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Oral history interview with Judith
Heidler Richardson, 1974 March 7-May
8

Funding for the digital preservation of this interview was provided by a grant from the Save America's Treasures Program of the National Park Service. This interview received support from the Smithsonian American Women's History Initiative Pool.

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Transcript

Preface

The following oral history transcript is the result of a recorded interview with Judith Heidler Richardson on March 7, March 13, March 20, April 3, April 17, May 1, and May 8, 1974. The interview took place in New York City, and was conducted by Paul Cummings for the Archives of American Art, Smithsonian Institution.

The original transcript was edited. In 2024 the Archives retranscribed the original audio and attempted to create a verbatim transcript. This transcript has been lightly edited for readability by the Archives of American Art. The reader should bear in mind that they are reading a transcript of spoken, rather than written, prose. Additional information from the original transcript has been added in brackets and given an -Ed. attribution.

Interview

[00:00:05.07]

PAUL CUMMINGS: March 7, 1974. Paul Cummings talking to Judith Heidler Richardson at the Sonnabend Gallery on Madison Avenue. You were born in Newport [Rhode Island -Ed.], right?

[00:00:14.28]

JUDITH RICHARDSON: Mm-hmm [affirmative].

[00:00:14.76]

PAUL CUMMINGS: And you grew up there.

[00:00:16.83]

JUDITH RICHARDSON: Mm-hmm [affirmative].

[00:00:17.65]

PAUL CUMMINGS: And did you go to school? Were there brothers and sisters? Was there art interests at home?

[00:00:20.97]

JUDITH RICHARDSON: No.

[00:00:21.63]

PAUL CUMMINGS: Or literature, or music, or anything like that? I mean, it's—some kind of background how you got into all of this. You just didn't spring, boom, there she was. [Laughs.] So could you—

[00:00:36.39]

JUDITH RICHARDSON: Well—

[00:00:36.66]

PAUL CUMMINGS: Specific questions—

[00:00:40.04]

JUDITH RICHARDSON: As a child, I was involved in something called the Preservation Society in Newport. Everybody in Newport was very involved. Or was very involved around 1948 on in the Preservation Society because Rockefeller had come to Newport and had offered to do for Newport what he did for Williamsburg.

[00:00:57.51]

PAUL CUMMINGS: Right.

[00:00:58.26]

JUDITH RICHARDSON: And my family had gotten very involved with the restoration and renovation of the 18th century houses, mainly because the Metropolitan Museum came to Newport. And there was a house called the Hunter House. And they had offered, I think it was something extraordinary like at the time, like \$300,000 for the paneling. And a woman by the name of Mrs. George Henry Warren, who, by the way, has a rather fine non-objective collection—Mondrian, Arp, things like that, got—she was one of the founding members of the Museum of Modern Art, on the original board, I believe. And—I think. I know she was involved with Sidney [Janis] and the Museum of Modern Art in the early days.

[00:01:41.17]

PAUL CUMMINGS: Oh, she might have been on that Advisory Council—

[00:01:43.72]

JUDITH RICHARDSON: At the beginning. In the beginning days. And she really took everybody by the hair of their head and sort of said, okay, now, we've got to get going. And people worked very hard on it. So that was really my only introduction to art, other than the art that I saw around, which was very fine Goddard and Townsend furnishings. I saw certainly no contemporary art, no modern art whatsoever, except for a few pieces that [Mrs. Warren] had. People did not have them.

[00:02:08.98]

The collections in Newport, for the most part, were what one expected—Van Eycks, and a Titian here and there, a lot of crummy Italian Renaissance painting with maybe an occasional Piero della Francesca or something thrown in, which was by accident. [They laugh.] But I had—and in Providence, there was really—that Museum of Art really wasn't doing very much other than the kind of shows that one always expected, an Impressionist show every now and then. My family were not at all interested in art, but they were very interested in the preservation of the arts and furnishings of the 18th century in Rhode Island. And I—

[00:02:43.15]

PAUL CUMMINGS: Were they interested in decorative arts?

[00:02:44.69]

JUDITH RICHARDSON: Yes, decorative arts for the most part. But not even that much. It was mainly the community end of it—you know, being involved in saving it for the community.

[00:02:54.15]

PAUL CUMMINGS: Oh, really? A civic-minded—

[00:02:55.76]

JUDITH RICHARDSON: Yes. More civic.

[00:02:56.84]

PAUL CUMMINGS: Yeah.

[00:02:57.57]

JUDITH RICHARDSON: And I went to Swarthmore. Swarthmore, of course, had absolutely no connection with art whatsoever. The only art course that I took at Swarthmore was one of those things where you spent an hour on Giacometti—from Cézanne to Giacometti in one hour. It may be a brief mention of Pollock. But no, I don't even think they mentioned Pollock. But it was when I went to Paris in 1959 or '60, and was going around to different galleries. And I was writing a column for the *Herald-Tribune* at the time as a student in Paris.

[00:03:33.19]

PAUL CUMMINGS: For the *New York Herald*?

[00:03:34.25]

JUDITH RICHARDSON: For the *New York Herald-Tribune*, one of those silly columns, what a young girl does in Paris sort of thing. [They laugh.] Like Horatio Alger.

[00:03:42.74]

PAUL CUMMINGS: How did—tell me about Swarthmore. What had—why had you gone there?

[00:03:47.89]

JUDITH RICHARDSON: I went to Swarthmore because I had won without applying a full scholarship to Pembroke, and I had no intention of going, what was it, 30 miles away from Newport. And I wanted to go to Barnard, but my father wouldn't hear of it. And *Businessweek* had just ranked Swarthmore as the number one school academically in the country, which obviously was based on some foolish rating, like 99% went on to graduate school or something. And he also thought it was a nice Quaker school.

[00:04:11.05]

He was most distressed [they laugh] when he saw the school because Swarthmore in very early, as you may know, was a very early beatnik, hippie kind of place, which is, my father would say an "awful pinko school." [They laugh.] And he was only too pleased to try and get me out of there, actually. Also, very frankly, Paul, I worked—had to work. I had never worked hard academically in my life. And I had to work very, very hard there in order to maintain an A-average because everybody, for the most part, was brilliant. I was a National Merit Scholar, but that didn't mean anything. Those people—

[00:04:42.67]

PAUL CUMMINGS: What did you go on there to study?

[00:04:44.35]

JUDITH RICHARDSON: Please?

[00:04:44.80]

PAUL CUMMINGS: What had you gone there to study? I mean, what—did you have a major in mind? Or—

[00:04:49.06]

JUDITH RICHARDSON: Yes. English.

[00:04:50.28]

PAUL CUMMINGS: English. Yeah.

[00:04:51.58]

JUDITH RICHARDSON: For the most part, English, which I got right out of, and I wasn't going to do at all. I mean, the school was so set up for honors programs and for running the four-minute mile, mind-wise, every four minutes of the day, that it was intense thing. Plus, the fact that I did realize that the majority of people I knew there were people who would remain in an academic atmosphere for the rest of their lives, which I knew I wasn't going to. No one ever left that campus. No one took any advantage at that time of what was going on in Philadelphia. It was a very kind of a kibbutz atmosphere, frankly.

[00:05:25.36]

PAUL CUMMINGS: Yeah.

[00:05:26.55]

JUDITH RICHARDSON: I was even in a point where I wanted to go off and join a kibbutz with the American friends. And my father had agreed to it. And he finally, when he found out that the kibbutz he had assigned me to was on the Jordan border, he said, "You can pick tomatoes in your own backyard." [They laugh.] And I'm the last person in the world today who would even dream of going to a kibbutz. I don't want to go anywhere near Israel or a kibbutz.

[00:05:49.29]

But I was involved at Swarthmore with all of the protests of the day, which were not going on in other schools, marching to Washington for civil rights with Harry Belafonte leading the delegation. Seriously. That kind of thing. Disarmament. Which, as you probably know, there were no protests like that going on at other schools. Swarthmore was known as a very peculiar school.

[00:06:13.33]

PAUL CUMMINGS: Why was that? I mean, who were the—

[00:06:15.67]

JUDITH RICHARDSON: It had always been like that. The folk—the big folk thing of the '50s had been going on at Swarthmore since the '30s. They'd always had folk festivals with people like Odetta, or Seeger, or whoever coming through every spring. And I suppose it was because they had an awful lot of very well—as I look back on it, I'd say at least 50% of the student body was brilliant, brilliant New York Jewish community people, who have, I suppose their parents always been very involved in things like protest of one sort or another, rooting out the evil where one finds it.

[00:06:50.12]

PAUL CUMMINGS: Right. Right.

[00:06:51.41]

JUDITH RICHARDSON: But then I went to Paris. And I was going to the Ecole des Lettres de Sorbonne.

[00:06:56.35]

PAUL CUMMINGS: Now, how did you decide on Paris? Was that for a trip or school? Or—

[00:07:00.85]

JUDITH RICHARDSON: I was about 70 pounds at the end of my sophomore year. I had

discovered three suicides at Swarthmore. The boy I'd been engaged to had died because there was no doctor attendant. And so I was sort of a very peculiar little girl at that point. And my father—I had applied to the University of Edinburgh for my junior year. So I went to Edinburgh. I did not like Edinburgh. And I wrote to my father and I said, "I'm leaving Edinburgh." And he said, "Wait two weeks." And somehow or other, he said, "You're in. I've gotten you into the Ecole des Lettres at the Sorbonne if you can pass the French baccalaureate in six weeks."

[00:07:33.07]

I did not speak good French. And I got to Paris—he had arranged for some friend of a friend of a friend, and I worked with this woman literally for six weeks straight. And I passed that baccalaureate, that French baccalaureate, and got into the Ecole des Lettres. And I'm not linguistic at all. It was just because I had to do it. I knew that. And I started, I guess, about three weeks—oh, three months after I was there, doing this column, like, once every three weeks or every month for the *Herald-Tribune*. I did that for about two months. Then—

[00:08:03.50]

PAUL CUMMINGS: What year was that you went to Paris?

[00:08:04.82]

JUDITH RICHARDSON: 1959 and '60.

[00:08:06.20]

PAUL CUMMINGS: Yeah.

[00:08:06.79]

JUDITH RICHARDSON: And then I—I had gone to school in Paris as a child about nine years old. I'd gone to the Ecole des Oiseaux for a year, but I'd forgotten all that kind of French. And if you don't speak it, you're going to lose it.

[00:08:17.87]

PAUL CUMMINGS: Right.

[00:08:19.99]

JUDITH RICHARDSON: I had met at a cocktail party—well, I was living with a widow, and I had met at a cocktail party the directress of Chanel in, oh, January, I guess it was, of 1960. And she said to me, she kept looking at me very peculiarly. I didn't—couldn't imagine [why – Ed.]. And she had said to me, "Would you like to model the spring collection for Chanel?"

[00:08:47.11]

And so I went there the next day thrilled out of my mind. It was \$12 a week, for 14-hour days, just about. But because the way the Sorbonne was set up, my courses were very early in the morning and I didn't have to be there. Well, in order to—in fact, in order to get a seat at the Sorbonne, you went at seven o'clock in the morning and you sat through mathematics classes or whatever 'til your class came if you were like I was. And I needed to lip-read, practically. You couldn't hear. The acoustic system was so terrible. And since my French—since I wasn't French, I knew I had to sit right in the front row and look at people's mouths.

[00:09:19.25]

PAUL CUMMINGS: See exactly what they were saying. Right.

[00:09:19.69]

JUDITH RICHARDSON: At the professor's mouth. Plus, they used a blackboard about this big. There are 500 people. [They laugh.] It's about two by two feet. And they write things out very rapidly and erase them as rapidly as they wrote them out. [Laughs.] So I knew I had to —

[00:09:32.23]

PAUL CUMMINGS: Didn't they have those mimeograph sheets, or things?

[00:09:34.55]

JUDITH RICHARDSON: No, they didn't hand out—they had—well, they had handed out sort of normal reading lists and things like that, and that rush, and tell you what they said—well, there were literally maybe 400 people in these rooms. It was terrible. You didn't learn very much, I can assure you. But I did sit carefully through those lectures. And I did take all those art courses.

[00:09:53.62]

PAUL CUMMINGS: Who were the professors? Anybody? Do you remember?

[00:09:55.92]

JUDITH RICHARDSON: No, I don't even remember whether they were famous people or not, to tell you the truth.

[00:10:00.22]

PAUL CUMMINGS: Mm-hmm [affirmative]. Were there any at Swarthmore that were interesting to you that you remember as far as—

[00:10:04.17]

JUDITH RICHARDSON: At Swarthmore? Certainly weren't any art teachers at all.

[00:10:09.76]

PAUL CUMMINGS: English teachers?

[00:10:10.94]

JUDITH RICHARDSON: No.

[00:10:11.29]

PAUL CUMMINGS: Anything else?

[00:10:11.71]

JUDITH RICHARDSON: There weren't any English teachers. There weren't—there really wasn't anybody that I found challenging or interesting at Swarthmore. Oh, yes. There were a couple of English professors, actually. Daniel Hofmann, who was a poet, who was very good. A man called, I think, Samuel Hinds, another very good man. No, it was when I got to Bennington, really.

I'd always just worked, Paul, and done very well in school with very little effort. I was not a scholar, or good at mathematics, or anything like that. It was just being able to plod along, and work hard, and do it. The thing that I think really had gotten me into Swarthmore, because I wasn't their type of student at all, was that I had won, oh, the Scholastic Literary Cavalcade Writing Contest year after year, the *Atlantic Monthly* Junior Writing Contest.

[00:10:57.58]

PAUL CUMMINGS: When did you start writing, then? I mean, you obviously—

[00:10:59.47]

JUDITH RICHARDSON: I wrote from the time I was about ten years old. And I—

[00:11:02.66]

PAUL CUMMINGS: Did you read a lot at home? Were there a lot of books and things?

[00:11:05.63]

JUDITH RICHARDSON: Yes. And a marvelous, marvelous library in Newport called the Redwood Library, which has an extraordinary collection. And it's set up so that it's like little marvelous little rooms you can sit in and read. And that was a thing that we all did on Saturdays. My group of friends did not go to movies because there weren't—they had the crummy sort of cartoons that I can remember none of us liked, we always thought they were boring. They didn't have really interesting things.

[00:11:30.70]

PAUL CUMMINGS: Yeah.

[00:11:31.22]

JUDITH RICHARDSON: And someone would take us to see a movie like *The Silver Lining*, but they didn't have really good movies that I can remember. But we'd be taken to the Redwood Library every Saturday morning at ten o'clock, and we'd spend the whole day there.

[00:11:40.10]

PAUL CUMMINGS: What kind of things did you read? What were you interested in?

[00:11:42.62]

JUDITH RICHARDSON: I read all of those books that were 19th century books because those were my father's books that my grandmother insisted that I read. They did not buy me books of the time like *Cherry Ames*, *Student Nurse*, or things like that.

[00:11:56.00]

PAUL CUMMINGS: Oh, really?

[00:11:56.21]

JUDITH RICHARDSON: I was reading all the *Rover Boy* series, all of the *Jack Ranger* series, all of *The Aeroplane Boys*, A-E-R-O, the *Little Colonel* books. My grandmother even had L.C. Page & Company send to me monthly—Nick, what was the name of that magazine that I told you about? Youth—was it *Youth Companion*? I think it was *Youth Companion*, that it was published in at the end of the 19th century.

And I thought during the—after the Second World War, I thought that we had just completed the Spanish-American War. [Paul laughs.] And I thought that Franklin Roosevelt was Theodore Roosevelt because of this magazine *Youth Companion*, which had stories by Robert Louis Stevenson and about Robert Louis Stevenson, and those natives building the Road of the Loving Heart with white stones.

[00:12:44.82]

PAUL CUMMINGS: Samoa, and all that stuff.

[00:12:45.47]

JUDITH RICHARDSON: Oh, yes. They had—after he had died, they built a road with perfectly white stones because if it had been one dark or black stone—This was to symbolize the memory that he had left in all of their hearts and minds. That always impressed me tremendously. I remember my grandmother giving me—buying a bag of white pearls and a bag of gray pearls. And she would say at the end of every month, "Now you must decide which color pearl goes on the necklace." And I have a necklace that is mixed with gray and white pearl.

[00:13:15.98]

PAUL CUMMINGS: Oh, really? That's fantastic.

[00:13:17.54]

JUDITH RICHARDSON: She said, "That has to be the kind of memory you left," you see. No one in my household was terribly religious, but they were all very into this good and evil. You'd be punished somehow or another. But in Paris—so I ended up modeling at Chanel that spring collection, which was a—they liked hiring American and English girls because they knew they, first of all, were on independent incomes for the most part. Secondly, we're not temperamental, and thought it was all so exciting.

[00:13:47.18]

PAUL CUMMINGS: Right.

[00:13:47.63]

JUDITH RICHARDSON: You see, but of course, it wasn't. I was a lot of jury work.

[00:13:49.97]

PAUL CUMMINGS: More practical figures too.

[00:13:52.04]

JUDITH RICHARDSON: Well, it was—and the only reason they picked me is because this one girl had left. I forgot to tell you this. This one girl had left very quickly, as the French and Italian models usually would, who was exactly my size. That's why that directress had been eyeing me like that, because they had all the clothes made, you see?

[00:14:06.03]

PAUL CUMMINGS: Right.

[00:14:06.38]

JUDITH RICHARDSON: And the collection was to open in a week.

[00:14:08.34]

PAUL CUMMINGS: And she needed somebody that fit.

[00:14:09.27]

JUDITH RICHARDSON: She needed somebody awful quick to fit those clothes. And I came—I applied to Bennington College just before I left for Edinburgh, and for Europe generally. And they had turned me down cold. And we went through a thing where I wrote letters back and forth, back and forth; my father went up there, everything. They thought that because I had been at Swarthmore that I was much too academically—and rigid—academically-oriented, which of course I wasn't, but and rigid to work into their kind of a program. And finally, in the spring of that year in Europe, they wrote to me and I'd written them some long, arbitrary, junked-up letter about 30 pages in length. And they wrote back and sent me a telegram and said I could come.

[00:14:58.42]

PAUL CUMMINGS: Fantastic.

[00:14:59.21]

JUDITH RICHARDSON: Only on the basis—I'm sure it was on the basis of this one insane letter. It was just so crazy that they decided that they would take me. And Bennington was, for me, the whole thing that opened my head. And in fact, I had loathed that—most kids that age, I can remember when people saying, these are the happiest four years of your life. All of us would say, my God, if this is as happy as we're going to be, we don't want to go on. I'm so glad I'll never be 17 or 18 again, I can't tell you.

[00:15:25.20]

PAUL CUMMINGS: Well, that was what year, then?

[00:15:27.73]

JUDITH RICHARDSON: 1960.

[00:15:29.56]

PAUL CUMMINGS: It's still '60.

[00:15:30.68]

JUDITH RICHARDSON: Yeah, so '60—the fall of '60, I went into Bennington. And because I had all these extra credits, they didn't place me in a junior—I would have been, by that point, a senior. But the rule of the school was you had to spend two years there. So we worked out a plan where I could take just about anything I wanted.

[00:15:50.26]

PAUL CUMMINGS: To fill your two years up.

[00:15:51.49]

JUDITH RICHARDSON: To fill the two years up and to use it as master's credits. So when I came out of Bennington, I ended up needing one course and one—one or two courses and one thesis for a master's, which was made it very convenient. Plus, the thing at Bennington that was so terribly exciting is I think I took two or three classes that had other people in them. I would just go to somebody like Eugene Goossen or Lawrence Alloway, who were there, you see, all these good people were there—and say, I want to do a course on Baroque architecture.

[00:16:25.10]

And even though it wasn't offered, they set up these tutorials, which was just fantastic. And I was so really sad that it felt like the doors of my head had just opened, because up until that point, I think a school like Swarthmore or schools that most of us went to growing up were the rote memorization of facts, just marshaling facts, not learning how to think, or learning anything. Just stuffing these facts in my head. Whereas Bennington, which I think is very bad—and Bennington is a very good school for somebody who's had a strong academic background, because when they ask you to go out on a limb, you've got somebody to go out on a limb with.

[00:17:03.11]

PAUL CUMMINGS: You know where you're going.

[00:17:03.47]

JUDITH RICHARDSON: Most of those girls, very frankly, are, as you see these stoned kids marching around now and saying, "The peace of the world, I know what it is. I can solve the problem." That's the kind of thing that those girls were really encouraged to do, which I think is in many cases very bad.

[00:17:17.91]

PAUL CUMMINGS: Too much license.

[00:17:18.78]

JUDITH RICHARDSON: Well, too much altogether. But—

[00:17:20.93]

PAUL CUMMINGS: Well, before we really get into the Bennington thing, what else happened in Paris, I mean, besides going to school?

[00:17:27.33]

JUDITH RICHARDSON: Well, I was going to galleries. And I was meeting an awful lot of people very easily. And to tell you the truth, the names have slipped me at this point. But there were things—I had met Lloyd Goodrich's son. I can't even remember his first name.

[00:17:41.95]

PAUL CUMMINGS: David.

[00:17:42.35]

JUDITH RICHARDSON: David, I think it is, who was dating a very good girlfriend of mine who is now Mrs. Frank Lloyd, Suzanne Skilton.

[00:17:50.80]

PAUL CUMMINGS: Oh, really?

[00:17:53.43]

JUDITH RICHARDSON: Uh-huh [affirmative]. And Suzanne and I, well, she lived very near me. And we were very—she was the only American girl I really knew. And we would do things that I wouldn't dream of doing today so much. I mean, we'd sit in cafes. And that moment that David Goodrich was friendly with, oh what is the name of that? He's an architect. Richard Kaplan, who was like the leader of a group in Paris at that point, that Jean-Jacques Lebel was involved in, and Harold Stevenson. I mean, this is my first kind of introduction to real nuts.

[00:18:24.41]

PAUL CUMMINGS: Now, that's Harold. [Laughs.]

[00:18:25.50]

JUDITH RICHARDSON: There's sweet Harold. And there was Harold Stevenson running down the Saint-Germain-des-Prés in spats, and bouncing balls, or pretending he was Fred Astaire, or God knew what. And I remember, he was—his was maybe the first avant—so-called avant-garde painting I'd ever seen. I didn't think much of it at the time. One giant eye or something like that. But Alain Resnais, the movie maker, was—at that moment, it was sort of I suppose—I'm not so sure of dates, because I wasn't involved in film and so forth up until that point. But at that moment, certainly, movies like *Hiroshima*, *Mon Amour*, and *General de la Rovere*, and the people who were making that were coming out. I suppose it was the—

[00:19:09.73]

PAUL CUMMINGS: It was that New Wave.

[00:19:10.94]

JUDITH RICHARDSON: The absolute middle of the New Wave. It wasn't the beginning of it, but it was the middle of it, where France reigned supreme in movie making, didn't it? I mean, it was really producing one great film after another, or European films generally with something like *Dolce Vita*, or [inaudible]. So it was for me, it was the first exposure to a kind of thing that had nothing to do with marshaling facts, or—

[00:19:33.19]

PAUL CUMMINGS: Kind of life and everyday living.

[00:19:34.60]

JUDITH RICHARDSON: Or out protesting something. You know, was just an awful lot of people saying—and it also was for me very good, because I'd see these people sit down, certainly many, several of them I had great admiration for over the years as creative producers of something or other. And I realized it was an awfully arbitrary thing, and that they weren't really all that brilliant.

[00:19:57.26]

PAUL CUMMINGS: And sometimes, it works, and a lot of times, it doesn't.

[00:19:58.03]

JUDITH RICHARDSON: A chance remark made—a chance remark, moved into a chance idea, which just happened to work very nicely.

[00:20:05.75]

PAUL CUMMINGS: Right. Right.

[00:20:07.49]

JUDITH RICHARDSON: So it took an awful lot of the mystique out of creative people in general, I guess.

[00:20:13.46]

PAUL CUMMINGS: But it made it more real, possibly.

[00:20:15.34]

JUDITH RICHARDSON: Yeah, it made it more real. But and I was traveling a great deal and seeing those people all the time.

[00:20:21.43]

PAUL CUMMINGS: Where were you traveling?

[00:20:22.96]

JUDITH RICHARDSON: Well, that Suzanne and I—I can remember her father, who was a fairly rich man, had sent her the money. We had no money, it was the end of the month, and had sent her a—the money to buy a 300D, was it, Mercedes for him. She bought the car and the two of us got into the car with about \$40 between us and drove to Hungary. And we were the first American—we were in the first group of Americans that were allowed into Hungary after the revolution.

[00:20:46.69]

We had applied for visas in October and our visas came through in May of 1960. And we drove from Paris to Budapest with tons of art books and things like that that we gave away for lodging, or food, or—we slept in that divine car. [They laugh.] Had marvelous clothes with us, and no money, practically.

[00:21:05.89]

PAUL CUMMINGS: Oh, fantastic.

[00:21:07.94]

JUDITH RICHARDSON: But—and we would take trips like, oh, I think I remember once going deck class from Marseilles, a thing I, again, would never do again. Dressed to the nines. I mean, in those days, you'd dress rude, fur hats and the whole thing. Dressed to the nines, deck class from Marseilles to Casablanca, and on to Dakar. And we took trips like that.

[00:21:29.57]

We'd drive with, strangely enough, not that much money, but we always lived very well because we would—we'd say to ourselves, well, for three days—for the next two days, we're going to stay in really crummy pensiones. And then we'll stay in the Ritz in Madrid or something. So it alternated. We'd never stay in a medium sort of place. We'd always stay in —

[00:21:49.05]

PAUL CUMMINGS: The top or the bottom. [Laughs.]

[00:21:49.90]

JUDITH RICHARDSON: The top or the bottom. And we'd—at the end of the month, we'd do things like, say, well, it's our last 500 francs. Now, do we buy a meal, or do we go to the

George V and sit and buy a drink, and wait for some sweet, simple-minded American, who we wouldn't be nasty to or rude with, who would take us to dinner? And that's exactly what we'd do. Because we knew they weren't going to rape us or anything. And they were very pleased to have American company.

[00:22:19.84]

PAUL CUMMINGS: Right.

[00:22:21.12]

JUDITH RICHARDSON: And Suzanne would always suggest the most expensive restaurants. I never would. I was always very nice about suggesting and telling them what the price structure was.

[00:22:29.68]

PAUL CUMMINGS: Right. Yeah.

[00:22:31.23]

JUDITH RICHARDSON: And if they were older, they always had a daughter "just our age." So they were very nice.

[00:22:35.92]

PAUL CUMMINGS: Oh, marvelous. Well, how did you like the traveling? What—

[00:22:43.38]

JUDITH RICHARDSON: I liked it very—

[00:22:43.80]

PAUL CUMMINGS: And seeing—Did you look?

[00:22:45.82]

JUDITH RICHARDSON: Well, I had traveled a great deal with my parents. I mean, I had gone back and forth to Europe, but always had been left in hotels or something. My parents were not the kind of parents that thought to themselves, "This has got to be very educational for Judith." They really thought that they were on a trip and that I either fit in or didn't. So there was always adequate reading material for me, and a few side trips to a church every now and then. But my parents had done all that. They didn't want to go through those churches and tours. Occasionally, I'd be taken to museums, but they really didn't overdo the cultural thing of traveling, which was nice in one way, because for—it was much more of a discovery.

[00:23:20.82]

PAUL CUMMINGS: Mm-hmm [affirmative]. Right.

[00:23:21.36]

JUDITH RICHARDSON: And yet, I was familiar with the terrain. I was familiar with all of the things that I suppose to a young teenager are frightening, in setting up hotels, or eating, or just getting around generally, so that I was—I felt much freer to go in and out of museums, and tour, and look at things. And also, that group of people in Paris, they think it amusing. Let's go out to Versailles for a picnic. They've been there a million times. Or let's go out and think about some crazy party that can be held out there, or nearby, or—So I really lived—while I was in Paris, I really was not so involved in touring or anything like that.

[00:24:03.70]

PAUL CUMMINGS: But the people.

[00:24:04.47]

JUDITH RICHARDSON: Mm-hmm [affirmative]. But involved in people and in living, really. And I loved living there. I loathed coming back. I really did. I didn't want to come back at that point. Now, I wouldn't live in Europe for anything.

[00:24:14.77]

PAUL CUMMINGS: Really? Why?

[00:24:15.55]

JUDITH RICHARDSON: Oh, unless the money was awfully good, I wouldn't live—I don't know. Maybe it's because I'm getting older. The alien—and I don't want to live in an alien culture, Paul.

[00:24:25.88]

PAUL CUMMINGS: No.

[00:24:26.51]

JUDITH RICHARDSON: I really don't.

[00:24:27.61]

PAUL CUMMINGS: It's more comfortable here? More meaningful?

[00:24:30.01]

JUDITH RICHARDSON: I think so. And I don't want to live in an alien culture where everything is very chancy, where from a purely practical point of view, if something happens as an American, you really are out of luck with work papers. I mean, if you're in a problem—you just can't get—I had a terrible time getting working papers then. At that time, the widow that I lived with had me classified as her domestic so I could have the working papers to work for Chanel.

[00:24:57.15]

PAUL CUMMINGS: Oh, right.

[00:24:57.96]

JUDITH RICHARDSON: Because you couldn't get a job unless you had the working papers and you couldn't get working papers unless you had a job. So it was a vicious—

[00:25:03.24]

PAUL CUMMINGS: Circle.

[00:25:03.73]

JUDITH RICHARDSON: Circle. And the only way you could get working papers was as a domestic at that point.

[00:25:08.34]

PAUL CUMMINGS: Oh, that's fantastic. Yeah.

[00:25:10.02]

JUDITH RICHARDSON: Which made it—

[00:25:11.88]

PAUL CUMMINGS: Difficult.

[00:25:12.47]

JUDITH RICHARDSON: Difficult.

[00:25:13.14]

PAUL CUMMINGS: Yeah.

[00:25:14.73]

JUDITH RICHARDSON: But I enjoyed, certainly, living there. I must admit, at the time. It was a wonderful kind of freedom, and very nice for an 18-year-old girl.

[00:25:25.54]

PAUL CUMMINGS: That's fantastic.

[00:25:26.50]

JUDITH RICHARDSON: To just do exactly what I felt like doing. Although, I mean, I was living with that widow. I was not in an apartment by myself. But I was running around with very—

[00:25:36.23]

PAUL CUMMINGS: She was flexible.

[00:25:37.05]

JUDITH RICHARDSON: Sophisticated people. And I was not that sophisticated. I learned awful quick. And I'd go on trips well, at—not even a group, because I could never forget. This man had invited me, this man I was dating, invited me to Davos for Christmas. And he was so stunned when he had the one room reserved.

[00:25:56.74]

I said, "Oh no." I was horrified, absolutely horrified. I paid my own way. [Inaudible] to meet him. I had no intention of him paying for my hotel or anything. I thought he should pay for my meals. [They laugh.] Needless to say, he dropped me very quickly, left me in Davos. But somebody nice always came along.

[00:26:13.87]

PAUL CUMMINGS: Yeah. Oh, that's funny.

[00:26:15.97]

JUDITH RICHARDSON: I was very—things—I did things, certainly, that I would never do now. As I said, take a boat deck class with Arabs all on board. I mean, really? And that was very dangerous, all by myself. I took trips like that at the drop of a hat. And I did. I love traveling. I can remember I always wanted to take the Orient Express. So I did. I took it from Paris to Istanbul. And I thought, a typical Graham Greene thing, I did meet divine people on board.

[00:26:38.59]

PAUL CUMMINGS: And they were marvelous.

[00:26:39.16]

JUDITH RICHARDSON: Romantic beyond belief. They were all hideous. They took the dining car all the way to Vienna. There were no sandwiches, practically cold sandwiches and cold coffee. I got to Istanbul and literally spent a day and a half in Istanbul and flew right back to Paris, mortally disappointed that my fantasy hadn't been fulfilled.

[00:26:58.12]

PAUL CUMMINGS: [Laughs.] That's marvelous, though. But what about Bennington? You spent how much time there?

[00:27:03.91]

JUDITH RICHARDSON: Two years.

[00:27:04.58]

PAUL CUMMINGS: Two years. And this very free program.

[00:27:10.39]

JUDITH RICHARDSON: Well, you see, for me, it wasn't all that free. I had a whole different attitude when I went to Bennington. I had an attitude that I had a job to do. I was very one-directed by that point.

[00:27:19.93]

PAUL CUMMINGS: Well, how—what provoked that decision?

[00:27:22.51]

JUDITH RICHARDSON: I don't know. I suppose the maturity of living on my own in Europe. And the fact—I really, I didn't—I came to New York a great deal. A friend of mine, a girl by the name of Jane Owen, whom you may know her aunt, T.D. Hudson—and they were very involved in the arts, by the way. They are the people who really got me involved in contemporary art.

[00:27:43.65]

Her mother had had Philip Johnson do the roofless church in New Harmony, Indiana, and Lipchitz, the "Faceless Virgin," and Kiesler, that crazy cave that's 90 feet long, with the water coming out of the mouth in the shape of a dolphin that goes into the center of the cave so she could sleep in niches in the cave—she's very religious—in niches in the cave with goatskins. And the mother is a very, very strange and marvelous woman, who had taken a great fancy to me.

[00:28:09.61]

And they were from Newport. And I had known them over the years somewhat. But I had become very friendly with this girl, Jane Owen. Now, her mother was very close to Philip Johnson. The art scene—I think they were the first people that ever took me into a New York gallery. I'd never gone into a gallery.

[00:28:27.27]

PAUL CUMMINGS: Really? Here.

[00:28:27.90]

JUDITH RICHARDSON: And Andre Emmerich's gallery was the first gallery I ever went into, the little one he had that you walked down, it was like a garden apartment.

[00:28:33.55]

PAUL CUMMINGS: On 64th Street, or 63rd Street.

[00:28:34.38]

JUDITH RICHARDSON: And he showed Adja Yunkers at the time. I remember it's the first show I'd ever seen in New York. I had seen shows in Paris, certainly, but it was the first show I'd ever seen in New York. And Bennington was so exciting, simply because all of a sudden it was the first time in my life where I had seen teachers, not just like at Swarthmore, a few people who were poets, or published a book every now and then. These were people who taught an equal amount to what they did in New York, or in another community.

[00:29:02.14]

Goossen was an active New York critic certainly at the time. Paul Feeley was a fairly well-known painter. Lyman Kipp was a well-known sculptor. Stanley Edgar Hyman was certainly a man who was contributing to the writing world and was well known. His wife, Shirley Jackson, was well known as a writer. But they were known as—what impressed me is that they didn't just teach. They were out there in the real world.

[00:29:32.70]

PAUL CUMMINGS: As opposed to locked up in academia.

[00:29:34.63]

JUDITH RICHARDSON: Exactly. And they communicated a tremendous excitement, not necessarily those specific people. But also Bennington wasn't all that free for me because I worked very closely with a man by the name of Wallace Fowlie, who was a Mallarmé scholar. And he was certainly a very—fairly rigid academic man. And that combination was very good. I also worked very closely with a man by the name of Francis Golffing, who was a very academic person.

[00:30:02.13]

PAUL CUMMINGS: Well, what was your plan when you went there? Because it sounds as if you had some particular plan in mind.

[00:30:08.06]

JUDITH RICHARDSON: I didn't. As I said, when I started into Bennington, I didn't even know what I would—I knew I had to—you didn't have to pick a major instantly, although I did take courses that were interesting. By that point, I knew I wanted to do something in the arts, and that I wasn't all that fast. And I really thought French literature, actually, and tie it in somehow. And in fact, I did major in both French literature and art history. It was an interdivisional major.

[00:30:36.80]

PAUL CUMMINGS: So that was why the Fowlie interest. Yeah.

[00:30:40.01]

JUDITH RICHARDSON: And so I was majoring—these two majors. And I really didn't know what I was going to do with them. As most, I suppose I was the last generation that really thought, well, you work, and then you get married, and you don't work anymore.

[00:30:53.12]

PAUL CUMMINGS: Really? [Laughs.]

[00:30:54.86]

JUDITH RICHARDSON: I really think that was probably the last generation that did that, or something. Still enough of a fantasy, something would happen. And I took, as I said, mainly tutorials at Bennington, worked very closely with those teachers, had people like Alloway showing Jasper Johns' "Ale Cans" at approximately the time they were being shown at the Castell's gallery, and remembered laughing out loud for the first time looking at art.

[00:31:20.01]

And subsequently, it's very funny because Ileana and I both—I was amazed when she said this to me. "When I've looked at art over the years, it has to amuse me, delight me, or shock me." And I found myself in anything that I've really ended up liking a great deal, laughing out loud. I don't know whether it's out of shock, amazement, or whatever, but it's made me laugh. And certainly, what Alloway or Goossen was showing on slides made me laugh a lot.

[00:31:47.93]

And I was just overwhelmed with what these people were doing, with Warhol, for example. Overwhelmed with leaps. Rothko, and de Kooning, and that whole generation were gods. I just thought they were magnificent. And I wasn't at all sure of what these Pop artists were all about because it was just the very beginnings.

[00:32:06.16]

PAUL CUMMINGS: Just the beginnings.

[00:32:06.80]

JUDITH RICHARDSON: And that was very exciting thing, because I knew at the time that when I was speaking to other friends of mine at other schools, they had no idea what I was talking about. And all of a sudden, I realized, my God, we were being given material of what was happening at that moment. And that was a very exciting learning process.

[00:32:24.00]

PAUL CUMMINGS: How did you like Goossen as an instructor?

[00:32:26.79]

JUDITH RICHARDSON: Marvelous.

[00:32:28.62]

PAUL CUMMINGS: In what way? What—

[00:32:29.67]

JUDITH RICHARDSON: For me, he was marvelous. Well, I worked on a one-to-one basis with him primarily. And I don't remember whether he was my counselor, too. They had these counselors at Bennington. You had a counselor. They assigned you a counselor, which was nothing like the English system, the dame thing. Most of the girls used it like a psychiatric encounter, I'm sure telling about all their boyfriends, and their affairs, or their problems. They loved to talk about things like that.

[00:32:55.79]

I found it was a very good session, talking—being able to talk on a one-to-one basis with a cultivated individual, and that I learned something all the time, and that they were very interested in what I had to say about certain trips I'd taken, or what I had done. And they were very good at suggesting things.

[00:33:18.69]

PAUL CUMMINGS: Right.

[00:33:19.41]

JUDITH RICHARDSON: This is not in a tutorial situation. Now, this is a counselor who didn't teach you in any other subject at that moment. Or if he did—I really have never understood what that counseling thing was all about. It was supposedly to talk about problems—

[00:33:30.19]

PAUL CUMMINGS: Life experience.

[00:33:31.03]

JUDITH RICHARDSON: Life experiences, or whatever, like a psychiatric thing, which I didn't realize that that's what those—most of the girls use it for. So I would just use it like a friendly meeting, I could chat with somebody and have a nice chat. And as I said, I felt very—I was very serious about what I was doing while I was there, which I had not been before. It was just a question of doing the work and getting it done, doing—

[00:33:54.00]

PAUL CUMMINGS: Working a way through it.

[00:33:54.61]

JUDITH RICHARDSON: —three months' reading in one night so you can pass an examination. And there was none of that sort of thing at Bennington because there was no way you couldn't do the work in a tutorial situation or in a class of six people and get by. You had to be ready because so much of it was discussion and paper-writing.

[00:34:11.26]

PAUL CUMMINGS: Right.

[00:34:11.56]

JUDITH RICHARDSON: So for the first time in my life, I felt I had no pressures on me at all, that all pressure had been lifted. Whereas I—and I never could understand why these other girls were all complaining.

[00:34:21.04]

PAUL CUMMINGS: Oh, really?

[00:34:22.60]

JUDITH RICHARDSON: "We have so many papers to write," or whatever. I never understood why they were complaining, because I really felt the pressure was completely off. I had no pressures whatsoever. You see, Swarthmore took very, very brilliant people, for the most part, and I certainly did not fall into that category of super brilliant scholar, and not an intellectual, and told them that they all weren't very bright.

Bennington did exactly the opposite. They took terribly average girls and told them that they were capable of flying to the moon, which of course, they weren't. Now, somehow or other, while I was at Bennington, I was old enough and mature enough to realize that that wasn't true, either. But there was a happy medium somewhere along the line.

[00:35:00.67]

PAUL CUMMINGS: Yeah.

[00:35:01.92]

JUDITH RICHARDSON: So that I suppose for me, the Paris thing meant that I had matured enough that I could start to make differentiations and not listen to everything as if it was gospel.

[00:35:11.25]

PAUL CUMMINGS: Right. Yeah, that's an important discovery.

[00:35:13.96]

JUDITH RICHARDSON: I think it was the first time in my life that I could begin to say in my head, "bullshit," when somebody was going on.

[00:35:22.82]

PAUL CUMMINGS: Now, what about Alloway, because you mentioned him. What—you studied what with him?

[00:35:26.22]

JUDITH RICHARDSON: Oh I studied lots of things with him. And I don't remember all the courses, but we did courses that I wanted to do. Vermeer, I did with him. I did a space course with him. I did space in painting. I did contemporary courses with him. I did contemporary criticism with him. I did—That was another thing. He would put a Motherwell slide on the board, and everybody sat and wrote a review. I mean, he was almost like teaching. And that's—

[00:35:58.09]

By the time I got to Bennington, or by the time I was in Paris, I knew I didn't want to make a living writing in any way. I knew that I had been very, very good for a 12-year-old, and for a 14-year-old, for a 16-year-old, and that the best I could ever accomplish was maybe a short story in *McCall's* or something. I wasn't any good, and I knew it, that I had reached whatever ability I had with writing at that point. I certainly wasn't going to be any—make any major

contributions in any way whatsoever.

[00:36:26.30]

And although while I was at Bennington, the different counselors and so forth were trying to convince me that that's what I should do, was write. But when you're in contact with somebody like a Stanley Edgar Hyman, and you're reading his books because he is your professor, and you see what a thinking writer does, if it doesn't wipe that kind of thought out —

[00:36:49.88]

PAUL CUMMINGS: Mm hmm [affirmative]. Something's—

[00:36:50.36]

JUDITH RICHARDSON: —quickly, something's the matter. I mean, it has to be a bit humbling, if you've got any sense of yourself at all.

[00:37:00.53]

PAUL CUMMINGS: Well, what—I'm curious about more of what was stimulating for you inside the Alloway or the Goossen's classes. And what did they do?

[00:37:14.34]

JUDITH RICHARDSON: These were the first professors I ever had who talked to me like I wasn't a student, that I had something to offer, too. They were terribly encouraging. They were very excited about what they were teaching, or at least they appeared excited. They were the first professors I'd ever had that appeared literally—

[00:37:33.21]

PAUL CUMMINGS: So there was an emotional as well as an intellectual commitment.

[00:37:36.79]

JUDITH RICHARDSON: Oh, yes. You felt that you were going to let them down if you didn't do the work.

[00:37:41.13]

PAUL CUMMINGS: That was almost the first year Alloway was here, wasn't it?

[00:37:44.14]

JUDITH RICHARDSON: Yes, it was the first year he was here. It was before he went to the Guggenheim.

[00:37:47.37]

PAUL CUMMINGS: Right. Right.

[00:37:49.36]

JUDITH RICHARDSON: And Goossen, of course, having been so close to the New York school, it was a marvelous kind of time to have both of those people. At the same time, I was equally excited about metaphysical poets because of this man Golffing. And again, I've worked just 'round the clock. I mean, everything seemed so easy. You met in living rooms. There were no rules. If you wanted to work all night and go out and take a walk at three o'clock in the morning, you could. You could bring a bottle of wine to the dinner table. Everything was more civilized. The dining room was civilized. I'd never been in a school where it wasn't a mass cafeteria and everybody looking shabby and dreadful. Bennington was a small school. And yet in my graduating class, I maybe knew two people out of 40 by their first name.

[00:38:36.79]

PAUL CUMMINGS: Really? Why was that, do you think?

[00:38:38.71]

JUDITH RICHARDSON: I don't know. People weren't overly friendly, although it didn't disturb me. I mean, you spoke to people and they didn't speak back, girls that you saw in the past or whatever.

[00:38:48.35]

PAUL CUMMINGS: Really? Because other people have said that about it. And I'm—it's always fascinated me.

[00:38:52.61]

JUDITH RICHARDSON: It's hard to believe, because there was Swarthmore with 1,200 students or whatever, and everybody knew everybody's business, and who was sleeping with whom, and who was about to commit suicide. And it was always a drama. Bennington may have had its dramas, but they were very quiet. I think it was because the main rule was you could do anything you wanted as long as it didn't infringe upon other members of the community.

[00:39:13.82]

PAUL CUMMINGS: Scare the horses, as they say. Yeah.

[00:39:16.81]

JUDITH RICHARDSON: And that to me was a very civilized way of looking at things, that you could do anything you wanted as long as you weren't bothering anybody else.

[00:39:26.40]

PAUL CUMMINGS: Mm-hmm [affirmative]. Now, that's always intrigued me, because I interviewed somebody recently who had gone to Bennington. And she said, when she graduated, all of a sudden, there were these 25 other girls there who she'd never seen.

[00:39:36.37]

JUDITH RICHARDSON: Never seen. I never saw them, either. I never saw them, either, because you see, these people get so deeply involved if they're in dance, for example. I took dance the first year I was there. I thought it would be a nice, easy course. I was so used to the pressures of a place like Swarthmore, I thought, well, dance will be like cooking or something. It ended up, I had to get a doctor's permit to get out of it. They didn't let you out of it. It was beginner's dance, and it was something like 22 hours a week.

[00:39:59.37]

And for six months, I woke up every day in mortal pain because you had three hours of technique a day, composition, pre-classic dance forms. I mean, these were all professional people, people like Donald McKayle teaching. Again, people who were very active in the New York end of whatever their field was. There was McKayle, a professional dancer.

[00:40:19.98]

PAUL CUMMINGS: So it was professional people rather than just academics.

[00:40:22.82]

JUDITH RICHARDSON: Yeah. They were not academics for the most part. Even a man like Fowle, who was an academician, certainly, but he was producing a book on Mallarmé every other year, or on the Surrealist poets, or whatever, and very, very deeply involved in what he, I suppose, considered the other half of his work. And I had not yet met another group of teachers like that, or professors. My husband, who taught at Columbia, loathed teaching, loathed it. And because he always felt it was just a way to make money as a young man. And I think most people who are involved as writers, musicians, composers, artists, whatever, when they teach, it's just been a way to earn money.

[00:41:01.80]

PAUL CUMMINGS: Oh, absolutely.

[00:41:02.81]

JUDITH RICHARDSON: These people didn't seem to be like that. Maybe it was for some of them, but they didn't seem to be like that. They were very excited and committed to what they were doing—to both aspects of what they were doing.

[00:41:13.78]

PAUL CUMMINGS: Both parts of it. Well, were there any friends of yours there who were also interested in the visual arts that you talked to?

[00:41:21.23]

JUDITH RICHARDSON: Well, certainly there's Jane Owen, this girl that—I mean, you mean other students?

[00:41:24.50]

PAUL CUMMINGS: Right. Students.

[00:41:25.57]

JUDITH RICHARDSON: Well, not really. No. There was a girl by the name of Patricia Johanson, who was a painter, who was a close friend of Goossens'.

[00:41:32.35]

[Side conversation] Excuse me. What are you looking for?

[00:41:34.75]

There were people. Most of the people—none—I knew, no one at Bennington, no one, or knew of—didn't even know of them, a girl, I mean a contemporary peer, who was involved in the same end of the art interest that I was. Most of the girls there wanted to do it. They wanted to write, or they wanted to paint, or they wanted to sculpt, or they wanted—and frankly, most of them were terrible artists, just terrible. And that's why I've always been very confused as to how a man like Feeley, or Kipp, or Tony Smith, certainly, continued their excitement when they saw the junk that these girls were producing, for the most part, thinking it was just superb, the girls themselves.

[00:42:20.02]

PAUL CUMMINGS: Yeah.

[00:42:21.34]

JUDITH RICHARDSON: Now, maybe a Helen Frankenthaler sustained each one of them for ten years. I don't know. The very idea that they could produce one person. But certainly other schools have done that.

[00:42:32.21]

PAUL CUMMINGS: A lot haven't produced one, even.

[00:42:34.27]

JUDITH RICHARDSON: Yeah, a lot haven't produced one, even. But most of these girls weren't terribly good. Now, Patricia Johanson was competent. I must admit also, there was a girl by the name of Clover Vale who was the daughter of Kay Boyle and Lawrence Vale. Her paintings were very Rothko-esque. I saw one last week in this Jane Owens' apartment—[Doorbell rings]—Jane Arenberg, who had bought it at the time. I don't think she paid a small price. I think it was about \$500, and that was a long time ago.

[00:42:57.49]

But I looked at it the other night, and it wasn't bad. It was just as good as a lot of this so-

called lyrical abstraction that we're seeing around now. At the time, I thought it was very sort of second-rate Rothko. I look at it and I didn't know about that. Or maybe because of looking at thousands of slides over the years, I've seen so much junk.

[00:43:17.90]

PAUL CUMMINGS: Right. Right.

[00:43:21.70]

JUDITH RICHARDSON: The people there seem to be painting more like at that moment—the heroes were people like Ray Parker for some odd reason. Barnett Newman.

[00:43:30.11]

PAUL CUMMINGS: Right.

[00:43:30.82]

JUDITH RICHARDSON: Because Barnett Newman used to—on that work program, they have a non-resident term program where you work January, February, and March, or you do a project. Barnett Newman, every year, would take a Bennington girl.

[00:43:43.13]

PAUL CUMMINGS: Oh, really?

[00:43:43.42]

JUDITH RICHARDSON: Not—all I knew, she swept up the studio, or helped him size his canvas, or did something. She certainly wasn't, I'm sure, painting his pictures, but she worked in the studio. So Barnett Newman was a tremendous influence on those people who were actively artists. I had—

[00:43:59.14]

PAUL CUMMINGS: It was a one-to-one relationship there. Yeah.

[00:44:02.02]

JUDITH RICHARDSON: And it was—Goossen had said to me at the time—I didn't want to take any applied arts. I was never any good at it. I've never been interested in painting or sculpting myself. It was always a very frustrating experience if I had to do it. And he had said, "Listen, you can learn to—I can teach you to draw in six months." But that doesn't make any difference. And I didn't—because I didn't want to do it. And they were about to make me take a painting course or something.

[00:44:25.30]

And it was Goossen who said, "There's no point in her doing something like that. She doesn't want to do it. She has no desire or technique." It's ridiculous. It was like taking that dance course, where these are all people who had been studying modern dance with people like Martha Graham or José Limón in New York for ten years—from the time they were ten years old.

[00:44:44.48]

PAUL CUMMINGS: Right. Yeah.

[00:44:45.64]

JUDITH RICHARDSON: And it was very frustrating to see these enormously fat girls being able to leap about and do extraordinary things with their bodies. And there was I, slim, looked like I could move, and my father would get the comments because he never got the grades. My father would get the comments that says, "She has a naturally tight body and a crooked back." And he'd say, "My God, this is like a doctor's report. What is this?"

[00:45:06.07]

PAUL CUMMINGS: [Laughs.] Oh, yeah. Dancers are the most—

[00:45:07.97]

JUDITH RICHARDSON: Oh, it was horrible. And it was a nightmare. I mean, I loathed going to those dance classes more than anything. And here, I really had thought it was going to be like a cooking class. In a way, that was very important to what happened in my other areas of work and interest at that time, because I—everything else just seemed like a breeze after that.

[00:45:26.65]

And the fact that it was also the first time in my life that I really felt like sitting up all night and talking to somebody. If I had a tutorial that started at eight o'clock, which I did have with a lot of professors or around—and we'd have dinner, and go out to dinner. See, that was another civilized thing. You'd maybe go out to dinner with the professor somewhere in the area. You'd drive for an hour and a half.

[00:45:48.98]

PAUL CUMMINGS: So there's a whole social kind of life.

[00:45:49.63]

JUDITH RICHARDSON: Yes, it was a much more—It was just easy. There were none of the tensions because you'd talk in a car, maybe. You could have the tutorial in the car driving around those pretty mountains or whatever.

[00:46:00.79]

PAUL CUMMINGS: Right. Right.

[00:46:02.32]

JUDITH RICHARDSON: You got off on other tangents. If you felt like having the thing that was supposed to last two hours go six hours, it went six hours, if he felt that you were getting something. And that was very exciting. The only professor I had there that I had found to be a really poor professor, poor thing, was Howard Nemerov, the poet, who was certainly a very fine poet. But I perhaps cannot judge him because he worked very well with many girls. He was teaching a Shakespeare course.

[00:46:33.43]

And it was the only thing that sort of reminded me of Swarthmore, because the man did not want to teach Shakespeare that year. They had more or less told him he had to. He had felt, I suppose—hello. He had felt that he had learned almost everything there was to learn about Shakespeare from the students. He had nothing more to learn. He was the only professor that ever gave a spot examination that I know of. And the highest grade was 40.

[00:46:56.15]

PAUL CUMMINGS: Really?

[00:46:56.60]

JUDITH RICHARDSON: Yeah, and they tried meeting. And these weren't dumb girls that were in that class. They tried meeting on the lawn, changing the hours, meeting in people's living rooms—

[00:47:06.49]

PAUL CUMMINGS: It didn't work.

[00:47:06.72]

JUDITH RICHARDSON: —making it a lunch thing. Well, the poor man would sit there with elastic bands, twirling them around his hand, so he thought the blood would rush out of his

hands.

[00:47:14.03]

PAUL CUMMINGS: Oh, my goodness.

[00:47:15.47]

JUDITH RICHARDSON: And he would talk in a monotone. He'd say things like [speaking in monotone], "Shakespeare is to us what the book of Job was to the Hebrews, what such and such was to the ancients." It would be a monotone, the whole thing. And nobody said a word, which was really the antithesis of what—

[00:47:32.33]

PAUL CUMMINGS: That was all about.

[00:47:33.03]

JUDITH RICHARDSON: —most Bennington classes were like, where it was constant contribution. In fact, I often thought that the professors did not control the amount of discussion because it got to the point of volubility, certainly with many, many girls, including myself, where you just love to hear yourself talk, I mean, you finally think—

[00:47:52.19]

PAUL CUMMINGS: You got carried away.

[00:47:52.28]

JUDITH RICHARDSON: You got one little simple idea, and you got carried away. And it ended up not being articulated at all, but just pure and simple volubility.

[00:47:59.66]

PAUL CUMMINGS: They were all actresses. [Laughs.] Oh, marvelous.

[00:48:03.92]

JUDITH RICHARDSON: But you see, they weren't put down.

[00:48:05.31]

PAUL CUMMINGS: Yeah. They just let you go, and go, and go.

[00:48:07.98]

JUDITH RICHARDSON: That's why I liked the balance of someone like Fowlie and Golffing because they didn't let these girls come out with shit. They would say, now, "That's just kind of dumb. Go back over that again." And Golffing's courses where he had more than six people—this was an English professor who was a very fine writer, I thought—he would make a girl take over a class before he had them in discussion classes.

[00:48:39.99]

If you were in one of his normal ten-people class, which for Bennington was a large class, where everybody in the other classes talked a great deal, he didn't allow that, really. He'd have one girl sort of take over and pull out. And I mean, she had to be damn well prepared to do that, because he was very critical, but nothing like any other school. But still, in comparison—

[00:49:04.32]

PAUL CUMMINGS: Right. Demanding.

[00:49:07.59]

JUDITH RICHARDSON: But you see, also the students at Bennington grade the teachers. I

forget what the committee was called. Those sorts of things slipped my mind. But everybody would—each class had a chairman who was in charge of getting the other class members into a meeting where you wrote a comment on the professor. And it went down to the administration.

[00:49:28.86]

If a person was to—had done something violent or vile—I don't even remember anything particular going on there, but there was something I don't remember the story now at all. It must have been harmless, or I would have it would have stuck in my mind, but where the students all met, and they then decided whether the person was to be expelled or suspended. And it seemed to work quite well.

[00:49:53.50]

PAUL CUMMINGS: A student government kind of thing.

[00:49:55.26]

JUDITH RICHARDSON: But it wasn't. No presidents, no treasurers, no secretaries, nothing like that. It was like a community—town meetings, if they had them at all. They also had a—they also had many interesting people coming up there all the time.

[00:50:08.98]

PAUL CUMMINGS: Oh, right. They always had the visitors.

[00:50:10.43]

JUDITH RICHARDSON: All the time. I mean, at Swarthmore, they'd have an occasional Walt Kelly or something, come, or the Reverend Tubby Clayton. I'm making that up. But they had something very dull for the most part.

[00:50:23.20]

PAUL CUMMINGS: Yeah. But now that you've had a little perspective and time, and you look back at Bennington, do you find that it was useful as a preparation for—

[00:50:31.60]

JUDITH RICHARDSON: Yes. I think without Bennington, I wouldn't have been involved in the art world.

[00:50:35.67]

PAUL CUMMINGS: Really?

[00:50:38.21]

JUDITH RICHARDSON: I really do think so. I don't know what I would have done, but I don't think I would have been involved in art. I think I would have ended up in some area of—well, you see, I had worked, Paul. I'd always worked. The summer I turned 16, my father said to me, "You've just got to get a summer job."

[00:50:54.95]

PAUL CUMMINGS: Is that when you were on the tours?

[00:50:56.84]

JUDITH RICHARDSON: No, that was the very first job. Actually, I was 15 that summer. I did a—the tour the following year. But I had always—and I loved working. I loved it. The very first year I worked, I topped 50,000 voter identification cards for the city of Newport, which was a terribly driven thing to have to do. But I loved it. It taught me to type, to begin with. Secondly, it gave me a kind of mad desire to get things done, like I set goals. "I'll get through the Ds of District Two today."

[00:51:31.09]

PAUL CUMMINGS: Right.

[00:51:31.50]

JUDITH RICHARDSON: Now, I could never do that kind of a job now, of course. But most kids that I meet that are looking for summer jobs wouldn't even consider doing a job like that. They don't learn to type, they don't want to do anything like that. I already knew all office routine.

[00:51:43.62]

PAUL CUMMINGS: How was that?

[00:51:44.22]

JUDITH RICHARDSON: And liked it all. Why did I? Well, this Preservation Society, where I had worked as a—what did I do that summer? I was working—well, I had worked at a tour guide at Trinity Church, which was a separate thing from Preservation Society. But then I worked another summer at the Preservation Society, setting up a photography exhibition in the Old Casino in Newport of 19th century photographs—they were very beautiful—and making little blurbs.

[00:52:12.43]

You know, there'd be a woman in a bathing suit, and picking things that were to my experience at that time—"Oh, Alice in Wonderland, she gave me a good character but said, I could not swim." Little tiny blurbs. And would sit there during that tour. I did inventory for the Preservation Society. I worked on benefits. Most of the ladies, very frankly, that were involved in it were snippy, snobby, terribly rich women, who couldn't even pick up a pen by themselves. So you would have to take the lid off the pen and hand it—

[00:52:43.85]

PAUL CUMMINGS: And put it together.

[00:52:44.50]

JUDITH RICHARDSON: And put it together and hand it to them to sign whatever they had to sign. And they were halfwits.

[00:52:48.53]

PAUL CUMMINGS: Yeah. Yeah.

[00:52:50.68]

JUDITH RICHARDSON: And I learned that was—I must admit, I think that kind of work experience as a young person taught me a certain diplomacy with powerful people who I knew were halfwits, but who controlled the purse strings of a thing like the Preservation Society.

[00:53:07.07]

PAUL CUMMINGS: Right. Right.

[00:53:10.66]

JUDITH RICHARDSON: And seeing how they—

[00:53:12.58]

PAUL CUMMINGS: Diplomacy.

[00:53:12.99]

JUDITH RICHARDSON: Got things accomplished.

[00:53:17.56]

PAUL CUMMINGS: It's amazing. They do, don't they, sometimes? Those funny ways.

[00:53:22.15]

JUDITH RICHARDSON: They get it accomplished because they get enough people, certainly in a community like Newport, enough sort of upper middle class people or mainly in Newport, Navy people, Naval Admiral's wives, or Captain's wives, who are very down-to-earth people whose husbands have come out of the Annapolis and worked their way to being a captain, or a rear admiral, or whatever, and have worked awfully hard. And those women are terribly clever. And those are the women who always run those kinds of organizations.

[00:53:51.59]

Now, somebody like Mrs. Warren is an exception. She was articulate, bright, competent. Most of those people who set up those festivals that you see across the country, you've seen them the social—so-called social boards. They don't know what they're doing. But it is that bulk of volunteer workers who have—and I'm talking not in a place like New York, but around the country. The bulk of the workers who—the volunteer workers who are really doing all the work, and who get the things accomplished for whatever reasons they may have.

[00:54:27.32]

PAUL CUMMINGS: Yeah, you never know.

[00:54:28.43]

JUDITH RICHARDSON: Social climbing, or a real commitment to the particular cause, or whatever. In a place like Newport, social climbing.

[00:54:35.53]

PAUL CUMMINGS: [Inaudible]. Well—

[00:54:38.69]

JUDITH RICHARDSON: Social climbing because Newport will never be anything but a 19th-century city—

[00:54:42.34]

PAUL CUMMINGS: Yeah. Yeah.

[00:54:44.11]

JUDITH RICHARDSON: —in attitude.

[00:54:46.36]

PAUL CUMMINGS: Well, what about the end of the—

[00:54:51.10]

JUDITH RICHARDSON: [Side conversation] You can go on through if you like.

[00:54:52.54]

PAUL CUMMINGS: At the end of the Bennington, the last year you were up there, did you—were you making plans to come to New York to go somewhere or do something?

