

Oral History with Constance "Connie" W. Glenn

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HUFFA FROBES-CROSS: My name is Huffa Frobess-Cross and I'm from the Wildenstein Plattner Institute. I'm the project manager of the *Tom Wesselmann Catalogue Raisonné*. And I'm here with Jeffrey Sturges, who's Director of Exhibitions at the Wesselmann Estate, and Connie Glenn. And this is an oral history with Connie Glenn and the date is November 12th, 2020. And so, to start, Connie, could you just give us sort of like a brief introduction to how you first began studying, and then I know, pretty early on, also collecting art?

CONNIE GLENN: I was always an art major. I mean, I thought I was going to be an artist until I met one. And so, I majored in art in all schools and in college. I have degrees in art history and one in design. I was just an art person, and when I married, my husband was a musician person -- not an art person. But this is 1957, '58¹, and he remained in college through a draft deferment from having been in the ROTC. And so, we were sent to Wichita Falls, Texas in early 1956. And he could not fly, because he could not pass the red eye test, and so he was assigned to accounting and administration.² And at that time, the Air Force merged their accounting and financial divisions, and they were bringing the muckety-muck colonels and generals to him from various parts of the world for short lecture courses. And it began getting so expensive for the Air Force that they decided to send him to them.

And so, we started out -- by then, we had a 15-month-old child. And I lent her to both of her grandmothers for some half a year, and we went to Europe and traveled. We were stationed in

¹ Correction by Glenn: 1951-1955. All subsequent footnotes are corrections of dates, names, and titles requested by the interviewee.

² Finance.

Wiesbaden, Germany, and it's no more than four hours to any major European capital except Rome, from Wiesbaden. So, he would teach on Friday mornings at six o'clock and then when he was through at ten, we would set off for the weekend in some European capital. And we were not beyond -- my college education quit with Picasso. My first college education quit with Picasso. So, we were not knowledgeable about new French art or new art in general. We went to the Brussels World's Fair in 1958 and there was some art there, but in Paris, we wandered into Heinz Berggruen's gallery. And decided that if we were going to continue our interest in art, it had to be real art, not tourist art. And so, we bought prints from Heinz. Braque and Chagall, as I remember.

And spent a good deal of time traveling, looking in museums and in art galleries. I think we probably looked in -- I was writing for magazines at the time, and they would give me assignments. So, we went to Denmark and I wrote on Scandinavian glass, that sort of thing. I'm still very interested in art, crafts, and architecture, especially architecture. But he was released from active duty in the Air Force in the end of 1958, which is when we went back to Kansas City, where we lived. And reclaimed our child and began to take interest in the activities at the Nelson Gallery, which is one of this country's finer museums. Where do you want me to go with the Nelson Gallery?

HFC: Yeah, actually, that's -- you've led right into the next question I was going to ask, which is that, of course, at that point back in Kansas City, one of the things that I'm really interested about -- both the Nelson Gallery and just more generally, if you could give us a kind of picture of what the Kansas City art scene was like at that time.

CG: There wasn't any (laughs) to speak of.

HFC: (laughs)

CG: This is what -- I'm writing a book about Kansas City in the '60s called *When We Were Pop*. And the entirety of interest in brand-new art in Kansas City at that time came from a gal whose name was Susan Buckwalter. And I've been researching Sue's life for a very long time. A lot of it's inaccessible because she committed suicide in 1965. And I've tried to track how she knew what new art was. It has not been an easy track. But it turns out that [William] Seitz, who was then the chief curator³ at the Modern, was her first cousin. They shared a grandmother. It took me to Julie Judd to find that out, about a year ago, because Julie and Donald Judd knew Sue when she spent time in New York. At under 30, she was on the International Council of the Museum of Modern Art. And I never could figure out why that was the case, and finally, this relationship with her first cousin emerged. But oh my God, that took at least two years worth of research. (laughs)

And she was buying as early as 1961. She'd bought John Chamberlain's sculpture, *Huzzy*, H-U-Z-Z-Y, which is now in the collection at the Nelson Gallery, given by her parents in her memory. And she bought that in '61, and I have all of her correspondence with the museum⁴ over the delivery of the works of art that they bought from 1961 to 1964-ish. Her husband died unexpectedly of a heart attack three days after JFK was killed.

³ Associate Curator of Painting.

⁴ The Nelson-Atkins Museum of Art.

He was in New York on business. And it -- he was a decade older than she was. They'd both went to Principia College in a little town on the river north of St. Louis. And Principia College is a Christian Science -- exclusively Christian Science college. I have pictures of Sue when she got engaged and stuff of her wedding that I got out of old newspapers. And she was given the typical 1950s tea parties before weddings, all in Silver Lake. It's a Finger Lakes town in west upstate New York. She had two brothers. Neither one of them in the arts, but both of them teachers, heads of schools and so forth. And I think one brother is still alive, the rest are dead.

But at any rate, Sue gathered -- I have most of her correspondence with Leo Castelli. And she began writing to Leo, all on first-name basis, with all of the -- she doesn't spell well, (laughs) but with Johns and Rauschenberg and Chamberlain and Wesselmann and Judd and everybody who was anybody. And I have to presume that Bill Seitz at the Modern connected her with people like Henry Geldzahler and Ivan Karp. She had a lot of correspondence with Ivan and with Leo -- probably initially more correspondence with Leo. And the Nelson Gallery has a -- still does have -- a division called the Sales and Rental Gallery. And Sales and Rental Galleries have terrible reputations in most museums. But this one was quite extraordinary.

But there were very knowledgeable people on the board of the Sales and Rental Gallery, and they turned Sue loose in New York to choose works for Christmas sales exhibitions. And I have all of the price lists and entries for those Christmas sale exhibitions. And what one of them finally resulted in was an exhibition called *Popular Art*, which Sue and Ted Coe, who was then Ralph Tracy Coe, who was then chief curator. (laughs) The

director didn't like Pop Art, but Ted did. And he and Sue put together the work for the 1963 Christmas exhibition at the Nelson Gallery. And you would faint dead away if you saw the list and the price list. There was, I think, only one thing in the show over a thousand dollars. Over \$1200.

And this turned out to be -- for Marco Livingstone's show at the Royal Academy in London, I did a big research project about how many original shows of Pop Art there were. This is in Marco's book, if you want to read it. But how many shows there were and how many times particular artists reappeared, looking for the answer to which were really Pop artists and which weren't. I mean, which ones appeared with such consistency that there could be no argument. And in that exhibition, we -- this is April of 1963 -- and the show at the Nelson Gallery was the fourth Pop Art museum show in the whole country. And it was because of what Sue gathered for that exhibition. And in it, among other things, there was a fantastic Lichtenstein -- two fantastic Lichtensteins -- major works of art. Stuff from Oldenburg's store. And we decided that we were going to have to quit our sort of half-hearted buying of prints and do some serious purchasing, which never exceeded a thousand dollars, and was always bought on time.

