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Interview with Audrey Flack

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INTERVIEW WITH AUDREY FLACK

DATE: NOVEMBER 9, 1988

INTERVIEWER: PATRICIA HILLS

Original transcription completed January 22, 2013

PH: PATRICIA HILLS

AF: AUDREY FLACK

Theresa [or Teresa]

[Side A begins.]

PH: I'm interviewing Audrey Flack on November 9th, 1988.

[Recording pauses briefly, resumes.]

PH: Let's see. I just want to [inaudible] this around and make sure this is plugged in. Oh, no. [Inaudible.] Now I gotta go wash off my eye. There's some [inaudible] dust back there.

AF: Some what back there?

PH: There's some [inaudible] dust on a wire that got in my eye.

AF: Oh.

[Long pause, then tape goes silent for 1-2 minutes.]

PH: OK, now it's working. [Sighs.]

AF: Pat, [inaudible] look through here.

[Pause, with sounds of tape recorder being moved or adjusted. Bird chirps in background throughout interview]

PH: [Inaudible] my tape recorder.

AF: Isn't she beautiful?

PH: Mmm. [Affirmative.]

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AF: [Inaudible] stars on the other side, and inside of here are gonna be four symbols [inaudible].

PH: Uh-huh. [Affirmative.]

AF: So that's for industry, that's iron industry, and [inaudible] education, [inaudible].

PH: Oh, nice. Nice.

AF: [Inaudible - "Beautiful"?]?

PH: Yeah.

AF: And that will be lit up.

PH: That's nice.

AF: Now. What's happening [inaudible] is that this stuff—so, they're a little embarrassed, they don't want to be known as "textile city."

PH: What city is this?

AF: Rock Hill, South Carolina, which has all the big textile mills. And I know that 'cause of my designing, you'd have to go down and stay over at the mill and mix colors and, you know, and I guess it supported the town.

PH: Did you used to go down there?

AF: Well, I never went, but my friends went, took my designs, and did the colors, you know, 'cause I was not a stylist. I was beneath that. I just made the designs.

Stylists—

PH: What year was that?

AF: Oh, for years! That's how I supported myself.

PH: Back when? Fifties?

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AF: And it was a meager living.

PH: Late '50s?

AF: Oh God. Yeah. Fifty- [sound of something falling] six? I don't remember.

PH: I think that that got stuck.

AF: I'm doing terrible with [inaudible - "the day"?]. It's all right.

PH: Today is a day that I'm having all these accidents.

AF: There are days like that.

PH: Anyway, it was [or "must be"] after art school, right?

AF: Yes.

PH: After Yale.

AF: Yes.

PH: And you did textile design.

AF: Yeah, I did everything. I was in advertising, which I could not stand, and then finally I gravitated toward—and Phil Pearlstein got me my first advertising job.

PH: He did?

AF: Yeah.

PH: Where was that?

AF: Commercial artist. [Laughs.] I took over his job. He worked for a man named Ladislav Sutnar who was a Bauhaus person. He was a designer. Phil could tell you more about him. Anyhow, you don't need any of this.

PH: OK.

AF: But, those wings are ribbons! See, I wouldn't tell 'em, they should not be ashamed of the fact that they are, they're the history of textiles in this town! It

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doesn't mean that they're beneath anyone. Textiles has a wonderful history. So I'm going to have [AF moves away from tape recorder] material and ribbon [inaudible] bolt of material [inaudible]. This is for this town, for this city. And she will have a ribbon, she will have a [inaudible].

PH: Very nice!

AF: [Returning to tape recorder.] So, I'm going to give them that pride in themselves. That's what they are! Nothing wrong with that.

PH: Who's commissioning this?

AF: The town. So it'll be four of them, nine feet tall.

PH: You're gonna make four identical ones?

AF: Identical except for the center. In the center of the circle will be a symbol of industry, education—they're very proud of their gardens, so I'm gonna have a garden one—and culture.

PH: Mm-hmm. Well, very nice.

AF: Yeah. So I feel happy about those ribbon wings.

PH: Right. All right, Audrey, can I just ask you questions?

AF: Did you see Medusa?

PH: This one right here?

AF: Yeah.

PH: Yeah. Well, I was looking at that while you were out walking around.

AF: [Inaudible - "Isn't it something?"] I mean, Medusa's also very—anyhow, we'll go into this, and then I'll tell you about [inaudible].

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PH: We'll go into it. All right. So let me, sort of, go back to early work. A lot of this is early work I hadn't seen before.

AF: Oh.

PH: And whether or not you want to make any comment about this—early figure studies, you've got one called *The Dance of Death* that doesn't seem to be here.

AF: That's in the book. Want me to get out the book?

PH: *Frank and Melissa*, 1958.

AF: [In distance. Sighs.] It'll be very hard for me to look at.

PH: *Portrait of Elsie in a Rocking Chair*.

AF: Elsa.

PH: *Elsa*—

AF: My ex-mother-in-law.

PH: —*in a Rocking Chair*.

AF: [Inaudible] clothes for me and helped me babysit.

PH: Uh-huh. Then you have one called *Woman*—

AF: [Returning to tape recorder.] Yeah.

PH: —which is a skeleton.

AF: No. The skeleton isn't *Woman*. This is *Woman*.

PH: Oh, that's *Woman*. All right. So then the one with the skeleton—well, it seems to be labeled *Woman*.

AF: Oh, it's in the wrong place. Skeleton. What is that called? I have a name for that—*Vesalius* or something like that. *Vesalius Study*.

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PH: All right, what would you say your preoccupations were? These are kind of very grim, these pictures, you know? The skeleton and then other figures all in the sort of black and whites. There's something kind of—do you see it? I mean, it's like—you must see it too. I mean, what I see in this picture that you have right here, *Portrait of Elsa in a Rocking Chair*, I see a kind of skeleton motifs that are there.

AF: Really.

PH: You know, it's like a—

AF: Very interesting.

PH: You know, you look at this—I mean, it's like the chair behind is like pelvic bones. Maybe I'm sort of reading into it, like a kind of Rorschach.

AF: Well, I never thought of it, but—

PH: You know what I mean? I mean, the connection with the skeleton up above—

AF: Well, look at her face.

PH: —and her face and the kind of cadaverous, and this kind of an emphasis—you see, what I see is an emphasis on, kind of, flat surfaces and hollows.

AF: Yeah.