[00:54:58.24]

JUDITH RICHARDSON: Well, I had worked—the first year at Bennington, in that work plan, I had worked with the Societe Generale on Wall Street because I thought it would be a good idea to learn commercial business French. [Laughs.]

[00:55:11.11]

PAUL CUMMINGS: You were pursuing it.

[00:55:12.67]

JUDITH RICHARDSON: Well, I didn't know. I thought it was good to be prepared.

[00:55:14.87]

PAUL CUMMINGS: Yeah.

[00:55:15.43]

JUDITH RICHARDSON: And I worked in the loan department. And the Societe Generale is not a commercial bank. Or is a—no, it's not a commercial—I mean, they didn't have people coming in to change money, write checks, or anything. They had huge promissory notes. I worked in the promissory note department.

[00:55:30.26]

PAUL CUMMINGS: It's a business bank.

[00:55:31.15]

JUDITH RICHARDSON: Yeah, a business bank.

[00:55:32.09]

PAUL CUMMINGS: Commercial.

[00:55:32.92]

JUDITH RICHARDSON: And I loathed it. And that just taught me that—

[00:55:38.51]

PAUL CUMMINGS: [Laughs.] You always put yourself in problems, don't you?

[00:55:40.88]

JUDITH RICHARDSON: Well, it was—that's why I was also very impressed with this work plan, because it occurred to me at that time, how terrific—girl thinks she loves laboratory sciences, okay, she goes, works in a laboratory, hates it her first year. She hasn't wasted four years pursuing something that she had a preconceived notion about. And I've always thought it was very bad that kids in high school—I remember the only job I ever thought I wanted to do was advertising when I was about 14, because that's the only person, professional person, I'd heard speak in boarding school—somebody who came from New York and spoke in advertising, and made it sound so glamorous.

[00:56:11.58]

But I never heard anybody talk about other fields, or anything like that. And at a place like Swarthmore, of course, all they wanted to talk about was graduate school, and then more graduate school, and then more graduate school. They were going to be 'til the day they died. [Laughs.] I mean, they had no intention of ever leaving that world. [They laugh.]

[00:56:26.42]

PAUL CUMMINGS: Their twelfth Ph.D.

[00:56:28.10]

JUDITH RICHARDSON: Exactly. They had no intention of ever working. I never heard people talk about careers.

[00:56:33.23]

PAUL CUMMINGS: Yeah.

[00:56:33.77]

JUDITH RICHARDSON: Even boys didn't talk about careers because most of the people—

[Side conversation] Excuse me. Just something [inaudible]—

[Recorder stops; restarts.]

So most people didn't even talk about what they were going to do. But I worked at the Societe Generale, knew I didn't like it—doing that kind of work. The next year, I always took jobs at that point. I didn't—I was never picky about a job, ever, in those days.

[00:56:54.02]

In the summertime, I just didn't care what I did. I didn't work several summers. But whenever I did work, I enjoyed it. I really enjoyed it because it was always fun. As a tour guide at Trinity, it meant I could make up stories if the tourists were annoying. I'd just say anything to upset them, like forty of these pews are still privately owned. [They laugh.] And it'd mean they couldn't sit in them if they wanted to. They are still privately owned. However, they do let other people sit-in them. But I would imply that no one could sit in them. [They laugh.]

[00:57:24.86]

And I liked—I loved all the historic details of Newport anyway. I always loved the stories and the craziness because it was a very crazy, crazy place at the turn of the century. In any case, the second job that I did with this Jane Owen Arenberg, we went to Houston that winter. And her mother got her a job at the local television station.

[00:57:43.89]

And my job was working as assistant to the head of the English-speaking union for the southwest. A man by the name of Mr. Jack Lowe, whose wife has written several books. She is the second authority, I would suppose one should say, along with Leon Edel on Henry James. And she was teaching at Rice. But before I took that job, she got me a job as an English teacher, basically grammar, I should say, to agriculture students at the University of Houston, which was a ludicrous job because I was like 19 or 20 years old. These boys were in their late 20s, usually ex-GIs or something.

[00:58:20.51]

PAUL CUMMINGS: Oh, right.

[00:58:21.33]

JUDITH RICHARDSON: And they had barely completed the worst of high school educations. And it wasn't there was a lack of control, but I felt very foolish. And I didn't like it at all. I did not like teaching grammar to these—and they were all grown men, it seemed. And it embarrassed me, and I didn't like it. So I got this—I only was there for about a week. And then I got this other job with this Jack Lowe. And it was amusing, arranging for a Bobby Burns evening. Again, a community interest.

[00:58:48.01]

It impressed me because the English-speaking union in Newport had been a very snob social organization. In Texas, I was so impressed to see for the first time in my life moneyed people putting their money back into the community. Not at all snobby about having teachers be members of this English-speaking union. I would go with him to Phoenix or to wherever he was doing a different evening. Some of them, of course, are very silly evenings. And I mentioned Reverend Tubby Clayton before. He in fact did come to Houston to speak. And he was very amusing and delightful.

[00:59:17.77]

And I always got very involved. They had—of course, they had the theater on at that time in Houston. It was a very active kind of arts community. James Johnson Sweeney had just gone down there. He had just done that Picasso show where he put those mad Picasso sculptures

outdoors and outraged—

[00:59:32.65]

PAUL CUMMINGS: Everybody.

[00:59:33.31]

JUDITH RICHARDSON: -the community. Looking back on it, none of it was very outrageous. And he really didn't do anything outrageous there. But he was terribly good. And I liked the fact that a place like Houston would say to a man like James—like a man that James Johnson Sweeney was, "Okay, what are you getting paid at the Guggenheim? We'll triple it. We don't know anything. Tell us and we'll do it." I love that thing that they really were ready and willing to learn.

[00:59:56.79]

PAUL CUMMINGS: Well, let's do it. Yeah.

[00:59:58.06]

JUDITH RICHARDSON: And let's get it done. You want fountains in the city square? You got the money in two weeks for it. I'd grown up in a place where you got pennies to refurnish one house or something, or to get a benefit set up. You were lucky if you could raise the basic monies. And that, to me, was very impressive. But—so by the time I finished at Bennington, I didn't really know what I was going to do. And I've lived in Antibes the summer after I graduated from Bennington. I had a house with a bunch of girls.

[01:00:28.81]

And none of—all of these girls were very, very rich girls. And none of them were going to work. And most of them had not gone to universities or anything like that. They were frivolous girls for the most part. And they'd gone to things like Maxim's in Paris, or to that funny school in Florence, [inaudible]. And they were being just finished. And they certainly weren't going to work. They were going to come to New York, they were post-debutantes, they were going to come to New York and just amuse themselves.

[01:00:51.82]

PAUL CUMMINGS: Find an acceptable man at some point.

[01:00:53.63]

JUDITH RICHARDSON: Yes. Just have lots of beaux. And I got to New York, and I was looking for a job.

[01:01:02.23]

PAUL CUMMINGS: So this was what year then?

[01:01:03.71]

JUDITH RICHARDSON: 1962. And I had signed up at the New York Institute—the Institute of Fine Arts. And I was taking the final course that I needed for that master's. I never did finish the master's. I mean, I never did—I finished all the courses. I never did write the thesis. And the reason was because by that time, I was so involved in working that I knew I didn't need that master's at all, and there was no point in writing that thesis. And I—as I said to you before, I'm not a scholar.

[01:01:33.99]

Although, I was—I had every intention of doing it. But I was so busy finally working that I didn't ever do it. I had just accepted a job. I went around to the employment agencies like everybody does. And Dorian Leigh, who was Suzy Parker's sister, who has a—they had the big model agency in Paris, had set me up to do certain modeling in New York. And I did do a number of ads. And I forget. Faberge bought out the company and I worked for that—I forget the name of it. I worked for that company at one point, just doing a few ads for lipsticks and

stuff like that. And it brought me in enough money so I didn't have to rush to get jobs.

[01:02:10.08]

PAUL CUMMINGS: Mm-hmm [affirmative]. Right.

[01:02:10.65]

JUDITH RICHARDSON: And I looked around and I had just—his name was Manasi. I had just agreed to work with him. He was writing a book on television in his apartment. And I had just agreed to work with him and help him do research, when I forget whether it was Jane Owen's mother—it was somebody associated with the Owen family—called me and said—I think maybe it was Philip Johnson called me and said, "Hansi Janis is in the hospital very, very sick. And Sidney Janis needs someone immediately."

[01:02:38.84]

And I went over, and they hired me. And as Conrad Janis said, the only reason they hired me—well, I knew Alloway. They said they liked the fact that I knew certain people, like I've known Alloway and had recommendations from those people, and so forth. But the main reason they hired me is because I said to Conrad Janis, "What, aren't you going to give me a typing test?" [They laugh.] And he said no girl they'd ever interviewed in their lives had asked that.

[01:03:06.07]

PAUL CUMMINGS: Fantastic.

[01:03:08.23]

JUDITH RICHARDSON: And then corrected the letter that they gave me to copy it. I thought it was a test, you see. And the letter—I corrected the whole phrasing of the letter. [Paul laughs.] I thought it was very badly phrased. And I rewrote the letter.

[01:03:22.17]

PAUL CUMMINGS: Oh, marvelous.

[01:03:22.95]

JUDITH RICHARDSON: And Sidney liked that.

[01:03:24.34]

PAUL CUMMINGS: Yeah, that's terrific. Anyway, that's all—

[END OF TRACK AAA_richar74_8147_m]

[00:00:03.21]

PAUL CUMMINGS: Let's just say, this is side two, and it's March 13, 1974. You said you had been hired because of your typing test [they laugh] and all the correcting, and really doing all that work. So—

[00:00:16.44]

JUDITH RICHARDSON: It impressed Conrad enough so that he said nobody had asked to give him—nobody had asked him to give them a typing test or anything like that.

[00:00:23.70]

PAUL CUMMINGS: Right.

[00:00:24.09]

JUDITH RICHARDSON: And they were pleased because of the fact that I had recommendations from people like Alloway, and Philip Johnson, and so forth. Plus, he needed somebody awful quick—

[00:00:34.36]

PAUL CUMMINGS: Right. Right.

[00:00:36.19]

JUDITH RICHARDSON: —to just sort of step in, which is very nice for me.

[00:00:38.28]

PAUL CUMMINGS: So there's a lot of luck involved.

[00:00:41.52]

JUDITH RICHARDSON: Frankly, yes,

[00:00:42.31]

PAUL CUMMINGS: Yeah.

[00:00:43.11]

JUDITH RICHARDSON: I would think so. But he was very good at showing me very quickly what the whole thing consisted of anyway.

[00:00:53.55]

PAUL CUMMINGS: Now, what were you really hired to do? Because he had two or three people working.

[00:00:57.52]

JUDITH RICHARDSON: Hansi was sick. At that point, he had a Black man by the name of Chris Shelton, who had been there for many years, preceded by a Black man, Edward something-or-other, who was an artist, in fact.

[00:01:09.47]

PAUL CUMMINGS: Clark.

[00:01:09.77]

JUDITH RICHARDSON: Edward Clark. And he had—Carroll wasn't working there at all. Conrad was there in the afternoons, as I remember, only in the afternoons. And there was a bookkeeper.

[00:01:25.30]

PAUL CUMMINGS: Oh, right.

[00:01:26.27]

JUDITH RICHARDSON: Miss Sonia something or other, Sonia Koscheck or something like that. And she had been with Sidney, I don't know, for how many years. But she was the bookkeeper, primarily.

[00:01:40.08]

PAUL CUMMINGS: Right.

[00:01:40.67]

JUDITH RICHARDSON: So I was really taking over what I guess Hansi had done. Hansi at one point had done books, evidently.

[00:01:48.11]

PAUL CUMMINGS: Right, when they first started.

[00:01:49.40]

JUDITH RICHARDSON: Because there are famous stories of throwing books at one another and so forth. But then I take it she was in and out of the gallery, but I was there really to do what—

[00:01:57.99]

PAUL CUMMINGS: What she'd been doing.

[00:01:58.85]

JUDITH RICHARDSON: What she had been doing, I suppose.

[00:02:00.27]

PAUL CUMMINGS: Which was what, particularly?

[00:02:01.52]

JUDITH RICHARDSON: Which was an awful lot of everything. It was writing letters. At the very, very beginning, it was writing letters and learning stock, I guess, and helping to set up shows, just working very much at Sidney's side all the time.

[00:02:15.03]

PAUL CUMMINGS: Mm-hmm [affirmative]. To find out all the background.

[00:02:20.53]

JUDITH RICHARDSON: Well, I always worked very close with him.

[00:02:22.42]

PAUL CUMMINGS: Yeah.

[00:02:23.31]

JUDITH RICHARDSON: Very, very closely with him, all the time. And at that time, you see, there was an office that wasn't more than I'd say—

[00:02:31.41]

PAUL CUMMINGS: That was that little, tiny office.

[00:02:32.72]

JUDITH RICHARDSON: —eight feet long, and maybe four feet wide, with shelves going up to the ceiling on either side. And when there were three of us in there, it was—you didn't move. You sat right at one area. It was a space about the size of this, maximum, that when Conrad came, he was in there too.

[00:02:53.55]

PAUL CUMMINGS: Right.

[00:02:54.84]

JUDITH RICHARDSON: And there was a little window, if you remember.

[00:02:56.68]

PAUL CUMMINGS: Right. Those little windows, yeah.

[00:03:00.69]

JUDITH RICHARDSON: And Sidney's office was right next to it.

[00:03:03.81]

PAUL CUMMINGS: Well, now what—what kind of—what did he tell you that he wanted? How did he explain things to you? Or did he just kind of do things, and—

[00:03:13.83]

JUDITH RICHARDSON: He really didn't explain—as I remember, Paul, he really didn't explain very much. At that time, it was October of '62, and they were installing a—just about to install a Gottlieb show, the Adolph Gottlieb show. Gottlieb had just won the Sao Paulo Biennale, as I recall. And I believe that was the—there was a tail end of some group show that he'd opened in September with, I think.

And then it was the Gottlieb show that they were just in the middle of installing. And I suppose I hadn't been working there more than a week or two when I sold a Gottlieb to a friend of mine that had come in. And so, from then on, his attitude, I suppose, was, well, maybe she can get involved in sales—I don't know, because I did end up very involved in sales. Almost immediately, I was very involved in selling.

[00:04:05.95]

PAUL CUMMINGS: But that wasn't really part of the job?

[00:04:08.58]

JUDITH RICHARDSON: They had never mentioned anything like that. And so I did everything. I did secretarial work. That bookkeeper did all those invoices, and that sort of thing.

[00:04:17.19]

PAUL CUMMINGS: Right, right.

[00:04:18.48]

JUDITH RICHARDSON: And I would open the mail, give him all the mail. And I suppose within two or three months I would have typed up in double space the kind of response I thought he wanted to make to that letter. And bit by bit I would automatically—he didn't even bother—he even said to me, after a very few months, "Well, don't even bother giving me that kind of mail. Just answer it." And I did things like—I spent hours—you see, he used to get there at eight o'clock in the morning, seven-thirty, seven o'clock. I would—

[00:04:57.81]

PAUL CUMMINGS: Really? That early.

[00:04:58.74]

JUDITH RICHARDSON: Yes, many times I would go in there that early and just go through the files. So in maybe two months, I had been through ten years' of files.

[00:05:07.87]

PAUL CUMMINGS: Oh, all the records. Yeah, yeah.

[00:05:10.53]

JUDITH RICHARDSON: So I was familiar very quickly with the kind of correspondence, the kind of business, and so forth, that went on.

[00:05:20.67]

PAUL CUMMINGS: Mm-hmm [affirmative]. Well, that was an incredible education.

[00:05:22.86]

JUDITH RICHARDSON: Well, it certainly was. But more than anybody else I've ever known, I served essentially what one would call an apprenticeship with him, because he taught me and allowed me to do many things that he didn't teach his sons to do, which has always been curious to me.

[00:05:45.11]

PAUL CUMMINGS: Why do you think?

[00:05:46.12]

JUDITH RICHARDSON: I don't know why. Within six months to a year, I was laying out the dummies and the catalogs.

[00:05:51.43]

PAUL CUMMINGS: Really?

[00:05:53.01]

JUDITH RICHARDSON: They never did the dummies. They never worked on catalogs.

[00:05:55.45]

PAUL CUMMINGS: I know. That's his great private—

[00:05:57.07]

JUDITH RICHARDSON: That's his great—I would set it up. He would redo it, hand it back to me. I got to a point where I could write absolutely in the style that he wrote in. He would say to me, "Now, here's a rough outline for a foreword." I'd work on it at home even, bring it in. He'd rewrite it, and it would go in the catalog.

[00:06:16.60]

PAUL CUMMINGS: Mm-hmm [affirmative].. How did you like getting involved with this world and all these people? You were—

[00:06:22.84]

JUDITH RICHARDSON: It was very exciting for me in that—although it was the tail end of Abstract Expressionism.

[00:06:27.80]

PAUL CUMMINGS: Right.

[00:06:28.28]

JUDITH RICHARDSON: That was—at the very beginning, the most exciting thing for me was the fact that the Abstract Expressionists were all there, and quite crazy and nutty, it seemed to me. The Pop artists, on the other hand—because within a month he had done—in November of 1962, he had done that New Realist exhibition, which was the exhibition of all the pop artists that kind of put the Dun & Bradstreet label of approval on that movement, something that he hasn't been able to do in the last few years, strangely enough, like when he tried his Super Realism show or whatever.

[00:07:00.22]

PAUL CUMMINGS: Didn't work.

[00:07:00.68]

JUDITH RICHARDSON: Didn't work. But up until—well, even after that, with his Classic Spirit show in '64, it was that whole kind of—then the museum did the—Museum of Modern Art did the Responsive Eye show. He was always able to—that timing that was so important with him. He was always able to get right in there a few months ahead of somebody—after doing a considerable amount of talking and listening and rooting out information.

[00:07:25.27]

PAUL CUMMINGS: Oh, yeah. Right.

[00:07:26.04]

JUDITH RICHARDSON: He had spent the previous summer in Venice at the Biennale, really hearing everybody out and doing an awful lot of talking and sifting of information, which he's always done.

[00:07:37.81]

PAUL CUMMINGS: Yeah, he's a great researcher, really.

[00:07:39.51]

JUDITH RICHARDSON: Very much so. And he really knew where the pulse was, or where it was going to be pretty quickly because of the kind of research he did. And he had an instinct that was extraordinary. A combination of those things like showmanship, shrewd business man, and that extraordinary sense of timing, which was rather extraordinary.

[00:08:02.22]

PAUL CUMMINGS: When to pick the right person.

[00:08:03.87]

JUDITH RICHARDSON: And the right moment.

[00:08:05.05]

PAUL CUMMINGS: Yeah.

[00:08:06.21]

JUDITH RICHARDSON: Doing that show that year helped everybody that had a Pop artist. There was no doubt about it. He created the movement overnight. Or rather, as I said before, he put a label of approval on it.

[00:08:17.20]

PAUL CUMMINGS: Right, right.

[00:08:19.29]

JUDITH RICHARDSON: Which was certainly very important.

[00:08:21.92]

PAUL CUMMINGS: Because he had succeeded so well with the Abstract Expressionists.

[00:08:25.96]

JUDITH RICHARDSON: And at that moment, he must have sensed that the problems were going to begin with the Abstract Expressionists. They already had begun. Certainly, Agnes Gorky Philips, through whom we had the Gorky estate, was no easy lady to deal with. She was nearly impossible. I can remember that that was the fall, I think. Was it that fall or the following winter that Marlborough in England did that large Abstract Expressionist show—another large Pollock show.

[00:08:55.36]

PAUL CUMMINGS: Right.

[00:08:56.14]

JUDITH RICHARDSON: Was it that fall?

[00:08:57.49]

PAUL CUMMINGS: It's about that time.

[00:08:58.36]

JUDITH RICHARDSON: Or the winter of '63? I don't recall exactly. Maybe it was even the winter of '62. And the bottom just sort of began to fall out of the Abstract Expressionist market for a while because they had put—and I can remember him talking about this. They had put many too many Pollocks out on exhibition in that big exhibition over too great a range of time so that the very early Pollocks and the very, very fine Pollocks should never, all that many, have been on exhibition.

[00:09:28.27]

PAUL CUMMINGS: It was too large, and too many items.

[00:09:29.83]

JUDITH RICHARDSON: Too many available.

[00:09:30.92]

PAUL CUMMINGS: Yeah, yeah.

[00:09:32.18]

JUDITH RICHARDSON: And it was always something that, for example, he did with the Gorky estate. He had released slowly over the years a certain number of pictures per year, and that was it, so that he didn't flood the market with pictures. He built up a clientele. He built up a demand for the Gorkys and escalated the prices, accelerated the prices that way. And I know that he begged Agnes Gorky Phillips not to let Marlborough unload all those Gorkys.

[00:09:58.19]

I can remember him saying something to her like, "I've worked for eight years to build this market up, and you're going to kill it." And that's exactly what happened because Marlborough—and they did another big show. And I forget what it was, but they just put too much out at once. It was too early to unload that. And plus, you never do that anyway. You just shouldn't unload an estate so quickly, show everybody everything that's available. It can easily say, "not for sale," and "from the estate of."

[00:10:28.50]

PAUL CUMMINGS: Right.

[00:10:30.96]

JUDITH RICHARDSON: But everything was more or less for sale. I never saw the show, but as I understood it at the time, there was too much—there were too many second and third-rate Pollocks in that exhibition that took away from the first-rate ones. But also, as I started to say, I think he did see the handwriting on the wall, because Rothko had never been easy, but Rothko was telephoning with dictums that were extraordinary—

[00:10:54.23]

PAUL CUMMINGS: In terms of what?

[00:10:54.73]

JUDITH RICHARDSON: Really kind of crazy dictums, like oh, you're not going to sell—"There'll be no more paintings sold to Ohio." That'd be one day. Or, "There'll be no more paintings sold to Belgium." Or just almost, it seemed, arbitrarily picking places that couldn't have pictures anymore, couldn't sell them to those people from those areas.

[00:11:10.93]

PAUL CUMMINGS: How strange. I wonder why.

[00:11:11.67]

JUDITH RICHARDSON: And that's just one example. Because he was crazy. That was just one

example. Sidney, well, I feel that he had told the story about Rothko when Rothko first came with him. Rothko said, "I have to make \$6,000 a year in order to live." And Janis had said something to him like, "Unless you make 12 [thousand] with me the first year, you're out."

[00:11:32.35]

PAUL CUMMINGS: Mm-hmm [affirmative].

[00:11:34.23]

JUDITH RICHARDSON: And it's it always seemed to me in those first months with Janis, when it was very fascinating for me to be involved with those Abstract Expressionists, but always seemed to me here was a group of people who had made a kind of psychological or philosophical—and philosophical decision to fail financially, and that when they began to succeed financially, they resented themselves for taking the money for some odd reason, which I never understood. They resented certainly Sidney as a dealer, for making it for them. And yet, there was a strange kind of father thing there with him. Although, he was very close to their generation.

[00:12:07.90]

PAUL CUMMINGS: Right, but he was just a little older—

[00:12:09.33]

JUDITH RICHARDSON: He was much more of a father to them than he—image to them than he ever was to the Pop artists, to the next generation that he took on.

[00:12:16.59]

PAUL CUMMINGS: Yeah, he was a different kind of image to them. Yeah.

[00:12:19.84]

JUDITH RICHARDSON: He certainly—the Pop artists never saw him as a father figure, I don't think, at all, which the Abstract Expressionists really did, I think.

[00:12:31.24]

PAUL CUMMINGS: Mm-hmm [affirmative]. Why do you think that?

[00:12:32.65]

JUDITH RICHARDSON: Just because of the way they acted with him. Not Motherwell, but certainly Rothko, the way a child will say, "I'm not going to do this anymore."

[00:12:40.48]

PAUL CUMMINGS: Really? That's fantastic. What about Gottlieb, who was there too?

[00:12:45.19]

JUDITH RICHARDSON: Well, Gottlieb was very easygoing, but at that very moment, after Gottlieb won the Sao Paulo Biennale, he pretty nearly died. But that was—he had a severe heart attack. And I don't remember whether it was the following fall or not. It must have been the following fall, because they thought he was dying that fall. And I remember all Gottliebs were removed from the market at that time. Sidney put everything away when they thought that he—he had had a stroke or a heart attack or something. And he wasn't—he didn't look like he was going to live at that moment.

[00:13:14.00]

But after he won the Sao Paulo Biennale, if I have the times correct, and it was that October, I'm pretty sure, that show sold out at Janis. The top price in the show certainly wasn't more than \$10,000. And that was one of Janis's theories. You keep that work under \$10,000. And I still believe he's right. Once you get over \$10,000, you've got a very hard middle road to go on until you reach like \$40,000 or \$50,000. But in between \$10,000 and \$40,000, you've got

a tremendous amount of resistance. As long as you keep it \$9,500 or \$10,000, you're all right. For some reason, the minute you start to get into \$13,000, \$14,000, \$15,000, it's very difficult to move a great many—

[00:13:57.20]

PAUL CUMMINGS: Do you think it's as high as \$40,000? I've often thought it was \$25,000 was the next really tough one to break.

[00:14:01.73]

JUDITH RICHARDSON: Well, maybe \$25,000 is in the—no, no. That's—

[00:14:04.33]

PAUL CUMMINGS: \$40,000, \$50,000?

[00:14:06.16]

JUDITH RICHARDSON: Once you get to—\$25,000 isn't hard. Once you've gotten to \$15,000 and \$20,000, it's not hard to go to \$25,000 or even \$30,000. But from like \$30,000 and \$40,000 on, then it's hard. And then again, it's a big leap from \$50,000 to \$80,000.

[00:14:18.23]

PAUL CUMMINGS: Right.

[00:14:19.57]

JUDITH RICHARDSON: That's another hard grouping. And then there's no stopping it if you're lucky. [They laugh.] But I remember, after he won the Sao Paulo Biennale, for some odd reason, he seemed to think his prices should be doubled. Now, at that time, it seemed as if Esther Gottlieb was the one that was in back of that. She seemed to be very much the business force behind Adolph Gottlieb. He always seemed perfectly easygoing, easy enough to work with, perfectly reasonable. One had the feeling, at least I did, that she was the one needling at that.

[00:14:58.06]

Now, there didn't seem—the prices had been rising steadily on Gottlieb's market. There certainly didn't seem to be any reason for Gottlieb's prices to be doubled at that moment. And Janis resisted it. And I don't remember whether it was directly after that show or like six months later. But in the meantime, Marlborough was about to come into town, if you remember. And I do remember that Gottlieb, perhaps six months later, or perhaps it was more like nine months later, came to Janis and gave him the ultimatum, either you double my prices, or I'm going with Marlborough.

[00:15:28.35]

But Sidney was prepared for the fact that Gottlieb was going with Marlborough, because I happened at that time—it was rather extraordinary number of sort of concurrence of events—I was a very close friend of the woman that Frank Lloyd was eventually to marry, Suzanne Skilton. And I, in fact, had introduced her to Frank's son, Gilbert, and she ended up marrying Frank Lloyd.

[00:15:55.57]

So I had heard things, and things were coming to me at that time. Plus, there were two separate occasions where I sat on the bus behind Lee Pollock. And one of the people that was involved with Marlborough could go right to Sidney the next day and say, "They've got the Pollock estate. They're negotiating for the Pollock estate." They'd got the Gorky estate already. Agnes Gorky Phillips had not told Sidney that. They already had the Gorky estate.

[00:16:19.73]

PAUL CUMMINGS: Oh, really.

[00:16:20.95]

JUDITH RICHARDSON: He did not know that they had the Pollock estate because he still had it. I knew they were negotiating with Rothko, but as you know, Rothko fiddled around for at least—now that must have been '63—4, 5, 6, 7, 8—Rothko was still not really with anybody, even by '68—sort of with Marlborough, but not really—or '67. So they had to play with him for at least four or five years before they got much. De Kooning—at that time, there was trouble with de Kooning too, not because of Marlborough. As you know, de Kooning certainly was—

[00:16:53.45]

PAUL CUMMINGS: Right, he was doing all sorts of arrangements and deals.

[00:16:56.67]

JUDITH RICHARDSON: Well, at that point, de Kooning—he never really, as I can see it, never really seriously considered Marlborough for some odd reason. I think he was wise, but I don't know why he didn't. At that moment, he was building that huge studio out in East Hampton.

[00:17:11.73]

PAUL CUMMINGS: Right.

[00:17:12.47]

JUDITH RICHARDSON: And Janis was paying the payroll on that building every week, thousands and thousands and thousands of dollars. And at that moment, Sidney had two paintings in the gallery.

[00:17:26.60]

PAUL CUMMINGS: Really?

[00:17:27.54]

JUDITH RICHARDSON: Two or three paintings, that was it. I remember there were two for sale. Those were sold. Two more came in. That was it. And that's all he had as collateral, really. And at that moment, the highest price, \$35,000, maybe "Rosy-fingered Dawn at Louse Point" that was sold to Stedelijk, which is probably late '60—no, '63, I guess. And there was this tremendous building built. He, maybe, maybe—and I'm not sure of my figures, but perhaps Janis had laid out close to a million dollars for that studio out there because he'd been paying all of the payroll. See, the contractors, it was like 30 salaries a week.

[00:18:06.31]

And Janis—it was the city Janis Gallery checks that were paying the employee payroll out in East Hampton. And there were insane things like, a staircase would be put in, and it would be all wrong. So it would be \$8,000 thrown down the drain because a whole new staircase had to be put in. And I remember the whole building had to be raised at one point. It was raised six inches, the foundation and everything, after it was fairly nearly completed. There were mad things like that going on—

[00:18:32.50]

PAUL CUMMINGS: Unbelievable! Yeah.

[00:18:33.04]

JUDITH RICHARDSON: —that cost tens of thousands of dollars, all of which Janis was laying out.

[00:18:38.17]

PAUL CUMMINGS: Good Lord.

[00:18:40.75]

JUDITH RICHARDSON: And then you see, Sidney was pressing him for a show. De Kooning was not in the mood to show at that point. As you know, certainly, many artists, writers, or whatever, go through a period where they don't want to show. De Kooning was always rather reluctant to show but never so reluctant as during that particular period, which certainly was a very upsetting thing to Janis, because Janis was nervous about many things, about his return on his money.

[00:19:01.67]

PAUL CUMMINGS: Right.

[00:19:02.44]

JUDITH RICHARDSON: And also, it was time for another de Kooning show. He liked to show his people every two years no matter what.

[00:19:08.46]

PAUL CUMMINGS: Right.

[00:19:09.23]

JUDITH RICHARDSON: And to the detriment, I think, of several artists that was done over the years. They should not have shown. I don't think any artist should be forced or should be pushed into showing when he's not ready, no matter what. I really don't. In fact, I agree with Janis in that I don't think artists should be shown every year. Perhaps a very new artist can have two shows in a row.

[00:19:27.69]

PAUL CUMMINGS: Yeah. But after they've had a few—

[00:19:28.94]

JUDITH RICHARDSON: But after they've had a few shows, it should be more spread out.

[00:19:31.77]

PAUL CUMMINGS: Yeah.

[00:19:34.00]

JUDITH RICHARDSON: And so at that moment, Janis was more or less prepared. As I said, it was a very lucky, sort of weird series of events that I could come up with that kind of information for him. And I think he felt that, for some reason, I got information. I did get information in some strange way. It seems to have happened to me over the years, too. I seem to get information without going out and looking for it. I overhear things—

[00:19:58.90]

PAUL CUMMINGS: New York filters in in strange ways.

[00:20:00.10]

JUDITH RICHARDSON: —Which has always happened to me in very strange ways, which has been very advantageous. And for some reason nobody ever recognizes me. They really don't.

[00:20:12.07]

PAUL CUMMINGS: How can they not? [Laughs.]

[00:20:13.57]

JUDITH RICHARDSON: But they don't really recognize me on buses or in another social situation.

[00:20:20.20]

PAUL CUMMINGS: Milieu. Oh, really?

[00:20:20.62]

JUDITH RICHARDSON: Or they certainly didn't for years and years. So that when they saw me out of the gallery, they didn't really recognize me. And I would always overhear conversations constantly at other openings. And you remember at that time, Paul, one would go to a Martha Jackson opening or a Betty Parsons opening, openings from those four to six —

[00:20:37.46]

PAUL CUMMINGS: Those Tuesday evening—

[00:20:38.79]

JUDITH RICHARDSON: Tuesday evening openings. Everybody did them. And you went to tons of openings. And I, of course, went because I wanted to meet beaux or whatever. And now we don't have anything like that. Nobody goes to those things anymore. You don't see masses—

[00:20:49.82]

PAUL CUMMINGS: Do you think that's changed the whole art world in a way—

[00:20:53.52]

JUDITH RICHARDSON: Yes, I do.

[00:20:53.54]

PAUL CUMMINGS: —the fact that they stopped? The bars are closed. They don't do the big cocktail parties, and it's now a Saturday kind of thing?

[00:21:02.48]

JUDITH RICHARDSON: Well, I think it was beginning to change then, certainly. The cocktail party part of it had already ended for the most part. A few galleries served sherry or something like that, but there weren't many galleries still serving liquor. Certainly, with our downtown gallery now, when we serve liquor, which Ileana loves it, loves it, I see maybe ten or fifteen collectors drinking that liquor and maybe 200 freeloaders that come out of the Soho area, which is a nasty way of putting it, but it's a truth. And I think it's a waste of money and keeps them on there too much longer than they should be. In some cases, it may be good to get a foreign artist or a new artist known in—

[00:21:39.91]

PAUL CUMMINGS: Publicity, and people talk.

[00:21:41.39]

JUDITH RICHARDSON: But I don't. I think it's a waste of money and a waste of time and energy to do those things.

[00:21:46.17]

PAUL CUMMINGS: But that's very expensive. Some galleries used to spend enormous sums of money for those.

[00:21:51.49]

JUDITH RICHARDSON: Well, they got very expensive, and everyone could see it wasn't the buying public.

[00:21:56.54]

PAUL CUMMINGS: Right.

[00:21:56.92]

JUDITH RICHARDSON: And it also certainly got to a point where the buying public wasn't coming to those openings.

[00:22:01.81]

PAUL CUMMINGS: Too much of a hassle.

[00:22:02.95]

JUDITH RICHARDSON: There was too much of a hassle. So that when you took the liquor away, you got people who were there then to be seen or to be heard or to look or whatever. Even with the liquor, well, you still couldn't look at pictures in an opening.

[00:22:13.64]

PAUL CUMMINGS: Why did Janis never serve drinks, ever?

[00:22:16.72]

JUDITH RICHARDSON: Did he never? I mean, even in the early days?

[00:22:18.50]

PAUL CUMMINGS: I don't ever—once in a while he would do a champagne thing with very special—

[00:22:23.63]

JUDITH RICHARDSON: Probably because he was cheap.

[00:22:24.82]

PAUL CUMMINGS: Yeah.

[00:22:26.74]

JUDITH RICHARDSON: And he certainly always was cheap. But also, I think he was very right in thinking that he got a lot of drunk people. And that wasn't what he was after. That wasn't his business. His business was to sell paintings.

[00:22:37.10]

PAUL CUMMINGS: Right.

[00:22:38.21]

JUDITH RICHARDSON: And not to have a lot of people coming in there drinking up free liquor and not looking at the work, and making a mess. He loathed mess.

[00:22:45.68]

PAUL CUMMINGS: Oh, yeah.

[00:22:46.07]

JUDITH RICHARDSON: Bugs, or anything like that. The possibility that there'd be dirt or terrific mess.

[00:22:51.50]

PAUL CUMMINGS: That's almost an obsession with him, isn't it?

[00:22:53.28]

JUDITH RICHARDSON: Yes, it is with me, too.

[00:22:56.06]

PAUL CUMMINGS: [Laughs.] That's why you get along so well together?

[00:22:58.34]

JUDITH RICHARDSON: Yes, we certainly—we got along extraordinarily well.

[00:23:01.35]

PAUL CUMMINGS: But would he talk to you about business, about ideas?

[00:23:06.59]

JUDITH RICHARDSON: Yes. I'll tell you what I think I really ended up doing for him, Paul, and I've done it for years everywhere I've been. Janis always thought he was right, no matter what. And he was very rude to many. And certainly, Conrad was. People who worked there never would buck him, which happens in many places. No one will buck the big man or the big lady. And he would have terrible money fights with photographers, with framers, with truckers, constantly questioning their bills. And if something really went wrong, was really dreadful, I would look at the letter or the information.

[00:23:52.31]

And I would go into his office and deliberately work myself up even more than I knew he was going to be worked up, so that he would then calm himself right down in order to calm me. It was a reverse kind of thing so that I would deliberately work myself up and say, "Isn't this dreadful? How dare they!" And get really outraged. And then he would calm down so that then something practical could be done about whatever it was at hand, because he alienated so many people. And I felt—I've always felt very strongly that unless you're working on a very friendly basis with truckers, with framers, with all the people that are so necessary to you—and I mean on a friendly basis—you're in trouble.

[00:24:28.58]

PAUL CUMMINGS: Right. Because if they decide to forget about you—

[00:24:31.31]

JUDITH RICHARDSON: Well, you can go to other framers, and you can do all sorts of things. But it's a very annoying way to do business. And you get a rotten reputation.

[00:24:37.67]

PAUL CUMMINGS: Right.

[00:24:38.53]

JUDITH RICHARDSON: And there are certainly many truckers and people like that that over the years, once they've gotten to a particular position and felt that they could afford to do without somebody like Janis who was so annoying over the bills, I'm sure they dropped him.

[00:24:50.75]

PAUL CUMMINGS: Well, yeah.

[00:24:51.25]

JUDITH RICHARDSON: And would not do business with him anymore. That was that. They just refused to do any more business with him. So that he'd get a photographer or whatever, make the photographer reprint everything. And this was too light, and this was too dark. Well, you do that in some cases, but there's a way of doing it.

[00:25:04.18]

PAUL CUMMINGS: Right.

[00:25:04.75]

JUDITH RICHARDSON: And I tried always to cover for him because I did and do have

extraordinary respect for the man and the fact that he never did anything that I can recall deliberately to be mean. He honestly always thought he was right. Now, that doesn't make it right, but it certainly doesn't take my respect away from him because other people viciously do things. And they know they're being vicious and rotten and mean. He really did not ever believe he was.

[00:25:30.80]

PAUL CUMMINGS: Yeah.

[00:25:32.17]

JUDITH RICHARDSON: In the same way that I always heard those arguments, those terrible fights he used to have with Hansi.

[00:25:36.48]

PAUL CUMMINGS: Right.

[00:25:37.79]

JUDITH RICHARDSON: He obviously thought he was right.

[00:25:40.10]

PAUL CUMMINGS: Well, what was her role in the gallery after you started there?

[00:25:44.00]

JUDITH RICHARDSON: Well, she was a very sick woman when I started there. She was dying. And so my knowledge of what she did in the gallery is limited because she was a sick woman. She had gotten sick. She was a tired, beginning-to-get-sick lady in that summer and that fall when I first met them all. She was in the hospital in a semi-coma by November of that year by the time I was doing that New Realist show. And as far as I can remember, she died in the spring. So she was sick for ages. And there were all sorts of strange things. I forget the hospital she was at, but she was in the hospital all those months. I think she had a brain tumor or something like that.

[00:26:27.81]

PAUL CUMMINGS: I've forgotten.

[00:26:27.90]

JUDITH RICHARDSON: I remember was something horrible like that. And I remember Sidney was so involved in Scientology, and I can remember being struck by the terminology that he would use, because he had somebody—now, who was it? I forget the name of the person. And they were involved in bringing one of these practitioners of Scientology to the hospital and doing certain things to her to make her a clear, whatever that means. I always remember—audit, that was it.

[00:26:56.38]

PAUL CUMMINGS: Auditor.

[00:26:56.88]

JUDITH RICHARDSON: Auditing her to make her a clear.

[00:26:59.35]

PAUL CUMMINGS: Right.

[00:26:59.91]

JUDITH RICHARDSON: It always sounded like science fiction to me. But Sidney believed very, very sincerely in that, the fact that if you had a pain in your knee and you concentrated on removing that pain from your knee, you could remove it. I suppose something like Christian

Science. I don't know. I suppose it's something like that.

[00:27:16.42]

PAUL CUMMINGS: It's a little—it's different, but—

[00:27:18.58]

JUDITH RICHARDSON: I went to a few meetings with him over the years and that sort of thing.

[00:27:22.57]

PAUL CUMMINGS: Yeah. Why do you think that appealed to him?

[00:27:25.08]

JUDITH RICHARDSON: Oh, because it was his will.

[00:27:27.78]

PAUL CUMMINGS: It was the mind over matter—

[00:27:28.94]

JUDITH RICHARDSON: Yes, absolutely, the mind over matter. His will, his indomitable will that could remove illness, a sickness, or any obstacle that was in his course, which is very impressive, certainly. And it worked for him. Did work for him. Norman Vincent Peale's *Power of Positive Thinking*, Christian Science, Scientology, whatever you want to call it.

[00:27:48.59]

PAUL CUMMINGS: Yeah, yeah.

[00:27:50.05]

JUDITH RICHARDSON: There's no doubt that that kind of a combination of obstinacy, and knowing that—and feeling that you're absolutely correct. How many people do we know? I certainly don't know very many people that feel they're 100% right.

[00:28:00.95]

PAUL CUMMINGS: Unquestionably, yeah.

[00:28:02.05]

JUDITH RICHARDSON: Unquestionably—made him able to decide—to make decisions very positively and quickly so that there was no doubt that within those months, from the time he did that New Realist show and he'd already taken on Don at that point. He'd already taken on Arman. He had also signed Nevelson, which was an aside, certainly.

[00:28:22.55]

PAUL CUMMINGS: Right.

[00:28:24.28]

JUDITH RICHARDSON: He was in the process of trying to get other Pop artists. He could see the handwriting. By that time, he was beginning to see the handwriting. I don't think that early he realized that the Abstract Expressionists were going to leave. I do not think he—certainly, he didn't. Marlborough wasn't on the scene yet. There was no talk of them coming in. Certainly, in those first six months there was no talk of them coming in.

[00:28:48.67]

But he was doing what he'd always done, which was going on to the next movement, not stopping handling the last movement. And certainly, the Abstract Expressionists resented it terribly. I remember going out to de Kooning's with him one day or evening. And de Kooning

was drunk and was saying essentially how much he resented the fact that these Pop artists were coming up. He was just being obstreperous, but you couldn't—

[00:29:23.06]

PAUL CUMMINGS: It was real.

[00:29:24.00]

JUDITH RICHARDSON: It was real. And he was drunk. And I don't think he would have said those kind of things or phrased himself that way if he hadn't been drunk. And I could see this tremendous resentment. And it made perfect sense, because after all, that generation had only come to the fore after 1956. So what did they have? So what did they have but '50—maybe '57 they began to sell, not even to the prices we think of as kids selling at today.

[00:29:54.77]

PAUL CUMMINGS: Right, right.

[00:29:55.07]

JUDITH RICHARDSON: So they had maybe '58, '59, '60, '61, '62. They'd only had five years, five years of having felt that they were the avant-garde. And I think that was the main thing, not just making it big financially.

[00:30:04.72]

PAUL CUMMINGS: And they were younger, age-wise.

[00:30:06.38]

JUDITH RICHARDSON: But they I think they were resentful of the fact that these were kids, after all. Jim Dine was in his early twenties.

[00:30:11.35]

PAUL CUMMINGS: Right.

[00:30:11.77]

JUDITH RICHARDSON: These were kids. They were getting instantaneous publicity. They were getting instantaneous publicity. They had succeeded rapidly. They were beginning to sell pretty quickly.

[00:30:25.99]

PAUL CUMMINGS: Right, right.

[00:30:27.57]

JUDITH RICHARDSON: I think the certainly the Abstract Expressionists must have resented that.

[00:30:31.80]

PAUL CUMMINGS: Well, they did.

[00:30:32.52]

JUDITH RICHARDSON: Very greatly, and they did. And de Kooning certainly did, and Rothko certainly did. But then they would have resented anything that came along because they were men already in their late fifties, early sixties, whatever. They had had a very short period of time to enjoy that feeling of being top men on the totem. What they didn't understand was Sidney tried very hard. And I have to give him credit for this. He tried very, very hard to make them aware of the fact that they were even more top men on the totem, that they were masters in their own lifetime, living masters, that they were the first generation of people that were masters in their own lifetime.

[00:31:10.20]

PAUL CUMMINGS: How did he do that?

[00:31:11.72]

JUDITH RICHARDSON: He tried over and over to say to them, "Just because I'm handling Dine and Oldenburg doesn't mean that I'm going to stop handling de Kooning and Rothko any more than it meant when I started to take you guys on that I wasn't going to show Picasso and Léger or Mondrian. My commitment is the same." He tried very hard to make that point to them, and I never understood why it didn't succeed. It may have succeeded if Marlborough hadn't moved in at the time he moved in. I don't know.

[00:31:42.63]

PAUL CUMMINGS: Possibly. I—[Cross talk.]

[00:31:43.62]

JUDITH RICHARDSON: But when Marlborough moved in and offered—

[00:31:46.89]

PAUL CUMMINGS: All that money.

[00:31:47.17]

JUDITH RICHARDSON: —a minimum of \$35,000 a year, cash up front drawing power, there were certainly artists like Gottlieb who fell for it, went there and, to my knowledge, sold very few pictures, whereas, he had sold everything he did when he was at Janis. He came back to Janis and wanted to go back into the stable because of the so-called vitality. I think Gottlieb, more than any of the others that went with Marlborough, early, saw that he was in a mausoleum, that there was no vitality. Whether it was a lack of sales, I don't know. I do know that Sidney said at that moment, "Adolph, if somebody leaves me, forget it. They don't come back to me." On the same hand, Sidney would be ruthless about letting somebody go that wasn't successful. He never did what Castelli or other galleries—a gallery like Castelli did, which was hold artists on.

[00:32:42.72]

PAUL CUMMINGS: Mm-hmm [affirmative]. He was very pragmatic about his business.

[00:32:44.80]

JUDITH RICHARDSON: He was very pragmatic. I know that he was very sorry to do it, but it was one of the first examples I saw, and I remember being very disturbed by it. Baziotes had not been selling, and I remember the morning that he called for a meeting with Baziotes. And he told him he wasn't with the gallery anymore. I don't think Baziotes ever told his wife that Sidney had let him go.

[00:33:11.10]

PAUL CUMMINGS: Oh, yeah. Oh, I see.

[00:33:12.66]

JUDITH RICHARDSON: And the reason I think that—I may be wrong. But the reason I thought that was because Baziotes died very shortly thereafter. He died within a year. And I always thought, oh, isn't it awful that Sidney didn't hold on to him for that year? But I remember his wife writing a note to Sidney, thanking him for being so good to Baziotes over the years. That's what made me think that he had never—that Baziotes had never told her that he was no longer with the gallery. I don't know.

[00:33:42.93]

PAUL CUMMINGS: Well—because that was in '62.

[00:33:46.35]

JUDITH RICHARDSON: '62. It was in late '62, and he died in '63, didn't he?

[00:33:50.55]

PAUL CUMMINGS: Thereabout, yeah, it was soon thereafter. Or '64.

[00:33:53.04]

JUDITH RICHARDSON: So he must have been a sick man at that point, but nobody knew it. Nobody knew he was sick.

[00:33:57.03]

PAUL CUMMINGS: No. One of the things—

[00:34:00.84]

JUDITH RICHARDSON: I also remember there was no groveling, because I heard that whole conversation. But it was the first time, certainly for me, that I really felt sick, that this man was being—he was a beautiful man. I loved his work, anyway. But he was a beautiful man. It was very sad to me. I didn't really understand what was going on or why he was being let go, except that he hadn't been selling. And it was certainly the first reality of the art world that struck me first, but a painful reality in long line.

[00:34:29.81]

PAUL CUMMINGS: Why hadn't he been selling? Wasn't the work popular? Couldn't Sidney sell it to people?

[00:34:33.53]

JUDITH RICHARDSON: Well, I wasn't there at that time when Baziotes had a show. But I have a feeling it was too lyrical. It's exactly the kind of thing that if Baziotes had lived, continued to produce, gone with Marlborough— isn't his estate with Marlborough now or something?

[00:34:44.88]

PAUL CUMMINGS: Yeah.

[00:34:45.17]

JUDITH RICHARDSON: But there was such a—it was a question, I suppose, and I don't think Marlborough has the ability to do this, which certainly other galleries do, which is to revive a dying reputation, or to revive a dead reputation. Baziotes will always be, for me, one of the precursors of lyrical abstraction, a very important artist, very historically important artist, I think. People seem to want the splash of the—the kind of mad splash of a de Kooning, the big bursts of Gottlieb, the rushes of color of Rothko. Baziotes was doing a much more pastel, sensitive. And I wouldn't say constructive, but it certainly was along the lines of what Olitski—and he was more into that kind of feeling.

[00:35:30.05]

PAUL CUMMINGS: But before, yeah.

[00:35:31.20]

JUDITH RICHARDSON: Long before. It was much more into what we've come now, what is now certainly very popular. And if Baziotes had lived and continued to produce and shown, I have no doubt that his paintings would be very, very expensive paintings.

[00:35:45.30]

PAUL CUMMINGS: Well, they have. I mean, you've seen what they've done—

[00:35:47.01]

JUDITH RICHARDSON: In the last two years, only the last couple of years.

[00:35:49.95]

PAUL CUMMINGS: In the last couple of years. Yeah.

[00:35:50.27]

JUDITH RICHARDSON: But that's ten years of nothing, of nothing.

[00:35:54.27]

PAUL CUMMINGS: Yeah.

[00:35:55.22]

JUDITH RICHARDSON: And certainly those Baziotes pictures were beautiful. But Sidney mustn't have felt that strongly about them, because he held on to Albers from 1948 to 1956, which was a period of eight years when Albers felt very, very few pictures.

[00:36:11.21]

PAUL CUMMINGS: Mm-hmm [affirmative]. Did he have most of those people under contract in those days?

[00:36:14.40]

JUDITH RICHARDSON: Well, it was a verbal contract which will hold up—which at that point, I don't know about now, which at that point I know held up in any court of law. It was a verbal exclusivity, but he did have exclusivity. There was no doubt about that. He had exclusivity. And when Larry Rivers tested that exclusivity—when rather, Johnny Myers tested that exclusivity, as you remember, wasn't it a verbal exclusivity he had with Larry Rivers, also? Contracts were verbal.

[00:36:39.21]

When he tested it, when Rivers went with Marlborough, it didn't hold water. But when Sidney was about to test it or had tested it, whether it was just because they settled out of court, I don't know. But certainly, the exclusivity with Nevelson held up. That was a contract, though. That was a contract. That was a written contract. De Kooning's exclusivity, perhaps it didn't hold up. Perhaps it was just the amount of money that was owed. But again, it took Janis from 1963 until what—last fall to do the de Kooning show, a year ago?

[00:37:14.52]

PAUL CUMMINGS: Right. Yeah.

[00:37:16.62]

JUDITH RICHARDSON: What would that must have been—I don't know whether he got a few pictures over the years or what—

[00:37:21.73]

PAUL CUMMINGS: I don't think so.

[00:37:21.78]

JUDITH RICHARDSON: —but they were ready to do battle. Do you remember, there was countersuits and—

[00:37:24.81]

PAUL CUMMINGS: Right, right.

[00:37:25.63]

JUDITH RICHARDSON: It was a tremendous amount of work, because I can remember pulling

out every single de Kooning record from years and years back, and cards, and sales, and who had bought what and where the pictures were. In the same way that there was a terrific upset when Kline had died because it was a painting called "New Year Wall: Night," that Kline—and I always thought this was most unfair—and it was decided against the Art Institute of Chicago. Kline had given that painting to Janis. Kline knew—because Sidney's daybooks proved it—Kline knew that that painting was on approval to the Art Institute of Chicago. The wording of Kline's will was such that it was something like Harold Diamond could have any two paintings that were in the studio at the time of Kline's death.

[00:38:12.75]

Now, "New Year Wall: Night" was not in the studio at the time of Kline's death, and I never understood how and why Diamond ended up getting it. But he did. There was some legal technicality to do with the fact that the painting was not paid for until after Kline's death. But all the records prove that the painting physically had been in Chicago, essentially bought. It was one of those typical museum things where they buy it, and then they must wait, which is just a matter of protocol, for the acquisitions committee to meet two months later or something.

[00:38:43.48]

PAUL CUMMINGS: Go through the ritual.

[00:38:44.28]

JUDITH RICHARDSON: To go through the rituals. But because of that time lapse of approval to actual book purchase—

[00:38:54.21]

PAUL CUMMINGS: I see.

[00:38:55.06]

JUDITH RICHARDSON: Do you see? The invoice was dated like maybe two weeks or a month after Kline's death. But it was all a fait accompli way before Kline's death. But somehow or other, Diamond got those two pictures. He got that picture. And it was a very embarrassing situation, as you can well imagine. The painting was sold at the Art Institute of Chicago. It made Janis look like he was a thief, which he certainly had not been, because as I say, I've never understood why or how that particular painting, which had been in the Art Institute of Chicago's hands physically, and not in the studio physically, would have been included in that particular arrangement. I've gotten off the track there, though. You started to say about the—oh, with dealing with people. I always was very embarrassed by any kind of upset—

[00:39:46.12]

PAUL CUMMINGS: Mm-hmm [affirmative]. Yeah, there was a lot of noise in that gallery.

[00:39:46.27]

JUDITH RICHARDSON: —by the fact that there was a fact that there was always screaming and yelling.

[00:39:49.61]

PAUL CUMMINGS: Yeah.

[00:39:50.20]

JUDITH RICHARDSON: Always rages.

[00:39:51.66]

PAUL CUMMINGS: Why was that? Was that just their personalities, their style?

[00:39:54.58]

JUDITH RICHARDSON: Yes, well, certainly Janis's personality. Simple things, for example, there would be a cup like that or something, of pencils. And if Sidney pulled out a pencil and it wasn't sharpened like this one is, he would just hurl them at the wall. But he wouldn't hurl that one. He'd hurl one after another at the wall in front of his desk.

[00:40:13.36]

PAUL CUMMINGS: The whole thing.

[00:40:13.69]

JUDITH RICHARDSON: It was just a—he'd be furious because that was one of Chris Shelton's jobs, to make sure that all his pencils were sharpened every morning. He was constantly doing things like, I'd say, "I'm sorry. I don't see that note you left." He would come in, you see, and write memos for everybody, which is a very clear way of doing things. Everybody would have memos. He would have handwritten maybe fifteen letters before ten o'clock, all of which I would then type up. He never dictated it or did anything like that.

But he would handwrite—or he would—if he hadn't handwritten them all out, he'd just make notes of what he wanted done. He would—there might be a blank piece of paper on the desk, and I'd say, I'm terribly sorry. I don't see what it is you're talking about. And he'd go like this. [Makes loud rapping sound on table.] "It's all right here, Miss Heidler. It's all right here, Miss Heidler." It's all right here, but over and over, maybe 45, 50 times.

[00:41:02.02]

PAUL CUMMINGS: Right in front of you.

[00:41:02.92]

JUDITH RICHARDSON: Oh, right in front of you. Well, everybody else would get upset. I would just sit there very calmly, and I would pick up the piece of paper, and I would say, "There's nothing on this piece of paper, Mr. Janis." But I always made sure that I was extra overly polite and courteous at all times. He never screamed at me, not once in all the years that I worked there did he really scream at me. It would be that thing. [Makes loud rapping sound on table.] "It's all right there. It's all right there." But it wasn't the rudeness that he would say things like later on to Carroll, like "Unless you get to work, I'm going to horsewhip you, and things like that." He embarrassed Carroll, certainly, tremendously.

[00:41:38.62]

PAUL CUMMINGS: Oh, and Conrad—he would say things. I know times I would go in there. It was unbelievable what they'd say to each other.

[00:41:44.53]

JUDITH RICHARDSON: It was so—there were many things that embarrassed me. Catalogs tied to—you had to do that because people even cut the catalogs down from the rope, you know? But he'd always be very precise about that. I would always do things like try and sneak a catalog to a student or a critic or something like that because it was for the good of the gallery.

[00:42:02.81]

PAUL CUMMINGS: Right.

[00:42:05.31]

JUDITH RICHARDSON: I was always trying to be extra pleasant to everyone who walked in because the boys' attitude—and certainly Sidney never came out much, as you know. He never did. He never did walk around that floor much. So there was never anybody to greet the public, to greet the buying or the nonbuying public.

[00:42:19.89]

PAUL CUMMINGS: Anybody.

[00:42:20.62]

JUDITH RICHARDSON: So I tried right from the beginning to be very pleasant and warm and open to everyone who walked into that gallery, and to be terribly helpful because nobody else was helpful. There'd be somebody doing a paper either for school, or critic or whatever. Their attitude was, "It's up there on the wall. We have nothing further to do for you."

[00:42:44.19]

PAUL CUMMINGS: Mm-hmm [affirmative]. Why do you think—I don't know—his attitude towards his sons or children or what, but it always struck me in all the years I went to that gallery, which started maybe in the mid '50s, was that, you know, they were little bombs, sitting around ready to explode.

[00:43:05.21]

JUDITH RICHARDSON: Well, certainly Conrad had been on the road.

[00:43:08.69]

PAUL CUMMINGS: Yeah, well, he had this whole outside career.

[00:43:10.36]

JUDITH RICHARDSON: He had an outside career, sort of.

[00:43:12.60]

PAUL CUMMINGS: Yeah.

[00:43:12.95]

JUDITH RICHARDSON: Very sort of.

[00:43:14.09]

PAUL CUMMINGS: Right.

[00:43:15.50]

JUDITH RICHARDSON: When he was in a play, he was allowed to come in in the afternoons unless he had a matinee. But on Wednesdays, if he had a matinee, he had to work in the morning to put in his time. But he had made a deal with the father.

[00:43:29.76]

PAUL CUMMINGS: Right.

[00:43:29.99]

JUDITH RICHARDSON: When he divorced, he had a heavy alimony. And he obviously didn't have enough courage in his own ability to make money. I guess it wasn't even all that heavy, as I think back upon it. But it was \$75 or \$100 a week. And I suppose very much the fact that he didn't feel that the theater was reliable enough. He certainly also liked—I think Conrad liked the fact of having—he had lots and lots of scripts offered to him all the time. I remember when he turned down *Cactus Flower*. He'd read these scripts and just think they were crummy. He only did what he felt like doing, what he liked to do.

[00:44:06.21]

On the other hand, he had made a deal with the father. And the deal was to be paid, at that moment, a rather good salary. And certainly, when Carroll came in, Carroll was paid maybe a quarter of what Conrad was paid. And again, that was his deal. Carroll was, it always seemed to me, much better equipped to continue finishing his education and to have ended up teaching. Carroll always seemed to have an eye. Conrad did not. Conrad's enthusiasm for the gallery vacillated. His enthusiasm for the art vacillated. There were days when he loathed the whole thing, but loathed it to the fact where he could hardly stand to be physically in the place.

[00:44:47.17]

PAUL CUMMINGS: It was apparent if you came in on a day like that—

[00:44:49.41]

JUDITH RICHARDSON: Oh, yes.

[00:44:49.59]

PAUL CUMMINGS: —because he would just lay it out in front of you. [Laughs.]

[00:44:51.72]

JUDITH RICHARDSON: Oh, yeah, throw things at people maybe if he felt like it.

[00:44:53.97]

PAUL CUMMINGS: Yeah, but I mean, verbally.

[00:44:54.19]

JUDITH RICHARDSON: Verbally.

[00:44:54.97]

PAUL CUMMINGS: You know.

[00:44:56.55]

JUDITH RICHARDSON: He'd be very, very rude. The simplest thing that was requested of him, he'd be incensed and rude, and he'd sit and sulk for the entire five hours that he was there, or have an upset with his girlfriend over the telephone or something. And Sidney let him alone when he was sulking like that. But that's the way he got back because he was resentful. But it was his own fault. Now, I have no doubt that Sidney always respected Conrad much more than he did Carroll. He would occasionally listen to Conrad. But Carroll, you could see he almost felt Carroll was a fool. Carroll was his mother's son. Carroll was Hansi's child. Carroll was the crazy one, the messy one.

[00:45:44.41]

PAUL CUMMINGS: He's also the youngest.

[00:45:45.42]

JUDITH RICHARDSON: He was the youngest. He was the one that was with Sidney, however, strangely enough, when Hansi went on the road with Conrad.

[00:45:51.30]

PAUL CUMMINGS: Right, that's right.

[00:45:52.81]

JUDITH RICHARDSON: And, as I understand it, they would sit at the table not speaking of an evening, which must have been rather hard for a little boy.

[00:45:59.03]

PAUL CUMMINGS: Mm-hmm [affirmative]. That was in the '40s, wasn't it, and '50s.

[00:46:01.17]

JUDITH RICHARDSON: In the 40's and the early '50s.

[00:46:02.17]

PAUL CUMMINGS: Yeah.

[00:46:02.73]

JUDITH RICHARDSON: But the boys all worked in the gallery as children, as they had worked in the shirt factory. It's so funny because everybody's always spoken of them as boys, and they're certainly not boys anymore. And they'll be spoken of as boys when they're in their 80s.

[00:46:18.42]

PAUL CUMMINGS: Mm-hmm [affirmative]. Yeah, certainly.

[00:46:19.32]

JUDITH RICHARDSON: And that's his fault. But he never took the time with them. I don't think he likes boys—Sidney. I don't think he ever did. I think he likes girls. And I think if his two children had been girl children, it would have been a whole different attitude because he was—

[00:46:33.12]

PAUL CUMMINGS: He's competitive with them.

