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WBAI RADIO PROGRAM 1976
LIZA BEAR INTERVIEWS
NANCY HOLT ABOUT SUN TUNNELS

Transcript Divas
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III-136SAAC

[Start of recorded material]

Interviewer: Testing, one, two, one, two, one, two. One, two, three, four, five, six, seven, eight, nine, ten.

This is WBAIFM99.7. On tonight's program, so just announce yourself. I'm just testing.

Respondent: Oh, I'm here.

Interviewer: No. This is Nancy Holt.

Respondent: This is Nancy Holt.

Interviewer: This is WBAI99.7FM, ^{Radio WAVE} radio-wave and artist program produced by Liza Bear. Tonight I'm talking to Nancy Holt who's a sculptor, film maker and video maker amongst other things. Nancy has just come back from Utah where she completed probably her major piece of sculpture called Sun Tunnels.

Could you tell me a little bit about Sun Tunnels so that people have an idea of what we're talking about?

Respondent: Well, first of all, Sun Tunnels is in the northwest part of Utah in the midst of a very flat and barren desert region. It's ringed with mountains in, low mountains in the far distance but it's a pretty flat terrain. The exact site is about ten miles from the Nevada border and, oh, 20 to 30 miles south of the Idaho border. So it's really in that northwest corner of Utah.

The closest town is a town of ten people called Lucien, Utah. And the next closest town is 26 miles away and it's in Nevada. It's Montello, Nevada.

Interviewer: So it's pretty deserted.

Respondent: It's very deserted. It's probably the most, matter of fact it is the most deserted and desolate region of the country outside of Death Valley.

Interviewer: Is that why you selected it?

Respondent: Yes. Well, the work is about the sun and if you've ever been in the west you have probably experienced the overwhelming presence of the sun. The sunsets and the sunrises are very overwhelming and very apparent. And so I wanted to find a place that was flat and yet had a certain amount

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of visual interest in the distance, some small hills and mountains. Not so high as to obscure the rising and the setting of the sun for my work. So this seemed to be the ideal spot. I looked all around. I looked in Arizona and I looked in New Mexico. But the deserts there were not quite right for my work.

In Arizona, it seemed to me that the cactus was so extraordinary there that they were just too visually interesting.

Interviewer: You didn't need any vegetation for this particular piece?

Respondent: No. No. I just wanted a large flat desert region without anything poking up of interest. And in New Mexico, unfortunately, every desert that I went to except one very, very far to the south that was half in Mexico itself, had telephone poles and some signs of civilization. And that was another thing that I wanted to avoid. I didn't want to be able to see any signs of humanity.

One thing that I find very overpowering about the desert and one reason I'm so attracted to it is that it visually is an abstraction. If you understand what I mean, like, you can look at the strata of rocks nearby on my property and see 500,000 years written in the rock. So that the ideas that you might have of infinity where the absolute and all of those notions that are so inhuman, so beyond the capacity of our minds to understand, it's made a visual phenomena there in the midst of the desert.

And my work being about the sun and being positioned so that it caught the rising and the setting of the sun on the days of the solstices was about time. It was about that kind of cyclical time.

Interviewer: Could I just ask you something at this point? Could you just say what elements were involved in the work? How exactly did you relate the work to the sun?

Respondent: Well, what I did is I made four tunnels. They were concrete, they are concrete. They're 18 feet long and 9 feet, 2½ inches in diameter on the outside. The interior diameter is 8 feet and the wall thickness is 7½ inches. So these four tunnels were positioned in such a way that on June 22nd and December 22nd, well, sometimes it occurs, the solstice can vary between the 20th and the 23rd.

Anyway, on these longest and shortest days of the year the sun rises and sets down the center of these tunnels. The interior space between the tunnels is 50 feet. So it deals with the sun that way on those particular days but it deals with the sun constantly on every day.

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And the way it does this is that on the tops of each of the tunnels, the top half, are holes which are different diameters, seven, eight, nine and ten inches. And those holes are in the positions of stars in four different constellations so that each tunnel has a diff...

Interviewer: Has its own [unintelligible 07:20].

Respondent: That's right. And so that during the day the sun shines through these holes and casts patterns of light in the bottom of the tunnels and, of course, those patterns are constantly changing from minute to minute, but also from day to day. So that on any given day, the sun, these, these holes, of course, I said were 7½ inches thick so that the shape of the light that reaches the floor of the tunnel is mainly in the shape of a pointed ellipse.

