

INTERVIEW WITH LEO KATZ

Well, as I was saying there's one point that I haven't heard mentioned. And that is how to make art a religion. When we also might be able to become legally accepted and demand, legal non-interference in many respects which after all is one of the major problems in the whole questionnaire. Whatever questionnaire you have. I'm not quite sure. But I think you are concerned with the fact that art is in a very bad condition right now. And was for a long time. And unless somebody starts thinking--I don't know if that's your attitude--but that's my attitude--

I know that this gongo do do business hasn't worked so far and the thing that is very painfully missing is the fact that people haven't been trying to understand what the whole thing is about.

I just have been working on a chapter. As you know this is one of the great curses in this country--that you cannot live in art.

And nobody is interested in making you famous or making you live a life that may be conducive to painting or creating. But somehow by hook or by crook you have to make exhibitions and if you get very famous and you are sufficiently mentioned in the newspapers then you have a chance to get a job because in this country you cannot even be poor and you have got to pay your rent unless you are a very young person who can get one of the lofts which are inspected at the the time when I was looking for a studio--which isn't so many years ago. And I had three agents and they showed me four lofts. But it was perfectly obvious that nobody in his right mind would expect a crocodile from the Bronx Zoo to live IN THAT LOFT. Unless you happened to be a young artist who can spend

dept of Indian Affairs and including Mrs. Morris, Mrs. Fred Morris, the governor or senator of Oklahoma.

THOUSANDS OF YEARS ON GRADUALLY BUILDING UP THE left into a condition where it might become livable or workable in it. So at that time I realized how difficult it is and of course even those places have become so expensive that you have got to have other jobs. Like writing certain books or joining certain fraternities or movements which preach and hopefully even practice the practical side of success. So, since I'm not belonging to any of that class I had to do some real thinking and as I said the great curse is that when you don't have a place to lecture in and people come to you with interviews or with demands to write chapters on this or that and that is really what I've been doing. Again, frantically because my name has been completely forgotten. Through the fact that I've been exhibited and I didn't have the connections that one needs. So, I had to accept all the offers for such interviews and such chapters and I did the usual amount of intensive thinking, which I am plagued with when I have to face such a situation.

Now this one chapter that I'm mentioning now is dealing with American Indians. I don't know whether you remember that I have some special relationship with some invisible unknown agencies so that when I start working on a subject, the most amazing coincidences start to hail down on my poor head. Therefore, I don't know whether you noticed it but Life Magazine and the Mag of Nat History and everything from every side. Suddenly there were big chapters and big information about the situations of the Indians for the whole week a final discussion on Irene Soronson program for women only. But she had real Indians <sup>ed</sup> collectives who are even in positions or official positions in the dept of Indian Affairs and including Mrs Harris, Mrs Fred Harris, the governor or senator of Oklahoma.

... is a small collection of belongs to one one of the Indian tribes and is one of the leaders in the movement or improvement of Indian affairs. So, I was drawn to all sorts of informations which made it only more complicated because I had so much more material to reduce in a very limited space. Now, in the end I condensed and condensed as much as I could and finally I tried to make a condensation of all that essential points. Knowing very well that I had not encountered the people here who are interested in essential points or who are capable of dealing with them or even mentioning them. So I don't expect any fabulous results from it but I put it down anyhow and if you are interested in it I will read some of it. And it should be interesting to a certain extent because it's not long ago that I received a questionnaire a very voluminous questionnaire from the government--I don't know if YOU RECEIVED ONE TOO\*\* you see, they sent it to quite a number of artists when the government innocently asks the artists "Why do you think we are killing art?" We are spending money on art--there is no doubt about it. And we are even spending more money than Canada who is getting much better results ~~xxxxxx~~ than we do but somehow so far it hadn't worked and what is the cause?" Now there was a long list of questions which were as usually all on a superficial level. What I have always called for fifty years in my lectures, and in my writings: The last phase of application. Which is a very small section of the enormous chain of fabulous events that lead to the creative result and which are almost invariably completely overlooked and ignored or pook pooked. So, since I'm not interested at all in the last phase of application which includes all the segments and all the phenomena that lead to what is called to success. And people only want to know

INTERVIEW WITH LEO KATZ

WHY DOESN'T it sell or what is the cost of certain conditions unfavorable to success meaning again, purely material successes. Especially when the questionnaires belong to a highly spiritual group. So that's probably why what I had to say in this ~~chapter~~ chapter may be cut out and ignored because it doesn't have enough to deal immediately ~~with the~~ practical effects and results. Now in order to give a little background to my answers I have to mention a few general observations.