PH: Hollows and slightly bulging forms and flat surfaces, but this sort of carved out—you know, it's like a carving out. You see it in the figure of Elsa and you also see it in the rocking chair.

AF: [Inaudible] you're saying you're seeing carving because [inaudible].

PH: Yeah. Well, you're now carving.

AF: And the rocking chair was carved, and I always loved carved wood, and that's the rocking chair that I nursed Melissa in. I mean, that's—I still have that rocking

chair. A lot of that stuff I got in our old neighborhood from various junk shops. I think you're right.

PH: Your house is still full of it. Full of this kind of furniture.

AF: There's another—there are several self-portraits that are in there too. There's the *Anatomy Lesson* self-portrait where I have a skeleton, and there's a *Triple Self-Portrait*. Several self-portraits which are also skeletal.

PH: Now, here's one—here's the *Anatomy Lesson* self-portrait. Is that it, right down there? The one in the lower right.

AF: Yes.

PH: What is that called?

AF: *Anatomy Lesson*.

PH: *Anatomy Lesson*. Then the one that's diagonally above it, on the row above, over one? What is that one? Is that a self-portrait also?

AF: Oh, yes. That's a self-portrait. [Sighs.]

PH: When you [inaudible].

AF: You know, [phonetic – "Sah-lyah"] wrote a whole thing about my self-portraits; did you know that? I've never heard the lecture. She gave it at the CAA [College Art Association] a couple years ago and I wasn't able to go. I wonder if I have a copy. Yeah, it's a self-portrait. That is a self-portrait I did—

PH: That's a good subject, actually, your self-portrait.

AF: Mm-hmm. [Affirmative.] Then there's one, a sort of triple self-portrait [inaudible – includes "Sidney Janis"?] to the right of that. They all have that same feeling, don't they.

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PH: Yeah, they certainly do.

AF: You know, there's something, by the way, about that kind of work that is of the period of the '50s. Like Larry Rivers. It's a use of the canvas; a lot of the white of the canvas comes through. There's a lot of black lines and charcoal.

PH: Well, there's a lot of expressionism, you know? One could even say Evergood—Larry Rivers, Evergood—you know, kind of, this expressionism.

AF: Did you see *The Dance of Death*, the Four Horsemen of the Apocalypse painting?

PH: Of yours?

AF: Yeah. A very major painting. It's at the Virginia Museum [of Fine Arts?]. I don't even know if I have a slide of it. [Inaudible.]

PH: Now, let me ask you: what are the dates of this, the self-portrait?

AF: Oh. [Phonetic – "Sah-lyah"] will give you dates. [Phonetic – Sah-lyah] will give you all the dates. I block out a lot of that time.

PH: Well, it's sort of late '50s, isn't it? What I'm wondering is, what is the—what's the connection between your self-portrait with a skull, and this one right here of the baby, the baby in the arms of—

AF: Of Annie.

PH: Who's that?

AF: All right. The self-portrait with the skull, I am leaving Yale. Now, this one where I'm standing with my hand on my hip, I was at [phonetic– "Marsa Connell"]'s studio, which I had rented. And I had a—it was some young man that I was seeing that had [inaudible] and I was very upset about it, and I was kind of looking in the

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mirror contemplating life and death. The one, the triple self-portrait, I can't tell you anything.

PH: That's the one with the skull on it.

AF: I probably fragmented three aspects of myself. No. The one with the skull, I'm sitting there—

PH: Well, which is this triple self-portrait?

AF: The one above it.

PH: All right. Right. I got that. Right. So, a triple self-portrait.

AF: The one with the skulls—

PH: Are you pregnant in this one where you're standing in the room?

AF: No.

PH: No, you're not. OK. It's hard to see it.

AF: There's a double self-portrait up here.

PH: Uh-huh. All right.

AF: The one where I'm looking at two skulls, and there's a cadaver, and there's a model sitting there, a cadaverous model, is when I'm studying anatomy after I get out of Yale, and I really decided that I must know more about that.

PH: Where did you study anatomy?

AF: I went to the Art Students League, and I studied with Robert Beverly Hale.

PH: Uh-huh. Right. OK.

AF: But then these, there aren't many when I'm married here. I wound up having a lot of problems. And there are some very grim ones around.

PH: What about this one with the baby? The baby with the arms—

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AF: That is Hannah!

PH: That's Hannah.

AF: That's Hannah, and I had, because Melissa was so—I was taking her to all kinds of doctors and things—I had this woman that came in, she was Haitian, for a few months, until Hannah I think was about eight months old. Her name was Annie. And she really took—thank God for her. Because she loved Hannah, and she used to hold her up like that and say, "She's [inaudible – "a prize"?] ["A prize"?]!" And then I got worried, because [laughing] she seemed to get too involved; I also couldn't afford her.

PH: What about this picture up here on the top? Oh, the top—that's the double self-portrait.

AF: Yeah. [Phonetic – "Sah-lyah"] was very interesting.

PH: You look old there.

AF: There's something she said: I was fragmented, I was split. I was like, you know, trying to be an artist, and I was a mother, and I had this sick child. It's very hard for me to even listen to that lecture. Very hard for me to deal with that time.

PH: All right. Can I borrow some of these, or how—

AF: Yeah.

PH: OK. I can take them along and make copies.

AF: But if you would please get me copies. Because obviously I gave a lot away and I don't have any.

PH: Right. Yeah. No, I'm sympathetic with that. So let me just take—

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AF: So where I have many, you'll—so you go over those later and see what you need.

PH: All right. Good. All right, now—I think in many ways, just sort of looking at this work and sort of drawing you out on some of these—well, one sees a little bit of John Graham influence on this one up here.

AF: Oh, I like John Graham. Which one?

PH: The one on the top. Sort of—

AF: Yes. You know, you're the only one that picked that up.

PH: I can barely see the slide. But I mean, there's that—those women that he did, these wonderful women.

AF: Yes. Yes. And I've never shown anyone that painting. It's never been exhibited.

PH: Has [phonetic - "Say-lee-ah"] been by to choose the show, or to work it out?

AF: Yes, she has a list of things I'm aware of.

PH: She never gave me a list.

AF: I think I have a list that I could get to you.

PH: Are these things included, or not?

AF: I don't think so.

PH: Now, these are other—these are models that came to your studio?

AF: The ones with the little models are, when I used to teach to make money, I used to teach at several places including Riverside Museum, remember?

PH: Yeah, I remember.