[00:46:34.36]

JUDITH RICHARDSON: He paid no attention to his boy grandsons.

[00:46:37.75]

PAUL CUMMINGS: Oh, really?

[00:46:38.85]

JUDITH RICHARDSON: Could have cared less about them at that time. Excuse me, just— [Recorder stops; restarts.] Cared nothing about—or didn't seem to have that much interest in the boy grandkids. But in Conrad's little girl, he just adored her. You could see that when she walked in. And he seemed to prefer Conrad's children in those years to Carroll's children. And Carroll's children were unruly. They were ill-mannered. They were ill-behaved. They were quite wild. I mean, they weren't bad children; they were just kind of rough and tumble, and so forth. Conrad's children were very well-behaved, very good looking, very docile and sweet. And you could see he loved that little girl. He'd pick her up. I had never seen such kind of affection. He would pick her up, and he liked having her sit with him and the whole thing.

[00:47:23.08]

PAUL CUMMINGS: Yeah, he's not somebody who touches other people.

[00:47:25.30]

JUDITH RICHARDSON: No, but he liked—you could see he liked the girl children very much. And if I wanted to get a point across to him, the thing was to play the little girl, to go in and sit down and say, now, such and such, go over something very carefully. But I tried to cover for him all the time, which is, as I started to say to you, something I've always done, tried to cover, because if somebody's being irrational, which he was at times, even though he thought he was right, there had to be a way of getting around it. And no one in that gallery had ever tried that before.

[00:47:54.39]

PAUL CUMMINGS: Mm-hmm [affirmative]. Right.

[00:47:54.99]

JUDITH RICHARDSON: And I really did try to create goodwill and goodwill with the artists.

[00:48:01.95]

PAUL CUMMINGS: Yeah, it's fascinating about Oldenburg, which we had talked about once

before, I said one of his reasons for going there was the fact that all the old masters were there, meaning Pollock and those people. And you were there.

[00:48:14.19]

JUDITH RICHARDSON: It was just so sweet. Well, I tried to do things like call the artists at least once a week, all of which Sidney sanctioned. He never stopped me from doing it.

[00:48:23.97]

PAUL CUMMINGS: Mm-hmm [affirmative]. But he would never have done that.

[00:48:25.03]

JUDITH RICHARDSON: But he didn't do it. I'd try and call them once a week, see if there was anything that we could do for them or whether there was anything they wanted to talk about, how their work was coming. I tried to—see, Sidney never went out socially after at that time either. His social days were ended. He never did do much socially. But there was a time where he would—he was with Kiesler and with Pollock and with them, and he'd go out drinking or go to that place that they called The Club, or whatever.

[00:48:47.56]

PAUL CUMMINGS: Right. But that kind of stopped when he became a dealer, didn't it?

[00:48:50.77]

JUDITH RICHARDSON: That stopped about, oh, certainly, by the mid '50s, it had stopped. He did it up until around the mid '50s, as I understood it. But there were these rather stiff dinners, you see. After an opening, the artists would be taken to dinner. And that alternated from having all the artists in that particular group at the dinner, which would make it pleasant, or just that one artist by himself, which was always a stiff, peculiar kind of dinner.

[00:49:18.19]

And Sidney was very good at including me in all those things. He was very nice about it, certainly at the beginning. I think he saw—I think he did it at first because he thought that I could bring in collectors, which I did do, people I had grown up with, people I had known. Then I think he did it in the end mainly because he knew I could organize the whole thing and try and keep the ball rolling. And that certainly when somebody like Marisol who barely opened her mouth, I could sit next to her and keep her busy all evening.

[00:49:47.39]

PAUL CUMMINGS: Right.

[00:49:48.31]

JUDITH RICHARDSON: And he didn't have to do the chatting and all that sort of thing.

[00:49:52.15]

PAUL CUMMINGS: Mm-hmm [affirmative]. How did you take somebody like Marisol in the gallery, which I always found rather strange?

[00:49:56.78]

JUDITH RICHARDSON: I did it.

[00:49:57.53]

PAUL CUMMINGS: Really?

[00:50:00.76]

JUDITH RICHARDSON: I don't remember how I was friendly with her, but I was friendly with her, as I was with certain of the artists. I mean, I'd go to parties and things like that. I certainly was more active socially that way than I am now, because the Pop artists struck

me. As I look back on it, now they struck me, as much more middle class in a funny way than the Abstract Expressionists. They lived in apartments, and they had wives and children. Or they lived—there were people that you could have come to the house socially. And the Abstract Expressionists, certainly, too, but certainly, the Pop artists more so. And the generations that have followed have become less and less the kind of people that you want to spend an evening with because most of them are stoned or something, and they don't even talk.

[00:50:44.63]

PAUL CUMMINGS: Mm-hmm [affirmative]. Right.

[00:50:45.13]

JUDITH RICHARDSON: These people had cocktail parties, and they were much more socially adept, the pop artists, I think, than the generations that followed or perhaps in the Abstract Expressionists generation.

[00:50:54.35]

PAUL CUMMINGS: I think that also has a lot to do with their success. They became people that could do things—

[00:50:57.98]

JUDITH RICHARDSON: They became people. And they could go out and see people. They went to collector's homes for dinner. They were very well educated, for the most part. Not necessarily cultivated, but very well educated. They went to college. They knew other things other than their art. Someone like Arman, for example, would have made an extraordinary dealer. He knows every—

[00:51:17.56]

PAUL CUMMINGS: Oh, well, he is a terrific dealer. [Laughs.]

[00:51:18.28]

JUDITH RICHARDSON: He's a terrific dealer. But he knew everything that had gone before him. He knew about antique furniture. Someone like Jim Dine was involved in poetry, in literature, in music. They knew, and they were going around to things, which certainly the Abstract Expressionists were never involved in anything but their own immediate world, [inaudible], Motherwell, which was certainly—

[00:51:37.21]

PAUL CUMMINGS: He was the exception.

[00:51:38.03]

JUDITH RICHARDSON: Was the exception. He was the so-called intellectual, which I sometimes find hard to swallow, but anyway. So I would be—I saw Marisol quite often, and I gave dinners also. I was living with a Panamanian girl, Coqui Calderón, and she was very social. And she had met Marisol. I guess that's how it was. Venezuelan friends of hers knew Marisol, et cetera, because Marisol had come from a very good family in Venezuela. And I used to give dinners maybe once every two weeks, and I'd invite the Dines and Oldenburg and Lichtenstein and his then girlfriend, Letty Eisenhauer, or whoever he was going out with. I'd have maybe eight, ten people to dinner.

[00:52:14.87]

And funnily enough, I don't know why I can't even afford to do that anymore. It's very expensive to do it. But we did it all the time. And I never asked Sidney for the money to do those things. And when the time came, I told him, I went to him, and I said to him, "Marisol is very displeased with Eleanor Ward. She has not paid Marisol. And I think there's a possibility that you can get her." And so I started in, and it took six months of constant talking. And I remember being very hurt at the time. Later on, when Marisol—when finally I had it all set. And then he said, "All right, bring her in." And then he laid the deal on the table, and she

accepted it.

[00:52:54.68]

But it had taken months of my talking endlessly hours on end because, as you know, the girl doesn't open her mouth much, and trying to think of what fears she might have, and to what interests was for her best interest, et cetera. And I remember months later—at that time, most of the artists were getting \$1,000 a month draw, which was a very high sum of the draw. It still is today. When you think of a young artist, it's a good draw. They were getting a draw, and Janis was certainly one of the first galleries to do that, along with Leo and a few others. But he was one of the first artists, which gave the artists the wherewithal to live certainly as normal human beings. I mean, they didn't have to worry.

[00:53:32.46]

Now, there were certain artists that took advantage of that, overdrew themselves, were frightened, were frightened to accept the money or with—certainly, I'm sorry to say, with many of the artists, they overdrew it. And they were in terrific debt to Janis at the end of it. In any case, I remember one month, Marisol had been talking to somebody like—as you may know, she'll listen to anybody.

[00:53:59.02]

PAUL CUMMINGS: Right.

[00:53:59.85]

JUDITH RICHARDSON: And she'd been at a lolas opening. And somebody like Bernard Frame, that was somebody like Frame said to her, "Oh, you're being gypped. Janis is paying you much less to draw than he is anybody else." I remember being very hurt, but it was one of the best lessons I've learned, that she went to Janis and said something like, "Judith lied to me," and was all of a sudden being very nasty about me.

[00:54:28.89]

And Sidney took out the checkbook and said, "Look at, here's what Oldenburg is getting. Here's what Dine is getting. Here's what Arman is getting," et cetera. And it quieted down. And it's a silly little fact to bring out, but it's something that taught me a lesson, that Janis had been saying to me, no artist is ever loyal. They're never your friend, and they never loyal. And it's a lesson I learned then, and I learned it for once and for all, that a better deal comes along, anything comes along, they're not going to be loyal to you, no matter who it is.

[00:55:01.00]

PAUL CUMMINGS: No, that's true.

[00:55:02.19]

JUDITH RICHARDSON: And it's something that, as I said, that I learned over the years, I learned then, and I've learned more over the years, and it's never upset me. And one protects themselves accordingly.

[00:55:16.17]

PAUL CUMMINGS: Why do you think that is? I mean, you've lived with these people for a long time.

[00:55:20.44]

JUDITH RICHARDSON: Well, right then and there, I made a thing in my own head that I was going to pretend that I was a nurse in a lunatic asylum. [Paul laughs.] I'm serious. I'm absolutely serious. And whenever anything gets very difficult, that's what I always think to myself. "I am a nurse in a lunatic asylum." And I had a stepsister who would have periodic nervous breakdowns. So I would see how they would—she would either withdraw or get hysterical. I had seen too many artists get hysterical over nothing, become calm over the most important of horrors—over the most disastrous thing, they'd be very calm. And it really

was sort of learning to act with them the way I would as if they were insane, almost institutionally insane. And there is certainly a way of doing that.

[00:56:06.22]

You know yourself, if somebody is getting hysterical or acting very peculiar, you change your tactic completely so that then you act as a calming agent. And you're trying to make them feel secure and comfortable about it. You're not trying to put anything over on them. For the most part, the most damaging thing is for the artists themselves, because, in so many cases, they've been screwed by other dealers. Perhaps in the past, they had been screwed by the dealers or been in a bad situation that they became absolutely paranoid.

[00:56:32.37]

And I would say that at least—it may seem like a big percentage, but I'd say at least 80% of the artists I've worked with over the years I thought were very paranoid human beings and very disturbed human beings. And certainly, something like—

[Recorder stops; restarts.]

Certainly something like setting up a show, the next generation that seemed to follow, the Larry Bell generation, I'd say mainly the California group were a much calmer group. They seem much more realistic, in a funny way.

[00:57:07.29]

PAUL CUMMINGS: Mm-hmm [affirmative]. In terms of what?

[00:57:07.41]

JUDITH RICHARDSON: Maybe just because they were California. They were very precise about how they wanted their work shown, exhibited, how they wanted to do an exhibition, even maybe how they wanted to live. But they seemed more realistic about the business world. And certainly, somebody like Oldenburg was very realistic about the business world. And maybe it's because he'd never had the insecurity of poverty. He didn't have a poverty mentality, as I call it. In this newest group of artists, certainly, there are a few that have a poverty mentality. And no matter how much money they make—

[00:57:47.55]

PAUL CUMMINGS: In the newest group, meaning—

[00:57:48.75]

JUDITH RICHARDSON: The conceptual artists.

[00:57:49.81]

PAUL CUMMINGS: Yeah.

[00:57:50.80]

JUDITH RICHARDSON: There are a few that have that poverty mentality.

[00:57:52.77]

PAUL CUMMINGS: They're all going to scrape.

[00:57:53.16]

JUDITH RICHARDSON: It's a very—it's a very bad, destructive thing for them to have. By poverty mentality I mean, no matter how much money they make, they're always going to think you, the dealer, are gypping them.

[00:58:01.96]

PAUL CUMMINGS: Or it's never enough money.

[00:58:02.77]

JUDITH RICHARDSON: And they're going to be extra demanding. It's never enough money. They want their prices doubled. They're so greedy. But it's a poverty mentality at work. And when that happens, when that takes over, that poverty mentality, it's the most self-destructive thing they can possibly do, because they don't allow the gallery then to function for them as it should.

[00:58:22.33]

PAUL CUMMINGS: Right.

[00:58:22.81]

JUDITH RICHARDSON: And it's the way that, certainly, I suppose, a combination of a poverty mentality and the resentfulness of no longer being the avant-garde, the fear of showing took over in a man like Rothko and in de Kooning, a fear, real fear to show.

[00:58:38.79]

PAUL CUMMINGS: Oh, yeah, terrible. When he had the show of Janis last year and when he walked into that opening—the elevator door, it was like a lion coming out of a cage. He was either ready to—

[00:58:55.79]

JUDITH RICHARDSON: Do battle.

[00:58:56.51]

PAUL CUMMINGS: —slap the first one who came over and said, "Hi, Bill," or he's going to go back into the cage and sulk. It was really—

[00:59:03.65]

JUDITH RICHARDSON: He was probably looking for something to get upset at.

[00:59:07.15]

PAUL CUMMINGS: Yeah.

[00:59:07.66]

JUDITH RICHARDSON: I remember a dinner party out in East Hampton years ago where I had just met de Kooning. And again, I think he was smashed. I don't know. And it was at some lady's house, one of those typical kind of East Hampton, Southampton ladies. I've forgotten—I think maybe it was in South Hampton. And she had a long, very gorgeous buffet laid out. She made some simple, innocent, stupid remark to him, like "Oh, I've never liked Mr. Pollock's work. I've only liked your work." At which point he took a bowl of potato salad, an enormous dish of potato salad, and threw it. And he was, as you know, renowned for doing things like that, very disturbing things like that.

[00:59:46.29]

But anyway, with Marisol, that's how Sidney took on Marisol. I would hear, as I said, I've always heard—I don't so much anymore, but I would hear who was leaving, who was displeased at parties, at dinner parties and stuff like that. I knew the Contemporaries Gallery was going to close. And that was right after he'd done the Classic Spirit in 20th Century art show. And he'd put in Anuszkiewicz, who was certainly a darling man but never one of my favorite artists. But I knew that was a direction Sidney was interested in. At that time, I said, "I think it would be good to talk to Anuszkiewicz. Contemporaries is going to close, and nobody knows this yet."

[01:00:24.28]

PAUL CUMMINGS: Right.

[01:00:25.35]

JUDITH RICHARDSON: And the only reason I knew it was because Ian Woodner, I think was his name, or Ian Woodmer—

[01:00:29.40]

PAUL CUMMINGS: Woodner.

[01:00:29.90]

JUDITH RICHARDSON: —who was a painter himself, owned the gallery. And the only—he'd come to me through a third party, approached me to run the gallery while I was working at Janis, to take over Contemporaries Gallery. And this is like '64. And at that time, which would have been a perfect idea, I had said I didn't like their stable of artists. I forget who they even handled. Maybe they even hadn't—maybe they had Noguchi or Gabo, or—

[01:00:51.29]

PAUL CUMMINGS: No, no.

[01:00:51.85]

JUDITH RICHARDSON: Who was the person they had that did sort of Arp-like things? They had somebody like that I—

[01:00:57.40]

PAUL CUMMINGS: Yeah, there was a French sculptor, though.

[01:00:59.23]

JUDITH RICHARDSON: It was very sort of second-string Arp-like things that sold at high prices. And I think the only prerequisite was they said, "You can show anybody you want, but Ian Woodner must have his flower show each year." He paints flowers, or something like that?

[01:01:13.90]

PAUL CUMMINGS: Yeah.

[01:01:14.47]

JUDITH RICHARDSON: And the gallery is very tiny. And I remember saying to the third party, I will only do it because I knew Janis hated prints. He loathed prints. He loathed anything to do with prints. He loathed his artists getting involved in them. And that was a moment when nobody was doing prints. I said, I would like to run Contemporaries Gallery as a print gallery. Multiples hadn't opened—

[01:01:33.29]

PAUL CUMMINGS: Which is what it had been originally.

[01:01:35.12]

JUDITH RICHARDSON: Originally, it had been a print gallery. As a print gallery, however, with exclusive contracts with Kelly, Albers, everyone—I knew I could have signed them then to an exclusivity at a very good deal. This is before the print thing had come out.

[01:01:49.97]

PAUL CUMMINGS: Right.

[01:01:50.20]

JUDITH RICHARDSON: And Woodner, or whoever it was, wouldn't go for it. And the third party thought it was a very good idea. In fact, it was Spencer Samuels—thought it was a decent idea—who had approached me. Spencer Samuels thought it was a good idea, but he,

too, was in doubt as to how these contemporary prints would do.

[01:02:06.13]

And I said, "Listen, I'm not all that positive, but I feel like 70% sure that you could make a lot—we could make a lot of money out of it, and do a very classy kind of setup, because you would have exclusivity with these people, and things are getting expensive. And you get all these people under contract and then have the printers come to you once you've got them signed up." And as it turns out, of course, it would have been a very marketable thing, because you could have set them up under very tight contracts. And nobody was interested in prints, and the dealers weren't interested in getting involved in prints at all.

[01:02:37.67]

PAUL CUMMINGS: Oh, no. Right.

[01:02:37.69]

JUDITH RICHARDSON: And they all screwed themselves in the end because they weren't.

[01:02:39.70]

PAUL CUMMINGS: They were cheap, and they didn't want to sell them. You know.

[01:02:43.24]

JUDITH RICHARDSON: Didn't want to get involved with it. They didn't want the work with it. They didn't want—[Doorbell rings]. They all—Sidney very strongly felt that the prints were in direct competition to the work.

[01:02:53.98]

PAUL CUMMINGS: Right. Well, he was also against drawings, except I think in a couple of cases. You rarely saw them.

[01:03:00.37]

JUDITH RICHARDSON: Well, drawings—well, very few artists did pencil drawings at that time.

[01:03:04.07]

PAUL CUMMINGS: No, but I mean any kind of drawings.

[01:03:05.36]

JUDITH RICHARDSON: No, not to my knowledge.

[01:03:06.67]

PAUL CUMMINGS: Really? I mean, de Kooning drawings, one remembers seeing there, but—

[01:03:10.22]

JUDITH RICHARDSON: They were little things on paper. They were paintings on paper. Certainly, Oldenburg drawings were always a big thing with him.

[01:03:17.12]

PAUL CUMMINGS: Right.

[01:03:17.71]

JUDITH RICHARDSON: Mondrian drawings. He never did drawing shows as such. But he did do—he did handle—Dine did lots and lots of drawings. Everybody did a lot of drawings.

[01:03:32.57]

PAUL CUMMINGS: Mm-hmm [affirmative]. Maybe it's the prints thing that he was really so against.

[01:03:34.72]

JUDITH RICHARDSON: The prints he was absolutely adamant against, adamant. But yet he was the only one that did—only dealer at that time that did attempt, when the print thing looked like it was going to take off by '65 or '66, that did attempt to get a third, third, third deal out of it.

[01:03:51.19]

PAUL CUMMINGS: Oh, really?

[01:03:51.86]

JUDITH RICHARDSON: He felt that—and I think he was justified—that it was his money, his gallery, his promotion that was making that particular artist desirable as a printmaker. So I think he was right in many senses, and he felt that if he allowed the artist to make the print—it's this old patron thing.

[01:04:10.25]

PAUL CUMMINGS: Right.

[01:04:10.52]

JUDITH RICHARDSON: That's where the 19th century dealer idea comes in, or Sidney's sort of the last of that 19th century dealer type or Duveen type. He felt that the printmaker should get a third, that the gallery should get a third, and the artist should get a third, that it should be split right evenly. And he did get that deal with a lot of print people.

[01:04:31.69]

PAUL CUMMINGS: Yeah.

[01:04:33.01]

JUDITH RICHARDSON: By the time Gemini came around, however, there was no doubt that he couldn't do that.

[01:04:37.10]

PAUL CUMMINGS: Right.

[01:04:38.93]

JUDITH RICHARDSON: Is that the end?

[END OF TRACK AAA_richar74_8148_m]

[00:00:03.03]

PAUL CUMMINGS: Okay. This is side three, and it is March 20, 1974. Paul Cummings talking to Judith Richardson.

[Recorder stops; restarts.]

Oh, no, I couldn't possibly go on unemployment.

[00:00:15.85]

JUDITH RICHARDSON: Because I have really, in my own mind, I had it equated with welfare.

[00:00:20.03]

PAUL CUMMINGS: Right. Right.

[00:00:20.98]

JUDITH RICHARDSON: So I said, "Oh, my father would never allow me to do such a thing. That's just so un-American." [Paul laughs.] One doesn't do that sort of thing. And he said to me, "Well, what are your basic expenses, Miss Heidler?"

[00:00:34.49]

PAUL CUMMINGS: Right.

[00:00:34.84]

JUDITH RICHARDSON: So I wrote down rent, electricity, grocery, I mean, everything. And I ended up making more—the same, if not more than if I had been working full-time. But mind you, we did work part of the summer.

[00:00:46.83]

PAUL CUMMINGS: Oh, you did?

[00:00:47.53]

JUDITH RICHARDSON: In that time—at that time, he really did close from about—I seem to recall he ran a show through May and that was it.

[00:00:55.51]

PAUL CUMMINGS: Right. July and August, June, July.

[00:00:57.34]

JUDITH RICHARDSON: And June—but in June, he was really—he was getting ready to go to Europe from about June 10 'til the middle—to the end of July, he was closed up tight. In August, he was back there.

[00:01:11.74]

PAUL CUMMINGS: Oh, really?

[00:01:12.56]

JUDITH RICHARDSON: Quietly. Usually he was there.

[00:01:14.06]

PAUL CUMMINGS: In the office. Yeah.

[00:01:14.87]

JUDITH RICHARDSON: In the office, getting ready, because, as you know, he prepares everything months in advance. At that time, anyway, he knew his—he always knew his first—he had his whole season planned out, usually, which I've never done since, and which I regret tremendously.

[00:01:29.39]

PAUL CUMMINGS: [Laughs.] Yeah.

[00:01:29.85]

JUDITH RICHARDSON: I mean, it was marvelous. And then, but—if he had problems, he could always stick in another show. But his rigidity was a very difficult thing to contend with. In any case, I'll go into that later—of when he set those shows like that. But that was the first—I was the only one that got paid during the summer, of the normal employees. And then he began, I think, after that, paying people. But you—I never got a raise without asking him for it.

[00:01:55.73]

PAUL CUMMINGS: Right. Right.

[00:01:57.08]

JUDITH RICHARDSON: And you always humbled and bargained.

[00:01:59.90]

PAUL CUMMINGS: Really? I mean, it's almost like, "Why do you need that much," or something?

[00:02:04.11]

JUDITH RICHARDSON: Well, it didn't matter if it was \$10, or \$5, or \$15, or \$20.

[00:02:08.03]

PAUL CUMMINGS: Oh, it was the activity you had to go through. That's incredible.

[00:02:12.81]

JUDITH RICHARDSON: Always gave it, but it was several lengthy discussions.

[00:02:17.57]

PAUL CUMMINGS: I was just looking through part two of the 25th anniversary catalog this morning. And I noticed he's had the same furniture in the gallery since—

[00:02:26.48]

JUDITH RICHARDSON: The year one.

[00:02:27.33]

PAUL CUMMINGS: The year one.

[00:02:28.38]

JUDITH RICHARDSON: Very nice, I must admit. Eames, and the original Eames, and the original—

[00:02:32.08]

PAUL CUMMINGS: Right, right.

[00:02:32.87]

JUDITH RICHARDSON: The couple of Bauhaus chairs, some bentwoods. You know, he was very into Art Nouveau. He and Hansi had a tremendous Art Nouveau collection. And he had had odd things and has odd things, like cigar store and barber shop Indians, or whatever they're called, those cigar store Americana. He had a nice collection of the Americana through Bartsy Grossman, who, as I recall, bought most of the Art Nouveau, the original pieces of bentwood, certainly, that the Museum of Modern Art bought. They were bought through Bartsy Grossman.

[00:03:01.82]

PAUL CUMMINGS: Oh, I didn't know that.

[00:03:04.01]

JUDITH RICHARDSON: And it was Hansi who was very involved, but Sidney bought Art Nouveau dressing table sets and things like that. He has always been very involved in, well, certainly Americana, which led then into the Art Nouveau. I don't recall him buying much Art Deco, but at that time, we didn't know it was called Art Deco. And it was, I suppose, the art moderne end of it, the Bauhaus that he was buying, the Bauhaus objects.

[00:03:26.86]

It has struck me in later years that it's—since he does thematic museum-type shows better than practically any museum, it's always struck me as odd that he did not put together a show, say, of artists' objects out of the Bauhaus, people like Albers, who made rather extraordinary ashtrays and tea sets and things like that. That's always—

[00:03:48.12]

PAUL CUMMINGS: Right. He's never done anything with decorative arts, has he?

[00:03:50.47]

JUDITH RICHARDSON: No. And he's—and it's curious because he has a rather good knowledge. And—

[00:03:57.75]

PAUL CUMMINGS: Mm-hmm [affirmative]. But he collected a lot of things besides the paintings and sculpture—

[00:04:01.98]

JUDITH RICHARDSON: Oh, yes.

[00:04:02.46]

PAUL CUMMINGS: —in his collection, didn't he?

[00:04:04.46]

JUDITH RICHARDSON: Like the Art Nouveau objects and furniture.

[00:04:06.18]

PAUL CUMMINGS: Yeah. Yeah.

[00:04:07.56]

JUDITH RICHARDSON: Combs.

[00:04:09.65]

PAUL CUMMINGS: Mm-hmm [affirmative]. Had that gone on for a long time, do you know?

[00:04:11.82]

JUDITH RICHARDSON: Yes. And I'm sure it was Hansi. You see, practically all of the direction, as I've understood it, and I may be wrong, but as I've heard over the years, and as I got it from various relatives and close associates and friends of his, Hansi was the guiding light, so to speak. She—I gathered—I've never known who did what, but certainly the aesthetics—

[00:04:33.18]

PAUL CUMMINGS: It's very hard for him to explain. Yeah.

[00:04:35.27]

JUDITH RICHARDSON: And he doesn't like to explain it. He doesn't seem to like to give her any credit, which I've never understood. At times—

[00:04:40.51]

PAUL CUMMINGS: Well, they had a very competitive life, I think.

[00:04:42.62]

JUDITH RICHARDSON: They did. And yet at times, he's been very generous in the credit, because that collection in the museum is called, isn't it, the Sidney and Harriet Janis collection?

[00:04:49.71]

PAUL CUMMINGS: Right. Right.

[00:04:50.90]

JUDITH RICHARDSON: It surprised me he did that. And yet he's been generous over certain things, the direction she led him into. And yet I've always had the feeling that up to, like, '48, up to the time he opened that gallery, where I really feel, he listened to her, yes, but it was his decision, and his—

[00:05:09.97]

PAUL CUMMINGS: His final selection.

[00:05:11.44]

JUDITH RICHARDSON: His final everything.

[00:05:12.73]

PAUL CUMMINGS: Yeah.

[00:05:12.87]

JUDITH RICHARDSON: But up until that point, I have the feeling she really did direct him. She certainly directed him towards the Happenings. It was Hansi who was going to those Happenings. It was not Sidney.

[00:05:21.27]

PAUL CUMMINGS: Well, she was more involved with the artists than he was.

[00:05:23.28]

JUDITH RICHARDSON: Well, with Rudi Blesh, she was writing that book.

[00:05:24.85]

PAUL CUMMINGS: Right. Right.

[00:05:24.87]

JUDITH RICHARDSON: Of course, which was her beau. But she was writing that book. Was it called *Collage*? I think it was called *Collage*.

[00:05:30.63]

PAUL CUMMINGS: Yes. Yeah, the *Collage* book, right.

[00:05:31.83]

JUDITH RICHARDSON: And that was, to my knowledge, the first mention of the Happenings. That book came out in '61, or—'61, I think. And her last chapter of the book concerned itself with what Oldenburg, Dine, Kaprow, and Whitman were doing in Happenings. And I haven't seen that book in years. And I went at the very beginning, and I haven't seen it since then, you know, since it was a new book. It certainly brought you right up to the moment of what was happening at that moment.

[00:06:00.12]

PAUL CUMMINGS: It was, I think, the first book—

[00:06:01.23]

JUDITH RICHARDSON: That mentioned that.

[00:06:01.50]

PAUL CUMMINGS: —that brought those people into, you know, the book world and art.

[00:06:05.75]

JUDITH RICHARDSON: And into the fine arts, so to speak.

[00:06:07.14]

PAUL CUMMINGS: Yeah. Yeah.

[00:06:08.01]

JUDITH RICHARDSON: But it was the last chapter, and it was kind of a last thing that she had approached, I gather.

[00:06:12.18]

PAUL CUMMINGS: Right. Right.

[00:06:13.05]

JUDITH RICHARDSON: But certainly, it was Hansi who was involving him at that point. Then the '62 Biennale—

[00:06:20.72]

PAUL CUMMINGS: Right.

[00:06:21.35]

JUDITH RICHARDSON: Where there was a lot of talk about the Pop artists, and where Ileana, and Leo and [inaudible] Monti, or whoever was in Europe, certainly Pierre Restany, and strangely enough, Georges Marci. Because Georges Marci, as you may know, had been the secretary of Jean Lecarde, who had the Galerie Rive Droite. Did you know that story?

[00:06:42.33]

PAUL CUMMINGS: Oh, right. No, no. No.

[00:06:43.40]

JUDITH RICHARDSON: Oh, it's a terrible story.

[00:06:45.05]

PAUL CUMMINGS: Oh, really?

[00:06:45.80]

JUDITH RICHARDSON: It is a terrible story.

[00:06:47.39]

PAUL CUMMINGS: In what—

[00:06:48.83]

JUDITH RICHARDSON: Georges Marci was a secretary of Jean Lecarde. Now, I don't quite know how this kind of a thing could be set up, but Lecarde said it was opening a gallery in Switzerland. And as you know, you must establish some sort of residency.

[00:07:02.63]

PAUL CUMMINGS: Right.

[00:07:02.96]

JUDITH RICHARDSON: And I don't know how they got it around, but the gallery was to be opened in Gstaad, and was to be in her—and it was in her name. Jean Lecarde trusted her.

This would be something to check out with Lecarde at some point. He's back in the business. It took him ten years to recover. All the works of art were trucked into Switzerland.

[00:07:22.22]

From everything I heard in later years, Arman, people like that, who knows these stories intimately, all the works got into Switzerland under Marci's name, and they stayed under her name. And the gallery opened in Gstaad as the Gallery Saqqârah And Lecarde was out of the picture, and was broke. He was bankrupt because of it.

[00:07:45.07]

PAUL CUMMINGS: Oh, that's fantastic.

[00:07:45.30]

JUDITH RICHARDSON: But they were not her works. They were Lecarde's works. But she had the legal right because he had trusted her, put them in her name. The gallery was open in her name. Maybe it was because she had, at that time, a Swiss husband. I'm not sure, because there were other weird things that later happened. In any case, she was involved, very much involved, with that first New Realists show. As I understand it, she was one of Sidney's dancing girls that summer of '62 in Venice. So she was instrumental, as was Ileana, in getting him to—getting involved in the Pop art thing, because he was listening—I remember seeing his daybooks were full of the conversations of Ileana and Georges Marci, who was at Venice at that time.

[00:08:28.15]

PAUL CUMMINGS: Right. Right. Oh, that's fantastic.

[00:08:30.99]

JUDITH RICHARDSON: But that story goes on, because later on, the gallery—well, she lost Arman. You see, Yves Klein, Arman, all those people. As I gathered, she did them all blind, robbed them blind. Wouldn't return the works. I knew the stories all at one time. But they've left my memory. But I know she went to Egypt and came back with an Egyptian husband and lots of Coptic art. And he ended up committing suicide. A young Egyptian husband, which was the only way to get the Coptic art out of Egypt.

[00:09:02.27]

PAUL CUMMINGS: Oh, he could take it. Yeah.

[00:09:04.19]

JUDITH RICHARDSON: And I remember Arman telling me the story, that she was in fact visiting him in Nice. And he had just come out. He'd had several nervous breakdowns after being married to her. This poor young boy. And he had some sort of pills. Let's say they were Tuinal, or something like that. And she had made a point. He was severely depressed when she left him to go to Nice. And she'd made a point of saying to him, "Now, be very careful you don't take all of them, because they could kill you." He did, in fact, take all of them, and the call came to her in Nice that he was dead.

[00:09:38.23]

PAUL CUMMINGS: Oh, fantastic.

[00:09:39.52]

JUDITH RICHARDSON: But she got the Coptic art.

[00:09:40.71]

PAUL CUMMINGS: [Sighs.]

[00:09:46.13]

JUDITH RICHARDSON: But she was very big at that moment.

[00:09:47.70]

PAUL CUMMINGS: Yeah, right, right.

[00:09:47.80]

JUDITH RICHARDSON: That's that moment of '62.

[00:09:51.14]

PAUL CUMMINGS: Well, you know, one thing that interests me is that, you know, Janis always went to Europe in the summers, didn't he?

[00:09:58.59]

JUDITH RICHARDSON: Yes.

[00:09:58.97]

PAUL CUMMINGS: And sometimes during the year, but not very often.

[00:10:01.23]

JUDITH RICHARDSON: Well, he spent time in Vevey at Dr. Niehans every June.

[00:10:04.77]

PAUL CUMMINGS: Right, right. But the whole—

[00:10:08.37]

JUDITH RICHARDSON: I mean, that began his summer tour.

[00:10:10.20]

PAUL CUMMINGS: That was the beginning.

[00:10:12.26]

JUDITH RICHARDSON: It was the beginning of his summer, every summer, was to go to Dr. Niehans.

[00:10:16.32]

PAUL CUMMINGS: When did he start that, do you know?

[00:10:18.54]

JUDITH RICHARDSON: I have a feeling it was started in the '50s.

[00:10:21.24]

PAUL CUMMINGS: Really, that early?

[00:10:22.23]

JUDITH RICHARDSON: Yes, because I don't recall the records back that far, but they went back quite far. I mean, it was a traditional trip. Every single year, the reservations were made with Dr. Niehans, and I'd get—now, don't remember exactly how long, but I had the feeling it must have been—he must have been going for at least ten years before I got there. So it must have been early '50s that he started.

[00:10:44.37]

PAUL CUMMINGS: That's incredible.

[00:10:45.09]

JUDITH RICHARDSON: Because he was always given the same room, and he was obviously an old patient.

[00:10:48.64]

PAUL CUMMINGS: A habitué, almost. Yeah. Do you think those treatments really do things?

[00:10:53.28]

JUDITH RICHARDSON: It must have for him.

[00:10:54.57]

PAUL CUMMINGS: Yeah.

[00:10:55.86]

JUDITH RICHARDSON: They didn't hurt him. But then again, it's hard to say, because there's a man who never ate rich foods, has never had, like—smoked. He doesn't drink. If he does drink, it's a glass of sherry or champagne, and it's sipping water.

[00:11:08.62]

PAUL CUMMINGS: Right. Right.

[00:11:09.98]

JUDITH RICHARDSON: He's always been very, very careful of his health—i.e., the dancing, the tennis, all that sort of thing. So who knows whether the combination of taking terribly good care of himself plus going to Niehans, exercise, and then that Scientology, that power of positive thinking thing, didn't all have a combination. It's hard to say, because he certainly wasn't, I suppose, the type you could say, a high liver, who all of a sudden decided to go to Niehans and Niehans did fantastic things.

[00:11:36.33]

PAUL CUMMINGS: Right.

[00:11:36.69]

JUDITH RICHARDSON: One reads about people like Somerset Maugham, who obviously had led rather degenerate lives from time to time, and Niehans revived them.

[00:11:43.45]

PAUL CUMMINGS: Right. Right. I wonder why he's always been so obsessed with, you know, the precision and taking care. Is it control, do you think?

[00:11:53.27]

JUDITH RICHARDSON: Control, perhaps. When you think about various people who are obsessed with health—he's not a hypochondriac, certainly.

[00:12:01.47]

PAUL CUMMINGS: No.

[00:12:01.70]

JUDITH RICHARDSON: But he falls into that category of people who—life is so precious for some reason to them. I mean, I don't know whether you feel this way, but I feel like—I feel I'm not going to die in a car accident today. And I'm not going to have—I may get pneumonia, but I'm not thinking about it, which is probably not good either. But—

[00:12:21.87]

PAUL CUMMINGS: It happens there.

[00:12:22.83]

JUDITH RICHARDSON: It happens. And—but he obviously has been always very—lived on a regime.

[00:12:27.31]

PAUL CUMMINGS: Yeah.

[00:12:28.23]

JUDITH RICHARDSON: I think the order of it is what is nice to him. It's a precision. It's an order. It gives him a schedule to live by. And it orders everything, because he likes—he obviously doesn't like disorder.

[00:12:43.56]

PAUL CUMMINGS: Right.

[00:12:44.03]

JUDITH RICHARDSON: He obviously doesn't like anything that isn't planned out. And I'm very similar to him in that way. So that's why one of the reasons we worked so well together. He likes to plan for every eventuality. He likes everything on an even keel. He is somehow or other, because of the craziness of this business, prepared for the craziness. But in the meantime, he's ordered everything to the ultimate point that he can order it. So if anything goes wrong, he's kind of, I suppose, got the—

[00:13:09.21]

PAUL CUMMINGS: All the possibilities there.

[00:13:09.50]

JUDITH RICHARDSON: A psychic—the psychic reserves ready, or the philosophical, psychological, whatever reserves ready, to go straight on through it.

[00:13:18.30]

PAUL CUMMINGS: I wonder how, you know, it's very strange, then, that he was so involved with the Abstract Expressionists, who were the most disordered people, in some ways.

[00:13:27.03]

JUDITH RICHARDSON: They weren't—they were disordered, but yet there wasn't the power structure. The power structure didn't exist that was going to exist later.

[00:13:35.18]

PAUL CUMMINGS: Right.

[00:13:35.82]

JUDITH RICHARDSON: So somebody like Peggy Guggenheim was showing Pollock or whatever, before he opened his gallery. And not selling anything. And I remember Michael Sonnabend and Ileana saying when they bought Pollock paintings, they bought them, A, because they liked them, and A—really, because they liked them, and to help Pollock pay his rent. They never in a million years dreamed that those things were going to be worth a great deal of money. They weren't thinking about investment, seriously. I think Janis was always thinking about investment. Not from maybe an historical point of view, but he was—he knew he could make money.

[00:14:05.38]

And I sincerely believe, really, that with Sidney's handling of the Abstract Expressionists, he created an American art market nearly ten years earlier than it would have been created. It would have been Leo Castelli who would have created the American art market, if it hadn't been for Sidney and the Abstract Expressionists, because certainly, Betty Parsons had done

an extraordinary job, as an extraordinary woman, as a woman whose love of the period and of the art and of the artist was almost religious. But she couldn't make a market. And she didn't make a market.

[00:14:34.70]

PAUL CUMMINGS: Right. She was not a dealer.

[00:14:36.10]

JUDITH RICHARDSON: She wasn't, in that sense. Sidney was the first contemporary dealer in —

[00:14:40.99]

PAUL CUMMINGS: Kootz couldn't do it either.

[00:14:42.57]

JUDITH RICHARDSON: Kootz couldn't do it. Julien Levy couldn't do it. Julien Levy had a business, but he had it because he was dealing in other things, in things other than Gorky. It wasn't Gorky that he was selling.

[00:14:52.82]

PAUL CUMMINGS: Right.

[00:14:53.33]

JUDITH RICHARDSON: And it took Sidney to come in and approach it like a shirt business, I suppose. As we've said before—timing, showmanship, a very shrewd business approach, all worked for him. I also think that as in most things, he was very lucky—

[00:15:14.11]

PAUL CUMMINGS: But I think that's true, but—

[00:15:16.21]

JUDITH RICHARDSON: —at the time. But he worked damn hard for it.

[00:15:18.02]

PAUL CUMMINGS: I think the one thing that I've noticed about him over the years that's different is that he likes the business part of it.

[00:15:24.23]

JUDITH RICHARDSON: He loves the business part.

[00:15:25.64]

PAUL CUMMINGS: I know. I mean, he'll haggle over five dollars, as you said, and figure out all of these ways of doing things.

[00:15:31.82]

JUDITH RICHARDSON: He likes all of this in part because that can be ordered. That can be controlled. So that his gamble, his aesthetic gamble has never been that much of a gamble.

[00:15:43.63]

PAUL CUMMINGS: Well, it's made once. And then he does his thing.

[00:15:45.97]

JUDITH RICHARDSON: Then he does his thing. And if it doesn't work, if that one Pop art show hadn't worked—

[00:15:50.97]

PAUL CUMMINGS: Right.

[00:15:51.54]

JUDITH RICHARDSON: He wasn't hurt.

[00:15:53.25]

PAUL CUMMINGS: Right. I mean, he'd go on to other—

[00:15:54.56]

JUDITH RICHARDSON: In the same way that just a few years ago, he tried with the Super Realism or whatever it was called, Super Focused realism. The Sharp Focus Realism.

[00:16:03.17]

PAUL CUMMINGS: Sharp Focused.

[00:16:03.21]

JUDITH RICHARDSON: It didn't do a thing. It didn't hurt him. It did not help him, but it didn't hurt him because, I think that's where his judgment was off. I don't—and who would say his judgment shouldn't have been off at that point? Why is he to think, I'm old now, or whatever; I can't do it anymore. He obviously didn't think that way. And he didn't—he obviously also didn't realize that the whole scene had so changed—

[00:16:22.47]

PAUL CUMMINGS: Well, I think—

[00:16:22.80]

JUDITH RICHARDSON: —that he no longer could put the Dun & Bradstreet label of approval on a movement.

[00:16:26.14]

PAUL CUMMINGS: Well, he talked about reading the Kahnweilers' book, you know, Daniel-Henry Kahnweiler.

[00:16:33.70]

JUDITH RICHARDSON: Yes.

[00:16:34.77]

PAUL CUMMINGS: And he said, you know, the problem with Kahnweiler is he never saw beyond one generation, the Cubist thing.

[00:16:41.14]

JUDITH RICHARDSON: That was an enormous, enormous point in Sidney's whole approach to art.

[00:16:46.61]

PAUL CUMMINGS: Right. Each—

[00:16:47.14]

JUDITH RICHARDSON: He—and in fact, as you know, with his collection that he's left for the Museum of Modern Art, which is, I think, certainly one of the truly beautiful philanthropic gestures of our time. He's put very few strings on it. They can sell things.

[00:17:00.98]

PAUL CUMMINGS: Right.

[00:17:01.19]

JUDITH RICHARDSON: The proviso is they must buy the next generation.

[00:17:03.68]

PAUL CUMMINGS: Right.

[00:17:04.28]

JUDITH RICHARDSON: Which is a very curious thing. He was very impressed by the fact that Kahnweiler couldn't do it.

[00:17:09.13]

PAUL CUMMINGS: Right.

[00:17:09.57]

JUDITH RICHARDSON: That Kootz was killed because he couldn't move on. That the dealers couldn't seem to move on.

[00:17:16.25]

PAUL CUMMINGS: Right.

[00:17:16.54]

JUDITH RICHARDSON: And he's always been, as I said to you last week, he's always felt that it was extremely important to make the next step. Yet he's never been willing to make the next step in the same way, say, that Sidney—I mean that Leo or Ileana are willing to make the next step.

[00:17:31.90]

PAUL CUMMINGS: In what way? I mean, how—

[00:17:32.32]

JUDITH RICHARDSON: They really will. They'll take all their marbles, Paul.

[00:17:35.73]

PAUL CUMMINGS: Oh, he still has—

[00:17:36.22]

JUDITH RICHARDSON: They play craps.

[00:17:37.50]

PAUL CUMMINGS: —the Picassos and everything.

[00:17:38.16]

JUDITH RICHARDSON: Well, they may have things in the back, but it's not a question of that. They do risk every single thing they've got. Leo—Sidney never risks.

[00:17:47.61]

PAUL CUMMINGS: That's true.

[00:17:48.43]

JUDITH RICHARDSON: He never risks. Every time he's moved on to a new generation, he has —have had something.

[00:17:53.49]

PAUL CUMMINGS: They've all been tested a little bit.

[00:17:55.56]

JUDITH RICHARDSON: Tested a little bit, talked about a lot. Whereas both Ileana and Leo play a crap game. They're gamblers. Sidney is not a gambler. And that's where it differs. He's not a gambler. And yet those of the older generation of dealers, they are the only two that I can think of, offhand, at the moment—others will come to me, that really play it for all it's worth. Sidney never has.

[00:18:20.97]

PAUL CUMMINGS: Why do you think they do, and he doesn't?

[00:18:22.98]

JUDITH RICHARDSON: Well, I can only—

[00:18:23.79]

PAUL CUMMINGS: I mean, their reasons were different.

[00:18:24.32]

JUDITH RICHARDSON: I can only say what Ileana has said to me is—and I will get into this later, when she moved downtown, when she—I thought it was a very bad business move at the moment. I was wrong. I may not have been—yes, I may have been right—I may have been wrong. But she said to me, "I would rather die broke, but die a leader." And there is the difference. Sidney does not want to die broke.

[00:18:49.77]

PAUL CUMMINGS: That's true. [Laughs.]

[00:18:50.74]

JUDITH RICHARDSON: Money is the single most important thing to him, and yet not in the way that it is to a Frank Lloyd who can make that grotesque comment, "I collect money, not art."

[00:18:58.78]

PAUL CUMMINGS: Oh, really? When did he say that?

[00:19:00.30]

JUDITH RICHARDSON: In that big interview that was in *TIME* magazine last fall.

[00:19:03.68]

PAUL CUMMINGS: Oh, I didn't see that.

[00:19:05.16]

JUDITH RICHARDSON: I collect art—"I collect money, not paintings." Now, a Sidney Janis doesn't even believe that, let alone say it. The two may go together for him—

[00:19:19.47]

PAUL CUMMINGS: Mm-hmm [affirmative]. But they're different things.

[00:19:20.62]

JUDITH RICHARDSON: But he's not a peddler.

[00:19:21.79]

PAUL CUMMINGS: Yeah. Yeah. No, I've always felt, you know, he's a very tough businessman, but he's very committed to the art that he makes his money on.

[00:19:28.95]

JUDITH RICHARDSON: Very committed. He is absolutely—religiously committed to the art.

[00:19:34.62]

PAUL CUMMINGS: Mm-hmm [affirmative]. I'm going to ask you one thing about those famous daybooks. He kept those from the beginning of the galleries—

[00:19:40.29]

JUDITH RICHARDSON: Yes.

[00:19:41.01]

PAUL CUMMINGS: And everything went into them.

[00:19:43.74]

JUDITH RICHARDSON: Mm hmm [affirmative]. Everything went into them. And in the summer, they're like stenography. They're smaller books in there, that he can fit into his bags, I guess, or whatever.

[00:19:50.87]

PAUL CUMMINGS: Oh, take with him. So it's like a diary.

[00:19:53.92]

JUDITH RICHARDSON: But they're kept in the same way that—they're not—they're not comments about, "Oh, I met this girl," or anything like that, but none of those kind of comments.

[00:20:03.35]

PAUL CUMMINGS: No, I mean, it's business.

[00:20:03.61]

JUDITH RICHARDSON: Not personal. It's practically all business. Sometimes his own thoughts. They are his own thoughts too.

[00:20:09.40]

PAUL CUMMINGS: Oh, really?

[00:20:09.61]

JUDITH RICHARDSON: The summer daybooks are his own thoughts. His reaction to so-and-so's show in Venice or in Milan, if he was struck by it, and why he was struck by it, followed by, Beatrice Monte [ph] says such and such. Ileana Sonnabend says such and such. Leo told me such and such. He's got maybe thirty people's comments. If he was struck, and I'm thinking specifically of the Nevelson exhibition in the Biennale in '62, when he was very impressed and struck by that exhibition, the daybook of that summer had at least ten or fifteen pages following, with everyone's comments that he talked to at the Biennale.

[00:20:55.15]

PAUL CUMMINGS: That's fantastic.

[00:20:55.51]

JUDITH RICHARDSON: That he must have gone back to the hotel and written down who said what. And then it's like adding up sums.

[00:21:08.58]

PAUL CUMMINGS: Mm-hmm [affirmative]. Fantastic. But they still keep the daybooks, don't they?

[00:21:13.00]

JUDITH RICHARDSON: Oh, yes.

[00:21:13.23]

PAUL CUMMINGS: Yeah. Do you keep daybooks?

[00:21:15.04]

JUDITH RICHARDSON: Yes, I've always kept daybooks.

[00:21:17.07]

PAUL CUMMINGS: Do you find them useful references?

[00:21:18.91]

JUDITH RICHARDSON: Yes, because—very, very simple. Because you can always go back. If somebody says to me, "Well, you quoted me \$2,500," when you know it was \$2,700. You can go back and see—you've written it down, because you write down those kinds of conversations.

[00:21:36.45]

PAUL CUMMINGS: Right.

[00:21:36.92]

JUDITH RICHARDSON: I don't do it as religiously as he does, but I have done it over the years. I've always kept daybooks. It's a protection. And it's a protection—I keep two things. I keep a daybook in this thing.

[00:21:49.21]

PAUL CUMMINGS: On a calendar.

[00:21:49.83]

JUDITH RICHARDSON: This calendar. Now, he didn't keep a calendar the way I do—the daybook, this becomes sort of a daybook for me. Because you can look back and see what kind of conversations you had.

[00:22:01.47]

PAUL CUMMINGS: With who, and what—

[00:22:02.61]

JUDITH RICHARDSON: And because sometimes one's—obviously, one's memory does play tricks. And if it's written down, it makes it much simpler, particularly in my situation, where what I have to do is to think the way I would do something; think the way Ileana would do something. Fifty percent of the time I'm at odds with the way she would do it, and I've got to find a way to do it so that my sense of right, perhaps, or honor, is kept. And yet I can try to think in her way and make a combination of the two. So that if I didn't keep daybooks, it would be very hard.

[00:22:47.42]

PAUL CUMMINGS: Mm-hmm [affirmative]. What about, you know, I'm curious again, going back to his summer trips to Europe. Now, he was not very ambitious about bringing American art to Europe, the way Castelli was later.

[00:23:03.02]

JUDITH RICHARDSON: No, he was resentful.

[00:23:04.67]

PAUL CUMMINGS: Why is that?

[00:23:07.08]

JUDITH RICHARDSON: I think it was because when he showed—again, as best as I can recall, and you may be able to confirm this or not—did you ask him questions like this? Because—

[00:23:16.20]

PAUL CUMMINGS: Some of them, yeah.

[00:23:17.55]

JUDITH RICHARDSON: In the—let's say '56, '57, something like that, I believe he tried to arrange shows of de Kooning, Pollock, Rothko, Kline, whoever, in Europe. And the reaction was nil, because our client, as you remember, Soulages was the client of ours.

[00:23:35.92]

PAUL CUMMINGS: Right. Right.

[00:23:37.56]

JUDITH RICHARDSON: So, that it was a reverse thing that was going on—was a thing that was to be reversed later on in America, certainly. Americans were still buying European art by the bushel.

[00:23:48.97]

PAUL CUMMINGS: Right. Right.

[00:23:50.94]

JUDITH RICHARDSON: Americans had just begun to buy American art. Europeans were not buying American art. As you know, now, the tables have turned. You show young European artists in this country, and it's very, very difficult, because Americans have become so chauvinistic. I think [Sidney -Ed.] was resentful of the fact that he tried to arrange certain shows for the Abstract Expressionists and got nowhere, so that when the time came they wanted those people—

[00:24:13.23]

PAUL CUMMINGS: He wouldn't let them have it.

[00:24:14.04]

JUDITH RICHARDSON: He wouldn't let them have it. In the same way that when Gottlieb came back to him after the Marlborough thing, he said, "Nobody comes back. A boy—one of boys leaves me, that's it."

[00:24:24.81]

PAUL CUMMINGS: It's a very straight-ahead kind of line.

[00:24:27.04]

JUDITH RICHARDSON: Yeah. You don't look back. You don't look back. You made that—he's made that decision—whatever it was, it set him against letting them have it in Europe. He was willing to sell.

[00:24:35.68]

PAUL CUMMINGS: Mm-hmm [affirmative]. Oh, yeah, that's right.

[00:24:36.53]

JUDITH RICHARDSON: He was not willing to let those shows go. And yet he was willing to let anything go on tour in this country. He was constantly letting big, beautiful shows, arranging them, anywhere in America. But he—I think it was something that stuck in his head that they had turned him down.

[00:24:54.10]

PAUL CUMMINGS: And that was that.

[00:24:54.86]

JUDITH RICHARDSON: And you don't turn Sidney Janis down and come back again.

[00:24:57.27]

PAUL CUMMINGS: [Laughs.] Right. Yeah.

[00:25:00.21]

JUDITH RICHARDSON: That was really it.

[00:25:01.21]

PAUL CUMMINGS: Yeah. Yeah. And one thing that interests me are his famous theme shows.

[00:25:10.73]

JUDITH RICHARDSON: Which I think, certainly, he has done better than anybody else has ever done, including the museum, as well as the museum.

[00:25:15.39]

PAUL CUMMINGS: Yeah. I mean, consider how small his space was.

[00:25:18.93]

JUDITH RICHARDSON: Two rooms or whatever, and one wall knocked down to make another.

[00:25:21.65]

PAUL CUMMINGS: Well, and it's just incredible. You look back and he had all the right paintings. He had all the right works. You know, absolutely astounding.

[00:25:30.18]

JUDITH RICHARDSON: Well, one of the things that always impressed me, and that I will forever respect, is the fact that if he had a Léger in the back room and he needed a Léger for a 20th century master show, whatever the theme show that he was doing, now the Léger in the back room might have been the finest Léger available for sale anywhere in the world. He wouldn't hang it. He would go and borrow one back that had already sold that he thought was just that much better for that exhibition. So now that's where sales did not necessarily interest him.

[00:26:01.86]

PAUL CUMMINGS: Hmm. That's true, because a number of times, he said, oh, you know, so-and-so exhibition, I only had three things for sale, and it just cost me an enormous amount of money for the catalog and to do it and—you now.

[00:26:12.30]

JUDITH RICHARDSON: That was always his great love. And of course, before he opened the

gallery, when he arranged that Surrealist show that was at the Museum of Modern Art—I think it may have started at the San Francisco Museum of Modern Art. It started in the Museum of Modern Art—

[00:26:23.43]

PAUL CUMMINGS: Chicago. It traveled.

[00:26:23.49]

JUDITH RICHARDSON: —and then went on and toured. He toured with it.

[00:26:25.74]

PAUL CUMMINGS: Right. Right.

[00:26:26.81]

JUDITH RICHARDSON: Lectured, set the whole thing up. These complicated—it was all I could think of was the way science fairs, years ago, were set up. He had—I've seen photographs of these bulletin boards he had set up with yarn, pointing to these—

[00:26:40.45]

PAUL CUMMINGS: Oh, right, right, explanations and things.

[00:26:41.22]

JUDITH RICHARDSON: They were complex explanations, but with literally tacks, with pieces of thread and yarn leading to these funny—I can think of, what do you call, the anatomy of an animal or something? It was the way that it would look in photographs.

[00:26:55.11]

PAUL CUMMINGS: Right. Right.

[00:26:56.49]

JUDITH RICHARDSON: So he loved doing all that.

[00:26:58.68]

PAUL CUMMINGS: But there is something of the teacher in him, isn't there?

[00:27:01.44]

JUDITH RICHARDSON: Mm-hmm [affirmative]. And yet he doesn't lecture clients. He never has. And it's also something that I learned from him very early on. I think he's right. It's a great difference between the Europeans and the Americans. And it's a mistake that dealers make, particularly young avant-garde dealers make now.

[00:27:21.27]

PAUL CUMMINGS: They talk too much.

[00:27:22.33]

JUDITH RICHARDSON: They talk too much. And they talk too much about the aesthetics involved, particularly when, for the most part, they're not necessarily correct, because it is too early. It's something I learned from him too, early on, is that it is too early to make a value judgment, good or bad. You can say, "I like this because," but if you're going to be in the business, and this is his attitude and it's always been mine, you've got to put yourself as best you can in the collector's shoes.

And as opposed to Sidney, I have always said to a collector, when they're hesitating about something, if you don't love it, don't buy it. Now, granted, a great many don't buy it because they love it. They buy it because they want it as an investment or something. I have never heard Sidney Janis say, I guarantee you that this will go up.

[00:28:07.88]

PAUL CUMMINGS: Right. It's pretty difficult.

[00:28:09.70]

JUDITH RICHARDSON: On a young [artist -Ed.].

[00:28:12.88]

PAUL CUMMINGS: What about the European, the earlier—

[00:28:14.83]

JUDITH RICHARDSON: The masters.

[00:28:15.91]

PAUL CUMMINGS: Yeah, the masters.

[00:28:17.15]

JUDITH RICHARDSON: He feels it's beneath him to have to say something like that. And I think he's right. If they don't know that, he doesn't feel he wants it in their collection. He has also made collections. Don't forget, he's picked people like James Clark in Dallas, who, when Clark came to him, was buying Impressionist paintings, fairly good Impressionist paintings, and Clark had a very good eye. But Sidney trained him.

[00:28:36.46]

PAUL CUMMINGS: In what way?

[00:28:37.51]

JUDITH RICHARDSON: He spent hours talking to the man. Now there's somebody he spent hours talking to, but in the subtlest way possible. The man is intelligent, but he could only get him up to the Abstract Expressionists. He could not get Clark beyond the Abstract Expressionists. And he knew he had reached the last door that could be opened in the man's head there. And that's where it was smart of him to go on. That's where it was so very smart of him to—[background noise] to stop at that point, because he knew he couldn't go on with that particular man, any further.

[00:29:17.94]

PAUL CUMMINGS: But he built a great Mondrian collection, didn't he?

[00:29:20.08]

JUDITH RICHARDSON: Well, Clark built a great Mondrian collection that Sidney, really, single-handedly built for him. Sidney picked people that the great things went to. He didn't have to like or dislike them personally. He had to feel, I think, that the collections were going to end up in museums or going to be very—[background noise] going to be very important collections. He had to feel that he was going to get the—that it wasn't going to end up in a hole somewhere.

[00:29:57.40]

PAUL CUMMINGS: Mm-hmm [affirmative]. So he was placing things not only in collections, but in history and institutions.

[00:30:01.13]

JUDITH RICHARDSON: Yes.

[00:30:01.58]

PAUL CUMMINGS: And in time—

[00:30:02.51]

JUDITH RICHARDSON: Yes.

[00:30:03.37]

PAUL CUMMINGS: It's all the structuring and everything.

[00:30:04.69]

JUDITH RICHARDSON: Certainly the art—you see, Clark didn't just buy Mondrian. That's the thing he bought every period of in bulk. But Clark bought in bulk. He would reserve whole rooms of Arps and Giacomettis.

[00:30:15.85]

PAUL CUMMINGS: Really?

[00:30:16.29]

JUDITH RICHARDSON: And buy three quarters of them.

[00:30:18.62]

PAUL CUMMINGS: My God. Fantastic.

[00:30:20.14]

JUDITH RICHARDSON: In the years I was with Janis, Clark was the—I would say one of several—one of the few major collectors.

[00:30:34.63]

PAUL CUMMINGS: Mm-hmm [affirmative]. How would he sense that somebody was going to become a major collector like that? I mean, did you talk about that? Was somebody coming in—or was he not want to speak about his ideas about collectors?

[00:30:48.68]

JUDITH RICHARDSON: Well, I think a man like James Clark doesn't come along very often. And they're very—it's not hard to spot them for when they do come. An enormous amount of money, an already proven commitment, in dollars, to a rather fine Impressionist collection, the beginnings of an interest in what had come after that particular period that the man was collecting, and the fact that he was obviously responsive. And Mondrian was the ideal to go from those early Brabant pictures to the trees, the "Plus and Minus"—Mondrian was a logical kind of step for a man like James Clark, because he could be taken gently through it. And at the same time, Sidney was able to lead him, shall we say—not lecture him, but lead him.

[00:31:49.30]

PAUL CUMMINGS: Right. But was that also because he was interested and could afford to buy major things—

[00:31:55.09]

JUDITH RICHARDSON: Yes.

[00:31:55.34]

PAUL CUMMINGS: And he just didn't want to buy a little representative work or, say, middle quality, or something.

[00:32:00.75]

JUDITH RICHARDSON: No. I think—I don't think Sidney would—Janis would have spent hours with anybody just talking to them if they couldn't afford it—the work. Now, maybe I'm wrong. Perhaps he did that in the early days. Perhaps all that kind of talking was out of him, because he wasn't that young man when he opened the gallery. It wasn't like he was a

[background noise] kid, so enthusiastic, and—

[00:32:28.78]

PAUL CUMMINGS: Right, bubbling all over.

[00:32:29.49]

JUDITH RICHARDSON: —rose-colored glasses on about the whole business. He knew he was in business.

[00:32:34.03]

PAUL CUMMINGS: Right.

[00:32:34.56]

JUDITH RICHARDSON: He also had done, as we say, a rather extraordinary thing. He had come into, in 1948, into a market that just did not exist.

[00:32:43.12]

PAUL CUMMINGS: Right.

[00:32:44.73]

JUDITH RICHARDSON: It didn't exist. No other dealer had been able to do it. And I really do feel that he did create single-handedly the American art market a good eight to ten years earlier. It would have happened, but it would have happened starting in the early '60s with Castelli.

