

San Francisco Museum of Modern Art
75th Anniversary
Oral History Project

Regional Oral History Office
The Bancroft Library
University of California, Berkeley

SFMOMA 75th Anniversary

HARRY W. AND MARY MARGARET ANDERSON
Art Collectors

Interview conducted by
Richard Cándida Smith
in 2009

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[End of interview]

Interview 1: January 15, 2010

Begin Audio File 1 01-15-2010.mp3

Cándida Smith: Well, we're here in the art studio of your home in Atherton, with Hunk and Moo Anderson, or Harry and Margaret—

01-00:00:34

H. Anderson: Mary Margaret.

M. Anderson: Mary Margaret.

Cándida Smith: Mary Margaret. We like to start these interviews with a very brief personal background: where you came from, where you grew up, where you met.

01-00:00:51

M. Anderson: In Geneva, New York. Hunk was in school, summer school.

Cándida Smith: Which school was this?

01-00:01:06

H. Anderson: Hobart College, in Geneva.

01-00:01:08

M. Anderson: I was home from school.

Cándida Smith: You grew up in Geneva, then.

01-00:01:14

M. Anderson: Well, partly, through high school.

Cándida Smith: That's in the—

01-00:01:19

M. Anderson: Finger Lakes area of New York.

Cándida Smith: What college were you going to?

01-00:01:26

M. Anderson: D'Youville College, in Buffalo.

Cándida Smith: What were you studying in college?

01-00:01:34

M. Anderson: Probably to become a teacher. In those days, we had about 500 students at D'Youville, and today we have 2,400.

Cándida Smith: What were you studying?

01-00:01:49

H. Anderson: Just a liberal arts education, with a history and economics major, at Hobart College, in Geneva, New York. I was born in Corning, New York, which is the home of Corning Glass Works, and I spent my first eighteen years there. Then of course, I went off to World War II, and then back, for the first time, to Hobart College. I had gone to RIT [Rochester Institute of Technology], which is an engineering school in Rochester, New York, for one year before the war.

Cándida Smith: So you were a returning vet, somewhat older than a typical undergraduate.

01-00:02:35

H. Anderson: Right.

Cándida Smith: You already had some sense of what you wanted to do with your life?

01-00:02:41

H. Anderson: I wanted to get a good education, and I wanted to go to work. It all turned out pretty well.

Cándida Smith: So you met in Geneva one summer. Hunk starts courting you, and eventually, you guys get married.

01-00:03:00

M. Anderson: We got married, 1950.

Cándida Smith: Did you continue going to school? Did you go to work?

01-00:03:11

M. Anderson: No, I had finished school.

Cándida Smith: Did you work at all as a teacher?

01-00:03:15

M. Anderson: No.

Cándida Smith: Did either of you have, did your families have an interest in art? Did you have any background or training in art?

01-00:03:23

M. Anderson: None.

H. Anderson: My father had been a glassblower for Corning Glass Works, in Corning, New York. Basically, he was a gaffer for what might be called a four-man shop. Most of the things that you see inside of the house are not things, necessarily, that he did, but they came from the Corning Glass Works and Steuben. I would call this *craft*, not fine arts.

Cándida Smith: When you got married, you stayed on the East Coast for the first part of your—

01-00:04:05

H. Anderson: Well, we were—

M. Anderson: Running the business.

H. Anderson: We started what became Saga [Saga Food Corporation], what *was* Saga. The three of us who co-founded the company [classmates: Anderson, Bill Laughlin, and Bill Scandling], we started it in our senior year in college, *at* the college. Fortunately, it was successful from the very beginning. As a result, we stayed there for a couple, three years. Then we decided, of course, to expand the company. Then we kept the financial area in Geneva, but one partner went off to Kalamazoo College in Kalamazoo, Michigan. Then eventually, Moo and I, after a couple of stops, went to Oberlin College, where we spent seven years in the food service business.

Cándida Smith: In the food service business. So [to Moo] you were working in the company, as well?