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AF: I had a little class there, and I would paint for the class. I mean, while I taught I would paint. That was the way I could afford a model. So those were studies I did.

PH: Oh, yeah. I see now you've got duplicates of these, so I can borrow some of these. I'll still make copies and then send them back. All right. Then the nudes that you did. This one of Melissa—that's Melissa, right there on the left?

AF: Oh.

PH: Isn't that Melissa? No. How long did Melissa stay with you, Audrey?

AF: Yeah, she [inaudible] autistic [inaudible]. I mean, that is a pure autistic face. And that's before autism was, you know, before they really knew what it was, and they were—

PH: [Inaudible] they knew the word for it, even. Yeah.

AF: —accusing the parents, and, you know, saying that you were crazy. They told me Melissa was deaf, [inaudible]. But you see that stare?

PH: Yeah.

AF: It's almost like she's blind.

PH: Right. Right.

AF: God forbid. I really have to—I have it in the closet. I cannot take that painting out.

PH: Do you mind if I ask you—when did you, sort of, realize that Melissa was different from other—

AF: Oh, I knew in the hospital.

PH: —different from other children?

AF: In the hospital when she was born. I asked the doctor. I just sensed it.

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PH: You did? What did you sense about her? Unresponsiveness or something, or—?

AF: No, she was, first of all, so beautiful that there was something eerie. And I mean—how do you say this about your child, 'cause everybody thinks their child is beautiful?—but Hannah was a nice big 9-pound pretty baby, you know, beautiful baby. Melissa looked like the early paintings of the Christ Child, where he's like a little man, a little person, not a baby. She was like a little person and she was so *beautiful* that later on, when I went to a lot of women's meetings, parents'—

PH: When was she born? What year was—

AF: Fifty-nine.

PH: So, was born in '59. Hannah was born—

AF: Sixty-one.

PH: Sixty-one.

AF: Other parents said it to each other, and we all were afraid to say it, 'cause we were being so accused. Some of these were the most wonderful women that I'd ever met. I think that's when I really started to become—I don't know, I didn't know the word "feminism," but I really started to have a new respect for women, 'cause these women were heroines. [Inaudible] husbands left, marriages broke up, and these women were left with small children, and they had to work.

PH: These were, sort of, women who could face adversity, [inaudible].

AF: They had to.

PH: Right.

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AF: Because if we put the children in these state institutions, they would die. I mean, Melissa would not have lived. She could not survive. Melissa, if somebody hit her, would stand there. I mean, I could—the stories are beyond belief. Kids come home with cigarette holes in them, and just horrible things. I saw these women including myself who have jobs, you know, you work day and night, and you went from doctor to doctor, and public schools wouldn't take these kids; there was no category for them, they weren't toilet-trained. And they would try to dump them into places like Letchworth.

PH: Like where?

AF: Letchworth. Which have been closed, because they were nightmares. So I'm one of the, I'm one of the few women that have survived and still alive. A lot of these women have died.

PH: They died?

AF: Had heart attacks, had—

PH: Oh, because of the stress and the strain.

AF: Sure. My closest friend Connie became an alcoholic; her husband took the children. You know, the stress was unbelievable.

PH: Meanwhile, your husband, Frank—he wasn't helping, was he.

AF: Let's not even go into that. No, he—I think the poor man identified so with her that he couldn't, he couldn't handle it. He must have seen himself in Melissa.

PH: I'm not, you know—in my essay I'm not gonna talk about him, but when did you all split up?

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AF: You know, I'm really off with the dates. Hannah was eight, I think, when Bob adopted her. I was married 11 years. And I got pregnant right away. Bob could give me dates. [Laughs.]

PH: But you were living downstairs from Jean, you were married to Frank, right?

AF: Oh, yeah.

PH: And the Frank left, and then you stayed on, and you got back together with Bob.

AF: Yeah.

PH: And Hannah was—I mean, Melissa was with you—

AF: The whole time.

PH: The whole time. It was only later—

AF: She went away for one year to a little place called the Camp Hill School, Rudolf Steiner School. And I didn't know, but I found out later, that she apparently had nearly died and they never told me. I mean, I don't—you know, there are so many things I don't even want to think about.

PH: Right. This picture over here on the right?

AF: That's from then.

PH: That's another self-portrait?

AF: Yeah, that's from those times.

PH: Certainly are not the image as you are now, you know, as I know you.

AF: Yeah. Well, I'll tell you, Pat, I really barely survived, you know. I used to get up, and I always had this smile, because [laughs] I felt that if I didn't have some kind of public image, what would Hannah do? And I think Frank was really a very crazy

man. He was always very [inaudible]. And then Hannah had asthma, and she was very sick from the whole situation. It was really terrible, really terrible. Someday I'll be able to deal with it.

PH: Right.

AF: But you don't need that. You don't—

PH: No. This is just kind of for me to understand, you see, the pictures. 'Cause I really begin with the pictures like the *Two Women from Oaxaca*.

AF: All right. We had—this was towards the end of my marriage, I remember that. And I had saved a little money anytime I sold a painting, 'cause here I was also paying the rent, helping to pay the rent. And I said, "We just have to get away. We've gotta get away," 'cause I thought I [inaudible] lose my mind. And with a little of money we went to Mexico for about 10 days.

PH: What did you do with the kids?

AF: My mother-in-law stayed. And she—Elsa, the one in the rocking chair—was Anna Freud's best friend. She's a relative of Breuer, and her father was a Viennese doctor who was a very close friend of Freud's. They lived on the same floor. So she used to pose for me and tell me all of these stories about Sigmund Freud. She had an affair with Mahler, and Kokoschka. Just an incredible woman.

PH: Really. Huh.

AF: Beautiful, brilliant woman.

[Female voice]: OK [inaudible], you need anything else?

AF: Theresa [or "Teresa"]. Theresa. I'm being interviewed.

PH: That's OK. [Laughs.] Anyway, you went to Oaxaca.

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AF: [To Theresa] You wanna sing? [Laughs.]

PH: You went to Oaxaca.

AF: [To Theresa] I don't need anything, honey. Listen, I'm going away Thursday. I'll see you Wednesday, right?

[Recording pauses briefly, resumes.]

AF: Was it not working?

PH: It wasn't working because, what's her name?

AF: Theresa.

