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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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1976
WBAI Radio House
LB/Nancy Hdt (contd)

[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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- Interviewer: Well, how long exactly were you out in Utah?
- Respondent: I was out there for one year. It took several months. I went out a year ago last August. And when I first got out there, I took my models for the work I did out to the desert and watched the sun shine through the holes in it and I set it up in different configurations and worked out what I thought was the best...
- Interviewer: Placement.
- Respondent: Placement. Also I worked with a helioscope up at the university. Was able to set that for any day of the year and see what the work would look like, the light and shadow would be. So there was a lot of preliminary planning.
- Interviewer: Hmm. What was the site like? I know it was near or at least quite a few miles from the nearest town.
- Respondent: Yes. Well, there's a little town. It's about five miles away, Lucien. It only has ten people in it. It's an old railroad town that used to be much larger. It used to have about 500 people at the turn of the century. And not too far away, another 26 miles away, is Montello which has about 60 people and it's an old railroad town also. That whole area used to have maybe about 2,000 people in it maybe 50 years ago. There's a town called Tacoma which has totally been leveled. I mean, there's nothing there. Not one building. There's just some concrete foundations and a couple of steps.
- And at one time that place had 1,500 people and it was going to be the capital of Nevada.
- Interviewer: So in fact you picked just about the most desolate site you could find.
- Respondent: Right. You've got to speak up a bit.
- Interviewer: Oh, I don't know, this ceiling is very high so sounds good. You know.
- Respondent: Yes. The area is probably the most desolate place in the United States outside of Death Valley.
- Interviewer: And how did you find it?
- Respondent: Well, I guess it was in 1970 or 1971 that Bob Smithson and I went out there and at that time we bought some land that's nine miles south where the Sun Tunnel site is. And it was right on the Salt Flats of butte that was

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in the shape of an amphitheatre pretty much. Like, semicircular butte that overlooked the sea of glistening salt crystals. Quite extraordinary.

So I knew that area and I knew that there was land available there. See, one difficult thing in doing works like this in the landscape is that often you'll find the right site but it'll be absolutely impossible to buy land. The government owns, either the state or federal government owns two-thirds of the land in the west and...

Interviewer: And they use it for nuclear testing or something?

Respondent: Well, yes, actually south of where, I am they have a bombing range, [unintelligible 04:41] window of a bombing range. But actually in my area and in most of the west, the land that's owned by the government is just sitting there. No one uses it or sometimes the ranchers use it for the cattle for grazing. But there's very little growing in my end of the desert. So if they do bring the cattle through there, they won't be there very long.

Interviewer: So you just, you remembered the land and you went out there last summer and just purchased it.

Respondent: Well, the summer before last actually. I've been working on this work on and off for three years and so I went out west the summer before last to find the exact right site for this work. And I needed a large expanse. I needed a place where the mountains in the distance weren't too high so that you could see the sun rising and setting within the tunnels.

And I didn't want a beauty spot. I didn't want a place that already a lot of things going for it in terms of deep canyons or fantastic stone arches or balanced rocks and all the things that you associate with a western desert. I wanted just a very plain kind of barren region, a place that people don't go to visit because of its natural beauty. Although to me it's very beautiful.

Interviewer: And so you wanted a pretty uncluttered...

Respondent: I think that one thing that is very overwhelming about this area is the ancient rock formations.

Interviewer: What kind of rocks are they?

Respondent: Well, a lot of volcanic rock and basalt. But you can see written in the rock thousands and thousands and thousands of years. So that...

Interviewer: They're stratified rocks?

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Respondent: Yes. Also this area had one time been under Lake Bonneville which, Lake Bonneville was the sea that the Great Salt Lake is a puddle of really. It used to be a huge sea that covered a lot of the west. And this particular area, it wasn't too long ago that it was under water. Maybe, I don't know how many, maybe 100,000 years or something.

Respondent: So you can see the water marks on the mountains in the distance. You can see where Lake Bonneville was, like, it would drop a few hundred feet and then stop for a while and make a line, a striation in the mountain. And then it would drop some more and then for a few thousand years it would be at that level and then drop again. So you can sort of read the ages in the rocks.

Interviewer: Is that something that attracted you about the site or was that incidental really once you found it?