01-00:05:00

H. Anderson: No, no, no.

M. Anderson: No. Not paid. Never received a check.

Cándida Smith: Obviously, you made the right decision; universities, in particular, colleges, were looking for food service.

01-00:05:17

H. Anderson: Yes. I like to say that, well, we weren't *always* doing the best of everything, but we were the best that was around.

Cándida Smith: That's funny. So what led you out to the Bay Area? When did you come to the Bay Area, and why did you relocate from Ohio?

01-00:05:39

H. Anderson: Well, the company had grown to the point where it needed to be put together in a headquarters. So the three of us, after much discussion and talk and so forth, decided that the Bay Area was a first-class area. We wanted to be associated with that. So in 1962, we moved the three headquarters—which was one in Kalamazoo, one in Oberlin, and one in Geneva, New York—out here, and we took up temporary headquarters. Then, eventually, when we decided we could get back and work and live together, we built our headquarters up on Sand Hill Road [in Menlo Park, California], 1965.

Cándida Smith: At about the same time that you moved out here, both of you began to develop your passion for art, modern, contemporary art. Is that correct?

01-00:06:41

M. Anderson: Well, it didn't begin with contemporary art. We started with the Impressionists, and we worked our way up. Or down, whichever it might be.

Cándida Smith: Do you guys remember the first time you went to the SFMOMA, after you got here? Did you stumble onto it? Did you seek it out?

01-00:07:11

M. Anderson: I think we probably sought it out. We became interested.

H. Anderson: I can't directly answer that question. We became interested in putting together a collection after this trip to the Louvre in Paris in 1964. Coming back on the airplane, we thought, "Well, hey, all this is just amazing, that's happened around us. Why don't we become a part of it?" That was the beginning of it. One of the fortunate things here is the location of Stanford University, and also the fact that we got to know Nathan Oliveira. We got to know Al Elsen. For instance, Nate Oliveira really introduced us to the art community in the Bay Area. I'm sure that he introduced us to SFMOMA, the Fine Arts Museums [of San Francisco], and whatever else.

Cándida Smith: What was your impression of museums in the Bay Area back then, when you were starting out?

01-00:08:28

M. Anderson: Well, we truly didn't have anything to compare it to since we had never—we began going to galleries and going to museums. Each one is very different. You have to think about this, this was mid-1960s.

H. Anderson: It's come a long way.

M. Anderson: Yeah, it has.

H. Anderson: Let's put it that way.

M. Anderson: Yes.

H. Anderson: When we first started collecting art and had started to become somewhat noticed here in the Bay Area, we were lonely figures. We were just about the only, really, art collectors of, what I'd like to call some consequence, in the Bay Area. So the Bay Area, although it had started to pick up, there was Bay Area Figurative. Certainly, there were seedlings of what was to come.

Cándida Smith: In terms of how the museum was going to grow?

01-00:09:37

H. Anderson: Yeah.

M. Anderson: Well, and there were artists out here that were *very* good.

Cándida Smith: Whose work you collected, as well.

01-00:09:44

M. Anderson: Yes. They were here. Galleries had them, but, as Hunk said, there weren't too many people visiting galleries. There weren't too many people visiting galleries in New York, either.

Cándida Smith: Did you get to know the directors at the museum?

01-00:10:10

H. Anderson: Yes.

M. Anderson: Oh, yeah. Henry [Hopkins].

H. Anderson: Also Jerry [Gerald] Nordland. Started off with Jerry Nordland, at SFMOMA. Also Ian White from the Fine Arts Museums, Harry Parker. We did.

Cándida Smith: Jerry came here with a great expertise in both West Coast-Bay Area Figurative—but also many of the East Coast post-abstract expressionist works, was he someone you might talk to about work, artists that you were interested in? Would he give you suggestions about people whose work you might want to take a look at?