PH: Theresa came through. OK. [Inaudible.] Go ahead. This is the two women who are—

AF: Grieving over Kennedy outside the Dallas hospital. This is while he's in the hospital. And just, I was very touched by it. And they were waiting, I guess, to get news of what was going to happen to him. And there's some wonderful gentleness between them; their hands are—for some reason I notice now that I was very involved with hands, too, that I learned that a lot is expressed through hands. When I painted *The Tehran Conference*, I noticed that Stalin's hands were very stiff and awkward and I found out that he had arthritis, couldn't move his hands. I don't think the painting is in there. But you know that one.

PH: Yeah, it's right in here. I've got the—*The Tehran Conference* is right down here.

AF: Hitler—[aside] 'Bye, T!

Theresa: [Inaudible.]

AF: All right.

PH: All right. Bye-bye.

AF: Hitler—OK, Hitler?

PH: Uh-huh. [Affirmative.] But it's not here.

AF: Hitler—I have Hitler somewhere. It's in the book.

PH: It's in the book. OK. In this book?

AF: Yeah. Hitler, when he shook hands, kept his thumb up. In other words, you know how you shake hands and your thumb wraps around? Let's see, let's shake hands. Your thumb wraps around the other. Hitler kept his thumb up. And I rea[lly], I feel now—here—

PH: Right.

AF: —that's there's some sexual perversion. I mean, we know that he was sexually perverted. I've read a great deal about Hitler since, including a book by Alice Miller which talks about Hitler's childhood. So, in the case of these two women, you know, they're so gentle and there was such a beauty about them. But I remember picking up this Winsor [&] Newton flesh tint thinking, well, I'm gonna use flesh tint. [Laughs.] I started to mix it and I thought—it was really probably my first experience with consciousness-raising long before there was consciousness-raising. Because you don't know what you don't know until you know it. Like, how you say, "I've been having a one-man show" my whole life until somebody said, "Well, wait a minute, you're a woman, how could you have a one-man show?" So I'm using flesh tint and it's pink for black. Obviously Winsor [&] Newton should put out different flesh tints. Also interesting that there are always two, very often two, women, in pairs.

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PH: Right. I see that. Well, what about the *Truman's Teachers* of 1964?

AF: I love that painting. *Truman's Teachers*. I—listen. You know, artists don't know why they do things. You know that.

PH: Right.

AF: A lot of the times they know, and a lot of times I really feel they're channeling, or they're in touch with some kind of—the needs of society, if they're really being true. These two old characters here, who are long since dead, in their old, faded satin dresses and in their rhinestone pins—when the photographer went out to Missouri to ask them [sound of tape recorder being adjusted—volume decreases] photographer said—these were his public school teachers—he said, "How do you feel now that your pupil Harry has become president of the United States?" That's how they looked. You know, no smile, these kind of, what we would call now, old maid schoolteachers, very stern. And I thought—

[Phone rings. Recording pauses, resumes.]

PH: I guess maybe we do need some lights now. So the, when you did the *Two Women of Oaxaca*—

AF: Oh, let me finish about *Truman's Teachers*.

PH: Oh, yeah. *Truman's Teachers*.

AF: What I realized is that these tough old birds made Harry Truman what he was. No—stubborn, strong, determined, and really tough old turkeys. They're marvelous! Look at their faces. They're intelligent—

PH: Yeah, look at the lines in their neck.

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AF: Marvelous. They made him work. And you can't [or "can"] see his character in their character. You know? "We, who grew up in those days." Here are these two women, and of course our teachers do shape us. So without knowing it, I really was doing feminist paintings without ever knowing. If that's what you would call them. I don't know what one calls them.

PH: Well, you seem to have a predisposition towards sort of strong, compassionate women, you know?

AF: Well, I was studying who and what they were. Probably my own heritage [inaudible]. I don't know. I do know that, you remember that woman [inaudible - "at work"?] Sarah—

PH: Whitworth.

AF: —Whitworth. Remember, she did that thing for the—

PH: She worked at the Whitney.

AF: Remember she did that article for the lesbian magazine?

PH: On you? Was that one on you?

AF: Yeah. She came and she used a pseudonym.

PH: Oh, did she?

AF: Yeah, she had not come out yet, and she used a pseudonym and called me up, and said could she see me and came over, and said she wanted to write an article for a lesbian magazine and would I object. And I said no. We talked about it; she seemed very bright. And then after she wrote the article, she told me who she was. And it was the first article that dealt with how I dealt with women. And I had really been

unconscious of this. My subconscious was aware. She said they were not sex objects and these were strong individuals.

PH: Tell me about the *Old Mexican Orange Seller*.

AF: I don't know, Pat. There's maybe youth; you know, youth in the background, kind of looking. It might be another kind of vanitas, it might be an image of herself. The marvelous wrinkles in her face, the simplicity of just life, and selling oranges. There's something very beautiful, I felt, about her.

PH: All right, the *Kennedy Motorcade*.

AF: Well, you know, many artists have reacted so strongly to that, you know, when Kennedy was assassinated.

PH: Andy Warhol, others did.

AF: I had heard, remember the Peridot Gallery, Lou Pollock?

PH: Who?

AF: Lou Pollock at the Peridot Gallery?

PH: I remember the Peridot Gallery, yeah.

AF: Remember that gallery? Lou wanted to do a show at the time, that year, of paintings of the Kennedy assassination. Paintings, sculpture—so many artists had responded to it. And he said the government stopped him.

PH: Really?

AF: Isn't that interesting. And he's dead now, so we have no way of finding out. But, oh, I never forgot that. So, I don't know. Maybe there was stuff which is coming out now that the government didn't want to come out. I was—

PH: Why did you choose this particular image of the Kennedy motorcade?

AF: That image—it's very interesting. I had certain smiling images to—he's smiling, and this is, like, moments before he's about to be shot, right? In the Hitler painting, Hitler is also smiling. So there's an irony of, of—well, you have to tell me more about what I'm doing, but I know that there was something about—

PH: Well, he's smiling, and all these people back here are smiling.

AF: Yes, and in the Rockefeller painting, by the way, everybody's smiling but Rockefeller. No—I mean everybody's frowning but Rockefeller. He's the only one smiling. Nobody liked him. And he's the only one that's got this big grin on his face. That was very important to me in the painting. And that is *verité*. I mean, that is, I might have exaggerated it slightly, but that was in the slide. In the Kennedy painting, everybody's smiling and kind of happy. Hitler has this weird smile. In all of the paintings is the moment before death. In the Davey Moore painting, he's sitting there almost like he's receiving his stigmata; his hands are out like that.

PH: Did he die, Davey Moore?

