

a line made by walking richard long

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Introduction to Richard Long and His Artistic Philosophy

Richard Long is a renowned British sculptor and land artist whose work explores the relationship between humans and the natural environment. His art often involves walking, documenting, and transforming outdoor landscapes into poetic and contemplative pieces. Among his most celebrated works is "A Line Made by Walking," a piece that exemplifies his approach to art as a process intertwined with physical movement, natural elements, and conceptual reflection.

This article delves into the significance of "A Line Made by Walking," exploring its origins, meaning, techniques, and impact on contemporary land art. Whether you're an art enthusiast, a student of contemporary practices, or simply curious about the intersection of nature and creativity, this comprehensive guide offers valuable insights into one of Richard Long's most iconic works.

The Origin and Context of "A Line Made by Walking"

Background of Richard Long's Artistic Practice

Richard Long emerged as a pivotal figure in the land art movement during the 1960s and 1970s. His work emphasizes the process of walking as a form of artistic expression, viewing the act itself as a creative gesture. Unlike traditional sculpture, Long's art is often ephemeral, rooted in the landscape, and documented through photographs and textual descriptions.

The Creation of "A Line Made by Walking"

"A Line Made by Walking" was created in 1967 in Somerset, England. It features a simple yet powerful gesture: Long walked back and forth across a field, creating a visible line in the landscape. The act was recorded through a photograph, capturing the linear mark made by his footsteps.

This piece was a response to the minimalist art movement and an exploration of how a simple act could transform the environment and challenge conventional notions of sculpture and art-making.

Significance in Art History

- Pioneering Land Art: The work is considered a significant early example of land art, emphasizing the importance of process and environment over traditional materials.
- Conceptual Art Influence: It exemplifies conceptual art by prioritizing ideas and actions over aesthetic objectness.

- Documentation and Perception: The photograph serves as the artwork's primary evidence, emphasizing the importance of documentation in contemporary art.

The Meaning and Interpretation of "A Line Made by Walking"

The Act as Artistic Expression

At its core, the piece embodies the idea that the act of walking can be a form of artistic expression. Long's deliberate repetition transforms a simple pathway into a meaningful mark, blurring the boundaries between performance and sculpture.

Connection with Nature and Environment

Long's work reflects a deep respect for nature, emphasizing that human intervention can be gentle and harmonious. The line created is not intrusive but integrated into the landscape, inviting viewers to contemplate their relationship with the environment.

Conceptual Themes

- Ephemeralness: The physical line is temporary; it exists only during the act of walking. The photograph captures its fleeting presence.
- Process over Product: The focus is on the journey and action rather than an object or sculpture.
- Minimalism: The simplicity of a line underscores minimalist principles, emphasizing that powerful ideas can stem from straightforward gestures.

Symbolism and Broader Implications

- Journey and Exploration: The line symbolizes personal or collective journeys, exploration, and the passage of time.
- Human-Nature Interaction: It prompts questions about human impact, navigation, and the marks we leave on the Earth.
- Memory and Trace: The piece emphasizes that actions leave traces, influencing how we remember and interpret landscapes.

Techniques and Materials Used in "A Line Made by Walking"

The Process

Richard Long's process involves:

1. Selecting a Landscape: Often a field, hillside, or natural environment.
2. Walking Repeatedly: Creating a deliberate pattern through movement.
3. Creating a Visible Mark: The repeated footsteps compact or disturb the natural surface, making a visible line.
4. Documenting the Action: Photographs or writings accompany the physical act to preserve its memory.

Materials and Tools

- Natural Surfaces: Grass, soil, or other terrains that respond visually to walking.
- Photographic Equipment: To document the act, capturing the ephemeral line.
- Textual Annotations: Sometimes Long includes handwritten notes or descriptions explaining the work.

Variations of the Technique

While "A Line Made by Walking" involves simple foot traffic, Long's broader practice includes:

- Using natural materials: Stones, twigs, or mud.
- Creating sculptures in the landscape: Arranged natural objects.
- Walking as performance: The act itself becomes the artwork.

