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Interview with Alex Katz

INTERVIEW WITH ALEX KATZ
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INTERVIEWER: PATRICIA HILLS

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PH: PATRICIA HILLS
AK: ALEX KATZ

[Note: Interview is generally difficult to hear, due to loud tape noise and quiet voices.]

[Side A begins.]

AK: That would be—I mean, that's one of those, you know—that would be [inaudible]—

[Tape stops, resumes.]

PH: This is an interview with Alex Katz, December 10th, 1979. I'm reading Irving Sandler's book, *The New York School*, and he's discussing New York in the 1950s, the gestural painters, the sort of push/pull painters, the group of artists who sort of were around de Kooning, those who were around Pollock, describing all activities, The Club, and how artists—what they were doing in the '50s. He puts you down in the in the part where he's—in fact, I'm right in the middle of it now—he's discussing you with [Philip] Pearlstein. Do you think that Sandler's book does a sort of accurate reporting of what was going on in the '50s?

AK: Well, I think it—

PH: I mean, in terms of—

AK: The book is accurate in terms of where I was in the '50s. But it doesn't tell the whole, the whole scene in terms of where, I mean, in terms of your show.

PH: Well, my show—

AK: You know, if you're talking about figurative painting—

PH: Well, figurative painting—there does—

AK: There's a lot of stuff going on in the '50s other than, you know, there was [inaudible].

PH: There were a lot of figure painters. But then there were also a number of figure painters who seemed to be interested in de Kooning, and the way de Kooning was doing, kind of, gestural figure painting.

AK: There was a lot of figure painting, and there was a lot from de Kooning, there was a lot from Hans Hofmann. There were a ton of figure paintings [inaudible] Hans Hofmann [inaudible]. Actually, most of the more successful ones in terms of, you know—

PH: Who, would you say? Who would you name, in terms of—

AK: Well, the Hans Hofmann students are Nell Blaine, Jane Freilicher, Larry Rivers, Paul Georges, Leland Bell [pause] Jan Muller.

PH: Jan who?

AK: Jan Muller.

PH: Right. Right.

AK: [Inaudible.] And after Jan Muller—Jan influenced Lester Johnson and Red Grooms, actually; they all belonged to that expressionist type of art. [Inaudible - "Beauchamp."?] That's really—Hofmann. See, Pearlstein comes from Carnegie Tech, and [inaudible] Warhol and [phonetic - "Peter Refkee"]—the three of them came into town from Carnegie Tech, and they studied with Balcomb Greene. They didn't study with him, but they sort of were related to him. Those were like, that's the

principal sources. I didn't study with either one of those guys; I'm independent. [Laughs.]

PH: What do you think were coming—in the '50s, what do you think the influence of [inaudible] sort of—

AK: Well, Pollock was—

PH: Pollock.

AK: Pollock [inaudible]. And then later on, I got to like Kline and—Kline, Rothko, and Winslow Homer. [AK and PH laugh.] There was a lot of painting around, you know, they had those shows, you'd see—there was a sensational [inaudible – "Bonnard"?] show that everyone writes about, there was a [inaudible] show, a Hartley show; there were some really good shows at that time.

PH: What did you like about Winslow Homer?

AK: [Pause.] There's a nice static quality to the things. Everything's very clear. A great deal of clarity. The vision's very clear.

PH: Especially the early works?

AK: Yeah, I like the early works first, but there are some later ones too. I like the later watercolors [inaudible] paintings. The watercolors, later watercolors are pretty sensational. The South Sea ones, you know. [Inaudible.] Very sensational in the clarity of vision.

PH: What was it about Pollock that—

AK: The energy of the light.

PH: The energy of the light?

AK: Yeah. [Inaudible.] [Inaudible] very energetic, a real [inaudible] medium light. The light Pollock had is much more like a realistic painting than any realistic painting I'd seen.

PH: [Inaudible] the light?

AK: The light of a Pollock looked much more to me like light that I would see in the real world than any realistic painting.

PH: [Inaudible – "Yeah, hmm."?]

AK: Well, you know, once you see that kind of light, [inaudible] you look out and see trees and see sunlight, then you try to paint sunlight coming through trees, and it's factually [inaudible] energy with that real sunlight just flashing through trees. Pollock sort of had it. Once realistic work gets—

PH: I mean, I've never heard of anybody looking at Pollock that way, but that's, [inaudible].

AK: [Inaudible.]

PH: This kind of luminous quality.

AK: Yeah, luminous quality. You could see it as things perceived. And I like the, the way of, the manner of going about it, [inaudible] instantaneous light. So Pollock [inaudible] Soutine or van Gogh sort of doing that kind of painting, in a way. [Inaudible] automatic—

PH: But their light is different.

AK: Their light's a little different, yeah.

PH: Soutine is very [inaudible].

AK: Heavier. But the way of doing it, really like automatic. Trying to get at that light

by trying to [inaudible], because the light [inaudible]. You know, light is very quick. And if you look at natural light, [inaudible – "there's a lot of movement"?] with light. [Inaudible] the water [inaudible]. And I was trying to get a really thick light, like a—

PH: You're still doing it.

AK: Yeah. I worked up the technique on little paintings, and then [inaudible – "getting"?] to do it on large paintings. You know, it's like, lasts twenty minutes and then the sun's gone, it isn't there anymore. You have to get all that detail in 20 minutes. The Impressionist painters were always a little slower. They worked over [inaudible – "one day and the"?] next day. [Inaudible – "They never"?] had that quick shutter speed.

PH: They had all those, you know, like Monet and his 20 canvases. [Laughs.]

AK: Twenty canvases. So he ends up with the light like Rothko. I mean, his paintings are great, but it hasn't got that quality I was looking for at that time. Sargent has something that just goes 'click, click, click' [or "quick"?].

PH: Right. Right.

AK: But most Impressionists were a little slow by comparison. De Kooning's light is pretty quick [inaudible].

PH: Yeah, de Kooning's later works [inaudible], the pinks and the yellows.

AK: They come off very quick [inaudible].

PH: When you work on a painting like this, how do you do it? I mean, do you go outside?

AK: Yeah. You go outdoors and make a sketch. [Inaudible] sketch. You try to get the light quality; you only have 20, 30 minutes time, really, and then you're sort of, like, gee. [PH laughs.] So you [inaudible] something like that [inaudible].

PH: And then—

AK: I make a couple of them, then finally the light gets clear, and then I get the painting [inaudible]. You know, I'll make a cutout or something. Make a drawing. And then make it all into a painting later. It's kind of complicated, very indirect.

[Pause.]

