

STORM KING ART CENTER

ORAL HISTORY PROGRAM

ALICE AYCOCK
January 30, 2018

Interviewed by Sarah Dziedzic
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Interview with Alice Aycock
Conducted by Sarah Dziedzic
January 30, 2018

Alice Aycock's studio, Soho, NYC
1 audio file and video files
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Audio File 1

Dziedzic: Today is January 30, 2018, and this is an oral history interview with Alice Aycock, for the Storm King Oral History Program. Could you just start by introducing yourself?

Aycock: Hi, I'm Alice Aycock and I'm doing an interview in my studio, for Storm King.

Dziedzic: Can you say the names of your works that are at Storm King?

Aycock: There are two works at Storm King, *Low Building with Dirt Roof (For Mary)* (1973/2010), and *Three-Fold Manifestation II* (1987, refabricated 2006).

Dziedzic: Thanks. I want to jump into first, *Three-Fold Manifestation II*. You said you refer to it by another—?

Aycock: I just call it the Storm King piece, for who knows why, I just do.

Dziedzic: I want to talk a little bit about the history of that piece. I know that it was created through the Public Art Fund. So, can you talk about its life a little bit, before it came to Storm King?

Aycock: I was asked by the Public Art Fund to make a proposal for the Doris Freedman Plaza, which I did, and they accepted it, and we built the piece in Brooklyn, I believe, in a small shop, with a local fabricator and people that worked at me back at that point in time, which was 1986, 1987. We kept things rather small. So there were people who worked in my studio, building little models, and we were beginning to rent outside studios [00:02:00] for various things and use outside fabricators. I think at some point, we actually even rented Donald Lipski's studio somewhere, when the piece started to come together. In those days, we were not working on the computer, so it was painstakingly drawn here in the studio the old-fashioned way, with templates and people, architecture students, who worked for me. And then we made a model, a cardboard model, and it was really low tech compared to what we do now, really low tech.

The piece sort of appeared in my creative process suddenly, [00:03:00] after my son was born. During '85, '86, I was just sitting around waiting for the big event mostly, and as soon as I managed to pull that

off, I went right back to work, and it was as though that period of sort of being quiet and reading and thinking, produced *Three-Fold Manifestation*. I did a lot of research back then, which I still do, looking at images and just paging through books—now I page through Google images—and I came across a diagram of the Three World Theater by [Walter Adolph Georg] Gropius—I don't know whether it was built or not—in one of my architecture books, and I thought what would happen if I built that as a sculpture? At least the interior of it, and one sort of stepped bowl on top of another. [00:04:00] And so when I began designing it, I used that as a model.

Usually in my creative process, unlike other artists, I actually need sources. These things do not appear magically as though I'm struck by the hand of God or something. I actually do a lot of research until, for some reason there is some image somewhere that resonates with me, and there may be a multitude of reasons why, but it becomes the source on which I fantasize all kinds of things, and looking at plan views and elevations of theaters has been one of the sources throughout—for years, [00:05:00] from the beginning actually. I know I looked at other images besides the Gropius one, but that was the sort of core image. And then I began to think about satellite dishes, which I really like, and this notion of these elliptical stepped, skewed bowls, that you can't walk on, that suggest a kind of topsy-turvy universe in which you could actually—maybe these bowls are like flying saucers, which I also love, that are stacked on each other, ready to take off, or coming down to earth. And so there were a multitude of references that made me sort of beam in on the Gropius, Three World Theaters.

It also seemed, in some strange way, a kind of celebration of the moment of—and we should keep this for my son [00:06:00] to return to some day, after my demise, to know that I was very, very excited about bringing him into being, and it was a kind of celebratory of one, two, three, there he is. So, you know, there were just a multitude of references, not so much about maternity exactly, but certainly about flying saucers. I thought of the piece as very celebratory and dealing with the sky and astronomy and skewed worlds in which you could levitate, fly away, all of that stuff. There was a ribbon on the side, which I called the DNA ribbon, because I look at everything for ideas. I look at scientific diagrams, and even though it is not the DNA ribbon, [00:07:00] it had that kind of sort of ribbony-like quality, which again was celebratory.