That was the most interesting thing about that time period: you could buy anything you wanted at a hundred dollars a month. We owed Castelli, Dick Bellamy, and Sidney Janis at least a hundred dollars every month for a very long period of time. (laughs) And in this particular show was Andy Warhol's portrait, about seven feet by seven feet, of Merce Cunningham in a dance called

*Winterbranch*⁵, I believe it was. With a chair, Cunningham had a chair strapped to his back. Peter Brant has it now.

And we decided -- the show was extended beyond its closing date to -- it was to have closed in late April, and it was extended through the first Sunday in June. And I remember we lived in suburban Kansas City. We did not live in Kansas City, Kansas, which is a different place, but we lived in Kansas in a suburb of Kansas City, Missouri. And we had a sort of faux-Tudor house that hung out over a very large backyard with a big screened porch. You have to have a screened porch for mosquitoes in Kansas City. And Jack was mowing the back lawn, which extended over an underground creek down at the very bottom, and of course, you had nothing but handheld lawn mowers at that point in time. And I just decided that if we were going to do something, that we had to buy something, because we couldn't afford to have a big work re-crated and sent back to New York, change our mind and have it re-crated again and sent back to Kansas City. It had to be done that day when the show closed.

So, we bought the seven foot by seven foot Andy Warhol *Merce*. And brought it home. I had to laugh -- (laughs) this was not a large house. It was a nice house -- three bedrooms, smallish -- it ended up accommodating a lot of art. When people finally got used to the fact that you didn't put your furniture against the walls anymore -- you pulled your furniture out, so you could hang floor-to-ceiling works of art. But we had the *Merce* -- Andy's *Merce* came from Stable Gallery. It was six months after Andy's first artist -- he had a lot of exhibitions as a graphic artist, but it was six months after his first Pop Art

⁵ Cunningham's *Antic Meet* (1958).

exhibition, which was in 1962 at Irving Blum's gallery in Los Angeles. I did not see that exhibition; it was the *Soup Cans*. And I lived in Kansas City at the time and had not been to Los Angeles, although I did always hope to see that gallery, because it had a lot of influence on our lives and on a lot of lives out here.

But after Sue -- she organized two more Christmas exhibitions with similar treasures, and we bought from all of them. And about three months after we purchased the Warhol -- for \$1200 less ten percent, at a hundred dollars a month to the Stable Gallery. And I don't have a date on it, I have some of John's letters -- John Weber -- but let's say August. In August, she called me and said that she had a friend that she wanted us to meet, and he was coming by Kansas City, and would we come down to this motel where he would park his truck and meet him? And we did that, and the person was John Weber, who at that time was the director of the Dwan Gallery in Los Angeles with Virginia Dwan.

(laughs) John -- it was this old claptrap truck with double doors on the back, old-fashioned padlock on the double doors. And he took the old-fashioned padlock off the double doors, and out poured Lichtensteins and Rosenquists and Wessel-- I don't recall a Wesselmann in that load -- and a lot of Larry Rivers. And so, we went through the truck with Sue and with John Weber and decided that what we would buy would be a Larry Rivers *Last Civil War [Veteran]*, one of the famous ones in that series. There's more than one. And it was big, really big. And we told John -- well, first, John took us off to a bar. Because we had wanted to buy a de Kooning, a small de Kooning drawing or a small -- (laughs) what was the other one, it was another one

besides a de Kooning -- but we picked a small de Kooning drawing and told him we wanted to buy that. And he said, "No, I can't sell you that." (laughs) And I said, like, "What?" And so, he said, "Well, let's go have a drink and talk about it."

The nature of his conversation was you are very young -- we were 29. We were not rich. We were okay, but we certainly weren't rich. (background noise) We had very limited knowledge of the New York scene at that moment. And he said, "You can't buy that, because if you want to do something serious, you can never surround it -- you will not be able to afford to surround it with things that would amplify it and turn --" I consider collecting, in its own way, a work of art. It's more like writing a book with pictures. He said, "You need to start with your own generation and stick with your own generation. And make an indent in what is happening in contemporary art by your support of your fellow -- your friends and fellow artists." And so, that was how we got from not buying a de Kooning drawing to buying the Larry Rivers *Last Civil War Veteran*. I guess that's what it was called, I have a letter.

And so, he okayed that and said that it would arrive from the Dwan Gallery when he got home. And there are just fabulous stories about that trip. I know where he went. There was a very obscure collector in New Mexico whose name was Vernon Nikkel, N-I-C-K-K-E-L [sic], I think. N-I-K -- have to look up the spelling of Vernon Nikkel. He was a postmaster in Clovis, New Mexico. So, John had stopped to see him and he had stopped to see the de Menils and I think he was on his way to Chicago. And he finally admitted later on that he couldn't get along with Ed Kienholz and he was trying to be absent from the Dwan Gallery while they were installing the Kienholz exhibition. So, all

summer and into the winter. And then, he took a circuitous route down through New Orleans on the way back. And he got to Dallas, and he forgot about the truck and flew back to Los Angeles without the truck. (laughs) And then, woke up and remembered that he left all that art in the truck and had to go back after it.

But everything that characterizes that whole period is very loose, very fun. It was the atmosphere around what was happening as much as the art itself that tended to draw in particularly young people. There was only one other person that we are aware of that was as young as we were that was buying at that time, and that was Dennis Hopper. But most of the people buying, I mean, like the Sculls, were old enough to be our parents.

So, there wasn't a whole lot -- particularly after Sue. Sue and Charles had quite a stunning collection. Though not well-known in Kansas City; it's taken me a long time to discover what they really had. But beyond Sue, there was no scene in Kansas City at all, and she ran pretty much the -- there was a group called the Friends of Art that purchased on behalf of the museum every year, and at that very same time, she was running the purchase meetings. And she was bringing -- the last year that I think she chaired that committee, she and Ted Coe brought back only two works to select from, and they were both Rothkos. And this brought down the house. I have all the newspaper articles about railroading the museum, because there was no choice. There was a Rothko and a Rothko. But they bought, eventually, a magnificent Rothko with a big picture of Sue in the paper, grinning over her triumph. But she didn't even try Pop Art for the Friends of the

Gallery⁶ at the Nelson Gallery at that time. But that particular meeting and emphasis on Sue's participation drew us very close to the Friends of Art.