PH: They do have that instantaneous quality that—

AK: [Inaudible.] [PH laughs.] [Inaudible.] This is different. This is like [phone rings loudly] 5:30 at night and the sun, the sky, the blue clouds [phone rings again] will be dark. [Into phone] Hello? [Inaudible.]

[Recording stops briefly, resumes.]

PH: Now, the sort of instantaneous quality—what you do have in common, though, with the Impressionists is a sense of leisure time.

AK: Yeah, optimism, I think, a general optimism that the Impressionist painters had. It started off from that, I guess [inaudible].

PH: That what?

AK: [Inaudible – "I"?] always had that. Yeah. [Inaudible – "Never wanted to"?] hear the sad songs.

PH: [Laughs.] It gets back to the idea of expressionism– [Phone off-the-hook sound in background.] The phone company's mad at you. [Pause.] Getting back to the idea of expressionism, Irving Sandler—the reason I mention Irving Sandler is 'cause it's on my mind and I've just been reading it, and I've always thought that Irving Sandler's—he's sort of really focusing in on a kind of wedge of the art world in the 1950s. It's certainly not everything that was going on, because I'm doing a show on the figure—

AK: You're going to deal with everything that was going on. Irving's dealing with an area which he thought was the most interesting of what was going on.

PH: Right. Right. And actually, that's the way, when kids are taught in school, that's what they're taught. That's kind of the Abstract Expressionism—

AK: No one teaches you everything, because you have to make some selection. You're gonna make some selection too.

PH: Well, my selection is really trying to, if I can do it—I mean, of course I'm making a selection. The selections have already been made for me. Whitney curators made the selections. Gertrude Vanderbilt Whitney made the selections. I'm selecting from the selections.

AK: You're gonna select from the selections. You are making the selections.

PH: But what I'm finding is that in the 1950s, there's an awful lot of artwork that was at the Whitney that is what one might put in the category of "new image of man" type of painting. You remember Peter Selz's show in 1959?

AK: Yeah.

PH: And if you look at the Whitney's collections, there are a lot of that sort of work—

AK: Yeah, but I—

PH: —where you see a lot of alienated man. Sidney Goodman did these works of figures walking down the street.

AK: [Inaudible] awful lot of alienation going on [inaudible].

PH: Well, is it true that there was?

AK: Well, it depends where you were. You know, there was, it was uptown. I mean, I was completely unsuccessful [inaudible]. Now, at this point, he says my work is

important [inaudible] the '50s [inaudible.] But you have to realize, in the '50s, I was, you know, I was known south of 14th Street for paintings. Painters always seemed to, you know, in the art world, downtown, they had, I was, like, you know, a respectable painter, I felt, but I felt I had the reputation [inaudible] 14th Street [inaudible]. And some of whom [inaudible] a whole bunch of guys had [inaudible – "real big reputations"?].

PH: Well, what did you think of that show? The reason I bring it up, because—

AK: I thought it very—

PH: — the subject matter is so different from what—

AK: Very uninteresting.

PH: Uninteresting.

AK: Yeah. [Inaudible] what?

PH: In terms of painterly qualities as well as subject matter?

AK: Yeah. I don't find the stuff—it's not very interesting in terms of imagery. I find the imagery, most of the stuff, like, wasn't optical. It was more, like, a literal kind of imagery. And it wasn't, the painting just wasn't that interesting to me. I mean, I'm interested in fancy, virtuoso French painting. [Laughs.]

PH: You're what?

AK: I'm interested in fancy, virtuoso French painting [inaudible]. So how the hell could I be interested in that kind of [inaudible – "sweaty"?] painting?

PH: Did you feel that way at the time?

AK: Yeah. I always had [inaudible]. I mean, I like—de Kooning, I finally got to appreciate de Kooning at the end of the '50s.

PH: The end of the '50s, his work was getting much lighter.

AK: Yeah, well, I could see he was a classic painter at that time, you know? But hot expressionism always seemed kind of [inaudible – "world-weary"?], you know? More like automatic painting. I never thought of that as expressionist, expressionistic. And *Image of Man* just seemed [inaudible]. That kind of painting seemed very [inaudible] at the time. I would have done it if I wanted—if I liked it, I would have been influenced by it. There's no influence of that, there's no relationship with that to my work at all, as far as I can [inaudible]. I was painting [inaudible] very [inaudible – "lean "?] [inaudible].

PH: It seems to me that a lot of the Abstract Expressionists called themselves expressionists, and if you read their writings in the 1940s, in the mid-'40s, they really talk about, kind of, this whole wanting to feel, express sort of the deep night of the soul. I mean, you get this kind of language—

AK: Well, I think they got involved with kind of pretentious subject matter.

PH: You mean—I'm talking about Rothko.

AK: Yeah, I'm talking about Rothko too. I think his subject matter's [inaudible] pretentious.

PH: You see his works as, kind of—

AK: I think he's a great artist—he's done some great paintings—but if you read his writings, they're just kind of, so [inaudible] pretentious—

PH: You know, this is the hardest thing that—

AK: It's kind of a pretentious hustle, really. He's trying to sell you something, and he's trying to sell you, like, he's trying to sell the paintings on the basis of their subject matter. The subject matter is philosophy, God and stuff like that. That's what he talks, that's the way, what he has written like the paper on the Water Street show you had at the Whitney,

Water Street? Remember that show—they had a show, of like, early Abstract Expressionists, and the writings of that time, and basically also tried to justify the paintings on the basis of their subject matter. Subject matter being the universe, God, existentialism, and any other kind of horseshit that came up. I think de Kooning is the only one that—

PH: Don't you think they really felt those things? I mean, this is what I'm trying to figure out. They all seemed to be— [Phone rings loudly.]

AK: [Inaudible] what they felt and what they didn't feel, you know? It isn't why I [phone rings again] like those paintings, you know? [Inaudible.]

[Phone rings again.]

PH: Students, when I teach this sort of [phone rings], students often have difficulty sort of meshing [phone rings] what they have to say with the paintings themselves.

[Phone rings.]

AK: [Inaudible.]

PH: I think it just stopped. Is it still—? Students, when I'm showing Jackson Pollock, and when I'm talking about Rothko, and then I show them the paintings, they often see a kind of real contradiction. They see the paintings just pictorially, and what's going on; the kind of space, the kind of color, the kind of movement. And what they have to say about these paintings, you know, is sort of existential [inaudible].