01-00:11:10

M. Anderson: I think he probably did.

H. Anderson: I think he did. For instance, when we decided, eventually, to make a gift of the Jasper Johns *Land's End*, and also the [Robert] Rauschenberg *Collection*, we had previously asked *him*, I believe, to identify voids in the SFMOMA collection. It was obvious that at that point, they did not have *any* of what you might refer to as the Pop artists. So this, along with our association with Gemini, the graphic arts workshop down in Los Angeles, we expanded our interest, in terms of Pop art, from what we were emphasizing here, which is the Abstract Expressionists.

Cándida Smith: Collection sharing has been an important goal of yours from the beginning? Is that a fair statement?

01-00:12:21

M. Anderson: Yes. Yes.

H. Anderson: Very fair.

Cándida Smith: When did you decide that you weren't going to build your own museum or your own institution? That you would rather share your work in a variety of ways, than build your own edifice?

M. Anderson: I don't think we *ever* intended to build our own.

H. Anderson: We talked about it.

M. Anderson: Yes, but—

H. Anderson: But it really didn't—we were really art collectors, not necessarily builders of museums. We still have as a major objective, the gifting of additional works of art, with the emphasis on gifting to San Francisco Bay Area institutions. For instance, one of the other things that's been unique, as far as we're concerned, we have had thirty-two art interns from Stanford University. Well, thirty from Stanford, and two from San Francisco State. Speaking about collection and sharing, we have brought along thirty-two art interns since 1975. The first one was Neal Benezra.

M. Anderson: Yes.

H. Anderson: Who, obviously, is the director of SFMOMA.

M. Anderson: Now.

H. Anderson: It was always a rumor that Neal came in to work with us at what we called Quadrus, mainly because we had an electric typewriter. Now, this is a rumor. He was doing his dissertation, and it would make it a lot easier to do this there than it would be on just a manual typewriter.

01-00:14:32

M. Anderson: It had a correction bar.

01-00:14:44

H. Anderson: These art interns, by the way, have put on exhibitions of their own. For instance, at Mills College, there have been exhibitions that have been curated by these people. They have done the same thing at San José State [University] and down in Santa Cruz. They have been not only doing the cleaning of the artwork and maintaining it, but also they have contributed greatly to this collection-sharing program by creating exhibitions, which I like to think were pretty darn good.

M. Anderson: Out of the collection.

H. Anderson: Out of the collection.

Cándida Smith: For exhibition in a local museum?

01-00:15:34

M. Anderson: Yeah.

Cándida Smith: How many of those exhibitions have been with SFMOMA, do you recall?

01-00:15:48

H. Anderson: I don't think any.

M. Anderson: Oh, none of the interns' exhibitions. No. No.

Cándida Smith: As you think about the work and your collection sharing, but also your gifting, do you think about what the strengths and weaknesses of the institution are and what you might give them or what you might lend to them? How that might be a catalyst for the institution to get stronger in some ways?

01-00:16:21

H. Anderson: Well, I think, for instance, our gift to the Fine Arts Museums, 650-plus works of graphic artworks, certainly has contributed to their paper collection. Even today, for instance, there has been a gallery established there that does mainly graphic artworks. Also the void, as far as SFMOMA, was largely Pop art. We initially gave the Jasper Johns and the Robert Rauschenberg—two great paintings, by the way, that used to be in the War Memorial Building, used to be hanging in the hallway—and they were *really lonely* there. As a result, when they decided to build the new San Francisco museum, Moo and I talked very long and hard, how can we fill the void of that collection? So it was really that, working with Toby Schreiber, who we knew very well here, working with him to give what amounts to the artworks that now hang in the Pop art gallery. It did, it does fill a very big void, and improves what was a weakness of SFMOMA.

Cándida Smith: Two other earlier pieces that you gifted to SFMOMA were the Clyfford Still 1960 and a wonderful David Park painting, *Man in a T-Shirt*. I wonder if you could talk a little bit about how you decided to give those two particular works to the museum.