And Jack became -- they established the Guild of the Friends of Art, which was for younger people, and Jack became president of the Guild of the Friends of Art. And initiated a lot of things that essentially began to develop a real scene. The Guild of the Friends of Art traveled a lot. And because Ted Coe had a very significant background -- his father was a trustee of the Cleveland Museum -- and he lived on Lake Erie. He never bothered to tell me while he was alive, but I subsequently found out that it was a very large castle (laughs) on the water, with enormous rooms and thousands of bedrooms and pool halls and entertainment. He used to tell me that he couldn't have people over to play after school because of all the naked ladies. And the naked ladies were Renoir, and his father had a great appreciation for Renoir. The only picture that finally survived from that collection was sold three or four years ago at auction to benefit Ted's foundation after his death. It was a Renoir that was sold at Sotheby's.

So, the combination of the opportunity to purchase through the Dwan Gallery and John Weber and the existence of the Warhol, which was very lonesome in our house, and the art that we were exposed to through travel to private collections, largely in the Midwest although we went to Europe twice -- we went to see Louisiana when it opened -- began to form a more complete picture of what we might be doing. Where do you want to go from there?

⁶ Friends of Art group.

HFC: Yeah, this is amazing. And in fact, if you could see my notes, you've actually answered a lot of questions already before I even asked them. Including -- I was very interested in Susan Buckwalter, actually. You know, she owned *Great American Nude #36* as well, and so, yeah. But no, I was particularly interested in the *Popular Art* exhibition and all that. I guess the one thing I would also be interested in from there to hear more from you is sort of -- what was it that -- okay, you've described how in Europe, et cetera, your focus was earlier 20th-century art. You know, Cubism, Picasso, Braque, et cetera. And then, you became interested in and began collecting Pop Art, even before it was really sort of definitively known by that name. But what was it about that work that drew you to the -- after your initial encounters with it? I assume your initial encounters were through some of the Sales and Rental Gallery shows?

CG: The initial encounter was through the Sales and Rental Gallery exhibition called *Popular Art* in April to the first Sunday in June⁷, concurrent with the early exhibition at the Gallery of Modern Art in Washington, DC. And it was the fourth exhibition in the country. (pauses) There was -- the first exhibition was -- oh, God, I'd have to go back to my notes. But I think it was John Copeland's exhibition in Oakland. There was one in New York done by Alan Solomon. And Pop Art hadn't achieved a settled-upon name by 1963, when we started purchasing people who were still calling it New Realism. Even the show that influenced us wasn't called *Pop Art*, it was called *Popular Art*.

⁷ June 1963.

And my guess as to why I was drawn to it -- my educational background was a hundred percent art. But I was so isolated -- first, I was born and raised in Topeka, Kansas, with no museum, no art to look at. So, I didn't even have any art to see until I went to college. I went to the University of Kansas, which did have and still does have a very fine art department. But nobody bothered to tell me in 1955 when I graduated from KU with a degree in design that new art had moved from Paris to New York. And so, when we went to Paris right after graduation, I thought I would be seeing the newest in art, and of course, I wasn't. But I suspect what I -- I'm a visual person. My memories are almost exclusively visual. I can tell you any exhibition I saw, anywhere, and where the stuff was on the wall to this day. I don't have a particularly good memory of facts, (laughs) I guess. I don't know, I try to keep up on the facts. Like, I don't like getting the facts wrong.

But the memory is visual. And my guess would be that I was in part drawn to Pop Art because it relied so heavily on my studies in design. In other words, I wasn't drawn to just paintings on canvas. I was drawn to collages, and I have the letters that Tom wrote to the various and assorted companies, where he wanted pieces of their billboards, asking them to donate a billboard run from, let's say, Philip Morris. Which he did, I have his Philip Morris letters. And that work relied so heavily, I thought, on the visuals of design, rather than the visuals of abstract painting. That make any sense?

HFC: That does, yeah. So, when you say design, you mean actually the -- its relationship both in terms of appropriation and in terms of reference to advertising, graphic design. Is that --

CG: Graphic design, yeah.

HFC: Yeah. Yeah.

JEFFREY STURGES: I just wanted to ask one thing, because it's funny that you brought it up, Connie, because I wanted to ask you about that. Because you said about your training, you know, that with the training in design and your sort of working with architects as a consultant, and then a parallel study of art history, it's not common for curators to have such a background with the sort of actual materials of the making of art, right? And it seems to me that it's really informed the kind of curator you've become, and you're sort of pointing out the attraction to the material culture that's a part of this work. When you say you were interested in the collage and things like that.

CG: Yeah, that's absolutely true. It's really -- I have never thought about it that way, but it certainly is true. When I graduated from KU, I had two little kids. And I enrolled in graduate school at KU, and it's an hour's drive, and if you wanted to talk to your professor, I couldn't get back to my babysitter in time. So, I dropped out of the graduate program at KU and went into the graduate program at the University of Missouri in Kansas City.

And I was -- peculiar as it may -- I never understood this, but they were not offering an MA at the beginning in graduate school. They were offering even to art historians, which I was certainly going to be then, never going to be an artist again -- their graduate degree was a BFA⁸, which is a terminal degree. And

⁸ MFA (Master of Fine Arts).

my emphasis in that BFA program was American art, and very heavy on architecture. And to this day, architecture remains at the top of my favorites list. And if I could've done the math, I would've been an architect. I'm just not a math person. And I think maybe the emphasis -- the BFA emphasis on the graduate degree in art history at the University of Missouri was what sent me in a little less typical direction.

JS: Mm-hm.

CG: I don't know. It's a guess.

HFC: No, no, that makes sense. And a direction in which, as you were saying, that graphic design in particular was something appealing about Pop Art, perhaps.

CG: It just always -- it never seemed odd or strange or peculiar or out there or -- it just always seemed right to me, from the very beginning. It wasn't -- there was never a moment where I had to be convinced that this stuff that other people thought was really peculiar was art. It was art to me from the very beginning.

JS: Which parallels what you had said about John Weber encouraging you to collect people of your own generation, right? It also feels right because it's your people.

CG: Yeah. And I thoroughly admit to being as attracted to the people involved as I was to the art. I wouldn't have been interested in collecting dead people.

JS: Right. (laughs)

CG: Well, I did have a brief -- we've collected a lot of things, and we collected minor Old Master paintings for a while. Just for the fun of it to see what we could do. We must have, together, collected 20 different things. There's an article by Mario Amaya that appeared in *Art in America* and then in the book -- when they had interviewed all these people for these -- the book is called *The Collector in America*. And our house in Kansas City and all of its pictures of the house intact with all the art and an essay by Mario Amaya, which was -- he just nailed us so perfectly, I never got over it. His essay is as correct this day as it was then.