AK: [Inaudible] see it from another time period [inaudible] certainly don't have a problem with those kinds of subjects. It seems right. [Inaudible.] I'm from another time, I'm from another time period, [inaudible]. It didn't make me dislike the painting, [inaudible]. You know, it's sort of like, you read Léger's writings, it's, you know, some—

you can't even get a sense of the man's character 'cause he's trying to sell something with his writings, you know? [Inaudible] doing. [Inaudible.] Some guys—

PH: I'm just trying to figure it out, because usually there's so many contradictions in what an artist says and what an artist does.

AK: Yeah, some guys are clearer about what they're about, you know. I think van Gogh's pretty clear [inaudible]. He tells you what he's doing.

PH: There's a greater unity between what he's saying he's doing and what he's doing.

AK: Yeah, I think [inaudible] actually superior intellect, Léger, [inaudible – "misogyny"?] [inaudible] less unconscious. More conscious.

PH: OK. So anyway, Rothko and a lot of these people are talking—I suppose existentialism, I mean, according to Dore Ashton's book—what?

AK: Yeah.

PH: It was like an influence [inaudible – "then"?].

AK: Oh, existentialism was an influence, just like [inaudible].

PH: In fact, even through the '50s it was a kind of—

AK: In the '50s, existentialism was [inaudible] paintings were discussed in terms of, you know?

PH: Were you at all affected by any of that kind of talk?

AK: Well, you know—

PH: Did you feel it had any relationship with your art?

AK: No, I couldn't really. Can you imagine me being—[inaudible] as interested in dancing with the [inaudible] playing basketball. You know? How the hell could I make myself do one of those [inaudible], you know?

PH: [Inaudible.]

AK: Yeah. Or [inaudible – "Giacometti"?]. I couldn't really take sides. You know?

PH: What did you read in the '50s?

AK: I don't know. I found that—I got into poetry [inaudible]. [Laughs.]

PH: Frank O'Hara?

AK: Yeah. Frank O'Hara [inaudible]. It seemed to make much more sense.

PH: 'Cause they're very immediate, right? Trying to capture—

AK: It's immediate and it's sort of, deals with life [inaudible], closer to where my sensibility [inaudible]. So [inaudible] I mean, I like [inaudible] I couldn't [inaudible].

PH: Did it seem too European?

AK: Yeah, it seemed, it just seemed so [inaudible]. And I don't know if you know, but [inaudible]. I think they felt genuinely—I think [inaudible] the whole thing was [inaudible] a fugitive atmosphere.

PH: Like a what kind of atmosphere?

AK: Fugitive. The intellectual atmosphere was fugitive. 'Cause [inaudible] part of [inaudible – "the real world"?]. You know how artists are. They [inaudible]. I was part of it then. I was fugitive, but [inaudible – "it's in another way"?].

PH: What do you mean by fugitive?

AK: Well, I think they were, like, fugitive on some [inaudible]. But it was another type of fugitive. See, existentialism—

PH: I think you think of yourself as somebody who's very down to earth and practical. [Inaudible.]

AK: I don't know whether [inaudible]. I might be down to earth and practical. But it

wasn't practical in the sense of trying to function in society, because I did it very poorly. [Inaudible – "I was"?] marginal. [AK and PH laugh.] If I was practical, I would [inaudible].

PH: So what did you do to support yourself?

AK: [Inaudible] about 10 years [inaudible]. But I never—

PH: [Inaudible]?

AK: Twice. [Inaudible.] And I basically had a pretty good time. I still could get the existentialism [inaudible]. It's sort of something like [inaudible] and I don't even think about it [inaudible] to say this is not me at all. I can't be an artist without being an existential artist. You know? And people would say about my pictures, the people look very lonely. I was just trying to do a figure [inaudible] then, you know? [Inaudible.]

PH: Well, the reason I ask you is because I went to college during the '50s, and there was really a heavy overlay of existential readings. It was really—what?

AK: [Inaudible.]

PH: Right. But by the time the '50s came around, my liberal arts education [inaudible].

AK: [Inaudible.]

PH: Nietzsche, Kafka, I mean—

AK: Kafka was—yeah, Kafka I can't stand.

PH: Well, I liked it at the time, but then I looked back and it was so dreary. I even used to think about myself in those kinds of terms, that I was really sort of alienated.

AK: Kafka was the big [inaudible]. I always disliked him.

PH: There was a cult.

AK: [Inaudible.] I've always disliked him. I think Kafka's, you know, like a really good

writer, but I dislike him.

PH: [Laughs.] But you dislike him. Well, he, in terms of imagery, you know, conjuring up some imagery—

AK: Oh, just terrific, very powerful visions. Sort of like [inaudible].

PH: Do you see yourself as, you know, as related to Pop Art?

AK: Yeah, as a cousin, a distant cousin, you know? [Inaudible.] We're both involved with popular imagery. I think it ends right there. The popular imagery is like a reaction to the existentialism. [Inaudible.] With Pop Art, you have irony and cynicism.

PH: You do have a lot of that, and you have a lot of [inaudible]-type things, you know.

AK: A little bit. It has that sophisticated [inaudible]. I think [inaudible] optical, it's a whole thing.

PH: What do you think of your work down on Times Square?

AK: Popular painting.

PH: I mean, do you like those paintings? Who painted this?

AK: Well, this one—the first set were painted by one guy by the name of Jerry Johnson, and I thought they were really good. The second set were painted by [inaudible – "somebody else"?]. [Inaudible], you know? They're not as good as [inaudible – "the original"?]. [Inaudible.] And I thought it was very successful.

PH: I mean, I think they look great. Great big faces—

AK: It was great that I could supply—it was a lot of fun. I do feel—

PH: Well, that's a popular art. [Inaudible.]

AK: Yeah, but I do feel my paintings of—

PH: I mean, obviously there are a lot of people who look at them, just ordinary people.

AK: Ordinary people can look at my paintings and get something. You know? They're not effete at all. A connoisseur can look at my paintings and get something from them. [Inaudible.] You can't get it all at once. I don't think anyone [inaudible]. Anyone gets something out of it.

PH: Well, they're [inaudible – "forward"?] images.

AK: Yeah, they're [inaudible – "forward"?] images. I think it's very clear. The light's clear. You get an immediate image. [Inaudible – "Reading, and so forth."?]

PH: Right. Kind of reproducible in that it's, kind of, this question of instantaneous.

AK: [Inaudible.]

PH: I love that moose that was in that—

AK: Yeah, that's crazy. [They laugh.] It just fell in. And then I had a [inaudible]. It was like a fabulous painting [inaudible]. That's how I [inaudible].

PH: And the colors, they're sort of peach colors, [inaudible] sort of [inaudible]. Colors like this [inaudible].