So, we built it in Brooklyn, at a couple different sites, in a kind of low tech way, but everything kind of fell together, no matter the fact that—you know, today, we would have used computer technology and it all would have been CNC cut on computers, and every measurement would have been perfect, but somehow, we were able to pull it off. Then we had the problem of keeping it from falling over on the site. I would also say that that site, Doris Freedman Plaza, was intimidating. It's the center of New York City, it's across from the Plaza, it's the entrance to Central Park, everybody's going to see it. It was [00:08:00] an intimidating site, so I really wanted you to see it from a distance. In this case, you would have to be walking up 5th Avenue, because the traffic pattern goes down, but I wanted you to see it from a distance

and it to be a goal, you'd go, "What is that thing up there, that big white thing?" And then walk to it and again, there it is, it kind of rises up. New York City is intimidating, the site was intimidating. I just didn't want to make some little thing, so it was 32 feet tall, in order to have some presence.

That said, it could tip over, because it was temporary, and so how were we going to deal with that engineering problem. By the time I was working on a piece like that in the '80s, I was no longer [00:09:00] just going out in somebody's backyard or something and throwing these pieces together and hoping for the best. They had to be engineered. I had to get my act together, and so there was an engineer. People work on these projects too, because they're interested—they give me a lot of extra time and they don't overcharge me, back in those days specifically, and you could always get some engineer who loved art to help you out.

We had to figure out a way to solve the problem, how do you get it not to tip over. We couldn't put in foundations—the subway was underneath, you couldn't do this or that. So what we had to do is we had to counterweight the two vertical poles and the back pole, and I believe maybe it was three, and we had to counterweight it with a lot of steel, like ten and fifteen, or I forget exactly. We could go back and check that out, [00:10:00] we can look at the drawings, but 10,000 pounds, 15,000 pounds, something like that, but it may have been more. So where are we going to get all that steel to counterweight it, cut really nicely? Well, it just so happens that what I wouldn't have said then, I would say now: back then, there was a construction company in Pennsylvania that I made a phone call to and I said, "Daddy, I need thirty-some thousand pounds of steel, would you send it over please?" And I said it probably like that, like a spoiled brat. "I'm building a big piece for—" And so they loaded it, they cut it all nice, and some guy that I grew up with drove over on his flatbed truck and said, "Where do you want it?" And, you know, we offloaded it [00:11:00] and that's how we counterweighted the piece so it wouldn't fall over, so it was a donation.

And then, I believe that the Public Art Fund got Con Ed to help set it for free, I think, or they had some relationship with Con Ed, and then a gentleman by the name of Werner Kramarsky, who loved my drawings, donated money to build it. Because he said all right, even though I collect drawings—and he was an extraordinary collector of Jasper Johns and all kinds of artists like that, their drawings, and he had bought some of my drawings—he said, "Okay, let's go for a sculpture," and he donated what now would seem like a very little bit of money, but then it went a very long way, because it did.

So we built it, we installed it, and it sat there, I think for at least a year. [00:12:00] Then, the question became what do we do with it? Because it's a pretty big piece and it's one thing to try to make something that registered in the middle of New York City, but what do you do with it afterwards? And I think that how that went—I'm just hypothesizing—I think that Susie Freedman who had a relationship with Storm King

and Werner Kramarsky, and some of the people on the board, people talked to people and we said would you like to take this piece and save it from being thrown away? Because what would we do with it exactly, which is the problem with sculpture. So, they agreed and that's how, after a year or so, it [00:13:00] ended up being installed at Storm King. Then from there, I think the thought was, "Well, why don't we have an exhibition of my art, celebrating around this piece being there?" And what I think is interesting about these pieces is, that one in particular, that it can look like one thing in the middle of New York City, and it becomes something else in the landscape and topography of Storm King, which is nature. These pieces seem to work both ways.