A. Life does not depend on the absence of destruction. It depends on the balance of creative forces and destruction. Now this goes back... long ago a year or so before he died as a very old man. ~~He was~~ ?  
from the Rockefeller Institute who ?  
a century ago or maybe <sup>at</sup> the beginning of the century ?  
the need of investigating into the bile's origin of cancer which had been brushed aside for a long time until recently it has been taken up again. Now, once in the conversation he said, "While you are sitting here you know what million of your cells are dying. You are not worried about that because you know you have the ability to create millions of new cells while you are sitting here and you do. In other words, it is not the absence of the destruction it is the fact that you know destruction is balanced by creation. Ever since I have had what you usually call the heebie geebies I looked around and I saw what the governments and the rich people and even the artists and the art dealers and the artists themselves and the spiritual groups the religious religions and all together how much money, and energy and effort is spent on destructive results and how <sup>in the end</sup> incredibly little is spent in <sup>part</sup> energy and material support in the creative ~~xxx~~ of our life. Whether

INTERVIEW WITH LEO KATZ

We call it civilization of our government or our future or whatever you call it. Just ~~realize~~ <sup>realize</sup> all the billions and billions ~~max~~ nobody is able to stop when you are spending it for destruction and how little there is available...

Interviewer: You mean you're implying then, that all these billions and millions are conceivably spent on the last phases of application <sup>more</sup> rather than the first phases of application.

LK: No, I didn't mean that because that is also true and is also the ~~case~~ <sup>attitudes</sup> case including the ~~attitudes~~ of the artists most of the time out of necessity. But ~~that~~ that is a minute affair compared with the big issue that I was trying to point out which is basic and therefore very hard to accept for most people. But I really meant to emphasize that is boils down to this ~~point~~ fact that there has to be a balance between the creative and the destructive and if that ~~it~~ is so our hope for the future becomes very dismal and very very...well, I don't ~~want~~ dare to say because to most people saying something very pessimistic is not permitted.

B. There are very few people with creative powers. There are billions and billions of non-creative or anti-creative people. Therefore, if I SHOULD ADD A FEW WORDS TO THIS STATEMENT, it becomes again pretty sad sad to contemplate and even if you have the greatest minds with the grteatest creative cosmic inspiration, who are trying to bring a vasion of an all embracing universal view or calibre ? to the people and they get followers, it becomes inevitable that the mass of followers will first of all, try to make it practical and organized and therefore exclusive where everybody who belongs to a similar following becomes a dirty enemy and destruction and hatred and all the

OTHER CONSEQUENCES are very hard to avoid. Something similar happens in art.

C.

The road to good intentions is paved with hell. You know the original version that comes from Dante who said the road to hell is paved with good intentions. I have reversing the situation somewhat, because especially in our time ?, may the ~~the~~ lord help you when you are surrounded by people with good intentions, who are missing or lacking the other side.

D. Creative thinking and competitive thinking are of different origins and are pulling in opposite directions. Without grasping that, it is very hard to understand why ~~that~~ it is so almost impossible to find somebody <sup>in essentials ?</sup> sensualists ? among the people are are very successful in competitive lines and competitive thinking which includes business and religion and politics and sports and ? and who cannot see anything else but turning art and the creative side or even the spiritual side into a member of the competitive rat race. I also added here why a merger, therefore means a conflict. Because there are plenty of rich people who one day discover that they have enough money now to make a famous collection or museum of art and they go to the best dealers because nothing but the best will do and tell him here is two or three million dollars, I want a very good art collection. And so, this dealer who had collected some of the pieces carefully, years ago, when he knew the artist was in financial troubles and when he could get things for very very little or for almost nothing. And then he waits until three repetition of exhibition and newspaper clippings and so on and so forth. That man has a name and has to be included in a collection of living art unless the success in the

FINANCIAL WORLD has decided only to collect ancient art. So, whenever there is a kind of merger of this kind more of the competitive world wants to do something for art, it usually is a collision. Sometimes fatal and sometimes only painful. Therefore I said merger means conflict. The Medici tycoon, that is, a champion of heavyweight competition in business, society and politics, (You have to remember the Court of the Medicis was dictating even the fashions all over Europe and every thing else) is an ideal agent if he has the kind of creative understanding to believe ~~that~~ the creative individual when becoming a victim ~~with~~ of contact with the powers who sacrifice the creative for the competitive. Now, books have been written about the lives of Michelangelo, Leonardo and Rembrandt and many others who are a perfect illustration of such a situation and a competitive victory very often <sup>like</sup> in the case of Vincent Van Gogh and many others comes after ~~that~~ death.

E. Survival depends on the few who are born with the compulsion to do what needs to be done regardless of blood sweat and agonies. I left out the tears because the agonies are much more pleasant than the tears in many cases. This is very hard to understand when a country has been brainwashed and preached so long that everything including art and literature and the stage and the dance and everything else is entertainment. That it is fun. And that popularity and other forms of success are based. And the worship of the customer who is conditioned to believe that he and his ego are the natural center of the universe. and that the world... (end of first tape side B) and everything in it is here to please him. It is a most ? form of <sup>barbarism</sup> infantilism which makes him a perfect target for megalomaniac business ambitions which are not interested in consequences as long as the momentary profits justify the means. In other words, they are interested in certain results of the

MOMENT based on the idea that everything ~~know~~ is here to serve their fun or their pleasure and they are not interested, no matter how devastating the results may be in the future.