But there are times when sun being directly over a hole will cast a perfect circle. So that at different days, different circles become full and so that it's always constantly changing as the sun moves in the sky from one solstice to the next.

Interviewer: This was a work that you started thinking about quite a long time ago wasn't it, in 1973?

Respondent: Right. It's something that entered my mind. I guess it became an idea that I wanted to accomplish in the summer of '73 and at that time I was out west and the sun was having its effect like it does on everyone. And I began to realize that the sun was all around but I only really became totally conscious of it during the day when it was surrounded by darkness.

So the idea of setting up something in the midst of the hot sun in the middle of the desert to make me even more conscious of the sun, it was an idea that...

Interviewer: So that was at the back of the piece basically.

Respondent: That, that and, yes, that was one of the motivations, I think, but also I had been working with light for several years and had always wanted in the midst of using artificial light, I used quartz light. Had always been interested in getting involved with the sun and had tried out various things. Even here in the city, like up on my roof, with the sun to see what the effects would be.

Interviewer: Hmm, hmm. Do you think this in effect is a culmination of all your locator pieces or pieces that involve circles of light or that you've been doing for quite a long time?

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Respondent: Yes. As a matter of fact, my original works with my locator pieces which are works that were set up with steel pipe ...

Interviewer: Outdoors and indoors, right?

Respondent: Both outdoors and indoors, steel pipe that you looked through at different configurations that I would make on the wall, I started out making them in the black paint or black paper and indicating areas that you could see from a particular locator. I guess it was in a very simple way that I thought, well, if I ever put a light down this tube that I'm looking through, the light would shine on the wall and indicate the same kind of area that my eye sees. So that was through, like, just that very simple kind of thinking, relative thinking that I started to use light. And it expanded. I realized that I could set up, I had a show where I made a wall with a lot of holes in it and cast light through those holes, that I could set up multiple viewing possibilities which I couldn't do with the locators.

So, but light always was tied very much to sight, to seeing, and so that when I would set up one of my light pieces, the viewer was always standing vis-à-vis this sight network that I had set up. And so that your own vision was always relative to another static control vision. And that was what the work became about. It was like always being the only way to see the work was to be in many different positions.

There was no taking it in, in a single glance. It was really about walking into your own site. And it's true with Sun Tunnels also.

Interviewer: Except you have to get right inside the tunnel there. You can't just stand behind it and look through.

Respondent: Well, you can, I mean, it's, Sun Tunnels, it's about a lot of the concerns. Like, when you stand in the central open area, there is a center point you can look down the tunnels or you can stand behind two tunnels and look down and it's still about framing the landscape and considering looking. And in a place like the desert where these sun tunnels are, the vastness of the place, the overwhelming space is beyond human scope really. It's just like just two events. And the reaction that's been the most common and the most consistent to my work when people who have seen it, have all said one thing similarly and that is that it's a structure that made them feel comfortable in that kind of inhuman landscape.

It does, the scale of it does bring things back again to the human being and I'm very interested in that. I'm not interested in building huge monolithic sculptures that don't relate to human beings. I'm interested in interacting with human scale and human perceptions.

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Interviewer: Well, you must have got involved with a lot of very different human beings to carry out this project. Was that an interesting part of it for you?

Respondent: Very interesting. I feel very strongly that my work get beyond or the urban environment and get beyond just a very educated artful eye. I like the fact that the people in the towns nearby and the people who, the workmen who worked in the various stages of making the work, that they could get something out of the work also and that has a certain gut appeal.

Interviewer: Yeah. What was, what stages did you have to go through? You had to, remember at one point you were busy trying to deal with the concrete companies so that you could get the right kind of concrete. What were some of the things that...

Respondent: Well, a lot of what I did, I was out there a year.

Interviewer: Hmm, hmm.

Respondent: And it took me, well, I went out to, let's see, a year ago last August and it took me until the beginning of June to complete Sun Tunnels. So most of that time I had to work, had to find the right contractors. There were a lot of contractors involved with this.

I guess the first people I got, became involved with were some engineers and they had to design foundations for me. And surveyors who plotted out the angles that were necessary for the rising and setting of the sun.

Now, those angles, I derived from working with an astrophysicist who...

Interviewer: In Utah?

Respondent: Yes. At the University of Utah. Also, one of the astronomers at the planetarium in Salt Lake City was very helpful too.

The astrophysicist his name is Les Fishbone. He figured out where the sun would be rising and setting at that latitude and also worked out with me how that would vary because of the hills and terrain, protrude in this. The way the land protrudes.

Interviewer: The topology.