Respondent: It's one of the things that attracted me because you can see sort of infinity in, visually as a physical fact.

Interviewer: Well, because you knew your work was going to be there for a long while and so you wanted it to be in a place that already had a time connotation built into it.

Respondent: That's right. My work has that, it is made to last and there's very much that sense when you're in it, when you're sitting in the tunnels or walking through the tunnels. You have the sense of agelessness. And also the fact that the tunnels are set up so you can see the rising and setting of the sun on the solstice. You think of the cyclical-ness of time. You're very conscious of the fact that you're on the earth on a sphere rotating in space. And you think of the sun also and you think of going around that.

You also get that sense because when you step on the land there, you're probably the first person ever to step on that land. So that I'm sure it's very much the sensation you would have if you went to another planet, the sense of being a pioneer or of being the very first human to touch flesh to rock.

Interviewer: What'd you think was the main impetus behind this work? I've been thinking about that since we last talked and I couldn't quite decide. It just, it's something you thought of three years ago, right?

Respondent: Right. And it comes out of other work that I've been doing right along with light. And it's just, I think it's bringing a lot of my interest together in one work. It's the culmination or the fruition of a lot of thinking.

Interviewer: Which is just ...

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Respondent: Well, so that I think that's the prime motivation but I think also it, the work being where it is, is, has also like an intrinsic politics to it also. I was interested in getting away from the inter scene art world and breaking out into the larger world and interacting with people on a one-to-one level without being cushioned by the art...

Interviewer: The structure?

Respondent: The art consciousness, art structure. So because of where the work is, the local people get involved with it and they all have had a very positive response and have different ways of relating to the work. They often get into the time factor of it. They like the fact they can go out there and see where the sun is vis-à-vis where it would be on June 21st and December 21st.

And they like walking through it. And children like it. They, oh, I think it's a very innate kind of gut thing that people do like to walk through something from one side to the other through a tunnel kind of spot [12:11].

Interviewer: How high are the tunnels?

Respondent: They're 9½ feet on the outside in diameter and 8 feet on the inside so that...

Interviewer: Even the tallest person could stand up inside.

Respondent: Oh, yes. Very, I mean, 8 feet, certainly any person can stand. One reason I chose the 8 foot in diameter tunnel is that, there were many reasons, but one is that you can't usually touch the holes on the top. You'd have to really jump way up and touch them.

The ones on the sides, however, are easily accessible and so there's a lot of tactility and...but there's still this remoteness too. I felt it was important that some be more difficult to reach then, so that the fact that the sun is shining through them casting pointed ellipses on or circles on the bottom of the tunnels would be the most prominent thing rather than the tactility.

Also I chose the 8 foot diameter because of what it's possible to see from the center of the work. I wanted a certain proportion of sky and ground to be visible. Also I wanted to actually be able to watch the sun setting for a few minutes. They had the circular frame, what you could see, had to be large enough so that you could experience like sunset in its fullness. And also be able to look through two tunnels. So see, you can line up two tunnels and look through two which, of course, diminishes the area that you can see.

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- So I wanted to be able to stand at the end of the two tunnels and see the sun rising and setting also. So the 8 foot diameter seemed to work the best. Of course, the tunnels are 7½ inches in wall thickness so they're very substantial objects in the landscape. And they really hold their own there. They seem to have like, it has a timeless weighty presence.
- Interviewer: So during the year that you were out there, the work on some tunnels took up almost all your time, right?
- Respondent: That's true except for the winter months when the ground froze and I was unable to dig the holes for the foundations. I decided to delay the building of my work a few months because I wanted to see the winter solstice. Somehow, even though I was working with an astrophysicist and we had access to a computer and we had calculated out where the sun would rise and set, according to the latitude and then also according to the mountains in the distance...you see it was one thing to know where the sun would rise and set if the earth was a perfect sphere. But because it, of course, and it wasn't, we had to do a lot of calculations and figure out exactly where, what specific point on the horizon in terms of mountains, hills, the sun would actually rise.
- Interviewer: And were you accurate?
- Respondent: Yes.
- Interviewer: I mean, how close did you get?
- Respondent: Very, very close. I mean, within a very small, I mean, it was centered. But I found that I couldn't believe in numbers or in...
- Interviewer: Calculations. Yeah.
- Respondent: And I was all set to go and I had all this computer data and my astrophysicist said it's right on. You know, don't worry. And I just couldn't go ahead and dig the first hole for the foundation until I had actually seen a solstice. So on December 22nd I went out with a surveyor and we got readings on the sun rising and the sun setting.
- Interviewer: You went to the site.
- Respondent: Hmm, hmm. And then I fed those numbers back to my astrophysicist and they did check out. So then I knew I could go ahead. But, you see, by that time it was too cold and the ground had frozen and it would have been more expensive. When you pour concrete also in the middle of the winter, there are more problems. You have to cover it and do special things. So I waited until April.