01-00:18:30

M. Anderson: It was pretty easy.

H. Anderson: It was pretty easy. We had been looking for Clyfford Still paintings for a couple of years. They were not that easy to find. The Stills kept pretty close distribution of those paintings. Finally, about 1971, '72, three of them came on the market. They were all really first-class works.

M. Anderson: They were, yeah.

H. Anderson: So Moo and I swallowed real hard, because we had also just recently purchased [Jackson] Pollock's *Lucifer, Totem Lesson 1*, and several other major purchases. We swallowed real hard, and we agreed, let's buy all three, with the understanding we were going to give one of them to SFMOMA. How did we decide that? It was very easy. When you go into the art gallery, in our home, you'll find that one of them wouldn't fit. One of them was just a little too large. So we chose the other one. Then of course, we have the other one in the dining room. Moo can tell you a little bit about what influence this had. The Stills had a daughter out here in California, in the Bay Area. They went to the museum and saw this gift that we had made, and they inquired a little bit about who it was. Moo, you tell the story about Mrs. Still.

M. Anderson: Mrs. Still would call, or Mr. Still would call. They did it several times. They said, they'd like to come down and visit us and for us to send the car. I said to Hunk, "They'd like us to send the car." Hunk said, "Okay, you go up and get her." So I did. *I* was the car. But they were very, very nice. If you ever asked Clyfford one question, like you're asking us, you'd better be prepared to rest for twenty minutes. He would answer that question in *detail*. All the stories that went with it or all the applications. He was a very, very smart man. They came and visited their daughter several times. Mrs. Still had suggested that over where the painting is now, or one of the paintings is, that when the sun hit it, maybe for two hours of the day, that those two hours were too much. This was, of course, an oil painting, and it really didn't make that much difference. But we did it, just to make it possible for her to be happy. She did come back; she was very happy.

01-00:21:53

H. Anderson: Then, of course, the next year, they [the Stills] made that gift of twenty-eight magnificent works. I honestly believe that the relationship and knowing how well we respected Clyfford Still's work was an influence and a factor, in terms of them making that overture to the SFMOMA.

M. Anderson: They had said—or *he* said—that they all had to be hung in the gallery. It was David Robinson who made or invented the door that would open and close, and the other one opened and closed, so they all hung, but we can only see one at a time. David Robinson was very good about that.

Cándida Smith: The David Park painting that you acquired?

01-00:22:57

M. Anderson: *Man in a T-Shirt?*

Cándida Smith: Yeah, *Man in a T-Shirt*.

01-00:22:59

M. Anderson: Isn't that great?

Cándida Smith: Yes, it is a *wonderful* painting.

01-00:23:01

M. Anderson: It's a great painting.

H. Anderson: Well, I'll tell you the truth, I can't remember why.

M. Anderson: We remember why, but—

H. Anderson: One of the advantages that we have, of being Bay Area collectors is that we are not only exposed deliberately, by going to the east, to New York and wherever to see art, but we're also privy to being close to the California art scene. The Anderson collection is known as a collection of collections. It's not only New York School, but it's also Bay Area, it's also California. One of the objectives that we had was, obviously, [Richard] Diebenkorn, Sam Francis, and David Park. We managed to get three paintings, once again, the magic number of three. I can't just tell you exactly how that happened that we decided to give the *Man in a T-Shirt*.

M. Anderson: I think it was the biggest one that we bought that year.

H. Anderson: Whatever it was. We still have two paintings, one of which is here and one of which is up at the office. But I can't tell you exactly why we gave that.

M. Anderson: We have a little one up at Tahoe.

H. Anderson: Oh, yeah. Oh, yeah. We have a little one downstairs.

M. Anderson: But we wanted to share. We wanted our own collection, but we wanted also to share. That, I think, is what Neal is beginning to do. The museum owns a *number* of paintings. Not all perfect, but all museums or all collectors don't have perfect paintings. He's now sharing those that were in the basement, very, very good paintings, so that people can see what they own and what they should show. I think it's been very successful. I think this whole *year* has been successful. Or the beginning of the year. I think it's a successful image.

