

This sculpture, the swan, was first exhibited at the High Line park on the West Side of Manhattan in New York City. Cecilia Alemani, who is the curator at the High Line, mentioned to me that the High Line had kept a lot of the original train track from when it was removed for the construction of the park. They had left some of it and incorporated it into the park design, but much of it had been removed and they kept it.

At the time, I was making these bent metal electric extension cords, and I was twisting and looping them all over. And I was drawing all these line doodles, trying to make an elegant form, with only a few simple curves, be expressive. So once I had settled on a line drawing that I thought would work for the High Line, I made models, both small and some large, but none quite to scale. I think the largest model I made was 6 feet tall.

From there, I thought it would work. So I ended up being able to use the recycled train track from the 1930s, and they shipped a few of the pieces to an amazing blacksmith shop called Koenig Iron Works in Queens, where they proceeded to build jigs for bending and custom-forged torch heads to heat up large sections of the track. They had isolated the curves into five sections that could be bent individually and later welded together. Once pieces were hot, they were pushed and pulled into the jigs. Sections were then trimmed and welded together using plenty of heat to make the thick steel rails weldable.

The title came about from a nickname really, the line drawing just looked like a swan. At the time, it seemed an interpretation of mine, and I didn't want to limit the associations that could be had by making the title so definite. So making it *Untitled* with swan and parentheses leaves the door open. It's almost like it's not a swan, but it could be.

One can only hope that the work can be enjoyed by the community and that its levity juxtaposed with its heavy metal may spark some joy or creativity on the campus. I'm honored to have my work at MIT.