Impact and Legacy of "A Line Made by Walking"

Influence on Land and Conceptual Art

- Pioneering Approach: The work helped define land art's focus on process, environment, and temporality.
- Inspired Artists: Many contemporary artists have adopted walking, mapping, and natural processes in their practices.
- Shift in Artistic Perspectives: Challenged traditional sculpture by emphasizing movement and ephemeral marks.

Cultural and Environmental Significance

- Environmental Awareness: The work advocates for respectful engagement with nature.
- Human Agency in Nature: Demonstrates that simple human gestures can interact meaningfully with the environment.
- Educational Impact: Used as an example in art education to explore minimalism, process art, and environmental art.

Notable Exhibitions and Collections

- Museum Collections: The piece is held in major institutions like Tate Britain and the Museum of Modern Art.
- Exhibitions: Frequently featured in land art retrospectives and contemporary art shows worldwide.

The Broader Context of Richard Long's Work

Key Themes in Long's Artistic Practice

- Walking and Movement: Central to his work, symbolizing exploration and connection.

- Natural Materials: Incorporating elements like stones, wood, and earth.
- Ephemerality: Emphasizing transient interventions in landscapes.
- Documentation: Using photographs, writings, and maps as integral parts of the work.

Noteworthy Works Related to "A Line Made by Walking"

- "A Walking Drawing" series: Long's ongoing documentation of walks.
- "Stone Circles" and "Mud Circles": Using natural materials to create sculptures.
- "A Line in the Landscape": Variations involving different environments and markings.

How to Experience and Engage with "A Line Made by Walking"

Visiting the Site

- Understanding the Landscape: Recognize that the original work is ephemeral and may no longer be visible.
- Photography: Take your own photographs respecting the environment.
- Walks and Traces: Engage in your own walking-based art projects inspired by Long's methodology.

Creating Your Own Land Art Inspired by Long

1. Choose a natural environment: Field, park, or hillside.
2. Plan a simple gesture: Walking, arranging natural objects, or marking the ground.
3. Document your process: Use photos, videos, or notes.
4. Reflect on the experience: Consider the relationship between your actions and the landscape.

Ethical Considerations

- Respect the environment, avoiding damage or disturbance.
- Leave minimal traces and ensure the natural setting remains unaltered.

Conclusion: The Enduring Significance of "A Line Made by Walking"

Richard Long's "A Line Made by Walking" remains a powerful testament to the simplicity and profundity of human interaction with nature. It exemplifies how a straightforward act—walking—can be transformed into a meaningful work of art that challenges perceptions, emphasizes process, and celebrates landscape as both a canvas and a collaborator.

Through this piece, Long invites viewers to reconsider their relationship with the environment, recognizing the beauty in fleeting gestures and the importance of mindful engagement with the world around us. Its influence continues to inspire contemporary land artists and environmental thinkers, reinforcing the idea that art can be found in everyday actions and natural landscapes.

References and Further Reading

- Long, Richard. *Walking the Line: Richard Long in Conversation*. Tate Publishing, 2007.
- Harrison, Charles. *Land Art*. Thames & Hudson, 2014.
- "A Line Made by Walking," Tate Gallery Collection.
- Smithson, Robert. *The Spiral Jetty and Other Works*. University of California Press, 1996.
- Online resources: Tate.org.uk, MoMA.org, and major art encyclopedias for detailed analyses and images.

This comprehensive article provides an in-depth understanding of Richard Long's "A Line Made by Walking," illuminating its artistic, conceptual, and environmental significance for a broad readership.

Frequently Asked Questions

What is the main theme of Richard Long's 'A Line Made by Walking'?

The main theme explores the relationship between humans and the natural environment, emphasizing the act of marking or engaging with nature through walking and minimal intervention.

