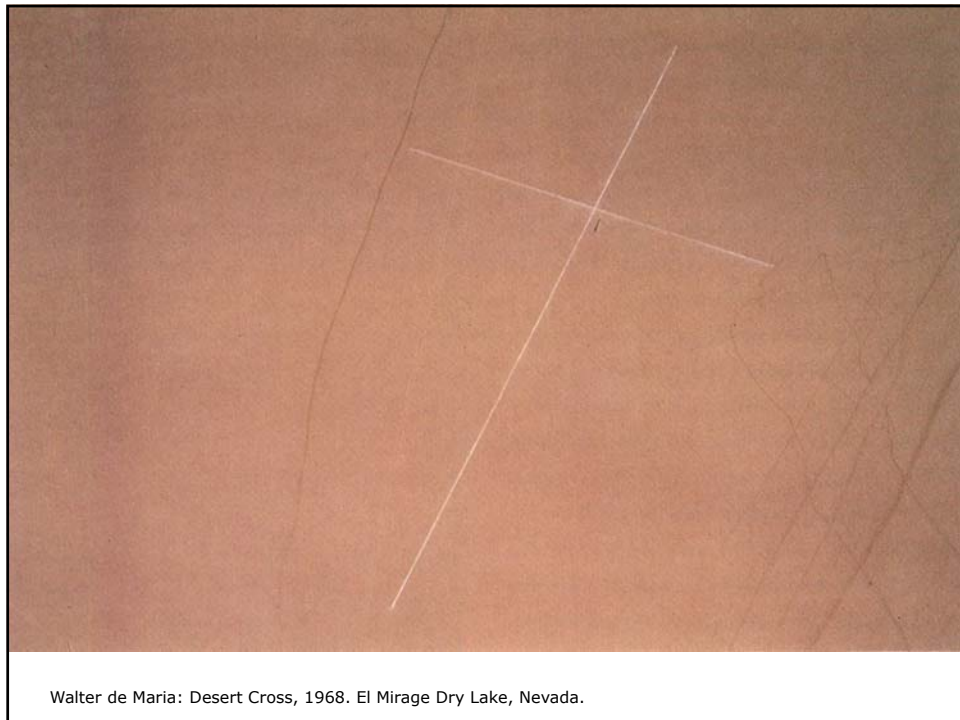
Walter de Maria: Telegram, 6.4.1968. Dwan Gallery Records, 1959–ca. 1982, bulk 1959–1971, Archives of American Art, Smithsonian Institution.



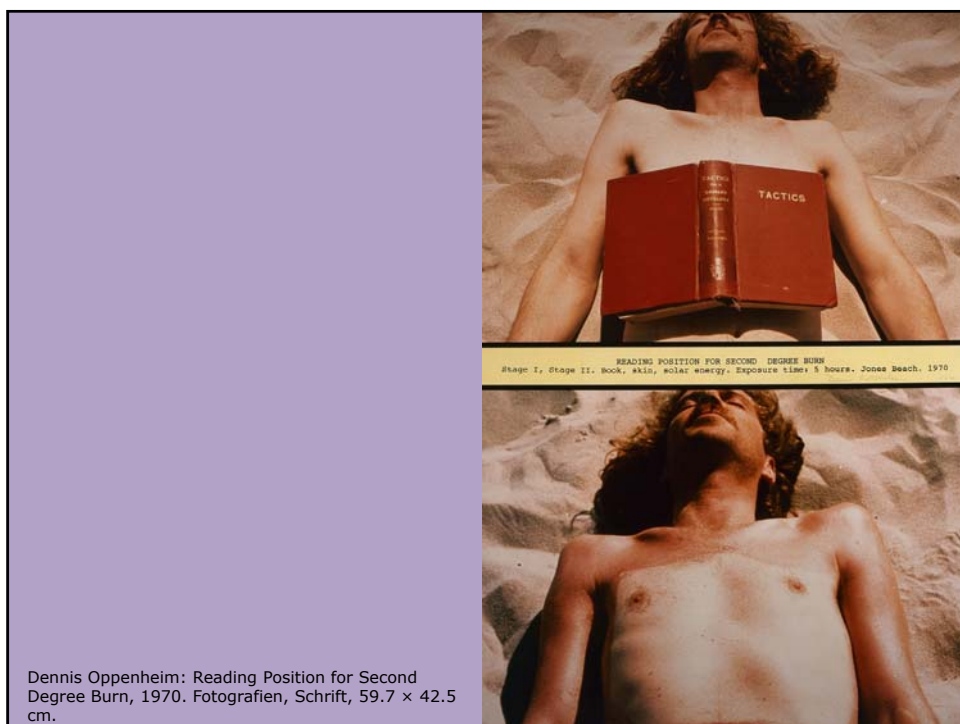
Walter de Maria: Desert Cross, 1969. El Mirage Dry Lake, Kalifornien.