Cándida Smith: I think the last major work that you gave to SFMOMA was the Frank Stella painting—

01-00:25:31

H. Anderson: Paintings.

Cándida Smith: Paintings. Excuse me, plural.

01-00:25:34

H. Anderson: It's almost the whole collection.

M. Anderson: Yeah.

Cándida Smith: 2001. Can you tell us a little bit about why you felt that would be a great place for your Frank Stellas?

01-00:25:48

H. Anderson: To begin with, most of them are very large. We felt, well, this was in appreciation of San Francisco putting on what was almost the whole museum exhibition of the Anderson art collection. There were about 335 works there. It was sort of as a result of an appreciation of the exhibition itself. It was the reason why we came through with the Stellas.

Cándida Smith: It seems to me that your retrospective, the discussions for that begin in the eighties, when Henry Hopkins is director. They continue on and off for the next fifteen years?

01-00:26:49

M. Anderson: No.

H. Anderson: No, the first series of discussions we had about a major exhibition started in '82 to '86, someplace in that neighborhood. It was really all set to go. The agreement was, for instance, that we would provide all of the color transparencies for the exhibition and catalogue, but SFMOMA would carry the rest of it. We had really put together all of the transparencies. It fell apart because SFMOMA decided that they wanted us to make some additional contributions to this thing.

M. Anderson: Yes.

H. Anderson: I used to come home bitching at night because of this, that and the other thing. And Moo said, "Hey—"

M. Anderson: Finally, I said forget it.

H. Anderson: Right. Forget it. Forget it. We didn't need it.

M. Anderson: We didn't have to do that.

H. Anderson: Yeah. We did. ("Forget about it.")

- M. Anderson: Hunk didn't have to go through these questions and answers, and how much and when and how. It was just too much. So we just dropped it.
- H. Anderson: But they did come back in 1997. Gary Garrels and Lori Fogarty came to see us. They said, "Whatever you want." What we wanted was the best of everything. We got it, by the way. We had a *wonderful*, wonderful working relationship—
- M. Anderson: Those two are wonderful.
- H. Anderson: —with all of those people. All of the people at San Francisco, they were first-rate people. Catalog, as far as I'm concerned, is one of the best that's ever been done.
- M. Anderson: It's also the heaviest.
- H. Anderson: All of the people at San Francisco that we worked with— By the way, from our standpoint, it was two art interns that represented us. A lot of the good things that came out were a result of Rachel Teagle's work. I asked her, "Would you mind?"
- M. Anderson: She was getting her doctorate.
- H. Anderson: I said, "How about putting this on hold for a couple of years? Would you be willing to do that, to really be the coordinating point between the Anderson Collection and the San Francisco museum?" She finally said yes, she would. Also with her, her fellow cohort was Molly Hutton. Between the two, they really represented us *very* well.
- M. Anderson: They worked their little tails off. They really did.
- H. Anderson: It was great. They really did *very* well.
- Cándida Smith: How closely were you personally involved in decisions?
- 01-00:29:46
- M. Anderson: Oh, gosh. We went to all those meetings and all the discussions, and Hunk—
- Cándida Smith: You helped select the work?
- H. Anderson: Well, basically, they were all recommended from them. One of the things that I sort of insisted upon was a plan, a plan that really, they could explain to us—and this was working from the plan—with the timelines and this, that and other thing, and where they would come back and make presentations to the Andersons about where they are and where they're going and so forth.