[00:33:04.06]

PAUL CUMMINGS: Really? Because you think Leo is that kind of a businessman, too, or just because of the timing was—

[00:33:10.04]

JUDITH RICHARDSON: Leo may not be a good personal businessman, but he's a good businessman. And Leo had the enthusiasm, the vigor, the vitality. Again, the kind of showmanship at that moment that was needed. And if Sidney had not sold his Abstract Expressionists the way he had, as I say, I think the market would have begun then, with—if it wasn't Leo Castelli, it would have been somebody else. But at that moment, if you think of the dealers that existed, dealers like Eleanor Ward, all right, she was, you know, kind of nuts, and, or, whatever. I don't know the lady personally, but she was dealing in an old-fashioned way, not paying her artists. And it was the same old—

[00:33:52.33]

PAUL CUMMINGS: Non-professional.

[00:33:53.12]

JUDITH RICHARDSON: Non-professional. So that Leo was the first one to come along after Janis, who was committed and could move on. Not stuck with a specific artist. Certainly somebody like Johnny Myers might have been the man, if it hadn't been for his—

[00:34:10.99]

PAUL CUMMINGS: He's not strong enough, either.

[00:34:12.43]

JUDITH RICHARDSON: His—well, he's not strong enough, and he's too personally involved. And he had done the legwork and the talking and the defending. I think Myers was tired of the aggravation.

[00:34:25.59]

PAUL CUMMINGS: Oh, I think so. Mm-hmm [affirmative].

[00:34:26.50]

JUDITH RICHARDSON: Certainly I've always heard Sidney talk about Johnny Myers getting up in Buffalo at some conference in either the early '50s or the late '40s, and giving everybody hell. And I know Sidney always had tremendous respect for Johnny Myers because of that, because Myers had backed so early what was going on. And certainly when you think about, in the same way that Betty Parsons—well, a different way, but a similarity of the type of exhibitions that Johnny Myers did when he showed—didn't he show Ad Reinhardt for the first time? And Kenneth Noland.

[00:34:59.35]

PAUL CUMMINGS: He showed a lot of people.

[00:35:00.87]

JUDITH RICHARDSON: I mean, those people moved.

[00:35:04.43]

PAUL CUMMINGS: Yeah. [Recorder stops; restarts.]

[00:35:07.78]

JUDITH RICHARDSON: Certainly, Janis's enthusiasm for the collector was based on the fact that they had money to spend. And I think it was—it had to be equal. The money to spend, their commitment—

[00:35:27.28]

PAUL CUMMINGS: Mm-hmm [affirmative]. Of the collector.

[00:35:28.39]

JUDITH RICHARDSON: The collector's commitment. His prime concern, and he has said this—for publication even; he's been the only dealer I know that has said it—number one on the top of his list was the collector.

[00:35:44.08]

PAUL CUMMINGS: Right.

[00:35:44.98]

JUDITH RICHARDSON: Not the artist, but the collector. And that's where he and Leo differ. That's where he and Ileana differ. That's where he and I think certain other committed dealers—

[00:35:54.33]

PAUL CUMMINGS: Betty Parsons.

[00:35:55.16]

JUDITH RICHARDSON: Betty Parsons.

[00:35:56.09]

PAUL CUMMINGS: Yeah.

[00:35:57.10]

JUDITH RICHARDSON: That's where they differ. And that may be why he was able to create that market early. Earlier than it would have been.

[00:36:06.76]

PAUL CUMMINGS: Yeah. What would be, you know, a manifestation of his interest in the collector that way? The fact that he would talk to these people and find out what they were interested in, and make suggestions, or—

[00:36:23.02]

JUDITH RICHARDSON: Certainly to watch him—

[00:36:25.69]

PAUL CUMMINGS: Because he's very different. I've noticed he changes when he's talking to somebody who has bought very good things from him, as opposed to just, you know, somebody who drifts in—

[00:36:36.59]

JUDITH RICHARDSON: To watch him sell to somebody like a Leigh Block, or a James Clark, it's a different number. But it's like watching a ballet. It's the smoothest thing I've ever seen in my life. And it's not a smooth peddler or a smooth salesman at work. It is a ballet to watch him. He's got—it's an art that I've never seen any other dealer be able to do. Because he holds it back, except for those people, that handful of people. And for that handful of people, you see a virtuoso performance. And I have never seen any other dealer, except, strangely enough, not even Leo—except Ileana Sonnabend do it. And she holds it back. And—

[00:37:23.02]

PAUL CUMMINGS: In terms of what?

[00:37:23.77]

JUDITH RICHARDSON: And she does it differently than he does, but it's a virtuoso performance.

[00:37:28.15]

PAUL CUMMINGS: In terms of what kind of dialogue or situation?

[00:37:35.23]

JUDITH RICHARDSON: Well, he's—I suppose perhaps I can compare them both this way. He's not the charming diplomat that Leo Castelli is. It's like he's—he has held it. And it's like, without saying it, "I'm going to bring out for you a jewel." He doesn't say this. But it's like, he used to say, "Chris—" the young Black man that worked for him stood in the room, always, while he was doing this sort of a thing, or was in the back area—

[00:38:13.64]

PAUL CUMMINGS: Right. Right.

[00:38:14.25]

JUDITH RICHARDSON: —at voice hearing. "Bring out the Léger [inaudible]." And the way he would say it, the emphasis of his voice, you knew a masterpiece was coming out. Now, if the collector didn't pick up on that, that was it.

[00:38:35.75]

PAUL CUMMINGS: It was just finished?

[00:38:36.79]

JUDITH RICHARDSON: It was finished.

[00:38:38.97]

PAUL CUMMINGS: Oh, that's fascinating.

[00:38:40.46]

JUDITH RICHARDSON: If the collector sat there like a dum-dum, looking at that particular picture with no reaction whatsoever, even—it had to be some kind of a reaction. It had to be, "Well, now, tell me about this picture, Sidney," or tell me, you know, whether it was a story, or a little anecdote, or a—if he asked something aesthetically about it—there had to be some kind of a reaction.

[00:39:02.57]

Unless it was somebody who had been there and knew—I mean, granted, it differed all the time. If it was somebody like Clark who had already—was into buying Mondrians, and then Mondrian came out, Sidney would then say, very truthfully, "This is a very special Mondrian. I've just gotten it," or "I've had it for a while," or whatever. "I've held this one for you," or something like that. Then it was a matter of business, because the man knew what he was looking at, and what he wanted.

[00:39:25.80]

PAUL CUMMINGS: But also he—

[00:39:26.36]

JUDITH RICHARDSON: And Sidney directed him.

[00:39:27.69]

PAUL CUMMINGS: But Janis also knew the collection. And, you know, would he make suggestions?

[00:39:31.35]

JUDITH RICHARDSON: On the whole, yes.

[00:39:31.84]

PAUL CUMMINGS: You know, like, "This will fit, because you don't have this period," or—you know.

[00:39:34.70]

JUDITH RICHARDSON: Yes, absolutely. And he was always able to deal, certainly, with somebody like Alfred Barr. Alfred Barr is the only man I ever knew that was allowed into his stacks.

[00:39:48.61]

PAUL CUMMINGS: Really?

[00:39:49.54]

JUDITH RICHARDSON: But Alfred Barr never even asked to go in his stacks. Alfred Barr would walk back into the stacks.

[00:39:55.67]

PAUL CUMMINGS: Just you know, wandering around?

[00:39:57.41]

JUDITH RICHARDSON: Would walk straight through the office into the stacks, and Sidney would be maybe a little nervous, but he never stopped him from doing it. And that's the only man I know who was ever allowed to walk into those back rooms.

[00:40:07.80]

PAUL CUMMINGS: That's fantastic.

[00:40:08.48]

JUDITH RICHARDSON: Sidney never took any collectors, ever, which is also something I've never seen any other dealer do. Not take anybody into the storage area.

[00:40:17.55]

PAUL CUMMINGS: So he really showed, you know, a particular object to a particular person.

[00:40:22.71]

JUDITH RICHARDSON: Yes.

[00:40:23.18]

PAUL CUMMINGS: He's very specific all the time.

[00:40:24.35]

JUDITH RICHARDSON: And very selective about what was brought out.

[00:40:28.10]

PAUL CUMMINGS: He wouldn't show you seven things. It was one at a time.

[00:40:30.79]

JUDITH RICHARDSON: No. He never overburdened anybody. Their eye, their head or anything. I mean, he just—

[00:40:40.06]

PAUL CUMMINGS: Do you think it's possible to—you know, this is really a two-part question—to sell modern masters, or to sell very avant-garde art in a situation like that?

[00:40:50.63]

JUDITH RICHARDSON: Yes.

[00:40:51.70]

PAUL CUMMINGS: You can.

[00:40:53.32]

JUDITH RICHARDSON: Why do you think otherwise?

[00:40:54.22]

PAUL CUMMINGS: Well, in terms of, you know, if somebody comes in who, say has bought a few things, who you might know, and they've decided they really want to acquire better things, more important things, can you—you know, can you sell them, say, in 1963—a Pollock easier than a Matisse?

[00:41:25.27]

JUDITH RICHARDSON: Can you sell them a Pollock easier than a Matisse?

[00:41:28.03]

PAUL CUMMINGS: Yeah, in that time.

[00:41:28.29]

JUDITH RICHARDSON: If they bought—if they bought what?

[00:41:29.88]

PAUL CUMMINGS: Well, say they were just kind of buying modern 20th century. People tend to usually to have European or American collections, don't they? I mean, not many people from—

[00:41:39.98]

JUDITH RICHARDSON: Yes, but very contemporary American things?

[00:41:42.15]

PAUL CUMMINGS: Yeah. Well, that would be easier.

[00:41:43.43]

JUDITH RICHARDSON: Then would you then start to sell them a Matisse?

[00:41:45.62]

PAUL CUMMINGS: No, you couldn't sell them a Matisse. You could sell them a Pollock, though.

[00:41:48.24]

JUDITH RICHARDSON: You could sell them a Pollock. You might even be able to sell them a Matisse depending on who they were and what part of the country they came from.

[00:41:53.84]

PAUL CUMMINGS: Oh, really?

[00:41:55.77]

JUDITH RICHARDSON: If they were Europeans, forget it. Because if they were Europeans, then the idea is, "Missed out on that." Or, "I'm not interested in that." Usually the European has convinced himself he's not interested in that, if that's not what he's collected already.

[00:42:08.67]

PAUL CUMMINGS: Oh, I see.

[00:42:09.09]

JUDITH RICHARDSON: If it's an American—if it's an American, so many American collectors that I have dealt with personally, who perhaps started their collections at Wally Findlay Gallery, learned pretty rapidly that they'd made severe mistakes. Made an enormous amount of money, be they Texans or just corporation people.

[00:42:31.05]

PAUL CUMMINGS: Right.

[00:42:32.22]

JUDITH RICHARDSON: New money, shall we say. Then, might be interested and be able to be convinced that this is where money should go into a complete and total 20th century collection. But that's going to be a handful of people. It's going to be four or five people that one meets in a fifteen-year period, or in a decade, that would do that. It's rare, certainly. It's the exception rather than the rule.

[00:42:53.04]

PAUL CUMMINGS: So people generally are much more specific about their collecting?

[00:42:57.21]

JUDITH RICHARDSON: They may start out—there were an awful lot of people that started out buying things like Warhol's "Brillo Boxes" or whatever, because they were amused by them.

[00:43:04.48]

PAUL CUMMINGS: Right.

[00:43:06.06]

JUDITH RICHARDSON: And those people have forgotten now that they were amused, and bought it as a joke. They became very serious about their art subsequently.

[00:43:18.36]

PAUL CUMMINGS: What do you think breeds that in a collector, becoming serious about it, and really—

[00:43:23.21]

JUDITH RICHARDSON: Well, certainly the Scull phenomena helped. Over the years, the myth, the phenomena, whatever one wants to call it—in the decade of the '60s, certainly, did that with a great many collectors.

[00:43:37.23]

PAUL CUMMINGS: You mean the fact—

[00:43:38.11]

JUDITH RICHARDSON: I find that the market—the, what I used to call, and doesn't exist anymore, the so-called bread and butter market, that you could—

[00:43:45.77]

PAUL CUMMINGS: Now, what does that mean to you?

[00:43:47.36]

JUDITH RICHARDSON: To me, that means—it used to mean, it doesn't anymore—during the whole boom in the '60s, a boom of which I don't think we'll ever see again in our time—in my time—it meant that you had, oh, 20, 30, 40 collectors who spent a minimum of \$3,000 to \$5,000 a year with you. A minimum. You could depend on them buying that much, be it drawings, one small work—they rarely bought major pieces. But it could be one small work or several drawings. They were good for that much money per year.

[00:44:24.67]

Now, that's something that Sidney wasn't all that interested in, that I was very interested in, that I liked very much doing, that was my forte—was that I was able to deal with those people and nurture them to buying—maybe they started by buying drawings, getting them to buy small works occasionally. After two or three years, they'd buy maybe a major work.

[00:44:46.18]

PAUL CUMMINGS: So they were the "young" collectors, in collecting activity—

[00:44:49.22]

JUDITH RICHARDSON: Yes.

[00:44:49.58]

PAUL CUMMINGS: —not in age, necessarily. I see. But what's happened now, you find there are not 30 or 40 people a year who spend that?

[00:45:01.12]

JUDITH RICHARDSON: It's a whole different set of collectors that come in. Whole new names.

[00:45:06.36]

PAUL CUMMINGS: Right. Right. Do they spend the same way, or more, or less?

[00:45:12.62]

JUDITH RICHARDSON: Less.

[00:45:13.02]

PAUL CUMMINGS: Less.

[00:45:14.61]

JUDITH RICHARDSON: You see, well, there was a time when certainly during that boom, where it wasn't tremendously moneyed people that were buying, anyway. It was people who were heavily salaried, more than trying to—than inherited wealth. People who had—they were salaried people, but people who had big salaries, and good salaries, and were new to everything. And so that their houses reflected this. The kind of apartments they bought. They were a little bit vulgar, frankly, in many respects.

[00:45:46.02]

PAUL CUMMINGS: Mm-hmm [affirmative]. You know, I don't know. Did people like the Tremaines buy from him very much in those days?

[00:45:49.93]

JUDITH RICHARDSON: Yes, they did. They certainly did. And the Tremaines were certainly the collectors—were collectors that he always spent good time with. He had great respect for Mrs. Tremaine. Tremendous respect, and obviously, it was Mrs. Tremaine who was the mover in that situation.

[00:46:08.41]

PAUL CUMMINGS: Oh, yes, right.

[00:46:09.11]

JUDITH RICHARDSON: She had been, I think, on the board with him at the Museum of Modern Art in the early days. I'm not sure of that, but I'm pretty sure that she'd been involved in this.

[00:46:15.89]

PAUL CUMMINGS: Because it dates back to then.

[00:46:18.33]

JUDITH RICHARDSON: And her collection certainly spanned time. There was also, I think, the fact that—I think the fact that Mrs. Tremaine was involved with the Pop artists early was another added influence on Sidney's decision to be so involved, that that was the direction. But it was awfully clear, wasn't it, as we look back on it, the new art coming up, what was it? It would be—I don't want to call them Assemblage people, because they weren't called that. What were they called? The Ashcan school? No, they weren't called that.

[00:46:51.57]

PAUL CUMMINGS: No, it was the—

[00:46:51.59]

JUDITH RICHARDSON: It was an Assemblage thing or something. It was a name like that. That was—

[00:46:56.05]

PAUL CUMMINGS: The collage Junk people.

[00:46:58.29]

JUDITH RICHARDSON: Junk people. Now it was that or Pop art.

[00:47:00.75]

PAUL CUMMINGS:

[00:47:00.90]

MALE SPEAKER: Thanks a lot.

[00:47:04.66]

JUDITH RICHARDSON: [Side conversation] Thank you.

[00:47:04.87]

It was that or the Pop art. And there was—

[00:47:07.96]

PAUL CUMMINGS: The Op art came in there at one point, but not really.

[00:47:10.88]

JUDITH RICHARDSON: Well, that's later.

[00:47:11.81]

PAUL CUMMINGS: Yeah.

[00:47:12.32]

JUDITH RICHARDSON: That's later. And that—not only is it later, but it's also an easier direction for Sidney to go in. It was such a logical direction for him to go in.

[00:47:22.95]

PAUL CUMMINGS: But he did show Vasarely.

[00:47:25.27]

JUDITH RICHARDSON: Well, not only did he show Vasarely, but for him, that whole Classic Spirit in the 20th Century Art that he did in '64, preceded the Responsive Eye show at the Museum. And he called it optical art at that point. And it was logical because it led out of Mondrian and Albers and that whole direction.

[00:47:46.84]

I think—I don't know whether he's—I think he's always seen that there were two strains, historically, in 20th century art, that—what he called purist or classic strain, and the Expressionist strain. And I think he's correct. And for him to have gone into Pop art, it was very much—it seemed so different, but it was a very much easier step than later, when he had the confusion in front of him, of the conceptual artists, the Super Realists, the Earth people who, at that point, wanted to know whether they were conceptual artists or not. All of a sudden, he knew that Oldenburg was getting into doing his great big things, and that they weren't. It wasn't a viable business proposition, to be involved in that. And I'm sure he studied it very closely. And he also knew that the kind of gallery he ran with those little rooms—

[00:48:39.19]

PAUL CUMMINGS: He couldn't show things fifty feet long. Yeah.

[00:48:39.67]

JUDITH RICHARDSON: I'm sure he thought about it, that he didn't want to show those things. He didn't want to be involved in it.

[00:48:46.27]

PAUL CUMMINGS: Right. Yeah. Well, Oldenburg said that in his contract that Janis, you know, what Janis showed of his work is called "salon art." That's one of the terms in the

contract. One of the things that went on the wall, or sat on the floor, or, you know, on pedestals, and nothing that had to do with—

[00:49:02.46]

JUDITH RICHARDSON: Well, that came later. That was not in his early contracts.

[00:49:04.59]

PAUL CUMMINGS: No, not in the early one.

[00:49:06.01]

JUDITH RICHARDSON: In the early contract, it was a total exclusivity.

[00:49:08.11]

PAUL CUMMINGS: Right.

[00:49:08.52]

JUDITH RICHARDSON: That's when Oldenburg became, I'm sure, more difficult, and—

[00:49:12.66]

PAUL CUMMINGS: Began doing all the outdoor pieces.

[00:49:13.89]

JUDITH RICHARDSON: Began doing prints, and these big things, and so forth.

[00:49:16.69]

PAUL CUMMINGS: Right. Right.

[00:49:18.66]

JUDITH RICHARDSON: And since Oldenburg also had the mental ability and the business abilities to approach Janis on his own level, and his own level of intellect—

[00:49:33.31]

PAUL CUMMINGS: Mm-hmm [affirmative]. Right. Right.

[00:49:34.41]

JUDITH RICHARDSON: —that it was easier for him to—I mean, it was easier for Claes, certainly, to work out that kind of a situation which other artists would not have been able to work out with him. Oldenburg was able to call the shots. The thing, you see, that amazed me is that, say, a gallery—it's so different now. But say a gallery, then, lost six artists. Everybody would have known it.

[00:50:01.51]

PAUL CUMMINGS: Right.

[00:50:02.35]

JUDITH RICHARDSON: Everybody would have been talking about them closing. There would have been tremendous gossip.

[00:50:06.03]

PAUL CUMMINGS: Right.

[00:50:06.35]

JUDITH RICHARDSON: With Janis, there wasn't. There was a point, and at '63 or '64—

[00:50:10.24]

PAUL CUMMINGS: It just kind of drifted away, and nobody realized it.

[00:50:12.64]

JUDITH RICHARDSON: '63 or '64, Janis was down to four artists in the summer of '63 or '64. Four artists. He pulled in Kelly and Anuszkiewicz. Now, let me see if I can get the sequence straight. Wesselmann, Vasaraley. He pulled in six artists in a matter of months. And nobody realized it. And that—whenever you look back at a year that he did more than two theme shows, or group shows, he was in trouble.

[00:50:46.97]

PAUL CUMMINGS: Oh, right. Right.

[00:50:48.32]

JUDITH RICHARDSON: But nobody knew it. Which was just phenomenal. But you see the rigidity, as I said to you before, in his planning an exhibition—and a good example of that is the first Arman exhibition in this country. I mean, at his gallery, had for some reason or other—it was very sad. It had been put on a boat in Marseilles and literally the boat went to Hong Kong or something, instead of coming to New York first.

[00:51:08.59]

PAUL CUMMINGS: Oh, goodness. Yeah.

[00:51:09.51]

JUDITH RICHARDSON: And the Armans were all in the hold. And they were underneath other cargo. And when they arrived in New York—and the show didn't arrive, and didn't arrive, didn't arrive, and Arman was in New York. Now, this is maybe three or four days before the exhibition. That's where Sidney's rigidity could not allow him to change anything. And he, in fact, had an alternate plan to put up a Léger show quickly, something that all of us now—I'm so used to working under these dreadful conditions of changing everything in 24 hours. But he certainly had the alternate idea in his head. But they arrived, and I'd say a half to three-quarters of the show was badly damaged.

[00:51:49.05]

Arman worked 'round the clock at Yvonne de Gouche's studio, rewelding, and redoing. The show was put up. It was terrible. The work wasn't necessarily terrible; it was damaged. Now that's where the show shouldn't have been put up. That's where the editing of a dealer should have come in. That's where Sidney should have made the decision—no Arman show now. Sorry.

[00:52:08.49]

PAUL CUMMINGS: But it was in the works.

[00:52:09.46]

JUDITH RICHARDSON: But it was in the works. The announcements were ready. You don't cancel something. Another time was when he—and again, it concerns Arman. It was due for Arman to show. He showed his people every two years. It was, the time was going to come. So the time had come. Arman wasn't ready. Arman had had tons of shows all over the world—as you know, he showed too much and worked and worked and worked. Sidney pressured him to do that second show.

[00:52:35.58]

The show was terrible. Arman did not—at that point, he was doing beautiful shows in Europe. Everybody thought he was a terrible artist. I'm not saying he's great, but he certainly wasn't that terrible. And that show was a weak show, because he'd been pressured to exhibit. Now, see, that's where Sidney didn't edit right.

[00:52:52.75]

PAUL CUMMINGS: Everything got into the system and you had to do it when your time came around.

[00:52:56.82]

JUDITH RICHARDSON: When your time came. And he had that—

[00:52:58.92]

PAUL CUMMINGS: Whether you were ready or not.

[00:53:01.14]

JUDITH RICHARDSON: Whether you were ready or not. And he had that kind of control over the Abstract Expressionists, again, up to a point, to the point where they were becoming successful, when he was getting trouble—when he was having trouble with de Kooning and with Rothko. He never had any trouble with Kline.

[00:53:15.45]

PAUL CUMMINGS: Right.

[00:53:16.38]

JUDITH RICHARDSON: Because again, it was a little too early. The trouble was to come. He certainly had had difficulties with artists over the years, but he knew enough. Like, I'm sure he could have taken on Barney Newman. I'm sure Newman would have gone with him. He showed Newman enough over the years.

[00:53:31.42]

PAUL CUMMINGS: Right. Right.

[00:53:33.12]

JUDITH RICHARDSON: Certainly, Janis was one of the few dealers that's still allowed to buy things from him. He never went after those people to put them under contract, because he knew the difficulties involved.

[00:53:44.88]

PAUL CUMMINGS: Even though the personalities and—

[00:53:46.47]

JUDITH RICHARDSON: Even though the personality was charming. Barnett Newman had a marvelous personality. But you may remember the business when Spencer Samuel had the French & Company Gallery.

[00:53:53.40]

PAUL CUMMINGS: Right.

[00:53:53.70]

JUDITH RICHARDSON: And the Barney Newman show was put up and it came in stretched. And when it was ready to take it out, Newman said it couldn't come out unless it came out stretched. Well, there was no way to do that unless you took the side of Parke-Bernet off, the whole front of the building out, and it had to go to court before they could take them out. Now, Janis obviously knew stories like that, so that whenever he had a Newman in an exhibition, it was very carefully discussed with Newman. The size was very carefully chosen. Everything was prepared so that there couldn't be a problem.

[00:54:18.84]

PAUL CUMMINGS: He knew where it was going to go and what it was. And—

[00:54:23.06]

JUDITH RICHARDSON: So he had none of that kind of upset going on. So he planned it very carefully.

[00:54:30.15]

PAUL CUMMINGS: Mm-hmm [affirmative]. Do you think he was sometimes aware of personalities like that, and wouldn't take them into the gallery, because of their idiosyncrasies?

[00:54:42.44]

JUDITH RICHARDSON: Yes.

[00:54:44.09]

PAUL CUMMINGS: So in other words, there could be a number of artists who could have been Janis artists, but because of—

[00:54:50.57]

JUDITH RICHARDSON: I think that may be true, Paul. I'm not positive of it, but I think it may be true. It also is possible that he approached them earlier. And again, his pride may have entered the picture. He may have approached them at one point and been turned down—I mean, years before, many years before. Certainly, he approached artists that he never got. Like, he wanted Warhol very badly. I can remember the—

[00:55:14.52]

PAUL CUMMINGS: Oh, really?

[00:55:15.39]

JUDITH RICHARDSON: The dealings and the meetings that were going on with Warhol.

[00:55:20.99]

PAUL CUMMINGS: Mm-hmm [affirmative]. You mean before he was with Castelli. Or was he with Castelli then? Because he had that first show with Eleanor Ward.

[00:55:28.89]

JUDITH RICHARDSON: See, the first show with Eleanor Ward—it may have been when he was just about to go to Castelli. Or it could have been after he was at Castelli. I don't recall exactly. But I know there was an awful lot of negotiation going on at that time, that came to nothing. And again, very early, which just struck me yesterday—I was thinking about it, because, you know, we're opening a Robert Morris show downtown in conjunction with Castelli on the 6th. I remember Carroll wanting so badly, as early as '63, for Sidney to take Robert Morris on. And Sidney wouldn't.

[00:56:03.92]

PAUL CUMMINGS: I wonder why.

[00:56:04.85]

JUDITH RICHARDSON: He didn't like it. He saw nothing in it. And now, of course, we all see who Morris is, one of the so-called, I guess, you'd say, founders of the conceptual art movement. One of the most important figures in the conceptual art movement.

[00:56:22.09]

PAUL CUMMINGS: But even—I mean, he wasn't—he was doing sculpture then, too, wasn't he?

[00:56:26.50]

JUDITH RICHARDSON: Yes.

[00:56:26.84]

PAUL CUMMINGS: And that didn't—nothing.

[00:56:30.43]

JUDITH RICHARDSON: Right.

[00:56:32.56]

PAUL CUMMINGS: Did his sons ever have any influence in his decisions like that?

[00:56:35.33]

JUDITH RICHARDSON: Carroll tried. Carroll tried. Carroll was, at that moment, in touch with what was happening very early. Carroll was certainly going to see the [inaudible] and people like that. I specifically recall the Morris thing, where Carroll tried very, very hard on Robert Morris. And there was no—

[00:56:58.19]

PAUL CUMMINGS: Didn't.

[00:56:58.91]

JUDITH RICHARDSON: And I think that Carroll gave up after that point—I think, you know? He may have tried from then on, but that's certainly—I recall that because Morris became such an important figure.

[00:57:09.98]

PAUL CUMMINGS: Right.

[00:57:12.19]

JUDITH RICHARDSON: And he did listen to Carroll. Yes, he did listen to Carroll. Now, Carroll picked out that show he did that was called something like "Seven New Artists" or, that included the only—well, let's see, who did it include? It was Ives, Norman Ives. Si Sillman. Somebody called Slatsey that I never heard of again. Chuck—what's his name? Hillman? Hinman? Hinman.

[00:57:35.14]

PAUL CUMMINGS: Chuck Hinman.

[00:57:35.53]

JUDITH RICHARDSON: Hinman. He later had some sort of success, although Sidney didn't take any of these people on, which was curious.

[00:57:40.30]

PAUL CUMMINGS: Right.

[00:57:42.85]

JUDITH RICHARDSON: I do remember who the seventh was, and it was Robert Irwin and Marty Bell. And Sidney was negotiating for both of them at that time. But he waited too long. He didn't move quickly enough. He showed Irwin and Bell for the first time in that show, the first time they'd ever been seen in New York. And there was—I forget exactly what it was, but of course, Irving Blum was involved. And in those days, I can remember when anything that Irving bought, Sidney used to require a certified check during banking hours. Same day.

[00:58:19.40]

PAUL CUMMINGS: A lot of people still do. [Laughs.]

[00:58:21.92]

JUDITH RICHARDSON: But Sidney was the first person I ever knew that asked for certified checks.

[00:58:24.84]

PAUL CUMMINGS: Really?

[00:58:25.19]

JUDITH RICHARDSON: From people like Robert Elkon.

[00:58:26.48]

PAUL CUMMINGS: Yeah.

[00:58:27.00]

JUDITH RICHARDSON: Even Elkon. I remember he canceled a deal once because of it. You know, Elkon—

[00:58:35.39]

PAUL CUMMINGS: Mm-hmm [affirmative]. Yeah.

[00:58:36.41]

JUDITH RICHARDSON: —had bought a Giacometti, and the deal was by three o'clock that day, during banking hours.

[00:58:43.67]

PAUL CUMMINGS: Right.

[00:58:44.24]

JUDITH RICHARDSON: And Elkon, I'm sure to pull a number, or to just one-up him—it was a very foolish thing to do—came into that gallery, like, at four [o'clock]. And Sidney said, "The deal is over."

[00:58:57.78]

PAUL CUMMINGS: Right.

[00:58:58.49]

JUDITH RICHARDSON: And then Herman, the father, came in, and Sidney said, "The deal is over. I said three o'clock. I said banking hours, and I meant banking hours."

[00:59:06.87]

PAUL CUMMINGS: He's always very specific.

[00:59:08.78]

JUDITH RICHARDSON: And he means it.

[00:59:09.83]

PAUL CUMMINGS: Right. You know, there's only a couple of minutes left there. One thing that I've always found fascinating is that he never advertised. You know, he had the one-inch ad in the *Times* on Sunday.

[00:59:26.90]

JUDITH RICHARDSON: The only advertising he ever did, and he did it regularly, was a half-

page in *Art International* for years. And it was always an installation of a previous show.

[00:59:34.42]

PAUL CUMMINGS: Right.

[00:59:34.65]

JUDITH RICHARDSON: In selection shot.

[00:59:35.71]

PAUL CUMMINGS: Right. Why was that?

[00:59:38.33]

JUDITH RICHARDSON: He didn't have to advertise. Why waste the money? Frankly, what good does it do? If one could afford to take out advertising in *Cosmopolitan*, or *Redbook*, or *Women's Day*, or whatever those magazines are—fairly expensive. Even that wouldn't be too valid, because it's sort of tacky to do that. And what good do the art magazines do? We advertise in them—

[01:00:06.42]

PAUL CUMMINGS: I mean, have you seen him do anything? Right.

[01:00:06.87]

JUDITH RICHARDSON: Yes, he advertised occasionally. I'm sure it's because the artist has asked him to. But it's—what good is the advertising, frankly? I've never—I've- you have to do it either as a favor, or as—I've noticed, now, that we've cut our advertising down considerably. The first year we were here, I spent close to \$40,000 on advertising. We ran ads in every single magazine. But now I notice certain magazines call me and they're begging for ads. And I'm thinking, why should they get an ad when they're not even covering us? And don't forget, in those days, *ARTNews* or whatever, they all covered every show Sidney ever did.

[01:00:45.66]

PAUL CUMMINGS: Oh, right.

[01:00:46.42]

JUDITH RICHARDSON: Sidney got practically—every show, practically, got covered in the Times. That's all changed, hasn't it, tremendously now. Not just for him, but for everybody.

[01:00:53.35]

PAUL CUMMINGS: Everybody, yeah. Yeah.

[01:00:55.02]

JUDITH RICHARDSON: So, frankly, I feel, when they're calling, I don't say it, but I feel it, like, why the hell should we bother? You're not even bothering to give us the little three-line review in the back of your New York reviews? Magazines that we backed—I mean, *Sonnabend* backed very, very—in a very big way. And then, don't forget, that was also the beginning of the time where, certainly, Pace, where the dealer paid for the color plates and deals were made.

[01:01:22.49]

PAUL CUMMINGS: Right. It still goes on.

[01:01:23.22]

JUDITH RICHARDSON: Deals were made. And it—but they were made in an awful way. And Sidney never was part—couldn't—never would be a partner in something like that. He never would pay for a color plate or anything. And I think he was right. I don't think that's correct. I

think it's one thing to help out in the way that Ileana might. if somebody says to Ileana, "Will you split the color plate costs with us on this," she's willing to go along with it, not necessarily because she's furthering her gallery, but because she realizes the magazine doesn't have that much money. And if they are going to go to the trouble of doing this big article, she's not even thinking in a business sense. She's just thinking of helping them out. Pace didn't think that way. They were promoting themselves. It was a way of getting advertising.

[01:02:01.14]

PAUL CUMMINGS: Right. Right. Okay.

[END OF TRACK AAA_richar74_8149_m]

[00:00:03.83]

JUDITH RICHARDSON: But sometimes—

[00:00:04.49]

PAUL CUMMINGS: Cassette is on side four. It's April 3, 1974, Paul Cummings talking to Judith Richardson.

[00:00:11.63]

JUDITH RICHARDSON: They use their maiden name anyway, even when they're—

[00:00:13.34]

PAUL CUMMINGS: Oh, really?

[00:00:13.68]

JUDITH RICHARDSON: —in their seventies. You speak of someone who's, you know—

[00:00:15.81]

PAUL CUMMINGS: So-and-so.

[00:00:16.33]

JUDITH RICHARDSON: —Louise Stewart, not Mitchell, or something like that.

[00:00:22.80]

PAUL CUMMINGS: [Laughs.] There was the great Venice Biennale of '64 that Alan Solomon did. And there were some Janis people in that show, right?

[00:00:30.90]

JUDITH RICHARDSON: Dine was in it. Oldenburg was in it.

[00:00:32.67]

PAUL CUMMINGS: Dine and Oldenburg, right. What kind of atmosphere did that provoke at the gallery? I mean, that was—

[00:00:39.78]

JUDITH RICHARDSON: If I recall the right Biennale, was that the Biennale that Alan took it at the last minute or not?

[00:00:45.93]

PAUL CUMMINGS: I think so.

[00:00:47.57]

JUDITH RICHARDSON: Had somebody else had it, or was that '66? Because there was a

Biennale where Henry was to do it, and then at the last minute somebody else took it over.

[00:00:55.11]

PAUL CUMMINGS: No, this was the first one.

[00:00:57.35]

JUDITH RICHARDSON: Was that the '64 one where Henry was to do it, and there was a lot of mess? Was Kelly in the '64 Biennale?

[00:01:04.11]

PAUL CUMMINGS: No, it must have been the later one.

[00:01:05.80]

JUDITH RICHARDSON: All right then. The mess was in '66.

[00:01:07.36]

PAUL CUMMINGS: It was Rauschenberg.

[00:01:08.76]

JUDITH RICHARDSON: Yes. But I was just trying to think if Kelly was in it. No, it must have been '66 in the confusion, because '64 Biennale was very smooth. I never remembered it. From '64 on, it was a mess, but I mean, in the United States portion. There never is enough money for the United States when the Biennale was a big number, which it certainly isn't anymore, would you say?

[00:01:27.72]

PAUL CUMMINGS: Right. No.

[00:01:27.88]

JUDITH RICHARDSON: I mean, who even thinks about the Biennale? It's like the Sao Paulo Biennale now. It means nothing anymore. But then it certainly did.

[00:01:33.46]

PAUL CUMMINGS: Right.

[00:01:34.77]

JUDITH RICHARDSON: Yeah, it was very exciting because Oldenburg and Dine, and Arman was representing France, I think, and Roy and all those boys were in it.

[00:01:46.84]

PAUL CUMMINGS: Everybody was in it, right.

[00:01:48.39]

JUDITH RICHARDSON: Of that moment, and it was very exciting. And the pieces were very well-chosen. And I remember there's a woman called Lois Bingham who was at the Smithsonian, who's very efficient and who was very good in getting things arranged. But all the talk was so hard. And for once, Janis didn't figure into that talk of—remember how they talked about Leo? Wasn't Sam Hunter on the jury?

[00:02:08.55]

PAUL CUMMINGS: No, this was Alan Solomon was the one who—

[00:02:11.19]

JUDITH RICHARDSON: Alan Solomon was the head of it. But wasn't Sam Hunter on the prize

giving jury?

[00:02:15.21]

PAUL CUMMINGS: I don't know. I don't remember that. Might have been.

[00:02:17.67]

JUDITH RICHARDSON: Because it was all that controversy of Leo rigging it, which frankly, Leo Castelli wouldn't rig anything. I mean, it's the last thing in this world that he would do is rig something.

[00:02:26.95]

PAUL CUMMINGS: Something like that.

[00:02:27.76]

JUDITH RICHARDSON: Somebody else might. There are a lot of other dealers that I know that if they thought they could get away with it, would do it—the Pace boys for example, or paying for this or that.

[00:02:37.24]

PAUL CUMMINGS: Right.

[00:02:37.44]

JUDITH RICHARDSON: But Leo Castelli certainly didn't rig anything. And I remember there was all that horrible upset. What they were annoyed about at that time, I think, was that Leo, as usual, had a group of people with him who moved things about. Ileana was in Venice. She had her people from the Paris gallery so that where there wasn't adequate help, which is now, everyone knows you must do it at a place like Documents, you've got to bring your own team in, or you're not going to get it on, because even though they supply people—

[00:03:07.66]

PAUL CUMMINGS: It's never enough.

[00:03:08.44]

JUDITH RICHARDSON: It's never enough. And the buildings that you're working with are so inadequately lit or you have inadequate—well, this is the first Biennale, I would say, where, certainly, if not the first, one of the very first Biennales, where you had works that had to be arranged and were difficult works to have or to install.

[00:03:29.88]

PAUL CUMMINGS: Right. Not just paintings.

[00:03:30.94]

JUDITH RICHARDSON: They weren't just hung on the wall for the most part. And so it was complicated. I know that there was an upset, because the Rauschenberg pieces were moved out of the pavilion that they were supposed to be in, into another pavilion. And that's what started all the upset.

[00:03:46.51]

PAUL CUMMINGS: Right.

[00:03:46.74]

JUDITH RICHARDSON: Because several days before the prize was given, Leo and Ileana got her boys from Paris to move the Rauschenbergs. And Lichtensteins were moved, which I see nothing the matter with. They were just giving their people a better position, which, by the way, Sidney never did any of that kind of thing. Wherever the stuff was placed, that was it. As you well know, installation has never been one of his fortes, shall we say.

[00:04:11.46]

PAUL CUMMINGS: Sometimes in his own gallery they sometimes are, but sometimes not. It's strange.

[00:04:18.45]

JUDITH RICHARDSON: It's not something he went mad about—installing. He never was one of those people that was cuckoo about painting walls black or green or white or anything like that.

[00:04:26.80]

PAUL CUMMINGS: Oh, no, no.

[00:04:26.82]

JUDITH RICHARDSON: You didn't change your space. If you were given a space, you did with it what you could up to a certain point. He certainly would never have paid to have extra people, Italians, come in and paint the walls, or reinstall the lights, which Leo would do. And I frankly see nothing the matter with that to have extra people coming to install.

[00:04:47.22]

PAUL CUMMINGS: Well, it shows things at their best advantage.

[00:04:48.73]

JUDITH RICHARDSON: Of course. No, it was exciting. And I think, certainly, Oldenburg, and Jim and all those people were very excited.

[00:04:58.02]

PAUL CUMMINGS: Mm-hmm [affirmative]. But what was your view of how it affected life at the Janis Gallery?

[00:05:05.76]

JUDITH RICHARDSON: It didn't affect the Janis Gallery that much at all. They were very used to things like that. They'd had the Abstract Expressionists in Biennales. It was a question of sitting down with the artists and saying to them, "Okay, boys, now I think such and such should go in, or do you want to do new work for it, or what?" We knew we had a certain number of pieces. I forget how many pieces each person was allowed, but a goodly number. And it was a question of getting the very best pieces possible together. Janis wasn't the editor. The other dealers are, in that sense, again, in an installation sense for a show outside the gallery. [Telephone rings.] Sorry.

[Recorder stops; restarts.]

[00:05:42.18]

It wasn't the question of what I later learned, how people would sit down and think in a totality, thinking, well, we've got five, six, eight Oldenburg works we've got to put in. Which eight works are going to work well together as a group, not only individually? I never knew Janis to sit down and suggest that. The artists seem to suggest it more. However, very often, as you know—and I've certainly found it in later years, it's so necessary to think in terms of a group. Just like this show that's coming up at the Whitney, Lawrence Alloway made a very fine selection. And I was pleased to see the kind of selection he made. I mean, certainly for Dine.

[00:06:27.82]

PAUL CUMMINGS: I've always had the feeling that Janis was much more concerned with showing his artists in his gallery and not—

[00:06:34.26]

JUDITH RICHARDSON: Out, where—he didn't care where they went. He sent good works, always on loan shows. It wasn't a question of sending the dregs—

[00:06:39.96]

PAUL CUMMINGS: Right.

[00:06:40.40]

JUDITH RICHARDSON: —if there were any dregs to send. That was never—

[00:06:43.71]

PAUL CUMMINGS: Like there was never any input outside.

[00:06:44.71]

JUDITH RICHARDSON: But he didn't care how the other people installed the stuff, how they hung it, what kind of rooms it was in.

[00:06:52.21]

PAUL CUMMINGS: That's strange.

[00:06:52.81]

JUDITH RICHARDSON: Well, again, he's the last of that generation when you didn't question whether people had carpeted walls or something like that. I find I always ask about the space. Certainly, Oldenburg, if anybody would have made him aware of the necessities of space, you think it would be Claes. I don't think Janis was ever that aware. He was more flattered than instructed when, say, Claes made the bedroom for the gallery. It was made—do you remember the Biennale in '64, in fact, that "Bedroom Ensemble" was made for that front room of the gallery. And it fit those proportions. I think he was just more flattered. It never really occurred to him that—he understood Claes as the artist of all of them, the one artist that always did a show for a space.

[00:07:44.64]

PAUL CUMMINGS: Mm-hmm [affirmative]. Right.

[00:07:45.60]

JUDITH RICHARDSON: But I don't think it ever occurred to him that, for example, Claes could get tired of that space. The space was space, and that's all.

[00:07:55.11]

PAUL CUMMINGS: Mm-hmm [affirmative]. Right.

[00:07:56.76]

JUDITH RICHARDSON: It wasn't necessary to say to them—where I think he could have held on longer to someone like Claes by having understood the print thing that was going to come, which he never understood.

[00:08:07.69]

PAUL CUMMINGS: No. He still doesn't like it.

[00:08:09.31]

JUDITH RICHARDSON: No, he still doesn't like it at all. Well, that's the business end. And again, he could have made good business out of it, but it just didn't interest him. It was nickels and dimes, I think.

[00:08:21.07]

PAUL CUMMINGS: Right, right.

[00:08:23.73]

JUDITH RICHARDSON: And too much involved for those nickels and dimes at that point. But again, it never occurred to him, I don't think even in later years, to—he didn't work all that well with the artists, to tell you the truth. Particularly this generation, this Pop art generation, he felt the age difference, the generation difference. And there were so many things that, at the time, even seemed to me to be things that should just be done, like, you say to an artist, "Okay, what do you want? Do you want us to rent a separate space?"

[00:08:55.71]

PAUL CUMMINGS: Mm-hmm [affirmative]. No, it's interesting because Oldenburg complained that he never came to the studio. Nothing.

[00:08:59.20]

JUDITH RICHARDSON: Nope, he never went to the studios. He went to the studios before he took somebody on.

[00:09:03.21]

PAUL CUMMINGS: But that's wise.

[00:09:04.12]

JUDITH RICHARDSON: And then when it was time for the exhibition, the photographer—a Geoffrey Clements or an Eric Pulitzer would go to the artist studio as much in advance as humanly possible, because all the artists had to work months in advance for the next catalogs.

[00:09:17.78]

PAUL CUMMINGS: Right, the catalogs are so important.

[00:09:19.84]

JUDITH RICHARDSON: The catalog was so important, you see. Getting those photographs in for the catalog.

[00:09:23.63]

PAUL CUMMINGS: Right.

[00:09:24.11]

JUDITH RICHARDSON: But I never knew him to dash off to somebody's studio once he even sold the photographs out of excitement.

[00:09:31.08]

PAUL CUMMINGS: Mm-hmm [affirmative]. Why was that, do you think?

[00:09:33.54]

JUDITH RICHARDSON: Well, I don't—I think he—again, it was his primary concern. And I'm sure when you asked him about whether—what was the most important part of the gallery, I'm sure he answered, "the collector."

[00:09:47.12]

PAUL CUMMINGS: Oh, yeah, constantly.

[00:09:48.91]

JUDITH RICHARDSON: The collector. The collector. The collector. The collector. That's what always was foremost in his mind. Maybe not even from a point of view of selling. But the collector was the most important one.

[00:10:04.06]

PAUL CUMMINGS: What about somebody who is not—well, who was a collector, but not a collector like Alfred Barr, who you mentioned was the only one who went into the stacks and could really kind of walk around and look at—

[00:10:14.57]

JUDITH RICHARDSON: I think that was because of an old-time friendship.

[00:10:16.90]

PAUL CUMMINGS: Yeah.

[00:10:17.36]

JUDITH RICHARDSON: Because they went back in town together. They worked very closely in the formation of the Museum of Modern Art.

[00:10:22.76]

PAUL CUMMINGS: Right, right.

[00:10:24.04]

JUDITH RICHARDSON: Obviously respected one another. Conversed well together.

[00:10:29.68]

PAUL CUMMINGS: Mm-hmm [affirmative]. Were there other museum directors that he was close to or—

[00:10:33.54]

JUDITH RICHARDSON: Not necessarily close to, but certainly, respectful of. Gordon Washburn when he was at the Carnegie. Henry Hopkins—wasn't he at the Carnegie at one point?

[00:10:44.02]

PAUL CUMMINGS: I think so, yeah.

[00:10:46.60]

JUDITH RICHARDSON: The older ones, James Speyer from Chicago. Museum directors got attention. But certain ones, again, ones that dated back.

[00:10:58.04]

PAUL CUMMINGS: Oh, interesting. The younger ones didn't get—

[00:11:02.23]

JUDITH RICHARDSON: No, because he—again, he saw—and I don't remember names offhand, but let's say, oh, a young man like that, Goldthwaite Dorr or whatever his name is from Phoenix, whom I think has just left there. Now, somebody like that who came in from out of state or would come in from a museum that didn't have much money—he would turn it over to someone like myself or to Conrad, if Conrad was around. In those years, Conrad really wasn't—I mean, Carroll wasn't around at all. Carroll didn't deal with people like that. And because it would be for a loan exhibition.

[00:11:34.88]

PAUL CUMMINGS: Right.

[00:11:35.65]

JUDITH RICHARDSON: And then, he certainly did give service to people who wanted loan

shows. The records of the gallery were open. Our time was given to those people in a way that I don't think other galleries did 'til later, where you made out lists of people in their immediate geographic area that could loan to them, or you arranged for things to be loaned to them.

[00:11:59.39]

PAUL CUMMINGS: That's interesting.

[00:12:00.44]

JUDITH RICHARDSON: He never sent, as I said, the dregs out on loan. The best stuff went out.

[00:12:05.95]

PAUL CUMMINGS: Well, it reflected him, too.

[00:12:07.90]

JUDITH RICHARDSON: Well, he didn't care about that, particularly.

[00:12:09.71]

PAUL CUMMINGS: Really?

[00:12:10.45]

JUDITH RICHARDSON: It was really—it was a thing that he realized that, for example, the California collectors, up until recently—and certainly they've changed—those original California collectors, I think still do the same thing, where they've stopped buying now. Frederick Weisman—

[00:12:25.87]

PAUL CUMMINGS: Right.

[00:12:26.74]

JUDITH RICHARDSON: —was a hot collector at one point. I haven't known him to buy anything in years, and years, and years. Sidney would send a show out to California to God knows who, Irving Blum or whoever. Nothing ever sold out of those shows. I remember when Everett Ellen [ph] had a magnificent Arp show out in California, and he sold maybe one or two pieces. And they were cheap prices in those days. Because the California collector, Sidney felt, and he was right—the big out-of-town collector felt that they could get a better deal and a better piece if they bought from New York instead of buying from their home galleries. Now, that's changed. That attitude has changed tremendously.

[00:13:06.75]

PAUL CUMMINGS: Mm-hmm [affirmative]. So when do you think that's changed?

[00:13:08.92]

JUDITH RICHARDSON: It changed by 1967, by '68, '69.

[00:13:14.42]

PAUL CUMMINGS: What brought that about, do you think?

[00:13:16.06]

JUDITH RICHARDSON: I think what brought it about was the publicity, that it was no longer a necessary—[Telephone rings.] Sorry.

[Recorder stops; restarts.]

[00:13:24.68]

He—what were you saying—were you saying about the collectors?

[00:13:29.35]

PAUL CUMMINGS: The shift in the buying locally around the country—

[00:13:32.36]

JUDITH RICHARDSON: I think the publicity—that wasn't necessarily in art magazines, but that could be read in the old *Cosmopolitan*, *TIME*, *LIFE*, even magazines that are in supermarkets, like *Women's Day*. The communication thing had changed very radically. Most—I wouldn't—I would say that most Americans had not heard of de Kooning, Pollock, Rothko, et cetera. By 1965 even, Americans had heard of—

[00:13:57.70]

PAUL CUMMINGS: The public, yeah.

[00:13:57.92]

JUDITH RICHARDSON: —at least two or three. The general public, not the buying public, but the general public had heard of at least Oldenburg, because of his "Giant Hamburger." So it's a joke.

[00:14:05.46]

PAUL CUMMINGS: Right.

[00:14:05.93]

JUDITH RICHARDSON: And that was the image that was associated with him.

[00:14:08.06]

PAUL CUMMINGS: Pollock, they knew because of the accidents and everything.

[00:14:09.59]

JUDITH RICHARDSON: The drips, or whatever. But they really didn't know too much. If you showed them a—and they knew Marisol, curiously enough.

[00:14:16.88]

PAUL CUMMINGS: Really?

[00:14:17.00]

JUDITH RICHARDSON: She was reproduced in every normal magazine. Those big folk kind of figures were reproduced in—not art magazines, but every kind of magazines.

[00:14:27.14]

PAUL CUMMINGS: Popular magazines.

[00:14:27.92]

JUDITH RICHARDSON: Popular magazines. And I think that's why. I think that was one of the things. The fact that young dealers began to come along with a lot of energy, and that most of the galleries, say, in California, and Everett Ellen, for example, showed masters.

[00:14:44.85]

PAUL CUMMINGS: Mm-hmm [affirmative]. And they really got good quality things by good people.

[00:14:47.58]

JUDITH RICHARDSON: By good—well, by very well-known artists. But all of a sudden,

younger dealers were coming along. And by younger, I mean people in their thirties, forties. Everett was not that old a man, certainly. But he was following the tradition, the general tradition, and began to show rather avant-garde (for that area) exhibitions.

[00:15:06.21]

Also, something that has not happened since, which is very curious to me—there were any number of museums, not just one, two, three, four, five—maybe a dozen, maybe two dozen. If you look at the bibliographies of the Pop artists in the mid-'60s, they were in museum exhibitions all over America.

[00:15:27.30]

PAUL CUMMINGS: Everywhere.

[00:15:28.06]

JUDITH RICHARDSON: Worcester. Everywhere. A museum—Art Institute of Chicago. Museums that in the last five years have not shown the conceptual artists, did not show the minimal artists in bulk. It carried over for maybe a year to the so-called minimal artists, that kind of exposure. But the exposure stopped. And I don't know why it stopped. Whether the money got short, which we know a recession started in '69. Directors changed. We know that, certainly.

[00:15:55.11]

PAUL CUMMINGS: A lot.

[00:15:55.53]

JUDITH RICHARDSON: An awful lot. It seemed to be a musical chairs going on. All of a sudden, for example, last year, it was just perfect example of 20—I think there were 20 museums that needed either chief curators or directors all over the country. So the directors that were in those museums were—certainly, Spar. And I don't know why he stopped, but he was very active—very, very active in getting shows put together.

[00:16:20.84]

PAUL CUMMINGS: Right. I think that a lot of museums stopped showing that because they couldn't get money for it. The work didn't interest the patrons, their trustees.

[00:16:30.97]

JUDITH RICHARDSON: Maybe it didn't interest the patrons. But the only museum that kept on doing it, and it too has now stopped to a certain degree, was The Walker Art Center.

[00:16:39.79]

PAUL CUMMINGS: Right.

[00:16:40.63]

JUDITH RICHARDSON: And granted, it's very expensive. Now, I think to myself, why the Walker Art Center has stopped now? All right, maybe they're paying off their building. Their building was so expensive. They do very interesting things out there. They do have a lot of one-man shows, film festivals. They're perhaps, one of the museums in the country that I admire the most of what they do. They've certainly got a very actively interested community in all the arts—theater, visual arts, and so forth.

[00:17:05.14]

PAUL CUMMINGS: Music, everything, right.

[00:17:05.98]

JUDITH RICHARDSON: Everything, dance. But certainly, one would have thought Houston was going to do something very exciting.

[00:17:12.85]

PAUL CUMMINGS: No.

[00:17:13.46]

JUDITH RICHARDSON: But it didn't. Now, it's little museums—La Jolla all of a sudden. Sebastian Adler, who is a young man; I know very little about him. I don't know his background, where he came from, what kind of professional background he has. All of a sudden, to my knowledge, he was the director of the Houston Museum. And obviously, the contemporary—new contemporary museum, it didn't work out, as you know. I don't know whether he was fired, and I think he was. He's director of La Jolla now, and he's doing very interesting things, and arranging for kind of exciting shows.

[00:17:44.47]

PAUL CUMMINGS: But it really changes all the time almost, doesn't it, in the museum—

[00:17:49.96]

JUDITH RICHARDSON: I wouldn't know. In the '50s, the museums were showing—not showing that much Abstract Expressionism. But the Pop art is the only art, the only movement I can think of that almost at the moment it was being created, it was accepted and shown.

[00:18:07.46]

PAUL CUMMINGS: Why do you think that was? Because it was figurative after all that abstract work? It was the imagery? It was more accessible? It was a certain humor to it?

[00:18:14.56]

JUDITH RICHARDSON: Because it was so successful so quickly.

[00:18:17.00]

PAUL CUMMINGS: Yeah.

[00:18:18.13]

JUDITH RICHARDSON: And because there were a lot of people around, like Lawrence Alloway, who had respectable backgrounds, and directors of the museums that wanted something to get these people in the community moving, I have a feeling—that they've been putting on the same kind of flower shows or God knows what all.

[00:18:38.23]

PAUL CUMMINGS: Another Impressionist exhibition.

[00:18:40.42]

JUDITH RICHARDSON: Another Impressionist exhibition from the area.

[00:18:44.06]

PAUL CUMMINGS: Right.

[00:18:45.17]

JUDITH RICHARDSON: Or, maybe they borrowed it. I don't know. Maybe all of a sudden, they could get the money together for those kinds of things. Acquisitions were stronger. Perhaps, money was stronger just all over the country. I think it'd make an interesting study as to why that happened, and then stopped.

[00:18:58.67]

PAUL CUMMINGS: Mm-hmm [affirmative]. But there also is a whole new breed of collector that started buying.

[00:19:03.10]

JUDITH RICHARDSON: Yes.

[00:19:03.82]

PAUL CUMMINGS: Those people, Leon Kraushaar, and Scull.

[00:19:08.13]

JUDITH RICHARDSON: Well, Scull had been buying Abstract Expressionism, which people forget that he had a fine—

[00:19:11.92]

PAUL CUMMINGS: He started French paintings, first of all.

[00:19:14.23]

JUDITH RICHARDSON: He started buying—exactly.

[00:19:15.14]

PAUL CUMMINGS: Forty-something or something other. Yeah.

[00:19:16.85]

JUDITH RICHARDSON: Well, one forgets that he goes back a long way and that his background—

[00:19:20.56]

PAUL CUMMINGS: He's worked at it.

[00:19:21.07]

JUDITH RICHARDSON: —was indeed a fine background, and a knowledgeable background, and that he knew what he was doing.

[00:19:25.46]

PAUL CUMMINGS: Absolutely.

[00:19:25.48]

JUDITH RICHARDSON: He didn't walk in off the street and get turned on by a pair of beer cans. He had already topped de Koonings, Rothkos, everything like that. People like Morton Neumann—

[00:19:38.52]

PAUL CUMMINGS: Right.

[00:19:38.89]

JUDITH RICHARDSON: —had learned a lesson from Janis in a way, which was to buy when it was presented. There's that story—and I think it was "Blue Poles." That "Blue Poles," Morton Neumann kept asking, "How much is it?" And originally, it was something like—now, I'm making this up, but it under \$1,000, something like \$800.

[00:20:00.50]

And Morton Neumann didn't buy it, and then he was still interested in it, and it was \$3,000. It was \$10,000. It was \$20,000. And finally, Morton Newman came into the gallery when "Blue Poles" had just gone out literally the day before and said, "Okay, Sidney, I'm going to pay \$25,000 for that 'Blue Poles.'" And it had been sold to Ben Heller for \$30,000 or \$32,000 or whatever.

[00:20:21.01]

PAUL CUMMINGS: \$32,000, yeah.

[00:20:22.77]

JUDITH RICHARDSON: And so he seemed to learn a lesson that way. Now, he bought the Pop artists very early. He was buying, if I'm not mistaken, almost from the studios. That was another new thing. The collector began going to the studios.

[00:20:38.82]

PAUL CUMMINGS: But that stopped again now. They don't do it.

[00:20:42.30]

JUDITH RICHARDSON: Well, they go to some studios.

[00:20:44.86]

PAUL CUMMINGS: Yeah, but not the way it used to be, with lots of collectors going to lots of studios, telling each other, "Oh, I've just been to see so-and-so." It doesn't—you never hear it.

[00:20:56.57]

JUDITH RICHARDSON: No, the collectors and the galleries—the artists were all warned by Sidney—I don't know about Leo—"You don't know your prices. Never quote." That was a cardinal rule, which was a very good rule, too.

[00:21:08.59]

PAUL CUMMINGS: Oh, right.

[00:21:09.06]

JUDITH RICHARDSON: Because obviously, the artist, if he could do that, he wouldn't need a gallery. And they could be handled out of God knows what. And there are so many collectors—Mayer was one of them; Morty Neumann was another one—they would come in, and you'd end up almost selling—giving them three purchased pictures for the price of one before they were through with you.

[00:21:27.19]

PAUL CUMMINGS: Right.

[00:21:28.38]

JUDITH RICHARDSON: And Janis—even Janis gave buys to Robert Mayer, the like of which I've never seen.

[00:21:35.52]

PAUL CUMMINGS: [Laughs.] Really?

[00:21:36.34]

JUDITH RICHARDSON: But you knew you had to put your prices up in order to get 10% or 20% less than what you're asking price was, because these people were going to do numbers that were unbelievable.

[00:21:47.19]

PAUL CUMMINGS: Why do you think collectors do that?

[00:21:50.07]

JUDITH RICHARDSON: It's a bargain. They know they can bargain. They know that it's a

bargaining market, that it's not like going into a department store. They know they can make an offer, and a counter-offer will be made, and you'll get to maybe a meeting place. It's almost like with real estate or I suppose, any expensive—so-called expensive item, that bargaining is possible. I don't know whether you can go into Tiffany's and do it. But I'm sure if you were spending \$100,000 that you could bargain with Tiffany's, don't you think?

[00:22:22.12]

PAUL CUMMINGS: Yeah. Well, I know some people in the jewelry business who say, "Well, the prices are around there." You see shifting going on. But do you think that's also the fact that the liquid—from the business point of view, the liquid aspects of the art market shift so radically? Prices can increase in five years from—

[00:22:47.31]

JUDITH RICHARDSON: From \$1,500 to \$50,000 almost.

[00:22:51.00]

PAUL CUMMINGS: Yeah.

[00:22:51.67]

JUDITH RICHARDSON: I don't think we're going to see that happen again. I think that happened only then. I don't think we're going to see that kind of jumping.

[00:22:58.08]

PAUL CUMMINGS: Enormous.

[00:22:58.90]

JUDITH RICHARDSON: That enormous jump for a long time. I really don't. I don't think business will allow it. I don't think the economy allows it. I don't think any of these younger people who are stars—so-called stars already, either in Europe or here, be they Americans or stars in Europe—their prices are already not necessarily cheap.

[00:23:20.18]

PAUL CUMMINGS: Right.

[00:23:21.13]

JUDITH RICHARDSON: Okay, so they're at the price range that the Pop artists were in around 1964. They're already there.

[00:23:26.75]

PAUL CUMMINGS: Right.

[00:23:26.98]

JUDITH RICHARDSON: But I don't think you're going to see—

[00:23:28.93]

[Side conversation] Bob Lipman—could you?

[00:23:30.07]

I don't think you're going to see the prices going from—let's say they're at \$3,500 now or \$2,000. I don't think you're going to see those things going to \$20,000 within two years, three years at all.

[00:23:43.67]

PAUL CUMMINGS: Even five, maybe.

[00:23:45.19]

JUDITH RICHARDSON: You'll be lucky—it'll be lucky. The dealers will push it up. They'll escalate the market as high and as much as they can. But I think that all of the dealers have got to be—And I don't think they're aware of it—enough aware of it. I may be wrong, but I don't think they're are enough aware of it. I think that they're going to try and push the prices.

