

1. You were at first painting works of abstract expressionism, but what was the motive for getting away from it?

The material already sent should adequately cover this subject. If further explanation is necessary please resubmit this question.

2. What is your thinking regarding Pop Art?

My work was introduced to New York at the same time Pop Art was being shown in New York. Pop Art was instrumental in making the general public aware of contemporary art.

3. How and when did you start working on sculpture of the human body with metal materials?

With a commission from Morton D. May and the Famous-Barr Company to create an exhibition to honor St. Louis' 200th anniversary, I had placed at my disposal the entire resources of St. Louis's largest department store. Not only was the entire inventory of the store made available, but I was able to supervise the store's technicians in the production of over forty Falling Man pieces. It was at this time the first metal figures were made.

4. Many of your works is a combination of human body and mechanism. What significance does mechanism have in such a work? Also, in having mechanism appear in your work, does this mean this is your resistance toward modern civilization?

Let us say I use the technology of our time. I have included "mechanism" in my work because mechanism is one part of my environment, therefore one element along with many others for me to use in my work.

As a pragmatic-realist I do not resist modern civilization...I accept it, co-exist with modern civilization as I would with any situation in which I would find myself.

The image of the figure in my work is fundamentally a "graphic symbol" of the "individual" whose posture is neutrally-serene. His essential qualities are 1) rationality, and 2) anti-hysteria. The Falling Man figure is cast in both standing and walking positions. In all cases, painting, graphics, and sculpture, the Falling Man figure is placed in various predicaments, both placid and perilous. Personally, philosophically, the Falling Man accepts and meets his environment with rational detachment and non-hysteria.

There is no final solution to the Falling Man theme except evolution... Consequently all my work in this theme is called "Study"; it might be best to look at the individual pieces as still shots from a film. Again, on a personal basis I am dealing with "man" as I see him now. In the future as "man" changes so will his philosophy.

The Falling Man theme is an attempt at depicting man rising above his nature, his environment, his socio-political entanglements, his time.

As man moves from one position to the next in an eventual fall to inevitable oblivion what becomes important to man (the Falling Man) is THE JOURNEY, not the destination we have come to expect, death.

5. Do you have interest in Robot or Automaton? Should you entertain interest in them, from what viewpoint do you entertain such interest?

I am not specifically interested in robots or automation. They are a by-product of technological civilization. Great changes in our civilization are taking place - these potential changes for us now could be profound. I am not a reformer...not part of any social or political group. My interest is man as he is now on the verge of entering the 21st Century. My concern is in how to cope with our times. My interest is in formulation a personal philosophy, a guide for my individual life-style as a contemporary sculptor living in the U.S.A.

6. It appears that in your works the theme of "Falling Man" is quite numerous. What significance does this have in your art?

"Falling Man" is my continuing theme, I have been dealing with since 1963. In formal terms it is a Study of the "figure". Personally, the continuity of theme-work is aesthetically satisfying.

7. There is a feeling that in your works the position-relationship of man against man, man against object is emphasized. What is the foundation of this concept.

There is no foundation for this concept. I would here refer you to the answer for Question #5.

8. What role does the computer play in your art?

As for the computer (like robots and automation) these are elements of our society, as is the space program, nuclear weapons, etc. Again I would say that I co-exist with the civilization in which I find myself. See answer to question #5.

9. In your recent works, in addition to the assembling type doll, there are shadows, but where ~~did~~ this interest in silhouette come from? Is this dimensional or three dimensional?

The shadows are an authentic variation to the general theme, Falling Man. I have made sculptural shadows, three dimensional, 9 feet long in two inch thick aluminum as well as a series of silk screen prints incorporating the shadows with the Falling Man figure.

10. What do you think about the relationship between technology and creative power? Please answer on the basis of your work.

I use the technology that I find at my disposal. Previously I painted for about 20 years using only oil and canvas; my new sculpture, the Profile Cantos will be made of steel...I hope to continue to use whatever materials I wish to select from those available to me.

11. How do you think your work will develop, or shall I say, in what manner quality-wise will your work develop in the future?

James Ropiequet Schmidt wrote a forward to a new "Artist Slain" publication which answers the question quite succinctly:

"Sculpture has constantly been concerned with and has reached its highest expression depicting the human figure.

Working with his own sculptural vocabulary Trova has now articulated a series of works which rank with the most creative of our time.

In the Profile Cantos Trova's recreation of the Falling Man theme has reached a mature, logical synthesis - figurative sculpture which is simultaneously abstract - monumental - environmental."

The Profile Cantos are new sculptures, not yet shown publically, which will be displayed at my up-coming New York exhibition.

12. What is your thinking regarding the presently popular hyper-realism?

Hyper-realism is but another of the continuing variations on "realism" via Pop Art. Like almost all schools of art some of it is pertinent and interesting; some of it is unsuccessful and un-interesting.