And he -- we collected everything. We lived in, at that time, in a house that had been built by a rather well-known -- and I don't remember his name -- Midwestern Shingle Style or Arts and Crafts architect. And the house was built to be the manse of the Bishop of Missouri. And it had a library with the bishop's crest in stained glass on the doors. It was across the street from the Nelson Gallery, and it had gotten so run down that it had been used as a nursing home. It had seven bedrooms and 13 bathrooms, and it was a block long. It was a huge house. (laughs) To this day, I adore that house, because it accepted all of the art with -- in such a special way. But that house gave us an opportunity, also, to expand everything we did, because it just absorbed stuff.

And from that house, we collected -- well, Ted traveled with us a lot, and we collected Renaissance bronzes for a while. We collected Native American material with Ted for a while, because he loved that. We collected modernist design in the first original store in this country -- it was called Design Research,

which originated in Boston and went to New York. And it was the Scandinavian design headquarters and also the headquarters for Marimekko in this country. But we were never collecting stuff that hung on the wall alone. I still collect architects' furniture.

(pauses) I don't -- I don't know. It just always seemed right to me, and I never understood why, in the very beginning, people found it so controversial. When we hung the Warhol in our dining room in the little house, not the big house, in Kansas City. The dining room was probably about 13 by 16, and it pretty much filled the whole back wall of the dining room. And Jack's father walked in one evening and looked at the -- the Warhol is all black -- and looked at the Warhol and said, "Hm, tar paper. Didn't know you were remodeling." His parents never understood, my parents never understood. It was just our weird quirks.

HFC: But it is really interesting when you think about what you brought up and Jeffrey followed up -- if you're really invested in sort of understanding advertising, graphic design, these things, then a lot of the controversy, right, focused around the idea that the source material that these people were drawing from was somehow not art, right?

CG: It's common.

HFC: Right. And if you're viewing it already as something worthy of critical analysis, right, as something that's already aesthetic, then it kind of gets around that problem. If the advertisement already is --

CG: Is the purpose, yeah.

HFC: Yeah. Then, yeah, I think it would be a --

CG: I suspect the work that I was doing in architecture at the University of Missouri was also pretty influential. And I had, everywhere we went, I had jobs. I always worked. I worked at -- when we were in Wichita Falls in the Air Force, I taught design at a little junior college and worked in a local decorating (laughs) establishment. When we moved back to Kansas City, I worked for a group of architects who built tract houses. And I was in charge of picking out everything that went into the tract houses. This was long before anybody had ever staged a house. It was -- the houses were empty. But I had to pick out all the exterior colors, the interior colors, the materials, the floor materials, the bathroom materials, the tiles. And I think the work with all those materials probably influenced me as well. My father built and sold houses as a hobby. And I am living in my 46th residence.

JS: Wow. (laughs)

CG: I had lived in more than 20 houses before I graduated from college. And my mother and I would go off to Denver to visit her sister and her brother, and my dad would call and say, "Come home, we're moving." And I loved moving. I just couldn't understand why my mother didn't like moving until I had to pack the boxes.

HFC: But so, I think this is also an interesting moment to think about how Wesselmann himself sort of stood out, right? So we've talked about how --

CG: That was an accident.

HFC: Yeah?

CG: Because there wasn't -- Sue had, I believe, one Wesselmann at that time. I would have to go back and look. She did not -- I don't think she yet had the *Corncob*. Because we raised the money -- Ted and Jack and I set out to raise the money to keep as much of Sue's Pop collection in Kansas City as we could through gifts and purchases. And we kept quite a bit of it there, but we couldn't deal with -- she had major Abstract Expressionist works in her collection, too, and they were all over two thousand dollars, and we couldn't deal with either buying them ourselves. Out of Sue's estate, we bought (laughs) -- Ted and Jack and I tossed a coin, and Ted bought Lichtenstein's *Kiss* and we bought Warhol's *Red Elvis*. Both of which had been in Sue's collection.

HFC: Wow. I mean, that's -- so -- but go back for a second. So, you acquired your first Wesselmann from Sue Buckwalter?

CG: No, from Tom.

HFC: From Tom, okay.

CG: We went -- after the meeting with John Weber where we started buying things from John Weber, we bought a big Rosenquist and a couple of other things from John Weber. And (laughs) when Virginia Dwan refused to sell us the Larry Rivers that we had picked out, and she sent Jack a letter telling him about how she couldn't sell us the Rivers because she had to sell her work into major collections in major cities where a lot of people would see the work and find it important. And

therefore, she couldn't sell it to us, because we were young and inexperienced and didn't have a big collection. So, Jack sent her a letter, which I have a copy of, which says, "Dear Virginia, good luck in the 16 cities bigger than Kansas City."

JS: (laughs)

CG: But we did -- I've never met Virginia Dwan. I really admire what she did here. Really, really admire. I would kill to sit down and spend an afternoon talking to her. Really interesting person and made such an enormous impact on California. Almost more with European art than -- or not more, but certainly equally with European contemporary art. And I never have had the opportunity to meet her in person, and boy, would I like to talk to her. But to progress from that Virginia Dwan experience, the only way to do it seemed to be to go to New York. And at the opening of *Popular Art*, the exhibition at the Nelson Gallery, Ivan had come -- Ivan Karp had come to speak. And we missed that speech, but we met Ivan. And so, when we were ready to go to New York, we contacted Ivan and he arranged for us to see Tom. So that's how we saw Tom.

JS: So that would've been in '63?

CG: September '63.

HFC: So, you actually met him in person before you'd started collecting him. Or are they kind of coincident?

CG: Yes. We bought from the studio on that trip.

HFC: Got it. And what was the work that you bought on that trip?

CG: Uh -- (pauses) a little great -- let's see. *Little Bathroom Collage #4*, which we didn't have delivery of. Ivan was the one who scoured it up, and it had been owned by a gal -- a guy named Al Ordover, and it was being returned and for sale. And somehow, I can't remember whether Tom showed it to us or Ivan showed it to us, but we adored it. And it, in terms of what Tom was working on at the time, which was big work, it was sort of a toe in the water. I just -- I loved it, and I don't know why.

But we immediately, within a few months, bought *Great American Nude #29*, which remains like, an all-time favorite. If I could have one back, I'd take that one. I think it's much more interesting than the Mayer -- you know, the alternate one. The one like it, belongs to Robert Mayer in Chicago. And the reason I think it's significantly more interesting than the Mayer work is because the pink nude in the foreground in the Mayer work is entirely within the framework of -- Tom was so interested in stretching his surface edge to edge and making it excruciatingly flat, and he talked about that a lot. And the pink nude in the Robert Mayer is fully contained within the confines of the frame. And the pink nude in its companion, *Great American Nude #29*, is falling out of the lower surface of the painting, and that was what did draw me to it and still draws me to it. It takes up space that is not its own and it's such an extension of the canvas itself that it just -- it seems -- it's just a lot more interesting to me. Maybe you know why. (laughs) I don't.