- M. Anderson: And Hunk would check it off.
- H. Anderson: They had absolute autonomy to do whatever they wanted to do, as long as it's within the plan. They would let us know if there was any deviation. So it really worked out very well.
- M. Anderson: Oh, it worked. It was super. We had no problems.
- Cándida Smith: At any point, have you considered becoming trustees of the museum?
- 01-00:30:57
H. Anderson: No way.
- Cándida Smith: Certainly, people have asked you.
- 01-00:30:59
M. Anderson: No thanks.
- H. Anderson: No way. No, no.
- M. Anderson: No. They have been gracious, but no thanks.
- H. Anderson: No. No "entangling alliances." This has not been exclusively just Bay Area.
- M. Anderson: No, we don't do it for Washington or New York.
- H. Anderson: We just try to stay fairly independent. Private, by the way. As you may know, we didn't want to really necessarily participate in *this* thing [the oral history], but it was really through Gary Garrels that we said okay. We try to stay pretty private.
- Cándida Smith: So you can focus on the things that you really love to do.
- 01-00:31:44
H. Anderson: Right.
- Cándida Smith: You must deal with quite a large number of museums, not only in California, but nationally, maybe internationally?
- 01-00:31:55
M. Anderson: Well, they borrow from us.
- 01-00:31:57
H. Anderson: Yeah.
- M. Anderson: We are, at least we try to be, extremely generous in lending. To my knowledge, hardly anything has ever happened to any of the paintings.

H. Anderson: For instance, we just gave a Terry Winters, who you see represented here in the art studio by one or two works. We just recently gave one of our big Winters paintings to the National Gallery [of Art], Rusty Powell at the National Gallery.

M. Anderson: Washington.

Cándida Smith: You must be courted by museums all the time, in one way or another, asking you to be trustees. Also they obviously would like to be the beneficiaries of your generosity, in terms of the works that you have. How does your thinking work, in terms of when you decide a museum's ready for something, a gift from you? What kind of approach do you like, what kind of approaches do you find annoying?

01-00:33:13

M. Anderson: Well, I think they're generous in asking. If you don't ask, you don't get. But we haven't decided.

H. Anderson: Well, we have already given away, as I think I mentioned, 650-plus works to the Fine Arts Museums. We have given twenty-six-plus works to SFMOMA, of which they're all *very major* paintings. We certainly have made other— Like I was saying about the National Gallery and certainly, a couple of other museums here. One of the things that I do believe in is conditions. One of the things is that collectors like to see their work. The public deserves to see their work. I think it behooves us to have some conditions on it, in terms of the gifts that we make.

Cándida Smith: The conditions have to do with how frequently the painting or the work is exhibited?

01-00:34:30

M. Anderson: So that other people can enjoy it. We have a lot of people who go through the house here. Through Quadrus. We enjoy that. We are generous with that. Because we want to share. We don't want to have it put down in the basement. I think that's true.

H. Anderson: By the way, there is a basement to this art studio, and it's about the same size as this floor here. Not quite.

M. Anderson: The drawings are down there.

H. Anderson: Mainly, works on paper.

Cándida Smith: Works that can't have a lot of sunlight.

01-00:35:10

H. Anderson: Well, we put things down in the basement, too.

M. Anderson: Yes, but we hang them so people can see them.

H. Anderson: Right.

M. Anderson: People enjoy them. Besides, there're no windows down there.

Cándida Smith: What changes did you see happen with the museum when Henry Hopkins became director? Do you recall?

01-00:35:37

M. Anderson: You mean from—

Cándida Smith: From before, from Jerry Nordland to Henry.

H. Anderson: Henry was a far more outgoing person and personality. I think that he was more directly involved with the publics—the trustee groups, as well as the people who go to museums and so forth. Henry had a little bit more outgoing manner about him. However, we got along very well with, and we didn't have as much contact with—and it's been a long time—with Jerry Nordland.

M. Anderson: No. He left.

H. Anderson: We respected him, as well.

M. Anderson: Yes. Henry was just—

H. Anderson: It was a little bit more subtle.

M. Anderson: God rest his soul. He was a great man. He *was* a great man. He happened to be very smart in art. I think he had charisma. Everybody loved him.

H. Anderson: We went on a couple of tours with Henry.

M. Anderson: To Europe.

H. Anderson: We had a fun time.

Cándida Smith: He knew a lot about art, all kinds of art, yes.