Respondent: The topology. So those were the first people I got involved with and then I decided that I wanted to build a gravel road out to the site even before I had put in the foundations or built the work.

Interviewer: Gravel road from where?

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Respondent: From another gravel road.

Interviewer: Oh.

Respondent: There was a gravel road that almost went to my site but there was about three-quarters of a mile that wasn't graveled and when it rained there, it got very slippery and it was very easy to get stuck. So I decided to, I would be having a lot of east coast friends coming in who didn't know anything about the earth there and how slippery it got after about two minutes of rain. And I didn't want them to get stuck out there. Nor did I want the trucks that were going to bring in the tunnels to get stuck.

So I had a gravel road built and I needed at that time to work with several people, a road grater and a couple of gravel truck drivers. And then I got involved with contractors to actually do the foundations that the engineers had designed.

Interviewer: How deep did they have to go?

Respondent: Well, not so deep. I had the smallest structures made possible that were strong enough to hold the 22 tons of, each tunnel weighs 22 tons. So that I didn't want anything showing of the structure so that the struc...the foundations had to be as small as possible. So that the footings were 8 feet by 3½ feet. And then we had cradles that went on top of those. And the concrete I got from a nearby road construction job.

Interviewer: Is it special concrete, is it [unintelligible 19:01]?

Respondent: Well, oh, it's very reinforced. It's a lot of steel. The concrete that was used was the same as used for the bridges that they make on the highways. So it's really quite strong. And then...

Interviewer: It's designed to last for a while, eh?

Respondent: Yes, it is, to last for a while. And then I got the, had the tunnels specially custom made at U.S. Pipe which is 30 miles south of Salt Lake city. And it meant that I was there every day with my hardhat on helping out and marking on the inner forms where the holes were going to be and doing a lot of photography also, I also, I made a film of the making of this more or less.

And then after, so I worked with about ten men in the pipe yards and the steel had to be specially set so that the holes that were later drilled into the pipes were surrounded by steel rings. And that they all had to be welded on. We had to reroute the reinforcing bars. Then I had, I contracted with a core driller to come in and drill, they were, in all, there were 54 holes,

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seven, eight, nine and ten inches in diameter. And they had to use steel drills and with diamond points. And so I worked with them. I was there during every process of the making of the work every day during every minute of it. And consequently the people who worked on it got, understood because I was there all the time talking to them about what it was I was interested in and what I thought I was doing. They got to have a pretty good understanding and got involved and really interested.

So, and even like once the core drilling was done, the truck drivers came. I had to have four huge trucks come, very large, like, the largest trucks, the lowboy trucks they call them. And each one of them transported one of the tunnels out to the site. And I also had to simultaneously coordinate the arrival of a 60 ton crane out to the site.

Now this, when I say out to the site that's 230 miles from where the tunnels were fabricated so that it was quite a trek. And so at the day of the installation there were the four trucks and the crane and a big film crew. And then Channel 2 out there also was flying overhead in a plane and they had their film crew there. And I think the most interesting thing that occurred was that the townspeople came. All the people in Lucien, the ten people who live in this town and a couple of their relatives plus some of the people in Montello.

It was a big event and there was a lot of energy in the middle of the desert. Now, no one ever goes to the middle of this place. I mean, people who live there don't consider this big flat desert plain a place to go and...

Interviewer: So [unintelligible 22:36] in a place right before them.

Respondent: No. And I think that is another interesting point about Sun Tunnels is that people now in that area have a reason to go to the middle of nowhere because they do consider it nowhere. They see no value in that land. You can't grow anything there. This soil's alkaline or saline, actually.

And even the desert nearby has more plants than this particular area. It's just very sparse, very little plant growth. And even the rattlesnakes don't hang out in my area. They hang out further towards the hills and where there's a little more moisture and little bit more shade.

Now, that's another thing. I'm in the midst of this huge plain and there's no shade, absolutely no shade at all during the day.

Interviewer: How hot does it get?

Respondent: It gets, well, up to, like, 100, 105, 110. But one thing that happened with the work is that since the concrete walls are so thick, 7½ inches, the

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interior of the tunnels is about 15 to 20 degrees cooler in the heat of day. So that's like having natural air-conditioning. It's just very comfortable. I mean, that's, it also makes the, makes being there more human. And there's an echo in the tunnels.

When I first started to dream about making this work, I thought about the fact that I would be making night out of day. You'd suddenly walk from this hot light space into this dark tunnel where you would see stars on the ground produced by a star that was in this, you know, the sun. And so I did conceive of it poetically that way. And it turned out to even be more that way than ever because of the coolness inside. It was like going from day to night just in terms of temperature.