HFC: No, I mean, that makes a lot of sense, actually. And I think that --

CG: Are you familiar with the Mayer piece?

HFC: I'm trying to remember which piece it is, the Mayer piece.

CG: It looks exactly *Great American Nude #29*, except the nude is fully within the picture.

HFC: Fully within the picture. Yeah. Oh, I know exactly -- GAN26. Right, yeah. GAN26.

CG: I think 29 is a far more important picture.

HFC: Yeah, no, it's interesting that you say that. I mean, it actually kind of reminds me of those core issues that, like, say, Leo Steinberg talks about with *Les Demoiselles*, Picasso's *Les Demoiselles*. That pushing out of the frame, into the viewer's space. Yeah. And it's true, because you're right, when you look at GAN26, the figure is in pictorial space, away from you. And in GAN29, it's like --

CG: Well, it's art as a window versus art as a flat surface you can observe beyond the edges.

HFC: Yeah. Absolutely. Absolutely. So, no, I totally see -- so that's really interesting. I wonder if you could talk about sort of -- at that moment, when you met Wesselmann for the first time, you had had some experience at that point with some of his contemporaries. Were there any kind of things in general that sort of stood out about the work that you saw that he did that you were like, this is different than Warhol. This is different than Lichtenstein or Rivers or whoever. Like, there's something fundamentally distinctive about what you were seeing that he did at that moment?

CG: I found the whole group fundamentally distinctive.

HFC: Yeah.

CG: Wesselmann is not like Warhol is not like Rosenquist is not like -- Oldenburg is not like Segal is -- any of them. And I came to know them all quite well, and -- um -- they didn't have very much in common, I don't think. Tom was at a stage where he was still kind of tentative. He had just left the lap-size little works, the *Little Great American Nudes*, which I've shown most of. And in the lap-size works, there was a lot of street junk. The image that appears on the cover of my catalogue and that also appears, I guess, on the cover of the -- oh, what's his name, Jeffrey, the British gallery?

JS: Oh, David Zwirner?

CG: Yeah, I guess --

JS: Yeah.

CG: -- I guess that same image. And that was Tom's favorite image. That was the first one. And that was when he began picking up stuff on the street. I think I was less drawn to the junk images, the street trash images, than I was to what happened when he blew the work up. There's something about work that is proportionate to your size and height, that it's not something -- he had a hard time leaving the work on his lap. And I had a hard time liking the work on his lap, because I was already wanting to be surrounded. But by the time I met him, he was well into the large work. The works that he was doing on his

lap, we catalogued them all for the exhibition that I did in '72, '73, and '74, and '75, basically. And the majority of my correspondence with Tom at that -- in the early '70s -- deals with how we found them all. And at the end of his life, if one appeared, he bought it back.

[BREAK IN AUDIO]

JS: Hello.

HFC: Hi, Jeffrey.

JS: I'm back.

HFC: Great.

JS: The one thing I just wanted to point out, Connie, was what you were saying was interesting, because you were describing those first early collage works as the work does on his lap and sort of pointing that out. And then, and him moving to the larger work. And that you preferred the larger work, which is kind of interesting, because what he's doing with the lap work -- that's something that he's really relating to very closely and is obviously very involved in, but it's difficult to share that experience, because that little work ends up on the wall just like the big works, which maybe can't be experienced the same way as the large works.

But this idea of having sort of favorite or favorite groupings or types of work, it reminds me of the way that the collage work became the favorite work, like the assemblage works of the sort of mid-'60s. And when he switched to the sort of canvas works

afterwards, like for the works that were shown at Janis in the first year, some people didn't like that shift. Like, shift to a new kind of image. And I wonder if you could talk a little bit about that, about these different stages, and him moving from one type of work to another type of work, and how you saw him moving into these different types of images and how you felt about that.

CG: Well, after that first visit, we went to the studio a lot, and I sort of followed along with each move. And I counted up what we -- sort of a chronology of purchases from Tom, and by 1970, '71, we had purchased 12 from that first purchase of the *Little Bathtub Collage #4*, which I believe John Berggruen has now. And the next purchase was the *Great American Nude #29*, and then the next was *Little Still Life #27*, which basically -- Jack sort of commissioned. And Jack was providing a lot of help, technical help for artists, at that time, through his business. And Tom was making those three-dimensional works that hung on the wall and had a radio and an apple and a bottle and so forth. And I loved those works, and he had been working on a small one, like a maquette, and I wanted the maquette. Jack arranged with Tom -- Jack sent him a radio. Transistor radios were a (laughs) really, really big deal then. Tom said he wouldn't show it to George Segal because George Segal would demand that he give him the transistor radio.

But he was also experimenting with flowers sitting on the shelf, and Jack found places that would flock the flowers for him. He made bowling shirts for the Green Street Dragons, which was a bowling team that included everybody from Lichtenstein and Warhol to Steve Antonakos, people in SoHo. And after the -- if you consider the Bellamy years the big collages --

JS: Mm-hm.

CG: -- the works that went to Janis, we purchased *Study for Bedroom Painting #3* from Janis, which was strictly a painting. This was the time of the *Tit Box*, and there was no collage, strictly painting. And I felt that Tom had become much more secure. I think he felt very dependent initially on his ability to make extraordinary arrangements, and I think his self-consciousness extended from the success of those arrangements to, Well, yeah, I really can paint after all. And I loved the paintings. The nude that we bought out of that first group of Janis paintings was never delivered. Janis lost the record of it from Tom and delivered it to someone else and we never got it. And we got a credit toward buying other things, so we bought *Still Life #34*, which I think remains one of the primary works in his oeuvre.

JS: What was the painting that was lost?

CG: Um (pauses) -- *Study for Bedroom Painting #3*.

JS: Got it. So that, you bought but never received. Interesting.

CG: Yeah. And we still liked -- the next thing we bought was the -- well, we commissioned a *Foot*, but we bought a nude. We bought *Great American Nude* number -- oh God, what was the number --

JS: Was it plastic?

CG: Yeah, the plastic nude. We bought that from Janis. And we bought a *Seascape Nude* on the beach. And the last thing that we bought before Jack opened the gallery was a *Claire's Valentine*. And Jack bought it for a present for me. But at that time, we had 11 of 12 works that we had purchased in our house in Kansas City, and people quite rightfully saw that we had an unusual -- I mean, I didn't have 12 works by anybody else. (laughs) I had two or three or four. But in every room, we had a Wesselmann. The *Three-Dimensional Nude* hung over our bed. The *Great American Nude #29* was over the fireplace in the living room. The *Tondo* was also on a long wall in our living room. There was a Wesselmann in every room.