How does Richard Long's 'A Line Made by Walking' exemplify land art?

It exemplifies land art by transforming a simple act—walking—into an artistic gesture that alters and interacts with the landscape, emphasizing process over traditional materiality.

What materials are used in 'A Line Made by Walking'?

The artwork is created by physically walking in a straight line across the landscape, leaving a visible footprint or path, without relying on external materials or structures.

Why is 'A Line Made by Walking' considered a minimalist artwork?

Because it employs simple, straightforward actions—walking—to create a visual mark in the landscape, emphasizing simplicity and the idea that art can be created through basic human activity.

In what year was 'A Line Made by Walking' created?

Richard Long first created 'A Line Made by Walking' in 1967.

How does Richard Long's approach challenge traditional notions of sculpture?

His approach challenges traditional sculpture by using ephemeral, performative actions like walking rather than static, constructed objects, emphasizing process and experience over permanence.

What is the significance of the landscape in 'A Line Made by Walking'?

The landscape is integral, serving as both the canvas and the medium for the artwork, highlighting the interaction between human activity and the natural environment.

How has 'A Line Made by Walking' influenced contemporary land art?

It has inspired artists to focus on simple, physical interactions with the environment, encouraging the use of everyday actions to create meaningful artworks within natural settings.

Is 'A Line Made by Walking' considered a permanent artwork?

No, it is an ephemeral piece; the line exists temporarily through the act of walking and may be erased or fade over time, emphasizing the transient nature of land art.

Additional Resources

A Line Made by Walking by Richard Long: An In-Depth Exploration

Introduction to Richard Long and His Artistic Philosophy

Richard Long is a pioneering figure in the realm of conceptual and land art, renowned for his unique integration of walking, minimalism, and landscape. His works challenge traditional notions of sculpture, emphasizing the process and experience over permanence and materiality. A Line Made by Walking, created in 1967, stands as one of his most iconic pieces, encapsulating his approach to art as an extension of human interaction with the environment.

Context and Background of the Artwork

Origin and Historical Significance

- Creation Year: 1967
- Location: Somerset, England
- Medium: Earthwork / Land Art
- Dimensions: Approximately 1 km long, marking a path through a field

A Line Made by Walking was conceived during a period when Long was exploring the boundaries of sculpture, seeking to move beyond traditional gallery confines. The piece originated as an act of walking along a designated route, leaving a visible trace—an intentional interruption of the landscape's natural state.

Artistic and Cultural Context

In the late 1960s, land art emerged as a response to the commercialism of the art world and a desire to reconnect with nature. Artists like Robert Smithson, Nancy Holt, and Richard Long embraced the landscape as both medium and message. Long's work, in particular, emphasizes the human act of walking as a form of artistic expression, making the process itself the artwork.

Detailed Analysis of A Line Made by Walking

Conceptual Foundations

- Process Art: The piece epitomizes process art, where the act of walking creates the artwork, emphasizing temporality and action.
- Minimalism: The simplicity of a single, unadorned line through the landscape underscores minimalist principles—reducing art to its essential elements.
- Documentation: While the physical line may fade over time, photographs and sketches serve as documentation, emphasizing the transient nature of the work.

The Act of Walking as Artistic Creation

- Long's act of walking across the field was deliberate, slow, and mindful, transforming a mundane activity into a form of artistic expression.
- The act was not merely physical but also conceptual, involving reflection on space, time, and the relationship between the human body and nature.
- The path made by Long became a visual record of his journey, a tangible trace of human presence intertwined with the landscape.

Material and Technique

- Materials: Earth, soil, grass, and the physical act of walking.
- Technique: The artist physically traverses the landscape multiple times, compacting the earth to form a visible line.
- Duration: The work was created over a period of days, with repeated walks reinforcing the line's permanence at the moment of creation.