AF: He fought, he talked, and he died.

PH: When did he die?

AF: He went backstage. Now, I used to go to boxing matches with my father as a child; he loved boxing, so he used to take me, so I know about boxing. This man fought a whole fight, and—one interesting thing is that Bob Dylan did a song about Davey Moore, and he did a song which has a *Macarena* in it, and I'm wondering if he saw my paintings. I know I met Lois Gould, the writer, and she said she did a whole book based on the *Macarena* painting, my painting.

PH: Really.

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AF: Yeah. So it's very interesting. And you know, you don't know. But Davey Moore fought, went backstage, Madison Square Garden, to the locker room, sat there, went like this, put his head back. On his belt it says "Everlast." And dropped dead.

PH: Wow.

AF: And there's something incredibly beautiful, 'cause on his ha[nds], the palms of his hands—some black people, the palms are lighter, kind of almost pinkish, you know. He looks like Manet's *Dead Christ* [*The Dead Christ with Angels*] to me.

PH: This one right here.

AF: Oh, my grandmother.

PH: That's your grandmother. Are there words on that? I have a hard time—

AF: No. No. There are bars. She lived on the Lower East Side, and this was a little tiny little black-and-white snapshot that I did [inaudible].

PH: Where was she from?

AF: Well, she was from Austria. Austro-Holland. She spoke seven languages and had many, many children. Very hard life. I loved her.

PH: Your mother's mother, or your father's?

AF: My mother's mother.

PH: Your mother's mother.

AF: I never knew my father's mother.

PH: What did your father do?

AF: My father was a dress manufacturer. He made Eleanor Roosevelt's clothes.

PH: Did he?

AF: Yeah. He sort of tailored them. And I used to have to wear the hand-me-down things. That's why I never wear a dress, Pat. You've never seen me in a dress.

PH: That's true. I've never seen you in a dress.

AF: No. I used to have to wear these stiff dresses. [Laughs. Sound of pages turning.] This painting, by the way, is really a narrative painting. Because one, it's one of the earliest narrative paintings [inaudible]—

PH: What do you mean by a "narrative painting"?

AF: Well, you kind of read it. First of all, there's an ominous shadow. There's somebody standing here casting a shadow of a head on his— Through painting, I'm also involved, like Jackson Pollock extends the boundaries of his paintings, where they kind of continue out into space? Here's a realist painting with the boundaries extended by shadows, where people outside the painting casting shadows on the painting, right? So that's another way of extending boundaries quite consciously. But here, here's Jackie. She later climbs onto the back of this car, and there's the FBI man who climbs on there to get her, you remember that?

PH: Right. I remember.

AF: And there's the plane, and the pilot. I mean, you can read this painting. Here's Connolly, fixing his tie. I mean, every painting, in every photograph—and I went through hundreds of them—he is looking, sort of, ominous. As if he knows that something is about to happen. His hat is casting this sort of sinister shadow. I'm not saying that he did it. But I'm saying that he is from Texas and he knows. And he is always covering his chest somewhere. Jackie knows nothing. Kennedy knows nothing, he's totally vulnerable; his chest is exposed, except for the shadow. And in

photorealist tradition, what is interesting is before the car boys are doing cars, he's in a car and I'm dealing with a car reflection. Right back here 'cause all these people are reflected. But you can read it, you know, you can read—if you want to look up the names of people, you can.

PH: *The Tehran Conference*, what year was it that you did that?

AF: Somebody will know. [Phonetic – "Sah-lyah"] will know. Or I'll find it somewhere.

PH: That was before the Kennedy assassination, right?

AF: I think so.

PH: Uh-huh.

AF: There'll be a date somewhere. As a matter of fact, I have a little box with certain dates on it.

PH: All right now, juxtaposed with these you've got the Carroll Baker image and also the *Party Laugh. Party Laugh* of 1965.

AF: Yeah, and there's a Marilyn, there's a very early Marilyn in there somewhere. I don't know if I have a slide of it. I've also never shown that. So, *Party Laugh*, you know, is Melina Mercouri.

PH: Oh, really.

AF: Yeah.

[Pause.]

PH: So why did you do her?

AF: Because I think there's tremendous pain in the laugh. Again, it's the—oh God, I'm just thinking now while I'm talking to you. Didn't I say before that I always had a

smile? 'Cause I really didn't want people to stay away from me. I felt Hannah had to have friends, and I had to keep a, I had to keep some semblance of sanity. So I tried to, I tried to smile through my tears. And I don't think anybody really knew what was going on. I had tremendous pride, too. As my father used to say, "You're a Flack. Don't let anybody see you cry." So nobody saw me cry. So here's a painting I know very consciously that when I did this—I'm just connecting it now—that's it a very forced laugh. It's called a party laugh when you put on a laugh at the party, but there's—

PH: It's not a real laugh.

AF: [Laughs.] There's a lot underneath that laugh.

[Pause.]

PH: OK. *Truman's Teachers*. They're great. I like the shadows, the light and shadows that you've got on them. All right, here's Rockefeller. Rockefeller?

AF: Welcome, partner, to Pendleton, Oregon.

PH: To where?

AF: Pendleton, Oregon.

PH: Pendleton, Oregon.

AF: That's what it says.

PH: 1963.

AF: Not one person is smiling except him. And off, there's the handshake.

PH: Well, a smile is a social act. It's also a very transient thing, you know. There are lots of things that one can think about when you think about people smiling, you

know. The mask, you know, the social gesture, the social ritual, and then also a kind of—

AF: The smile and the handshake, the political coverup.

PH: Oh. Now here's the one of the *Sisters of the Immaculate Conception, Marching for Freedom*.

AF: Oh, yeah, yeah. It's a damn good painting. I wonder if that's [inaudible – "in the show"?].

PH: Nineteen sixty-four.

AF: That was right after the—what march was that, Selma?

PH: Could be.

AF: I'm not sure. But when you look at that painting, by the way, you never see blacks look like that again. They're frightened, they can't—no, this is, I think it's, is it pre-Selma?

PH: Well, you have 1963, so you're probably basing it on—I mean, Selma was, in those years, I'm not exactly sure—

AF: Because they're frightened, their hair is short, it's before the Afro, and they cannot march unless they have white people in front of them, 'cause they'd get killed.

PH: Right. And so here you've got these nuns who are sort of right there out there in front. Oh, more nice pictures. Oh, here, now what's this? *Chief Spotted Feather*.