AK: Well, I was out [inaudible] matched my paintings. Matched the colors. It was very pretty. [Inaudible.]

PH: Where were you?

AK: Up in northern Maine.

PH: [Inaudible.]

AK: Chasing this stuff around.

PH: There's a moose right there.

AK: Yeah. That was another one.

PH: But he's—the other one is turned.

AK: Yeah. Yeah.

PH: If it's fair to ask, what artists do you admire [inaudible]? I mean, if somebody were to come and say, "I'd like to buy your paintings, and what friends would you recommend for me to go to [inaudible – "see their studios"?], what would you say?

AK: Well, it would be a whole class of people. I like [pause] I think [inaudible – "the girl"?] Murray, Elizabeth Murray's been very interesting to me, right now.

PH: Abstract, or she's sort of New Image painting?

AK: Yeah, New Image painter, very interesting. Jennifer Bartlett's an interesting painter. I think [inaudible], I didn't see the show, but [inaudible] liked his paintings, his recent paintings. I'm always interested to see what Philip Pearlstein's doing. And Yvonne Jacquette. There are a whole bunch of people who I think are interesting [inaudible]. That's enough names?

PH: [Inaudible – "Yeah."?] These are some of the drawings that you [inaudible]?

AK: Yeah, [inaudible]. [Inaudible] you know, you know, a whole bunch of [inaudible – "paintings"?]

PH: Where did you go to art school?

AK: Cooper Union.

PH: Cooper Union. What years were you at Cooper Union?

AK: Forty-six to forty-[inaudible – "eight"?]

PH: You just missed the war years, was that—

AK: It was after the war, yeah.

PH: You didn't [or "did"?] go into the Army.

AK: I was in the Navy. The day the war ended, I left. I was there [inaudible] '45, 46. One year.

PH: Did you go overseas?

AK: Yeah, [inaudible].

PH: [Inaudible.]

AK: No, the war's over.

PH: The war is over. Right.

AK: The war ended. On V-J Day I left for boot camp. I signed up for a [inaudible – "duration of"?] six months, volunteered. And I was in for one year.

PH: Then you went to Cooper Union, and then after Cooper Union, did you go to Europe or anything?

AK: No, I went to Skowhegan. Summer school. To summer school. My mother told me I was wasting my bill, the GI Bill, in New York City, but I [inaudible] wasting it.

PH: So you went to Cooper Union on the GI Bill. I think that's one of the points that Irving Sandler makes in his book, which I find kind of interesting, is that a lot of artists who got the GI Bill, they had to go to school. So that next generation, you see, tended all to go to school, because—

AK: They all went to Hans Hofmann's school. That was the school that [inaudible] people like that. I [inaudible – "never"?] wanted to go—I don't think I wanted to go to art school one way or the other.

PH: You went to Cooper Union, though. Didn't [or "who did"?] you study [inaudible]?

AK: Let's see. Gwathmey, Kantor, Carol Harrison, Peter Busa.

PH: [Inaudible.]

AK: Morris Kantor.

PH: Right. [Inaudible] artist.

AK: Yeah, he wasn't all in, though. He was a senior painting teacher there you had for your last year.

PH: The Whitney has some works that he did back in the early '20s [inaudible].

AK: Yeah, he did some nice paintings in the early '20s.

PH: Sort of Cubist.

AK: Yeah, Cubist paintings [inaudible]. Romantic realist paintings, the rose in Washington Square [inaudible]. The rose falling down, primitive, primitive kind of thing with a rose? I don't know, [inaudible]?

PH: Kantor? All I can think of is his figurative paintings. [Laughs.]

AK: Well, that's as much [inaudible].

PH: [Inaudible] shows, right?

AK: They don't, no. He was very famous at that time. He was sort of, like, showing in the Rehn Gallery. They were, I think it was one of the, you know, most prominent paintings. That was one of the most prominent galleries. [Inaudible.] Oh, I guess—see, there's all [inaudible]. [Inaudible] right after I got out [inaudible] life paintings [inaudible].

PH: I guess he must have seemed like quite a sensation.

AK: Quite a sensation is right. 'Cause it had to do with not—see, when Jackson Pollock made those paintings, he changed New York from a provincial city to an international city. That was the big change. So you could really basically pick an art school. That's what it was. It was one of the best schools in the country for modern art.

[Inaudible.] Pollock [inaudible] changed the city; it became an international city. It became the number one city.

PH: So there wasn't any place to go [inaudible]?

AK: No, everything was there. Once you woke up to what was going on, everything was here. You had all these really sensational artists all around you. And sensational people [inaudible] to study in New York. So it was really a tremendous opportunity for me to go from, like, a provincial city to a cosmopolitan city and I wouldn't have to move. [Laughs.]

PH: Right. [Laughs.]

AK: Well, Cooper Union was right where Bill de Kooning's studio was, where the Tanager Gallery was, and where the [inaudible] Gallery all started. [Inaudible] Hans Hofmann's school was [inaudible – "four blocks or something"?] [inaudible]. So it was all, everything was there, it just [inaudible].

PH: Did you go to those, any of those things at the [inaudible]—

AK: Yeah, I went there [inaudible]. It was very important to me.

PH: I don't want to keep you. Let me know what your schedule is.

AK: [Inaudible – "You gotta"?] talk.

PH: Why did you do figure painting rather than, say, some other kind of, say, abstract or nonrepresentational—

AK: I just felt like it. That's the way I wanted to paint. And I knew that's what I wanted to paint. And I didn't really much care what I should be [inaudible].

PH: During the '50s and going into the '60s, getting back to the whole—I'm interested in the—it's a sort of side issue with me, but I'm interested in the relationship between

artists and society. Some artists seem more involved with politics, other artists are not.

AK: Yeah, well, I think most of the New York figurative painters were not involved in society.

PH: Is that good or bad?

AK: Well, it depends how you looked at it, you know?

PH: It's kind of [inaudible].

AK: Yeah.

PH: It's neither good nor bad.

AK: Because, I mean, they say that art should [inaudible] to serve mankind in a direct fashion. And we said if art doesn't serve art, it starts to serve anything. It's a question of morality.

PH: Say that again? That if art doesn't—

AK: Art should serve art.

PH: Meaning what?

AK: Meaning that if art starts to serve something else, it's an immoral act. See, they called the art for art's sake immoral [inaudible] social point of view. But I call art that, you know, starts to [inaudible] to social themes as immoral because it's taking away from the art. You know? So it depends how you look at it. What kind of art [inaudible] morality is. And they usually, you know, get pretty upset when you call them immoral. [They laugh.] 'Cause that's what I do. [They laugh.]