F. The creative art or experience makes the past and the future, present. Because nature does not know the division in three separate sections of time: past present and future. Our sensory limitations are the cause of this experience and prevent the non-creative people without creative imagination, that is, from accepting retro-conscious and prophetic vision. Therefore, the millions of non and anti-creative people are full of suspicion and hysterically <sup>? asthetically</sup> towards the results of a creative mind which have to include the past, the present and the future just as life has to do. You have to realize when ~~from~~ before the baby is born, from the moment of its conception there are millions of forces working which are handing the experiences of millions of years into the records of the DNA and the other particles we have discovered in recent times. And then, there is the fact that the fetus develops under the protection and influence of its environment or its surrounding which means that all the effects that are dictated by the power of the surrounding necessity would force the concentration on how to live in a liquid. Yet, nine months later a moment comes when that embryo suddenly has to be able to breathe air and for nine months the most intricate and mysterious process of bio-engineering have to be mobilized to produce that incredible miracle of the millions of capillaries and millions of bubbles and particles that finally make a lung. Functioning so that when the proper enzyme (which only was discovered in recent times) is present is present. And it has to be present nine months hence. The oxygen from the air which is being inhaled can enter the blood stream. In other words, for nine months

millions of years of the past are at work. The presence has its influence on the life of the embryo and prophetically nature is working for necessities which would not arrive until so many months and in many cases so many years later because many things are being prepared which are not just manifesting themselves in the first moments or the first years of life. In other words, you cannot expect to have been born or anybody has been born at any time unless that inseparable unity of time has been working. Then, of course comes the brainwashing and the limitations of our sense perception which makes it more convenient to take an axe and cut it into three parts. I mean the time experience of past which just a fraction of a second ago was the future and then becomes for a fraction of a second the present and then becomes the past and becomes past history. But even Napoleon, one of the few men who was doing consciously all he could to make history said, "History is fiction agreed upon". So, we have a great suspicion towards the past and of course, towards the future we have more than that because we can't prove anything along the lines of non-creative people who never have experienced anything beyond the presence and therefore since you cannot prove and measure and guarantee what will happen, future becomes something thoroughly entirely unkosher. And that's enough to be mentioned. And it isn't! And not considered.

fill

OK. Now, all those points could ~~write~~ fill a volume or a library because I am always pointing out the points that in my experience have found to be generally neglected.

G. BEWARE OF EDUCATION BY THE NON-CREATIVE. If anything that I have said before has any validity, you can imagine that when people are

INTERVIEW WITH LEO KATZ

Educated by non-creative individuals or non-creative institutions or anti-creative institutions what the results would be. And we, after all, are concentrating here on the question WHY IS ART DYING or what is the matter with art or what can be done about art to <sup>make</sup> ~~make~~ it survive? And why? For many decades, the college art association for example and its not the only organization of its kind, ~~institutions~~ <sup>have</sup> regular meetings in New York and big cities outside of NY and so on. Teachers came from all over the country. Lectures, demonstrations and two other workshops were prepared or organized to learn all about cubistic painting (at the time when cubistic painting was the only art that was art). Collages, mobiles, surrealism, abstract expressionism pop art, op art, etc ect ect. Whatever was real art that year. You can image the catastrophe. Teachers in great numbers returned to their provincial school with do-it-yourself kits for the children all prepared to make cubistic art or mobiles or whatever it was. To bring them up-to-date according to the workshop of the last meeting. By the time the students had made to grasp had to actually perform in that only art, that is, real art, another ism is ~~the~~ being accepted by the ruling powers in NY and in other leading places and it is always a traumatic experience especially for the teachers who started to believe in what they were teaching that everything that is happening before after cubistic or other real art is no art and they have to start all over again to go to meetings to find out what the latest is in art and how to get the proper kits for make-it-yourself performances. I'm not talking about theories. I have watched those things and I have seen the people in despair when the moment arrives. What I'm worrying about is really something else. Because this up-to-date art which is being handed out to education all over the country does not only attack the students or people who have nothing to lose and

are really interested in doing the thing which is the most up-to-date thing. And might have some day a chance for material success...

(END OF SECOND TAPE SIDE ONE)

are taken to places where there are a real indigenous non-spent capital of creativeness. almost in the soil, or in the people and the most effective way of destroying that indigenous treasure house is to teach them what is the only art at that moment. That is the reason why I mentioned, particularly, the teaching of creative art by non-creative people because they have no means of knowing what they are doing. It takes a great deal of deep intuitive understanding to feel where the indigenous art in general is still alive as a tradition or as a potentiality or even in an individual because the only way people, non-creative people judge a budding artist or any artist is by the usual questionnaire. Where did you exhibit? Where did you study? How many prizes did you get? How many times have you been mentioned in what paper or what magazine and so on and so forth all of which is all belonging to the final chapter of competitive application.

G. THOSE INDIGENOUS POTENTIALITIES MAY BE OF TREMENDOUSLY VALUABLE LOCAL SIGNIFICANCE. HOW TO PRESERVE THE INDIGENOUS TREASURY WHILE FINDING THE KEY TO PRESENT AND FUTURE NEEDS THAT IS THE SECRET.