I call it the Storm King piece. If someone were to say to me, "Well, what are your 20 favorite pieces?" that would be in that 20, for all the years that I've been making art. And it seems to me [00:14:00] that it suggested all the architectural interests that I had, and my early interest in using stairs in metaphorical ways, and my interest in things that were suspended, or levitation, all of that. So it had an architectural quality and also, in its sort of swirling up kind of mass, it prefigured what I'm doing now, and so it's a real connector. I think the decision to make it white, so that when the sun hits it, it defines itself and changes in time, and all of that. Prefigured what I'm doing now. And so I think it's a very significant work and the fact that it was saved was an extraordinary [00:15:00] thing for me. It means an enormous amount. People who don't know my work, don't know me, will come back and say, "Oh, I went to Storm King. I saw that piece." So it's there when so many other pieces have been made and are not taken care of, or are in the public but then the public has all sorts of issues, which they always do. Here, it's in a so-called outdoor museum setting, where people come to see art, they're set up, they like art—they didn't come to see things that they don't like [laughs]—and they don't feel it's imposed on them, and all the things that happen when you make public art. From the bottom of your heart, in every way it's something that I'm tremendously happy about. So, that's the story. [00:16:00]

Dziedzic: Thank you. I want to talk a little bit about *Complex Visions*, the exhibition in 1990 that you mentioned, and loop that around a little bit to what you were saying about *Three-Fold Manifestation* prefiguring some of the work that you're doing now. I want to know if this exhibition functioned as a retrospective for you, and about the experience of seeing your work together in that, as you've said, an art context, a museum context.

Aycock: Yes. Each period of your career—and let's say I started making art in 1971, so that was kind of mid-career, and now we're whatever we are at the moment. [00:17:00] It was a kind of mid-career survey in a way, but we could only do so much. I would say that there was a piece, I think called *Greased Lightning* (1984), which was indoors, which the Jewish Museum owns, which I also think prefigures what I'm doing now and connects to a larger work that I built in the mid-'90s for the San Francisco Library, where I collaborated with Jim Freed on a kind of conical stair piece that is permanently in the library. I

think what you can see when you look at work, and if I were to do a little talk on my work and pull out different pieces over time, you would see this connection, and forms that are conical, swirling, curvilinear, [00:18:00] starting even with something called the *Maze* (1972), which is a piece I did, where there is a rotating turbulent plan that I keep returning to over and over again, in different ways. I can see a consistency—some people can and can't—but I can see a consistency between a piece called *Sand/Fans* (1971), where I put four industrial fans on a pile of sand, and the sand swirled around and the fans were big turbines. That was a very early piece. I made *Maze*, which you can see is an aerial view of a kind of turbine-like or circular plan, and you keep finding this again and again and again, in my estimation, and where I am now.

At the same time, I go off on garden paths and I think that I made up my mind when I was a young artist, [00:19:00] that, unlike Mike Heizer or [James] Turrell or [Richard] Serra—and those are artists that I knew and that I was interested in. They were all men, they were all guys. They thought they had found themselves and they were going to make the same thing for the next 40 or 50 years. I said to myself, I have these ideas, but I'm going to keep changing because I'm not going to make sand fans forever, I'm not going to make a maze forever. I'm going to keep exploring and trying different ideas and figuring things out, because the world keeps changing and I keep changing. In some ways, some things were certain, but other things—and I'm just too curious, I'll bore myself to death if I make the same piece for the next 40 or 50 years. [00:20:00] And so I did change and I changed on purpose, and I tried out things, and sometimes I'd try something out and it wouldn't work, but so what? Why else be an artist, if you're going to keep doing the same piece and reassuring yourself?