PH: Who are "them"?

AK: Well, anyone that's involved with political art now. Image of man [or "*Image of Man" [sic]*]. Social political [inaudible] serve [inaudible] social political context as most,

a lot of European art, figurative art does. They're always thinking in those terms when they're painting something. That's the big difference between European figurative art and American figurative art, [inaudible – "that I [inaudible]"?].

PH: Well, I don't know that much about European figurative art. I mean, I know the kinds of things that I see [inaudible].

AK: It's very important. It's very important. It's post-World War Two, it's Bacon, Dubuffet—

PH: Yeah, [inaudible].

AK: —and Giacometti. They're artists, but they're basically—

PH: [Inaudible.]

AK: [Inaudible.] Yeah. Pistoletto.

PH: [Inaudible] take one stand or take another stand. People are often looking to see, well—OK, so, even if you're not consciously trying to make a social or [inaudible] statement, in what ways do things affect you that might indirectly then affect your art? Like, say, for instance, the whole thing about Vietnam. Is that something that [inaudible]?

AK: I can't [inaudible – "see"?].

PH: I mean, do you [inaudible]—

AK: It meant very little.

PH: In terms of the art.

AK: Nothing in terms of the art, very little. Not that much to me in the other terms. You know? I think [inaudible] made a mistake being here, you know? I mean that there's [inaudible] political climate [inaudible].

PH: Really? In art school?

AK: Oh, yeah. It was very political [inaudible].

PH: You mean like [inaudible]?

AK: [Inaudible] causes, things like that. I just disliked [inaudible]. [Pause.] [Inaudible] folk songs.

PH: What?

AK: Folk songs. [Inaudible] radical [inaudible]. [Laughs.]

PH: What kind of songs do you like?

AK: [Inaudible] just jazz [inaudible]. [Inaudible] much more interesting. [Inaudible] taste. [Laughs.]

PH: It's what?

AK: [Inaudible] taste, you know.

[Pause.]

PH: What do you think [inaudible]?

AK: Oh, I think [inaudible] clown, you know? I don't know what the hell's going on, but I think he may have said he made a mistake after [inaudible] here. [AK and PH laugh]. Certainly is, certainly is a first-class bum, but that other guy's a first-class bum, too. He knew he was a bum the minute he stepped up! You know?

PH: Well, nobody liked [inaudible], but—

AK: I didn't like him the minute he came around, 'cause he started killing people.

PH: Well, he's a kind of fascist, you know, actually.

AK: He's awful. And the other guy's awful. I don't think we should have let the guy come in the country. That's hindsight.

PH: I think that was kind of provocative—

AK: It was very provocative.

PH: —bringing him in [inaudible].

AK: [Inaudible] not asking them for approval. Something like that. It was really kind of stupid.

PH: Except that David Rockefeller added up all his money, you know, [inaudible].

AK: Well, still, it's still very [inaudible] political [inaudible] political [inaudible]. But, you know, [inaudible] anyone even does anything is [inaudible] [inaudible – "counseling"?] [inaudible]. You know, it's like playing a game [inaudible].

PH: Yeah, I know. [Inaudible.]

AK: You can't control it.

PH: Yeah, you can't [inaudible] have any kind of sense of [inaudible].

AK: [Inaudible] students running a country, either.

PH: Well, I don't believe that [inaudible – "was some"?] students running a country.

AK: [Inaudible] kind of [inaudible], but that's, you know.

PH: They're manipulating it.

AK: Yeah, he's manipulating. I don't know. Anyhow, I've not been, I've never been, you know—

PH: Well, your art is making a different kind of a statement.

AK: It's a different place, and I think that's the thing [inaudible] sort of [inaudible].

PH: I mean, you're dealing with the figure, but the whole flatness—they don't look very flat.

AK: They're not flat. I mean, you know, [inaudible] what the hell [inaudible]—

PH: That red background is flat, but that's not flat. She's kind of punching her—she's

punching right through—

AK: To the light, yeah. It's like, what the hell is a realistic painting? You know. One of those old brown things from the '30s is not very realistic to me, 'cause I don't see anything that looks like that. You know? Right? I mean, for me, [inaudible] say, "What's a realistic painting?," well, gee, I think my things are pretty highly styled, but they seem as realistic as a lot of other things. [AK and PH laugh.] You know? Usually, if someone says what's realistic, it's a dirty brown painting; it's called realistic. I don't see anything that looks like that dirty brown painting. That dirty brown painting looks like a dirty brown painting from a certain period. It doesn't look realistic to me. When they had that Russian show, you know, with all those paintings in the [inaudible] a couple years back—they had Rembrandts, Caravaggios, remember that?

PH: Yeah, I never got into that.

AK: The only thing that looked realistic to me was Matisse. [Laughs.] He looks more realistic than Rembrandt, to me.

PH: Yeah. Well, I mean, when you look at a piece like this, you certainly don't have those dark, murky brown shadows that you get [inaudible].

AK: They don't look realistic to me.

PH: Of course, now we live with fluorescent lighting, and—

AK: It's a different world.

PH: —tungsten lighting, and back there they [inaudible] candlelight.

AK: [Inaudible.]

PH: —murky, emerging out of those kinds of [inaudible].

AK: That's really—I'm absolutely sure Rembrandt was the most realistic painting

being made [inaudible – "in Holland then"?], but it isn't realistic anymore. Realistic isn't [logically should be "is" but sounds like "isn't"?] different from an absolute, something that just moves all over the place.

PH: And realism is something that's in your head, too.

AK: It's in your head, but it's a movable thing. It's not a fixed thing.

PH: Right. What realism generally means is that—I mean, some people who argue all painting is abstract. Well, aside from that—

AK: Well, yeah, that's silly.

PH: That's a meaningless statement to make. But there is realism in the sense that there is a world out there, that you are somehow dealing with that world.

AK: Right. That's basically what it is. And I'm dealing with the world out there in optical terms. I think I have as much or more optical information than just about any other painter painting. You know? And so I say my work is as realistic as the next [inaudible]. [Laughs.] I don't give an inch.

PH: Yeah.

AK: I mean, if someone was [inaudible] it's ridiculous.

PH: Telling you what?

AK: Telling me why it's realistic, [inaudible] why it's realistic. It's ridiculous to me.

PH: Well, he's [inaudible].

AK: He isn't realistic. Just like [inaudible] conventional manner of doing things, but then the grass doesn't seem real, the light on the grass doesn't seem real, the wood doesn't seem real, the skin doesn't seem real. The images are very lively, but it's not optical information.