01-00:36:50

M. Anderson: Oh, he did.

H. Anderson: He knew a lot about people. We saw him just before— Sidney Felson, who was one of the owners of Gemini graphic arts, had his eighty-fifth birthday celebration down in Los Angeles last September. Henry had just been diagnosed with brain cancer and he had actually had surgery.

But he made it to the affair. You'd really never know that he would die, maybe three or four or five, six days later.

M. Anderson: No, it was a month later.

H. Anderson: Maybe a month later.

M. Anderson: It was such a shock to everybody.

H. Anderson: But you'd never really know it.

M. Anderson: Wonderful.

Cándida Smith: What did you feel about the changes that occurred with the museum when Jack Lane became director?

01-00:37:48

M. Anderson: He was a very different director. Kind of citified. I never thought about that.

H. Anderson: Every director brings a certain something to the table. After we had completed the "Celebrating Modern Art: The Anderson Collection," after having worked with the group that he put together from 1997 to 2001, I wrote Jack Lane a note. I said, "Jack, I just want you to know that we have had one of the great experiences in working with top people. You have done a great job in putting together a great team at SFMOMA." I think it was a great job. I almost think every director ought to have a ten-year point of entering and leaving, going to another museum.

M. Anderson: Well, it was Ernie Arbuckle who said that every executive should move every seven years.

Cándida Smith: Yes, there's some justification for ventilation, but then where would Saga have been?

01-00:39:22

H. Anderson: Right.

M. Anderson: Oh, well, that's different. That's the ownership. We couldn't move out of that.

Cándida Smith: So how did you balance the business life, which must have been a 150 percent job, if not a 200 percent job, with your art collection, which sounds like that was another 150 to 200 percent passion? How'd you go about balancing all those things?

01-00:39:57

H. Anderson: I mentioned to you earlier that in 1975, we had some economic downfalls at Saga. We had gone public in '68. We had some discretionary income, disposable income. We also had another secondary offer in '71. The three of us (the founding partners) maybe—maybe—could have spent a little bit more time. Maybe we were, a little, fat cats. Maybe we should have paid a little bit more attention, whatever it was, to running the place. Although we had delegated, and I like to think that we had great people working for us. Working *with* us. Basically, we did believe in delegation. I think we had a handle on it, but we didn't maybe spend as *much* time. I know, for instance, for myself, when we used to go to New York, we'd always try to schedule in a couple of days ahead of time or a couple of days afterwards, to go to the art world. But we did come back to work again, and we did get things straightened out.

Cándida Smith: But the whole US economy was in a shambles in the mid-seventies.

01-00:41:24

H. Anderson: Yeah, Nixon's recession, inflationary period. We had yearly contracts, which couldn't be changed at that point. We really didn't want to try to upset those things. We sweat it out, in other words.

Cándida Smith: You had to balance—you had a family to raise, right?

01-00:41:50

M. Anderson: We have a daughter, Putter [Mary Patricia Pence]. I raised Putter, while he took care of the business.

Cándida Smith: Did that mean you were spending more time with the art than Hunk was?

01-00:42:05

M. Anderson: No. I don't believe so.

H. Anderson: It was a family affair.

M. Anderson: We did that together. We took Putter out of school to go with us. We'd say, "All right, pick out what you like." She would go and do it. Obviously, eight, ten, twelve years old. She would pick out some nice things.

Cándida Smith: Like?

01-00:42:31

M. Anderson: Well, the [Emil] Noldes. We have several things that she picked out. A little sailboat, which was the unpainted pictures that Nolde did. [Marcel] Duchamp. She picked out one of the Duchamps. She picked

out a Stella that she liked the best. Although I guess that was when she was older.

Cándida Smith: That's pretty sophisticated.

01-00:43:04

M. Anderson: I think she liked the idea that it (the Stella) was a maquette. They're small. She liked that one.

H. Anderson: One of the nice results we have gotten out of art is that we're a family that all three of us are very art-interested. Putter, our daughter—it's Mary Patricia Pence—is very interested in art and very knowledgeable. It becomes a family affair. Certainly, some of the last four or five years of art collecting has been a lot of involvement of Putter, in terms of going ahead of us to New York and picking out, identifying artists, younger artists that we might be interested in. We're not interested in emerging artists as such, but really, artists that are represented by good galleries. If you look at the accessions of the last four or five years, Putter has had a very important part in terms of that selection.