AF: [Laughs.] Visiting the White House.

PH: Visiting the White House. Oh, it's wonderful. These are great pictures, you know?

AF: I never showed that one.

PH: This kind of great social—what's the circumstances there?

AF: I'm not sure. But I just thought how wonderful. And with their pride, and their—you know, I'm very involved with Indians, always have been. Growing up near the American Indian museum we used to hang out there, and make Indian beads, and somewhere deeply connected.

[Pause.]

PH: All right, these are more of the same. You have a lot of duplicates, though, you know?

AF: OK. [Inaudible.]

PH: They're all sort of emerging here. All right, women of—now you have *Mad Beggar Woman*. In Mexico, 1968.

AF: Yeah. Yeah. Yes. That affected me, 'cause you know how we have these crazy people on the streets here? She was a Mexican crazy woman. She was mad. And I just took her picture. And you know there, they believe if you take their picture, you take their soul or something. Sort of took her with me.

PH: Then you have a *War Protest March*—

AF: Oh, yeah.

PH: —of 1968.

AF: That was the first war protest march. I went down there and I took the photographs myself. Martin Luther King is in it. Kid is wearing a big button. I kind of felt—it was interesting, 'cause there were these bricks of the buildings on Fifth Avenue; you know, the buildings, some of them are built like Renaissance palaces

with the heavy brick at the bottom and the smaller brick on the top. I think there are some heavy brick [inaudible].

PH: This is a watercolor. Did you do a larger oil?

AF: Oh, yeah. That watercolor, Lawrence has. The big oil is in a museum somewhere.

PH: OK, *Doña Rosa*? She's another one of the Mexican ladies?

AF: A potter.

PH: What?

AF: Mexican potter.

PH: Mexican potter. OK. [Pause.] Then you have *Tante* [phonetic "fie'-gah"]. Is that your aunt?

AF: Oh, yeah. That was my father's aunt. I guess I must have been really looking for my own roots as to who I was. She was five feet tall and about 90 years old and ran a little farm. Hannah's named after her son. She said, her son had died, one of her sons died, and she said my child would be blessed if I named it after her son. His name was Harry Michael, and Hannah's Hannah Marie.

PH: Oh. Uh-huh? OK, let's see. You've got another volume of pictures?

AF: Well, then there are the later paintings. Do you want to see them?

PH: Well, like early '70s, before you do the Oriole Farb?

AF: I'm sure there are plenty of things missing from there.

PH: But you do have a lot of duplicates, and I think in most case[s]—I will still borrow them, make duplicates, and return the originals.

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AF: Well, if I have many—there's a slide [inaudible]. [Inaudible] let you have it, but I don't.

PH: Well, you know, you need—gotta hold onto these.

AF: This seems to start with Oriole. This seems to start with Oriole.

PH: All right.

AF: I'm missing an awful lot of work.

[Pause.]

PH: Well, you see, what you start—you started these early works around about the time that you do the Oriole Farb family, is that you're also doing, you went abroad, obviously, and that's when you start doing these—

AF: [Inaudible] Macarenas.

PH: Macarenas. Right.

[End of Side A.]

[Side B begins.]

PH: What I want to do is to take the pictures home, and I want to think about it. I mean, this is kind of preliminary, you know. I've known you a long time and sort of seen your work when you have exhibitions. I think I've always seen your shows. I don't, you know—all the shows you've had, the [Louis K.] Meisel Gallery, and the one you had of the early work that was at, what, Armstrong, was that the name of that gallery?

AF: Right.

PH: So I've seen it over the years, and what I want to do is to go back and—it's really your early work that I've not seen in exhibition. Because I remember *The Farb Family [Portrait]* when it was shown at the Whitney, you know. That's the first time—I mean, that was a major show, that *Twenty-Two Figure Artists [Twenty-Two Realists]*.

AF: What happened to Jim Monte?

PH: I don't know. I don't know what happened to him. He sort of disappeared. This is Amy Zerner.

AF: Mm-hmm. [Affirmative.]

PH: Right. It's a wonderful picture.

AF: Well, you know the story of that. I met Amy after I did that painting. Look back at that picture. She did not pose for that. I met her afterwards. And I thought it was uncanny, the resemblance is uncanny.

PH: Who took the picture, then?

AF: This is a litho. This is a lithograph. I took the photographs of the original Macarena. Then, a couple of years later, I meet this person that looks like the Macarena.

PH: Right. She does.

AF: And so I dressed her up.

PH: She certainly does.

AF: I mean, it's uncanny, isn't it?

PH: Yeah. Yeah. Right. Certainly does look very much like her, you know?

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AF: And she's a psychic. And I looked at her and I said, "My God, you look like the Macarena." She says, "I think I know you," and we just [laughs].

[Pause.]

PH: OK, here's *The Farb Family*.

AF: I have the Macarenas before *The Farb Family* in there?

PH: Well, you have different chapters, you know. This is about [inaudible]. This is [inaudible] done in 1969, '70, is when the *Farb Family*. And that was the first one that you used slides, right?

AF: Yes.

PH: And there's one of those Tibetan wall hangings, they had a lot of those in that museum.

AF: Well, her family sent the first expedition into Tibet. Remember how she used to pull her hair back like that?

PH: Yeah.

AF: And it was hard, because I had to balance these three men.

PH: What happened to, what happened to Oriole Farb?

AF: She remarried. I have to call her. He died. She remarried a scholar, a James Joyce scholar.

PH: She lives in New York?

AF: In New Jersey.

PH: Let me see these. [Pause.] *Farb Family*. And then you've got *The Tower of Pisa*. And these European trip pictures. *Sunset Over Florence*.

AF: Right.

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PH: You're getting away from the social issues.

AF: Not—no, I'm not.

PH: OK.

AF: I'll tell you why.

PH: All right.

AF: My European—I don't think I ever do. I have to tell you. I rarely do.

PH: OK. Maybe it's less overt.

AF: It's less overt, because my postcard pictures, I call them—because it's interesting that [Malcolm] Morley did a postcard picture—and I was doing my own form of postcard pictures at the same time. What I wanted to do was get collective images, you know? I was dealing with the collective. I very much in all of these paintings wanted to make paintings that everybody wanted to see and that had meaning for everyone. To be very social. And I would pick a view that was really an archetypal view. Not just a figure that was archetypal, but a view that was archetypal.

PH: Right.

AF: An issue that was arch[etypal]—like the Tower of Pisa.