PH: I think that's one of things that I dislike most about Wyeth. I mean, I can take the sentimental subject matter—

AK: The subject matter—

PH: [Inaudible] hysterical. But the surfaces are so dead. It's dead, kind of dead flayed-like surfaces.

AK: The surfaces don't have anything to do with any optical representation.

PH: In fact, [inaudible] kind of absorb the light rather than reflecting it back.

AK: They have no light [inaudible].

PH: Yeah. Very dead. Well, and of course, the time of year he picks, it's always winter, the end of winter, when everything is dead, and when the sun just kind of is soaked up by the kind of soggy ground. You know? [Laughs.]

AK: Anyhow, look, you know, going around and around on the, you know, on the history, it seems very [inaudible] but it's a thing that's right in front of everyone. We all perceive the world, and it's like a complete mystery. [Inaudible] realistic painting [inaudible]. Absolutely [inaudible].

PH: Realism is different things in different times.

AK: Yeah. That's right.

PH: And we are, of course, affected by everything new. I mean, anybody who is, I think, seeing your [inaudible] pictures on 42nd Street, they [inaudible] a lot of people. Or maybe I just [inaudible].

AK: Oh, I thought—

PH: I guess a lot of them are Ada, right?

AK: No, there's only one in that one. None in this one. No, on that one I thought the

Times Square [inaudible] homogeneous [inaudible]. You know? [Inaudible] much easier.

PH: Yeah.

AK: It's very hard to—it's harder to get a man who's very attractive. [Inaudible] attractive people [inaudible] a woman [inaudible] attractive [inaudible]. A man is very [inaudible]. [Inaudible] attractive then, you know, [inaudible] manly enough, are they [inaudible]. It's more complicated. You know?

PH: Maybe you're right.

AK: What?

PH: Maybe you're right.

AK: [Inaudible.]

PH: Yeah.

AK: [Inaudible.]

PH: I mean, I tend to see women as complicated.

AK: Well, they're not complicated as—their sexual symbolism is very—

[Side A ends.]

[Side B begins mid-sentence.]

AK: —large scale painting. [Inaudible.]

PH: What was the large-scale painting that you just painted big 'cause you liked big? [Inaudible.]

AK: It was a different scale, too. It wasn't just size. It was a large-*scale* painting. [Inaudible] large paintings [inaudible] late '50s. The scale changed. [Inaudible] large-scale painting. That's what the '60s were for me.

PH: And in the '70s? We're almost finished with the '70s.

AK: [Inaudible] the '70s [coughs]—in the '70s, I [inaudible] more proficient and more complicated.

PH: More complicated?

AK: You know, well, I think I made a lot more [inaudible – "things easy"?] in the '70s.

PH: Let's see. We have three works—

AK: You have one that's sort of—

PH: We have [inaudible – "*Place*"?] that has a lot of [inaudible].

AK: That's like the '70s [inaudible].

PH: That's '77. [Audio quality improves here.]

AK: Yeah.

PH: And the other one was—

AK: And the other one was '63. It's one of the first large-size paintings.

PH: It's not too much of a difference in the style change, though, [inaudible – "do you see that?"]?

AK: Well, it's not too much difference in the scale. [Inaudible] not really a great deal [inaudible]. The later ones were painted [inaudible] you know, sort of, with a little more authority, I think. And then [inaudible – "little"?] harder to paint. The other ones [inaudible].

PH: The one that you—well, this one over here, [inaudible] the one that's on the wall, [inaudible] you're working—

AK: I don't know [inaudible].

PH: She's in dance position.

AK: Yeah.

PH: It's got a sense of movement. And these people are just sitting. Do you see those paintings in which you're dealing with—like, there's the one that you, throwing a Frisbee—do you see those as kind of different kinds of paintings [inaudible]?

AK: Well, I painted a lot with motion, starting with the wars. Like 19— motion and gesture started very—you know, in the [inaudible]—[phone rings loudly] [inaudible]. You know? I did dance [inaudible] '60s. Sixty-four is [or "was"?] the first big composition [inaudible].

PH: Do you—are the problems different when you do these motion pictures, or are you still [inaudible]?

AK: [Inaudible] motion [inaudible] capture a lot of motion. [Inaudible] similar [inaudible – "times"?].

PH: [Aside.] For me? Oh. OK. I don't know if I told you [inaudible]—Hello? [Loud banging noise.] Yes, I know. Yeah, right, I have been here—hello? Yeah. I've been here for a while, so I guess maybe about another 10 minutes or so. Right. Right, I will. Right. OK. Thanks. Bye-bye.

AK: That's the one we didn't pick up.

PH: That's what?

AK: That's the call we didn't pick up.

PH: Oh. Good choice. I certainly never expected anybody to call me. Well, I told them that I [inaudible]—I don't know, what time is it?

AK: It's 7:20.

PH: Oh, 7:20. Am I keeping you?

AK: No.

PH: For instance, the one over there—I mean, in terms of realism and motion, I see that—and that's the same one with the one where you did the Frisbee—

AK: Yeah.

PH: You know, the—

AK: Yeah, that's [inaudible] image. [Loud banging noise.] The same thing, it's dealing with motion. But [inaudible].

PH: Dealing with motion, and there's more distortion in those pictures than there are in the images where they're all, like, sitting down.

AK: Yeah. I guess you're right, yeah.

PH: There's more distortion, and the distortion does seem to go in the direction of a kind of [inaudible] kind of motion.

AK: That's right. Absolutely right. Absolutely right. Yeah.

PH: And so, therefore, when you look at the figure—the far right figure, you see—the way the whole side of the body is kind of leaning in that direction, well, it's not realism in terms of a static image, but it's realism in terms of a moving image.

AK: Yeah, it's realism in terms of a moving image. You can't get a photograph and get that much motion.

PH: No. No.

AK: [Inaudible] look at a photograph [inaudible]. The guy came over, [inaudible] the guy Charlie [inaudible – "Martin"?] came to me—you know, the guy

[inaudible]—he looks at these paintings, and he says, "How'd you do it?" Because he couldn't figure out how I would get this much motion into it, you know?

PH: But you do a lot of studies first.

AK: Dancers moving—

PH: Do you use photographs at all?

AK: No. [Inaudible.] Dancers moving, and then [inaudible], and having them slow it down, [inaudible] it [or "up"], and put it all together. [Inaudible] painting [inaudible]. Somehow I just make it work [inaudible] complicated to get it. [Inaudible – "It's very simple."?]

PH: What are you doing with all the drawings and the cutouts? You're just keeping the drawings?

AK: No, [inaudible] cutouts [inaudible].