H. I was even thinking of Steiglitz, who <sup>was</sup> ~~is~~ one of the very few people this country had produced who had that ability in that direction because somebody once showed him a piece of paper with one line from somebody who was totally unknown and lived somewhere in the middle west of Wisconsin or so and that was enough for him. He didn't ask, "How many prizes or how many exhibitions or how many museum and so on". He sent for the person and knew what to expect and

then set down and became the father and the agent ...and then he became her husband and watched like a dragon that nobody interfered with her development and that made JO JO Keetth ? and that's how he discovered and nursed the first group of American artists. And that's why I call him, <sup>always,</sup> The George Washington of American culture ~~existence~~ because up to that time we only knew about the founding fathers and George Washington who had signed the declaration of Independence which naturally meant only deprivation of economic and political independence, but cultural dependence. And colonialism kept on continuing in the most undisturbed way until ~~the~~ the first steps by Steiglitz and myself were taken.

All one can do for the creative person, (This is H.) is to relieve him from economic pressures and show enthusiasm and interest in his work. This is something that very few people will understand because at the moment they want to do something for an artist or for art, they want artists and art to do what they have in mind. And they want it to serve or just as we have learned to expect nature and God to serve what pleases us, etc. So, the rare thing is a person who has that ability to really be interested in that artist and what is in him. And in our education these things are never mentioned. Education concentrates on developing memorizing of factual information so that we can answer questions at examinations with yes or no or this or that or competitive purposes. They don't realize that it all starts with an idea which as we access far as we know now has neither mass nor weight nor size nor is visible or audible. And where it comes from and <sup>how</sup> ~~where~~ an idea of this kind of non-dimensionality is capable of finally touching in some inexplicable way a brain cell. And in that brain cell, ~~gathering~~ starting certain processes about which we

know practically nothing although we ~~would~~ have already made experiments with encephalograms electronically and otherwise and so on. But what really happens we don't know and then that long process where that impact of the idea and certain parts of the brain and other centers have effects on the subconscious and the intuitive and the emotional life until the host of this idea is completely re-made according to the direction that has hit him. And then, from the subconscious it finally may reach that part where he becomes aware again in a way we know nothing about. And when ~~you~~ he is aware of certain things, it reaches certain potentialities in that person and then it will stop anyhow unless through the creative person or his environment or agents, certain possibilities are being brought about to make the potentialities possible. And then after the possibilities have been developed which of course in ~~the~~ the case of a poem may need just a piece of toilet paper. In the case of an opera or a Sistine chapel needs a whole world of preparations and tremendous new activities where in the case of a Wagner opera, an entirely new orchestras and entirely new instruments and entirely new voices had to be built. And a new theater had to be constructed. And it took sometimes a king or a Medici or a Pope to bring about the possibilities. Now, if the Pope Julius or one of the Medicis of King Ludwig of Bavaria would have sat down and said, "I'm going to help you because you are a poor artist" then all ideas of ~~the~~ a development in Renaissance of the creative direction would have been buried right then and there. So, there are some people who are willing to lend some money. Sometimes for interest and sometimes without interest for awhile to an artist or to do all sorts of things to get him corporate commissions or other means of making a little income or doing lectures or doing some writing. All that has to be

understood as what it is. Not what they are making of it. It has nothing to do with really patronizing art or bringing about creation to balance that tremendous satanical proportions of destruction as it is now present. All one can do for the creative person is to relieve him from economic pressures and show enthusiasm and interest in his work. Encouragement and understanding are very welcome forces but there are very very rare. Especially understanding and encouraging regardless of success. Success under quotation marks. The real patron, of course you can recognize as ~~an~~ a person who is willing to defend a work of art or an artist ....  
(End of tape Side B - second tape)

es with which  
...express things the patron happily or painfully disagrees. We had on this continent just one man: that was Juasgan Salas (?) in Mexico who was a devout Catholic and nobody in Mexico could have been hurt more by what ~~s~~ others were painting on the walls which Juasgan Salas had offered to arrest them? Yet there was J.S. standing protecting every brushstroke of God who was painted in a terrible caricature opening the gates for people in very fashionable attire who had plenty of money and put the money into the cash register there while quite effective looking devils were dragging others who didn't have the money down to hell. Naturally, the students who were brought up in the Catholic atmosphere were mad and ready to destroy those murals. It was J. S. who saved them. Now that is how you can recognize the moment a patron orders something or makes an artist do something and then insists that it agree with his little prejudices and concept of what is right and wrong. As I said before, 'That Renaissance or that creative possibility has been buried'.