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- Interviewer: So you were away for three months during the winter there.
- Respondent: Well now, I wasn't. I went away for one month in January but in February I had to start setting things up. A lot is, when you do work like this, you have to spend a lot of time on the phone calling contractors or signing contracts with like the pipe company. I work with U.S. Pipe to make the tunnels. I also had to go to L.A. to see the president of U.S. Pipe to see, to tell him what I was doing and to see if there was any interest there, whether they wanted to subsidize an art project or not. They didn't.
- Interviewer: No. How unfortunate. Well, did you run into any problems with either contractors or manufacturers or business people because here you were a woman working by yourself in a totally desolate location and with no permanent crew? Did you run into any problems?
- Respondent: Yes. I think that there was a certain unbelievable, unbelievability (ph.) factor. I think that all of the contractors when I would talk to them, they were a little skeptical that, they thought this might be a fantasy or something that I wouldn't probably realize. But they were usually polite and would give me straight answers. Sometimes they just plain came out and said they weren't interested.
- I was working 200 miles from Salt Lake and all the contractors were in Salt Lake. And a lot of them didn't want to make the trip out there. It wasn't worth their while. They had enough business going in Salt Lake.
- Interviewer: Hmm, hmm. So did it take you a long while to find someone who actually agreed to make the pipes?
- Respondent: Actually, I did look around at all the different possibilities for getting my tunnels because it turned out that even though there is a large pipe company just south of Salt Lake City which is U.S. Pipe, but they didn't have the forms, the particular forms that I wanted. The forms that I wanted were in their L.A. plant. And I had to pay for the transportation of the forms to Salt Lake City.
- So when that occurred, when I realized that I'd have to pay twice as much, more than I ever anticipated, I thought, well, I'll look into other pipe companies in L.A. since I have to pay all that extra anyway. Perhaps it'll be just as cheap to do business with another company. So I looked in, I went to L.A. and I went to four different pipe companies. And went to see like the president of each one to see if...
- Interviewer: By yourself. Yes.

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Respondent: Hmm, hmm. And made appointments. I'd wrote them letters and called them on the phone. Made contacts through different people. And spoke to all these different companies. Now, none of these companies were interested in getting involved with an art project. None of them saw any benefit in it.

Interviewer: You mean even if you paid them?

Respondent: Well, no. I mean, it's like ...

Interviewer: There, they weren't interested in backing it.

Respondent: That's right. I was hoping that there might be some interest from, since I was using these large pipes and there might, that that might be something that would interest them. Some of the essential nature of what they were manufacturing would be, there would be a focus on, you know.

Interviewer: Hmm, hmm.

Respondent: So but it seems that heavy industry often just doesn't, they're not into advertising. They're not into reaching the consumer. They make what they make generally for the state or federal government. So there wasn't that kind of interest. However, U.S. Pipe did make certain concessions. I was allowed to be in the pipe yard for a month working with the men with my hard hat on. And I was allowed to film. And they did reduce the price a little bit.

Interviewer: They took 10% off, oh, at this stage?

Respondent: Yes. Yes. I got a 10% discount.

Interviewer: So did you enjoy that aspects of it, I mean, was that part of what you meant?

Respondent: Well, I think I, it was, it came as a surprise to me that the hardness of the consumer capitalist system. Like I really felt like a fleshy object that had been thrown against a steel wall when I went around to the pipe company. And I realized how little art can bridge over into that area. Although that's what I'd like to see. I think it's important that art become more a part of the society at large. Sort of become a necessary part rather than just an addition.

And it's very, it could happen that through industry, through art, art is working hand-in-hand with industry, that a lot of like recycling of the land could occur. In my case I would like to work in strip mining areas too. Well, Bob Smithson had quite a theory about that and I think that that

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would be a very good thing to see happen, kind of a recycling in terms of art of landscapes that have been done in by man.