And the echo, too, somehow and echo reverberating, it seems more like, I think more about the universe at night because of the stars and somehow echoes seemed to be reverberations into infinity.

The, at night, the experience of the work is quite different and equally powerful. The moon, when it's even half full, shines its light through the holes at the tops of tunnels and casts its own pattern of light on the bottom. And also changes these huge, round entrances to the tunnels into like moon kind, more moon-like quality. During the day the sun is very bright and the tunnels sometimes seem to float and almost be substantless (sic).

But at night the moon just casts another kind of light and they seem also to hover but to have a weighty-ness. Like the moon, sometimes has a moon, we can see more clearly, so it seems to have more of a physicality. We can see it.

Interviewer: Moon mass, hmm.

Respondent: Yeah. And it's the same, the same is true of the tunnels.

Interviewer: Were you, you spent say ten months out there and you only came back to New York a couple of times for very brief periods. Do you think that it's changed you markedly having had to be involved both with making the work but also living this very close to existence out there?

Respondent: I think it has, yes. The extent that it's changed me I'm not quite sure yet but I know just from being back for ten days and placing myself in the intensity of New York, I have a kind of detachment that I didn't have before. Also I have, I've always been attracted to places where I can get involved with people that, extraneous to the conscious world of the art world, you know. And like my, down in Pine Barrens is an example of how I went to New Jersey to do just that. While I was living in New York I felt this tremendous need to connect with, you know, people. Just...

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Interviewer: Right. But New Jersey, you were born in New Jersey, right?

Respondent: Right.

Interviewer: In Passaic.

Respondent: Hmm, hmm. No. I was born in, no, actually I was born in Massachusetts but I grew up in...

Interviewer: You grew up in New Jersey.

Respondent: Clifton, New Jersey.

Interviewer: And so the Pine Barrens was a site that was well known to you...

Respondent: Right.

Interviewer: And you could...

Respondent: Yeah. It was, what, but it was in south central New Jersey and, well, I used to go there when I was a little girl. I didn't grow up exactly in that region but, yes, that's true. But I've been going out west since 1968. And I've been spending a few months every year out there. And the day that I arrived there for the first time I just connected immediately with the place. I didn't sleep for three or four days. I just went around...

Interviewer: You mean this particular site?

Respondent: Well, no, actually I landed in Nevada. But it's that kind of space. I mean, I feel a great affinity to Arizona and New Mexico. Mainly Nevada and Utah and New Mexico, a little bit to Arizona. Arizona is different though. And I just feel this overwhelming attraction.

Interviewer: How did you live out there?

Respondent: Well, sometimes I camped. I had a camper van that I bought and I lived alone in the middle of the desert for a while which is...

Interviewer: How long?

Respondent: Well, the longest stretch without seeing anyone and without going to town was ten days.

Interviewer: Hmm, hmm. Which was without talking to anybody at all.

Respondent: No.

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Interviewer: Any kind of communication.

Respondent: But I was working, yeah, I did, I was doing photography. I was filming the sunrise and the sunset down the middle of the tunnels which by the way doesn't just occur on those particular days. But is around for about 20 days or so, 10 days before, 10 days after it, setting pretty much in the middle of the tunnels.

So I was filming that and filming the work from different angles. So I always had something to do.

Interviewer: Did you enjoy the solitude?

Respondent: Yes. But I can understand why monks and desert fathers, people who have always found their way to the desert because just being there causes states of mind that people try to have through meditation. And it's just very overwhelming. And can be difficult. I had a couple of moments, well, one night there was hurricane force winds, 65 miles an hour winds, and I was sleeping in my van and my van was being buffeted about by these winds and the winds were howling and groaning and I just couldn't sleep at all. I was just awake all night listening to this and I had worked hard all day. I had been up at sunset.

I was really living like the Indians must have lived there centuries before because I was getting up before dawn, setting up my camera equipment, working all day. And these were the longest days of the year, shooting every half hour the light changing in the tunnels. And then going to bed after sunset just having, putting on my lantern, eating my dinner and going to bed ten o'clock and getting up at five o'clock so that it was quite an experience to live that close to the sun.

Interviewer: The rhythm of the sun, yeah.

Respondent: But after this night of not being able to sleep with the wind howling, I finally did fall asleep maybe for an hour. And I had strange dreams. Dreams I had never experienced before.

Interviewer: Did you experience any kind of fear?