To me, the challenge is to try something and fail, find out, and then try something else and see if you can pull it off, and find out whether you know anything or not. Each piece would tell me something that I would need to know, and then there would always be some part that was, "You know, well, I'm taking a chance on this one," but that's how I thought about it. At the same time, you can see relationships, where I keep on coming back and coming back and coming, consciously or unconsciously, to certain things, certain forms. I like curves. Now, I don't always like curves but I sort of have a bias towards curves. [00:21:00] I have a bias to things that are more—I keep vacillating between a good iconic image, which I think the Storm King piece is, and at the same time, inside there is a kind of turbulence, and a sort of topsy-turvy quality. So that keeps going back and forth.

I think the notion, for me, my best pieces—they're seductive, but they're also a little scary, like what happens if you try to walk up on that piece, how would you do it? It challenges you to do something that you can't really do. So I think my best pieces, I like to say, have that kind of [gasps] quality about them, like what if, you know? But sometimes they're small, sometimes they're big, sometimes they're this, that or the other.

I would say in the exhibition, [00:22:00] *Greased Lightning* is really interesting to me. We'll talk about *Low Building* in a moment. There was a piece in the upstairs attic [*How to Catch and Manufacture Ghosts*, 1979], with these curvilinear platforms, that was about magic, and it had a bird in it as a matter of fact. I was, at that time, very interested and still am, in the relationship between magical thinking and scientific thinking, causality and chance. I think those things keep winding around each other to this day. We have a lot of magical thinking going on right now, as a matter of fact. I think they're winning but, be that as it may, it seems to be the human condition to vacillate back and forth between chance and contingency, magical thinking and scientific thinking. [00:23:00] And for me also, between something that's the most seductive, innovative thing is also terrifying. Computers are great but now everybody can peer into everybody's business. On and on and on, things always have both sides. Every innovation has its destructive aspect as well.

So those are themes, conceptual themes, that I think underlie just about all the things I've done, or the good ones, and I think the piece that had the roof, with the under part and then the balls, and nature, was a little bit of a stretch [*Fantasy Sculpture I*, 1990]. I think now, I don't know, artists say everything they do is great.

[Interruption]

I think that probably was one of those [00:24:00] pieces that was going to lead to something else. It had a theater in it, it had landscape in it, it had architecture in it, it had—it was about, as I think about it, kind of rotating, kind of astronomical, zodiac in the back. I think it had aspects of things that I went on to use later in other works, but that it hadn't been fully something or other—synthesized—but it had bits and pieces of things that I would use in lots of other pieces that I did later in the '90s and the 2000s.

Dziedzic: Is that *How to Catch and Manufacture Ghosts*?

Aycock: *How to Catch and Manufacture Ghosts* is upstairs in the attic. This was the outside piece that had the copper roof, a many faceted copper roof, [00:25:00] and then underneath it were these kinds of ladders and things, and then on top was a kind of platform with landscape elements and a tree. I was piling things on top of each other. And so it referenced theaters, a little bit of an amusement park roof, and I love amusement parks and super dooper loopers and all of that. It had a lot of different things in it, in a kind of roulette, zodiac wheel behind it, but you could see that I went, later on, to develop those ideas in other pieces.

Dziedzic: And I want to ask—I've read a little bit about what you've said about magical thinking before, and am I right in understanding that there's one element of it that's sort of a creative combination and inspiration, and another element that is maybe more based in religion?

Aycock: Well, I'm an atheist. And I don't know what the word spiritual means. I think that's a very [00:26:00] abstract word that people throw around and they have no idea what they're talking about, and I certainly don't. If anyone can explain to me where it is, I'd love to know, what's spiritual. But whatever that means, I don't want to get into it. But I want to be very clear that just like everybody else, when I get on an airplane, I say I hope it doesn't crash, and that's magical thinking, but I don't say a prayer to God, until I think it's going to crash and then all bets are off, like there's no atheists in the foxholes, or whatever they say. The point of the matter is what I am interested in: I think all religion is magical thinking. I don't think you can—I think religions like to think of themselves as being truth-sayers, but they're really just magical thinking. It's unproven information. It can be ethical thinking, moral thinking—and there is some reason for that, [00:27:00] some good reasons to behave ethically and morally. That was the Ten Commandments and all those things. The Bill of Rights and all of that, which comes from it. It goes back to Greek thought, on and on and on, the Code of Hammurabi.