PH: Right. I love *The Tower of Pisa*. And the whole—you don't seem to have here, is the one with the, where you have the view of the dome in Florence?

AF: Oh, I have that painting here.

PH: Oh, you've got that painting here.

AF: But I don't seem to have a *Piazza of Miracles*, it's called. It's in Louis's book.

PH: Uh-huh. Doesn't seem to be here.

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AF: [Sighs.] I can't believe it. I'm missing so many slides.

[Long pause.]

PH: Do you know which—you don't know which ones are going to be in the—oh, here's one that we didn't see before. This is—is this the oil, when we were talking about *War Protest March*?

AF: Yes. This is the *War Protest March*. Yeah. See the building in the back?

PH: Yeah.

AF: 'Cause then later on I deal with bricks with the—

PH: That's sort of a Medici-like building. *Early Drawing of a Male Saint, 1977*. Oh, these are works that were out in the Danforth, the Danforth.

AF: Couldn't be '77. Had to be, like, '47.

PH: Right. Forty-four, it says. Forty-four?

AF: Forty-four. Thirteen years old.

PH: That's [inaudible.] Here's Sadat.

AF: The Sadat one is interesting. [Inaudible] people don't know about that.

PH: OK.

AF: On top of it I have—the sky is blue and white, which is the Israeli flag. And the [inaudible] down to a rainbow of colors, which are the colors of the Egyptian flag at the bottom.

PH: Oh, yeah. Well, nobody knows that.

AF: You know he wrote me a letter.

PH: Who, Sadat? What did he say?

AF: Yeah. He loved the painting. I have it on the bulletin board.

PH: That's great.

AF: I have it tacked up. He loved the painting. He kept calling in from Cairo. *Time Magazine* really screwed me. They really screwed me.

PH: Why?

AF: You don't want to hear this whole story. It's a silly story.

PH: Well, I can believe it, you know.

AF: What happened was that Sadat—they made a contract that I would paint the painting. It's a weird story. I'm watching television, and I see Sadat on a boat in his white uniform, and he's saying he's gonna, he wants peace. And I said to Bob, the 11 o'clock news, I said, "That man makes peace in the Middle East, I'm gonna paint his portrait." And the next day the phone rings, and it's *Time Magazine*.

PH: And they want you to paint his portrait?

AF: And they want me to paint his portrait. So, I mean, it's eerie, isn't it? And then—so they commission me, and they say, "You retain the painting, we just want all the rights." I said fine. We agreed on a price. I paint the painting, it's the Man of the Year, gets on the cover, everybody loves it—

PH: [Inaudible.]

AF: —I'm about to get it back—

PH: I've got that at home, I thought.

AF: You do?

PH: The *Time Magazine*. Yeah.

AF: —and then I get these frantic phone calls from *Time Magazine*. "Oh, we wanna buy the painting, we gotta have the painting, we want it, blah blah blah blah

blah blah blah." So I agree on a price, and I say, "Look. If you have any intention of giving this to Sadat—'cause I wanna give this to Sadat—then you must let me know." And I don't have anything in writing. They buy the painting. What they weren't telling me is that Sadat was calling in every day for the painting.

PH: Really. Did they sell it [phone rings] to him? Did they turn around and sell it to him?

AF: I don't know, but the next thing I know is I open up *Time Magazine*— [phone rings, AF answers.] "Hello? [Inaudible.] I'm OK. No, he's at the [inaudible] which he says is going to last for quite a few hours. Yeah. Yes. He called me about a half hour ago. Yeah. Yeah. Well, right now there's a friend of mine here who's sort of interviewing me, but, so I can't talk. Not really. Not really. Yeah. Yeah. All right. How are you doing? Yeah. That's good, that's good. How's Harry? Evan? [Inaudible.]" [AF hangs up phone.]

PH: So, listen, is Bob all right? You said Bob is—

AK: Well, what happened is that he, when he was brokering, he got an order to make a trade. And when you get orders like that, you don't know who the client is. I mean, you know, somebody calls in, some Japanese clients. Now it's several years later—and he had no involvement, you know, he's just brokering, right?—you call me, or you call Bob, and say, "I want you to put the order through."

PH: Put the order through. Right.

AF: Now it turns out that they were doing something that wasn't right.

PH: Oh, really?

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AF: So they look up who did the order; Bob did the order. He doesn't even know what it was. I mean, he was just executing an order. So, now, they're not investigating him, but they're investigating these Japanese people, and having been the broker that did it, he has to be there as a witness. He doesn't even know what it's about. But, you know, you're afraid to open your mouth, so he has to have a lawyer there in the meetings, it's taking hours. Bob is so on the up-and-up [laughs] that he gets—I mean, it's almost, it's an extreme, you know. Bob could never have done any tax thing. He's, like, straight. Boring straight! You know, me already, I'd have been in trouble. So he hates this, and I'm sure he's very nervous.

PH: Yeah, I would imagine.

AF: Now, there's nothing to be nervous about because he didn't do anything, but that's Bob.

[Long pause.]

PH: So he's gotta, what, work on this case?

AF: I don't know what they do. God, I hope I don't fall asleep during dinner. I told Jean 6:30. But she's very happy, so we can all go to bed early. Since I was up—I went to bed at 2:30, I was up at 5:30. It was three hours, and at my age—

PH: Two-thirty to five-thirty.

AF: Yeah. That's not good at my age.

PH: No. Now, I start—Marilyn Monroe. This is this early Marilyn Monroe. [Long pause.] I'm just taking these out and I'll make a list so that you'll know which ones I took.

AF: Listen, tomorrow I want to go down to somebody's studio—

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PH: I think maybe I'll stay with Jean, Audrey, 'cause you've got to [inaudible].

AF: You're welcome to stay here.

PH: I know, but you [inaudible].

AF: It's whatever you like. We don't have to work tomorrow. Do we have to work tomorrow?

PH: No, because what I want to do is I want to go back and I want to commune with your slides, you know. This is the way I work, you know. What I always do when I'm doing my own work is that I look at the pictures before I do a lot of reading in order to kind of—I don't want to be [inaudible]—

AF: You don't want to be influenced.