[00:24:01.66]

PAUL CUMMINGS: What about artists, you know, who are, say, in their late thirties, or early forties, who have growing reputations, but are not blue-chip people yet? Do you see that same problem with their prices moving much slower than, say, the Pop people? Or some of the minimal artists whose prices are not particularly—

[00:24:31.06]

JUDITH RICHARDSON: Well, it has to do again with exposure. Now, somebody like Larry Bell?

[00:24:34.45]

PAUL CUMMINGS: Yeah.

[00:24:35.47]

JUDITH RICHARDSON: All right, his prices went from what—\$2,000, \$3,000 to \$10,000? That's the cut-off point. And I don't think that has to do as much with the market as with a number—Larry Bell, specifically. And then, I'll tell you why. I think Irwin, too. Larry Bell, specifically, because Pace, at the moment his prices were beginning to rise, or did rise—their main interest in the gallery switched, as you know, to very much blue chip people.

[00:25:17.80]

PAUL CUMMINGS: Right.

[00:25:18.18]

JUDITH RICHARDSON: I don't think that they could give or did give the kind of exposure that was necessary. On top of which, they had a very much of a Janis attitude in a funny way about dealing with Europe.

[00:25:30.60]

PAUL CUMMINGS: Oh, really?

[00:25:30.93]

JUDITH RICHARDSON: Unless it could be extraordinarily financially rewarding—

[00:25:37.47]

PAUL CUMMINGS: Right away, rather than—

[00:25:38.40]

JUDITH RICHARDSON: —right away for them, they weren't willing. And that, for example, Ileana, certainly, made the Wessellmann market for Janis in Europe. And it was—I'm sure—she never said so, but I'm sure a source of annoyance to her, that once the market was made and somebody made a better offer for a show, they got it in Europe, and she didn't. This is after she was giving monthly allotment from Europe for a year's exclusivity, and then wasn't offered the exclusivity stay again.

I think also that, for example, Ileana created the Bell market in Europe. Now, in the last several Bell shows that have been held in America with those large glass pieces that are very hard to sell, Pace did not sell those shows out. On the other hand, Ileana has had two Bell shows in Europe in the last few years and has sold them out. So she is, in a way—

[00:26:35.82]

PAUL CUMMINGS: The primary dealer.

[00:26:36.96]

JUDITH RICHARDSON: —holding the Bell market up.

[00:26:39.99]

PAUL CUMMINGS: Yeah. Oh, that's fascinating. But do you think that's because the collector in Europe is different than the American collector?

[00:26:45.79]

JUDITH RICHARDSON: I think—yes. I do think the collector is different, but I think it could have been done here. And it's a—Bell has not had—his pieces are fragile. It's very hard to move them. But still, that shouldn't be the killer in it. I don't quite understand why that would all sort of stop. Irwin's paintings—now, those disk paintings, I think, are up again to around \$10,000, \$12,000. As I say, that seems to be the magic number. Sidney said it years ago to Gottlieb.

[00:27:21.59]

PAUL CUMMINGS: Right.

[00:27:22.60]

JUDITH RICHARDSON: I felt you get an artist over \$10,000, it's very, very hard then.

[00:27:28.18]

PAUL CUMMINGS: In what way?

[00:27:28.96]

JUDITH RICHARDSON: Well, it's hard to get it from \$10,000 to \$20,000.

[00:27:31.03]

PAUL CUMMINGS: Oh, from \$10,000 to \$20,000. But doesn't it go up slowly?

[00:27:33.94]

JUDITH RICHARDSON: Not necessarily. Now, the Dine market has doubled in a year. But Dine's work—Ileana did a very smart thing that we worked out together. And it was partially my suggestion. It was partially hers. I felt she will raise the market much quicker than I would. I'm much more cautious on every level, anyway. And that comes from my really apprenticeship with Janis. I'm much more cautious about pricing. He does not escalate the prices crazily. And everyone always thinks of him having such high-priced things, but he has never been really guilty of escalating prices insanely.

[00:28:07.76]

PAUL CUMMINGS: No, he's always kind of held on to them.

[00:28:09.71]

JUDITH RICHARDSON: He's held on, pushed them slow. It's always the very slow mounting of a market. Granted, given the '60s, and the momentum, and the financial momentum, he really had nothing to do but mount the prices, because everybody else's were. But he never was guilty of that.

[00:28:24.76]

PAUL CUMMINGS: No, he never led the market.

[00:28:26.28]

JUDITH RICHARDSON: Never led it like that. And I tend to fall more into his thing. Now, up until last year—and I think this is a very smart thing—we worked out a thing where the—and Dine had fallen off. As you know, between '66 and '69, when he went to Europe, he was out of America, out of the mainstream of Americans seeing him.

[00:28:46.55]

He wasn't being shown. He wasn't really with the dealer. He was making prints like mad. And he wasn't really paying that much in Europe. So he came back here; he had a show here. And he had immediately a retrospective at the Whitney, which was, of course, very coincidental and very good with the work together. We made an arrangement where we thought—and we were wise to do it, where the older and the more rare period was, the more expensive it was for sale—being for sale.

[00:29:17.11]

PAUL CUMMINGS: Right.

[00:29:17.53]

JUDITH RICHARDSON: The more recent—and this was my suggestion since Dine was a productive artist. The more recent work was priced very reasonably. The first Dines that were shown here in 1969 were priced at approximately \$6,000, \$7,000. A 14-foot painting at \$10,000. Now, that, certainly, was very reasonable in comparison with his peers.

[00:29:42.37]

PAUL CUMMINGS: Well, it's like the Kahnweiler thing with Picasso.

[00:29:44.63]

JUDITH RICHARDSON: Do you want some coffee? I'll save that one for later if you don't want it. [Cross talk.]

[00:29:50.53]

JUDITH RICHARDSON: Like Kahnweiler doing what?

[00:29:52.66]

PAUL CUMMINGS: You could buy a brand-new Picasso for \$25,000, which five years later might be \$100,000 or something.

[00:30:01.81]

JUDITH RICHARDSON: Yeah. And now, that was—I didn't know that about Kahnweiler.

[00:30:04.72]

PAUL CUMMINGS: Oh, yes.

[00:30:04.87]

JUDITH RICHARDSON: But I knew that it was a sensible thing to do in order to get—

[00:30:08.37]

PAUL CUMMINGS: Get them out.

[00:30:08.88]

JUDITH RICHARDSON: —since we're speaking frankly. And I never use this term, frankly, a seeming—an almost dying reputation revived, or to revive a dying reputation in this country. Dine was historic in Europe. He was well-known here, yes. But his prices were nowhere near what his peers' prices were.

[00:30:27.47]

PAUL CUMMINGS: Right.

[00:30:29.14]

JUDITH RICHARDSON: And he is the only artist that during this recent recession period, prices have risen tremendously. Oldenburg's market fell.

[00:30:37.63]

PAUL CUMMINGS: Mm-hmm [affirmative]. Well, he wasn't doing anything. He wasn't getting shown. He was—you know.

[00:30:41.32]

JUDITH RICHARDSON: Well, now, there's where—I don't know whether it was Claes or Janis. That's the only case—I should take back what I said about Janis leading the market. He did lead the market in those Oldenburg drawings.

[00:30:53.91]

PAUL CUMMINGS: Oh, those, yeah.

[00:30:54.44]

JUDITH RICHARDSON: Those drawings were very overpriced. They were ridiculously priced. And they reached—he brought them to a peak too quickly. And that's what I'm always frightened of, and what I try to—when I'm talking to Ileana, I'm very frightened of that happening.

[00:31:06.84]

PAUL CUMMINGS: But what do you do in the case of somebody like Oldenburg? Five or six years ago who was, what, 40 then, you say? Where can the prices go in terms of his age and reputation?

[00:31:20.31]

JUDITH RICHARDSON: You mean where do you—how do you advise him as a dealer?

[00:31:22.30]

PAUL CUMMINGS: Yeah, I mean, what do you say?

[00:31:23.80]

JUDITH RICHARDSON: I would say just exactly what I've been saying to Jimmy, to Dine. Who, by the way, has always listened to me on prices. Now, he's getting to a point where he wants the prices to mount quicker. However, he's always—listen, I would have said to Claes—and Claes is a reasonable person. I would have said, "You've got x number of collectors. Of those collectors, 60% of them already have—70% already have Oldenburg drawings. Of those, 70% maybe 40% are good for another buy, right at \$8,000 or \$7,000 again, maybe only 15% of that possible 40% are good for another buy. So you killed off a large percentage right away."

[00:32:05.54]

PAUL CUMMINGS: Just by—yeah.

[00:32:06.50]

JUDITH RICHARDSON: And it's not as if you had people queuing up outside your galleries to buy these things. You've got a handful of collectors at any given moment, at the boom moment in the '60s. You don't have them queuing up. And sure, a show will sell off the wall. There is a way to do it. And I think those Oldenburg—they sold them. They sold all those drawings. But then they saturated their market.

[00:32:32.03]

PAUL CUMMINGS: Mm-hmm [affirmative]. And the prices got high. And people just—they were scared.

[00:32:34.99]

JUDITH RICHARDSON: That's the damage. That's the risk you run. And it's something like last year with the Dine—well, there was a—there were all the Dine drawings were priced at in 1969, '70, '71. They rose slowly, the new work—\$1,200, \$1,500, \$2,500. There were 40 by 60 drawings. There were large works on paper. In the 1970 or '71 show, they were \$3,500. Now, those paintings right now, those drawings on paper or works on paper, if I had them here now, I guess I'd have to ask \$6,000, which I don't know of any other artist whose prices have doubled that quickly in this given moment.

[00:33:15.83]

PAUL CUMMINGS: Yeah.

[00:33:16.46]

JUDITH RICHARDSON: Eight years ago, yes, but not in this given moment. His paintings that were in that exhibition last May were \$9,000. They've gone to \$17,000, \$18,000, \$20,000. They've doubled. Now—

[00:33:29.95]

PAUL CUMMINGS: But now, how long before they take the next step, do you think? [Laughs.]

[00:33:33.06]

JUDITH RICHARDSON: That's what I feel very, very strongly about. I don't think they should take the next step for a while. And that's where I'm going to have trouble.

[00:33:42.45]

PAUL CUMMINGS: Yeah, how long is "a while?" Like a couple years, three, five?

[00:33:44.97]

JUDITH RICHARDSON: I think you can—now, you can go—I think now, you've got to—say, you've got a painting at \$11,500. All right, a picture that was \$6,000 last year. This is the perfect example. The man wants to sell it. I'm obviously not going to tell him that the prices have gone that high that quick, because he wants to unload it so quickly, and he doesn't need the money, and he's a very rich collector. I feel that he should be offered \$1,000 profit. So he makes \$7,000. He bought it at \$6,000. That's 10%, probably. So, okay, he makes more than—

[00:34:20.60]

PAUL CUMMINGS: \$1,500—he makes 20%.

[00:34:22.56]

JUDITH RICHARDSON: He makes a 20% profit, which is a pretty good profit for a year if you're talking in terms of investment. However, I feel that the top price I can sell that picture at in America is \$10,500, \$11,000. It's not that big a picture. It's quite small, in fact. All right. Now, I'm going to have a problem with Ileana. She could sell that picture in Europe for maybe \$15,000 from one person in particular. One, she might get \$20,000. I think that's a false market. And I think one has to be very well aware of the fact, okay, I got this one guy who's going to pay me \$20,000, but that doesn't create any market.

[00:35:02.07]

PAUL CUMMINGS: That's one sale. [Laughs.]

[00:35:02.79]

JUDITH RICHARDSON: That's one sale. However, you can't do that, because then you can't

keep a level market. You can't have different prices for different people, I mean, that wide a range.

[00:35:13.65]

PAUL CUMMINGS: Yeah.

[00:35:14.23]

JUDITH RICHARDSON: I feel now that, say, that picture that's gone from \$6,000 to an American price of \$10,000—\$10,500 maximum. All right, next year, \$11,000. The year after that, \$12,500. Then, you can go to \$15,000, then \$17,000 within the next six months. That's if the market continues. Otherwise, you'll level off.

[00:35:38.61]

PAUL CUMMINGS: Right.

[00:35:40.26]

JUDITH RICHARDSON: Then, for some reason, it's very easy to make the leap from \$20,000 to \$30,000. It's that \$10,000 to \$20,000.

[00:35:47.43]

PAUL CUMMINGS: That's the tough one. Yeah.

[00:35:49.05]

JUDITH RICHARDSON: If you hit the \$10,000 mark, if you can go from what Dine did, and what all of them seem to have done, and that seems to be the only time you can make a quick jump is when you go from \$7,000 to \$8,000, \$9,000 to \$16,000 right off the bat. But when you're—when you got to go slowly—\$1,000 a year or something—

[00:36:08.84]

PAUL CUMMINGS: Right.

[00:36:09.31]

JUDITH RICHARDSON: —it's a very slow process. And the market in Europe is so much more alive than it is here, because they're gamblers. They're more willing to risk it. It's a way to put hidden cash into something that the government doesn't know about, because of the way the European tax setup is—the tax system is set up. Which I will never understand as long as I live. [Paul laughs.]

[00:36:30.54]

Peter Gampel [ph] was here the other day. And he's quite a crazy man. And I started to say to him about this business of when a European buys a painting, he pays, what has always seemed to me—and I know it isn't legally correct—my terminology. But it's equivalent to our capital gains tax when we sell something. And he said, "Oh, no, you're all wrong. It has nothing to do with that at all." Well, why then, do European collectors buy a work of art for \$10,000, give you—want an invoice for \$1,000, give you a check for \$1,000, and pay you the rest in cash? There's some terrific reason for that. It's not like having somebody have a picture sent in. Gampel is trying to say this to me, to save the 7%, they want the picture sent to Connecticut.

[00:37:11.97]

PAUL CUMMINGS: Sometimes, it's for estate purposes. So if I have 50 paintings, it's \$50,000, not \$500,000.

[00:37:20.43]

JUDITH RICHARDSON: Yeah, well, that is, too, true. But these are young people. And this is standard across the board. Only the English collectors seem to be willing to pay on a normal

invoice set-up. Italians, Germans, and Europeans want everything declared at very low values. And unless they're collectors that have bank accounts here or Switzerland—and if they have bank accounts in Switzerland, then they will take a proper invoice with them and pay you. Now, Ileana is trying to get away from this, because it's been so hard for her to keep proper records. And so we are more and more billing things through New York. And for some reason, it doesn't seem to upset them as much, getting a normal invoice from New York.

[00:38:05.09]

PAUL CUMMINGS: How strange.

[00:38:06.27]

JUDITH RICHARDSON: And if it does, they don't want a normal invoice from France. No, they do not. Now, again, I don't understand legally what that all means.

[00:38:16.59]

PAUL CUMMINGS: It's burying your gold in a jar in a garden again.

[00:38:21.76]

JUDITH RICHARDSON: I don't understand the international banking setup for those things anyway, or why they work like that. I do know it's very complex. But certainly, someone like Oldenburg, Sidney mounted those prices. And that was the exception to the rule. And he mounted them too quickly. And he also took the European impetus of Wesselmann. Use those European prices, which he never did with Arman. Don't forget, Arman and all other young European artists, prices were a third higher or more in Europe than they were here.

[00:38:57.63]

PAUL CUMMINGS: Oh, really?

[00:38:58.82]

JUDITH RICHARDSON: Oh, yes.

[00:38:59.51]

PAUL CUMMINGS: Why was that?

[00:39:00.08]

JUDITH RICHARDSON: A piece that was \$5,000 in Europe was \$2,000 here, or a maximum \$3,000.

[00:39:05.27]

PAUL CUMMINGS: Why was that?

[00:39:05.94]

JUDITH RICHARDSON: You couldn't sell young European artists. Christo had to become a New York citizen, shall we say, or a citizen of New York. He had to be known as a New York artist. People don't think of Christo anymore as a Bulgarian, or a French, or anything. He had to be thought of as an American artist.

[00:39:21.12]

PAUL CUMMINGS: New York school, almost.

[00:39:22.13]

JUDITH RICHARDSON: You had to get those people made—for the collector, to be thought of as American, in the mainstream of American art.

[00:39:31.37]

PAUL CUMMINGS: But were there many European collectors who bought American art from Janis?

[00:39:35.70]

JUDITH RICHARDSON: Yes.

[00:39:36.42]

PAUL CUMMINGS: There were?

[00:39:36.65]

JUDITH RICHARDSON: Not many, but there were, certainly.

[00:39:38.06]

PAUL CUMMINGS: There's some, yeah.

[00:39:38.63]

JUDITH RICHARDSON: Giuseppe Panza. Certainly, Giuseppe Panza, who has been buying, and been a patron for a long time. Certainly, E.J. Power, and his son Allan Power in England. There were people like Serge Debleau [ph], who bought for d'Autremont. Do you remember d'Autremont?

[00:39:55.56]

PAUL CUMMINGS: Yes, yeah.

[00:39:56.63]

JUDITH RICHARDSON: Yves d'Autremont, and Debleau is a [inaudible] pilot, or something. That's always been a very curious situation to me that he'd fly in, buy something, take it back on the plane with him nine times out of ten and pay for it immediately. Immediately. When d'Autremont died, Debleau became a dealer, but not with a gallery or anything. He had been wheeling and dealing for so long for d'Autremont that he knew the inside—knew everything inside out in New York.

[00:40:22.80]

Now, I don't know who he buys for now, whether he buys for himself or what. He isn't buying the way he was. But there was never an exhibition that Debleau didn't buy for d'Autremont. At Janis, in those days, you had you knew you were going to get four big European sales. Now, those weren't—that wasn't a big gallery.

[00:40:39.72]

PAUL CUMMINGS: That was pretty good.

[00:40:41.67]

JUDITH RICHARDSON: In those days, I'd say maybe 25% of your sales went to the big European collector.

[00:40:49.17]

PAUL CUMMINGS: That's interesting. Yeah.

[00:40:51.93]

JUDITH RICHARDSON: In one way or another.

[00:40:54.24]

PAUL CUMMINGS: Did they also buy a lot of the European blue-chips that he was showing?

[00:40:58.94]

JUDITH RICHARDSON: No.

[00:40:59.47]

PAUL CUMMINGS: Really? They bought the Americans.

[00:41:03.45]

JUDITH RICHARDSON: And they bought the Pop artists. Now, certainly d'Autremont had bought the Abstract Expressionist artists.

[00:41:08.20]

PAUL CUMMINGS: Right.

[00:41:08.80]

JUDITH RICHARDSON: And so had Giuseppe Panza, and so had Power. It's curious, because the American group of collectors that sprung up for the pop artists, you had a handful left over from the Abstract Expressionists, Scull being one of them. Which I don't know why, but they lose sight of that fact. And they do lose sight of it, because he's so tied to Pop art. Mnuchin was another one. Weisman was another one. There were a handful that spanned and went over into the Pop art.

[00:41:50.20]

From the Pop artists, there had been very few of the collectors that bought Pop art alone that have gone on. Harry Abrams was another one, who went from the Abstract Expressionist into the Pop art. There were very few of the new young collectors that have gone on to the new movement.

[00:42:05.02]

PAUL CUMMINGS: Why do you think that is? Have you talked to any of them? Do you think the economics, the taste, the ideas?

[00:42:15.01]

JUDITH RICHARDSON: I think that they were salaried people. I think that the recession hurt them. I think a whole new moneyed group sprung up. I think they got cautious. The stuff appreciated very quickly. They fill their houses, for the most part. They were not Giuseppe Panzas or Robert Mayers. And then, people like Mayer, who just died recently—maybe that's one of the reasons he hasn't been buying them—haven't been buying lately. Maybe it's because he's been sick. I don't know. But I—and he was unloading things at auction. So I took that he was bored with it. He had enough. Even though he built wings onto his house and had stuff in storage, I hadn't seen the Lists buy anything in years. You see, you could—there was a moment. And now, there's no moment. There's nothing like that at all.

[00:43:05.21]

PAUL CUMMINGS: Yeah.

[00:43:05.46]

JUDITH RICHARDSON: There's no gallery that I know, that if you ask them that every show they open, they've got a certain group that are going to come in and buy. During the Pop art shows, there were a certain group of people, let's say 20 collectors. Of those 20, it rotated. They didn't buy from every single show. But you knew a Harry Abrams was going to buy something out of every third show. You knew a Howard Lipman was going to buy something out of every second or third show. You had almost a setup. I mean, it was beautiful.

[00:43:36.35]

PAUL CUMMINGS: Yeah.

[00:43:37.40]

JUDITH RICHARDSON: Because it was so predictable, almost. And then there'd be a show—of course, like anything, there'd be an exhibition that would open, and nothing would sell and you didn't know why.

[00:43:50.32]

PAUL CUMMINGS: But it's fascinating how the collectors' interests do seem to level off at a certain point.

[00:43:56.30]

JUDITH RICHARDSON: And they do level off. Absolutely, level off. It's like they never were.

[00:44:00.82]

PAUL CUMMINGS: Yeah.

[00:44:02.35]

JUDITH RICHARDSON: Like they had no more interest. Somebody like the Schwartzes, I don't know if they've been buying anything anymore.

[00:44:07.82]

PAUL CUMMINGS: Well, he's had a lot of business troubles, so he didn't—

[00:44:09.91]

JUDITH RICHARDSON: Oh, he does?

[00:44:10.39]

PAUL CUMMINGS: So, he didn't any money for a while.

[00:44:11.60]

JUDITH RICHARDSON: Oh, I didn't know that.

[00:44:12.37]

PAUL CUMMINGS: For three years or so.

[00:44:13.61]

JUDITH RICHARDSON: I didn't know that.

[00:44:14.29]

PAUL CUMMINGS: He's been selling things.

[00:44:15.37]

JUDITH RICHARDSON: There's the answer. But not the work through auction.

[00:44:20.71]

PAUL CUMMINGS: One or two pieces, but not very much. Mostly [inaudible].

[00:44:23.71]

JUDITH RICHARDSON: And not so you know whose collection it was from, necessarily or anything like that.

[00:44:26.80]

PAUL CUMMINGS: No.

[00:44:27.28]

JUDITH RICHARDSON: I didn't realize that, because I thought now, there's a man who was out reading every art book that existed—

[00:44:33.25]

PAUL CUMMINGS: Oh, absolutely.

[00:44:33.37]

JUDITH RICHARDSON: —and trying to educate himself quickly, and furiously, and buying furiously, and enthusiasm that went beyond any of the normal collectors, like a Mnuchin, or a Harry Abrams, or anybody like that. His enthusiasm was like a kid in a candy store.

[00:44:52.74]

PAUL CUMMINGS: But Abrams still buys, you know.

[00:44:55.13]

JUDITH RICHARDSON: Here and there.

[00:44:55.89]

PAUL CUMMINGS: Yeah.

[00:44:57.02]

JUDITH RICHARDSON: Not much. Not like he did.

[00:44:59.30]

PAUL CUMMINGS: No. Well, everything he's got is filled up to. Where is he going to put it?

[00:45:04.55]

JUDITH RICHARDSON: Exactly.

[00:45:05.31]

PAUL CUMMINGS: And he likes to see things. He doesn't like to have it in a warehouse. If you go to the office or anyplace—

[00:45:09.86]

JUDITH RICHARDSON: It's there.

[00:45:10.15]

PAUL CUMMINGS: They're jammed with it.

[00:45:11.25]

JUDITH RICHARDSON: And now, he's more or less retired, too, but you get that sort of collecting happening. But it's a whole different group. And curiously enough, I think most of us are relying on Europeans, dealers, other dealers across the country, who seem to be able to move things awfully quickly. In many cases, there are private dealers.

[00:45:36.59]

PAUL CUMMINGS: Yeah, well, that's the new phenomenon the last half a dozen years.

[00:45:40.70]

JUDITH RICHARDSON: They will have a group or a coterie of friends in their given hometown who trust them implicitly, who will buy from them. And they're doing good business. Damn good business.

[00:45:53.29]

PAUL CUMMINGS: Oh, yeah, it's astounding, how some of them can sell [inaudible].

[00:45:56.20]

JUDITH RICHARDSON: They're doing better than we are.

[00:45:58.60]

PAUL CUMMINGS: Yeah.

[00:46:00.52]

JUDITH RICHARDSON: There is no rhyme nor reason to so much of the buying, how it has leveled off, or why it has leveled off, and why certain people have leveled off.

[00:46:12.85]

PAUL CUMMINGS: Well, what about the influx of new collectors? Like the Minimal and the Concept people?

[00:46:19.52]

JUDITH RICHARDSON: And the Realists?

[00:46:20.24]

PAUL CUMMINGS: Yeah, who supports them? What—are they—

[00:46:23.47]

JUDITH RICHARDSON: I have been convinced that, for example, the Realist market took off the way it did—and I've been absolutely astounded when I heard what the prices are in those Realist pictures, because to me, those people are the second generation Pop artists. Majority—not all of them, of course, but a majority of them. Also, I find them second rate painters. I find that whole movement a very dull movement—that Sharp Focus or Super Realism.

[00:46:51.67]

PAUL CUMMINGS: Kodachrome school.

[00:46:53.11]

JUDITH RICHARDSON: I really find it a very boring, dull, uninteresting movement.

[00:46:58.16]

PAUL CUMMINGS: It's kind of American regional painting in a big format and a new style. But the ideas—

[00:47:03.13]

JUDITH RICHARDSON: And why did it take off? Because everybody was hungry. They were hungry, because Pop art, when it came to its peak, what do we go into? We went into a sort of Minimal. All right, that's still going on in its way. And that sells very evenly and nicely. It can—it's ongoing. Much more ongoing in a way than other movements. Quietly ongoing. Well, then what did you have? You had what we all thought was going to be a so-called movement into technology—people like Robert Whitman using laser beams and stuff like that. The Kinetic people.

[00:47:40.04]

PAUL CUMMINGS: Right.

[00:47:40.81]

JUDITH RICHARDSON: That was very hard to install. It broke down. It was very difficult to get it all together. The stuff wasn't working. The Los Angeles County Museum show was the first

and the last gasp of what was to be a Dun & Bradstreet label of approval, which didn't do that at all.

[00:47:59.34]

PAUL CUMMINGS: Right.

[00:47:59.57]

JUDITH RICHARDSON: It was just literally first/last gasp. The collector was hungry for something new. The new collector, the man who just missed the Pop art thing, they were just too expensive for him. They were just—they were already \$15,000, \$20,000. If they'd still been around \$8,000, \$9,000, he would have bought it. So you had—Ivan Karp had a group of hungry people. Not very knowledgeable. Very rich, young, new salaried people coming out for the most part. And he sold them a bill of goods. He's the best carnival barker I've ever seen in my life.

[00:48:37.11]

PAUL CUMMINGS: Absolutely.

[00:48:37.13]

JUDITH RICHARDSON: He believes what he's doing. He's amusing. He's fun. And nobody else could have gotten away with it. And he literally—he went out there and carnival barked it. He got the publicity he needed.

[00:48:47.22]

PAUL CUMMINGS: He got a cigar, and away he went. [Laughs.]

[00:48:48.72]

JUDITH RICHARDSON: Yeah, he got the publicity he needed and he got a direction, a very easy direction. These people didn't have to be concerned with ropes all over the floor, or plugging in laser beams or anything like that.

[00:49:00.50]

PAUL CUMMINGS: They hung it up on the wall.

[00:49:00.80]

JUDITH RICHARDSON: It went on the wall, and it didn't have stuff sticking out of it. And it was all very easy for them. And he had them convinced it was the new, important—and has them convinced that it was a new important thing and that it was going to appreciate like mad. And he, as I understand it, Ivan, has been able to push that market. And I think it's reached its limit.

[00:49:19.73]

PAUL CUMMINGS: So what happens to an artist, say, who is—

[00:49:22.94]

JUDITH RICHARDSON: But nobody else could have done that.

[00:49:24.18]

PAUL CUMMINGS: Yeah.

[00:49:24.57]

JUDITH RICHARDSON: Nobody else could have done what Ivan did.

[00:49:26.27]

PAUL CUMMINGS: Yeah, that's true. Yeah, but that's always a kind of art that's interested

him in, anyway, you know.

[00:49:32.62]

JUDITH RICHARDSON: You know, he found Trova, did you know that?

[00:49:34.79]

PAUL CUMMINGS: Oh, really? I didn't know that.

[00:49:36.26]

JUDITH RICHARDSON: He wanted Leo to show Trova. And he had the first small Trova pieces that weren't exactly "The Falling Man," but sort of like that. They were these awful paintings.

[00:49:45.02]

PAUL CUMMINGS: Oh, right. Yeah.

[00:49:45.45]

JUDITH RICHARDSON: And he convinced Arnold and Fred [of the Pace Gallery -Ed.] to take on Trova. He liked Trova's his work. Now, if you asked Ivan that today, he wouldn't agree with it that he ever liked Trova's work. But he did. And it was—I mean, I find all that fascinating. Now, I don't know everybody—but you ask most dealers, how are they doing? And most dealers will say, "Oh, business is fabulous." Who doesn't say that kind of thing?

[00:50:11.70]

Well, it isn't fabulous, Paul. Right now, it certainly isn't. And it annoys me that people lie so. But if you called up Ivan and asked him how he was doing, and it may be true, and he probably is doing better business than the rest of us, because he's on that phone wheeling and dealing, and he's able to convince these people. And they're not New York collectors.

[00:50:31.77]

PAUL CUMMINGS: Oh, none of them are New York collectors.

[00:50:32.73]

JUDITH RICHARDSON: They're all out-of-town collectors. And he's got them so they don't make a move, almost, without asking him.

[00:50:38.09]

PAUL CUMMINGS: But he also has his blue-chips. You go in there, and there's a de Kooning in the back room.

[00:50:42.29]

JUDITH RICHARDSON: He's got—

[00:50:42.71]

PAUL CUMMINGS: There's Stella. There's, you know.

[00:50:44.84]

JUDITH RICHARDSON: He's been able to have people give him things to sell when they want to sell things. And he's been able to move it pretty quickly. And he always did that. He did that—he was wheeling and dealing when he was at Leo's.

[00:50:55.85]

PAUL CUMMINGS: Constantly.

[00:50:57.62]

JUDITH RICHARDSON: All the time. And Leo was beautiful, because Leo permitted it. Leo didn't make money out of those things. Did you know that?

[00:51:03.15]

PAUL CUMMINGS: Oh, I know. It was all Ivan.

[00:51:05.78]

JUDITH RICHARDSON: And Leo let Ivan do it. Use his space and everything.

[00:51:08.28]

PAUL CUMMINGS: But I think that brought a vitality to that gallery it doesn't have anymore.

[00:51:12.47]

JUDITH RICHARDSON: Well, I think it brought a vitality to the gallery that the gallery doesn't have anymore, but the gallery doesn't have it because of the movement of art we're in. And it's because of the conceptual artists. Now, I shouldn't say this, because it's almost disloyal, but you walk into the show that's on right now of this [Keith—Ed.] Sonnier.

[00:51:34.22]

And you've got four speakers and two radio stations. So watch. You're walking in the middle of the room. And I really feel, "So what?" And I know that's blasphemy. And I probably haven't studied enough, or know enough, or something. And I'm trying very hard to say to myself, you cannot do what you are telling people to do ten years ago, which is what you were trying not to do, which is close the doors in their head, which is exactly what I've been doing myself. However, for the most part, everybody is showing these very serious, very gray shows. The avant-garde dealers, the so-called avant-garde dealers, it's not glistening, and pretty, and sparkly. It's quite tough, or it's very, very—

[00:52:18.12]

PAUL CUMMINGS: Sparse. I don't find it tough.

[00:52:19.47]

JUDITH RICHARDSON: Sparse, pure.

[00:52:20.11]

PAUL CUMMINGS: Yeah.

[00:52:21.24]

JUDITH RICHARDSON: It's funny, because of this conceptual group, it's—I think we were talking about those two strains in 20th century art—the Expressionist strain and the Purist strain. The conceptual artists seem to be the group that are bringing those two strains to an end. So maybe conceptual art is the end of this period, starting with the Impressionists and Cézanne. Maybe it is the tying together of the whole thing, and we've come to the tail end.

[00:52:43.93]

I don't know. But I tend to think it might be. Because there are so many artists involved in this movement who are—and you had that a little bit in the Pop art, where you couldn't call a Lichtenstein an Expressionist artist. He's much purer. You couldn't call a Wesselmann an Expressionist artist, or an Indiana.

[00:53:00.75]

But again, to my mind, Indiana is kind of like the Gottlieb or the Guston in a way of that Pop art group. He's like not second rate, but almost. He's at the bottom of the string of those pop artists. And perhaps, I feel that you've got people like Bochner, for example, who are so pure, so cerebral, and then you've got someone like Vito Acconci, who is very Expressionist. It's all involving confessions. He's almost a Jim Dine of that group. His work is so personal, so

autobiographical, so disgusting. It is shocking. [Telephone ringing.] Excuse me.

[Recorder stops; restarts.]

[00:53:41.19]

You've got that kind of thing going on.

[00:53:46.47]

PAUL CUMMINGS: Mm-hmm [affirmative]. But now, how—what kind of people support that? Who supports somebody like Acconci?

[00:53:54.49]

JUDITH RICHARDSON: Europeans, some young collectors who have come along, new collectors. He's just beginning to sell here, really, but he sells very well in Europe. He is not as good as an example as Mel Bochner. Bochner has been selling for the last two years very well in Europe. His show in the fall at the downtown gallery sold out. And it sold out primarily to Americans.

[00:54:21.68]

PAUL CUMMINGS: Oh, really? That's kind of the first time for him for that, isn't it?

[00:54:26.23]

JUDITH RICHARDSON: You'd never know it, talking to him.

[00:54:27.58]

PAUL CUMMINGS: Yeah. [Laughs.] It's always that way.

[00:54:30.02]

JUDITH RICHARDSON: Oh, my. [Paul laughs.] They feel their oats very quickly.

[00:54:34.44]

PAUL CUMMINGS: Uh-huh [affirmative].

[00:54:38.32]

JUDITH RICHARDSON: It's selling to people like, well, curiously enough, John Copeland, Robert Pincus-Witten. His peers are buying it, in a funny way, his intellectual peers. Just new people that don't buy very much. And that's a phenomenon that is curious to me. Also, somebody like Victor Ganz, which is very—again, very curious to me, because he has supported every American art movement in some way. Certainly, Ganz supported Robert Morris very early. Robert Morris, to me, is a pivotal figure in this conceptual thing.

[00:55:25.13]

PAUL CUMMINGS: Right.

[00:55:26.30]

JUDITH RICHARDSON: Rauschenberg, it's so curious, because his position, I think, is going to become stronger, and stronger, and stronger, because he seems to be the pivotal person between Abstract Expressionism and Pop art. And again, he seems to be pivotal between Pop art and conceptual art.

[00:55:42.32]

PAUL CUMMINGS: As opposed to [Jasper -Ed.] Johns.

[00:55:44.10]

JUDITH RICHARDSON: Yes, as opposed to Johns.

[00:55:46.01]

PAUL CUMMINGS: More painterly. Yeah.

[00:55:47.33]

JUDITH RICHARDSON: Certainly, Rauschenberg's cardboard pieces are very conceptual work. And it isn't just being able to span movements. He doesn't change his style. It's all very logical. He had those clocks—that clock show. Remember, now, that was a very weak show. What artist hasn't had one show that was sort of a dreadful show or a weak show. But Rauschenberg never—he doesn't—he never ceases to startle me in what he's been able to do and grow, how he's grown. And there are just so many of these artists that—well, Irwin, he's very pivotal, I think, very important. But no one knows about him, because he's never allowed himself to be reproduced. He's not a self-aggrandizing man. In a funny way, I mean, he's—

[00:56:39.49]

PAUL CUMMINGS: That's a certain kind of mythology establishment anyway.

[00:56:42.41]

JUDITH RICHARDSON: Yes. It is.

[00:56:43.96]

PAUL CUMMINGS: Doing that little caption, "The artist does not want a photo reproduced."

[00:56:48.16]

JUDITH RICHARDSON: He didn't want it for a very logical reason.

[00:56:50.33]

PAUL CUMMINGS: Oh, I know. You couldn't see them.

[00:56:51.52]

JUDITH RICHARDSON: You couldn't see them. However, if you remember, *Artforum* did do a pirated cover. They airbrushed it in some way. It looked marvelous. It looked just like the work. But the photograph had to be doctored so. At that point, I didn't do it, because I didn't see Irwin to do it. But I wondered why people hadn't tried to convince him. Okay, we can doctor the photographs. There is a way to do it.

[00:57:13.73]

PAUL CUMMINGS: Yeah.

[00:57:14.06]

JUDITH RICHARDSON: Because that's certainly kept him from being as famous as he should have been.

[00:57:17.48]

PAUL CUMMINGS: Right. But I just want to do one more thing here. In terms of your years with Janis, how long were you with him now?

[00:57:28.13]

JUDITH RICHARDSON: Five years. Four and-a-half, five years, yes.

[00:57:30.84]

PAUL CUMMINGS: Four and-a-half. So it was '60—

[00:57:33.38]

JUDITH RICHARDSON: From '62 to late '66.

[00:57:36.09]

PAUL CUMMINGS: '66. Did you talk about the market with him, and dealing?

[00:57:42.17]

JUDITH RICHARDSON: Yes, we talked. This is one of the most interesting things for me, is that I spent an average of at least an hour a day, and it might have been jammed into one day a week, like we do the whole morning. We talked about the past, about the market, about the possibilities, about the collectors, about the artists. If I thought he was going to—I usually acted as a liaison for him with the artists.

[00:58:07.29]

The artists would come to me of an evening, tell me their problems, what they felt. They wouldn't come right out and say it, but I'd get the message that something had to be done or they were going to be very upset. I'd go to Janis and work it in very—as gently as I could, and as diplomatically as I could, so he was aware that a problem was about to come up.

[00:58:26.16]

PAUL CUMMINGS: Right.

[00:58:27.14]

JUDITH RICHARDSON: And I think that's where I ultimately became most valuable to him, was that I was able to predict certain things that were going to come that he didn't see in their moods or the way they were reacting.

[00:58:40.50]

PAUL CUMMINGS: But I'm thinking more in terms, I guess, of—

[00:58:45.20]

JUDITH RICHARDSON: Market pricing, yes, we talked about pricing.

[00:58:47.21]

PAUL CUMMINGS: Yeah, and you know, where it was going generally and specifically.

[00:58:51.32]

JUDITH RICHARDSON: We talked about pricing a great deal.

[00:58:52.43]

PAUL CUMMINGS: Pop as opposed to the second-generation Abstract Expressionist activity that was floundering along. Was he aware? Was he interested in other aspects of the market than the particular people he was showing?

[00:59:07.44]

JUDITH RICHARDSON: To a point. He was surprised and amazed at the Op thing, optical thing. That's why he took on Anuszkiewicz.

[00:59:22.63]

PAUL CUMMINGS: Right.

[00:59:24.08]

JUDITH RICHARDSON: Again, he was six months ahead of the game in a way. His ear was to the ground as to what was coming up. I was very—I'm very interested. But every dealer has done this. Carroll tried very hard to convince him to take Robert Morris on. And at that time, I have to admit, very frankly, I went with Carroll to Morris's studio. And I thought the work was

the most peculiar work I'd ever seen in my life.

[00:59:51.54]

PAUL CUMMINGS: Mm-hmm [affirmative]. He was with Green, still at the time. Yeah.

[00:59:53.82]

JUDITH RICHARDSON: Yeah. I didn't—I well, Green was ending. You see, that's what he was taking on Oldenburg. And that's when—there were so many artists up for grabs. That's when Janis—Carroll was trying to say, "You've got to get Morris." And Carroll was right.

[01:00:06.09]

Sidney couldn't react to the work. I didn't feel confident enough of my own judgment at that time anyway, nor did I think that much about it to make aesthetic judgments to him. I was trying to work for him the way he would want it. I was doing exactly what he wanted. I tried to be his head, in his head, think the way he would think, write the way he would write, and be honorable, so that if something that seemed to me that wasn't nice or was nasty that was coming up, that I could avert it for him by convincing him that there was another method of approach.

[01:00:39.13]

PAUL CUMMINGS: Right. It's fascinating. You know, before had said you were an apprentice, really. You really were, weren't you?

[01:00:49.10]

JUDITH RICHARDSON: I really was.

[01:00:49.67]

PAUL CUMMINGS: The way you absolutely learned the crafts, and skills, and the ideas.

[01:00:53.84]

JUDITH RICHARDSON: I really was. Absolutely, that's why I say I've always used that word "apprentice." I don't think anybody else that has worked in the position that I worked in, in my time, in New York really could have learned from somebody else what I learned from Janis. And it was because he was willing and interested, and because I was valuable to him.

[01:01:13.66]

PAUL CUMMINGS: But why do you think he was able to do it with you and no one else he's ever worked with?

[01:01:18.29]

JUDITH RICHARDSON: Well, he did it with Ginny Wright to a point. He turned her into a collector, really.

[01:01:22.84]

PAUL CUMMINGS: Right. That, he did.

[01:01:25.45]

JUDITH RICHARDSON: But I think it was because maybe other people that worked for him weren't interested in sitting down and asking him all the questions I asked him, or were frightened of saying to him, "No, I don't think that's right." And that they couldn't use another more diplomatic approach. I would say something was going to come up, and I don't know whether I said this before, but something would happen that was—I knew would enrage him. But I knew that for him to get enraged would destroy a given situation.

[01:01:56.94]

PAUL CUMMINGS: Right.

[01:01:57.53]

JUDITH RICHARDSON: I used to deliberately go into the office and be more enraged than he ever could be.

[01:02:02.67]

PAUL CUMMINGS: So he'd calm you down rather than getting himself.

[01:02:04.62]

JUDITH RICHARDSON: He would work then to calm me down.

[01:02:06.39]

PAUL CUMMINGS: Yeah, and use up the energy that way.

[01:02:08.34]

JUDITH RICHARDSON: Yes, and I used that tactic all the time with him.

[01:02:11.82]

PAUL CUMMINGS: Yeah.

[01:02:12.68]

JUDITH RICHARDSON: Everything with him had to be done circuitously. In order to achieve an end, you couldn't go on a straight line. It had to be done very circuitously.

[01:02:25.17]

PAUL CUMMINGS: Mm-hmm [affirmative]. I wonder why that is.

[01:02:25.62]

JUDITH RICHARDSON: I guess other people didn't bother. They were either frightened, or bored, or didn't want to take the time to bother. That worked for me. They were there to do a job, nine to five job. I never felt, you see, that was the way it was. I very often, as I do now, would go in at eight o'clock in the morning.

[01:02:42.18]

PAUL CUMMINGS: Well, your whole commitment—

[01:02:42.55]

JUDITH RICHARDSON: I'd be there when he was there.

[01:02:43.84]

PAUL CUMMINGS: —was so different.

[01:02:44.95]

JUDITH RICHARDSON: Because I was very—and I still am very committed. And it was never a thing that I wanted power or anything like that. I've never been interested in having—in self-aggrandizement or power, having power myself. I've always wanted to see the job done. Be it getting out 70 critics' letters, getting a show up, getting it sold, whatever the given job was, I want to see it completed.

[01:03:07.63]

PAUL CUMMINGS: Mm-hmm [affirmative].

[END OF TRACK AAA_richar74_8150_m]

[00:00:03.23]

PAUL CUMMINGS: Let's just say this is side five, and it's April 17, 1974.

[Recorder stops; restarts.]

[00:00:08.79]

Well, you know, the Four Environments with the Oldenburg—and who were the others now?

[00:00:14.85]

JUDITH RICHARDSON: Dine.

[00:00:15.26]

PAUL CUMMINGS: Dine.

[00:00:15.80]

JUDITH RICHARDSON: Whitman.

[00:00:16.57]

PAUL CUMMINGS: Whitman, right.

[00:00:18.33]

JUDITH RICHARDSON: Segal.

[00:00:18.76]

PAUL CUMMINGS: Segal.

[00:00:19.76]

JUDITH RICHARDSON: It may have been called "Seven" but I think it was four.

[00:00:22.26]

PAUL CUMMINGS: Yeah. And they each had one.

[00:00:26.07]

JUDITH RICHARDSON: Maybe Whitman wasn't in it. Maybe it was—

[00:00:27.56]

PAUL CUMMINGS: No.

[00:00:28.19]

JUDITH RICHARDSON: Segal like a had a masquerade party on there.

[00:00:30.41]

PAUL CUMMINGS: Yeah. Marisol? No.

[00:00:32.03]

JUDITH RICHARDSON: Dine had The Four Rooms.

[00:00:34.52]

PAUL CUMMINGS: Yeah.

[00:00:35.10]

JUDITH RICHARDSON: I'm pretty sure that was done for that show. Claes had The Bedroom.

[00:00:39.06]

PAUL CUMMINGS: Right.

[00:00:40.07]

JUDITH RICHARDSON: I'm not sure that Marisol was in that show.

[00:00:42.23]

PAUL CUMMINGS: No.

[00:00:42.44]

JUDITH RICHARDSON: There was a fourth person, but I'm not sure. It wasn't Wesselmann, because he wasn't with the gallery yet.

[00:00:46.73]

PAUL CUMMINGS: Right.

[00:00:48.38]

JUDITH RICHARDSON: Therefore, it might have been Whitman, because Whitman had done a piece for Sidney. There was a shower piece.

[00:00:52.44]

PAUL CUMMINGS: Right, oh, in the doorway.

[00:00:55.89]

JUDITH RICHARDSON: But that's striking me as wrong, because—

[00:00:58.10]

PAUL CUMMINGS: That was in the other show.

[00:00:59.40]

JUDITH RICHARDSON: —because that's where the Segal Masquerade thing was.

[00:01:01.86]

PAUL CUMMINGS: Right. But where did the idea for a show like that come from? Was that his idea? Did it evolve out of—

[00:01:10.81]

JUDITH RICHARDSON: Yes. It certainly was his idea. And I'll tell you where ideas like that came from. At that moment, don't forget, he was really down on artists, low on artists.

[00:01:19.00]

PAUL CUMMINGS: Right.

[00:01:19.29]

JUDITH RICHARDSON: And always, as I think I said before, nobody ever knew when he was down to literally one handful of artists.

[00:01:24.10]

PAUL CUMMINGS: Right.

[00:01:24.81]

JUDITH RICHARDSON: He had been and always was a genius at coming up with idea shows, better than any museum director could have done. He always had them. He did that Optical Art show before the Responsive Eye at the Museum of Modern Art. His New Realists show was done before any other Pop show, practically, in the country. It's always been that kind of

thing.

[00:01:45.25]

And I think that the Four Environments came simply because—probably, out of talks with people like Oldenburg and Dine, knowing that Oldenburg worked towards the space. If I recall correctly, that was 1964 or '65. They'd all probably had one-man shows too recently to give them another one, and he had to fill a space. But he doesn't just fill a space the way any other dealer would, which is you put on a group.

[00:02:10.42]

PAUL CUMMINGS: Right.

[00:02:11.37]

JUDITH RICHARDSON: You bring out some drawings, or something. If he's going to do a group show, he does it better, and he does a one man show. Installs it better and the whole thing, and it's always a very important show.

[00:02:24.75]

PAUL CUMMINGS: Did he do those shows with the idea of promotion or publicity or selling?

[00:02:32.04]

JUDITH RICHARDSON: Everything. All of that combined. Now, in that particular case, I seem to recall that show was planned. I've never known him to set up a show at a moment's notice. Just like I think I told you, when those Armans arrived damaged, he could have put a Léger show up in 48 hours.

[00:02:48.79]

PAUL CUMMINGS: Right.

[00:02:49.11]

JUDITH RICHARDSON: It was in the back of his head to so do it if they hadn't arrived in time. But even though they arrived damaged, they were there.

[00:02:54.55]

PAUL CUMMINGS: They were there.

[00:02:55.05]

JUDITH RICHARDSON: Therefore, prepare them and get them up, because that's what the announcement was out for.

[00:02:57.60]

PAUL CUMMINGS: Right.

[00:02:58.32]

JUDITH RICHARDSON: He's not the way the rest of us have always operated. I certainly have, in the last years, have operated that when one thing can't go on, and I'm told at the last minute, I've got to think of something that'll be good-looking, appealing, and get it up quickly. He always planned. I'm sure he's always had at least three, four, five, six group show ideas, or idea shows in the back of his head that he could plan to put in, so that he wouldn't upset that very necessary regimentation of his mind, which is where everything is ordered and planned.

[00:03:33.58]

PAUL CUMMINGS: Right, and it goes like clockwork.

[00:03:35.26]

JUDITH RICHARDSON: And it goes work like clockwork.

[00:03:36.40]

PAUL CUMMINGS: Yeah.

[00:03:37.89]

JUDITH RICHARDSON: And he's always tried anyway to make a provision for things that would go wrong so that he's covered. But when he did that kind of a show—don't forget this is the beginning of the height of Pop. He's got a built-in audience. He's at that moment, with Leo Castelli—even more so than Leo—at that point, he's the most powerful dealer in the city.

[00:04:02.20]

PAUL CUMMINGS: Right, absolutely.

[00:04:03.42]

JUDITH RICHARDSON: As far as avant-garde goes, just [inaudible]. Now that the Abstract Expressionists have left him, he's still riding high because he's got Pop and he's moving ahead.

[00:04:11.98]

PAUL CUMMINGS: The next group, the next generation.

[00:04:13.57]

JUDITH RICHARDSON: The next group, and he's hit it. He's hit it with the right group and the right people. And that's all right. So he's not nervous yet. I never knew him really, to get nervous. As I said to you, Paul, about things—I said to you, during those years, for some very lucky or fortunate reason, I happened personally to either have overheard conversations or to have known when people were about to leave him. So nine times out of ten, I had prepared him for what was about to happen. So it was never that much of a shock to him. And he also, in that case, had prepared himself as to how he would handle it.

[00:04:49.32]

PAUL CUMMINGS: Right.

[00:04:51.26]

JUDITH RICHARDSON: He had prepared himself then for the problems. But certainly people were coming in out of that show. The Bedroom didn't sell then. Don't forget, The Bedroom didn't sell those years later. And then a duplicate of that Bedroom sold.

[00:05:02.76]

PAUL CUMMINGS: Right.

[00:05:04.17]

JUDITH RICHARDSON: That's something that I'm surprised about. It's a little off the subject.

[00:05:08.33]

PAUL CUMMINGS: Which one is in the Whitney?

[00:05:09.42]

JUDITH RICHARDSON: The original one is in the Whitney.

[00:05:11.12]

PAUL CUMMINGS: The original one is in the Whitney.

[00:05:11.46]

JUDITH RICHARDSON: But the original French Fries are not.

[00:05:13.58]

PAUL CUMMINGS: Right. That's what I thought when I looked at those.

[00:05:15.36]

JUDITH RICHARDSON: And as I said to you that night, neither are the original Subway, or whatever. That's not the original.

[00:05:21.12]

PAUL CUMMINGS: The map thing. [Subway Map -Ed.]

[00:05:22.11]

JUDITH RICHARDSON: That's not the original. Now, I don't know whether this has been arranged with the collectors or not. And certainly in sculpture, it's always been a tradition to make three and nine.

[00:05:34.14]

PAUL CUMMINGS: Right.

[00:05:34.37]

JUDITH RICHARDSON: But when those were originally made, I believe everybody thought they were made as unique pieces—collector, museum, dealer, and artist.

[00:05:42.06]

PAUL CUMMINGS: Right. How did the other ones appear?

[00:05:44.90]

JUDITH RICHARDSON: Well, that's what I'd like to know. And I'm also curious as to whether the collector wouldn't be annoyed.

[00:05:50.34]

PAUL CUMMINGS: Yeah.

[00:05:52.85]

JUDITH RICHARDSON: Now Mel Bochner is making sculptures in a certain way with certificates, which I think makes sense. One for the United States, one to be sold in Europe, and one that's kept for his own collection. And certainly Jasper Johns has done this in certain cases. But that's always been known.

[00:06:08.34]

PAUL CUMMINGS: Right.

[00:06:08.84]

JUDITH RICHARDSON: That's what startled me about this thing with Claes. Had he mentioned that to you in those interviews about making the duplicates?

[00:06:13.48]

PAUL CUMMINGS: No. I didn't know it.

[00:06:15.81]

JUDITH RICHARDSON: And they look very different to me.

[00:06:17.66]

PAUL CUMMINGS: Well, I looked at some photographs and there is a difference.

[00:06:21.08]

JUDITH RICHARDSON: There's a difference in the patina, too. I mean, obviously anything that is that way, but there's a difference in the cloth because you probably can't get the same cloth anymore.

[00:06:27.11]

PAUL CUMMINGS: And the little pictures on the wall. And there are quite a few, if you sit there and compare the two photographs.

[00:06:32.52]

JUDITH RICHARDSON: They're different pieces.

[00:06:33.18]

PAUL CUMMINGS: It's fascinating, yeah.

[00:06:34.91]

JUDITH RICHARDSON: But that is the original Bedroom. Because I know he always kept the original Bedroom. Out of that Four Environments show, I don't think anything was sold. But it never mattered if a show like that didn't sell because there was always that month something in the back room that did sell, that made up for and beyond if you'd sold six of those kind of shows at the money that were going at in those days.

[00:07:01.81]

PAUL CUMMINGS: Right, if somebody bought a Cubist painting or a Giacometti or something.

[00:07:04.74]

JUDITH RICHARDSON: Or an Abstract Expressionist or whatever, but there was always something in the back room.

[00:07:10.64]

PAUL CUMMINGS: Mm-hmm [affirmative]. You know, one thing that we haven't talked about, and that's the response of critics to his exhibitions.

[00:07:15.96]

JUDITH RICHARDSON: He never cared what they wrote.

[00:07:18.36]

PAUL CUMMINGS: Really?

[00:07:19.29]

JUDITH RICHARDSON: He never gave a great goddamn what they wrote. He wanted them to write.

[00:07:22.90]

PAUL CUMMINGS: Right.

[00:07:23.28]

JUDITH RICHARDSON: And it was a lesson he taught me. As you know, too, there were certain times when, if you got a good review from Canaday, it was the kiss of death. And I'll remember, Sidney—now that this may be wrong—but I remember sitting telling me a story

about Emily Genauer from years and years ago when she first was reviewing. And I believe it was a Van Gogh show that was on. Yes, it was Van Gogh.

[00:07:45.71]

And she came out—and everybody was raving about it—and she said to Sidney, "I don't know what to write." And she was just beginning to write. And he said to her, "I'll tell you what you do. You pan it." And he said she did pan it. And from then on, she was a big critic. Because everybody else was going to rave about it.

[00:08:00.99]

PAUL CUMMINGS: Right. It's the old thing, knock on of the stars, and everybody looks at you. [Laughs.]

[00:08:06.02]

JUDITH RICHARDSON: And he never cared whether they were good reviews or bad reviews. They never upset him at all. As you know, he never advertised.

[00:08:12.48]

PAUL CUMMINGS: Right.

[00:08:12.59]

JUDITH RICHARDSON: He never had to. He knew the critics were going to come in. And this is something that has changed certainly in the last few years. You think about the New York Times, Have you seen that many articles on contemporary art or shows that are being written up?

[00:08:23.44]

PAUL CUMMINGS: Nothing.

[00:08:23.54]

JUDITH RICHARDSON: It's the same old Impressionist show they're writing up, or some horse painting show, or something ridiculous. I mean, something that six, seven years ago would have been reduced to one column on the art page.

[00:08:35.54]

PAUL CUMMINGS: And now gets a half a page.

[00:08:36.74]

JUDITH RICHARDSON: Well, now it's a whole it's a whole art column.

[00:08:38.90]

PAUL CUMMINGS: Yeah.

[00:08:39.57]

JUDITH RICHARDSON: And maybe once every three months there is one contemporary show picked out to be reviewed. And it is not the new kids. And I think it's because perhaps these critics can't write about the new people.

[00:08:50.67]

PAUL CUMMINGS: They're not interested in it.

[00:08:51.79]

JUDITH RICHARDSON: They're not interested. And I think they don't know what to say about it, either. I think it's a combination.

[00:08:55.09]

PAUL CUMMINGS: Yeah.

[00:08:55.89]

JUDITH RICHARDSON: I think they look at whatever—say the medium is rocks and ropes and boxes or whatever on the floor—and they just don't know what to say. If it's Rauschenberg doing boxes, they feel compelled. They've got to write about it and perhaps put it down. But it's a terrific struggle for them to even write about that. It's as if they were doing what I said I was so upset about I found myself doing, which was closing the doors of the head, which is so important not to do.

[00:09:19.53]

PAUL CUMMINGS: Right.

[00:09:20.31]

JUDITH RICHARDSON: But no matter how bored, annoyed, or whatever, it's got to be pushed open. And obviously they're not.

[00:09:27.58]

PAUL CUMMINGS: Mm-hmm [affirmative]. Well, one thing that interested me is that do you think that the reviews had any influence on the collectors that bought from him?

[00:09:37.83]

JUDITH RICHARDSON: In those days we used to talk about that. And the reviews certainly had no effect on the Harry Abrams, the Albert Lists, the Burton Tremaines, the Sculls, or people like that. Think about it, Paul. In the early days, practically all the Pop art was put down by the serious art critics. But most people don't read very well.

[00:09:59.59]

PAUL CUMMINGS: Right.

[00:10:00.87]

JUDITH RICHARDSON: And with the tremendous amount of media publicity that the movement was getting, it was certainly the first movement that did get—I mean, where my mother knew who Marisol was because of *Cosmopolitan* magazine. I'm making that up—or *Women's Day*.

[00:10:15.57]

PAUL CUMMINGS: Right, right. The mass publications.

[00:10:18.27]

JUDITH RICHARDSON: The mass public all of a sudden knew what was going on. And it was certainly the first time, I would say, in our history that the mass public knew who these people were.

[00:10:26.31]

PAUL CUMMINGS: Immediately.

[00:10:27.10]

JUDITH RICHARDSON: Immediately. And it was because they were making giant hamburgers, or Coca-Cola bottles, or a big—

[00:10:32.97]

PAUL CUMMINGS: But they were also personalities that were somewhat different from other generations of artists.

[00:10:38.91]

JUDITH RICHARDSON: They were successful.

[00:10:39.99]

PAUL CUMMINGS: Yeah, when they were young, which is the great American dream.

[00:10:43.30]

JUDITH RICHARDSON: They were successful and they were fairly young. We always think how young they were. When in actuality, Jim Dine was the only one that was truly young. He was the only one in his twenties.

[00:10:52.47]

PAUL CUMMINGS: Oh, he was in his twenties.

[00:10:53.61]

JUDITH RICHARDSON: The others were all in their thirties and forties, which is young, certainly. But everybody was amazed that all of a sudden art was making money. But if you think about it, it was also the time. I mean, it's so funny to speak about it in history because it really is. It's a time that's so finished, to all of our sadness, in a way.

[00:11:11.01]

PAUL CUMMINGS: Right.

[00:11:13.58]

JUDITH RICHARDSON: Galleries—the whole scene was very powerfully 57th Street and Sidney Janis was at the head of it.

[00:11:21.38]

PAUL CUMMINGS: Mm-hmm [affirmative]. And everybody still hated him because he was successful. [Laughs.]

[00:11:22.98]

JUDITH RICHARDSON: And he was still the most vilified man in the art world. And I remember going to dinner parties and defending him.

[00:11:29.48]

PAUL CUMMINGS: Yeah. Why do you think that persisted? Even though he did take on the new people, he was successful with them—

[00:11:35.21]

JUDITH RICHARDSON: Because of all of that. And because every time he'd get to a point where perhaps he wasn't as hated anymore or something like that, a Betty Parsons situation would come along.

[00:11:42.91]

PAUL CUMMINGS: Oh, right. Right.

[00:11:44.06]

JUDITH RICHARDSON: And then the whole art world would be down on him again. Because he wasn't the gladhand. He wasn't out there greeting, delighting, dancing around the room. He was there to run a business, to do a business, and to serve the collector.

[00:12:04.95]

PAUL CUMMINGS: Right. It comes right back to the collector.

[00:12:07.07]

JUDITH RICHARDSON: Collector. Never the artist, the collector. Which in turn, of course, served him.

[00:12:12.51]

PAUL CUMMINGS: Of course.

[00:12:13.47]

JUDITH RICHARDSON: So it made perfect, logical sense. It was the clearest example of rational thinking I've ever seen. So one-directed, but absolutely straight down the road. And he never and he never misrepresented the collector. I mean, he really didn't. It's very curious what those artists would say. And I never heard him really put down one of his artists.

[00:12:36.66]

And naturally, there were artists that he handled that I didn't think that much of. And I worked in other places where there were artists that I didn't think that much of. But it was something I learned from him as a cardinal rule. I may not say anything for them, but I would never say anything against those artists to anybody outside that gallery, because that's the most disloyal thing in the world. Sidney was very loyal in that sense. When he was through with an artist, he was through with them.

[00:13:00.72]

PAUL CUMMINGS: Right.

[00:13:02.13]

JUDITH RICHARDSON: And they either faded out and got the picture very quickly, or he let them go. He told them outright. But he certainly let very few artists go in all those years. I was with him because it was the other way around. The times were changing, and the people were leaving him for Marlborough, for what, as we know, became mausoleum art.

[00:13:22.53]

PAUL CUMMINGS: Right. What did he think of Marlborough? Did you talk about Marlborough when it came and what it was going to do?