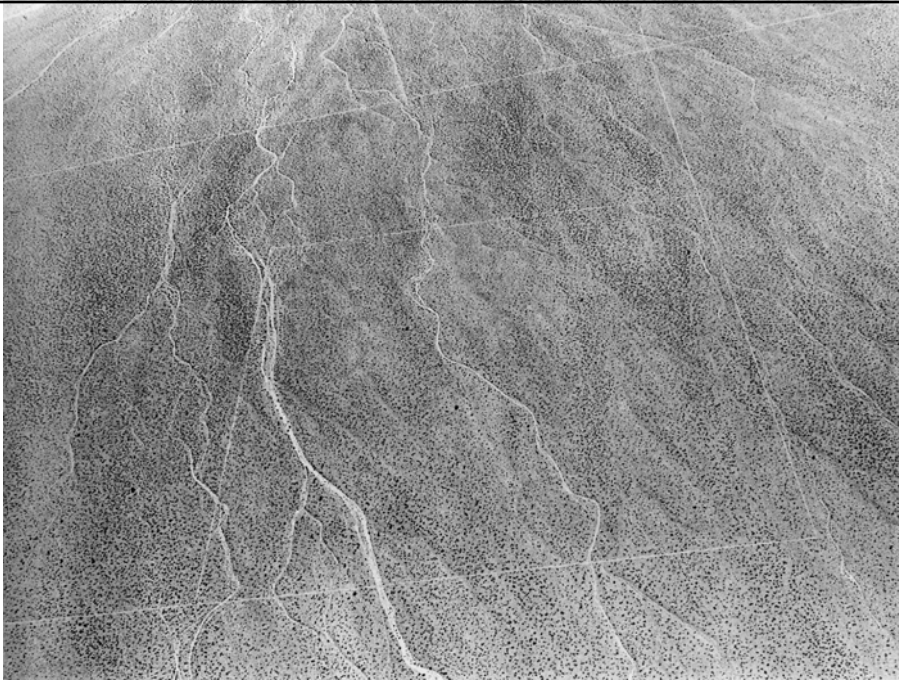
Walter de Maria: Desert Cross, 1969. El Mirage Dry Lake, Kalifornien.



Walter de Maria: Desert Cross, 1968. El Mirage Dry Lake, Nevada.



Dennis Oppenheim: Reading Position for Second Degree Burn, 1970. Fotografien, Schrift, 59.7 x 42.5 cm.



Walter de Maria: Las Vegas Piece, 1969. Desert Valley, Nevada,.



"WDM: [...] Then it takes you 20 minutes to walk off the road to get to the sculpture, so some people have missed it, have lost it. Then, when you hit this sculpture which is a mile long line cut with a bulldozer, at that point you have a choice of walking either east or west. If you walk east you hit a dead end; if you walk west you hit another road, at another point, you hit another line and you actually have a choice. At that point you decide which way to go and so forth, then you continue, you walk another mile and at another point you walk another half mile so and at a certain point you have to double back. After spending about four hours, you have walked through all of the three miles of the thing and you would have gotten your orientation because the sun will also be setting in the west and this is lined up so that all the lines are either east-west or north-south. Now I did this piece in 1969 and I haven't done an article on it because I didn't find a way to photograph it properly. You can only photograph in multiple views, you know, like this is looking east and this is looking

PC: A satellite shot.

WDM: Well, that's true, but that's a different experience because that's an experience like a drawing but *this is an experience at ground level, it's a different experience.*"

Allen, Greg: Walter De Maria's *Las Vegas Piece*, in: Blog Greg.org, 15.10.2008, in: <https://greg.org/archive/2008/10/15/walter-de-marias-las-vegas-piece.html> (8.6.2019).



Walter de Maria: *Las Vegas Piece*, 1969. Desert Valley, Nevada.