Interviewer: Hmm, hmm. But that's, do you feel you're continuing in some sense a tradition that **bogged a bullet** [23:35] or do you feel that...

Respondent: Well, actually...

Interviewer: Really your own concerns are quite separate by now.

Respondent: By now. My own concerns have always been separate. I would say I agree with some of what he thought and I experienced some of that thinking about industry and art going hand-in-hand when I went to the pipe companies. That was my first practical exposure.

Interviewer: Your first direct experience of it.

Respondent: Yes.

Interviewer: What, the other thing that must have really been a strong motivation was living in the desert or close to the desert for that length of time. That's not something you'd ever done before either.

Respondent: No. And that was quite extraordinary. I did camp right by my sun tunnels for ten days straight at one point without ever going to town or seeing anyone. And I really felt that I became part of the rhythm of the place, you know, like, I was getting up just before dawn working around my work all day and then going to sleep right after the sunset. This was around the longest days of the year so there was just enough time to sleep and then get up again.

Interviewer: This was after the piece that you completed?

Respondent: Yes. Hmm, hmm. And I was doing photography. I was watching the, and shooting every half hour, the circles of light as they changed in the bottoms of the tunnel as the sun moved its position in this, relative to the tunnels. So that the work is always active. There's always something happening.

And each time you go, each season of the year, there are different radical changes that occur as the sun moves south and then comes north again. So I was taking photographs every half hour of these occurrences and also shooting 16 millimeter film. I shot the whole making of the work right from the very beginning from the surveying to road graveling, making of the tunnels, the core drilling of the holes and the placement of the

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tunnels, building a foundation and placement of the tunnels. And then the finish work. So I'm right now I'm trying to put that together also.

Interviewer: What was the relation of the 33 or whatever number it was, workmen that, who helped you get this thing done? What was their relation to the finished thing? Were they surprised or...

Respondent: Well, I would say that, first of all what happened, because this was something that was visual and something that where the elements were intrinsic where the concrete was going to be seen as concrete and the tunnels were going to be appreciated for their form, the workers in the pipe company became very conscious of their work.

Interviewer: Hmm, hmm.

Respondent: Somehow, because we were there filming and because their end product was going to be something that was going to be seen rather than used...

Interviewer: On display, yeah.

Respondent: Functionally, they just started to be very conscious of their jobs and their activities and took a pride in their work. Also the fact that I would be so happy to see, like, a core from a concrete pipe, that I found that to be a beautiful thing to look at made them much more conscious that, yes, this was something that was good, you can see the flat stones on the side of it. You can see all of the particles that go into the making of the concrete, which, by the way, the sand and the rocks and the gravel that went into making of the concrete came from a quarry that was right next to the pipe yard. So that it's Utah sand. It's Utah rock. And it's the same color as the land that it's resting on. So that it's all part of the same thing. It seems to be an outgrowth of the earth which is very important.

Anyway, the workers had this additional pride that they took and got very attached to these tunnels. When the truck drivers came to take them away, they were worried that the truck drivers wouldn't have the same kind of sensitivity and understanding of my work.

They went out and got rugs and put the rugs under the chains that the truckers had to secure the tunnels for the trip down like the dirt road to my site. So I was very touched by that. One of the workers brought his Polaroid camera and took pictures of the tunnels leaving and all the guys just stood there as the four large trucks, I had to get the largest trucks made, these tunnels weigh 22 tons a piece. And all the work is about 100 tons with the foundations and everything.

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So before trucks left with the four tunnels on them and all the workers just stood there watching them go kind of sad there. The core driller, I had the core drilling done at the U.S. Pipe Company which was also a special privilege because they don't usually, they'd never use core drillers actually. If they're going to put a hole in a pipe they cast it in. But I didn't want my holes cast because I wanted to see the substance of the concrete. And when they cast holes, they put steel sleeves in them.

Interviewer: So I had, I hired a core driller after talking to quite a few different core drillers and he spent extra time so that he would do this perfect core drilling job. Like, a whole extra day where he had to do special, like, he also agreed to clean up. Like, they have to use water to keep the diamond core drilling equipment from overheating. So he agreed to clean up all the pipes and everything after all the cores were drilled which was unusual.