And I adored Tom and Claire. It was really hard to get Tom to go out into the world. He never wanted to do anything but work. He would quit at five to go home and have dinner with Claire, but the work was so -- the other artists in his group had a social life, and Tom and Claire had a very limited social life, because Tom didn't like to go out. And so, almost all of my interchange with Tom at that time was visits to the studio. After he moved the studio to the Bowery, he used to hang a key out the window on a fishing pole so you could get in and come upstairs, and I would go and sit upstairs and was always welcome.

I don't know the answer. I mean, he and Claire just sort of felt like family. I have all their baby announcements and when Tom would go away -- when they would go away, they first went to the Cape, and then when he had a little money, he was able to buy the house on the lake. And all he wanted was to stock it with bass and spend the whole summer there and never come back (laughs) in the winter if he didn't have to. But he would spend the summers doing studies, which he would then take back to New

York in September and then sometimes it got as late as October, and he would make the larger works, the paintings and various later works, from those studies that he created at the lake in the summer. Tom came to the opening of his exhibition at my gallery⁹ in 1974, I guess. And he had his -- he had family in San Diego, I believe it was his brother who was in San Diego. And he flew into San Diego, and I think that was the last time they flew. He took the train everywhere after that; he was terrified of flying. And if you're terrified of flying, you don't fly into San Diego, because the runway is so short that they just sort of drop you out of the sky. So, it's a terribly frightening experience. (laughs) And I was never able to get him to come back to California again after that trip. So, if I wanted to see them, we went to New York.

We never went to New York without -- the funniest was getting him to go -- Lincoln Center was having a concert, which included -- I have the program sitting around here beside me somewhere. But it included Rauschenberg dancing in Merce Cunningham's *Winterbranch*. And we got tickets, and I really had to press Tom to go. He didn't want to go to the theater, he wanted to work. Claire wanted to go, I think. But we went, and Tom spent the entirety of the concert (laughs) tearing up the program and making collages from the program, which he ultimately gave me. But finally, I said to him, I said, "I have all these pictures of you and Claire at friends' openings, these artists whose work is not similar to yours but who are considered in your same group." And I said, "If you don't want to go out and you don't like to go to those openings, why do I have all these pictures of you and Claire at those openings?" And he said, "Because I

⁹ Museum (University Art Museum at California State University Long Beach).

felt like it was necessary to support my friends, my generation. Generally, just support my friends."

HFC: So he would -- even though -- so, that was like a big part of his, or a very rare part of his social life, was to go to those openings because of a feeling of commitment to supporting his friends, yeah.

CG: Yeah. Yeah, he felt committed to supporting his friends. (phone rings) Cooper Union was very influential at the time and Oldenburg was there and Dine was there at Judson's studio. The SoHo scene at that time was a very close-knit scene, even though the artists were not on similar paths at all.

HFC: I actually -- I wanted to also -- you brought up just a little while ago Wesselmann coming out to California. And so, I also wanted to talk a bit about that part of your life, and also how the shows that you did in California kind of intersect with that. So, you went out to California in the early '70s, in '70 - - was that right?

CG: We moved to Laguna Beach just before Christmas 1969. And we went home and packed up after Christmas, and got the moving truck, and were in Laguna Beach to stay by January 1970. And the Jack Glenn Gallery opened on May 7th, 1970. By then, we had sold a very substantial part of the collection in order for Jack to fund the opening of the gallery.

HFC: Right. And you actually sold your Wesselmann, the *Great American Nude #29*, for that, right, at that point?

CG: Yeah, I have a book that has all the dates of the purchases and the sales in it. The largest extent of the sales to begin with that opened the gallery came from sales to Peter Brant. This is an interesting story; we should not let this go by. The last really big purchase we made from Ivan was Roy Lichtenstein's *Femme d'Alger*, which is presently in the Broad collection in Los Angeles. And it was a real financial reach for us, because it was like four thousand dollars, the most money we had ever spent on anything.

We didn't have it in our house very long, because the Museum of Modern Art borrowed it almost immediately for the big show that toured from the Museum of Modern Art throughout Europe -- and I would need to get you the name of that show. I have all the loan forms from that show. And it went from Tokyo to Australia. It was gone for at least -- we owned it for four years, and it was gone at least two years. And it was damaged while it was gone. It was left on a tarmac in Australia in the rain and the Modern had it restored, and it was returned to us. And in 1968, early 1969, we were contemplating this notion of leaving Kansas City and opening a gallery. And at that time, trying to decide whether the gallery would be in New York or California. We had been vacationing in Laguna Beach, and so that was a really big draw. We didn't know you couldn't sell art in Orange County.

There was a business associated with his father's business that would have left him an opportunity to get some income also from it that was close by Laguna Beach. A bowling company -- Jack's father invented bowling shirts. He had his company, which was called King Louie, which is the name of the pin you have to get to get a strike. But Jack's father and his three partners invented bowling shirts. There was no concept of matching team

shirts prior to that, because you couldn't make shirts match, because they faded. And this was the period in time when they developed solution-dyed fabric that didn't fade, so that you could reorder and reorder and get the same color. And Jack was managing a lot of the King Louie properties in Kansas City, and it no longer interested him, although it had (laughs) provided us with the opportunity to buy art.

But he was a people person, and he wanted -- he was crazy about Ivan and Ivan was crazy about him. He wanted to be part of the world of -- extension of new art, rather than simply buying it. I never liked sales or selling. I never sold if I could help it in the gallery. I was offered a job as soon as I got to California, and I turned the job down several times, because I had a seven-month-old baby. And I said, "You know, I've got to take a couple months off and raise this baby." But by 1972, just two years after we moved to California, I was at the university.¹⁰ And never had to sell a work of art again, except what Jack sold from our collection to keep the gallery alive. But -- the interesting story about Peter Brant.

[BREAK IN AUDIO]

Peter was, I believe, sent to our house in very early 1969 by Ivan, because he was either 19 or 20 at the time, and he had been purchasing things like Jasper Johns drawings from Castelli and he wanted more aggressive art. And I think -- Ivan never told me, but I presume Ivan arranged for Peter to come to our house. And Peter brought with him this strange personage, who clearly was not American. I could tell by his shoes; he had very

¹⁰ California State University Long Beach.

European shoes. And an accent. He was introduced as -- I have the name they used; it was something like John Smith,¹¹ which was of course not his name. Later, it turned out to be that this person that was with him was Bruno Bischofberger.