I guess that is all I said on this chapter on ...  
points of basic thinking and what people want to hear, of course,  
are "now let me hear ~~about~~ what we should do and where we should do  
something right now and so on. Let's go and do it!" In other  
words, it is the interest in the last phase of application. The  
government has just decided to give 40 millions or something for art  
and of course on ~~Monday~~ first place, naturally, there is little  
girls of all the senators or people in the govt and outside of the  
govt who will have a chance to learn ballet dancing or how to help  
to get a few more hits on Broadway. So, if I was able to indicate that  
the problem is really on the basic level and before that is understood  
it doesn't make very much difference what else you do with money or  
no money. Occasionally somebody will benefit financially by getting  
a grant for this or that and I don't want to discourage that because  
that seems to be all we have and all we are capable of doing. But let's  
not expect miracles where the prerequisites are not present. As I said  
during the time of the depression in the thirties, when they asked me  
about the WPA and all I could say was, "Naturally, I can't help ~~wish~~  
wishing ~~that~~ that artists will get as much help to survive  
another week or another month as the ditch diggers get. Why shouldn't  
they? But, don't expect anything more because whether you spend 5  
million or fifty million dollars and then pay salaries to people who  
have political connections to visit the artists and telling them  
what to do and what not to do. Don't expect any results from that and  
don't expect to be able to compete with Mexico where they have no  
money and only pay laborer's wages and that not always to the artist.  
But they have the one man with the brains. A kind of brain we have not  
not produced in this country yet. Among the rich people. Steiglitz  
functioned in an amazing way because he had an instinct as an artist

to the basic problem and he found some friends who paid the ?

Int: Who were they? Who were those friends?

IK: Well, there was Dorothy Norman who was a typical case of a young person or a young lady who was awakened by ...for the first time meeting in life somebody who seemed real. And, of course, it developed a tremendous devotion and since she had potentialities in herself too, Steiglitz was able to nourish some of it and to see to it that whatever she could do in the financial or the economic sense would reach the proper channels. To be of this type, as I said, that is, ~~you~~ <sup>to</sup> have the ability to be interested in somebody else's creation takes a great deal of the ability of non-existence or shutting up the ego and that is possible for some people, sometimes only for a limited time. Now, I was present when the moment came where Dorothy's ~~her~~ ability in that direction had reached the limit. She still came to visit Steiglitz, who had in the meantime become older and quite frail. And she still tried to appear to have the same devotion and caring. But, one day, she came and she tried to continue to talk to him and he listened. Then she left. As usual. There was no change in her affection demonstrated or so, but since he considered me, a spiritual and mental twin and always took it for granted that I always knew what was going on in him, he didn't hesitate to turn to me and he said, "Have you any idea what she was talking about?" And I said, "No, I would lie if I said I did." And he said, "Neither did I!" And that was the historical moment where her ego had grown beyond the dimensions which ~~are~~ <sup>are</sup> permissible when you try to be a patron and you try to understand or to support or to cooperate with the creative world. From that moment on, she wanted to be in the lime light. She started to write and so on. So she wrote about Steiglitz because he was the great man and the great hero in her life

But when he died, she needed another hero and nobody who was anywhere within reach could compete with the calibre of Steiglitz. So, she had to go to India and grab Nehru as her personal hero. And then she wrote about Nehru. And ~~then~~ Nehru's ? and relatives when they came to NY they stayed <sup>at</sup> with Dorothy Norman's house, where I met them. So, I am speaking not from the theoretical point of view. Now, I am not trying to criticize because all that is as natural and as what people call "human" as ~~if~~ you find everywhere and it is very difficult to expect more than that, from ourselves and from them. I only mentioned it since you asked me what happened in that case. Now, I don't want that to be published because she is still alive and she may have the means to get disagreeable which is not the purpose of this info. I was just trying to help you to understand what I mean, what I say this or that.

Int: Tell me something. We would be interested in ...we know that most art galleries are dealing with the final phenomena of artists.. has there ever been any attempt in NY to deal with the primary ... with the creative man himself, rather than with the <sup>competitive</sup> ~~creative~~ artist? Was your gallery, Atelier 17, something along these lines?

LK: Atelier 17 was no gallery and had nothing to do with art dealers or with the dealing of art and so on. It had a phenomenal effect on the world of art which is by now forgotten....

(End of Tape 3 side A)

...that was a place <sup>which</sup> ~~that~~ was created by a creative artist who felt the need of reviving <sup>graphic</sup> ~~a~~ technique of engraving, and also, I think <sup>through</sup> ~~through~~ the <sup>competitive</sup> ~~creative~~ mill ? in the world had been forced to regenerate into illustrations in books or magazines and other things or into making engraved wedding invitations and Xmas cards, etc. I know