I can go on and on about it but what I'm saying is that people engage in magical thinking all the time. They wish that they could see their loved ones who are dead, they get on an airplane and hope it's not going to crash. They hope that Kim and Trump aren't going to start throwing bombs around, and they engage in magical thinking by wishing and wishing and hoping, but the truth of the matter is that it's not causal rational thinking, it's magical thinking. I hope that that guy doesn't screw around on me. Okay, but that's magical thinking; [00:28:00] probably he will, and that's more rational scientific thinking.

So what I'm trying to say here is that if we start to say well, she's about religion, she's not. I wouldn't mess that in there because it's just not there. Did I have a religion? Did I grew up in a religion in which people held something up and said drink this glass of wine, it's blood, and thought I was supposed to pretend or whatever? Yes. Is it fascinating? Yes. Did it develop a sense of awe? Did it help me like art, once I stopped looking at Jesus as God and as just a man on a cross who was pretty sexy. [both laugh] And it's true. Then, you know, it was a good fundamental whatever—but I would tell you that I'm [00:29:00] interested in this from a sociological, from a philosophical—and then of course I engage in magical thinking, we all do. Where does it get us? I don't know, where does it get us, like let's just keep our fingers crossed and hope for the best in the next couple years, that's all I can say, and I don't think that's going to get us anywhere.

But at any rate, so you brought up a subject that I really have to be—do I look at the history of—the irony of this is that some of the most extraordinary works of art in all cultures, from the cave paintings

throughout western, nonwestern, eastern, African art, has been done in the name of magic, and now that we don't have that in art any more it's kind of boring, I will say. From my point of view, it's been a way that people force themselves to think [00:30:00] and go places they wouldn't ordinarily go. I mean you don't have gothic cathedrals without so-called God. They push themselves to engineering heights. You wouldn't have the pyramids, you wouldn't have all kinds of extraordinary works of art in all cultures, without this seeking for this God, who I like to say I don't believe in her but I sure do miss her.

Now, what do we do now? I don't know what we do because we're kind of lost in terms of art. I think the reason why architects love to make museums is because it's the cathedral—otherwise they're making office buildings and private homes. So it's a conundrum and I don't have an answer to that. I think that's where [00:31:00] artists should maybe partner with scientists, and maybe that's a possible path, because scientists are dealing with some pretty wacko stuff, pretty amazing things.

I went off on a tangent, but you asked it, you pushed the religion button and I figured I had to squelch that somehow. But it is philosophical, it is this—it is interesting, it is a conundrum, you know? So, okay.

Dziedzic: And historical too.

Aycock: And historical. I mean all the great art that we look at, most of it, up to the mid-nineteenth century or the beginning of the nineteenth century, was about magical thinking.

Dziedzic: Thinking about the exhibition [00:32:00] again, *Complex Visions*—you touched on this a little bit, when you talked about *Three-Fold Manifestation* having a different presence at Storm King than it did at Doris Freedman Plaza, but what were some of the opportunities and challenges that showing work at Storm King presented? I know that you had drawings in that exhibition too. Was that unique for you, to have a space to show drawings alongside your built works?

Aycock: Not really, because I really do love to draw, and the drawings are where I get to engage in all my fantasies and I get to go places that I can't go to in the work, because we don't have the budget or it's impossible. I get to conflate things in ways which—for instance, I get to design cities. Who is going to ever let me [00:33:00] do that? I get to make wars, I get to do all sorts of things in my imagination, and layer it in a more let's say literary way, or I get to engage the academic, art historical side of me—all different things. So, normally we do show drawings with the pieces and they speak to each other but they are separate endeavors, and a lot of times there will be something in the drawings that gets pulled out and used in some way in the sculpture. So, they speak to each other but they're also very separate things.