Visual and Aesthetic Qualities

- The line is subtle yet striking—a simple scar or incision in the land that invites viewers to contemplate the relationship between human action and natural environment.
- Its organic form contrasts with the geometric precision of traditional sculpture, emphasizing fluidity and spontaneity.
- The work's minimalism invites viewers to reflect on the landscape's textures, colors, and patterns, fostering a meditative experience.

Interpretations and Themes

Human-Nature Relationship

- The act of walking, a fundamental human activity, becomes a means of engaging with and altering the landscape.
- Long's work blurs the boundary between art and nature, positioning human movement as an integral part of the environment.

Temporality and Permanence

- The line's ephemeral nature raises questions about the permanence of art.
- Photographs and documentation preserve the work's memory, emphasizing the contrast between transient activity and lasting record.

Ritual and Repetition

- Repeated walks to reinforce the line suggest ritualistic aspects, highlighting dedication and mindfulness.
- The repetitive act transforms a simple path into a meaningful gesture, akin to a meditative practice.

Spatial and Geographical Significance

- The specific location adds context and meaning—walking through a particular landscape imbues the work with environmental and cultural significance.
- The simplicity of the line invites viewers to imagine the artist's journey and the landscape's features.

Critical Reception and Legacy

Initial Reception

- When first exhibited, *A Line Made by Walking* was celebrated for its innovative approach to sculpture and its poetic engagement with landscape.
- Critics appreciated its minimalism and conceptual depth, marking a shift away from traditional sculpture toward land-based practices.

Influence on Land and Conceptual Art

- Long's work laid groundwork for subsequent land artists, influencing figures like Robert Smithson and Walter De Maria.
- It demonstrated that art could be created through simple actions, emphasizing process over object.

Legacy and Contemporary Relevance

- The work continues to inspire environmental and site-specific art practices.
- It challenges viewers to reconsider notions of authorship, permanence, and the role of the artist within landscapes.
- Long's emphasis on walking as an artistic act resonates within contemporary discussions of eco-art and sustainable practices.

Significance in Richard Long's Overall Oeuvre

A Line Made by Walking exemplifies many of Long's core philosophies:

- The importance of process and experience over material object.
- The integration of art with natural landscapes.
- The use of simple actions—walking, marking, documenting—to create meaningful works.

Throughout his career, Long has continued to explore similar themes, creating sculptures, walks, and installations that emphasize human presence within nature, often involving minimal intervention and emphasizing the ephemeral.

Conservation and Preservation Challenges

- Since the work exists as an impermanent earthwork, its physical preservation is inherently challenging.
- Erosion, weather, and natural growth can alter or erase the line over time.
- Documentation through photographs and sketches is vital for preserving the work's conceptual essence.

Ethical and Environmental Considerations

- Long's practice promotes respectful engagement with the landscape, avoiding damage or over-exploitation.
- His walks are often designed to leave minimal lasting impact, aligning with environmentally conscious practices.

Conclusion: The Enduring Impact of A Line Made by Walking

A Line Made by Walking is more than just a physical trace through a landscape; it is a

profound statement on the nature of art, process, and human interaction with the environment. Richard Long's work invites us to see walking not merely as transportation but as a creative act—an act of storytelling, connection, and exploration.

Its influence extends beyond land art into contemporary environmental art, performance, and conceptual practices. The simplicity of the line—an unassuming scar in the earth—embodies a powerful philosophy: that art can be born from simple, mindful actions rooted in the landscape, encouraging a deeper appreciation of the environment and our place within it.

In essence, *A Line Made by Walking* exemplifies the idea that art is an ongoing, living process—one that reflects the journey, the landscape, and the human spirit. It remains a testament to Richard Long's innovative vision and his profound ability to transform everyday activities into meaningful artistic expressions.