PH: Do you sell them?

AK: Sell them, [inaudible.] [Inaudible.] The dancer thing is very interesting 'cause you watch a whole dance and it's just a couple gestures [inaudible]. I have a show in March and it'll mostly be, be a lot of dancing [inaudible] another big one, [inaudible] Frisbee one, [inaudible] dancing. Seems like a lot of motion this time around. But it seems like the high-speed stuff was challenging to me, I guess. High-speed light and high-speed motion, for painting.

PH: Right.

AK: It isn't high-speed in any other way, it's just high-speed [inaudible].

PH: Yet on the other hand you did a landscape. You don't do very many landscapes, do you.

AK: Not too many. But that's like—

PH: Is that a [inaudible]?

AK: No, that's the white shadow [inaudible].

PH: Yeah.

AK: That's like 4:30 in the afternoon.

PH: Oh, I see.

AK: Absolutely 4:30 in the afternoon.

PH: A white shadow.

AK: Yeah, there was all of a sudden a white shadow. White in the shadow. I don't know, I never could figure it out.

PH: It's because the clouds are [inaudible].

AK: I don't know why it was there. Could not figure it out. But it was there, and it was there, so I put it in. It looked O.K. It didn't make sense, but it looked O.K. [Pause.]

PH: I think I've seen that painting.

AK: [Inaudible – includes "prints".] It was shown in Hartford. That's the only place it's been shown, in a retrospective.

PH: Well, you did the University—was it Wesleyan? Wesleyan.

AK: No, they had the prints.

PH: They had a print show.

AK: Prints. This was there as a print.

PH: But [inaudible].

AK: Yeah, this as a print. It was a print in this thing [inaudible].

[Pause.]

PH: You like that quality of optimism, [inaudible].

AK: Yeah, [inaudible]. That's like—I don't think of it really as a [inaudible]. [Laughs.] Basically, I like the nineteenth century; that part of it, you know? And I really wanted the twentieth century—in a straight way, I would have identified more with the '20s. But I didn't. That was an optimistic period in abstract painting.

PH: Right.

AK: It would be a natural thing to identify with something.

PH: Well, did you see the—

AK: But I was too fugitive.

PH: —Stefan Hirsch show that was at the Rosa Esmond Gallery?

AK: [Inaudible.]

PH: He was like Precisionist [inaudible]. But the colors aren't—the colors are [inaudible] kind of interesting. Anyway, getting back to the colors, [inaudible] other thing is that the emphasis in the colors are the primary colors.

AK: Not really. Because they always feel that way [inaudible] intense bright [inaudible] they're really bright. You know, everyone [inaudible] itself [inaudible] isn't necessarily—well, that's a bright one. There's one primary [inaudible] red [inaudible], right? [Loud banging noise.]

PH: Right.

AK: [Inaudible – "Lots of"?] shadows. So that's the only [inaudible].

PH: I see.

AK: [Inaudible.]

PH: [Inaudible.]

AK: Yeah. [Inaudible – "You get a lot of dull tones, too."?]

PH: This was the [inaudible]?

AK: No, this is, like, this time of year. And it's right out the window. See the windows over there?

PH: Oh, yeah.

AK: See the other room. See the architecture.

PH: Uh-huh. [Affirmative.]

AK: See the other room with the fluorescent light at about 5:30 on a winter night. [Inaudible] when you face west and the sky's really brilliant blue, very dark. That's what it is. It's a flat, fuzzy kind of fluorescent light.

PH: I was driving back from Brooklyn a few weeks ago, and it was that kind of light, and it was really pretty.

AK: Very pretty.

PH: All the buildings were just, like, razor-sharp. They were like Georgia O'Keeffe skyscrapers.

AK: Yeah, it gets black, the buildings get black, the lights go on, [inaudible]. That's what it was.

PH: There's this—apparently, this new museum, somebody's organizing this museum about realism.

AK: Oh, yeah.

PH: Are you involved in that at all?

AK: [Inaudible.]

PH: What do you think about the—

AK: Well, I think there—I don't think there are enough museums in New York City to serve [inaudible]. And so I think that anytime a museum [inaudible], I think it has a [inaudible].

PH: What about the Whitney? What do you think about the Whitney [inaudible]?

AK: Well, I think—[inaudible] relationship with figurative painting?

PH: Yeah. Right. In relationship to figurative painting.

AK: Oh, I don't think they—they took some of the old [inaudible] seriously. And none of the post-World War Two [inaudible] seriously. At all. You know?

PH: Well, they have your work.

AK: Well, they own it, but they haven't given me a—you know, they bought a painting of mine last year, they bought some of Philip's [inaudible].

PH: They have drawings, but they have only one painting.

AK: [Inaudible] Philip's. The big one, the smaller one. But, oh, none of the figurative painters of, like, post-war, World War Two styles, have been [inaudible] exhibition. [Inaudible.] No one's had a retrospective there. And [inaudible] had two. [Laughs.] You know? Right?

PH: Yeah.

AK: He's had two [inaudible]. In the '70s he's had two, and he might have two in the '80s. There are other guys who've had two [inaudible – "retrospective"?] exhibitions in that length of time and still not one of these post-war painters have had shows. A lot of those guys have never even shown a painting in the Whitney. You know? Guys, I don't know, Red Grooms I don't think has shown a painting.

PH: [Inaudible] has barely been shown there.

AK: Yeah.

PH: He was in that art show.

AK: Yeah, that was his first painting he ever had—

PH: He had [inaudible – "to be in that"?].

AK: That's the first painting he's ever shown there.

PH: [Inaudible.]

AK: That's the first thing he's ever shown at the Whitney. Whereas—

PH: Well, what do you think of Grooms?

AK: Oh, I think Grooms is a lively artist. You know? I [inaudible] show and he's a lively artist. I think he's certainly lively enough to have his work shown in a museum in New York City. You know? The Whitney—

PH: The Brooklyn Museum had that pretty big thing—

AK: Yeah, they showed that one piece there.

PH: — [inaudible] *Interior*.

AK: Yeah, the [inaudible] *Interior* was in Brooklyn. But you asked me about the Whitney Museum. I'm specifically responding to the Whitney Museum. I don't think its—with relationship to figurative painting, it never gave Fairfield Porter a one-man show, although it owns some of his work. It didn't give Philip Pearlstein a show. I haven't had a show. [Inaudible] might have exhibited two paintings in 20 years.

PH: [Inaudible.]

AK: [Inaudible] 1952 [inaudible]. But I don't know. These are—you know, people are sort of [inaudible]. Rackstraw Downes. They were all good painters.