Respondent: Yes. I did. At that moment, it was very frightening and I got out of my van and I ran around to put myself in contact with the earth. Oh, which is another thing I should talk about too is that this land that I have is...

Interviewer: You own the land, right?

Respondent: Yes.

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Interviewer: You bought it.

Respondent: Oh, yes. I should talk about that a little too. Well, I told you how I looked around in New Mexico and Arizona and I decided on this land in Utah and was able to buy 40 acres in the midst of the, just the right place. And when I went there and this is, and when people go there now, there's this feeling that they're walking and it's, I think it's absolutely true, that they're walking for the first time on this land that they're walking on that nobody else has ever walked there.

Interviewer: That it's virgin territory.

Respondent: Hmm, hmm. You have an overwhelming sense that you're on earth, that you think of yourself as being on this sphere which never ...

Interviewer: On a planet.

Respondent: Hmm, hmm. On a planet. And you also have the feeling of being a space walker, like being on the moon for the first time. I'm sure very few people have ever traversed that region. The Indians haven't lived there for thousands of years and when they did, that land was under water because it used to be under the water of Lake Bonneville.

Interviewer: So it's an old dry lake there in fact.

Respondent: But very old. So old that it doesn't look at all like a dry lakebed. I mean, it has vegetation. It's been above water now for thousands of years and it's four...let's see, I think it's 4,800 feet above sea level and there's no danger that the lake could ever come up, back up to that height again.

Interviewer: How did you find such a desolate site?

Respondent: Well, in '71, Bob and I, Bob Smithson and I, were out in Utah and we wanted to buy some land. And someone said, oh, you should go up to this place near the Nevada border and I think they're selling land up there. So we went. And together we bought some land that's about nine miles south of the site that I have. So I knew what the land was like up there.

The land that Bob and I bought was very different. It was on the edge of the salt flats. And it was a part of a butte so it's like an amphitheater of a butte that overlooks this sort of sea of diamonds. But because the salt flats there are very pure and the sun just glitters on these crystals and it's just incredible. So, but the land that I bought is nine miles north of there and it's just, as I say, flat desert rained (sic) [35:23] with small mountains.

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- Respondent: So, anyway, there is this sense of being on a planet there. And, of course, you're incredibly aware of the sun and at night the stars are just extraordinary. I mean, they just stand out. You're just surrounded by this dome of stars. And it's also the only place where you really think, except a planetarium, where you consider the heavens as being a dome. It just surrounds you. The stars are bigger and brighter there and the moon is just incredible. I mean, it's just like this glowing orb that rises that's orange and brilliant.
- Interviewer: What did you feel about New York and all the activity in New York while you were out there? Did you miss any of it or were you so into, it sounds as though you were so into Sun Tunnels that it probably didn't cross your mind too often.
- Respondent: I didn't miss New York very much. I think at a certain point, once the work was done maybe in August, the second half of August, I started to miss New York. Primarily because the work was finished. And I felt that I had experienced, it took me two and a half months after it was done to feel that I had really experienced it. And even like the week before I left, however, I was still discovering new things. So but I did feel essentially I had experienced it. And once that happened, then I felt that I wanted to discuss it and that I wanted feedback. And that I wanted to put my film together about it and that I wanted maybe to write something about it or talk about it.
- Interviewer: And all those things were activities that are best done in a New York. So then I thought, well, New York still has its place in my life.
- Interviewer: Then you felt it was time to go back.
- Respondent: So I felt I would come back here, yes, and do all those things. And I'm glad that I'm here. And I think that perhaps those two extremes, the intensity of the city and not just any city but only New York City. That was another thing I perceived very clearly.
- Interviewer: While you were out there?
- Respondent: Hmm, hmm. That New York was the place that I wanted to be and if I wanted to be in a city I wanted to be in the nexus of things.
- Interviewer: Did you ever doubt that?
- Respondent: No. But I never, you know how you know things but then you really know them.
- Interviewer: Forget.