JS: Hm.

CG: Who was a family friend from Switzerland who was advising him. And Peter began to make offers on the art that we owned, and it -- compared to what we had paid for it, I mean, his first purchase -- here, we had probably spent (laughs) five or six thousand dollars. And his first purchase was \$30,000.

JS: (laughs) Wow.

CG: But it just broke my heart to sell the pictures, but I understood Jack's desire to have the gallery and was not averse to it. I just -- I'm not a salesperson. And I never worked in the gallery as a salesperson. I was there and I could talk to people and I could show them things and tell them about them, but no sales. I just -- it goes against everything that I love. I'm a -- still collecting. (laughs) And it was also -- it was a very strange time to open a gallery, because Pop Art was over. And the work that Ivan showed in his new SoHo gallery was, for the most, New Realist painting. It was, for most part, not of interest to us.

That was really hard, because we loved Ivan, loved Marilynn. Ivan and Jack were both gamblers; they loved to go to Las Vegas and gamble. And Marilynn and I would go to Las Vegas and

¹¹ Name was given as Greenlaw.

antique, because we both collected Americana at the time. We had a wonderful relationship that existed with Jack and Ivan until the very end. And Ivan was not a -- I did Ivan a lot of favors, and I even gave him a one-person exhibition of his photographs in my museum. (laughs) He had some very interesting photographs of the Bowery, Lower Manhattan, where he was born and raised. He was quite an interesting photographer. And when Ivan's gallery didn't prove of interest to us anymore and conceptual art was only in its birthing stage, there wasn't anything to buy. And at that point in time, we became very avidly interested in photography and bought photography for a decade after that. And to this day, I am still devoted to photography.

I have a list of -- the gallery went broke several times. And we kept selling what we owned to keep its head above water. In the first five years of the Jack Glenn Gallery in Corona del Mar, there were three depressions. When people just didn't have any money. So, really fighting a losing battle. We finally -- he had a loan pledged against our house and we finally lost our house. Fortunately, I had a job. (laughs) And I could support us. But it was a -- I don't know. But the Peter Brant -- I continued to follow the Peter Brant stories with a great deal of interest because of *Red Elvis*, which was one of the pictures we saved from Sue Buckwalter's collection. And if I could only have maybe two pictures back from that whole collection, the *Red Elvis* would be the other one. I'd take the *Great American Nude #29* and *Red Elvis*. *Red Elvis* is a spectacular picture. As my children said, "Why didn't you just save one, mother?" (laughter)

But the Brant family was the largest purchaser of what we owned in Kansas City, and then the remainder that we moved to -- and we still owned the *Tondo*, the big Wesselmann *Tondo* -- which hung

in our house that we built. We built a contemporary house on the water. Crescent Bay is what it was called. And it hung in the living room of that house in Crescent Bay and we had all of the protection you could possibly imagine. Our windows were coated - - everything. And after two and a half years in that house, I woke up and saw that it was fading. And a collector named Jack Shea, Jack and Marion Shea, who were big collectors, bought it from Jack and took it to Palm Springs -- and further faded it in Palm Springs.

The pieces of billboard in those early paintings were so -- the color was so fugitive that I suspect a good many of them are pretty badly faded. And Tom told me before the show opened in -- I think it was right before the show opened in Montreal -- or, well, right before he died -- he told me that that picture had been purchased from the Shea Estate and that the purchaser sent it back to him to be restored. And he ordered new photography for new prints of those billboard ads. Totally recreated. There were no existing billboards in the file of the company. So, he had them all -- all those billboard things -- rephotographed and reprinted and made into new collage materials which could restore the fading. The most unfortunate thing about the *Tondo* that I found when I saw it in Montreal was that the red velvet on the right hand side had changed color very -- didn't change color in my house, but by the time I saw it, I don't know whether it was something they tried to restore it, I have no idea what caused it, but the red was no longer a clear red. And to this day, looking at it in its present condition bothers me.

JS: Yeah, I mean, I know that work was restored. And he did work with a paper restorer and a printer in order to recreate those collage elements, and so --

CG: Yeah.

JS: -- so he was very involved in that restoration, yeah.

CG: Yeah, he pulled out all the stops, yeah. But it's not the restoration of the paper work in it that bothers me. It's that piece of velvet that if you see it in person, it would drive you crazy.

JS: Yeah, yeah, right.

CG: The velvet just isn't the right color. And I don't know whether Tom was satisfied with the restoration. He didn't say. He told me what he went through to get it restored, and I don't know -- who owns it now, do you know?

JS: Mugrabi, yeah.

CG: That's what I thought. He told me Mugrabi owned it.

JS: Well, you saw it in the exhibition. And I think it's something that Tom was satisfied with once it was -- once the restoration was finished.

CG: He didn't tell me whether he was satisfied or not. He told me how extreme the process was to restore it, but he didn't tell me how well it satisfied him.

JS: Right.

CG: And I was just plain shocked when I saw it in Montreal.

JS: Right.

CG: But at any rate, we had Peter Brant and Bruno Bischofberger to thank for the funds to start the gallery. (laughs)

HFC: And I wanted to ask you about the gallery. So, I know you didn't sell anything there, but did you do any curatorial work for the -- particularly, like, the Wesselmann solo show. Did you work on putting those shows together and curating what was in them?

CG: The show with the penis?

HFC: The show with the penis, yes. (laughs)

CG: No, I had nothing to do -- I was working full-time in Long Beach.

HFC: Okay, okay. So, at that point, you were --

CG: And I was working with Tom on the -- what would -- started out to be a full catalogue raisonné of all the small works. And I have a hundred pounds of correspondence with Tom with regard to simply finding those works. They were really hard to find.

HFC: Yeah, I can imagine. And of course, very interested to know more about that. So actually, that leads to a couple of things. So, I know you wrote your master's thesis on his work. Did that lead into the catalogue raisonné research on his early work? Was that basically how that progressed, and then into the exhibition?

CG: Where I was doing my master's thesis, you had an opportunity to choose a focus. You didn't have -- I was teaching in the art department and director of the gallery.¹² And I didn't want a standard art history thesis, and you had an opportunity to propose any thesis that you wanted to, and there was a committee that would either okay it or not okay it. And I was getting ready to start what was at that time would become the only academic museum studies west of the Mississippi. And I wanted a textbook for that class that I was teaching, because that was -- although I taught 20th-century art and whenever the regular 20th-century professor went on sabbatical, I taught his classes and so forth -- my primary teaching assignment, I had convinced them the only way I would come to work would be if I could develop a museum studies program.