~~European~~ foreign born because I was a ~~former~~ engraver without having the chance anywhere in Austria or Vienna to learn engraving ever than from that wedding card angel. And therefore I had to wait until I had reached middle age. Until I met Bill Hather. And the Atelier 17. Now, the moment I was shown a Buren and how to learn how to sharpen a Buren properly and how to make an engraved line into the copper and all that, the emphasis was entirely on the creative element. And that was what had attracted the creative leading powers in Paris when the Atelier 17 was opened there. When Hitler marched into Paris, the Atelier 17 was on the top of the black list. It had nothing to do with race or so, <sup>but</sup> since that fantastic coincidence where it was a matter of him or me, at the examination into the Academy of Vienna and I won and he lost-- he never got over it. You have to remember that he never dared to tell his mother that he flunked and his mother died with the conviction that he was an honored member of the Vienna Academy. I'm talking about Hitler. He never got over it all his life and had a satanic hatred for every creative modern artist because he knew it was outside of his reach although the examination into the Academy had nothing to do with the leading modern artists. But those modern artists were becoming more and more recognized by the outside world and even he could not probably been so asleep on that subject no to do that Goering and some of his leading generals in the Hitler army had spent considerable money in collecting Picassos and Matisses' and other leading modern artists. Therefore, the Atelier had to run and save itself by coming into NY, where it continued in a tiny little studio which was really more an attic than anything else in the New School for Social Research with a \$75.00 etching press as equipment. But, all the other leading people from Paris came to NY and that's where they went.

there was everybody from ANDRE MASSA who was THE LEADER OF THE Surrealistic movement which was at that time was THE ART. And who was so important because he didn't follow Picasso, but Picasso was following him. And there was Chagal and Leja came in, and Joan Miro and Eve Tangee and Lipshitz and all the people who were of creative importance except Picasso, Matisse and one or two others who knew considerable money had been spent in the collections of Goering and other German leading generals and they took a chance to stay in France in the background, hoping that if they behaved and don't become too prominent or too audible that they would be protected. And they were. But, the ones who were not yet on the Goering list had to come to NY and they met there. And you have never seen people working with more earnest patience and concentration than those people who were sitting next to unknown beginners from America. Or from other countries. There was Andre Ratz ? from Bulgaria and Lazanski from Argentine (in spite of his Polish name). And there was Sue Fuller from the midwest somewhere or from Penna., I forget where. And, there were no teachers and there were no pupils. Everybody could have an idea. And if he had an idea it counted! And the rest of us were just as involved. I remember when Andre Ratz printed his ? schedules ? and one of us was working the paper and another one was preparing the blotters and another one was adjusting the pressure on the press. And another one was turning the wheel and I was lifting the paper off the plate when it was printed. We all were equally within half an inch from heart failure because we knew now we were going to see a print which nobody in the world had ever seen. It was a creative achievement. And nobody thought of spending money on appearances or on advertising or on thinking of exhibition or anything we knew else that while we had the most celebrated names among the members.

they or we could still not exhibit in the American society of Engravers and etchers and so on. Because that was still not considered art and they were ~~not~~ as anti-creatively hostile as anybody else. But, after it had gone on for a little while and we had moved to a slightly larger loft on 8th street and we still only knew that making an print an engraving or an etching or aqua tint means to do the cleanest job with the dirtiest hands. And to do it when you can until after midnight and so on. And before you know it, the big directors from the Metropolitan Museum the Art dept ? and the Brooklyn Museum from every-where came to see what is going on and what was going on in the Graphic world between Tokyo and Warsaw depended sooner or later on what came out of Atelier 17. Until the war was over and one after another of the visitors thought that while they could much better food here or much more food here and they had heat and a de more dollars and they even had light in the evening. I'll never forget how Le Cordisier went through the Broadway and hot tears were streaming down his cheeks when he saw all the neon lights and all the lights that were thrown with spot lights on the hands and on the different foods in the different cafeteria windows and so on. Because when he at that time, had the most important job in France, that is to rebuild the bombed cities and promote new plans for rebuilding, he had to close his offices, sometimes, at 3:00 o' clock when it got dark because there was no lights and he had to do that important job without even ? eating, and so on. Still, many felt that they had to first of all, save their soul from the competitive ~~past~~ poison that was so over-whelmingly present. Even among the artists. And they went back to Paris. And that's how it happened that when Bill Hather also went back to see what the situation was he asked me to take over and I was in charge of the place so I know

a little bit about it and it was a terrible temptation. We had constnatly patrons coming who knew how famous the Atelier 17 was and who were willing to offer money so that we could have a bigger studio with cocktail parties and picnics and all sorts of advertising and son on we that we could get the proper art dealers interested and ladies who found in society...

End of Tape 3 Side B)

Beginning of Tape 4, side A)

(Beg of Tape # 4, Side A)

well, simply the fact that he absolutely trusted me knowing that I would do any of those things to the Atelier. And we didn't. So, finally the time came that the Atelier in NY had to be closed. But it had nothing to do with the way it was functioning. Those were ~~and~~ other personal intrigues and things which poisoned the situation.

Int: Well, the reason I asked about the Atelier <sup>was</sup> 17 because it's some sort of an ideal environment for the creative person. It contrasted against the machinations of Duveen when he used his his methods for enhancing the competitive portions.