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- Respondent: I mean, there are some truths that I just, that I, or things that I think are true that just get reinforced from time to time. And there's nothing more, there's no way other than being out in the desert that would give you a stronger impulse towards or stronger realization that New York is the place to be.
- Interviewer: What did you find out about yourself while you were out there?
- Respondent: Well, that's a good question. I found that I was quite able to get out in the world and deal with construction workers.
- Interviewer: Contractors.
- Respondent: Contractors and that I had an ability to be able to get my ideas across to these people. And that they had a much greater appreciation of art and of the aesthetics, I mean, they had, they said things, incredible things to me about my work. Yeah. Real insights, really deep insight. And saw values in it that I didn't even perceive so I think that that was a good thing. I'm really interested in that kind of interaction.
- Interviewer: So you found, I guess you tested the limits of self sufficiency to a greater...
- Respondent: Yes, well...
- Interviewer: Extent than you ever had, right?
- Respondent: Yes. And I think to a greater extent than most people ever do really and, I mean, insofar as I went to a place where I didn't know anyone and decided to build something in the middle of nowhere. And in the beginning nobody quite believed me. I would talk to contractors and they wouldn't think I'd really call them back and actually contract with them. Like, they thought it was kind of a fancy, a fantasy.
- Interviewer: A fantasy?
- Respondent: Yeah. And so I really just did go out and connect. I mean, everything, I mean, I didn't, wasn't, it wasn't cushioned at all by an academic world or an art world or anything. It was just me relating to this outside world, whatever that was and I wasn't always sure what that was and so I learned a lot about that.
- Interviewer: I guess one thing that's so unusual about a project of this scale is that, well, not only, you didn't have any organization backing you and it wasn't done through grants. It was something to which you were committed 100% because you invested your own funds in it, right?

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- Respondent: Yes. I did have some grants though.
- Interviewer: You did.
- Respondent: I did have a national endowment. I had some money from CAPS too. But that only paid for about a third of the cost so that, but I was not associated with an institution which made a big difference. I mean, I was just an individual contacting other individuals. And I didn't have anything backing me up. Nor did I have any extensions of myself like secretaries or you know...
- Interviewer: Assistants.
- Respondent: Or anything.
- Interviewer: Not even students, huh?
- Respondent: No. Not even students. Although I did have some student help in photographing for my film. Twice I had some student. But in terms of building the sculpture, I had no student help. So it was really me and the world and I think at times that was difficult. You know...
- Interviewer: You mean in terms of people trusting, in terms of your credibility, persuading them that this was a definite specific project and you understood what you were doing. Was that hard sometimes?
- Respondent: Yeah. Well, I think everyone, once they got involved with me, once I did come back and was serious and once they saw that the thing was going on and the attitude I had towards it, then they were convinced. Then they really got involved and they cared about it. The people in Montello came out and decided I knew what I was doing.
- Interviewer: How did you acquire the engineering expertise that was necessary to even design the templates or...
- Respondent: Well...
- Interviewer: Or did you just draw a sketch and get so much of...
- Respondent: I made models. First of all when I first went there, I made models, scale models, and I took them out to the desert and watched the sun play through the holes. And I set them up in different configurations and decided exactly the distances that I wanted and I could see what the sun would do. Then I took these very same models and I used a helioscope that was at the University of Utah that I could set at the altitude where my

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land was and then I could set for any day of the year and see what the light and shadows would be.

So that in terms of light and shadow, I had a pretty thorough knowledge of what I wanted. And then I went to Los Angeles to the, to see the president of the U.S. Pipe Company and the engineers that they have there who have a very thorough knowledge of the stresses and strains of concrete pipe. And I gave them my models and they checked it out for stress and tension and everything and said that it was going to work.

Interviewer: Hmm, hmm. Are the pipes that you used or rather that you had specially made, are they an unusually size or are pipes made that big for other purposes?

Respondent: They are made that big for irrigation purposes or rechanneling streams of water or whatever. I did have to have these particular forms sent in from Los Angeles. I had a lot of options in the choosing of the size and thickness. There are forms like for 90 inch pipes, 96 inch, I used 96 inch, 102 inches, then different thicknesses like for 96 inch I could have chosen three or four different thicknesses. So that the options are pretty great and so that it was a matter of aesthetics purely. And I happened to choose a thickness and a width that was not available in Salt Lake.

So I had to, actually it was a lot more expensive but I had to have the forms come in from Los Angeles. And, yes, now I'm into the options. I'm thinking two of the...

[End of recorded material]

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[Start of recorded material]

Interviewer: [Unintelligible 00:19] to get accustomed to being back in New York?

Respondent: I think that did take about 12 days and I feel comfortable now about being here because I had a chance to just be alone and think, think through all of the things that have occurred the last two weeks. And now I feel that I'm really here. And I've reacquainted myself with my place which was important. I had to touch the different objects in my place and spend a few hours just looking at it and being in it, looking out the windows and just those quiet moments rather than the active moments.

Interviewer: Hmm, hmm.

Respondent: The things that really place you in your environment.

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