

JUL 11 1995

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Dear David,

Thank you very much for showing us around Storm King. It was a wonderful day - very memorable. I am tremendously excited about the possibilities of making a work at Storm King, especially as I feel that the strongest work that I made away from Britain has been those in a landscape where there are walls. This connection between Scotland and America is one that fascinates me.

When I was at Storm King, I had an immediate response to one part that we looked at. I didn't talk about it at the time because I like to think things over before I commit myself in the form of a proposal.

I still would like to come back to Storm King in the fall to have a closer and more detailed look at the place, but I thought it would be a good idea just to prime you with my initial response.

I have found that my first response to a sites has often been the strongest - ask Joel and Sherry about their work. It is as if there is a freshness and open-eyedness in the first viewing of a place that helps me to see at times more clearly. Anyway, I particularly liked the rectangular wood that has a derelect wall around it's perimeter. This was probably a field at one time. It is now a field of trees.

As I think I mentioned to you, I am pursuing a project in Cumbria that is about sheepfolds and enclosures that were and are used for containing and gathering sheep and other animals. I enclose a proposal document for you to look through which will give you some idea feelings towards walls and sheepfolds.

At Storm King, I propose to make a walled enclosure within the wood, echoing the perimeter wall. I am not sure how large - I would have to come and see again. The wall would be built to a height of just under 6 feet, so that you cannot see inside until you enter. On entering, you would find it full of large boulders.

I know from the enclosures that I have made already the kind of atmosphere that would be created on entering such a space.

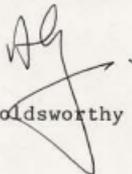
Trees, stone, people - these are the ingredients of the place and the work, the people being evident both as a presence walking through the piece but also in the wall itself. It would be a concentration of those fundamental elements to the land. An intensification of the relationship between stone and wood. Even the word 'stonewood' has taken on special significance for me. It was the name I gave to a small piece of woodland that was given to me near to where I live. The relationship between stone and wood, two materials of a different kind but somehow bound together.

I would make references to the farming history and practices. The gathering of stone of stone being like a plant. It was thought that the stones grew in the land because they kept emerging from the ploughed fields.

I am also sending a couple of drawings\* which may give you some idea of what I am talking about. You have to imagine the wall being the height of an average person and the impact of the enclosed stones when entering - the paths that people would make as they walk around the rocks - imagine being a child in such a place.

I enclose a map of Storm King on which I have marked where I mean the work to be.

With best wishes



Andy Goldsworthy

\* to follow