LK: You cannot compare those two things because they belong to different worlds. Duveen was, when I saw him the first time, and I had a little experience <sup>through</sup> ~~with~~ my portrait paintings and I became father confessor to so many people because I had no idea ~~most people didn't know how lonely people in~~ America are and when somebody shows some interest in trying to <sup>that</sup> understand a person, you know to make a portrait --they jumped at him. ~~At that time,~~ At that time, it was right after the first World War so they were only very very few psychoanalysts of the Freudian school who had come to America. And here I was. So, I automatically became the father confessor. Because I was willing to listen. I was interested. I had to learn what was going on in people's minds and life in order to paint their portraits. Again, that was an entirely different unknown entity because once you get creatively interested, naturally, the past present and the future ~~are~~ <sup>were</sup> cease to be separated and some of the most fantastic experiences automatically forthcoming

through the portraits. And that is a problem that could not be mentioned during all those years. Now, it seems that people are becoming interested and are willing to--they have started to interview me on that subject. But, these are the experiences I have had. It didn't take me more than half a minute to realize that I had never seen such a perfect head or face of a genius of a ? (horse) as when I <sup>saw</sup> Sir Joseph. He really was a special talent in his competitive field. And I don't think there is anybody since quite of that calibre. But that means a whole book and I think there has been a book written already about him.

Int: There are several.

LK: So, I don't have to go into that subject. He was not the person who had the instincts of the intuitive qualities that are necessary to bring about creation in the field of art.

Int: We acknowledge that. I've always been interested in the technique that he used. For instance, when he, as you said, when he sold "The Blue Boy" to Mr. Hartford.

LK: Not to Mr Hartford. That was Mr Huntington. You think of Huntington Hartford. But Mr Huntington was a real emperor because you must realize...you probably don't remember the time when the locomotives and the railroads were a real tremendous empire with all the empirical pomp and circumstances. And that of course reflected in the personalities of the great railroad moguls. And one of them was Mr Huntington! Out in California. And I may have mentioned to you, I used to know in Austria, arch dukes and had an opportunity to meet them. But that was just peanuts as an experience compared with when his royal Highness, Mr Huntington, came down the stairway with the

huge enormous organ in the background. and, of course, as you know, it was much easier to meet royalty in Europe than it is to meet a rich man on Wall street. Because the exclusiveness of the moneyed financier is not to be compared with any interior exclusiveness abroad. It may have been difficult and not possible for everybody to meet somebody of royalty, but at least they were well trained to put you absolutely at ease and how to behave, so you really were not as humiliated as you are when you meet the upper class here. Which does not permit you to forget for a second that you have no money and they do. I don't know of what value that may be to you because I know that you are having pragmatic purposes in mind of some kind. And I'm speaking of basic experiences.

Int: Well, it's a basic experience for most artists today to confront the competitive market. And they happen to become synonomous in the public's eyes.

IK: Well, the tragic thing is, that the brainwashing in education is so complete and so thorough that everybody grows up with the idea that is dictated by the laws of competitiveness. Already in the kindergarten, the children are worrying when you are asking is this red or is this green, they know--they have to know, if they say green they get an A, and if they say red or vice versa, they get flunked. And mommy will cry or mommy will be happy if they get an A. And then they will be happy. And then that is the thing that counts. And the other thing that counts is that the whole universe which is one of the billions of universes in the cosmic vastnesses with all the other universes, was only created for fun. And that nothing

counts unless it gives you pleasure and pleases you and gives you fun. And if somebody suspects you paint without having fun, and without enjoying it, then, you are to be suspected and condemned because that cannot be art. Only when you enjoy painting and painting this way, then it is art. Because then, they can enjoy it. But when a artist goes through all the indescribable agencies and death, <sup>of life creation</sup> that we are familiar with from the stories of Michelangelo and all the other great creators, then that is not something that ought to be mentioned. And it is even a fact. That those people are willing to pay a million three hundred thousand dollars for a little landscape from Van Gogh when they know he is dead and he cannot produce any more pictures and he committed suicide and had no money for anything. That truth (?) that it is art and they are paying millions for such a...the least one can do is to be dead already a couple of centuries. But if you can produce great suffering and great misery to prove it was dealing with what they call <sup>eternal</sup> ~~market~~ art values or absolute values in art. Otherwise, why pay more than 15 cents for a picture. yet when they meet you, they want ~~to~~ to be absolutely sure that you just paint for the joy of it because that's ~~its~~ the only level ~~that is the only~~ on which you can guarantee that ~~they~~ they might enjoy it. So, it is a complete contradiction of everything they do and everything <sup>you</sup> ~~they~~ see. And there is not much sense in trying to correct this or that little thing in the system that is on such a completely bankrupt basis. And it functions just like the stock market which has most of the time very little to do with logic and with even proven economic principles. But on the whole goes according to supply and demand.

Int: Well, the purpose of this book is ...it is an attack on ~~the~~ upon the competitive art world, but it has a deeper purpose in ...the two worlds, the creative world and the competitive world are advertised as practically synonymous these days. The real purpose of this book is make an attempt to break them apart.

LK: Since you have the competitive means of publishing all that before <sup>probably</sup> I will be over heard...

Int: The creative man isn't granted a platform. He's not granted a place to develop. He's not granted subsidies from the government. He's not granted any beingness at all as long as the public or the people who give money are convinced the art world is..the gallery art world, the competitive world. First step in the direction of....