Interviewer: Did they go out to the sites when the tunnels had been installed?

Respondent: Some of the workers did come out. Yes. And of course the truck drivers were out there and the crane operator and the rigger and the truck drivers got really into the fact that they were transporting these large units that we going to be part of what they thought of as being like Stonehenge. I mean, that was the reading that they had. They had actually another reading which is like a futuristic one that was like science fiction indicator on the land of, for flying spacecraft or something.

Interviewer: Hmm, hmm. Is that an interpretation you could relate to?

Respondent: Well, it was their interpretation. I just, I thought it was curious that they had that reading. I think it gave them a sense of the importance of their task which was to move these huge things from one place to another and they all seemed to know that the rocks in Stonehenge, that no one can, no one has figured out how the...

Interviewer: How they were carried...

Respondent: Transported. So I think that they got off on that a lot.

Interviewer: Hmm, hmm? Did you see it only as a piece of sculpture or [unintelligible 32:33], maybe it's too early to tell, but do you see it in some sense as being a cultural artifact that's representative of this particular period in art?

Respondent: I think that since it's so wedded to its place, since I chose the site for the work, and since the work is just, you know, there's such a sense of it always being there, it does have a feeling of being, going beyond, you know, an object, certainly far beyond, like, object art wor...art that we have, as we've known it before.

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I don't quite know that... well, there was an archeologist that got involved in my project for that very reason. He had been digging all over Utah and cataloguing ancient civilizations and heard about my project and wanted to work on something that was contemporary and that he felt would confuse and baffle archeologists of the future. It's certainly not, I mean it's not very, very much within the tradition of art in the last few hundred years, museum art, gallery art.

Interviewer: What, I guess the most, the strongest aspect of the work is its relationship to the sun which I don't think anyone has dealt with in quite that direct and overwhelming way.

Respondent: That's true.

Interviewer: You have it in your own work. I mean, you've made use of light in other pieces.

Respondent: Well, I have used the sun now and then. When I showed at the Clock Tower, I did a piece called Points of View and I cut holes in cardboard and placed them in the windows there and so there was an interrelation between the video installation that the light there, the circles of light that were in the monitors and the sunlight pouring through the windows.

Also I did a work at the Weber Gallery one time where I related spotlight and sunlight.

Interviewer: So I mean, it feels very different. I mean, here you're out in the open, you're in the desert, you chose a site where you probably don't very often get clouds. You know, you chose a site with a 360° horizon and that seems to me a very different use of light than in a (sic) indoor urban space where people do works with the sun. It's really almost by default, right?

Respondent: That's true. I think, one amazing thing about the western desert is that you're highly conscious of the sun. But at the same time, because the sun is so all pervasive, it's only when there's some shadow around that the sun becomes a conscious element, at least in its projective capacity. So this work sitting there in the middle of this greatest expanse and this midst of the heat and light of the sun, is there casting its dark shadows and surrounding the light of the place.

Another thing that, of course, the tunnels are very thick and not only do they cast this dark shadow, but they also are very, very cool. They're about 15 to 20 degrees cooler than the surrounding temperature so that when you walk in, it is like an inversion of day and night which I'd always had an idea about turning the daytime into the nighttime out there and

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inverting the stars. You see, the sun, being a star, shining through the holes and casting a pattern of stars on the bottom of a tunnel.

There's also an echo in the tunnel. And that echo also gives you a sense of that reverberations of the universe somehow. And so there's that, the place being kind of an infinite place and then these echoes and the inversion of day and night puts you into another state of mind, another zone of being.

Also, that land out there is very vast and it's very inhuman in its scale. And this work, everyone who's seen the work has had a similar response. They all talk about it bringing the landscape back to human proportions or making people feel comfortable in this completely desolate land. So that there are these cool tunnels in the midst of the heat and also somehow the proportions, the scale when you walk through them or stand in the center bring the land back into full focus first of all. I mean, in a panoramic place like that where you're view, what you see is like, is all over the place, to have a few points framed gives you a point of reference that makes you feel more comfortable in the land.

Interviewer: This is a work that you made after you completed...well, not your first film, but your first major film. Isn't that the case?

Respondent: That's true.

Interviewer: Do you think that had some effect on that piece?