A Line Made By Walking Richard Long

a line made by walking richard long: Richard Long Dieter Roelstraete, 2010 An illustrated study of a work that marks the transition from minimalism to a new mode of practice encompassing conceptual art, land art, and performance art.

a line made by walking richard long: Art of the 20th Century Karl Ruhrberg, Klaus Honnef, Manfred Schneckenburger, Christiane Fricke, 2000 The original edition of this ambitious reference was published in hardcover in 1998, in two oversize volumes (10x13). This edition combines the two volumes into one; it's paperbound (flexi-cover--the paper has a plastic coating), smaller (8x10, and affordable for art book buyers with shallower pockets--none of whom should pass it by. The scope is encyclopedic: half the work (originally the first volume) is devoted to painting; the other half to sculpture, new media, and photography. Chapters are arranged thematically, and each page displays several examples (in color) of work under discussion. The final section, a lexicon of artists, includes a small bandw photo of each artist, as well as biographical information and details of work, writings, and exhibitions. Ruhrberg and the three other authors are veteran art historians, curators, and writers, as is editor Walther. c. Book News Inc.

a line made by walking richard long: A Jurisprudence of Movement Olivia Barr, 2016-02-22 Law moves, whether we notice or not. Set amongst a spatial turn in the humanities, and jurisprudence more specifically, this book calls for a greater attention to legal movement, in both its technical and material forms. Despite various ways the spatial turn has been taken up in legal thought, questions of law, movement and its materialities are too often overlooked. This book addresses this oversight, and it does so through an attention to the materialities of legal movement. Paying attention to how law moves across different colonial and contemporary spaces, this book reveals there is a problem with common law's place. Primarily set in the postcolonial context of Australia - although ranging beyond this nationalised topography, both spatially and temporally - this book argues movement is fundamental to the very terms of common law's existence. How, then, might we move well? Explored through examples of walking and burial, this book responds to the challenge of how to live with a contemporary form of colonial legal inheritance by arguing we must take seriously the challenge of living with law, and think more carefully about its spatial productions, and place-making activities. Unsettling place, this book returns the question of movement to jurisprudence.

a line made by walking richard long: The Art of Walking William Chapman Sharpe, 2023-05-23 A lively and thought-provoking tour of the intertwined histories of art and walking A

broad-ranging book [that] has something for every Rambler.--Benjamin Riley, *New Criterion* What does a walk look like? In the first book to trace the history of walking images from cave art to contemporary performance, William Chapman Sharpe reveals that a depicted walk is always more than a matter of simple steps. Whether sculpted in stone, painted on a wall, or captured on film, each detail of gait and dress, each stride and gesture has a story to tell, for every aspect of walking is shaped by social practices and environmental conditions. From classical statues to the origins of cinema, from medieval pilgrimages to public parks and the first footsteps on the moon, walking has engendered a vast visual legacy intertwined with the path of Western art. The path includes Romantic nature-walkers and urban flâneurs, as well as protest marchers and cell-phone zombies. It features works by artists such as Botticelli, Raphael, Claude Monet, Norman Rockwell, Agnès Varda, Maya Lin, and Pope.L. In 100 chronologically arranged images, this book shows how new ways of walking have spurred new means of representation, and how walking has permeated our visual culture ever since humans began to depict themselves in art.

a line made by walking richard long: Performance Drawing Maryclare Foá, Jane Grisewood, Birgitta Hosea, Carali McCall, 2020-09-03 What is 'performance drawing'? When does a drawing turn into a performance? Is the act of drawing in itself a performative process, whether a viewer is present or not? Through conversation, interviews and essays, the authors illuminate these questions, and what it might mean to perform, and what it might mean to draw, in a diverse and expressive contemporary practice since 1945. The term 'performance drawing' first appeared in the subtitle of Catherine de Zegher's *Drawing Papers 20: Performance Drawings*, in particular with reference to Alison Knowles and Elena del Rivero. In this book, it is used as a trope, and a thread of thinking, to describe a process dedicated to broadening the field of drawing through resourceful practices and cross-disciplinary influence. Featuring a wide range of international artists, this book presents pioneering practitioners, alongside current and emerging artists. The combination of experiences and disciplines in the expanded field has established a vibrant art movement that has been progressively burgeoning in the last few years. The Introduction contextualises the background and identifies contemporary approaches to performance drawing. As a way to embrace the different voices and various lenses in producing this book, the authors combine individual perspectives and critical methodology in the five chapters. While embedded in ephemerality and immediacy, the themes encompass body and energy, time and motion, light and space, imagined and observed, demonstrating how drawing can act as a performative tool. The dynamic interaction leads to a collective understanding of the term, performance drawing, and addresses the key developments and future directions of this applied drawing process.