PH: I don't know as they own any Rackstraw Downes. Last summer, I really spent a long time looking at the paintings that have figures in them, so [inaudible] Rackstraw Downes. I wasn't zeroing in on them, but I don't think they've got one.

AK: They [inaudible - "only"? don't"?] have one. He's never shown a painting anywhere. He's, you know, there are people who are hoarding.

PH: We have a Neel, though.

AK: Yeah. A Janet Fish. You can buy a lot of paintings in the Whitney. The Whitney owns a lot of paintings.

PH: They still buy a lot of abstract paintings. They have a great—

AK: They buy a lot of abstract, they bought [inaudible] too, but they haven't—the question is, if you didn't bring the question up, I wouldn't say anything. You bring the question up, and I say they haven't treated it seriously. Post-war stuff. You know? And if you make a figurative show, that's dealing with figurative art, well, the realistic post-World War Two stuff is a part of that. You know? But if it's a figurative show dealing with figurative painting, that means a lot of Pop Art. It's a lot of photorealism, it's figurative art, it's a lot of traditional realism. So it's like, you know, that I'm more or less related, too. We talked about—getting back to the new museum, which I'm, I think, related to [inaudible] Brooklyn, that part gets, you know, [inaudible – "some"?] representation. In general, I think that for some reason, [inaudible] what the hell—I just don't think [inaudible] take [inaudible] seriously.

PH: Well, you know, I can't speak for the curators. I mean, the curators [inaudible] acquisitions. They have a lot of [inaudible]. I'm not gonna try to justify it, or—

AK: I'm not justifying, I'm just asking—you presented me with a question, I answered your question.

PH: What about the days when Lloyd Goodrich was there?

AK: What the hell happened? Tell me what—it was worse than it is now. His *Image of Man* and all this kind of—as far as, you know, I was concerned, there, you know, the same people. All these people never showed with Lloyd Goodrich. [Inaudible] say it was better. They liked that—they went more for that, kind of, the West Coast [inaudible – "painting and things like that"?], much more popular.

PH: That's 'cause Marcia Tucker was there. And she seemed to—

AK: —like West Coast painting.

PH: Well, she traveled a lot, and she spent a lot of time on the West Coast. So we wound up with a lot of West Coast painting.

AK: Well, I don't know. But anyhow, that's sort of, like, the history [inaudible].

PH: We have an Elmer Bischoff, and we have a Diebenkorn. What do you think of that whole California school: Diebenkorn, Bischoff, David Park?

AK: I think they were lively painters at the time. But, you know—I thought they were lively at the time. They tend to be a little more generalized in [inaudible]. [Inaudible.]

PH: How would you characterize [inaudible]—I'm going to ask another question. How would you characterize the difference between, say, de Kooning's work, which is, kind of, you know, big brushes and kind of a painterliness—

AK: [Inaudible.]

PH: —a loaded brush—that as opposed to, say, Diebenkorn or [inaudible] Diebenkorn was involved with [inaudible] figurative paintings.

AK: Well, de Kooning is sort of, almost, a non-image painter. Diebenkorn's [inaudible] very strong images. That's a big difference right there.

PH: Diebenkorn [inaudible]—when you talk about the quality of light. When I look at a Diebenkorn painting, it looks like [inaudible] light.

AK: I don't know if it's the light. I think it's something about the imagery. [Inaudible.] I think a lot of the [inaudible].

PH: [Laughs.]

AK: You know? [Inaudible – several sentences.]

PH: Well, I'm gonna, sort of—

AK: Pack it in? [Laughs.] Well, I hope you have fun with the show.

[Tape stops briefly, resumes.]

AK: He was living with Jane [inaudible].

PH: Oh, he was living with her. I was trying to figure it out. But he was marr[ied]—well, he was—Birdie [phonetic] is the mother-in-law—

AK: Yeah, she hung around from the first wife who was there and left.

PH: The first wife left and Birdie stayed on?

AK: [Inaudible.]

PH: And his sons, right?

AK: He had one son from [inaudible].

PH: We have two Birdie pictures.

AK: Yeah.

PH: And the one, the double portrait of Birdie, I like a lot.

AK: Yeah, he did such beautiful paintings in the '50s, and I think he was very important to a lot of things. He belongs to, like, you know, Kline and Hans Hofmann [inaudible]. I'm coming out of—I was painting realistically [inaudible]. And Philip Pearlstein came, and that was another thing.

PH: Have you ever been involved with this Alliance of Figurative Artists?

AK: Yeah, I've gone down there. As I say, [inaudible].

PH: [Inaudible] lectures [inaudible].

AK: Yeah, I used to go to [inaudible] for a while, which is why [inaudible].

PH: [Inaudible] lecture [inaudible].

AK: [Inaudible.] I thought it was kind of fun for a while.

PH: Well, they're still going.

AK: [Inaudible.]

PH: There was this person, Larry—I forget his name—Larry Faden.

AK: Yeah, he's real nice. But anyhow, they're sort of, like, [inaudible]. They're all kind of revisionists in attitude, a lot of those people.

PH: Revisionist—

AK: [Inaudible] older painting.

PH: Nineteenth-century painting?

AK: Something like that. Timelessness.

PH: I noticed that there was a strong antagonism among many of them towards photorealists.

AK: [Inaudible.]

PH: How do you feel about that?

AK: Well, photorealism is like Pop Art, it's just less [inaudible], you know? But I don't feel, I feel like there was some—I think [inaudible] paintings, you know? And I think [inaudible]. I think it's more interesting than [inaudible]. You know? [Laughs.] [Inaudible.] And I think there are some other interesting things [inaudible] at all.

PH: And Alice Neel?

AK: Alice Neel, I think, is a lively painter. A very lively painter, and a distinguished painter. For me, I find limited expressionistic [inaudible].

PH: Yeah, I see them very expressionistic; nobody ever uses that term.

AK: It's limited for me, 'cause it doesn't have a full—a real expressionistic [inaudible] complicated. It's kind of [inaudible]. The expressionism that she uses, for me, it's [inaudible]. I find that [inaudible] like a [inaudible], you know? [Inaudible] real simple. She's like those German Expressionists. She's telling you what she feels all the time. [Laughs.] You know? Nothing really gets in the way of she telling you what she feels about something. [Inaudible.] But I think, you know, she's a really lively painter. Nice to see her [inaudible] find some place in society.

PH: Well, she waited a long time for recognition. She's now [inaudible – "in her seventies"?]. I'm trying to do something on her.

AK: [Inaudible] complicated.

[Recording stops. Side B continues, blank.]