[00:13:29.46]

JUDITH RICHARDSON: Mm-hmm [affirmative]. Everybody in the art world, including Janis and everybody else, we all thought, oh, my god. You know, here they come into town. They're going to raid like crazy, which they did. This huge cartel. And after a very brief period of time, Sidney himself said, "It doesn't make a goddamn bit of difference. It's not going to hurt anything, not going to hurt anything at all. They're doing their thing. Let them do it."

[00:13:56.53]

PAUL CUMMINGS: Right. Well, he said once they started to show Mondrians, his Mondrian business picked up. And he thought it was going to really hurt it.

[00:14:03.82]

JUDITH RICHARDSON: Yes, he thought it might hurt it. It went right the other way. Because, again, the people who knew anything about Mondrian, who were then advising other collectors who were buying Mondrian, knew that he already had the jewels. That what was left was literally what had been in the attic, so to speak.

[00:14:20.68]

PAUL CUMMINGS: Right, right.

[00:14:22.38]

JUDITH RICHARDSON: That he had the biggest part of it, having been given—you knew that whole thing—having been given the first pick of everything. And that was in his will. Harry Holtzman couldn't sell anything unless he gave Janis first refusal.

[00:14:34.47]

PAUL CUMMINGS: Oh, really? I didn't know it was in the will, though.

[00:14:38.01]

JUDITH RICHARDSON: It had been set up.

[00:14:39.07]

PAUL CUMMINGS: Ah, fantastic.

[00:14:40.02]

JUDITH RICHARDSON: It had been set up. I don't know whether it was written down in the will. But I know that the setup with Mondrian and Harry Holtzman had been that, as I took it, half of it had been left to Sidney and half of it to Harry Holtzman. And if Harry wanted to sell anything, he had to always give Sidney first refusal.

[00:14:55.72]

PAUL CUMMINGS: Oh, fantastic.

[00:14:57.12]

JUDITH RICHARDSON: So over the years, Sidney had bought from Harry. So what was left when Pace finally did that show, as you remember, was a room they manufactured, which I think Mondrian might have rolled over in his grave had he known that. I don't think he would have permitted that to be done. They had a few drawings.

[00:15:12.84]

PAUL CUMMINGS: Why do you think they did all that? I mean, to expand a little bit into the—

[00:15:17.01]

JUDITH RICHARDSON: Oh, publicity. That put them into the old masters tradition, which is what they wanted. The blue-chips, the General Motors kind of business situation.

[00:15:23.91]

PAUL CUMMINGS: That's exactly what they're doing now. Their artists under 50 are just, you know—

[00:15:28.85]

JUDITH RICHARDSON: Nothing. Except for Larry Bell and [Robert -Ed.] Irwin, who really operate on their own.

[00:15:33.54]

PAUL CUMMINGS: Or Samaras, who's done his shows almost as—

[00:15:35.46]

JUDITH RICHARDSON: Well, Samaras is the only one that's still with them that doesn't operate on his own.

[00:15:38.92]

PAUL CUMMINGS: Yeah.

[00:15:39.66]

JUDITH RICHARDSON: But Larry certainly operates on his own. Irwin was never under a contract base. Never. Irwin, in fact, is one of the most curious of all the artists I've ever known, curious in that he never would take an advance in pay, in monies. He wanted to be paid when a piece was sold, and that was all. He wanted what was due him, and that was all. His demands were logical demands. He was—he is a demanding artist, but always his demands were rational and extremely necessary for the aesthetics of the piece.

[00:16:14.20]

Irwin had set himself up, he once told me, that he had established a mode of living where his studio was \$50 a month or something, and he never changed that mode of work. And when he wanted to make money, he went to the track. Irwin is a master horse bettor.

[00:16:28.03]

PAUL CUMMINGS: Oh, really?

[00:16:28.57]

JUDITH RICHARDSON: He knows every jockey, every training house, every stable, every horse. When he'd come to New York, you used to ask me—because my husband is a gambler—he used to ask me, "Get me a bookie, because a horse is running at Aqueduct, that I know from California." Sure enough, he'd go out to the track, and he'd pick up a couple of thousand bucks. It was the way he made his money.

[00:16:47.20]

PAUL CUMMINGS: Yeah. That's fantastic.

[00:16:47.38]

JUDITH RICHARDSON: He never relied—Irwin, less than any other artist, had no delusions of grandeur about making fortunes out of his art. He felt his art was something he had to do. It was just something there was no way that he could do anything else. He had to get results.

[00:17:01.97]

PAUL CUMMINGS: To get through the day, he had to do it.

[00:17:03.23]

JUDITH RICHARDSON: He had to do his art. It was just his soul as being. But he never had the delusion or the dream, say, as so many other artists. He never thought about driving Ferraris, or living in castles, or being the grand old man. And yet, as you know, he lectures all over the country. He's marvelous with students. He's been a teacher for years. A fascinating, cultivated man and certainly almost a guru to that whole group of California artists.

[00:17:27.11]

PAUL CUMMINGS: Right, yeah.

[00:17:28.26]

JUDITH RICHARDSON: Because there is a kind of religious thing about him and about his work, the way he never allowed it to be reproduced, which in those days made sense, too. It wasn't reproducible.

[00:17:38.05]

PAUL CUMMINGS: Oh, sure. Right. I mean, you could phony it up, as one said.

[00:17:40.94]

JUDITH RICHARDSON: Now Sidney had shown Larry Bell and Irwin for the first time in that "Seven New Artists" show. And he fussed around too long, or he could have had both of them.

[00:17:50.63]

PAUL CUMMINGS: But do you think it would have taken them on?

[00:17:52.88]

JUDITH RICHARDSON: Yes, he wanted them, but he wasn't quite sure whether he wanted them.

[00:17:55.81]

PAUL CUMMINGS: Oh, I see.

[00:17:57.02]

JUDITH RICHARDSON: Whenever Sidney hesitated is when he lost, which is true, certainly, of an awful lot of people. Ileana hesitates for many different types of reasons. If she didn't hesitate as much as she did, she could have had much more. Someone like Leo never hesitated. Pace was only too willing to take them quickly.

[00:18:17.39]

PAUL CUMMINGS: Right. Right. But you know, another thing that's interesting, did Janis read a lot? I mean, did he follow the magazines or the books as they came out?

[00:18:26.88]

JUDITH RICHARDSON: Yes, he did. But don't forget, the books that were coming out at that time—what were they, John Rublowsky's *Pop Art*?

[00:18:33.68]

PAUL CUMMINGS: Mm-hmm [affirmative]. A few other things, not much.

[00:18:34.82]

JUDITH RICHARDSON: We both remember—I mean, you look back at—in fact, I looked at it the other night. There are a lot of color plates in it, and it's a very weak, poor text.

[00:18:42.51]

PAUL CUMMINGS: Right, right.

[00:18:43.79]

JUDITH RICHARDSON: And at the time, we all said, "Good God, you know, this is really an awful book." [Paul laughs.] It was the first book, however. So you had to give that a little bit of leeway. The articles that were being written in art magazines were, for the most part, complimentary. What was the name of that poor boy who killed himself—Gene Swenson, who was a very brilliant young man, did extraordinary interviews with those artists. When you look back at those interviews he did for *ARTNews*, they were marvelous interviews, articulate and well done.

[00:19:17.90]

I never knew what made him crack, either. I mean, snap, and he did snap. And there came a point finally, when I was at Pace, when I remember him saying to me—because I'd been so used to crazy people all my life—I remember him coming in and saying to me, "You're the only one that's nice to me." Because I would speak to him like he was still normal, like he was still a normal person. He'd tell me about some crazy thing, carrying his plastic question mark around the Museum of Modern Art or whatever. And I'd say, "Oh, yes, isn't that too bad?" Or, you know, just play along with it. But he became, as you know, persona non grata. But there were people like Gene Swenson around. Again, the museums were so active, Paul.

[00:19:52.13]

PAUL CUMMINGS: Right.

[00:19:53.52]

JUDITH RICHARDSON: It's a moment that I hope we see again. You don't see it now.

[00:19:57.12]

PAUL CUMMINGS: No.

[00:19:58.07]

JUDITH RICHARDSON: Every month there were at least five museum directors—

[00:20:01.72]

PAUL CUMMINGS: New shows, new things.

[00:20:02.60]

JUDITH RICHARDSON: Gordon Smith from the Albright-Knox never missed a show. Now, maybe he didn't buy out of every show, but he bought out of maybe every third show. They haven't bought in years.

[00:20:11.69]

PAUL CUMMINGS: Well, did he buy or was that Seymour Knox?

[00:20:13.81]

JUDITH RICHARDSON: Well, Seymour Knox. I'd love to know what happened there. Did Seymour Knox's funds for purchasing dry up, or what? Because it was the end. and even when I was at Pace, it was dwindling down to nothing. But in those halcyon days, which is what one has to call them—and for me, an introduction into it, I mean, that is almost sad because it's not that I thought that always could happen.

[00:20:40.02]

PAUL CUMMINGS: You kind of started at the top with a great flurry.

[00:20:42.30]

JUDITH RICHARDSON: But you saw that—one saw that—well, one knew you could open a show and you wouldn't sell anything. And that was something that I learned from Janis right then, is you never get upset when you're not selling anything. And Janis never put the pressure on any of the people. He put pressure on people that worked for him, but he never put pressure on the people who work for him to sell.

[00:21:01.62]

PAUL CUMMINGS: Oh, really?

[00:21:02.18]

JUDITH RICHARDSON: I mean, that they had to produce X—

[00:21:03.82]

PAUL CUMMINGS: A quota or something.

[00:21:04.46]

JUDITH RICHARDSON: Like a car insurance salesman, a quota. It was nothing like that. He knew that had nothing to do with it.

[00:21:09.93]

PAUL CUMMINGS: Oh, really?

[00:21:10.19]

JUDITH RICHARDSON: And I've always had people who said to me, "You're a glorious

saleswoman, Judith. You can sell anything. You can sell ice to an Eskimo." And I've said, "No, that isn't the truth. It's just simply isn't the truth." There is a way of dealing, yes. But unless the timing and everything is right, forget it.

[00:21:23.27]

PAUL CUMMINGS: It doesn't work.

[00:21:23.56]

JUDITH RICHARDSON: Neither you nor anybody else—the worst or the best isn't going to get it across.

[00:21:28.15]

PAUL CUMMINGS: Mm-hmm [affirmative]. That's fascinating.

[00:21:28.54]

JUDITH RICHARDSON: I think nine times out of ten, things sell themselves. And it's something that I feel. I'm talking about America now.

[00:21:35.72]

PAUL CUMMINGS: Right, yeah.

[00:21:36.40]

JUDITH RICHARDSON: Because the soft sell is the only sell to do in America. The hard sell has got to be done in Europe, but it cannot be done here. And that's why so many of these European dealers that have come over here, like Leo and others—I understand he's just, you know, pressuring his people like mad, that they've got to produce so much in sales a month. Well, here we are in an economic depression.

[00:21:57.16]

PAUL CUMMINGS: Mm-hmm [affirmative]. And he's selling hard things, for one thing.

[00:21:59.17]

JUDITH RICHARDSON: And he's showing impossible things. Gerhard Richter, who may sell for a fortune in Europe—who has even heard of Gerhard Richter here?

[00:22:05.09]

PAUL CUMMINGS: And who cares, really?

[00:22:05.69]

JUDITH RICHARDSON: And who cares? And you can't call up museums around the country and say, "We'll give you a Gerhard Richter show." They'll say, "So what? We don't want it." And in fact, that's something that Sidney never did. He never offered. They had to come to him. And it's something I've also learned later from my husband. I once said to him, "Well, why don't you pick up the phone whenever things are going bad?" He said, listen, "The minute I have to start to pick up that phone, nothing will happen. As long as I'm refusing offers, it'll keep coming to me."

[00:22:39.22]

And there's something in that. The one thing he said, he never had that poverty mentality that many dealers have. I have to call it out. Many artists certainly have it. But no, he never had a poverty mentality. He saved string and rope and scotch tape for the debacle or whatever was going to happen, a deluge. But that was just one of his nutty little things. He never worried about selling a show out. Now, mind you, if it didn't sell out—and I'm curious, because remember that Jann Haworth show I did a number of years ago.

[00:23:05.51]

PAUL CUMMINGS: Right.

[00:23:06.61]

JUDITH RICHARDSON: She sold like crazy in England, as you know. Why not sell that? If that stuff that you see downstairs right now, those plaster things, which are grotesque, and they're the nicest people in the world on there. You know, that show sold out.

[00:23:16.50]

PAUL CUMMINGS: Really?

[00:23:16.86]

JUDITH RICHARDSON: It sold out. Completely sold out.

[00:23:18.75]

PAUL CUMMINGS: Unbelievable.

[00:23:19.41]

JUDITH RICHARDSON: I mean, it's unbelievably bad work. All right. That Jann Haworth show wasn't so bad. In fact, it was curious. It was in its way better than Marisol, I think. It was different than Marisol, but better than Marisol in its way. That was, for me, the clue. When that show didn't sell, that was to me the clue to the beginning of what was to come.

[00:23:45.50]

Now he's never done another Jann Haworth show, right? If he'd had her as an artist, then he might have done something else. I never knew him to pick up the phone and start to call people about a show that was coming in. Maybe a handful of collectors. It was like a special thing that he did for them.

[00:24:06.53]

PAUL CUMMINGS: What kind of people were they, or who were they?

[00:24:08.79]

JUDITH RICHARDSON: All right. He's got an Arp show coming up, a Giacometti show with Mr. Clark from Dallas. Leigh Block from Chicago, Arnold Maremont, Nathan Cummings, the old guard, so to speak. If Mrs. Tremaine didn't come in the first couple of days, he might give her a ring, and say, "Emily—" he'd known her for years and years and years—"Emily, there's a piece here. I'm holding it for you. You might want it." That sort of thing. He never did the kind of thing—I learned that from him. But I then took that and did it to what I called my bread-and-butter collectors.

[00:24:43.93]

PAUL CUMMINGS: Oh, I see.

[00:24:45.00]

JUDITH RICHARDSON: I began then calling before a show opened, my so-called bread and butter collectors, those smaller salaried people who would buy drawings. Because I knew if you had a show with thirty drawings in it and ten works, if you sold the thirty drawings and you didn't sell the ten works, you made the money for your artists and for yourself.

[00:25:01.74]

PAUL CUMMINGS: Right.

[00:25:05.66]

JUDITH RICHARDSON: And naturally, try to sell the work, too. But now, if you've noticed at all, galleries are now calling. And you know, they're dabbling collectors.

[00:25:13.22]

PAUL CUMMINGS: Yeah, I know.

[00:25:14.60]

JUDITH RICHARDSON: Dabbling. And it's something that I can't stand. I've never done it. I can't. I won't do it.

[00:25:20.63]

PAUL CUMMINGS: Well, some of the good ones don't seem to be doing it.

[00:25:23.07]

JUDITH RICHARDSON: Well, only a handful of people will I call. And those people are ones who have either requested that they be called—

[00:25:28.02]

PAUL CUMMINGS: Right.

[00:25:29.40]

JUDITH RICHARDSON: And in which case I will then call them. Or I keep an inquiry book so that I can call them. But you can't go ahead and pitch the way some of these galleries are doing. Sidney doesn't. Leo doesn't do it, either. He still deals with that kind of style and elan, that's very important.

[00:25:51.39]

PAUL CUMMINGS: But you know, in—

[00:25:51.56]

JUDITH RICHARDSON: Sidney always felt—excuse me, Paul—Sidney always felt that what he was showing and sending out his announcement, was it. That it was then up to them to come in.

[00:26:00.23]

PAUL CUMMINGS: Mm-hmm [affirmative]. He did his best, and that was that.

[00:26:02.30]

JUDITH RICHARDSON: Mm-hmm [affirmative].

[00:26:02.91]

PAUL CUMMINGS: But you know, one thing that intrigues me, when people come in who bought major things, do you think they were interested in those days, in the mid-'60s, in the investment aspect, say, in the Americans as opposed to the Europeans? Or was it both ways?

[00:26:20.15]

JUDITH RICHARDSON: As opposed to the Europeans, except for those already standard art—you mean like Arp and Giacometti?

[00:26:24.99]

PAUL CUMMINGS: Yeah.

[00:26:25.65]

JUDITH RICHARDSON: Well, Arp and Giacometti were a different thing altogether. But you couldn't sell a young European artist for love and money. Christo couldn't sell it. If you remember, Christo didn't sell. Now he sells like mad. But he didn't sell until he was thought of as an American artist. Who thinks of him as anything but an American artist now? He's not

thought of as a Bulgarian or a French or anything. He's an American artist.

[00:26:44.47]

PAUL CUMMINGS: Right.

[00:26:45.45]

JUDITH RICHARDSON: You couldn't sell a young European. Americans had jumped off that bandwagon when they started to buy American Abstract Expressionist works. Now, when the people who'd missed out on buying the Abstract Expressionists and who had bought the Abstract Expressionist dual thing going on, I think many of them bought the Pop artists as an investment, yes.

[00:27:02.79]

I think they bought it for a combination of reasons, not only investment. They were amused by it. I don't really think they thought it was beautiful and lovely. I don't think Robert Mayer really thought it was beautiful and lovely. I think he thought it was funny. All of us thought it was funny at one point. Didn't you?

[00:27:21.99]

PAUL CUMMINGS: Oh, yeah. I mean, a lot of it still is very funny. Great wit.

[00:27:24.20]

JUDITH RICHARDSON: It was marvelous to walk into a gallery and laugh. It was just marvelous. A kind of instant recognition. You know, how there's always—and it's so rare that it happens—an instant recognition of something that's either terribly good or terribly funny. And that's what was happening all the time when you'd walk into these shows.

[00:27:44.01]

PAUL CUMMINGS: Sometimes what's terribly funny is awfully bad, though.

[00:27:46.23]

JUDITH RICHARDSON: Awfully bad and terribly funny. [Paul laughs.] And now, like a show like that downstairs is neither terribly funny and it's just sad. That's all. It's sad.

[00:27:58.47]

PAUL CUMMINGS: Yeah. But, you know, where do you think the collector—because I've wondered about the collector who goes to Janis. He's not a collector who just starts buying there, does he?

[00:28:12.25]

JUDITH RICHARDSON: Not necessarily, because they're so rude to young people.

[00:28:12.96]

PAUL CUMMINGS: Is it somebody who's been around for a while?

[00:28:14.71]

JUDITH RICHARDSON: I've had too many young collectors who are fairly moneyed people, fairly rich people, but who maybe don't have that elan that Conrad or Sidney—Well, Sidney is not around, you see. And it's Conrad who is out in front.

[00:28:29.93]

PAUL CUMMINGS: Right.

[00:28:30.54]

JUDITH RICHARDSON: They don't have the elan. I've had so many collectors come in here

and say to me, "I'll never go in there again. I asked to see a painting and I'm shown one painting." And that's his style. But if somebody else that he knows and is sure of, they get to see more. And it's been done for different reasons. It's been done to create a feeling of scarcity or rarity.

[00:28:52.65]

PAUL CUMMINGS: Right. I think that's a very important concept for him.

[00:28:55.03]

JUDITH RICHARDSON: It is an important concept. I think it's an important concept for him, and I think it's a justifiable concept, the way he built up the Gorky market. It's something that very few dealers have understood, that in order to build a market, you cannot unload tons of stuff. That's why I was so shocked at that auction that took place in London two weeks ago. They sold all those Wesselmann's in that show. Wesselmann's market has been way down. Way down. There's not been an American market, and the European market has fallen off terrifically. Did you know they got huge prices, \$30-, \$40-, \$50,000?

[00:29:28.66]

PAUL CUMMINGS: That's what I was told, yeah.

[00:29:30.16]

JUDITH RICHARDSON: A drawing that I personally sell for, like, \$400 went for something like \$8,000 or \$9,000.

[00:29:34.04]

PAUL CUMMINGS: Really?

[00:29:34.52]

JUDITH RICHARDSON: That I just sold it a few years ago. I couldn't believe the prices, because if I had been asked to gauge that auction, I would have said of the Wesselmann market, the bottom is going to fall out.

[00:29:43.50]

PAUL CUMMINGS: Who paid those prices?

[00:29:46.38]

JUDITH RICHARDSON: I don't know. I do know that Parke-Bernet came to see me last Friday with that catalog, offering at least 20 items at up to \$10,000 more than the piece had been reported to have been sold at auction.

[00:30:00.17]

PAUL CUMMINGS: Really?

[00:30:00.66]

JUDITH RICHARDSON: They're manipulating the market, Paul. And I don't know whether it's legal or illegal. I don't care. I just know that they may hurt the whole thing.

[00:30:07.38]

PAUL CUMMINGS: The auction houses?

[00:30:07.71]

JUDITH RICHARDSON: Because they now think that they are the powers. And in fact, they have become sort of the powers. But I don't think they're expert enough, or understand. They're dealing with it like soybeans or pork bellies.

[00:30:17.87]

PAUL CUMMINGS: Right. It doesn't work.

[00:30:18.90]

JUDITH RICHARDSON: You can't do that.

[00:30:20.28]

PAUL CUMMINGS: Yeah.

[00:30:20.79]

JUDITH RICHARDSON: And they came and have offered an enormous number of works that were not sold at that auction. They are now buying, I think, and holding out.

[00:30:30.27]

PAUL CUMMINGS: For their own account kind of thing. What do you think of the sales in early May? Have you seen those catalogs? All those American things? I mean, items that two years old, in some cases.

[00:30:42.00]

JUDITH RICHARDSON: Now, those may bring big prices, because somebody told me that London auction—I forget which Realist it was—brought enormous prices. But you see that's got to be—that's also a combination of elements. That's that one person in Europe. Now that's investment thought. That's pure and utter investment thought.

[00:31:02.54]

PAUL CUMMINGS: Mm-hmm [affirmative]. It's the one person who wants that one thing.

[00:31:04.89]

JUDITH RICHARDSON: That one thing, because he's sure that it's going to go up in price. And Ivan has done a very smart thing selling—what's the name of the artist? A name like Guy Johnson, that's a little painting, let's say, 24-by-16 or something. I'm making that size up, but approximately that size. Okay, he sells it last year for \$250. He called up the collector and offers him \$1,500 this year. It's a very smart thing to sell little paintings. Where can you get art at that price? You can't buy any paintings at that price.

[00:31:29.35]

PAUL CUMMINGS: Right.

[00:31:29.81]

JUDITH RICHARDSON: Which, A, would make me very distrustful of buying at \$250, an oil on canvas or an acrylic on canvas. If he offered, \$1,500, okay, you may get it up to \$5,000. But I cannot believe—and again, maybe my gauging is so off now—I cannot believe that it's going to go above that. But you know, he can manipulate it just so far.

[00:31:51.73]

PAUL CUMMINGS: Right.

[00:31:51.99]

JUDITH RICHARDSON: And I think there's an enormous amount of manipulation going on that is so wrong, because it could end up hurting all of us—the artists, the dealers, the entire business, specifically when you think of the auction house manipulation.

[00:32:03.99]

PAUL CUMMINGS: Yeah, well, that's what's getting to be so apparent, I think.

[00:32:07.11]

JUDITH RICHARDSON: It's getting to be very apparent, and it's very wrong. Very, very wrong. So it's just, I think, a nightmarish situation.

[00:32:15.04]

PAUL CUMMINGS: Yeah.

[00:32:15.90]

JUDITH RICHARDSON:

[Side conversation] Nick?

But the collector was, for Sidney, the single most important.

[00:32:24.13]

[Side conversation] There'll be somebody—

[00:32:27.33]

PAUL CUMMINGS: Do you think that he could plan things for his collectors?

[00:32:31.03]

JUDITH RICHARDSON: Yes.

[00:32:31.27]

PAUL CUMMINGS: Did he know what they were interested in?

[00:32:33.10]

JUDITH RICHARDSON: Yes. Certainly he did with Al Lerner. And yet I see in this auction catalog certain things of Al Lerner's coming up, this one in May. That's always a danger to have those things coming out on the market so quickly.

[00:32:50.71]

PAUL CUMMINGS: Yeah. Well, I've noticed that. I don't understand how somebody who buys something for \$15,000, and comes up there for \$18,000 to \$20,000. Two years or three years—[Noise in background]

[00:33:05.14]

JUDITH RICHARDSON: I'm sorry, Paul. I didn't hear you.

[00:33:06.31]

PAUL CUMMINGS: Well, the prices are too narrow.

[00:33:08.54]

JUDITH RICHARDSON: Yes, because the prices—

[00:33:09.94]

PAUL CUMMINGS: Either somebody's selling it because they paid a lot less for it—

[00:33:13.43]

JUDITH RICHARDSON: Well, they did. Now that piece of Al Lerner's is like a big palette drawing of Dine's. It's in there. I noticed it. And it is on board, but it's paper. And they're estimating at \$6,000 to 8000. I would say Lerner maybe paid \$800, \$900. He's dead, isn't he?

[00:33:38.62]

PAUL CUMMINGS: I don't know.

[00:33:40.43]

JUDITH RICHARDSON: You know, he's the one that made *The Portrait of Dorian Gray* and his interiors were always like Vermeer interior. You remember in the movie *The Portrait of Dorian Gray*?

[00:33:51.71]

PAUL CUMMINGS: Oh, I don't remember those.

[00:33:52.07]

JUDITH RICHARDSON: He copied Vermeer interiors perfectly. And he bought over the years from Sidney, these prime pictures, Segonzac or Vuillard. Perfect, absolutely perfect gems of pieces. And he didn't buy much Pop. But everything he bought was always a very prime jewel of a piece, for the most part.

[00:34:17.36]

PAUL CUMMINGS: Mm-hmm [affirmative]. Do you think that collectors learn over the years? I mean, if they have an area of interest, do you think their eye improves or their ear improves?

[00:34:27.32]

JUDITH RICHARDSON: Well, I've been startled. I mean, somebody like Morton Neumann, who's been around for years and years and years and who has certainly bought some very fine pieces, also buys a lot of junk. But that may be where the investment thoughts take over more than the love of the piece thoughts.

[00:34:48.20]

PAUL CUMMINGS: You still have to go back to that, don't you? I mean, if it's all money, it's never going to work.

[00:34:52.68]

JUDITH RICHARDSON: It's never going to quite work. You're going to luck out the way you do if you play a crap game. But you're not going to end up with that kind of prime thing. You see, that's where Sidney built collections where he really built them for just a handful of people. But they were built, and they were built with great taste and love. He would bring out for Clark maybe six Mondrians, each one as good as the next, so that it didn't matter which three of the six Clark picked. He knew that that collection, he had made it, designed it, manipulated it. And what he did, of course, for a man like Clark—what a lucky collector.

[00:35:38.67]

PAUL CUMMINGS: Right.

[00:35:39.71]

JUDITH RICHARDSON: What a really lucky collector to have somebody like Janis picking something that no one knew better than he did, and offering the very best.

[00:35:50.87]

PAUL CUMMINGS: But, you know, what did somebody have to do to achieve that kind of situation?

[00:35:55.52]

JUDITH RICHARDSON: They had to be very rich.

[00:35:57.98]

PAUL CUMMINGS: [Laughs.] Really? Yeah.

[00:35:58.58]

JUDITH RICHARDSON: They had to be very rich, and they had to be seriously interested and give him the feeling that they were committed to making a major collection in the terms of being the old patron of art.

[00:36:10.38]

PAUL CUMMINGS: Right.

[00:36:12.56]

JUDITH RICHARDSON: I think Sidney has seen himself as one of the—certainly as an heir to Duveen. And if you think about it, he's the last of that type of Duveen and the last one that could pull that off, which I think is interesting.

[00:36:29.30]

PAUL CUMMINGS: Yeah. Was he interested in other dealers? What other people were doing?

[00:36:34.05]

JUDITH RICHARDSON: No. He never cared what other people were doing. He never cared. He was never jealous of what other people were doing. If he was, he never mentioned it. I never knew him—this is, see, one of the things that I always felt I could defend him with. He was never interested in petty arguments. He was never involved in the arguments that go on in the art world, the gossip and the scandal and so forth, which did, in fact, touch him. I mean, you know, he was mentioned all the time, or maybe even at the circle of the at the eye of the hurricane, shall we say. He never cared. He never gave a great goddamn what anybody said about him, or about his gallery or anything.

[00:37:10.10]

PAUL CUMMINGS: He just did what he wanted to do.

[00:37:11.28]

JUDITH RICHARDSON: He just did what he wanted to do. And it's one of the reasons I have absolutely boundless respect for the man. He never bore grudges against critics or anything like that. And in fact, I remember when he mounted the first Kline memorial show, he did a thing that I thought was beautiful. You know, Emily Genauer put Kline down for years.

[00:37:29.21]

PAUL CUMMINGS: Oh, really?

[00:37:30.68]

JUDITH RICHARDSON: Oh, for years she hated Kline.

[00:37:32.11]

PAUL CUMMINGS: I never read her.

[00:37:32.52]

JUDITH RICHARDSON: She hated the Abstract Expressionists. Now when you start to read her boring column in the *Post*—you know, and isn't that a sad column each week.

[00:37:38.97]

PAUL CUMMINGS: I don't read it.

[00:37:39.60]

JUDITH RICHARDSON: Well, I mean, it's about nothing. It's about nothing you could be the slightest bit interested in. It could be *Burlington* magazine reduced to three words, you know. Or one sentence out of *Burlington* expanded into 400. That's what I really meant to say.

[00:37:54.50]

PAUL CUMMINGS: Yeah, yeah.

[00:37:56.69]

JUDITH RICHARDSON: He put up—he always had a bulletin board. This was something that was also—this, going back to the criticism, this is something that I just remembered, and this is fascinating. He had a bulletin board right near the elevator. And every single review that came out on the show—rotten, good, mean beyond belief, a nothing kind of review—went up there during the show so that everyone that walked in there saw those reviews. And, you know, it did make people sort of think, what is he putting up a bad review for? And at the time I knew, and said and thought into myself, it's brilliant thing to do. Absolutely brilliant thing to do.

[00:38:35.65]

PAUL CUMMINGS: In what terms?

[00:38:36.73]

JUDITH RICHARDSON: In terms that if I'm a collector and I walk in and I see bad reviews put up, I know that the man who's putting on that show believes in what he's putting up 100%, and he doesn't care what these reviewers think. And in fact, he's putting the reviewer down by putting up the bad review. He's making them look the fool.

[00:38:52.87]

And in the end, he took this to the furthest limits when, as I started to say, at the first Kline memorial, Emily Genauer wrote a absolutely raving review of Kline. "It's brilliant and marvelous—" now he's dead, right?—"marvelous, marvelous show and wonderful work." And how she hadn't seen it before and so forth and so on. He said, "Get out every single general review of every Kline show I've ever done."

[00:39:16.17]

PAUL CUMMINGS: Oh, really?

[00:39:16.53]

JUDITH RICHARDSON: And he put up every single Genauer review together with that rave, which was—

[00:39:22.38]

PAUL CUMMINGS: Incredible.

[00:39:23.97]

JUDITH RICHARDSON: —a marvelous, beautiful gesture, I thought.

[00:39:25.99]

PAUL CUMMINGS: Yeah.

[00:39:28.20]

JUDITH RICHARDSON: So even though he never talked against critics or reviewers, because he himself had been a critic at one point, he didn't think about them one way or the other. He didn't think about them as being necessary annoyances or nuisances, and he didn't think about them as being saviors. He felt that they affected nothing. And he was right up to a point. He wasn't right with the new crop of collectors or buyers that were coming along. Because, obviously, there came a point, if you've got a cover on *Artforum* and a big article in *Artforum*, when Charlie Cowles finally started *Artforum*, and it became a powerful—wouldn't you say now it's the most powerful of the art magazines in the avant-garde sense?

[00:40:12.01]

PAUL CUMMINGS: It's hard to say. Yeah.

[00:40:13.26]

JUDITH RICHARDSON: Something like *Art in America* has always been a bit retardataire, and you know that.

[00:40:17.01]

PAUL CUMMINGS: But a lot of influence is certainly—

[00:40:18.87]

JUDITH RICHARDSON: But *Art in America* is certainly the magazine that I would say across the country is going to influence the novice collector, the new collector, the collector that has not been buying contemporary art or whatever and wants to get into it because it's safe, it's conservative.

[00:40:33.04]

PAUL CUMMINGS: Right.

[00:40:35.07]

JUDITH RICHARDSON: And when Jean Lipman was running it, I never knew her to write—if you think about it, the reviews in *Art in America* were exactly that. They were reviews. They were commentaries as opposed to criticisms.

[00:40:47.86]

PAUL CUMMINGS: Right.

[00:40:50.91]

JUDITH RICHARDSON: And in fact, reviews in *ARTNews* used to be commentaries more than criticism.

[00:40:58.00]

PAUL CUMMINGS: Well, they like that descriptive difference.

[00:41:01.45]

JUDITH RICHARDSON: Well, in a way, what else can you do in two paragraphs, two short paragraphs, unless the show is so blatantly rotten?

[00:41:09.12]

PAUL CUMMINGS: Mm-hmm [affirmative]. But what about more powerful critics like Greenberg or Harold Rosenberg?

[00:41:13.30]

JUDITH RICHARDSON: Greenberg didn't affect him at all. And Harold Rosenberg was a friend.

[00:41:16.20]

PAUL CUMMINGS: Yeah.

[00:41:19.31]

JUDITH RICHARDSON: Well, there were critics—yes—I'll have to take that back. There were critics with whom, I suppose because of the old days or whatever, he maintained friendly ties and worked closely with. Bob Coates, who used to be at *The New Yorker*, Hal Rosenberg, Tom Hess, certainly—he respected those people. And those were the critics with whom he would deal on a friendly level and on a real level. And if they put a show down—again, that was the lesson I learned from him—he thought it was their opinion. Different from his, but it

was their opinion. They were entitled to it.

[00:41:49.79]

PAUL CUMMINGS: Right.

[00:41:51.07]

JUDITH RICHARDSON: It was just like, I forget, we put up some show here and somebody like Robert Pincus-Witten came in and said, "You're not mad at me?" I said, "No, of course I'm not mad at you. I mean, it's perfectly—that's your business." And he was amazed, because I suppose so many dealers take severe affront to bad reviews.

[00:42:13.03]

PAUL CUMMINGS: Oh, yeah, some do. It's terrible.

[00:42:15.58]

JUDITH RICHARDSON: I've never cared, either. That's a lesson I learned from Sidney.

[00:42:18.98]

PAUL CUMMINGS: Now, one thing that interests me in all of this is your own evolution into an art dealer. What was there that developed your own personal interest in continuing in this activity and moving along? I mean, something obviously changed somewhere along the line there that it was not just a job and just something to do.

[00:42:46.28]

JUDITH RICHARDSON: You know, though, Paul, personally, I don't think it would have—it would have mattered—but no matter what business I had gone into, I've never had and I still don't have a sense of personal self-aggrandizement or a power thing. I've always been perfectly willing to be in the background and just see a job being done, which is something I learned from Sidney, too. It never mattered to me that anyone thought of what I was doing, or thought of me, personally.

[00:43:14.03]

In the early days more so than now—but it's only been very recently—people never recognized me outside of this place anywhere. Or at least I felt they didn't. It didn't matter. It gave me a certain ability to move more easily and hear things more easily because people didn't recognize me. I began to feel—I did feel like I was invisible. And I could learn a great deal that way.

[00:43:36.39]

But I'll tell you what decided me to move on. I had learned by that point a tremendous amount from Janis. He was an irascible person to work with and for, many, many times upsetting beyond belief. He never was unkind to me, ever. Never was rude to me. I think I probably have been treated better by him than he treated anybody, except maybe Ginny Wright. But I was treated quite well by him. He's cheap, as you know. I think I was making \$85 a week. He never offered a raise to me.

[00:44:09.51]

PAUL CUMMINGS: Really, after all that time?

[00:44:10.92]

JUDITH RICHARDSON: Well, he never offered anybody a raise. What you had to do was go in and ask for money. And you know, that's a very bad thing to have to do. All right. He would always give it, but you'd have to bargain and humble. And he'd end up doing it so that you were getting a check and you were getting cash. And I mean, you know, he always had to do something that was very convoluted and complicated.

[00:44:33.71]

There came a day where he had \$2,000 odd dollars in cash in a drawer. I don't remember what for. He had gone out to lunch. He came back from lunch, and the money was gone. The bookkeeper, at this point, I went to him, and I said, "You've got to call the police. You've got to call the police for a number of reasons. You know, who knows?" At that point, I think he very seriously suspected that it was either Carroll or Carroll's wife who had been in there—his then-wife. But he didn't say that.

[00:45:14.57]

And I said, "Everybody should be questioned by the police. The police should come in." The police were never called. That's what made me think he knew that it was something else. And I still don't know who it was or what it was. I do know that it caused that Black person, Chris Shelton, who worked for him for many years and was one of the most honest people I've ever known, to have a complete nervous breakdown, because he felt he was under direct suspicion.

The then-bookkeeper quit in a fit of pique, because she said, "I cannot work under these circumstances, feeling that I'm under suspicion for something like this." There was this awful air. Conrad went off to California or Spain or something. Sidney and I were left there alone from like April, because this had happened much earlier.

[Recorder stops; restarts.]

[00:46:06.93]

At the time, Sidney and I were then left essentially alone. I worked 14 to 15 hours a day. There was no bookkeeper now. Keep that in mind. Chris Shelton has had a nervous breakdown, is in the hospital from one day to the next. There are still shows to get up. I worked 'round the clock. I did nearly all the bookkeeping. I did work that you just couldn't imagine—the galleys, everything. And we still got all the shows out.

[00:46:37.72]

And Pace had been asking me—They were coming to New York, and I'd been saying, "No, I don't think so." And what really decided me—and it's maybe very petty—when the summer came on, it's not that Sidney didn't offer me any money—which I think he should have. I think he should have said, "Here, this is—"

[00:46:57.13]

PAUL CUMMINGS: A bonus.

[00:46:57.15]

JUDITH RICHARDSON: "—a bonus for what you've done because I worked like 15 hours a day and then took all that work home and did it at night and worked. I mean, I was working nearly around the clock. But he didn't say thank you. And you know, that killed it for me. He didn't say, "Miss Heidler, thank you for doing what you've done these last few months, pulling us out of this." And that decided it.

[00:47:19.32]

PAUL CUMMINGS: That's strange. Yeah.

[00:47:19.64]

JUDITH RICHARDSON: But I went to him. I went to him, and I said, "I've had this kind of an offer. Can you meet it?" And he said, "No, I can't meet it." I mean, he more or less said. That I knew he wasn't going to meet it financially.

Can you shut that door?

[Recorder stops; restarts.]

[00:47:35.11]

Is it on?

So what I did then was, I made for him—and this is really to consolidate everything in my own head and get it all working—I made for him notebooks of every single duty that had to be done with a form for it, how to ship with forms. I spent weeks making forms. I then hired Manuel, who now works there, trained him. I mean, I brought them in; he liked them; they were hired. Trained him, trained Sandra Hunt with this book. There was nothing—they knew they could call me. Everything was labeled. So, ship to Europe, how to do it—how to do anything that's possible—insurance, anything—it was all right there.

[00:48:26.09]

PAUL CUMMINGS: That's fantastic.

[00:48:26.46]

JUDITH RICHARDSON: I set the whole thing up. So when I left, there was everything clean, orderly, neat, ready to go. Then I went over to Pace. And Pace at that point had just—

[00:48:35.63]

PAUL CUMMINGS: That was when, now?

[00:48:36.95]

JUDITH RICHARDSON: The fall of 1966.

[00:48:39.17]

PAUL CUMMINGS: Right.

[00:48:40.22]

JUDITH RICHARDSON: Pace then had just come into New York. They knew very few people, and they needed me. And they gave me a fairly decent salary. It still wasn't a great salary. I don't remember what it was, but it wasn't great. I mean, nothing was great in those days. It was a fairly decent salary. And quite free rein—again, there wasn't an aesthetic control so much. And in fact, I didn't even like many of the people that worked—I mean, I didn't like the work of people like Trova, whom, when I met, I adored the man. He was just a wonderful, bright, funny, super kind of man.

[00:49:15.07]

PAUL CUMMINGS: Right.

[00:49:16.29]

JUDITH RICHARDSON: But I was able to recognize, you see, for them museum people. Everyone who came in, I knew. I was able to bring my own collectors in, which I had done at Janis. I had brought my own collectors, or had brought collectors to Janis that I had known growing up, or that I had met over the years in my various experiences. Because up to a certain point, having been a debutante and everything, I had moved in a world that would bring those kind of people in. But all along, Paul, I never was thinking of being an art dealer. Never. To me it was always—it wouldn't have mattered.

[00:49:48.28]

PAUL CUMMINGS: Really? How's that?

[00:49:49.54]

JUDITH RICHARDSON: No, it never was in my mind. It wouldn't have mattered what I was doing, I would have done it with the same kind of intensity, I think. Obviously as the years went on, I would now feel that I was incapable of doing another kind of business.

[00:50:08.99]

PAUL CUMMINGS: Yeah.

[00:50:11.03]

JUDITH RICHARDSON: Which maybe isn't true, I don't know. But I just wouldn't feel that I could do anything else. At that time—and that's '66, and I think I may have told you this before about the Contemporaries gallery—I had said, this is before Pace—

[00:50:25.76]

PAUL CUMMINGS: Oh, it was something, yeah.

[00:50:26.36]

JUDITH RICHARDSON: That I would set it up as a print gallery, which would have been, of course, the moment everything was set for that, and they didn't want to go for it at that time. At the time, I never thought, "Well, they're fools. I'm completely right." I've never thought along those lines, anyway. It turned out I was right. If that had happened, my whole pathway might have been very different.

[00:50:43.28]

PAUL CUMMINGS: Oh, sure.

[00:50:43.70]

JUDITH RICHARDSON: But I never at the time thought, well, they're just fools or anything. I just went right on to the next thing.

[00:50:49.32]

PAUL CUMMINGS: Right.

[00:50:52.34]

JUDITH RICHARDSON: Pace had just been in town for maybe a year, or six months, or something. They had no set-up whatsoever. I set up files, records. They didn't have inventory cards. They had nothing. So I set up the system, and we worked very well together for a number of years. And it was when they moved to 57th Street that they began to resent the fact that I was selling.

[00:51:13.08]

PAUL CUMMINGS: Oh, really? When they moved to the other—

[00:51:15.78]

JUDITH RICHARDSON: The other side.

[00:51:16.45]

PAUL CUMMINGS: Yeah.

[00:51:19.50]

JUDITH RICHARDSON: Arnold—not Fred—resented the fact of what I was doing and, all of a sudden, I was being treated like a receptionist secretary, and treated very peculiarly. And I knew I had to get out. And so we came to a very mutual parting of the ways. I went to them one night and I said, well, you know, this is—I forget. I don't even remember what precipitated it, but it was all fairly well precipitated. And I mean, it came to a head, and it was the only unpleasant thing that has ever happened to me in this business. I have never had an unpleasant situation arise with anybody I've ever dealt with. Because even if I've been angry at something, I've always said to myself, okay, you're angry for five minutes, and then you're hurt for an hour, and then you think rationally.

[00:52:08.13]

PAUL CUMMINGS: [Laughs.] That's very practical.

[00:52:09.28]

JUDITH RICHARDSON: That's the only way to be.

[00:52:10.27]

PAUL CUMMINGS: Yeah.

[00:52:11.02]

JUDITH RICHARDSON: It's the only way to exist in such an insane, loony business, right? [Paul laughs.] And I've only, I think, gotten angry over the years when somebody that I worked for had been cheated or mistreated in some way. Then I have defended them and become very vociferous in that defense. [...] And I think everybody like Ileana, people like Ileana, who have been used to this all their lives, are amused at my puritanical New England reaction, and are delighted because of this reaction.

[00:53:00.12]

PAUL CUMMINGS: Yeah, how marvelous. [Laughs.]

[00:53:04.17]

JUDITH RICHARDSON: So the only time I've ever called anybody on the carpet—but with Arnold and Fred, again, they did not treat me indecently. I said to them—I think I left in February—and I said something to them like, "I keep records, as you know." And I pulled out my little record book. And I think I said something like, "I've sold \$400,000 worth of art for you in the last 16 months. I'm not asking for commission, but you're going to pay me through the end of the season, aren't you?" And they agreed.

[00:53:33.62]

And in the meantime, Ileana had approached me while I was at Pace. But she had approached me as she always does. You know, she's vague, she's not quite sure what she's going to do. It was Arman who said to me, "I think Ileana might want to open up a gallery in New York." And I had lunch with her one day and it was a very vague, far off in the future idea. And I didn't take it seriously until Denise René had approached me at that time. She was about to open.

[00:53:59.79]

She, in fact, as you know, opened almost two years later than Ileana, although it was all set up for her to do it much quicker. I never did know what held her up. But Denise René was never serious. And I didn't realize that Ileana was very serious. So from the end of February or the middle of February, when I left Pace, I was working for Ileana in May of that year.

[00:54:18.88]

PAUL CUMMINGS: That was what year, then?

[00:54:20.11]

JUDITH RICHARDSON: '69.

[00:54:21.99]

PAUL CUMMINGS: '69. So it was about—

[00:54:25.95]

JUDITH RICHARDSON: By then when she asked me to set this up, then I knew that would be my role from now on. And I'm now reevaluating what I'm going to do, too, because I'm about to do a whole 'nother thing. And whether it ends up in private dealing or what, I don't know. But it's going more in that direction. I know I don't want my own gallery.

[00:54:49.68]

PAUL CUMMINGS: Mm-hmm [affirmative]. You mean an open door with the street traffic and all of that.

[00:54:53.78]

JUDITH RICHARDSON: Not under any circumstances, because the kind of gallery that I like to run, you've got to have one direction if you want it to do today. And I'm not interested in one direction. I'm sorry that we can't have the kind of thing we once had where you could be showing several different types of art.

[00:55:10.65]

PAUL CUMMINGS: But don't you think that's still possible?

[00:55:12.60]

JUDITH RICHARDSON: No, not to make money.

[00:55:13.74]

PAUL CUMMINGS: Really? Why?

[00:55:15.57]

JUDITH RICHARDSON: Not to make money and be thought of as a—not powerful, that's not the word, I mean, but a first-class gallery.

[00:55:23.96]

PAUL CUMMINGS: You mean it has to have one theme that just goes over and over and over, with variations.

[00:55:26.82]

JUDITH RICHARDSON: Yeah. You can have stuff in the back, but you've got to you've got to have a generation that you're showing in order to bring the people there. If I had my own gallery, it'd have to be very eclectic. I would like to show very eclectic things. And you can't do that anymore. Pace was an eclectic situation in many ways. That's what they had to get in, in many ways, not only for money, but to give the right aura to the gallery. They had to bring in the 20th century masters.

[00:55:56.28]

PAUL CUMMINGS: Mm-hmm [affirmative]. Well, but also they wanted to make money.

[00:55:57.90]

JUDITH RICHARDSON: They wanted to make money, big money. And I'm not interested in that. I've never been interested in that at all. And I've always had the feeling that I was able to make money for other people, but I'd never been able to make it for myself anyway, so why bother?

[00:56:14.43]

PAUL CUMMINGS: [Laughs.] You never know. You never know. But you know, one thing that intrigues me is the Louise Nevelson relationship with Pace, because she was with them in Boston.

[00:56:25.59]

JUDITH RICHARDSON: And they were only ones who have ever been able to handle her, when you think about it. There were upsets with Cordier, Martha Jackson, Janis, all the fights over the years with everybody.

[00:56:33.62]

PAUL CUMMINGS: Yeah. Why is that, do you think?

[00:56:36.42]

JUDITH RICHARDSON: Because they were young, and they flattered her, and they set up an airtight contract, and they single-handedly—I have to give them a credit—they created a market that did not exist. They made a market. And I think she had seen some light by that

point. She must have been so down by the end of the Janis debacle and all that, that they she obviously listened to reason.

[00:57:01.05]

PAUL CUMMINGS: Well, [Louise Nevelson] was 60 years old. [Born 1899 -Ed.]

[00:57:02.44]

JUDITH RICHARDSON: Well, instead of putting up prices, you see at Janis she was already talking. And it was Mike who had been doing Nevelson, her son who had been doing that.

[00:57:09.25]

PAUL CUMMINGS: Oh, really?

[00:57:09.89]

JUDITH RICHARDSON: In so many ways. And I think she kind of separated herself from him giving her business advice. Because, you know, when she went to Janis, she wanted \$100,000, \$150,000.

[00:57:19.06]

PAUL CUMMINGS: I know.

[00:57:19.11]

JUDITH RICHARDSON: She's not even getting that now. I mean, that's just beginning now. I think she listened to reason with Pace and let them really do the business.

[00:57:27.55]

PAUL CUMMINGS: But how, you know, did these two young fellows rather than somebody who is seasoned—

[00:57:32.06]

JUDITH RICHARDSON: She'd used and gone through everybody else, Paul.

[00:57:33.94]

PAUL CUMMINGS: Yeah.

[00:57:34.60]

JUDITH RICHARDSON: Who else was going to take her on? Nobody.

[00:57:37.27]

PAUL CUMMINGS: Right.

[00:57:37.75]

JUDITH RICHARDSON: Now here are two boys who are fawning all over her, treating her like the queen bee. Now, how is she not going to react to that? Their timing and their luck was right on the mark. They also had proven that they could sell her in Boston when nobody else was moving a single piece—a single piece. That proved that they were able to move it. They promised her the world, and they gave it to her.

[00:58:01.15]

PAUL CUMMINGS: Right.

[00:58:03.97]

JUDITH RICHARDSON: And somehow or other, they said to her, we will handle it. And you notice, she lets them decide and do everything. It worked. For the first time in her life, it was

working. Doing just her work, she was able to buy a house. She was able to do her sculpture without any outside influences, any outside influences at all, bothering her. And I think she probably saw that as peace. And they were there for her in every sense of the word. They got her—remember, she drank so heavily—they got her dried out any number of times. She could call them in the middle of the night. They were her mother, her father, her father confessor, her friend, her—

[00:58:46.81]

PAUL CUMMINGS: Everything.

[00:58:47.32]

JUDITH RICHARDSON: They did everything that had to be done for her. And they had the time to do it, because they had no one else that they had to do that for.

[00:58:56.06]

PAUL CUMMINGS: Right, yeah. You know what intrigues me is the whole way her art changed—

[00:59:10.67]

JUDITH RICHARDSON: Did it ever.

[00:59:11.17]

PAUL CUMMINGS: [Laughs]—when she really started, once they came to New York.

[00:59:14.50]

JUDITH RICHARDSON: A couple of years—give her two years and that, and then it all changed. And that was all Arnold's influence.

[00:59:21.31]

PAUL CUMMINGS: Really? You mean the big outdoor pieces?

[00:59:24.00]

JUDITH RICHARDSON: Oh, yeah. It was all his influence. "Why don't you? Why don't you do A, B, C, D, E, F?" And then that started. Then, "How about this for an idea?" And I told you about the cutting up of the photographs to make pieces, and so forth. But Arnold would cut up and paste on cardboard and she would rearrange slightly, and they were made.

[00:59:45.24]

PAUL CUMMINGS: That's fantastic. Those were the plastic ones, right?

[00:59:48.19]

JUDITH RICHARDSON: And metal.

[00:59:48.51]

PAUL CUMMINGS: Yeah.

[00:59:50.46]

JUDITH RICHARDSON: And all those multiple things, and stuff like that.

[00:59:56.29]

PAUL CUMMINGS: Mm-hmm [affirmative]. And of course, she was an incredible character, which they promoted to the end of the earth.

[01:00:00.14]

JUDITH RICHARDSON: You see, they promoted that and they adored that. You see—well, certainly Arnold was—oh, I don't know. All I can think of—

[01:00:06.65]

PAUL CUMMINGS: It's like a mother substitute or something.

[01:00:07.61]

JUDITH RICHARDSON: Well, like being 15 or 16 years old, and there's some marvelous, crazy lady that you would go to visit and that you just—she's mad, and says wonderful things, and you're entranced by her. And I certainly think that she is an enchanting woman in many, many ways, and a character. And they played that for all it was worth, too, because they were sincerely impressed by that kind of craziness. I think it gave a certain meaning to their—to his, Arnold, I should say. Not Fred—Arnold. Fred always just goes along with things and puts his two bits in.

[01:00:41.53]

PAUL CUMMINGS: Yeah, what does he really do there?

[01:00:43.34]

JUDITH RICHARDSON: Well, he backed the whole thing to begin with. It was his money.

[01:00:46.00]

PAUL CUMMINGS: I see.

[01:00:48.46]

JUDITH RICHARDSON: Arnold is the moving genius. And yet, if it had been Fred's gallery, I have no doubt in my mind that Fred may not have had as successful a gallery, but he would have had a much better, higher-class gallery.

[01:01:00.92]

PAUL CUMMINGS: In terms of what?

[01:01:01.95]

JUDITH RICHARDSON: Of art.

[01:01:02.37]

PAUL CUMMINGS: Oh, really?

[01:01:05.00]

JUDITH RICHARDSON: He's got a very good eye. Arnold's got the eye to money. He picks for money, what can sell.

[01:01:12.59]

PAUL CUMMINGS: What he knows he can sell.

[01:01:14.01]

JUDITH RICHARDSON: What he knows he can sell.

[01:01:15.01]

PAUL CUMMINGS: Yeah.

[01:01:16.22]

JUDITH RICHARDSON: I have never known him to go after an artist out of pure love for the work, someone that wasn't already a proven entity in one way or another. Not necessarily a

selling way, but in one way. Arnold is a master marketing person.

[01:01:33.30]

PAUL CUMMINGS: Right. Oh, yeah.

[01:01:33.83]

JUDITH RICHARDSON: And he could have been a master marketing person no matter what he had done, whether he had gone into selling canned goods or—

[01:01:40.13]

PAUL CUMMINGS: Automobiles or airplanes.

[01:01:41.66]

JUDITH RICHARDSON: Automobiles or anything, he would have he would have been a master at it. He's a master at advertising. A master at layout. Slick, chic, the whole mode of the thought of the time. What is the word I'm looking for? The whole—

[01:01:55.34]

PAUL CUMMINGS: That glossy, stylish kind of thing.

[01:01:58.12]

JUDITH RICHARDSON: The thing that was very '60s. He knew how to do all that.

[01:02:04.10]

PAUL CUMMINGS: That's fascinating. But it intrigues me, because he and Fred seem so different.

[01:02:10.90]

JUDITH RICHARDSON: They are very different. Arnold always loved the idea of—he liked all the gossip. Anybody that was, "You know, oh, listen to what's happened to Sidney. Da da-da da." That was something I've never seen in Janis, lowering himself to discussing other people. Because as I said to you, he didn't care of that kind of gossip. [Siren sounds.]

[01:02:33.23]

PAUL CUMMINGS: They love that.

[01:02:33.62]

JUDITH RICHARDSON: The thrill that they could one-up somebody or be ahead. And certainly Nick knows that more than anything.

[01:02:40.43]

[To Nick] I'm saying that glossy kind of thing of Arnold, they always loved the gossip and being able to one-up somebody.

[01:02:46.16]

NICK: Oh, we're on Pace now, are we? [Paul laughs.]

[01:02:51.87]

JUDITH RICHARDSON: That whole number. It was a very, very big number.

[01:02:56.48]

NICK: Yeah. Always wanting to be on the "Ten best-dressed" list.

[01:02:59.04]

JUDITH RICHARDSON: Yeah, "Ten-best dressed" list. And David Webb is chic, so we go and we buy David Webb cufflinks. And I had never seen that kind of thing.

[01:03:05.83]

PAUL CUMMINGS: That whole style.

[01:03:06.66]

JUDITH RICHARDSON: That whole style, which was not Fred's style at all. It was Arnold's style. And it certainly was something I'd never seen.

[01:03:13.18]

NICK: If you can call it style.

[01:03:13.28]

JUDITH RICHARDSON: I mean, somebody like Leo, who's always known as dapper Mr. Castelli, you don't hear him talking about his clothes, or where he buys them or what he's going to go buy or anything like that.

[01:03:27.30]

PAUL CUMMINGS: [Laughs.] Marvelous.

[END OF TRACK AAA_richar74_8151_m]

[00:00:04.81]

PAUL CUMMINGS: Say this is side 6, and it's May 1, 1974. Paul Cummings talking to Judith Richardson.

[Recorder stops; restarts.]

Could we just continue a little bit talking about Janis—

[00:00:16.63]

JUDITH RICHARDSON: And the transition?

[00:00:17.47]

PAUL CUMMINGS: —and specific artists. Yeah. And what happened to de Kooning, and what happened to Motherwell and how did the—

[00:00:24.58]

JUDITH RICHARDSON: De Kooning was the last one that there was no trouble on. By trouble, I mean that was just before the lawsuit. There was trouble getting a show out of him. He didn't want a show. I think it was a period that he was going through, that I certainly at the moment know of a couple of artists who were going through it, who are almost at their top of their peak aesthetically and commercially.

[00:00:47.99]

And de Kooning was one of those artists who could have shown anything, and would have sold right off the walls, walked off the walls without any effort. He was very reluctant to show. You may remember he was reluctant to have a Museum of Modern Art show, which would put off and off and on, what, ten years?

[00:01:01.37]

PAUL CUMMINGS: For years, yeah.

[00:01:02.80]

JUDITH RICHARDSON: I don't know whether that was a lack of confidence in his work. I

would tend to think it would be a combination of elements working. It was a generation coming. He was uneasy with his work. He no matter what anybody said to him about how good or how terrific, he didn't really believe it. But de Kooning still wasn't a problem in that the way the others were becoming a problem. They were ready to move into Marlborough. Motherwell still wasn't ready. Now, I'm trying to think what month that last Motherwell show was. It was perhaps in the fall of '62 or the winter of '63.

[00:01:33.51]

PAUL CUMMINGS: Something like that.

[00:01:34.97]

JUDITH RICHARDSON: And I remember there were these beautiful sort of sea collages, very easy collages, frankly, between you and me. They were very beautiful. They were very lovely. The paintings weren't reduced the way they had been reduced now. They were still elegies for the most part. Motherwell was, of all the artists that were at Janis when I was there and looking most forward to meeting—Motherwell certainly was one of them—and he the one that disappointed me the most.

[00:02:03.59]

PAUL CUMMINGS: In what way? I mean, as opposed to the expectation.

[00:02:06.29]

JUDITH RICHARDSON: Meeting de Kooning—well, de Kooning, you know, was a beautiful man. He was lovely to talk to. He was flirty. He was enthusiastic because here was a young girl saying, "oh," you know, really almost at his feet. [Paul laughs.] Motherwell, I had spent a great deal of time, certainly at Bennington, writing pieces on his work. That was one of the things the Alloway would make us do. And he was really kind of uppity.

[00:02:28.40]

PAUL CUMMINGS: Mm-hmm [affirmative]. Really?

[00:02:29.07]

JUDITH RICHARDSON: He'd walk in. I mean, I'm used to that now because all the artists are sort of uppity. I mean, they're kids. [Paul laughs.] They're 21 years old and they're very uppity. And they're very demanding about exactly how they want everything. He wasn't so demanding about installation. It was an attitude of, well, that thing that's always been said about him—he has his own money. He doesn't have to worry. He doesn't have to take any crap from anybody. And he never did.

[00:02:50.36]

And he was always very distant with everyone. I know that Conrad Janis would go up to the studio. I know that Sidney went to the studio in Provincetown, because I remember Sidney—I think it was Sidney—saying—It was either Conrad, but I'm pretty sure it was Sidney, saying something about being at the studio and seeing on the Provincetown floor Motherwell working very hard and all these books on Picasso open to certain paintings that he was using for inspiration, or whatever. So certainly, Janis had been up at the studio. Janis, as we know, never did go every week to the studio, nor did he telephone his artists every day. That became later my chore. It was not my chore at that point because that [cross talk]—

[00:03:32.35]

PAUL CUMMINGS: Did anyone do that before—

[00:03:33.64]

JUDITH RICHARDSON: No.

[00:03:33.76]

PAUL CUMMINGS: —you were there? No.

[00:03:34.87]

JUDITH RICHARDSON: I telephoned at least every other day, or every three days, but I've done that at every gallery I worked for. And I've also found that the gallery owners, for the most part, don't have the time. They really don't have the time. When you think that Sidney was in at that gallery at eight o'clock in the morning in order to run his business as a business, which he did, which very few dealers do—as a real, real business, he should have perhaps taken the time. But he was already getting on. There were already problems coming up. He was going to young studios. He certainly believed in the work. He certainly did everything—of all the dealers I've ever known, too, Janis was the most organized about mounting and selling a show.

[00:04:13.43]

PAUL CUMMINGS: In terms of—

[00:04:13.61]

JUDITH RICHARDSON: There was a procedure to follow.

[00:04:15.06]

PAUL CUMMINGS: Oh, really?

[00:04:15.89]

JUDITH RICHARDSON: There was a procedure that I learned. Yes, you telephone your collectors. You telephone them before the show opens.

[00:04:22.23]

PAUL CUMMINGS: You mean, like, saying, "In two weeks, or a month," or—

[00:04:24.54]

JUDITH RICHARDSON: No, "We're going to have just the painting for you, Joe, or just the painting for you, Al," or whatever. You've got to come in. I'll give you first refusal. It was a ballet number, but it was also very good for the artist, and very good for the collector. Sidney always saw—you see, all the works had to be photographed in time for a catalog. So he knew what the show was going to look like at least six weeks to a month before it opened. He still was making a visit. He made visits to studios just before the exhibitions, usually.

[00:04:55.88]

PAUL CUMMINGS: Mm-hmm [affirmative]. You mean before things were picked up?