a line made by walking richard long: The Life of Lines Tim Ingold, 2015-03-27 To live, every being must put out a line, and in life these lines tangle with one another. This book is a study of the life of lines. Following on from Tim Ingold's groundbreaking work *Lines: A Brief History*, it offers a wholly original series of meditations on life, ground, weather, walking, imagination and what it means to be human. In the first part, Ingold argues that a world of life is woven from knots, and not built from blocks as commonly thought. He shows how the principle of knotting underwrites both the way things join with one another, in walls, buildings and bodies, and the composition of the ground and the knowledge we find there. In the second part, Ingold argues that to study living lines, we must also study the weather. To complement a linealogy that asks what is common to walking, weaving, observing, singing, storytelling and writing, he develops a meteorology that seeks the common denominator of breath, time, mood, sound, memory, colour and the sky. This denominator is the atmosphere. In the third part, Ingold carries the line into the domain of human life. He shows that for life to continue, the things we do must be framed within the lives we undergo. In continually answering to one another, these lives enact a principle of correspondence that is fundamentally social. This compelling volume brings our thinking about the material world refreshingly back to life. While anchored in anthropology, the book ranges widely over an interdisciplinary terrain that includes philosophy, geography, sociology, art and architecture.

a line made by walking richard long: Anglo-American Exchange in Postwar Sculpture,

1945-1975 Rebecca Peabody, 2011-12-31 Anglo-American Exchange in Postwar Sculpture, 1945-1975 redresses an important art historical oversight. Histories of American and British sculpture are usually told separately, with artists and their work divided by nationality; yet such boundaries obscure a vibrant exchange of ideas, individuals, and aesthetic influences. In reality, the postwar art world saw dynamic interactions between British and American sculptors, critics, curators, teachers, and institutions. Using works of art as points of departure, this book explores the international movement of people, objects, and ideas, demonstrating the importance of Anglo-American exchange to the history of postwar sculpture.

a line made by walking richard long: *Where Land Meets Sea* Anna Ryan, 2016-02-11 Drawing together philosophical, empirical and academic thinking, this book focuses on generating awareness of the relationship forged between self and surroundings. It details research undertaken at two coastal sites, the South Wall in Dublin city and the Maharees peninsula in Co. Kerry, Ireland. Sixty-two participants were engaged in photography and drawing to enable this exploration of spatial experience. The participants' photographs and drawings present how spatial sensibilities can be revealed by becoming more attentive to the immediacy of bodily knowledge: our more-than-cognitive experience. Their communications resonate with the philosophers and theorists considered, including Merleau-Ponty, Edward Casey, Gilles Deleuze, Dalibor Vesely, and contemporary cultural geographers. From exploring the experienced spatiality of the meeting of land and sea, this book begins to suggest an alternative politics of the coast.