(End of Side A, Tape 4)

Beginning of Side B, Tape 4)

LK: I worked in Atlanta, Ga, for some years. And I had to teach and lecture there. It so happened that the last group I was teaching, they weren't even interested in art. They came to me because one of them had through his wife who was in one of my art classes or artist's books, ran into ideas that sounded very intriguing and very upsetting and very worth looking into. And he came to me and asked whether I would give a course on thinking. Since I had made it clear, all they had learned at school was competitive thinking, which is no thinking since you are sold to the idea from the ~~the~~ beginning to consider just the pragmatic or the practical <sup>advantage</sup> purpose. In answer. So, there was a group of business executives who came and organized a group to learn about thinking. And I was asked to do that. So I did. But it did not take us very

long since they were quite serious people on the subject and they knew they couldn't get that kind of course anywhere in the country (probably even outside off the country) so they realized pretty soon that they had to start from scratch. From scratch means, our language had lost the ability to become a vehicle for thinking, except verbal thinking, which had become competitive thinking--which aint no thinking at all. So we had to start with a language. That is, since a word is an agreement and if we decide that this is a hippopotomus and I ask you then as long as you belong to our agreement ~~xxxx~~ group, "What is this?" And you say, "A hippopotomus." I have to say 100 per cent correct. Now, since the agreements had~~x~~ been lost and all the fancy efforts of the organized semantic groups have not brought a relief <sup>really</sup> except to prove that the embarassment on~~e~~ the verbal level actually exists. So we had to start to make agreements. All the words that they were used to hear, even in art which they were not interested in, but like beauty and love and everything of this type which is essential to any real approach to understand things that are not just salable objects. So we had to make agreements what are we going to mean when we use this word and what will we not mean since most of the important ~~xxxx~~ words have a multitude of conflicting meaning, while some of the words that are indispensible in a way have become dirty words. So we had to build up a language. And it didn't take them very long to suddenly realize, "Oh, my God! What am I going to do in three months or six months or two months coming home to my wife and using the language in that way and she won't have any idea what I am trying to say and vice versa!" So we had to

decide that every one of them brings his wife to the course. And so we started inch by inch to build up a new approach to thinking. And you cannot do that, especially I, because I cannot do anything on a superficial basis and if I ever reach any purpose it is not a superficial ~~basis~~ basis.

Int: That's true. One runs into the same problem in a book of this sort. Most people can see the competitive art world exists but they don't know what it is.

LK: Yes, what I meant to point at was this is the explanation why ~~that~~ I still have some very devoted friends there and one of them who was completely against the creative tendencies in the beginning, had become a very powerful defender of some of my ideas. And she became even the director of that office that the govt opened in every state. It is a kind of govt center to do something about the cultural and art programs in that state. And she became the director of Georgia center and one of the first things she did was to call me and to make me come to Atlanta again and to dictate for day and day and day what the problems are because she admits she doesn't know anybody who has my amount of efforts to think or to experience. So, I was very glad to cooperate and I dictated and dictated and dictated and of course, then the office in Washington made it clearer and clearer what they wanted mainly things of a statistical information about how many pupils are getting art lessons and how many have activities and how many kindergarten children have exhibited and how many do ballet dancing and how many lectures and how many museums; statistical information. And it seems almost fool proof the way the system is working to eliminate all efforts around the

basic line that are necessary in order to know what you want to do or what is necessary. So, she squeezed a few of my ideas in into the pressures that all the things that which are down South. In Georgia, in Alabama in Arkansas, etc. where you have nothing but an indigenous soil. I gave a lecture to underprivileged students underprivileged because they grew up among the sharecroppers and that was their vocabulary was so minimal that normal education of just reading and writing and and everything else had become ~~such~~ a terrific problem. And I forgot how difficult it was. Because in explaining something, I mentioned the Metropolitan Museum and Rembrandt, completely forgetting that here was all the hungry eyes looking at me wondering what kind of a ~~cuckoo~~ cotton picking machine Rembrandt might be and what kind of plow the Metropolitan Museum might be because there was no experience. And we forget that. That young people and old people that have not experienced certain things have no means of backing up with experience what you are telling them. You may talk until doom's day. And write. They will shove it ~~aside~~ <sup>aside</sup> and they will...or ~~may~~ <sup>may</sup> be you will have special luck and somebody ~~will~~ <sup>may</sup> print it... Int: We have seven ~~and~~ publishers interested in it. It seems like a phenomenal reply.

LK: What? The seven publishers? I have seven publishers who have turned down my writing. So, that's why I'm warning you.

Int: But we're going full steam ahead, Leo. In spite of the fact that publishers turn things down.

LK: All that I can say is, that in our cannibalistic age, where in writing and thinking and in every other way we live by

devouring other people's flesh, I have to be careful that this thing that I was reading to you would not be used except by I may have to ask for he permission. I don't think the lady would be objecting to using a certain part of it. If it is properly introduced as part of that publication which sha ...