[00:04:58.27]

JUDITH RICHARDSON: Yes. But in the last days of the Abstract Expressionists at Janis, he was still making visits just before the things were picked up—well, not before they picked up, but before they were photographed, because not everything always went in those catalogs. He more or less chose what went into those catalogs. Everything was photographed. But he chose what he wanted the photographer to do right then.

[00:05:20.35]

I'm sure, as far as Motherwell was concerned, it was—thinking back on it now, it must have seemed odd, because here is a very intellectually inclined man and a very articulate, almost to the point of volubility artist. And there's Janis, who was also very interested in chatting and talking about aesthetics, and other artists, and I never understood that distance. I frankly think it was—it's a funny thing for me to say, but it's a kind of WASPy quality of Motherwell.

[00:05:59.35]

PAUL CUMMINGS: Mm-hmm [affirmative]. Really?

[00:06:00.13]

JUDITH RICHARDSON: As opposed to a kind of all the dealers—when you think about it, 99% of the dealers in New York, good dealers in New York, were Jewish, right?

[00:06:06.76]

PAUL CUMMINGS: Mm-hmm [affirmative]. True.

[00:06:07.69]

JUDITH RICHARDSON: The artists, 99% were Jewish. I don't think Sidney ever related to Motherwell. And I think it was that distance, because I remember a remark Sidney making once about—oh, I forget. You know, there's a handful of so-called original 400 society, WASPy, East Coast, or whatever you want to call it, who buy. It's such a small handful. It's not even—

[00:06:25.93]

PAUL CUMMINGS: Like, six. There's nothing—

[00:06:27.38]

JUDITH RICHARDSON: Yeah, well, three, or something. You can't count it. I remember him saying once—I was saying, "Isn't it incredible how Wally Findlay, or Hammer, or whatever, sells out those funny shows and sells them to those people that have so much money, and when their grandparents bought such good paintings for the most part." And he said, "No, it isn't funny."

[00:06:43.76]

And I always loved his remark. He said, "They dance poorly, rottenly. They buy terrible art. And I'm sure they're terrible in bed." [Paul laughs.] And it was that distinction that—and I think perhaps that put him out. Perhaps Motherwell's—certainly, Motherwell was very imposing to me when I first met him. I mean, there was none of that, "Mr. Motherwell, I'm so terribly—" I sincerely said, "I'm so terribly pleased to meet you, and I think so much of you," and so forth. You know, any artist that I've ever known responds to that, just about any artist, when it's said sincerely. Motherwell didn't, could have cared less what you said to him, or it certainly what I said to him.

[00:07:28.51]

PAUL CUMMINGS: That's true. I don't think he responds when people say it in that way.

[00:07:31.94]

JUDITH RICHARDSON: Didn't care. He just could have cared less whether it was—what you thought of his work. There certainly were—and he was very rigid. Now, Rothko had become, by that point, crazy rigid. "Don't sell to Ohio—" that was today—or, "Don't sell to Belgium." Motherwell was never crazy rigid. Motherwell was unreasonably rigid. It was—

[00:07:52.66]

PAUL CUMMINGS: Mm-hmm [affirmative]. In terms of what?

[00:07:53.59]

JUDITH RICHARDSON: His art, in capital letters with quotes. He was much more serious in a funny way. Perhaps I'm not using the right words, but he was—he took it all. All I can think of is somebody like Nixon, thinking in terms of history now. I think Motherwell always thought in terms of history and his place in that.

[00:08:16.90]

PAUL CUMMINGS: He's a philosopher.

[00:08:17.92]

JUDITH RICHARDSON: Because he's a philosopher. The others didn't. If it did, it passed through their mind fleetingly on a drunken night, they might have discussed it.

[00:08:25.94]

PAUL CUMMINGS: What about somebody like Guston, though, who was still there? And who were the other people?

[00:08:30.86]

JUDITH RICHARDSON: Well, you see, somebody like Guston was, first of all, at that point, he was still selling fairly well. His market had not fallen off, and he was above the Baziotes market, so to speak. But he was not at the market level of a de Kooning or a Rothko. Motherwell, I always felt—Sidney never said this, but I always felt Sidney had put those Abstract Expressions into two groups in his own head.

He has never said this, but I always felt that he had de Kooning, Rothko, Kline in his head as his first string, and Guston, Motherwell, Baziotes and Gottlieb not second string, but they weren't, I don't think in his head, on the same level. But I think Guston—actually, Guston made it almost to his Rothko, Kline level. If Guston had sold in the way that de Kooning, Kline, and Rothko sold, which he never did, not like that.

[00:09:24.69]

PAUL CUMMINGS: But they were difficult pictures.

[00:09:26.60]

JUDITH RICHARDSON: They were so beautiful. They were difficult, but they were very beautiful. I mean, I remember looking at them and thinking they were nowhere near as difficult as certain other Abstract Expressionists' work at that point. They were very rich pictures, I thought. In fact, I was so disappointed a couple of years ago when I saw his show at Marlborough, those sort of cartoony drawings. I was very upset by it.

[00:09:48.05]

PAUL CUMMINGS: Well, it's going back to what he did in the '40s—'30s and '40s. Fascinating. And the form is the same.

[00:09:53.81]

JUDITH RICHARDSON: Which was curious to me.

[00:09:56.14]

PAUL CUMMINGS: Yeah. But what about somebody like Gottlieb? How was he? Because he was there forever, it seems, wasn't he?

[00:10:00.55]

JUDITH RICHARDSON: Gottlieb was one of the first to leave.

[00:10:02.99]

PAUL CUMMINGS: Oh, yeah, right. But he'd been there for a while.

[00:10:05.47]

JUDITH RICHARDSON: But he'd been there for a long while. Sidney did a beautiful job for him. He was very good. I always had the feeling with Gottlieb that it was his wife, Esther, who called the shots, the business shots. I always had the feeling that Gottlieb wouldn't have made moves, business moves.

[00:10:21.04]

PAUL CUMMINGS: Without her.

[00:10:22.42]

JUDITH RICHARDSON: Without her nudging it.

[00:10:25.10]

PAUL CUMMINGS: It's interesting. One of the artists—I can't remember who it was—who was in the gallery said that his feeling was that Janis always brought in live artists who were important because they would lead in people who he could sell things to from the back room.

[00:10:41.86]

JUDITH RICHARDSON: Because they would lead in collectors, you mean?

[00:10:43.45]

PAUL CUMMINGS: Yeah. I mean, they were talked about, and people would go and see a Motherwell or an Oldenburg exhibition or something.

[00:10:49.89]

JUDITH RICHARDSON: I don't think so.

[00:10:51.65]

PAUL CUMMINGS: It didn't work that way.

[00:10:53.00]

JUDITH RICHARDSON: No.

[00:10:53.20]

PAUL CUMMINGS: People who interested in those would not buy [inaudible] or something.

[00:10:56.13]

JUDITH RICHARDSON: I never knew anybody that came in to see an Oldenburg show that went to the back room to buy a Mondrian or a Léger, ever.

[00:11:02.30]

PAUL CUMMINGS: Really?

[00:11:03.34]

JUDITH RICHARDSON: It'd be the reverse. It would be the reverse. Sidney would work them into buying an Oldenburg. And in fact, that took more work than I think he himself anticipated. He could get those people like James Clark from Dallas up to the Abstract Expressionist generation, and not beyond it.

[00:11:20.00]

PAUL CUMMINGS: Oh, that's fascinating.

[00:11:20.24]

JUDITH RICHARDSON: I would disagree with that. I would disagree with that 100%. He separated in his own mind the categories, which was a mistake. I feel that way. I feel that if you've got a photography show, for example, in our downtown gallery, that's going to bring in a whole new buying public that has never seen conceptual art. And maybe one out of 200 of those people are going to buy a drawing.

[00:11:45.33]

Now, I think he felt that it was just going to be absolute sheer luck if his Léger, his 20th century master collectors—he worked on them to get into the Abstract Expressionists. I think he realized it was an impossibility with the Pop artists, nearly an impossibility. It was a new public springing up.

[00:12:03.82]

But Motherwell—going back to Motherwell—Motherwell, I just remember the show. I remember it did not sell well, the last show. It was right after that big Pollock show that Marlborough had mounted where they put out too many Pollocks and all those early Pollocks and everything, and the entire Abstract Expressionist market had leveled off. It had not fallen; it had leveled off. And it was a kind of quiet moment for them in that way that there was everybody knew there was something new in the air, something coming, and they were waiting.

[00:12:34.55]

PAUL CUMMINGS: Right. One thing that's always intrigued me is the Saul Steinberg relationship there.

[00:12:39.49]

JUDITH RICHARDSON: I think Saul Steinberg—who I never knew all that well, but who was certainly a charming gentleman.

[00:12:46.72]

PAUL CUMMINGS: True.

[00:12:47.68]

JUDITH RICHARDSON: A cultivated man.

[00:12:48.67]

PAUL CUMMINGS: A great wit.

[00:12:49.10]

JUDITH RICHARDSON: A great wit, a cultivated man. I think Sidney amused him and I think he amused Sidney. And I think that's the reason he's—

[00:12:55.09]

PAUL CUMMINGS: Mutual fun.

[00:12:55.85]

JUDITH RICHARDSON: Between Betty Parsons and Janis, I think he respected Janis in a funny way, much more than he did Parsons. The business side of him respected Janis, and the kind of admiration side of him respected Betty Parsons for what she was doing aesthetically, and her commitment, her absolute total aesthetic commitment, which was not on a business level, as we know.

[00:13:21.55]

PAUL CUMMINGS: But I always find it fascinating, the Steinberg with Parsons and Janis, who were not really the greatest friends. I mean, sharing an artist that way.

[00:13:31.57]

JUDITH RICHARDSON: I also thought, perhaps over the years, perhaps it amused Saul Steinberg.

[00:13:35.53]

PAUL CUMMINGS: It's possible. It's possible.

[00:13:37.30]

JUDITH RICHARDSON: Kind of thing that might amuse him. And it's funny, because I never realized this at the time—when I was at Bennington, there was a girl, Jane Owen, now Jane Owen Arenberg, whose best friend was this daughter of Morton Brandt. I forget what her first

name was, and she was working as a secretary at Parsons. This is in the early '60s. And I remember she was writing a letter a day to Jane Owen. And I said, "My God, what kind of a job must that be to work in a gallery where you can have all that time to write personal letters?" And later on, it came to me.

Through younger artists—and I mean much later on, like in the last five, six years—where artists that have been with Parsons have come in and sat down and said, God, she's terrific, but they never do things like call up. And this is in the days when Albright bought everyone—call up Gordon Smith and say, we've got an x, y, z show on and you've got to come see. See, Sidney always did that. That phoning, that phoning that I would do, those letters that were written, the preparation before an exhibition.

[00:14:38.78]

PAUL CUMMINGS: Who to call, who to write.

[00:14:39.86]

JUDITH RICHARDSON: Who to call, who to write to—not just the 70 critics' letters that went out, individual letters, which I still do, but the planning, like a military campaign. And that's why I worked with him so well, because I worked like an aide de camp with him and I could pre-think him and to say, "Well, we have got to write to so and so and so and so." They'll want something perhaps.

[00:15:03.22]

And it was the approach. It was a very well thought out, very well-planned campaign for an exhibition opening so that if an exhibition didn't sell, he never felt bad. I never heard him complain because an exhibition didn't sell, because he had done his job and his job better than any dealer practically I have ever known. The preparation work was there.

[00:15:24.73]

PAUL CUMMINGS: But would he do things—would he separate his collectors out, you know, 1, 2, 3, 4, in categories?

[00:15:29.22]

JUDITH RICHARDSON: Oh, yes, he did. He had a very good, very expensive catalog and an announcement, which he did from time to time, as you know. He would separate his mailing list. He would spend an inordinate amount of time, which I today don't have the time to do. He would go through and pick out, lift up the plates on those people that were to get catalogs, which I always thought was very curious.

[00:15:55.92]

PAUL CUMMINGS: Rather than everybody.

[00:15:58.80]

JUDITH RICHARDSON: Yeah, everybody didn't get it. Everybody got an announcement, but only the—and that list was not separated into "preferred," or anything like that—not separated the way I now separate a list into art galleries, and museums, and critics, and it was not separated at all. It was just one very big list. And he went methodically through that. And it got to a point—I mean, after I was there for about a year, I did it because I knew the names inside out. And he also knew that once a year, he would go in there and he'd say, "All right, Miss Heidler, just pull all 500 names, 300 names." He weeded every year, very carefully.

[00:16:36.88]

PAUL CUMMINGS: He once told me he never got his list over about 1,500 to 2,000.

[00:16:40.56]

JUDITH RICHARDSON: 2,000.

[00:16:41.26]

PAUL CUMMINGS: 2,000, yeah.

[00:16:42.00]

JUDITH RICHARDSON: He kept it at 2,000, which is very wise. All of our lists are ridiculously over, big now. He didn't put everybody on the mailing list, either. Everybody who asked to get in the mailing list did not get on it. His list was a collector's list, primarily. I mean, well, collectors and critics, but it was not just somebody off the street. And we've all thought in later years that that's wrong. And yet it isn't wrong, because with the costs of mailing—now our lists are up to, like, 3,500, 4,000—when we're doing three mailings a month, the costs are astronomical.

[00:17:19.15]

PAUL CUMMINGS: That's fantastic, yeah. Particularly with first-class mail now.

[00:17:23.19]

JUDITH RICHARDSON: Sidney never sent anything out first-class mail. That was another thing. Everything was prepared so well in advance.

[00:17:27.95]

PAUL CUMMINGS: Right. It could take two weeks in the mail.

[00:17:30.25]

JUDITH RICHARDSON: Oh, he planned it so that his catalogs were ready three weeks before the exhibition opened. And he still to this day does not have a stamp machine. They're all licked and put on. He still does not have a normal addressing machine yet. He still has that great big, clunking thing that—

[00:17:46.12]

PAUL CUMMINGS: Oh, that goes, bang, bang, bang.

[00:17:47.72]

JUDITH RICHARDSON: That takes hours and hours and hours to do that. Nothing but a strong, really strong-armed man can do.

[00:17:54.46]

PAUL CUMMINGS: That's fantastic.

[00:17:58.56]

JUDITH RICHARDSON: But Motherwell was distant. I don't know whether to say snobby, or uppity, but it was certainly that attitude. I always said that of all the artists, that he was the first one that struck me when I was there of being a businessman.

[00:18:17.27]

PAUL CUMMINGS: Really?

[00:18:17.42]

JUDITH RICHARDSON: He was dressed differently than the others. It wasn't like in later years with all this crazy dress, clothing changes and stuff, the costumes, where all of a sudden you had artists coming in with boutonnieres. I mean, you knew that was done for costume purposes, whether they were dressed in a Savile Row vest or what, it was costume. Motherwell was always in a jacket, and he may not have had a tie on, but he looked like he'd just come out of a yacht club.

[00:18:42.98]

PAUL CUMMINGS: Well, it's all very academic—

[00:18:44.29]

JUDITH RICHARDSON: Yes, very academic.

[00:18:44.84]

PAUL CUMMINGS: —because he taught all those years.

[00:18:46.63]

JUDITH RICHARDSON: Well, so did a lot of the others, like Guston. And Guston always had the Harris tweed jacket on that was, you know, with the leather thing. He did look more professorial in a funny way than Motherwell. And certainly, perhaps his feeling that Sidney wasn't that interested—and I don't know this for a fact, but I would gather that in the days when Sidney did go to studios and did visit all the time, that Motherwell's reaction to those visits was so nonplussed that perhaps Sidney gave up because of that. I don't know.

[00:19:24.39]

PAUL CUMMINGS: That's funny. Motherwell always talks about being isolated, because he lived uptown and at first in the eighties, then in the nineties, and all the artists lived downtown, all his age group, his peer group. But yet he never moved downtown.

[00:19:39.38]

JUDITH RICHARDSON: No, he never did.

[00:19:40.11]

PAUL CUMMINGS: And now he's moved to Greenwich, where he's been for a while.

[00:19:43.56]

JUDITH RICHARDSON: See, he separated himself in many, many ways, certainly. I would have thought that they would have been very good buddies for all sorts of reasons, Sidney and Motherwell, their mutual interest in Mondrian, after all. Motherwell edited, did he not, that—what is it, the Plastic Thinking Book or whatever it's called, *Pure Plastic Thought*, or something like that, that terrific book.

[00:20:05.43]

And I would have thought all those mutual interests would have brought them together, but obviously it hadn't by the time I got there. And their association then was quite deeply seated. Motherwell was also one of the last ones, however, to come with him. He was not one of the very first ones.

[Side conversation] Good morning.

[00:20:24.33]

He was not one of the very first. I think that when you talked about bringing clients in—no, I think Sidney took on certain artists, not because they'd bring in clients, but because they bring in other artists. I think that's more to the point. But certainly when he got a de Kooning or a Kline—

[00:20:46.32]

PAUL CUMMINGS: They would have tried.

[00:20:47.04]

JUDITH RICHARDSON: They'd bring in their other friends that he might be interested in.

[00:20:51.01]

PAUL CUMMINGS: That's pretty much what Motherwell said. I mean, he felt he should be

there because his other friends were there. Rothko was a great friend of his. They lived close to each other.

[00:21:03.28]

JUDITH RICHARDSON: And that would have a great deal to do with it. Now, he was the least crazy, in a funny way, on the surface. The quietest, least bombastic, and perhaps the rudest at the same time. It's a curious thing for me to say. He was not, "Gee, guys, you really worked hard. It looks terrific," or anything like that. He was not someone that wanted to stay there 'til midnight installing a show or working out certain installation problems or anything like that. And he was never particularly appreciative of anything that was done. And I'm not just talking about Sidney. I'm talking about the staff in general.

[00:21:48.64]

PAUL CUMMINGS: Yeah. Was Sidney appreciative of what the staff did? I mean, all the various people who worked for him?

[00:21:56.04]

JUDITH RICHARDSON: I think he was, but I think—I think maybe he was, yes. But now I can see in retrospect that it's an inability of his to say, "thank you," too. Certainly that's one of the reasons I left, as I told you.

[00:22:13.38]

PAUL CUMMINGS: Right, right. Where did you find Manuel, who came when you left, right?

[00:22:19.65]

JUDITH RICHARDSON: Yeah, I trained Manuel, and so forth. I trained everybody that came in because, as I told you, there was no staff left.

[00:22:25.85]

PAUL CUMMINGS: Mm-hmm [affirmative]. Oh, right, because of all the money, and everything.

[00:22:29.78]

JUDITH RICHARDSON: The upset. Manuel was working for a broker, and he was an acquaintance of a friend of mine, James Silvia. And he was bright. I'd met him at a couple of dinner parties. He was terribly bright. He was a Cuban, as you know. He typed like a maniac, and that appealed to me, that he could do typing and do other things. He was very quick to learn, obviously very easily impressed with the social art world, because at that point, he was very interested in the theater world. And he never lost that kind of "little boy looking with his nose pressed up against the glass" aspect. It's what kept him there all those years in a peculiar way.

[00:23:13.62]

Also the brainwashing that Janis and Conrad—Sidney and Conrad were doing all the time, certainly did appeal to Manuel. And it still has a hold over him, which is "you're with the best gallery in the world." Well, I mean, there comes a certain point when you can see it's faded off, and it certainly has Sidney—no gallery has any power anymore, no gallery is that important. And Sidney is not that important anymore. It's not like it was, the power it was.

[00:23:40.36]

PAUL CUMMINGS: What do you think has really broken that? Because it's fascinating. It happened, what, five or six years ago? It's like somebody turned it off.

[00:23:48.84]

JUDITH RICHARDSON: It started five or six years ago. We never would have known that. We didn't know at the time it was happening. I think the fact that there's so many artists in instant communication and movements, so-called movements, which, as we look back years

from now, will not seem like so many movements. I truly believe that, because already it's sorting itself out or down into those two strains that Sidney always talks about that I cannot get out of my mind. Again, that's brainwashed me, but I think he's perhaps correct, those two strains, that Expressionist strain and that pure strain.

[00:24:21.48]

The fact that there were so many artists, that communications were instantaneous, that the power seemed to switch from Sidney to Leo. For a while, it was on a par. Then it seemed to switch over to Leo. And then it just dispersed itself. You had European collectors—everything was being shown. Certainly, Leo was the first dealer to show it all in Europe, to let the stuff out, to be generous beyond belief with every dealer, every museum across the country and across the world. Leo had Ileana to set him up in Europe, and Ileana singlehandedly created the American art market in Europe. There was no Abstract Expressionist or any kind of American art market at that point.

[00:25:00.54]

PAUL CUMMINGS: When did Lawrence Rubin open, though, in Paris?

[00:25:02.98]

JUDITH RICHARDSON: He was in Paris before Ileana. In fact, Ileana eventually took his place. He was there with her at the same time. He did not have the ballyhoo. He was showing more—Kelly, who had always shown in Paris with Maeght. that type of thing. He was showing that Denise René school at that time. Stella—

[00:25:21.78]

PAUL CUMMINGS: Mm-hmm [affirmative]. All the cool things.

[00:25:22.74]

JUDITH RICHARDSON: The cool things. Ileana opens with Rauschenberg, which made everybody come in and practically spit on the floor. They were so infuriated, incensed. It hit every newspaper in France. This crazy woman was showing crazy art. And she saw a thing. I mean, it would create a tremendous scandal, what she was doing with the Pop artists. But she set it up and she made that point, which no one realized, including herself, honestly, because when she opened in New York in '69, she thought that Paris and the European thing was coming to an end.

[00:25:58.15]

PAUL CUMMINGS: Oh, really?

[00:25:58.17]

JUDITH RICHARDSON: And she knew in six months she was wrong. She knew in six months that opening in New York hadn't hurt her. It only helped her in Europe, but that Europe was very alive, much more alive and much more active and much more willing to take a chance than America. In fact, it stopped it.

[00:26:14.45]

PAUL CUMMINGS: From a collecting point.

[00:26:14.66]

JUDITH RICHARDSON: Yes. And it stopped here. It more or less stopped. Well, going back to Sidney, so Sidney he didn't allow his artists to be shown in Europe. It was a one-man operation. He was insulted by the fact that Europeans had rejected shows he had offered in the early days, and he'd never forgotten that. So when they started asking, he refused. The power diffused itself completely when you ended up having a star here and a star there and a star there. The openings changed. I mean, people weren't going to Martha Jackson's and Betty Parsons and Sidney Janis and evening openings. Openings started to be on Saturday.

[00:26:54.52]

PAUL CUMMINGS: That was when they turned off the bars; they didn't serve liquor. They started the Saturday openings, and all of that.

[00:27:00.82]

JUDITH RICHARDSON: About six years ago.

[00:27:00.97]

PAUL CUMMINGS: The whole thing just, within two years, shifted.

[00:27:04.54]

JUDITH RICHARDSON: Shifted completely.

[00:27:05.31]

PAUL CUMMINGS: It used to be a big social thing.

[00:27:06.68]

JUDITH RICHARDSON: Big social. You saw everybody—

[00:27:08.11]

PAUL CUMMINGS: 57th to 79th Street. You know, in the '60s—

[00:27:09.45]

JUDITH RICHARDSON: In fact, we all spent our evenings going to openings, now that I think about it, what a drag that was. But we all spent our evenings making sure we went to every opening that there was, not necessarily for the free booze, but you saw people.

[00:27:20.27]

PAUL CUMMINGS: You saw everybody.

[00:27:21.02]

JUDITH RICHARDSON: And by that point already, the liquor had stopped at so many of these places.

[00:27:25.18]

PAUL CUMMINGS: Right. But it was still big entertainment.

[00:27:26.63]

JUDITH RICHARDSON: But it was still big entertainment because you knew you'd see everybody. Certainly Leo, I would say, right now today, if a gallery has power in this country, a residual power, power that's hanging over it, it would be Leo Castelli, because he has been able to do just what Janis always said he did, that he himself, Sidney did, which was go on, go on, go on.

[00:27:49.57]

PAUL CUMMINGS: Yeah, but a lot of his well-known people haven't sold a thing in years.

[00:27:55.54]

JUDITH RICHARDSON: Like, who do you mean?

[00:27:57.46]

PAUL CUMMINGS: Well, Bob Morris.

[00:27:59.38]

JUDITH RICHARDSON: Bob Morris's show sells. Ileana has been selling Morris consistently in

Europe.

[00:28:05.69]

PAUL CUMMINGS: But there were, like, three years of practically nothing sold.

[00:28:10.36]

JUDITH RICHARDSON: But then again, he wasn't doing that much work. And if he was, it was for shows. Well, it was being spread about.

[00:28:18.34]

PAUL CUMMINGS: No, and a lot of his people sell much more in Europe than here, I guess, from what—

[00:28:23.26]

JUDITH RICHARDSON: That's again, Ileana's footprint, getting those collectors absolutely convinced of the whole thing, that they had to continue. And Morris also was very early, don't forget. Morris was a very early conceptual artist.

[00:28:40.93]

PAUL CUMMINGS: But I mean, even his sculpture and in those big objects and all those—

[00:28:44.14]

JUDITH RICHARDSON: Very hard to place in this country. When you think that the majority of our collectors in the New York—this is where we narrowed ourselves. And this is why—this is another reason the power has diffused itself. We couldn't place those kind of works in apartments, in houses within the New York—general environs of New York.

Okay, so you've got a collector in Chicago, Robert Mayers, he'll buy one. But how many? You didn't have any Robert Mayers. Even the Lists weren't going to buy that many things. I mean, while they were patronizing the Jewish Museum, yes, for some reason they were involved with Christo. So the Gates to Times Square never would have been sold if it hadn't been for somebody off the lists.

[00:29:22.79]

Well, what happened also was that the dealers across the country began to spring up, and the local communities began to support those local dealers because they finally realized that the work that was coming out of New York was, A, it was first class. B, it was at the same price they'd have to pay in New York. They couldn't change the prices. So New York dealers—I think were going to find this more and more—New York dealers are going to become dealers to dealers.

[00:29:47.81]

PAUL CUMMINGS: But that's what Leo's been for the last, what did you say, three years now.

[00:29:51.26]

JUDITH RICHARDSON: He's been selling primarily to dealers, yes.

[00:29:53.39]

PAUL CUMMINGS: He has no collectors in New York?

[00:29:54.99]

JUDITH RICHARDSON: Well, he does have collectors in New York, but not that many, nothing that he can call real collectors.

[00:29:59.31]

PAUL CUMMINGS: Not the way it used to be. Not [inaudible].

[00:30:02.81]

JUDITH RICHARDSON: And he was smart in that he—

[00:30:05.53]

PAUL CUMMINGS: Just got all these little chain—you know, there's one in Italy, and in France, and in England, and in Boston, and St. Louis—

[00:30:13.61]

JUDITH RICHARDSON: And Texas. And anyone who comes into him opening a gallery, they get what they want. He'll give—he's so generous, but he usually ends up getting very little for himself out of it because he splits his commission. Now, this is something, of course, Sidney was always against. Sidney's commission to another dealer used to be 16 and two-thirds percent or less.

[00:30:36.39]

Now, what European deal is going to operate on that? It costs them too much to ship it. They can't. They did for a while, but they can't do it and they won't do it. And the only way Sidney could get his people shown in Europe finally, when he wouldn't let Ileana have them anymore, even though Ileana had been paying monthly amounts for guarantee, was when he could get somebody like Dorothea Speyer, or Denise René with a bigger yearly guarantee. And I think even Sidney finally realized that he had to make his commission or make it more attractive to those people.

[00:31:11.95]

PAUL CUMMINGS: Right

[00:31:13.11]

JUDITH RICHARDSON: Had to make it more attractive to those people in order to show their works in Europe.

[00:31:19.08]

PAUL CUMMINGS: That's the thing. It also started when the when the artists' own contracts began shifting, where they wanted to have a dealer in Europe. They wanted to have a dealer in the East Coast. They wanted a dealer in the West Coast. Then there was no main—

[00:31:31.09]

JUDITH RICHARDSON: You still don't have that many artists wanting that.

[00:31:32.80]

PAUL CUMMINGS: More and more, though.

[00:31:32.82]

JUDITH RICHARDSON: It's just now you're going to have artists that don't want any control. They don't want contracts. They'll be willing to say—and I don't even mean the kind of verbal contract that does stand up, did stand up in court, but I mean, the kind of contract they want to say, "Okay, I'll show you exclusively in New York, and I'll show Mr. Y exclusively in Los Angeles and I'll show Mr. Z exclusively in Paris or London." They want to have five or six dealers.

[00:31:57.16]

And in a way, that's not the answer, either, because the work gets too diffused. And no one dealer—it's just like when Stella split himself between Larry Rubin and Leo. I thought, isn't that insane? The same city. The competition's got to be great. And sure enough, it hurt him. I don't know whether that was the reason, but I would tend to think it did, because why would

his market have leveled off like that? It was too much work being shown.

And I'm sure many collectors who were interested in Stella's work, for example, would be thinking themselves, "Well, I'll see what Larry Rubin's going to show. But now maybe Leo will have something I like better," and the show is going to come up in six months. And ended up, "Well, I didn't like that, and now I'm—" and they'd go back and forth. I think it made a confusion in the collector's mind, too, unless they knew very well what they were doing.

[00:32:45.51]

PAUL CUMMINGS: Yeah. But that does confuse people. They go here to see this, and then there, and then back and forth.

[00:32:51.90]

JUDITH RICHARDSON: It's too hard for them.

[00:32:52.88]

PAUL CUMMINGS: They keep putting it off, because if every six months there's a show—well, you know.

[00:32:58.74]

JUDITH RICHARDSON: Why bother?

[00:32:59.35]

PAUL CUMMINGS: Yeah. Yeah.

[00:33:00.32]

JUDITH RICHARDSON: And that's another reason. Also, as I said, another reason the power has been diffused is because the activity has lessened. Just like Claes's market has fallen—it's leveled. It's not fallen. It's leveled. That Pickle Jar that went in London two weeks ago, three weeks ago for \$8,000. It's not a bad price for that Pickle Jar, but it's exactly the same price that went at Parke-Bernet three years ago. So that's very bad. That's very bad. It's exactly the same price it went at.

[00:33:31.89]

PAUL CUMMINGS: So it's a loss, almost.

[00:33:33.45]

JUDITH RICHARDSON: Yes, it is a loss. I mean, the collector was lucky to get his—

[00:33:38.49]

PAUL CUMMINGS: Got his money out, but lost his interest and discounts.

[00:33:41.40]

JUDITH RICHARDSON: He paid a hell of a price three years ago. That was a shockingly high price at auction. But \$8,000 for that Pickle Jar today is not a high price. That may be market price. But with the way auction prices have been going, that was disappointing. In fact, all of the Oldenburg, when you think, the first auction where big pieces are going of Oldenburg, they all bring crazy prices, \$75,000 for The Stove, \$8,000 for the Pickle Jar. It doesn't happen again. That's why those auctions are just a killer.

[00:34:09.45]

PAUL CUMMINGS: Do you think that's also because he hasn't had a good dealer relationship for the past few years?

[00:34:13.75]

JUDITH RICHARDSON: Yeah, I think it has a lot to do. I think the fact that he went to William

Morris, which the art world didn't really know about, but William Morris was a good idea. I can see how Claus would be attracted to that. They've got the services, but they don't know anything about art. So how can they handle it? They can handle a lecture tour arrangement, but they're literary and actor agents. They are not art agents. There is no such thing as an art agent.

[00:34:36.22]

I think that is the next step. I think we've got to have art agents, like literary agents, that take a 10% and set an artist up with a house—not a gallery, but a house that publishes, shows, does everything, and has a corporate setup where the artist is getting personal attention, real personal attention, and where he can have everything taken off his mind.

[00:34:59.67]

PAUL CUMMINGS: Well, what do you think of all these contracts the artists now want to have, where they get a percentage of resale? They want to know when pictures are resold and who has them, and all of this.

[00:35:09.22]

JUDITH RICHARDSON: Well, we haven't had too much of that, Paul, because the bookwork involved in it is more than most of us can do. I mean, we're just not set up for it. We don't have the staffs for it. I have always supplied artists, whether the dealer wanted it or not. I felt it was only justifiable. I've only always supplied artists with a list of the works that were sold and to whom they were sold.

[00:35:33.23]

PAUL CUMMINGS: But I mean, if you sell something, say, to a collector in St. Louis and in three years he trades it back to you—

[00:35:39.01]

JUDITH RICHARDSON: I have never in my experience—oh, trades back.

[00:35:41.87]

PAUL CUMMINGS: Or if he sells it again, how do you keep track?

[00:35:44.15]

JUDITH RICHARDSON: You don't keep track. You can't keep track. How do you know?

[00:35:46.39]

PAUL CUMMINGS: That's what they want to know.

[00:35:47.29]

JUDITH RICHARDSON: And they want to know. But how can you? The only way—and this has not been set up, certainly, legally yet, where we're going to have to put on an invoice, "the collector must let us know," or let the artist know when the piece is received.

[00:35:59.90]

PAUL CUMMINGS: I think it's going to inhibit trade.

[00:36:01.93]

JUDITH RICHARDSON: It's what?

[00:36:02.59]

PAUL CUMMINGS: Going to inhibit trade.

[00:36:04.10]

JUDITH RICHARDSON: It is going to inhibit trade, because—

[00:36:05.00]

PAUL CUMMINGS: I mean, those artists who want all of those qualifications, dealers will just say, "It's too much work. I can't do it."

[00:36:10.79]

JUDITH RICHARDSON: They can't do it. They don't have the setup to do it, and they're not going to have the setup, because they're working their people to their limits now, with such small staffs who just do the bookwork that's necessary to keep certain orders. You may remember, it wasn't such a long time ago when there was very little order within the gallery itself.

[00:36:26.28]

PAUL CUMMINGS: Oh, I know. [Laughs.]

[00:36:28.64]

JUDITH RICHARDSON: You know, you didn't know who bought what five years later. It was a mess. Who knew? And it's going to inhibit, certainly where the European market is supporting the American art market, and has and will be, it's certainly going to inhibit that, because no European—very few, I shouldn't say "no." I'd say 90% of the European collectors are not going to agree to that. Or they will agree, but they know there's no way of touching them.

[00:36:51.07]

And that's where it's very difficult to find out who bought what in Europe, because they don't want anybody to know, because of those awful taxes or whatever it's called they've got over there, those duties they have to pay. There's terrific penalties for buying luxury items. They're certainly not going to—they'll agree to it, but they're certainly not going to do it.

[00:37:09.55]

So I wish the artists lots of luck, but it ain't going to work. [Paul laughs.] They're going to get a handful of American collectors that will do it, but that's that. But then again, the collector market is not such a big market that it can't be checked on from time to time. But I don't think they're going to get that kind of agreement now.

[00:37:30.80]

PAUL CUMMINGS: Let's go back to some of the artists. What about Albers? Why has he always been part of the Janis continuum? I mean, he didn't sell that much, I don't think, over the years.

[00:37:43.63]

JUDITH RICHARDSON: He didn't. He didn't start to sell until 1956 or '57. And he'd been with Janis since '48. He sold infrequently ten years' worth, '58, maybe he started to sell.

[00:37:58.11]

PAUL CUMMINGS: And very little money. I mean, you know, when you think about it.

[00:38:02.45]

JUDITH RICHARDSON: He didn't need it. I remember asking him why he didn't—Sidney had in a special account for him, monies in the six figures. I remember saying to him, "Why don't you take this, Josef?" And he said, "No." He said, "I was 60 years old before I really sold any work." And he'd already established a certain mode of life, a very middle-class kind of life, in a way. He had learned to live on his teachings. His and Anni's lifestyles were set. They didn't need that much or want that much. They took a trip every so often to the Yucatan. They never flew. They were already older people. And Albers used to walk in and pretend he had blinders on. [Paul laughs.] He did.

[00:38:48.15]

PAUL CUMMINGS: Really?

[00:38:48.36]

JUDITH RICHARDSON: It didn't matter whether it was abstract. See, he loved every other artist's work except himself. But he had to in order to survive. I can see the sense of his mentality perfectly, because in order to work all those years without any kind of encouragement, really, except the encouragement he got from Sidney, who always thought his work was extraordinary.

[00:39:11.34]

PAUL CUMMINGS: Mm-hmm. I find that fascinating that he would really maintain somebody like that for years.

[00:39:17.69]

JUDITH RICHARDSON: Well, maintain—It's not the same kind of maintaining that we're talking about maintaining means today. He wasn't giving Albers a monthly sum of money.

[00:39:25.50]

PAUL CUMMINGS: Oh, I know. But in terms of showing him—

[00:39:28.60]

JUDITH RICHARDSON: Support, aesthetic—

[00:39:29.20]

PAUL CUMMINGS: Right, right.

[00:39:29.68]

JUDITH RICHARDSON: He believed in the work. He truly believed in the work. And Albers got—but then Sidney would do things that I knew were going to backfire. Albers was so easy. He was always the sure thing. He was always the one that was there. And he was selling beautifully. And Sidney did a brilliant job of minding those prices, slowly but surely, which is something that has always stayed in my head and which always will, that you cannot mount these prices the way the dealers are doing now. It is insanity. Pure insanity.

[00:39:59.78]

PAUL CUMMINGS: Well, I think it must be—

[00:40:00.12]

JUDITH RICHARDSON: It's a quick buck that's going to be made, and that's it. And you cannot go beyond it. Sidney made sure of his markets before he mounted the prices, which was a brilliant business maneuver. It had to be done slowly. But he got to a point where Albers would send in 40 pictures, let's say. And I can remember 10, 20 he'd send back later. And I even remember Conrad saying to him, "Don't send them back, Dad. Just leave them in the back." Naturally, Albers' feelings had to be hurt by that. This is when there was a show involved. I'm just saying he just sent them back.

[00:40:35.95]

PAUL CUMMINGS: This was for stock.

[00:40:37.01]

JUDITH RICHARDSON: Yeah, he didn't like them. Now, Albers got back at him by not giving him any stock in the last six, seven, eight years.

[00:40:44.44]

PAUL CUMMINGS: [Laughs.] Later, yeah.

[00:40:44.62]

JUDITH RICHARDSON: As you know, he's gotten less and less things to see. He has fewer things to sell.

[00:40:49.30]

PAUL CUMMINGS: But Albers still keeps on turning out the work.

[00:40:51.60]

JUDITH RICHARDSON: Yeah, he still keeps doing the work. He's prolific, but he doesn't give it anymore to Sidney. You remember the last Albers show? Very little was for sale, very little. Not only did Sidney borrow a lot of things, but the things that were on consignment—they weren't on consignment. They were on loan from Albers. Albers, he got to—you see, Albers got to a point, too, where I dealt with him almost 100%. Sidney didn't have the patience. Albers was even then, what, in his early—beginning to be 80. His language was going.

[00:41:26.80]

PAUL CUMMINGS: Right. Yeah, it's more and more German.

[00:41:27.92]

JUDITH RICHARDSON: German. He was reverting to speaking German. His English was getting worse and worse. So if you had five things to take up with him, you knew you could only take up one or two that afternoon that he came in, because when he came in New York, he usually had four or five things he was doing, but you couldn't take out more than that. And even to take up maybe two or three things took an hour or so.

[00:41:47.90]

Well, Sidney just didn't have the patience to go through with that. And I would sit there and chat and make him comfortable because it was always, it seems to me, hot weather or cold weather, something. The man was tired or worn out. And I'd chat about normal things with them and then edge in one of the questions that I'd get an answer to. But if you told him too many things, he couldn't take it all in.

[00:42:10.79]

And it isn't senility, because certainly his work is still going on very strong. But his language was being lost. I mean, English language was being lost. And it was—really, Sidney was getting old, too. It was too much for Sidney, whose mind was still perfect. It was too much for Sidney to sit there, who wants to do everything like "that," to draw it out.

[00:42:30.62]

So any of the artists or any of the people that were like that, I always got, because I had the patience to sit there, not only the patience. It was, I love Albers dearly. And it was always really a great pleasure for me. I like old people anyway, but there's always a great pleasure for me to talk with them and sit with them, or if Anni came in, to commiserate with her, because Albers treated her quite badly, I thought, at times—I mean, roughly.

[00:42:57.08]

PAUL CUMMINGS: Yeah, well, that was very—I think it was both ways, at times.

[00:43:01.40]

JUDITH RICHARDSON: She was always so sweet and gentle and—

[00:43:03.56]

PAUL CUMMINGS: Yeah, but with them—

[00:43:05.61]

JUDITH RICHARDSON: But she takes on his coloration, so to speak, because as he's gotten more difficult, she has gotten more difficult. I wrote to her last year and have a very lovely relationship with her. And I wanted to do a show of her weavings here, particularly from the '30s. And she didn't want to. And her reasoning—I'm trying to remember what she said to me. Her reasoning was everyone ignored it for so long. She didn't say it this way, but it was more or less, "Everybody ignored me for so long, forget it. They can't see it now. They won't see my new prints? Fine, but they can't see that now. They ignored my weavings."

Because she was known and she is certainly, if not the greatest, one of the greatest weavers of all time, design-wise, and everything. But she was always second fiddle. And that, I think, being an artist herself, that must have been very hard, because she did devote so much of her energies to Albers. But Albers was treated rather cavalierly by Sidney, more so than any of the other artists.

[00:44:01.97]

PAUL CUMMINGS: Really?

[00:44:02.51]

JUDITH RICHARDSON: Yes.

[00:44:03.30]

PAUL CUMMINGS: Given the whole situation, that's fascinating.

[00:44:05.16]

JUDITH RICHARDSON: Yes. I always thought that he was treating him cavalierly. When Albers would come in, there was, as I said, he couldn't stand the slowness and all that sort of thing. Or he'd be gone before Albers got there.

[00:44:17.02]

PAUL CUMMINGS: Oh, I see.

[00:44:18.41]

JUDITH RICHARDSON: Now, it backfired on him.

[00:44:21.31]

PAUL CUMMINGS: But still, he didn't break the relationship, though.

[00:44:23.76]

JUDITH RICHARDSON: He still hasn't broken the relationship.

[00:44:25.34]

PAUL CUMMINGS: Yeah.

[00:44:26.74]

JUDITH RICHARDSON: He's too old. You think about it. If a Knoedler or a Marlborough or whoever approaches him, it's going to upset him beyond belief. He can't deal with that, with people coming on and saying, well, he didn't want the money. So how are they going to attract him? How are they going to attract him?

[00:44:43.06]

PAUL CUMMINGS: Private dealers say it's terrible. They go up there and they bring in money, and he doesn't want it. They don't understand it.

[00:44:48.69]

JUDITH RICHARDSON: No, he doesn't want the money. And so what's going to attract him? He knows this Janis situation, and he's going to show again. He'll show there. You wait and

see. I would be very surprised, unless somebody makes repeated trips. Now, Denise René used to be able to do it with him, because I think she speaks German. I'm not sure. But Denise René used to try.

[00:45:12.31]

And before she opened in New York, and even after she opened in New York, she would do some awful numbers. When he was under an exclusivity with Sidney, she'd go up there and she'd make repeated trips. She wooed him in a very charming, ladylike manner. He's much more susceptible to women than he is to men, anyway.

[00:45:30.07]

PAUL CUMMINGS: Oh, I know.

[00:45:31.14]

JUDITH RICHARDSON: So that if a dealer—if it was a woman dealer, she'd probably get more out of him than a male dealer. And she'd go up there and woo him and peddle the things all over the country. It was just like when she'd given Sidney an exclusivity on Vasarely, or Pace an exclusivity on Vasarely. And there they had built that market up, Pace. She was peddling the things all over the United States, which wasn't right because both Pace and Janis paid, when they had the Vasarely exclusivity—paid six figures per year for the Vasarely exclusivity. And at the time, I remember being so shocked. It doesn't shock me anymore because that's European. It's absolutely European—

[00:46:09.69]

PAUL CUMMINGS: You get the money, you keep on selling.

[00:46:11.10]

JUDITH RICHARDSON: —peddlers trade. Which I've always found absolutely disreputable and dreadful—

[00:46:20.39]

PAUL CUMMINGS: Why do you think they do it?

[00:46:21.33]

JUDITH RICHARDSON: —and shocking.

[00:46:22.37]

PAUL CUMMINGS: Because they get away with it.

[00:46:23.69]

JUDITH RICHARDSON: Because they do it in Europe. The European mentality is something I shall never fathom, never. The love of labyrinthine messes, the creation of a labyrinthine mess, the diplomacy on the one hand, and the convoluted behavior on the other hand is outside the realm of my understanding, and it always will be. I've had to operate with it and around it and through it.

[00:46:51.65]

But it's like there never was a time when I would ask for money on delivery, on the barrelhead. A few people. I remember Sidney used to ask for certified checks in banking hours from three people, five people, maybe. But you didn't do that. There are very few Europeans that I wouldn't ask for the money in advance now, and certainly the dealers.

[00:47:17.28]

PAUL CUMMINGS: Oh, yeah.

[00:47:17.33]

JUDITH RICHARDSON: I don't trust the European dealers at all, and I specifically do not trust the German dealers, at all. No matter how much they—even when—there was one German dealer that I really trusted. And I remember Ileana was simply delighted because I wrote him such an awful letter, saying how personally humiliated and insulted I was by his behavior, that I had dealt in a forthright and honorable manner, as I always felt I did, and that I was just appalled, personally appalled.

[00:47:47.12]

Had nothing to do with the Sonnabend Gallery, but that I was so personally appalled, I never would do business with him. If he had to do business with this gallery, he could do it with Ileana; he could do with somebody else, but he was never going to do business with me again. And it wasn't even that major a thing. But I was appalled because I had trusted him.

[00:48:01.91]

PAUL CUMMINGS: Why do you think they do that, though?

[00:48:04.27]

JUDITH RICHARDSON: It amuses them. It amuses them. It's that sense of humor that an American will never understand. And because, though they may be very artistically good or aesthetically good dealers, they are peddlers, for the most part. Leo Castelli is not a peddler. He's in it for something else. God knows what, because he wants to go down in history—

[00:48:27.80]

PAUL CUMMINGS: [Laughs.] That's true.

[00:48:28.46]

JUDITH RICHARDSON: —or whatever. Ileana Sonnabend has said, "I don't care if I die broke, I will die a leader." Now, see "leader" has never been in Sidney's mind. It's been one of his feelings, perhaps, but he's never been in his mind. Running a good business has been his primary interest. His primary interest is, I will run a business that makes money, that pays for itself. And there are only a half dozen dealers that don't screw their artists, like Leo or Ileana, who give until they are broke nearly themselves, endlessly.

[00:49:02.61]

It wasn't costing Sidney anything to do those Albers shows, if you think about it, all those years. It's curious when you think that why would he continue with somebody for ten years that wasn't really selling. It was a challenge to him. He believed in the work, and he obviously believed in himself, and his own abilities to eventually make Albers a very important artist.

[00:49:27.61]

PAUL CUMMINGS: Oh, I think he believed—I think Janis really believed in every choice he makes.

[00:49:32.09]

JUDITH RICHARDSON: No, he didn't in later years.

[00:49:34.04]

PAUL CUMMINGS: Really?

[00:49:34.75]

JUDITH RICHARDSON: He would never have taken Wesselmann on. I had to convince him to take Wesselmann on and Wesselmann will never know that. And Tom Wesselmann is so loyal to Sidney Janis, it is unbelievable. He won't do anything without the Janis Gallery's "okay." He does not know to this day that I begged him to take Tom on. I said, "You got to look at dollars and cents. He grossed this amount last year. At Green, he's doing very well." And that's a curious thing. He took on certain artists. I'm glad this isn't going to be come out for

many years, and you promised me you wouldn't. Certainly, an artist like Anuszkiewicz, he took on because of dollars and cents.

[00:50:16.09]

PAUL CUMMINGS: Right. How many other people like that, do you think? There is a younger one.

[00:50:19.42]

JUDITH RICHARDSON: Very few. That was at a bad moment. Again, he was reduced to a certain number of artists.

[00:50:23.17]

PAUL CUMMINGS: Right, and he needed somebody.

[00:50:24.23]

JUDITH RICHARDSON: He needed the artists. Anuszkiewicz was a bright enough choice considering he had wanted Bell and Irwin. It was unlike Sidney to hesitate as long as he did.

[00:50:40.03]

PAUL CUMMINGS: Oh, right, and he lost them to Pace.

[00:50:41.48]

JUDITH RICHARDSON: He lost them to Pace, which I don't think he thought was going to happen. And I don't think he felt that Irving Blum's word would hold that much water anywhere at that time. I think he thought of Irving as a lightweight, you know. And he thought of those California dealers all as cowboys. He was right, too, in many ways. One year, they've got the money. The next, they don't. They're broke. They're in business. They're not. You never know. They're rolling in money one season, and the next they've practically closed the doors down.

[00:51:07.51]

PAUL CUMMINGS: They're worse than European dealers in some ways.

[00:51:09.43]

JUDITH RICHARDSON: In some ways. But they're not dishonest, really dishonest, not the way that the Europeans really operate such convoluted manner. But I do remember him asking practically every California dealer he dealt with, except somebody like Everett Ellen, but practically every California he dealt with had to pay cash. [Telephone rings.]

[Recorder stops; restarts.]

[00:51:33.44]

Do you have it back on now?

[00:51:34.50]

PAUL CUMMINGS: Yeah.

[00:51:37.41]

JUDITH RICHARDSON: Sidney would ask for cash on the barrelhead from those California dealers before he'd deliver a work of art. I think perhaps Irving, who doesn't seem to bear grudges or anything, seems like easy enough guy, I think perhaps Irving was about to go into business with Arnold and Fred—[Beeping sound]—About to go into business and Fred and he convinced Larry and Bob to go there, and that made a lot of difference.

[00:52:10.44]

PAUL CUMMINGS: Can you unscrew it?

[00:52:12.49]

JUDITH RICHARDSON: I'm trying to. I'll take this one out. It'll stop. It'll stop in a second.

[00:52:22.18]

He convinced them. And I think when he lost Bell and Irwin, which he was sort of toying with, he wasn't quite sure whether the moment was right or not.

[00:52:31.90]

[Beeping sound]

He—I'll leave it off that way.

[00:52:36.28]

He decided then the only thing to do was to get Anuszkiewicz or whoever else he could get, and he'd balance it by getting Kelly. They all came at the same moment.

[00:52:48.45]

PAUL CUMMINGS: I see. Right.

[00:52:48.87]

JUDITH RICHARDSON: And that was the direction that he thought was the right direction, but he didn't follow it through. See, that's where I think, if you look back now, you can see that's where he was getting tired, because he pursued the Pop thing tirelessly, tirelessly, went after the artist, even after he—just before they'd sign with somebody else. And he courted them. And once so many of the purists or the minimalists had signed up, he saw that it was too late, I think, or he was losing interest. He didn't pursue it quite the way he did. And I think he began to see that because of it—or think because of his own position in the world, what he had done, that it should fall more easily into his lap.

[00:53:32.70]

PAUL CUMMINGS: It doesn't happen.

[00:53:33.58]

JUDITH RICHARDSON: And it didn't happen.

[00:53:34.45]

PAUL CUMMINGS: Yeah.

[00:53:35.94]

JUDITH RICHARDSON: And even with that attempt at the Super Realists, whether I think he really did think for a short period of time that by doing that Sharp Focus Realism, or whatever it's called, show, he could get a lot of those artists, sign them up.

[00:53:53.42]

PAUL CUMMINGS: Why didn't that work, though?

[00:53:54.91]

JUDITH RICHARDSON: Well, I wasn't working there then. Whether he pursued them or not, I have no idea.

[00:53:59.69]

PAUL CUMMINGS: But I mean, the exhibition just didn't work.

[00:54:02.61]

JUDITH RICHARDSON: It didn't work at all. It wasn't right.

[00:54:04.04]

PAUL CUMMINGS: Like his exhibition—

[00:54:05.14]

JUDITH RICHARDSON: It was the last and the first show, in many essences, that marked the end of the Janis era. That was the end of it, as far as I'm concerned. That was the end of the Janis era of power. It didn't put any label of approval on anything. It made no difference. It was too late. Ivan had been already in business for at least a year, two years. What difference did it make? The power had been diffused by that point, too. And also the geographical splitting of the galleries, I think, made a tremendous difference.

[00:54:33.77]

PAUL CUMMINGS: You mean the Soho and uptown?

[00:54:34.77]

JUDITH RICHARDSON: Yeah.

[00:54:36.40]

PAUL CUMMINGS: Do you think we'll have a powerful gallery system again, with three or four galleries really representing certain areas?

[00:54:44.16]

JUDITH RICHARDSON: No. No, I do not. I think you'll have what I call the mausoleum art. A Marlborough, yes.

[00:54:48.73]

PAUL CUMMINGS: The blue-chip bank.

[00:54:49.85]

JUDITH RICHARDSON: The blue-chip bank thing. But you're not going to have a power gallery set up, I don't think. I may be wrong, but I don't think so. I think it'll turn into houses, as I mentioned before. I think that's the direction it's got to go into to control it. With the artists making so many peculiar types of things now, from videos, to films, to performance art, or whatever, which is all up for grabs as to how it's going to be handled, what's going to happen with it, I think a large house like, I don't know, Simon & Schuster or something like that is—I'm not naming that they would do it, but it's got to be a setup like that.

[00:55:23.51]

PAUL CUMMINGS: You mean somebody who can do books, who can do photographs, who can do—

[00:55:26.34]

JUDITH RICHARDSON: Everything. Distribute. Nationwide distribution, corporate setup. Because, again, with the increase in communications in the last ten years, it's the only way anybody is going to end up making money out of it, because there is no money to be made with the kids at this point. And Sidney's method is now too old-fashioned to live on the last generation, while you're promoting the next generation.

[00:55:56.91]

PAUL CUMMINGS: Right. You know, I met a man the other day who bought an Estes for \$80,000.

[00:56:00.03]

JUDITH RICHARDSON: Shocks me. Just shocks me. I know. There's a Malcolm Morley that

somebody bought for \$75,000. I cannot believe it. Now, that's where the escalation of prices, I think, is sheer and utter madness.

[00:56:14.18]

PAUL CUMMINGS: Mm-hmm [affirmative]. But what's going to happen if it bursts?

[00:56:17.08]

JUDITH RICHARDSON: And that is going to burst. Don't forget, there haven't been too many of those things come up at auction yet.

[00:56:23.05]

PAUL CUMMINGS: Yeah, but—

[00:56:24.13]

JUDITH RICHARDSON: When they have—

[00:56:24.79]

PAUL CUMMINGS: What do you do, though?

[00:56:26.17]

JUDITH RICHARDSON: When they really come up, the first auction will be supportive, I would think. The second and third might also be somewhat supportive. But I don't think you're going to see prices like that across the board for that work. Do you?

[00:56:43.12]

PAUL CUMMINGS: I'd be astounded.

[00:56:45.85]

JUDITH RICHARDSON: I'm astounded that the market has held up with all these Parke-Bernet auctions, big Pop art market and so forth, has held up with all these auctions that are going on, like this one for next Friday.

[00:56:54.14]

PAUL CUMMINGS: What do you think of this week's sales?

[00:56:56.29]

JUDITH RICHARDSON: I was just saying to somebody yesterday, you can't gauge it anymore. You can't plan it. There are beautiful works in that sale, just beautiful works. They could go very high. They could go very low. There's no way to know. There are so many dealers in town that I have a feeling that they're buying.

[00:57:14.17]

And I had one dealer in here yesterday who said—she said to me, "I'm not going to tell you the name of the artist, but I've got the wherewithal to bid for it for a client that is going to set a record." Now, I'm so curious, I'm going to ask her. I'm going to say, "Call me Saturday and let me know which painting it was," because I'm just too curious for words.

[00:57:35.50]

But that will hold only so long as like a small cartel bought by Twombly last fall for \$40,000 or whatever it was. I think Twombly's work is perhaps worth that, yes, but it was certainly astonishing to everyone here that would bring that kind of price. But how many small cartels, two or three people, are going to keep doing that? I don't mean just Twombly. I think that was very good for Twombly's market generally, to just bring it from a \$10,000 level maybe to a \$20,000 level. But in general, I think that this kind of an auction on Friday—each one of them makes me nervous because the dealers can't protect it anymore.

[00:58:17.86]

PAUL CUMMINGS: Well, it's getting—I mean, there are so many pieces, and they're each so much money. It's getting to be astronomical.

[00:58:22.64]

JUDITH RICHARDSON: It's going to come to a point where I think an awful lot of work is going to be junked. And already you can't trust Parke-Bernet because you don't know what they're selling, what they're not selling. That auction in London two or three weeks ago, I found out. I thought, oh, my, those things went low. What they reported as going at, I've since had them offered to me at slightly higher prices by Parke-Bernet. Parke-Bernet bought them back in, or they own them. I don't know what the situation is.

[00:58:47.79]

PAUL CUMMINGS: So they're auctioning for their own account.

[00:58:51.83]

JUDITH RICHARDSON: Certainly, they were doing that with the Scull auction. But now we'll see. How long can they hold those things before they come up again? I don't understand it. But in this case, rather than put them up at auction, they've already started to approach people like us. I know Blum Helman were approached on many of the things that weren't sold in that London auction.

[00:59:09.77]

PAUL CUMMINGS: They've got to do something.

[00:59:11.46]

JUDITH RICHARDSON: Well, there's something that is dishonest about it to me. It creates a false market there, too—either a false low market, a false leveling market, just a false market generally. That kind of playing around, it isn't upfront enough, as far as I'm concerned, to maintain a steady and firm art world market. And it also, I think, will eventually get in the dealers' way, even though it hasn't hurt us yet. I think it will, don't you?

[00:59:41.74]

PAUL CUMMINGS: Sure, because they'll just manipulate and manipulate.

[00:59:44.22]

JUDITH RICHARDSON: Well, already I look at the estimates that they've got on some of those things. They're so far off, either high or low, on a great many of them that, as I told you, I think in one of these things that last October was the first one I ever remember them not calling for estimates, help get them the estimates. They've got their own experts now. Who they are, I have no idea. So they're making their own market. They're making their own estimates. They're making their own thing.

[01:00:10.11]

And perhaps that's the step, as I said, before you go into a situation, where it has to be a large house for the artists to really have control. Then those things you were talking about before that the artists want—obviously they're not going to get all of them, their requests. But then perhaps a few of those requests can be met.

[01:00:34.25]

I think that when you're—going back to that other thing—I think that when you're talking about an artist getting a percentage of a profit, I think it's nice. And it would be good if it could happen. I don't see how it can happen. I really don't. Do you? I mean, if I buy a piece of jewelry from Tiffany's and I sell it, why should I give Tiffany's back anything?

[01:00:59.25]

PAUL CUMMINGS: Yeah, well, they don't look at it that way.

[01:01:00.79]

JUDITH RICHARDSON: They don't. Of course, they don't. And I see their point of view.

[01:01:03.51]

PAUL CUMMINGS: Well, you know, they—

[01:01:04.56]

JUDITH RICHARDSON: You've got to look at it from the other side.

[01:01:05.59]

PAUL CUMMINGS: Well, you know, there are certain older artists and even some younger ones who do trade in their own works. If something comes, they'll buy it. They'll trade new things for older pieces. And I think more of that may start.

[01:01:18.66]

JUDITH RICHARDSON: I think more of that may start. I think that there is a way of perhaps making a law that if a man sells, if a collector sells a work of art that he's bought at—i.e., Scull at \$900 and sells it for \$90,000 or whatever he sells it for within a 10-year period, then the artist has got to get it. But if you say if it's forever, and it's passed on to the collector's children—

[01:01:40.35]

PAUL CUMMINGS: Oh, yeah, every time.

[01:01:41.14]

JUDITH RICHARDSON: Then you can't—then I don't think that that's right. Or you pass it back to the heirs or something?

[01:01:46.08]

PAUL CUMMINGS: Or if it's given to a museum, yeah.

[01:01:49.44]

JUDITH RICHARDSON: I think what may have started a lot of this, and I think they were justified in this, is that the government passed those awful laws, that if I give a painting to a museum, I can get the tax deduction. If an artist gives a painting to a museum, he can only take off with the canvas and stretcher cost him—

[01:02:02.73]

PAUL CUMMINGS: Materials. Yeah.

[01:02:03.15]

JUDITH RICHARDSON: —which is a rotten law.

[01:02:04.60]

PAUL CUMMINGS: Yeah. Well, I think that it's going to be worked out. It's going to change.

[01:02:08.28]

JUDITH RICHARDSON: That's a really mean setup and totally unfair.

[01:02:11.86]

PAUL CUMMINGS: But, you know, the redneck senators understand that.

[01:02:16.59]

JUDITH RICHARDSON: They understand what? They understand that the—

[01:02:18.88]

PAUL CUMMINGS: Well, they think there are thousands of artists who are getting rich on that law by being able to give their own works away, which is not true.

[01:02:25.93]

JUDITH RICHARDSON: Certainly is not true because the museums won't accept it. I mean, if Mr. X, who isn't even known, puts a price on his own work of \$20,000, I don't know, a museum, practically, in the country—

[01:02:34.47]

PAUL CUMMINGS: The Hilla Rebay thing, that whole—you know, scandal.

[01:02:38.76]

JUDITH RICHARDSON: It might be—the local museum might accept it, but they wouldn't accept it with that kind of a price, because it would hurt themselves if they put a false value on it.

[01:02:46.86]

PAUL CUMMINGS: Right.

[END OF TRACK AAA_richar74_8152_m]

[00:00:02.48]

PAUL CUMMINGS: Say it's side seven, May 8, 1974.