PH: I don't want to be influenced, but I want to kind of come to my own terms with this. I've read some things about you. I haven't read the b[ook]—I've read parts of the book before; I haven't reread it. But I want to really look at the slides. And then I go back and I read the books. And then I see, and that—I might be asking you questions that you've already said to people, you know, it's already in the literature. And I, you know—well, I don't want to, sort of, make double work for you, by asking you that. But even then, you might have said it in a book, but you might say it a little bit differently when you talk to me, you know? That's the way I find with, when I'm interviewing artists, and even though they've said the same things, you know, about particular pictures, they say it over and over again, sometimes it comes across a little different, you know? But this whole business of the smile.

AF: That I've never talked about.

PH: The smile, the mask—

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AF: And I did a series of masks.

PH: —you know, the social situation, the ritual, the rituals that are being played out by these various people, whether it's a protest march or whatever. You know, there are a lot about—I mean, these pictures are a lot about life and death.

AF: Oh, yes.

PH: They're all, I mean, that's a very, very strong element here. And that's what I'm picking up. And I find that's very interesting, you know. Not—

AF: Which lead to the vanitas.

PH: Yeah. Exactly.

AF: And look at Marilyn is smiling.

PH: Yeah. And Marilyn is smiling. This wonderful—you do have a lot of these. So when did you tell Jean we would go up there?

AF: She said she'd call, or we could call her. And maybe the earlier the better, since my eye is twitching, since I'm so tired.

PH: Right. Here, let me just make sure I'm not pulling out—

AF: You promise me you'll give me—

PH: Absolutely. What I want to do is, with the Rockefeller—well, this must be a better color. [Inaudible - "What"?] do you say here.

AF: Well, if I have plenty of them, you can—it's hard. I think the one on the right is—

PH: Yeah, the one on the right sort of feels like it's a better color. The other one is too blue. And you don't even paint with that kind of blue.

[Pause.]

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AF: Here.

PH: OK.

AF: If you wanna do both.

PH: Well, you've got a lot. Maybe I'll just take—well, OK. [Sighs.] All right. Let's see. What's this chi[ld]—this is Hannah. *Hannah, Two Years Old*. Well, I have to, you see, I've got ideas in my head.

AF: [From a distance.] You do?

PH: Yeah. But they're not verbalized yet.

AF: All right.

PH: They're in the preverbal state, if you know what I mean.

AF: All right.

PH: And a lot of this idea of laughter that's coming to me, you know. That's kind of—I think that that has good possibilities, you know. The laughing face. I don't know. Maybe. Maybe that'll only be part of it.

AF: Well, there's a lot of tears too.

PH: Right.

AF: Two women crying over Kennedy and all the tears of the Madonnas.

PH: Yeah.

AF: They're the opposite side of the laughing face. The whole [inaudible] Rigoletto [inaudible].

PH: Right.

AF: My favorite opera [inaudible].

PH: Really.

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AF: Oh, I love Rigoletto.

PH: Let me ask you a question. Do you play music when you paint?

AF: Always. [Inaudible – "All artists."?]

PH: And do you play things like the opera?

AF: Yeah. Depends on the painting. Did you read *Art and Soul*? Do you have *Art and Soul*?

PH: Yeah, I have that at home.

AF: 'Cause I really write a lot—you might read that. I write about how artists listen to—you know, how the music gets into their paintings.

PH: Now *Davey Moore*, when you painted it, it doesn't have a lot of color in it, right?

AF: No. Those were done from black and white. A lot of journalistic photographs. What I was involved with, the idea that these journalistic images get into our minds.

PH: I know.

AF: [Inaudible.] They get into our minds and they just sort of stay there.

Everybody knows that Tehran [inaudible]. They all think it's the old [inaudible – "Communist [inaudible]"?]. Nobody thinks it's Tehran.

PH: Uh-huh.

AF: But they influence our vision and how we think and how we see and how we feel. That's why I want to change the thing of Uncle Sam.

PH: You want to what?

AF: Well, I want to change the image of the country, that's all. That's my—that's what I want to do.

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PH: Listen, I came across an article once about Uncle Sam.

AF: Ooh!

PH: The making of Uncle Sam. And I'll keep that in mind.

AF: Oh! Do you have a copy?

PH: I don't know. I just sort of vaguely remember seeing something about it. But, you know, I'll think about it and I'll see—

AF: You know how May Stevens deals with that horrible Big Daddy or whatever?

PH: Right.

AF: [Returns to vicinity of tape recorder.] Well, I mean, Uncle Sam is, to me, a pretty horrible figure. He's a shriveled, wizened old guy. And instead of painting him—I don't want to deal with it in the way that May dealt with it, even though that's perfectly valid and very powerful. What I want to do—

PH: Well, she moved away from that, you know, that Big Daddy image. To something much more life-affirming, you know.

AF: That's [inaudible] I want to paint.

PH: She deals with the theme of death also, but in a different way from the way you deal with it. I could be kind of interesting for me to, kind of, think about the differences between the two. Not that—I mean, it wouldn't get into the article. But as a way of getting a kind of handle on these things. You know, I mean, May only had one child, and that child died. And you know she had a brother, and the brother died when he was 15.

AF: That's pretty heavy.

PH: Yeah.

AF: It was interesting, 'cause now I remember there were a couple of political shows and I never was asked to be in the political shows, which it [or "had"] always bothered me. And yet I felt my work was more accessibly political to the public than theirs was. You know, I think Rudolf was painting his black-and-white war paintings, but they were abstract.

PH: They're very abstract, you know?

AF: And I thought they were very good. But they, I don't think—well, I'm not sure, I don't know it's "they," but whatever—I think there was a feeling at the time that because my work was so populist, you know, it wasn't accepted. And here these were really political paintings that everybody could relate to. It was really interesting. You're one of the few people that has ever taken those paintings really seriously.

PH: Well, I think that they're marvelous. Now, there was one picture that I don't seem to see a slide of, and that is—and that I haven't seen, but that you mentioned it when we were talking—*Carpetbaggers*?

AF: Yeah, that's the one where she's biting his hand.

PH: Where's that? You don't have a slide?

AF: I think it's in this closet somewhere. Don't make me open the closet, but I will get a slide for you. Because the last issue of *Art in America* had the exact image.

PH: Your picture?

AF: Not my picture, but another artist's. I also think, like, my Hitler painting, a lot of—my *Dance of Death*, these precede the new German Expressionism by 20 years.

PH: Yeah.

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AF: They really do. They're done [or "not"] in the '50s—30 years. Maybe even 40 years. I think that painting probably had a lot to do with my marriage.

PH: Which, *Carpetbaggers*?

AF: *Carpetbaggers*.

[Recording stops. Side B continues, blank.]