a line made by walking richard long: Moving-With & Moving-Through Homelands, Languages & Memory , 2017-01-01 This book is a work of walkography: its central source is the use of walking as a mode of inquiry, which is shared through the 'ography' of an account or portrayal that is written, visual, performed. The 'walk' of this walkography is an embodied movement through space, as well as a performance 'drawing', of experience and encounter. This method of inquiry resonates with the fundamental premise of this work, that of migration and diaspora. In 2015, an unprecedented number of migrants and refugees reached Europe. The resultant crisis was the biggest in history, with most migrants entering Europe by sea. Although under different circumstances and different times, this event has synergies with post-War migration, described through the lens of Arts-based research in *Displacement, Identity and Belonging: An Arts-based, Auto/Biographical Portrayal of Ethnicity & Experience* (Sense, 2015). This work is a sequel to that book. It is an extension of the themes of identity, belonging and migration; however, it is also a development and a complete work in and of itself, both embedded in and transcendent of the first book. The books can operate both in tandem and individually as stand-alone works. The layering of stories, photography, and poetry build upon each other in an engaging and accessible reading that appeals to a multitude of audiences and purposes. This work can be used as a core reading in a range of courses in education, teacher education, ethnicity studies, cultural studies, sociology, psychology, history, and communication, or read simply for pleasure. The book makes significant contributions to the literature on qualitative research, arts-based research, and walking research. "Stunning, simply stunning. Alexandra Lasczik Cutcher has created a breathtaking work of scholarship that is evocative and provocative, poetic and artistic, and perhaps most of all, captivating and challenging. She calls us into her walkography and we are spellbound - walking with her through her homelands, memories and languages. The interruptions of poems and images give pause as we take a breath to linger in our own stories, before we venture forward again, to breathe in again the images and histories, past and present. The entire book is an event, an encounter, a walking-with and walking-through as we come to understand what it means to come home to a place we've never lived before. Stunning, simply stunning." - Rita L. Irwin, Professor, Art Education, Distinguished University Scholar, The University of British Columbia Dr Alexandra Lasczik Cutcher is a multi-award winning academic at Southern Cross University, Australia. Her research focuses on what the Arts can be and do educationally, expressively, as research method, language, catharsis, reflective instrument and documented form. These understandings inform Alexandra's teaching and her spirited advocacy for Arts education.

a line made by walking richard long: SpatioTemporalities on the Line Sebastian Dorsch, Jutta Vinzent, 2017-11-20 Lines are omnipresent in our everyday experience and language. They reflect and influence the spatial and temporal structures of our world view. Taking Tim Ingold's cultural history of the line as a starting-point, this book understands lines as expressions that allow insights into cultural theoretical phenomena and thus go beyond their mere form. The essays will investigate this premise from various disciplines (architecture, art, cartography, film, literature and philosophy).

a line made by walking richard long: Born to Walk Dan Rubinstein, 2015-04-01 The case for getting back on our feet The humble act of putting one foot in front of the other transcends age, geography, culture, and class, and is one of the most economical and environmentally responsible modes of transit. Yet with our modern fixation on speed, this healthy pedestrian activity has been largely left behind. At a personal and professional crossroads, writer, editor, and obsessive walker Dan Rubinstein travelled throughout the U.S., U.K., and Canada to walk with people who saw the act not only as a form of transportation and recreation, but also as a path to a better world. There are no magic-bullet solutions to modern epidemics like obesity, anxiety, alienation, and climate change. But what if there is a simple way to take a step in the right direction? Combining fascinating reportage, eye-opening research, and Rubinstein's own discoveries, Born to Walk explores how far this ancient habit can take us, how much repair is within range, and guarantees that you'll never again take walking for granted.

a line made by walking richard long: Imperfectionist Aesthetics in Art and Everyday Life Peter Cheyne, 2022-12-30 This book presents interdisciplinary research on the aesthetics of perfection and imperfection. Broadening this growing field, it connects the aesthetics of imperfection with issues in areas including philosophy, music, literature, urban environment, architecture, art theory, and cultural studies. The contributors to this volume argue that imperfection has value in being open and inclusive. The aesthetics of imperfection is typified by organic, unpolished production and the avoidance of perfect finish, instead representing living and natural change, and opposing the consumerist concern with the flawless and pristine. The chapters are divided into seven thematic sections. After the first section, on imperfection across the arts and culture, the next three parts are on imperfection in the arts of music, visual and theatrical arts, and literature. The second half of this book then moves to categories in everyday life and branches this further into body, self, and the person, and urban environments. Together, the chapters promote a positive ethos of imperfection that furthers individual and social engagement and supports creativity over mere passivity. Imperfectionist Aesthetics in Art and Everyday Life will appeal to a broad range of scholars and advanced students working in philosophical aesthetics, literature, music, urban environment, architecture, art theory, and cultural studies.