[00:00:08.29]

JUDITH RICHARDSON: I met Ileana Sonnabend, originally, Paul, years ago at the Happenings. You know, she was always at the Happenings. Now, I don't remember—yeah, she'd already had her gallery in Paris. I used to see her at those Happenings because I was in those early Happenings. Then she opened in Paris. And Sidney was doing that New Realist show at the time. And he borrowed a lot of work from her then for that show. And she was always around. I mean, whenever she came into the country, I saw her over the years here or there.

And Arman had said to me when I was at Pace, that Ileana was thinking of opening a gallery. And would I be interested? And I said, "Well, I'm always interested in any proposal." And at that time—but I wasn't, really, to tell you the truth. And then Pace had moved to the East 57th Street. And the whole scene had changed. They were becoming much less dedicated to the younger people, much more into masters, and in a way that I found terribly unattractive. It wasn't like Sidney's dedication to 20th century masters—

[00:01:10.65]

PAUL CUMMINGS: Subtle [ph] blue-chips, yeah.

[00:01:10.92]

JUDITH RICHARDSON: —it wasn't where his dedication gone back many years. Theirs was a turnover of goods for the most amount of money in the quickest time, and a kind of childish excitement. I shouldn't say that about Fred, because it's not true about Fred Mueller. I mean, Arnold Glimcher was the one, the real mover in that situation.

[00:01:27.50]

Anyway, Ileana came to me—gosh, I suppose it must have been the spring of '68. And we talked briefly, very briefly. In the meantime, I was getting more and more displeased at Pace, because I'd been hired as an assistant director, and setting up things. And all of a sudden in the new quarters, I was relegated to the role of secretary. And they were really

removing responsibility and being very resentful of my clients, and things like that, and my contacts with the artists.

[00:02:02.03]

PAUL CUMMINGS: So it started losing interest for you.

[00:02:04.37]

JUDITH RICHARDSON: Oh, losing interest—I was very annoyed. I really was, because I'd been putting up the—I had an apartment in 86th Street that wasn't being used. And I was putting up artists for free for years there and taking in Mama Glimcher and things like that. So I was getting very annoyed. And in February of '68, I left Pace, and then negotiated—Ileana contacted me very shortly thereafter. And I negotiated with Ileana at that time. And she talked about setting it up.

[00:02:34.91]

Well, by April—I mean, in April we were talking. And by May, it was a fait de complis. And I looked for this space and found this space. And at that time—it seems so funny now because there are so many spaces open on Madison Avenue that haven't been rented, but at that moment, you couldn't find a space right in this area. It was very difficult. We were toying with downtown already then. There was a possibility where we were going to take a space with Jonas Mekas, where Mekas had his first-floor loft. It was a film thing. We were going to take it really from him and have him somewhere there, too.

[00:03:09.41]

I've been very wrong. I was very against the downtown move at that time, and was even when we made it later. We got this space. I spent that whole summer really negotiating. Well, I went to Europe and traveled with Ileana and everything while this construction was being done—and this is '69—and got all of this work done here. She never even saw the space that was completed. Michael had, but she didn't. And I don't know really what was in her mind so much that I think she thought that the Europe scene was changing.

[00:03:43.98]

PAUL CUMMINGS: In what way? Because I think a lot of people did.

[00:03:46.75]

JUDITH RICHARDSON: At that moment, she thought, I think, that all of the action—buying action, et cetera—was going to be here. It turned out to work for her in a very good way, but a reverse way of what I think she thought was going to happen. It ended up giving her—she already was very powerful in Europe. That typical title that she gets, [inaudible] or whatever it is that they call her. By opening here, it gave her a clout in Europe. There was no doubt about that, because she was the first of the European dealers to really open. But you see, she never was known as a European dealer. In Europe, she was always thought of as an American dealer.

[00:04:28.02]

PAUL CUMMINGS: Right, because of Leo.

[00:04:28.70]

JUDITH RICHARDSON: And when she first opened here, she was thought of as a European dealer. It wasn't like Iolas, who had galleries everywhere, had been here for years, or Marlborough or anything like that. In about, I guess it was two years later—about two years later, she decided to do the downtown when Leo and everybody was moving downtown.

[00:04:46.29]

And in a funny way, we knew, and she knew, that she was playing poker to go down there. And we continued to do contemporary shows up here. At the beginning, people like Dine didn't want a show down there, just like Lichtenstein is not wanting to show downtown. Now, Dine has come around. He loves the space down there. His last show was so successful, we

realized that—we all realized then that she was right. But at the time that she was making the move and the move into the direction of conceptual art, her reaction, which I think was very good, was that—

[00:05:23.00]

[Side conversation] Why don't you have them call her back, or have her call him back?

[00:05:28.26]

The reaction was that it wasn't going to do anything. All this conceptual art was very difficult to sell, to move. Already now, the Europeans are buying it. These people were stars in Europe.

[00:05:39.13]

PAUL CUMMINGS: Yeah. But what began to interest her in conceptual art?

[00:05:44.27]

JUDITH RICHARDSON: Because she's always open to anything.

[00:05:46.95]

PAUL CUMMINGS: Mm-hmm [affirmative]. I mean it was a new idea.

[00:05:48.58]

JUDITH RICHARDSON: It was a new idea. She's always been like Sidney used to be—willing to go on, without losing her allegiance to what she's done before, willing to move on. She has an extraordinary eye, a quicker eye than Leo's, too. I've never heard any artist speak of a dealer the way they speak of her.

[00:06:07.55]

PAUL CUMMINGS: In terms of what?

[00:06:08.31]

JUDITH RICHARDSON: So many artists have said to me, "She's the only one that has ever been able to look at my work and say the phrase that gets right to the heart of it." The rest of us can look at something and love it and say, how beautiful, how fine, and that makes the artist feel good. But she's always been able to get right to the heart of the matter with them, evidently.

[00:06:25.43]

It is always impressed them—her innate and immediate kind of recognition and understanding of what they were doing. And don't forget, conceptual art in Europe, from about '64, '65, onward, people like Manzoni, Kline, Yves Kline, even—you can put into that—Boyce was already well-known. It was all very well-thought of in Europe. I mean, it was not a big movement, or anything like that, but she was aware of a movement that Americans certainly were not aware of. She was aware of—

[00:06:55.53]

PAUL CUMMINGS: Yeah. Well, it was also somewhat allied to the concrete poetry movement, which had been going on for a long time and again has never caught on in this country.

[Interruption]

[Recorder stops; restarts.]

[00:07:04.87]

JUDITH RICHARDSON: Well, conceptual art has caught on right now. [Interruption]

[Recorder stops; restarts.]

You were saying about the concrete poetry project.

[00:07:11.24]

PAUL CUMMINGS: Poetry thing was beginning, which didn't catch on here, still.

[00:07:15.82]

JUDITH RICHARDSON: Which didn't catch on, but the conceptual thing has caught on here now. And it's taken just about as long as I told her I thought it would take, if not longer. I think that startled Ileana—that it took so long. But then we've had a recession to contend with. We've had people—you see, she knew she wasn't interested in the realist thing. That didn't interest her at all.

[00:07:37.23]

PAUL CUMMINGS: Mm-hmm [affirmative]. Where did she see it coming from? I mean, how did she see it as a next step in a way? Or was it after the Duchamp business? Was it after—

[00:07:46.89]

JUDITH RICHARDSON: I certainly think that Rauschenberg was a very great help to her in that. She's very close to Rauschenberg—I mean, very, very close to him, much closer than Leo ever has been. I think Rauschenberg has always been the one who sort of—well, don't forget, for a while, when she first moved here, she played around with a number of things, like some of Nick Wilder's finds, and she'd look at their things—that tail end of minimal kind of business. And it didn't interest her, really. It interested to a point, but not really. And the conceptual thing shocked, amused all those things that for any kind of really vital dealer, it must do. She wasn't thinking about money. She never has thought about money with a new group.

[00:08:25.53]

PAUL CUMMINGS: Right, because you never know.

[00:08:27.76]

JUDITH RICHARDSON: She once said to me, "I don't care if I die broke; I'll die a leader." You see, so she was looking for something like that, I suppose. And Leo was beginning to get into it. But again, that was a lot of her pushing.

[00:08:40.78]

PAUL CUMMINGS: But she's been involved with Rauschenberg for years and years and years, hasn't she?

[00:08:45.11]

JUDITH RICHARDSON: Yes.

[00:08:45.67]

PAUL CUMMINGS: I mean, he's been one of the—

[00:08:47.05]

JUDITH RICHARDSON: He's like her boy, really—more than Leo's. I mean, if Bob said he wanted to—if she said she wanted to show in New York, she'd have it. But she wouldn't do that at this moment, I don't think. Depend on mitigating—

[00:09:05.36]

PAUL CUMMINGS: [Laughs.]

[00:09:05.64]

JUDITH RICHARDSON: —no, it'd depended on mitigating circumstances.

[00:09:06.80]

PAUL CUMMINGS: Yeah, right, right.

[00:09:08.73]

JUDITH RICHARDSON: But going back to how she and Leo met, which I think is very interesting. Her father was an enormously rich railroad man in Romania. He was also the first man to build airplanes in middle Europe, had an airplane company. And over many months really—

[00:09:32.69]

PAUL CUMMINGS: What her maiden name?

[00:09:33.38]

JUDITH RICHARDSON: Straight. I don't know how that spelled. That's the way it was pronounced—Straight. Her father had knitting mills here.

[00:09:40.34]

PAUL CUMMINGS: Right. That was later, wasn't it?

[00:09:42.63]

JUDITH RICHARDSON: He'd had the knitting mills here all during the '30s.

[00:09:44.71]

PAUL CUMMINGS: Oh, he did? Oh, I didn't know that.

[00:09:47.58]

JUDITH RICHARDSON: Yes, he made periodic trips here, and he owned 40 77th Street where Leo's gallery is. That was his New York townhouse, although they did not come here, really. I mean, she didn't. Her sister did. She talks about as a child—I mean, just the way they traveled, it made me think they must have been enormously rich, the way they traveled, which was in a whole train with the cook and the maids and the butler and so forth, governesses and everything. I mean, they took a retinue of maybe 20 servants from Bucharest to St. Mortiz for the winter holidays on one of her father's trains. Leo's father was head—he was a manager of the Bank of Italy in Bucharest. And at that point, Leo was in Bucharest being trained, really, to take his father's position.

[00:10:31.56]

PAUL CUMMINGS: This was when? In the '30s?

[00:10:33.34]

JUDITH RICHARDSON: This is in the early '30s, I would gather. Because by 1938, Leo had opened a gallery in Paris, and they were married. They had been married. I don't know exactly the date, but they'd been married, I take it, '36, something like that. He opened a gallery in Paris in '38, which was certainly prime year to do anything like that. And naturally, it was closed very—it closed very, very quickly. And he opened with sort of 20th century master things—what we now consider 20th century things.

[00:11:01.58]

PAUL CUMMINGS: Oh, yeah, Leonor Fini, who was a friend of his.

[00:11:04.07]

JUDITH RICHARDSON: Yes, people like that were beginning to be somewhat known. I mean, again, it was a bit avant-garde, a bit avant-garde, but not really, really avant-garde but avant-garde for its day. I mean, he was into things. Anyway, it was a very short-lived thing. And her sister had married an English RAF officer and was in England. Now, her mother went to England and was caught there and stayed there during the—caught the during the blitz

and stayed there during the entire war with the sister.

[00:11:34.13]

The Germans were coming closer to Paris. Ileana and Leo went to her father's house in Cannes. You see, here's another house again for her father had. And as she said, every day, the doorbell would ring, and it would be another relative with a governess and children. And the house was getting very tight. But they stayed there, I take it—now, if I'm getting the years right—maybe 'til '40. I don't think America was in the war yet, '40, something like that, late '39. The Germans were getting closer, and she knew she had to get out. So they went to Casablanca.

[00:12:04.20]

But to get from Marseilles to Casablanca, it cost—I remember her telling me—something, like, incredible—like, \$2,000 a person. You see, the part of the problem was to find a boat that would take them out of Europe, because Leo had an Italian passport; she had a Romanian passport. Nina, the daughter, was born in Vienna, so she had an Austrian passport. And the governess had an English passport. And there was no boat that would take all four of them with those four different passports, plus 30 odd pieces of luggage and a dog, which—[Paul laughs]—must have been something very strange to travel with. You know those marvelous kind of trunks that one had just for books on long sea voyages? There are photographs of things like that I've seen—fantastic. They got to Casablanca.

[00:12:45.57]

Again, the Germans are getting closer. They were in Casablanca six months. And they had to get permission from the head—what is it, Bay? Or whatever it is, Day. And they it was very difficult in Casablanca, just trying to—but it must have been very fascinating, because last year at an auction, at an Art Deco auction, you know, those reserved seats that they had at those [inaudible] auctions. There was a name—Yves Marian [ph].

[00:13:05.94]

And Ileana said, "Ah, yes, I think I knew him in Casablanca." She very rarely makes references like that. It always amuses me when she does because these things come out of the past, and they're very rare, indeed. She left—now, they heard of a boat that was leaving from Vigo, Portugal. They got from Casablanca to Algeciras on a boat. Again, just lots of money took it to do this number. Leo used the last money they had, because they had no visas getting Spain. The last money they had was put in their passports for the customs man in Algeciras.

[00:13:41.80]

They had now four days to cross Spain to make it to Vigo, and no money—all this luggage and these this gang of people. They hitched a lorry ride to Madrid. And out of habit Ileana said, "We'll go to the Ritz." And Leo said, "Don't be silly." And she said, "Oh, yes." And they went to the Ritz. And sure enough, you see, her father had left money all along any one of, like, six possible routes that they could take to get out. Her father was already in America.

[00:14:09.39]

PAUL CUMMINGS: I see.

[00:14:09.51]

JUDITH RICHARDSON: He was already in America, but her father had left money for them all along the route in many routes. And sure enough, when they got into the Ritz Hotel, the maître d' came up and said, "Miss Ileana, I have money." So now they have the money to get to Vigo. They got to Vega. And the boat, if I remember correctly, had—it was a capacity, I think of 150 passengers, and there were 600 people on board.

[00:14:33.57]

When there were life drills, lifeboat drills, the captain announced there was no point in the passengers even coming out for the lifeboat drill because there were only enough lifeboats for the crew. [They laugh.] That must have been very comforting. They ran out of real food

three or four days out. And they had, you know, bread and cheese, hard bread and cheese, no milk, nothing for Nina, the child.

[00:14:56.16]

And it took them 28 days to get to Havana, avoiding mines and submarines and everything else. And when they got to Havana, she said it was like paradise to be able to get milk into Nina. And Havana was so beautiful. Now, they proceed up to New York. And the first thing that happens, of course, is Ileana's English is perfect, as is the English governess is naturally, as is Leo's. They're taken before a judge. And at Ellis Island, they were immediately separated and put into these, like, prison cells. They were locked up when you arrived. And her father was trying to bring food out in baskets and so forth. But they were at least three or four weeks at Ellis Island.

[00:15:32.74]

PAUL CUMMINGS: Oh, really? I didn't know it was that long.

[00:15:34.32]

JUDITH RICHARDSON: A long period of time. And it was very terrifying because when they went by the judge, the English governess and Ileana were talking, and he couldn't understand either one of them. And he immediately supposed that they spoke only Yiddish and got a Yiddish translator. Well, neither Ileana, Leo, nor the English governess could speak Yiddish. So she said it was the most frustrating thing in the world.

[00:15:53.39]

PAUL CUMMINGS: Oh, dear, yeah.

[00:15:55.94]

JUDITH RICHARDSON: And of course, the English governess' English had to be perfect. I've never understood that sort of thing. And Leo and she were separated, too, in this Ellis Island thing. They separated the men from the women. And she said it was very interesting, because she couldn't understand certain American expressions, like, "Watch your step, ladies. "Walk quickly now. Watch your step." And she thought, now how can you watch your feet and walk rapidly?

[00:16:19.19]

And you were given like seven minutes to eat lunch. Everything was very rapid. But she said all she did at that point was get milk and white bread into Nina on the feeding time. There's lunch or breakfast or dinner because she was so thrilled to be able to get food into Nina, but not into herself. Then, of course, they went to her father's house on 77th Street. They lived there. Leo was working in her father's knitting mills. And as she once said to me, "It wouldn't have been so terrible, but they were terrible quality sweaters. That's why Leo really didn't like it." [Paul laughs.] She said they were very cheap sweaters.

[00:16:53.71]

PAUL CUMMINGS: Oh, that's funny.

[00:16:55.58]

JUDITH RICHARDSON: Her father always, as I gather from just stories I've heard and everything, was a martinet in one way, and a man who really thought very little of women having any kind of mental ability. I think he always thought of her as a fool, and foolish thing, and irresponsible and undependable.

[00:17:18.61]

PAUL CUMMINGS: Because there were no sons, were there?

[00:17:20.26]

JUDITH RICHARDSON: No, just the two girls. And you see, her sister was very social.

[00:17:24.89]

PAUL CUMMINGS: Oh, I see. Yeah, I don't know anything about her.

[00:17:26.05]

JUDITH RICHARDSON: Well, her sister is very social. They were both quite beautiful, but the sister was really beautiful from the pictures I've seen. And the sister always did the right thing, because I think I've heard Michael call her sister "lady plush bottom." She was very, very English, and always was interested in the social world and only that. Ileana never got on with her sister much. And the sister was always thought Ileana was a Bohemian, and that was all dreadful. Because the sister observed all the social amenities and liked everything to be very proper and held up correctly.

[00:18:01.50]

Then the mother came. I don't think the mother came 'til after the war, 'til the bombing had stopped in England. And even I don't think the mother could get out. That was the whole thing. And the mother couldn't get out. But the father evidently ruled the whole family. I mean, it was his word. After all, it was his money.

[00:18:17.40]

But I don't think he was a nasty man. He just—Ileana, of course, is a willful person and a person of strong character, and so forth. And I gather it must have been rather difficult, because she's certainly far from stupid, to put it mildly. And it must been very hard to get her ideas communicated with the father because he really didn't—he tied everything up very much. We've heard this story a million times, that type of thing. Leo went to school at—

[00:18:43.83]

PAUL CUMMINGS: He went to Columbia, right.

[00:18:45.13]

JUDITH RICHARDSON: —Columbia, doing his history doctorate. Ileana was going to Columbia. And that's where they met Michael Sonnabend, who was working in the censor's office during the war in New York because he spoke six or seven languages, opening all the mail and reading love letters and things, as he said. [They laugh.] And he's sitting there. And he said it was just very funny working in the censor's office, translating these letters. I didn't realize this, that every letter written by a foreign-born nationalist—is that what they're called—was opened, every single letter.

[00:19:19.39]

PAUL CUMMINGS: Oh, yeah. Everything.

[00:19:19.49]

JUDITH RICHARDSON: And they had teams of people like Michael reading these things because Michael is not European. Everyone thinks of Michael—for years before I worked for them, I always heard Michael call "Michel." And I thought, isn't his English fantastic? Because he had lived in Europe all during the '20s, although [Ileana] did not know him then in Europe. He was a great friend of Robert Morrison [ph] and people like that. He was a Bohemian. He ran away to Europe as a young man from Buffalo. He was from Buffalo, like Sidney Janis, too. And he just sort of was a guide, a lecturer.

[00:19:51.16]

PAUL CUMMINGS: Everything.

[00:19:51.70]

JUDITH RICHARDSON: Everything. He was a jack of all trades and a real Bohemian in the terms of that days, Bohemianism. They all met there. And I take it they were all friends. And then, you see, after the war, the father was going back and forth. He couldn't go back to Romania. Oh, this is the curious thing, too. I once said to Ileana about Leo—well, how was it

in New York? She said, well, it was ironic because Leo enlisted in the American Army. He was so very grateful that they were here—the good old loyal thing happening. And he was immediately sent to Romania that they'd just been spending—[they laugh] And the reason he was sent to Romania, of course, he spoke Romanian. And she has never been back to Bucharest or to Romania since.

[00:20:35.20]

PAUL CUMMINGS: Really? In all these years?

[00:20:35.55]

JUDITH RICHARDSON: Yes. Because she said Leo came back from Romania with such awful stories. Her father's mansion was being used by the Gestapo for getting information out of people because the bathrooms were all soundproof. And he was there, really, as I suppose, a spy for the U.S. Army.

[00:20:55.61]

PAUL CUMMINGS: I forgot what he did there.

[00:20:57.37]

JUDITH RICHARDSON: Well, he was in Intelligence—even though he was a private or God knows what it was; it wasn't an officer's job—but he spoke all those languages. He was trustworthy. And he knew Bucharest, you see. And that's, I suppose, why they sent him there, because he couldn't have been in U.S. Army uniform in Bucharest during the war, could he?

[00:21:14.17]

PAUL CUMMINGS: Right. No.

[00:21:14.59]

JUDITH RICHARDSON: He must have been in civilian clothes and acting.

[00:21:17.47]

PAUL CUMMINGS: I forgotten why—anyway, yeah.

[00:21:20.88]

JUDITH RICHARDSON: Did he tell you? I mean, he was—

[00:21:22.64]

PAUL CUMMINGS: He mentioned something about it, but I've forgotten the history.

[00:21:24.28]

JUDITH RICHARDSON: He must have been in Intelligence. Because I can't imagine—

[00:21:28.39]

PAUL CUMMINGS: Something to do with the underground.

[00:21:30.04]

JUDITH RICHARDSON: Yes, it was the underground. And he could—you see, he knew also Ileana's girlfriends, who were still in Bucharest, could help him get into different places and overhear conversations. So I take it was all intelligence. She never had gone into that too much. I guess it didn't interest her, but she doesn't like looking—Ileana—to get this kind of information out of Ileana took a lot of—I mean, I was fascinated because it's like an Ingrid Bergman movie. But it took being on long plane trips and things. I'm sure you didn't get this kind of information out of Leo.

[00:22:02.18]

PAUL CUMMINGS: Once in a while, in little bits.

[00:22:03.75]

JUDITH RICHARDSON: A little bit, but not very much of it. But it's a fascinating story—they're all getting out now. And then in the '40s, they began, after the war—they were friendly with—they were going out to East Hampton. So they met Pollock and de Kooning and all those people. And as Michael Sonnabend had told me, they bought—Leo and Ileana are buying Pollock not because they thought they would appreciate. They were amused by the paintings, and they did it to help Pollock pay his rent. And that's the way they met that whole group.

[00:22:35.46]

Now, as you know, at that time, there were all those people that were friendly—Sidney and Kiesler and the Castellis. And you hear these their names coming up all the time through the '40s. Then Leo and Sidney were doing business together, just before Sidney opened his gallery and after Leo opened his gallery.

[00:22:54.68]

PAUL CUMMINGS: They're both very strange about that, though.

[00:22:59.57]

JUDITH RICHARDSON: They don't like to talk about it. In Sidney's case, it's not a question of not wanting to look back, because he likes to look back, and he likes details. So I'm very curious as to why. I don't think he wants to give Leo any credit.

[00:23:10.70]

PAUL CUMMINGS: I think that's—

[00:23:11.48]

JUDITH RICHARDSON: I think that's the main point.

[00:23:12.38]

PAUL CUMMINGS: —closer to it.

[00:23:13.96]

JUDITH RICHARDSON: In Leo's case and in Ileana's case, they're both exactly the same way. They don't like to think about the past for some reason. It's like, there are storage bins full of things. And every time I say to Ileana it must be inventoried: "Ah, that's my past. Just forget it. I don't want to go through it." I don't know why. It's not that the past was so miserable or unhappy, but it's that thing in a way of clinging on to youth. They, neither one of them, think of themselves as the age they are, which is good in one way, but they never will think and never will be.

[00:23:44.66]

PAUL CUMMINGS: How old is she now?

[00:23:45.77]

JUDITH RICHARDSON: Fifty-nine, something like that, sixty. But neither one of them will ever think of themselves as being anything more than thirty years old until they die, which of us does in our heads really in one way, in one way—

[00:23:58.41]

PAUL CUMMINGS: Keeps them bouncing.

[00:23:58.91]

JUDITH RICHARDSON: —in one way. But on the other hand, most people, when they reach

the age that Leo and Ileana have reached, are only too happy to begin to think about other nice, peaceful things. Now, granted, she had the so-called peace of a home and a garden and all that sort of thing for many years. And she wasn't—she was very involved in the Castelli Gallery set up.

[00:24:20.30]

PAUL CUMMINGS: Oh, I know.

[00:24:20.42]

JUDITH RICHARDSON: She was very involved in setting it up and helping to find the artists.

[00:24:23.88]

PAUL CUMMINGS: But why did they go into the art business, though?

[00:24:26.50]

JUDITH RICHARDSON: Well, of course, don't forget, he'd been in the art business in '38. It was his real love, his real interest. Ileana had, as I've understood—not from her, but from other people—she had the instinctive eye that Leo did not, and she had the courage of her conviction that Leo did not. He was interested—his love was art. But it took the kind of willing to jump off a high diving board that Ileana was always willing to do without a moment's hesitation. Whereas any normal person—Leo, or practically any other dealer I can think of, there aren't very many of them that are willing to take that kind of dive.

[00:25:05.05]

PAUL CUMMINGS: Yeah, that real risk.

[00:25:06.26]

JUDITH RICHARDSON: And she was always a gambler, right from the very beginning. Always willing to—

[00:25:12.70]

PAUL CUMMINGS: To do it.

[00:25:13.43]

JUDITH RICHARDSON: —to do it. And she was the one who certainly got Rauschenberg and Johns in the early days, and worked very hard. As you know, she worked at the gallery all the time. I've never understood what that split up was all about, why they divorced exactly.

[00:25:30.16]

PAUL CUMMINGS: Well, when did Michael really start coming into the whole—

[00:25:32.86]

JUDITH RICHARDSON: Michael was in the picture from the '40s on, always. He was out in East Hampton. He lived in New York more or less with them. He was always in the picture, as a friend, I gather.

[00:25:45.69]

PAUL CUMMINGS: See, I hardly remember seeing him around the gallery.

[00:25:49.30]

JUDITH RICHARDSON: I don't think he was around the gallery that much—just as you don't see him around the gallery much now. There are days that he's there, but even when he's in New York, he's not there that much. He reads and studies. He's like one of those perpetual sort of scholars and students and likes to sit in a cafe with a cigar and a book and read and make notes all the time.

[00:26:13.81]

But certainly, Michael has been, all the years, a very good sounding board for Ileana, because again, if she even hesitated about a risk, it was always Michael who could convince her, yes, she was right to gamble. It's one thing to gamble for somebody else. It's another thing when you're gambling yourself. And Ileana—it's like that's where the masculine side of her is. I think the fact that knowing about gambling as I do—the masculine side of not having battles to go out to anymore. I think Ileana likes a good fight, so to speak, in a funny way, or a joust—

[00:26:58.53]

PAUL CUMMINGS: Competition.

[00:26:58.84]

JUDITH RICHARDSON: —or whatever you want to say, a competition, and certainly to take a terrific risk and have everybody astounded that you've taken this risk—risk perhaps everything you have, which is what she did downtown. That cost a lot of money, an enormous amount of money, and not the kind of money a Marlborough can easily afford to risk. She couldn't afford to risk it, but she did, and it pays off.

[00:27:25.55]

PAUL CUMMINGS: But how does it work, now that there are three galleries, really? I mean, the one uptown, downtown in Paris.

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JUDITH RICHARDSON: And Geneva.

[00:27:34.22]

PAUL CUMMINGS: And Geneva.

[00:27:37.13]

JUDITH RICHARDSON: How does what work?

[00:27:38.43]

PAUL CUMMINGS: Well, how does she—how does she work within those four places?

[00:27:44.16]

JUDITH RICHARDSON: Nearly kills herself, is what she does. She's on the road practically all the time.

[00:27:48.35]

PAUL CUMMINGS: But does she live one place particularly?

[00:27:50.80]

JUDITH RICHARDSON: No. Well, I would say—you could say she's more in Europe than here.

[00:27:55.51]

PAUL CUMMINGS: But she lives in Paris, basically.

[00:27:57.35]

JUDITH RICHARDSON: No, not really, because she's on the road. You see, always from the moment she opened the Paris gallery, she was the first American-European dealer. And I guess that's what one has to call it because she is an American now. I mean, has been for years. She was the first one to go on the road, to go to the museum, to the collector. She was the first dealer to travel the shows. That if she brought a Rauschenberg show to Paris, as she did—and they all laughed at her. Her criticism in Europe was unbelievable when she first

opened those shows. They thought she was insane, mad to do those shows. They'd never seen anything like that.

[00:28:34.65]

And she was attacked in the newspapers, and there were protests about the show she was putting on. It caused tremendous—not problem, but tremendous controversy. But she knew then that the collectors weren't in Paris necessarily. You couldn't depend on one town. The kind of thing we've come to now in New York is where Paris was ten years ago, I really think. Your collectors aren't all in New York anymore, and no one yet goes out on the road in America.

[00:29:05.94]

PAUL CUMMINGS: But they never have been always in New York.

[00:29:07.73]

JUDITH RICHARDSON: No, they haven't, but they came to New York. Now they're beginning to buy from other from their local dealers, which is a very good thing. But nobody yet has gone out on the road in America the way that now everyone in Europe does, or many dealers do. But from the very beginning, she would go to Germany to the museum. She made very good contacts with all the museums.

She worked closely with people like, I suppose, Sandberg and de Wilde, and Hulten and the people who—the museum directors. In the later years, Pompidou was a very good friend, of course, of the arts in Paris and to the contemporary art specifically. He was very interested in what she was doing and would come to the gallery, or send an emissary to the gallery. He was buying art—I mean, a mixed bag of things, but he was involved in it.

And that, of course, was the new breath of life that Paris needed, was Pompidou's backing. And it did breathe a life into what she thought was finished. She thought Paris was more or less finished. Paris is very difficult for her in so many ways because of the tax situation, because of the weird laws. And they are weird.

They come up with crazy laws like, you have to put a price tag on every single thing you show. Now, who's going to do that? So tacky. Or you get fined. Well, naturally, she'd rather risk the fine than having a price tag on it, because it is tacky and because you cannot put the right price out, because then the collectors don't want to buy either, because then they're checked. So the whole thing is—

[00:30:32.35]

PAUL CUMMINGS: It's the great game.

[00:30:33.76]

JUDITH RICHARDSON: Well, it's a horrible game. I couldn't play it, because it's doing steps all the time to dances you don't know.

[00:30:39.85]

PAUL CUMMINGS: Well, that's a law in New York, too.

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JUDITH RICHARDSON: To put a price tag on it?

[00:30:44.16]

PAUL CUMMINGS: Oh, yeah.

[00:30:44.56]

JUDITH RICHARDSON: Well, you have a price book, it's all right. In New York, It's a law. If you have a price book, it's all right. It's the same thing as having a tag on it. So anyone can look at your price book.

[00:30:53.95]

PAUL CUMMINGS: Right. You've got to have the prices posted or something.

[00:30:57.28]

JUDITH RICHARDSON: Yeah, you have to have it posted. And everybody does, just about. It's very rare that someone doesn't. I mean, they don't have the prices on the objects at the time. You ask them a price; they look it up. It's always right there and maybe a little playing with that price book [laughs], but—

[00:31:11.65]

PAUL CUMMINGS: How do you find—because this particular gallery on Madison Avenue opened showing painting and sculpture and you moved into Art Deco, into photographs.

[00:31:22.59]

JUDITH RICHARDSON: It was such a gradual move into the Art Deco. You see, that's another thing. Ileana had been collecting Art Deco for the last fifteen years as a hobby—combing flea markets, little shops, filling warehouses, because she's in—what is the word, acquirer?

[00:31:39.13]

PAUL CUMMINGS: Yeah.

[00:31:40.67]

JUDITH RICHARDSON: It amused her. It relaxed her and amused her to do that. But she didn't buy cat. She bought the best, the best designer things. She really knew what she was doing. And she knew the names and the markings and everywhere she went, that's the way she would relax is by buying Art Deco. So when she opened downtown, she immediately thought it might be a very good thing to begin to do Art Deco up here, but we didn't do it straight away.

[00:32:09.55]

PAUL CUMMINGS: Right. It was sort of subtle, slow.

[00:32:13.06]

JUDITH RICHARDSON: It seemed to edge itself in. I mean, we did a Faure show. She had all those beautiful vases, and they were really—they're like, real objets d'art. They're so exquisite. They're unique. It wasn't easy because the Art Deco market is an entirely different market here than it is there in Europe. The prices are a good third cheaper here than they are there. At the very beginning here doing it, we found that people didn't know what they were looking at because there was no information.

[00:32:47.01]

PAUL CUMMINGS: Right, there were no books.

[00:32:47.92]

JUDITH RICHARDSON: And they were involved in the camp end of it, and the Mickey Mouse watch collecting and all that sort of thing that had been going on for a long while. That's why she's never shown the massive amount of jewelry that she has. I don't think she ever will, now.

[00:32:59.66]

PAUL CUMMINGS: Really?

[00:32:59.71]

JUDITH RICHARDSON: I don't think she'll show it for—if she does—for a long time because there's so much junk stuff around. What's the point of bringing it all out, even if this is the best costume jewelry? Let everybody get rid of the junk before bringing it in. Then, of

course, we were still doing a Dine show up here or a [inaudible] show or whatever. It became very complicated, Paul. It had become complicated for me because I had to do all the business decision making. I'm the only one that has the power of attorney that works for her. So everything had to be done from up here.

[00:33:35.59]

PAUL CUMMINGS: Oh, I see.

[00:33:35.74]

JUDITH RICHARDSON: And that's been hard. All the business end of it has been done from up here. At the beginning, all the correspondence, everything came out of up here. Now, it's not so much that way. But you see, it wasn't all that complicated because most of the conceptual people weren't going to sell that well anyway. So there wasn't that much bookwork and stuff to do. If there was a show that did look like it was going to be a selling show, then I've always gone downtown for that show, which has made it very tiresome for me to run between the two, then.

[00:34:05.20]

PAUL CUMMINGS: My goodness. When did you start showing photographs?

[00:34:08.00]

JUDITH RICHARDSON: Well—

[00:34:08.32]

PAUL CUMMINGS: How was that?

[00:34:08.63]

JUDITH RICHARDSON: —about a year and a half ago.

[00:34:11.10]

PAUL CUMMINGS: How did it start? What was the—

[00:34:13.12]

JUDITH RICHARDSON: Again, it fit into the period. We started with August Sander, who was the cameraman of *Germany Between the Wars*. So it fit into the period again of the Art Deco edging into it. Plus, he's very well thought of. He's an important, very important photographer. Granted, most Americans haven't heard of him, but every museum photography person has heard of him. He was an admitted influence on Diane Arbus. He was Irving Penn's teacher. And photography had just begun to come to be anything here, thanks to people like Van Der and Koch, frankly. And certainly, over the years, the Museum of Modern Art had done things.

[00:34:48.44]

But it wasn't—nobody really thought that much about it. You went and looked at them and you said, oh, aren't they nice? But nobody thought of collecting photographs. And it made a great deal of sense when Ileana suggested—it was her idea, again—when she suggested it. Because the collectors—what I used to call bread-and-butter collectors—and there are no such thing anymore—who had bought drawings no longer could afford to buy drawings.

[00:35:14.04]

For the most part, those bread-and-butter collectors were very different than the ones that are beginning to emerge. I should say there are some beginning to emerge. They didn't want to go on buying. They didn't go into the realist things. They didn't like it. The conceptual thing was too tough for them. Some of those people had begun to buy conceptual drawings now, like Mel Bochner's, which are very beautiful visually, as well as being whatever else he wants them to be. But they're very visually easy—easier than the other things.

[00:35:47.04]

The problem being, however, the prices are already high. A drawing is \$2,000 or \$1,500 or \$2,500, of Bochner. But I was thinking about it the other day. I remember a woman from Newport—Mrs. George Henry Warren, who has had a lovely collection over the years. She was always so shocked at the prices when something new emerged.

[00:36:08.21]

And I remember hearing that a lot. I remember talking to her. And she was saying how she bought her mother in for \$300 in the '30s. And I said, sure, you bought a car for \$300. And it's funny, it can be kind of equated with cars. The Pop art things were like \$1,500—a big work in the early '60s. Well, you could still get a car for that. Well, now a new painter's painting is around \$2,500 or \$3,000. Again, it's like what a car is. It's funny that it should equate like that, but it sort of has. So that there are no—there were no \$300 paintings left in the '60s, in the early '60s unless it was junk, for the most part. You did not find things for \$300. You found a drawing, a very lovely drawing, but you didn't find a painting and or a sculpture. And the same thing is true now.

[00:36:56.45]

PAUL CUMMINGS: Sculpture has always been more expensive.

[00:36:56.57]

JUDITH RICHARDSON: You don't find something for—you don't find something for a good sized painting for \$1,000 or \$1,500. It's \$2,500 or \$3,000 for a big painting, even of a new person. But now the work of the more successful and the well-known people or the people who are critically well-known, like Mel Bochner, or Vito Acconci, or Baldessari, whoever, and Beckers, who are not very expensive. But the work is around \$2,000. But then a drawing, Bochner considers a finished work. So it's different than what drawings used to be.

[00:37:37.41]

But in any case, going back to this, those collectors that had bought the Dines in the Oldenburgs and so forth for up to \$1,000 let's say, they were cut out of the market. And they didn't like the things that were available to them for that price. And they began collecting photographs. And they did all the reading that was necessary. And it's not a big market. And it's still a small market, but they began. And it fit into the period of what we were doing because of the '20s and '30s.

[00:38:03.93]

And then when we did Cecil Beaton, it was—again fit into the period. Well, now, as you see with this kind of a show, we've gotten out of it with Nadar, who is certainly late 19th century. And with Solomon Butcher, we're going to do that show in Paris. The American photographer photographed the pioneers going west in the '70s and '80s.

[00:38:22.62]

PAUL CUMMINGS: Now, she hasn't shown the photographs in Paris yet.

[00:38:24.78]

JUDITH RICHARDSON: Yes, she's had one show, and I frankly don't know which one it was. And she'll be having a big Beaton show, because she's moving in Paris.

[00:38:31.46]

PAUL CUMMINGS: Oh, really?

[00:38:33.28]

JUDITH RICHARDSON: She's bought a building in the Beaubourg. And, you know the Beaubourg is the old Lasalle situation. And now I don't know how Pompidou's death affects all this. But you know that museum—and what is it called? The Centro Nacional, or something like that. It's being built where [inaudible] will be the director. He's directly across the street

from the building that she's bought. It's a guaranteed traffic.

[00:38:57.36]

Already, as it has always been, the Rue de Seine, where the back of her gallery is the Rue Mazarine. But the Rue de Seine area has always been a marvelous gallery like Jeanne Boucher, and then a crummy gallery and a Maeght, or whatever. But it's always been sort of like Madison Avenue now is, with something that's unbelievably crummy next to something that's fairly good.

[00:39:18.90]

The Beaubourg, I take it, will be different. I don't know. But I think she has—that's a way off because that building is nowhere near completed. And she certainly isn't going to open in the Beaubourg until that is completed. And she took gallery—she took Larry Ruben's Gallery Laurent space when he closed in Paris because she'd been in the Quai des Grands Augustins for a number of years where she did the small shows. The gallery in Geneva is a small gallery.

[00:39:47.00]

PAUL CUMMINGS: Who runs that for her?

[00:39:48.70]

JUDITH RICHARDSON: The woman who—as I understand it, the woman who did work for Iolas, Mrs. Anahita Rougemont, who is, I gather, very socially well-connected and knows the buyers and the and the collectors. And when Ileana opened Rauschenberg about a month ago in Geneva, she was pleasantly surprised to find that there were mainly Swiss collectors that she had never known of.

[00:40:12.15]

So it was a new group of collectors, which was very exciting and interesting because she didn't know that that would happen. She thought—you see, Geneva, I always thought of it as a dull medieval city, sort of sweet little city, medieval toy city. Granted with all the consulates there, and it's sort of a crossroads in a way with the banking situation, I would have thought Zurich would have been—I don't know that much about it—Zurich would have been better, but maybe not. It doesn't make much difference. It's also easier to get works in and out, much easier. Now I don't know whether she will end up giving up this uptown space. I have a feeling that's what she's moving into. And if I leave, I would think that she would probably close this uptown space and sell it.

[00:40:56.17]

PAUL CUMMINGS: Mm-hmm [affirmative]. But each of her galleries really has its own personality, doesn't it?

[00:40:59.51]

JUDITH RICHARDSON: Well, yes, they do, in a funny way. Geneva—

[00:41:01.64]

PAUL CUMMINGS: I mean, it's not like the same people who get shown here and here and here.

[00:41:05.66]

JUDITH RICHARDSON: Some do.

[00:41:06.23]

PAUL CUMMINGS: Yeah, but if they're—

[00:41:07.48]

JUDITH RICHARDSON: There are, like, eight or nine of them that get shown in every place, just about. But there are people she shows in Paris that don't show here. And there are people here that haven't been shown in Paris because she may decide it's more advantageous to farm that out.

[00:41:26.60]

You see what she did, Paul, which has worked both for and against her—the way she helped create, and I do think she—as Sidney, created the American art market in America, I think she created it in Europe. And as I say, perhaps it would have happened later with someone else. But she did do it and she did it. And the way she did that was to take young dealers in Germany, in Italy, and work directly with them at a tremendous loss to herself many times where she—not lost, but where she made nothing, absolutely nothing, zero money.

[00:42:02.03]

PAUL CUMMINGS: But in terms of what? I mean, would she split contracts with them?

[00:42:05.45]

JUDITH RICHARDSON: She'd give them a show. She'd farm the shows to them.

[00:42:08.12]

PAUL CUMMINGS: I see.

[00:42:09.67]

JUDITH RICHARDSON: And usually what happened, what ended up happening, is that many of the German dealers, particularly, turned around, and instead of being grateful, came over here and started to approach the artist directly, which aggravated their American dealers, and granted, didn't aggravate her as much because she was used to that, as I keep calling it, labyrinthian European mentality, which is turn around and knife somebody in the back that's doing something nice to you.

[00:42:33.29]

PAUL CUMMINGS: But does she have tight contracts with these people?

[00:42:36.12]

JUDITH RICHARDSON: Nobody has tight contracts. She sometimes has a contract. But I mean, we have contracts, yes. But what contract is ever going to stand up if somebody doesn't want to be with a gallery? If somebody doesn't want to be with a gallery, there's no way you can hang on to them.

[00:42:47.10]

PAUL CUMMINGS: No, but I mean, in terms of—

[00:42:47.94]

JUDITH RICHARDSON: And if you don't want them anymore, there's no way they can stay with you either. So a contract is a foolish thing, I mean, unless you're a Marlborough, where you're making provisions for deaths and things. With their death, you can have the estate.

[00:43:05.94]

PAUL CUMMINGS: Estate, then.

[00:43:08.14]

JUDITH RICHARDSON: It's nothing. I mean, she has contractual arrangements, yes. And the younger the artists are, the more you need—now, these younger artists, the more you need tight understandings with them. And Ileana isn't the clearest people sometimes. She takes a lot as a—not for granted. But she expects a lot to be understood—I priori understood by the artists because the other generations have always understood it. Loyalty has never been, I

don't think, an artist's—one of his characteristics.

[00:43:46.03]

PAUL CUMMINGS: Mm-hmm [affirmative]. Except to himself.

[00:43:47.57]

JUDITH RICHARDSON: Except to himself, which is the most important loyalty, I suppose, in the end, anyway. Those artists are extraordinarily loyal are usually the ones that have ended up getting screwed somewhere or another for some reason. I don't know why.

[00:44:00.74]

PAUL CUMMINGS: I mean, if she takes an artist on, does she have American exclusive? European? World?

[00:44:08.23]

JUDITH RICHARDSON: Sometimes. If she takes on an American artist, most of the time, it's a world exclusivity. But then she handles many artists for Europe that she does not have the American exclusivity on. I have never known her to do what I have known people like Denise René to do. I have never known her to peddle a work of art here of an artist that she did not have an American exclusivity on.

[00:44:31.05]

It has always been her arrangement, and what I understood from the very beginning, that if someone came to us looking for a Lichtenstein of a specific period, and we had it, we would tell them we had it, but that they must check with Castelli first, or Janis or whoever. If they went to Castelli, and Castelli nine times out of ten, anyway, could not help them because he never held on to the work the way she did. Then we would do business with them.

[00:44:58.89]

PAUL CUMMINGS: But I always get the feeling Leo never had enough money to hold on to the work, whereas she did.

[00:45:04.17]

JUDITH RICHARDSON: It wasn't a question of her having a lot of money. It was a question of sort of like Sidney in a funny way with those first shows. She can no longer afford to buy a show out, because the money is needed for so many things. If a show doesn't completely sell, and it's in that big space downtown, she may buy two or three pieces. She still buys from every show, just about. Or by giving the kind of advances that she gives to the artists, she owns work right there. However, in the first years in Paris, when a show like Rauschenberg didn't sell, she bought every piece of the show, but they weren't expensive. And see, Leo never did that. He never did it.

[00:45:43.94]

PAUL CUMMINGS: I wonder why.

[00:45:45.75]

JUDITH RICHARDSON: I don't know, really. I mean, his collection is not an enormous collection. And in her case, it worked out for her, because now when she needs money to do something, she sells one, two things. It's always a wrench for her to do it, but she's got the stock to back up whatever new venture she wants to do.

[00:46:06.46]

PAUL CUMMINGS: But do you think she's basically a collector?

[00:46:08.43]

JUDITH RICHARDSON: Yes, I do. And I think more so than any dealer I've ever known,

because if somebody is interested in, say, oh, she has a lot of the early Johns "numbers" paintings, the One, the Four, the Eight—very important, small works like that. If she needs money for something, she might say to me, "Well, tell them to tempt me." And that means exactly that. That means she's not going to name a price. And they name something foolish like \$25,000, she will give that cryptic smile and turn her back. It's all done. She's not going to do any dealing with them at all.

[00:46:40.93]

But she means—when she says, "Tempt me," she really means she wants a very good price in order to release it. And the peculiar thing is, she's always been known for asking high prices, the highest possible market price. But in each case, within a year's time, that then-highest possible market price was a very good buy for that person.

[00:47:05.56]

Since I've worked for her in these last five years, shocked at sometimes, oh, I don't know, \$15,000, \$18,000 for Johns drawing, small drawing. Within a year, that drawing was worth \$25,000 or \$30,000. And she's always turned to me and said, "You see, I almost jumped it. If I'd listened to you, I would have jumped it." [Paul laughs.]

[00:47:27.72]

Because, you see, I'm more like Leo that way. I feel that we're in the business to sell. That's what I'm sure was his thing. Not that he's a merchant to make the money for himself, but he's always, like, getting the work out. And he will have sold at no profit to himself many times—as she has done, too—but where he has given up his commission almost completely, because Leo has always sold to dealers. And right now, Leo's market consists primarily of a dealer's market. It's a dealer-to-dealer sale practically all the time.

[00:47:56.39]

PAUL CUMMINGS: Well, he has said he has hardly any collectors anymore. They're all dealers.

[00:48:00.53]

JUDITH RICHARDSON: Now, this is something that she tries not to do. She'll sell to a dealer, certainly. And the European dealers are more than helpful in supporting the American art market.

[00:48:15.21]

PAUL CUMMINGS: Mm-hmm [affirmative]. Oh, well, look at the money they spent last week, you know?

[00:48:19.15]

JUDITH RICHARDSON: And yet an American bought that Jim Dine in \$16,500, which I was surprised about—very surprised.

[00:48:29.79]

PAUL CUMMINGS: Yeah. One thing that has fascinated me, and is obvious as you look around is that Leo and Ileana still seem to maintain a very complex, tight relationship.

[00:48:41.92]

JUDITH RICHARDSON: They do.

[00:48:42.06]

PAUL CUMMINGS: And when she's here, I've seen her there more than I've seen her here or even downtown.

[00:48:47.32]

JUDITH RICHARDSON: Oh yes. They do. Well, they have many, many interests in common.

[00:48:53.49]

PAUL CUMMINGS: But I mean, the fact that they're both in business. They almost represent some of the same artists.

[00:48:59.80]

JUDITH RICHARDSON: And they do represent the same artists. Leo has farmed some of those artists are out to other European dealers, which has aggravated her, and justifiably aggravated her. I don't think I would be as—I probably would have ruined the thing if I'd been Ileana, because I think I would have gotten very cross at certain instances where Leo didn't do it to be mean. He's not mean. He's just easy. He wants to be loved.

[00:49:28.66]

And if some nonentity walks in, he forgets his own close family or his own close people. Now, for example, say, I'm doing business with John Stoller in Minneapolis. Another dealer from that area in the country comes in. I ain't going to do business with him because I trust John Stoller. He's done very well by me. I would call him up first, and get his refusal before letting the other person have something. See, Leo doesn't do that. He's been—I don't know whether you can call it hungry. I don't think it's that. It's a question of somebody new, and he can add them to the circle.

[00:50:01.62]

PAUL CUMMINGS: It's the new [inaudible] the circle, yeah.

[00:50:03.90]

JUDITH RICHARDSON: And adding to the circle so that the people that are closest are, in his head, I think are already taken care of, are assured. He just keeps adding these people to the circle. Like, look at how generous he's been to Irving, to Gene, or even the people all over the country.

[00:50:17.03]

PAUL CUMMINGS: Can you believe that? I mean, Irving, the way it's like—

[00:50:19.36]

JUDITH RICHARDSON: Boroni is about to open here.

[00:50:21.62]

PAUL CUMMINGS: Oh, really?

[00:50:22.17]

JUDITH RICHARDSON: Leo thinks that Boroni is his son. Boroni is a delightful man. He will knife any of them in the back as soon as look at them if it was to his advantage, because he is a typical Italian. All I can think of is a Neapolitan street boy. And please, I don't want that to get out there. I adore him. He's a sweet person. But Leo will end up probably feeding him and really being screwed.

[00:50:47.71]

PAUL CUMMINGS: I don't know why he does that. It's fascinates me, though, the way I've seen dealers come in out of the desert. And Leo takes him to lunch and gives them things.

[00:50:56.81]

JUDITH RICHARDSON: And he's wonderful to them, just wonderful to him. It's adding to that circle, always expanding the ripple that come out from the main stone.

[00:51:04.15]

PAUL CUMMINGS: Spheres of influence.

[00:51:05.03]

JUDITH RICHARDSON: You see, there are two or three cases that I can think of right now, of major artists in Leo's gallery that, if Ileana were to snap her finger, would not be with Leo anymore. And if I had been Ileana, I would have snapped my finger—

[00:51:16.89]

PAUL CUMMINGS: Well, why doesn't she?

[00:51:18.04]

JUDITH RICHARDSON: —before. I think they have a sincere love and friendship and fondness between them. I think she gets extremely aggravated, and justifiably so with him. But in the end, she knows he doesn't even know why she's cross. And he doesn't.

[00:51:33.77]

PAUL CUMMINGS: Fascinates me, because—

[00:51:35.11]

JUDITH RICHARDSON: He can't understand why she's crossed. But then Leo creates dramas, as you know, with his family situation and so forth, creates these hideous dramas. To my mind, it's always been very teenagery, and I get tired of hearing the gossip, really tired of it because it seems so foolish to me. [Paul laughs.] I know it may sound ridiculous, but a man that age.

And I've always had in my mind anyway, that no matter what age somebody is, everything that they do outside of their business, it has to do with their personal life, should be discreet. It should not be talked about, much the way Janis is talked about. But nobody's ever sure what he's been doing, fathering children or not fathering them, or whatever. It's just way off in some closet somewhere. And I've always felt that it should be extraordinarily discreet.

[00:52:18.56]

PAUL CUMMINGS: But Janis is a much less public person than Leo is. Leo is a very public—he's like an Italian. He's always on the street corner with the boys, whatever, always—

[00:52:31.81]

JUDITH RICHARDSON: And it goes back to that age thing that I was talking about. It goes back to that age thing. After all, he is not 30 or 25 or 20 years old. And he loves it when people talk about him having an affair with this one or that one—adores it. Now, maybe it helps any person's ego, any man's ego. I don't know—

[00:52:51.53]

PAUL CUMMINGS: It's good publicity in a way, too.

[00:52:54.02]

JUDITH RICHARDSON: I don't know about that, really, because I know it creates terrible dramas in his home life because of it.

[00:53:00.13]

PAUL CUMMINGS: Yeah, but in terms of the world, which is his ever-expanding circle, it gives them more—

[00:53:05.94]

JUDITH RICHARDSON: To talk about.

[00:53:07.10]

PAUL CUMMINGS: —to talk about, you see.

[00:53:08.79]

JUDITH RICHARDSON: Some of it's very self-created. But Ileana, I think has—it's passed through our minds at various times to snap our fingers, as I said. But something always holds her back because she does realize he's very simple in that way.

[00:53:27.68]

PAUL CUMMINGS: What does Michael do with the gallery? Anything, or much, or little?

[00:53:31.79]

JUDITH RICHARDSON: In Europe, he's extremely helpful and much more active than here. It goes in waves. Sometimes he's very active here. Like, there may be one very important month here where he's very active in making certain decisions in seeing people. In Europe, he is extremely effective with the collector. In America, he is not.

[00:53:52.19]

Americans don't want to be lectured. And I think that's part of our problem downtown that we have that young boy, Ealan Wingate, who is a nice boy, quite bright. But where four sentences would do, 20 don't. And I've always felt that you cannot lecture an American collector. You can try to instruct them a little bit.

[00:54:14.38]

PAUL CUMMINGS: Why do you think that is?

[00:54:15.30]

JUDITH RICHARDSON: Because Americans don't want to be lectured. They want you to be enthusiastic, yes, and talk to them, yes, and point it out. They want you to think that they know what they're looking at, and that they've got their own powers of decision. And they also want to—they like to think in their own hearts that they buy what they love, even if they're not buying what they love. You read Scull. I tell people not to buy for investment. Every collector. Every collector wants to think, even if they're not, that they're buying because they're loved—in America. In Europe, they're much more realistic about that.

[00:54:48.51]

PAUL CUMMINGS: Well, it's like—

[00:54:49.89]

JUDITH RICHARDSON: And so the European technique, which certainly Ealan has copied somewhat from Michael, of ramming something down somebody's throat, and using really all of the wrong tactics for an American audience. You cannot talk about it appreciating unless you absolutely know. Now there are times, when in the past, I knew that a certain market was going to double, and prices were going to double by the next show.

[00:55:14.10]

PAUL CUMMINGS: What indicates that?

[00:55:15.47]

JUDITH RICHARDSON: Well, for example, I knew that when Gottlieb was about to leave Janis, that that market would double, because he was insistent upon it with Marlborough. I mean, Marlborough had already said it. So I was trying to tell young collectors, then, and I wasn't in a position at that point to force collectors to buy things. But there are at least a half a dozen collectors who said to me, "I wish I'd listened and bought that." And some that did listen—like when I knew Janis was going to raise the Albers prices after a certain show.

[00:55:42.26]

But he was very frank about telling people that himself. But it was very easy then to call a collector up and say, "Come in. And if you like something, please, it's important you get it now because it really is going to go up \$1,000 or \$2,000." But you don't use that kind of tactic with Americans, for the most part. And you shouldn't have to use it. We've got to change our technique of dealing now. We're back, as I said to you before, about where people were in the late '50s. You've got to push and work very hard. And there is a new market to be developed. And where it's going to be developed, who knows yet? But it's got to be mined.

[00:56:21.79]

PAUL CUMMINGS: Are there people who've become concept art collectors the way they were Abstract Expressionist or—

[00:56:28.79]

JUDITH RICHARDSON: Yes, but it's a small group, and they don't have the kind of money that the others have.

[00:56:32.91]

PAUL CUMMINGS: Really?

[00:56:33.76]

JUDITH RICHARDSON: No, they do not.

[00:56:35.90]

PAUL CUMMINGS: Do you think it will attract—

[00:56:37.10]

JUDITH RICHARDSON: They are not rich people.

[00:56:37.55]

PAUL CUMMINGS: —that kind of money at some point?

[00:56:39.10]

JUDITH RICHARDSON: I'm talking now about the American. Yes, I think, eventually, it will. It's not overnight anymore. As we've said before, we're not going to see in the '70s what happened in the '60s.

[00:56:51.04]

PAUL CUMMINGS: No, that's true.

[00:56:52.32]

JUDITH RICHARDSON: We can't see that happen. So we're back in the '50s kind of thing where you're going to have—where it's going to go up and slow and a lot of work.

[00:56:58.82]

PAUL CUMMINGS: But it keeps moving, though.

[00:57:01.96]

JUDITH RICHARDSON: Mm-hmm [affirmative]. And don't forget so many of these people are doing performance pieces. And the work that is saleable comes out of what they do after the performance, like the graphic documentation, the photographic documentation. It's another reason why Ileana would very logically get into photographs, is because so many of our artists' medium—and so many of the artists now are using photographs as part of the medium of the work.

[00:57:23.79]

PAUL CUMMINGS: Mm-hmm [affirmative]. Do you find that some of the pieces—I mean, the objects that concept people make are difficult for collectors to handle?

[00:57:30.33]

JUDITH RICHARDSON: Oh, yes.

[00:57:31.10]

PAUL CUMMINGS: And where do they put them? What do they do with it?

[00:57:32.42]

JUDITH RICHARDSON: Exactly. You have a Giuseppe Panza who has a courtyard to put ropes and stones or whatever the piece consists of in an enormous construction. For the same thing, somebody like Robert Grosvenor, the Paula Cooper House, how many people are going to have enough room to stick an enormous—it may be a very beautiful and very important piece—I don't know whether it is or not, but a large wooden slab. And yet that's easier to place than something that doesn't hang on a wall. I mean, a bentwood chair, any sculpture has always taken up enormous room, an Oldenburg sculpture, whatever. These things sometimes cover a space, either cover a huge space like 20 by 40 feet.

[00:58:12.03]

PAUL CUMMINGS: Or they have all those weird materials.

[00:58:13.63]

JUDITH RICHARDSON: Or they're made of such strange materials like tape and pennies on the floor. But if you have a child—

[00:58:18.60]

PAUL CUMMINGS: Sand and glass and wires and neon and brushes and twigs and everything.

[00:58:24.33]

JUDITH RICHARDSON: So New York City collectors can't collect it, no. They cannot. I don't see how they can. I couldn't. Could you? And I'm even talking about very rich friends of mine that have two- or three-floor apartments. If they have children, what are they going to do with it?

[00:58:39.92]

PAUL CUMMINGS: Lock it up and—

[00:58:42.76]

JUDITH RICHARDSON: Unless they put it in a country house. And whereas someone like Robert Mayer build a gallery onto his house. All right, he might have been able to put a couple of conceptual pieces in that gallery, but not more than a couple, because he already had a huge Marisol 15-figure party taking up half of his gallery space or whatever. So it gets into a situation where you, you can't sell to New York City collectors for the most part. That's why the dealers are needed and the people from out of town.

[00:59:21.39]

PAUL CUMMINGS: But what are the dealers—I mean, if another dealer buys it, he's got to sell it to somebody. He's not the ultimate collector.

[00:59:28.07]

JUDITH RICHARDSON: No, but for the most part now, as I said, people across the country are beginning to trust their local dealers.

[00:59:33.60]

PAUL CUMMINGS: Mm-hmm [affirmative]. Well, they're getting better things than they used to get, too.

[00:59:36.66]

JUDITH RICHARDSON: Not really, Paul, no.

[00:59:38.29]

PAUL CUMMINGS: Well, sometimes they are.

[00:59:39.26]

JUDITH RICHARDSON: Not really.

[00:59:41.10]

PAUL CUMMINGS: I mean, in terms of if you think of ten years ago, it was very difficult to get good things.

[00:59:50.27]

JUDITH RICHARDSON: Janis always—and Castelli and every top dealer I know always loaned to a dealer outside of New York the very best he had available, exactly what he would have put in his own gallery in New York City.

[Telephone rings.] Excuse me.

[Recorder stops; restarts.]

[01:00:04.35]

PAUL CUMMINGS: So many collectors always felt they weren't getting the best things in Detroit or in St. Louis, or—

[01:00:10.45]

JUDITH RICHARDSON: Well, the collector years ago thought that they weren't getting, first of all, not only the best things. They were getting the leftovers. And they also thought that the prices were different, which was a mistake right from the beginning because the prices had to be exactly the same. And I've never known a dealer, a good dealer—I mean, the dealers that I've worked with certainly—to send out junk, because if you've got a young artist, even if he's getting fairly well-known, you send out the best work available. You just don't send anything out. You're more likely to send out not the best available of a master.

[01:00:43.90]

PAUL CUMMINGS: Right. That's the problem.

[01:00:46.26]

JUDITH RICHARDSON: Now, if it's a young person's show, you send out the very best. And years ago, we didn't do any selling on those shows that went out. I would say 90% of what was loaned came back or more. Now, it's changed. It's 60-40: 60% is sold, 40% comes back.

[01:01:13.07]

PAUL CUMMINGS: It's a tremendous difference.

[01:01:14.42]

JUDITH RICHARDSON: It certainly is. And that's why I say that they've begun to support it. Not only that, if you have a conceptual show, and if it's a hanging thing, like a wall thing, like the Beckers or whoever like that, they're finding collectors, these dealers across the country, in their areas because those people have big houses or yards or gardens—

[01:01:33.75]

PAUL CUMMINGS: Place to put it.

[01:01:34.19]

JUDITH RICHARDSON: —and they can accommodate what a New York City collector cannot accommodate, even not terribly rich people, but just people who have a normal spatial setup, spatial setup.

[01:01:49.27]

PAUL CUMMINGS: Yeah. Okay.

[END OF TRACK AAA_richar74_8153_m]

[END OF INTERVIEW.]