Dziedzic: And another thing too, I wanted to ask about. I think you had stopped using wood as a kind of sculptural material at that point, but then there were a lot of works that had wood in them [in *Complex Visions*]. So there's that question there, about seeing that kind of [00:34:00] work of yours in this natural environment. Then the other question, which is about seeing particularly *Low Building* in an art context, finally having that opportunity. So, if you could just talk about that.

Aycock: Well, wood was an easy thing. First of all, I grew up surrounded by people in the steel business and the metal business, and I wasn't going to do that. Why would I do that? That was the first thing. The second thing is, you could fly somewhere, ask for a jigsaw and a little cutoff saw—and somebody in a museum and maybe an assistant that they would pay to work with you—you could build a whole like theatrical set in three weeks, and I could do it. And then they're throw it away, or whatever they do. [00:35:00] But I could, as you say, mock something up in wood, low budget, fast, and it was manageable by me and a couple other people. Once you start making things in metal, you need a whole shop, you need welding torches, you need all sorts of things, which isn't to say that I didn't do that, but it would have to be farmed out.

Initially, I wanted to understand how to build. I did build with concrete block at the same time. I learned how to lay concrete block. I wanted to learn how to basically build something from the ground up; how to survey, how to lay things out, how to plumb things up, how to know all the things you need to know in order to realize my ideas, even if it was just a mockup. And so it was easy and it was not—you don't just engage in the same thing that you grew up around, because you want to be yourself. So there was a little bit of that going on, like why should I learn to weld, I'm going to be a carpenter—kind of being an asshole. But, the main thing was that I could do it and I could do it easily and—not well, I didn't do any of it well. But I could do it and I could do it fast and I could do it in museums, and I did it in museums all over the place because that's what it was. Come here, build something, make an installation, and we'll give you this, this and this. So you could fly to Amsterdam or you could fly to Milan or you could fly to Venice or wherever, and you could do it, which is what I did.

At a certain point, I knew that that was over. I mean yeah, I would still [00:37:00] do it if it was appropriate, but what I really meant—and again, just like I didn't want to build the same piece, I didn't want my ideas to be constrained by the material. I wanted the material to suit the ideas and I wanted to play with any material I wanted, but I knew I didn't have the expertise and I didn't want the expertise. I wanted to spend time thinking up something. Now, one of the things that my father, who would appreciate the fact that I actually did do—I am grateful to him. At the dinner table, I remember him saying to me, “Alice, you can always figure out a way to do something, but the idea has to be good enough.” And so, it wasn't like oh, I'm a woodworker, or I'm—because I would never. I didn't have the patience anyway to do something really pretty. [00:38:00] And all the guys were doing wood and they'd come along and they'd show me,

you know, that isn't a good joint, that's not a perfect joint. They were making their art and making their perfect cabinet joints and I'd go, I don't care about that. I want the idea. I want to see what happens if I do this. If it falls apart, which frankly it did, I still want to see. I want it to be 25 feet tall, but I don't care if they're perfect joints, you know that kind of thing, but basically what I really wanted was to think up the idea and have somebody else build it, and make it look good. So, I have achieved that. [laughs] It's only taken me 50 years but that's where we're at. That's the way an architect works or a film director or whatever, and that's what I wanted to do and work my way up to it so that we could make things that are permanent, [00:39:00] that I really do believe in, and that are—don't fall over and that are done well and that will last. Yes, so, okay. [both laugh]

Dziedzic: You started using computers very early too, right?

Aycock: In the '90s, but always with help. What I would like to do is to shout out, for all the people that have worked for me, from the '70s onward, who have done their time and gave me their talent, their intelligence, their energy, and basically worked for nothing—I mean, they got a salary but not much, and who really contributed to this endeavor. There were so many of them and they were very young, talented people, and they're doing that on the computer. [00:40:00] A lot of them were architects, they were art students, and that's how I did this, and I'm still doing it that way.

Dziedzic: I want to ask if *Low Building with Dirt Roof (For Mary)*—did you make plans for it when you initially built it? [Aycock indicates yes] Okay. And then, can you talk about it getting constructed at Storm King?