a line made by walking richard long: Raw: Architectural Engagements with Nature Solveig Bøe, Hege Charlotte Faber, 2016-04-08 Through cross-disciplinary explorations of and engagements with nature as a forming part of architecture, this volume sheds light on the concepts of both nature and architecture. Nature is examined in a raw intermediary state, where it is noticeable as nature, despite, but at the same time through, man's effort at creating form. This is done by approaching nature from the perspective of architecture, understood, not only as concrete buildings, but as a fundamental human way both of being in, and relating to, the world. Man finds and forms places where life may take place. Consequently, architecture may be understood as ranging from the simple mark on the ground and primitive enclosure, to the contemporary megalopolis. Nature inheres in many aesthetic forms of expression. In architecture, however, nature emerges with a particular power and clarity, which makes architecture a raw kind of art. Even though other forms of art, as well as aesthetic phenomena outside the arts, are addressed, the analogy to architecture will be evident and important. Thus, by using the concept of 'raw' as a focal point, this book provides new approaches to architecture in a broad sense, as well as other aesthetic and artistic practices, and will be of interest to readers from different fields of the arts and humanities, spanning from philosophy and theology to history of art, architecture and music.

a line made by walking richard long: Seven Pleasures Willard Spiegelman, 2009-04-27

What does it mean to be happy? Americans have had an obsession with the pursuit of happiness ever since the Founding Fathers enshrined it—along with life and liberty—as our national birthright. Whether it means the accumulation of wealth or a more vaguely understood notion of self-fulfillment or self-actualization, happiness has been an inevitable, though elusive, goal. But it is hard to separate real happiness from the banal self-help version that embraces mindless positive thinking. And though we have two booming happiness industries—religion, with its promise of salvation, and psychopharmacology, with its promise of better living through chemistry—each comes with its own problems and complications. In *Seven Pleasures*, Willard Spiegelman takes a look at the possibilities for achieving ordinary secular happiness without recourse to either religion or drugs. In this erudite and frequently hilarious book of essays, he discusses seven activities that lead naturally and easily to a sense of well-being. One of these—dancing—requires a partner, and therefore provides a lesson in civility, or good citizenship, as one of its benefits. The other six—reading, walking, looking, listening, swimming, and writing—are things one performs alone. *Seven Pleasures* is a marvelously engaging guide to the pursuit of happiness, and all its accompanying delights.

a line made by walking richard long: *Expanding Worldviews: Astrobiology, Big History and Cosmic Perspectives* Ian Crawford, 2021-06-07 This book collates papers presented at two international conferences (held at the Australian National University in 2018 and Birkbeck College London in 2019) exploring the relationships between big history and astrobiology and their wider implications for society. These two relatively new academic disciplines aim to integrate human history with the wider history of the universe and the search for life elsewhere. The book will show that, despite differences in emphasis, big history and astrobiology share much in common, especially their interdisciplinary approaches and the cosmic and evolutionary perspectives that they both engender. Specifically, the book addresses the unified, all-embracing, nature of knowledge, the impact of big history on humanity and the world at large, the possible impact of SETI on astrobiology and big history, the cultural signature of Earth's inhabitants beyond our own planet, and the political implications of a planetary worldview. The principal readership is envisaged to comprise scholars working in the fields of astrobiology, big history and space exploration interested in forging interdisciplinary links between these diverse topics, together with educators, and a wider public, interested in the societal implications of the cosmic and evolutionary perspectives engendered by research in these fields.

a line made by walking richard long: *The Architecture Annual 2004-2005* , 2006

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