And therefore, that thesis was about how to develop a museum studies program. I used the organization of Tom's exhibition and everything that surrounded the organization of that exhibition as the text for how to develop a museum studies program. And the program was intended largely for people who would end up working in smaller museums, where they would have to wear all the hats, so to speak, or have to be at least capable of wearing all the hats. I wasn't developing students for the Met or the Modern. I was developing students for America's smaller cities, where there were promising museums that needed professionals.

And so, the largest body -- that thesis contains my catalogue essay for Tom's show, but all of the rest of it is devoted to the nuts and bolts of -- I'm sorry, my chair squeaks -- all the

¹² University Art Museum at California State University Long Beach.

rest of it was devoted to the nuts and bolts of creating that exhibition and what students would have to learn in order to deal with all of the aspects of creating -- and traveling -- traveling is a bit more complicated. Traveling an exhibition, and it did travel as well. There are, I think, two places -- I can't remember and I can't find the documentation. It went to the Nelson Gallery, because I had influence to get it there. And then it went to Trisolini Gallery at the University of Ohio, because Tom was from there. And I think it went two more places, but I can't find the record of it. And it doesn't seem to exist.

HFC: Really? So, you think it actually went to two places that aren't --

CG: I think so. I just -- the records of my museum are in a disaster situation, and there's no use even trying to talk about it with them. And they didn't care for the records well after I retired. When I retired, I did something I probably should not have done, but I took all my personal correspondence with the artists who were my friends with me. Even if it related to an exhibition prepared by the state of California. That's why I have pounds and pounds of letters from Tom. Just basically related to locating those works.

JS: Well, you're preserving them.

CG: Oh yeah. (laughs) I have seven notebooks full at the moment.

HFC: Wow. I mean, this is obviously beyond the scope of an oral history, but one of these days when circumstances allow, I would love to go over some of that with you. Because obviously, you

basically have done the -- on a certain contained body of work -
- the kind of work that we're doing now at the Wildenstein
Plattner Institute on his entire career, so it would be
fantastic to talk with you more about that.

CG: The funniest thing was they used to run ads in *Artforum* and
ARTnews if you were doing a retrospective. They would run free
ads for you, for people to contact you if they had X, Y, Z.

HFC: Hm.

CG: And I got a lot of contacts from those ads.

HFC: Wow. Huh.

CG: Might think that over.

HFC: Yeah, right. (laughs) Actually. I mean, we have some
parallels there. I wonder -- we have now gone much longer than
expected and have actually so much more to talk about,
especially this exhibition in '74, your later exhibition of his
work, and also about his later career. So I wonder if it would
be possible to discuss potentially a second session? Would that
be --

CG: Sure, anytime.

HFC: Okay, that would be so great. I mean, this has been
fantastic so far, and I'm so thankful for all of your time. I
don't want to keep you too long this time, so if it would be --

CG: Where would I go? (laughter)

HFC: Where would we all go, I suppose. I guess, fair enough.

CG: Right.

HFC: But yeah, I mean, just --

CG: If you have an opportunity to access *The Collector in America* and that essay by Mario Amaya, I think that would be very helpful to you in understanding me and understanding Jack, even. That was written in -- well, he was at my house the day before Warhol was shot. And I tried to talk him into going to Minneapolis to see the collection there, because it was so special, and he said no, he had an appointment with Warhol and he had to be back in New York for that appointment. And he was shot and injured when Valerie Solanas shot Warhol and spent the entire summer after that recovering on some flower-filled hill in Italy. But he nailed us to a tee. The collection, the house, everything in it. I was amazed. I was very fond of Mario. But I had no idea that we could be that transparent to anybody. Or -- it was even different than transparent. He explained me to myself, in a way. And I would encourage you to read that essay, if you -- I don't think it's hard to get a hold of.

HFC: Yeah, I'm going to look it up. It looks like it's in -- it's edited by Jean Lipman, right?

CG: That's correct, yes.

HFC: Yeah.

CG: It also appeared on its own in *Art in America*. *Art in America* commissioned the articles and then, ultimately, after all of the articles had been printed in *Art in America*, Jean Lipman commissioned the book.

HFC: Yeah, I will absolutely look that up and see if I can find it. Obviously, pandemic sometimes makes getting a hold of these things more complicated than it otherwise would be when you could just go to, you know, MoMA and read it. But --

CG: Well, I can Xerox the book and send you a copy of it if it need be.

HFC: Oh, well I really appreciate it. I hope you -- I wouldn't have to go to all that trouble. But I will look and I will let you know. If I can't find it, I will certainly let you know.

CG: Go to A-B-E books --

HFC: Oh, yeah.

CG: -- and price a cheap used -- you don't need a good copy, you just need a readable copy.

HFC: Right.

CG: And price there -- I can't believe they don't still have a used, messed-up copy, but that would give you all you would need, and it would probably cost five dollars.

HFC: Great. In fact, I'm doing that as we speak, and you -- surprisingly, you even overestimated the cost. \$3.50, you can get it.

CG: Oh, perfect.

HFC: I think that's within WPI's budget. I think I will purchase that, so, yeah.

CG: Oh, good. Well, I bought a copy for each of my children, and theirs are not on my premise, because that's the only -- I have a lot of color transparencies. And I have all the color transparencies for that article. I have original color transparencies of the *Tondo* --

JS: It would be interesting if --

CG: -- if you ever want to compare them to the present one.
(laughs)

HFC: Oh, yeah. That would be really interesting, actually. Well, you know, as I know we've talked about before, I originally grew up in Southern California. Most Christmases, I am right near you in Southern California. So, when things become more possible to move around this country, I'm sure I will be out there at some point when we can potentially meet and see these things together.

CG: Oh, that would be fun.

HFC: Yeah, I would really enjoy that. Yeah, I mean, if this were any other year, I would be in -- probably either Laguna Beach or San Clemente in about a month, so, you know.

CG: Ugh, shoot. (laughter) Well, my children are scattered all around this area. One in San Diego and one in LA and one here in Newport Beach. And the reason I stay -- I would prefer not to be as isolated from the art scene as Newport Beach is, but this way, my children can't go up and down the freeway without stopping. (laughter)

HFC: There you go, right. (laughs) Well, thank you so much. And like I said, we'll be in touch with -- I think we can definitely say we will do a second session. There's so much more to talk about. And yeah, I really appreciate your time tonight, and let's talk soon.

JS: Thanks so much, Connie. It's been really great to hear all this.

HFC: Yeah, it's been fantastic.

CG: You can always tell me when I'm boring you.

HFC: Not at all. Not in the slightest. I can't wait for our next conversation.

CG: Well, I'm here.

HFC: Great. Alright. Well, we'll be in touch soon. (laughs)

[END OF AUDIO FILE]