Respondent: Well, I think... The two...

Interviewer: The film I'm referring to is a film called Pine Barrens which Nancy made, completed last year.

Respondent: That's right. And it was about a very flat wilderness in the southern part of New Jersey, called the Pine Barrens and I dealt there with the horizon with the vastness of landscape. And I think that certainly the same thing occurs here on my Utah land around Sun Tunnels and again, there is that concern with horizon, the horizon line and that kind of space.

Interviewer: How was this project financed?

Respondent: Well, I had a grant from the National Endowment, \$8,000 grant. And I had a CAPS grant also, 3,500. Which paid for one-third of the cost of the building of the work. I think that it's time that grants, just as film grants are larger because of the cost, the high cost of 16 millimeter films, that there has to be a new kind of consciousness on the part of the people who give out grants for sculpture, that large works of a landscape require

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considerable (sic) more money. And I'd like to see grants of 20 and \$30,000.

Interviewer: Hmm, hmm?

Respondent: My work, by the way, is for sale.

Interviewer: Oh.

Respondent: It is on 40 acres of land and anyone who, you know, who would be interested in buying it would buy the whole 40 acres and would sign a contract saying that the work, that nothing else would ever be placed on the land. The land is just for the work.

Interviewer: And that people would have, there would be public access to it.

Respondent: Yes. Yes. There ...

Interviewer: Presumably.

Respondent: You would have to allow people to come and they couldn't build a fence around it because that would interfere with the view.

Interviewer: Have you had any offers yet?

Respondent: No. Unfortunately, the institutions of the art world will not consider buying a work of this nature. So it ...

Interviewer: Private collectors might, though.

Respondent: Yes. That's true. There aren't too many, however, that are involved in this area of art. So it's a very poorly financed area of art. I think that something should change with the public institutions because obviously if they're not going to buy art of this nature, it means that there's an esthetic dictatorship in public institutions. If they will only show and buy artists who will fit into the interior spaces or into their ...

Interviewer: The garden [42:40]...

Respondent: Or the backyards of these museums, then obviously they're trying to change the development of art.

Interviewer: Hmm, hmm. So you had to finance the other two-thirds of the project...

Respondent: Yes. Privately.

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Interviewer: Entirely to your own funds...

Respondent: That's right. I used a lot of my own money and I've also bought some more land out there. I have two other pieces of land that I'd like to build sculptures on. The land in both cases is very different from the land that Sun Tunnels is on, and is far enough away from Sun Tunnels so that you don't, you won't be able to see one work from the other which is very important to me. I don't want my works interacting with each other. I want them to have their own breathing space.

So the, one piece of land I bought has a gravel pit and a water hole on it and is very different [unintelligible 43:41]. Walking into the gravel pit's like walking to a miniature Grand Canyon. And of course, the water hole is this tremendous relief in the midst of this dry area. There's, it's the only water for 15 miles.

And the other piece of land I bought is further to the west and it's the top of the hill that has an incredible view. You can see about 30, 40 miles in every direction. You can see the salt flats way in the distance.

Interviewer: So you're planning to go out there again and build two more works?

Respondent: That's correct. But of course, this all takes money and you know, the buying of the land and the completing of Sun Tunnels, has left me pretty addicted. So I am, the grants, even if I do get some grants or a grant this coming year, it probably won't be sufficient for the kind of work I want to do. So that really leaves me in an economic dilemma.

Interviewer: But you, it's, now that you've started working on this scale which you hadn't before, right, this is the...

Respondent: Well, I did build another large work called Hydras Head along the Niagara River and I, again, I used concrete pipe in that instance and that was donated. But that was because I did this through Art Park which is financed by the state of New York. And if, sometimes if you have backing like that from an institution, people will donate to the cause. But if you're just doing something on your own as I was when I made Sun Tunnels, that's just a totally individual thing, then you really have to have financing.

Interviewer: Do you think you might have become addicted to the desert that, you know, that the experience that you went through there gave you something that you hadn't had anywhere else and that you want to touch back into?

Respondent: Definitely. The desert is the place I feel best in. It's the space that's right for me. And I knew it when I first went out west. I knew it the first day I

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was ever in the desert which was in 1968. I love it for the same reason I
love the Pine Barren....

End of recorded material]

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