Aycock: Well, originally, it was one of the very early pieces that I built by myself, with my mom, actually. She helped me—I used to go home to Pennsylvania. I lived in New York and I'd go home in the summertime. There was some land, and I'd say I want to build this, and I'd just go home for six weeks and I'd get a little help from the construction company here and there. In the case of that piece, I'd come back from Greece and [00:41:00] I had seen the Tholos tombs that are set in the hills of Greece, from the time of Homer and all of that. They're beautifully set into the mountains and you go underground and there are these things, and there was one that had a roof like that for some reason, a typical roof that we have here. Why they were not mounded over, I don't know. I think it was the tomb of the lion, that was set into the hills of Greece, and I came home and I thought about that one was easier to build than the mound one. And then I thought about, there were these houses, short of shanty, old wooden houses down in the South, where I used to go, where my father grew up, and I'd see these old houses. I thought about those houses—they were kind of falling down—and I had a dream that it was my house set into the hills of Greece, one of these old [00:42:00] wooden houses set there, where somehow my ancestors lived, in these old little shanty houses set into the hills. So I came back and I thought we'll build it.

At the same time, a niece of mine died tragically and so I thought, I'm building it for her, I'm building a tomb. But, then I also thought that a house is a shelter, it's a place where you go and you feel safe. And then, we all know, we all go home and it feels safe and wonderful, and then all of a sudden it gets claustrophobic and you just want to get out of there. So, that's why it's a low building and it's a tomb and it's a house, and it feels safe and it feels claustrophobic. I loaded all the dirt on top, the tons and tons, which I wanted you to feel like it could collapse on top of you because it's both—again, it's safe and warm, it's seductive, and you can crawl inside and then all of a sudden you're caught [00:43:00] and you're stuck there. So it was built in Pennsylvania, on a farm initially. A lot of these pieces were photographed and the only way that the artworld knew about them was through photographs, but it was one of the early architectural pieces that I think I am known for, as others—Mary Miss being one of them, and we were both working in that vein, and I would say it was a little innovative, a little different than whatever. It was a little innovative. We called it architectural sculpture.

So, it lasted for a couple years maybe, out in Pennsylvania, and then it fell apart. I had the plans, which I have for many pieces that no longer exist, so that they could be rebuilt. When it came time for the retrospective, I said let's build that. [00:44:00] It's an early, significant piece that's been photographed a lot, it's in books, let's rebuild it. So we rebuilt it for Storm King, with a grant from the Lannan Foundation, and then apparently, it had an expiration date and they had to tear it down, which really upset me frankly, because it was the second tear down. But we still had the drawings. Now, there is a lot of art like that. Sol LeWitt has his drawings, and so it was in that tradition.

Years later, when Storm King came to me and said let's rebuild it—and it's easy to build because it's dirt, it's stone, and it's some two-by-fours and some plywood, and so it's not an expensive rebuild. It's not like *Three-Fold Manifestation*, which is an expensive rebuild. So we did it and [00:45:00] what I like about the piece is it's at the base of the hill—it comes from 1973, I think, originally, it's the beginning of my career—and then we go up the hill and there's the mid-career. Now, we need one more piece, I have to say, but be that—I have to get that in, because we do, we do. [laughs] We need now. However, it's just a lovely sort of segue, from the beginnings to something that's way up there on the hill, speaking to the mountains and the sky, to that back nine. So I think it's all kind of beautifully sort of set there, you know? The other thing I think is that the so-called Storm King piece feels very [00:46:00] technically this and that, and then there's this humble, simple little thing down there, which I have to say, my mom helped me make, and I think that meant something. I think that she really liked that. She wasn't very arty-farty at all. She didn't understand all that stuff, but I think it meant a lot to her, to work with me like that, building that piece. So, anyhow, that's it. Do you need any more? I hope not. I think I've said it all.

Dziedzic: Thank you.

[End of interview]