M. Anderson: She likes the seeking out of people. Then of course, she goes back with us. That's why all the last few years have all been very young artists, all in their thirties and forties, most of them.

Cándida Smith: Well, it's a collection of collections, as you sometimes say, but it does seem to have some constants. You're more interested in object-based art than conceptual art. Perhaps abstraction remains a core—

01-00:45:15

M. Anderson: Still our— Yes, yes.

Cándida Smith: —passion of yours. I guess maybe the question I want to ask is, as conceptual art appeared on the scene in the seventies and then became more important in the eighties, did you make decisions that you weren't going to collect in that area?

01-00:45:37

M. Anderson: Well, yeah, we—

H. Anderson: If you run—

M. Anderson: Go ahead.

H. Anderson: If you run through the collection, you'll see that there are— Well, for instance, when we talk in terms of contemporary art— Two things. One is we're interested in what we call head and hands. That means that it's the ideas, but also the execution by the artists. We are in tune to paintings, too.

M. Anderson: Conceptual art, it just doesn't fit with our taste. Maybe it's because we don't know, but it just doesn't seem to fit. Video art, some of it we appreciate, but I don't think we'd collect it. I know we wouldn't collect it as a collection.

H. Anderson: Curators have been trying to kill paintings for the last decade and a half. They have not succeeded. Certainly, not completely. There's certainly more objects these days and so forth. But painting has been going on from 1400. Yes, it's so difficult for an artist to create something new on a canvas. There it is, blank, in front of you. What do I *do* with this monster? The other thing is that when we think in terms of purchasing art, contemporary art, we think in terms of a couple of little items. One is, "Have I seen it before?" Which means that if I have seen it before, there's a certain amount of plagiarism—not necessarily plagiarism—in that. But more importantly, "Could I have thought of it?" Those two things, that and the idea of the head and hands, runs through the whole blasted collection.

Cándida Smith: Have you been interested, have you followed trends in, say, German painting, French painting, or Latin American painting?

H. Anderson: Our mission statement is "Made in America."

01-00:48:05

M. Anderson: No.

H. Anderson: We do believe in the idea of doing it the best way we can. Doing the best of the best. Jason [Linetzky] can attest to that.

M. Anderson: Yes.

Cándida Smith: The museum has a very renowned conservation department. Have you worked with the conservation—

01-00:48:23

M. Anderson: Oh, it's great!

H. Anderson: Oh, yes, yes. Great department, yes.

M. Anderson: Yes. Super.

Cándida Smith: So they have helped you when you have had some problems?

01-00:48:30

H. Anderson: Oh, yes. For instance, when we had our exhibition, they went over every work.

M. Anderson: With a fine-tooth comb.

H. Anderson: In certain cases, where there was a need for conservation, they made it. They're wonderful.

M. Anderson: Yeah, that's a great, great conservation department. Super.

Cándida Smith: Do they identify problems that you hadn't noticed yourselves?

01-00:48:58

H. Anderson: Oh, sure.

Cándida Smith: This year is the seventy-fifth anniversary, and in twenty-five years, there'll be the hundredth anniversary. What would you like to see the museum be like twenty-five years from now? What kind of changes would you like to see take place?

01-00:49:37

M. Anderson: I don't know about twenty-five years, but I hope they are able to build that new addition for the new collections that they have had. I think that would double the museum and that would really put them on the map. Because the [Donald and Doris] Fisher Collection is a *wonderful* collection. I hope the city goes along with them. Neal is working very hard to get that to happen. From what you read, it's *going* to happen.

H. Anderson: I think Neal has done a very good job. He came into the museum at the time when there was a budget crunch. He was faced with this thing of really operating the museum with budgetary restraints. He has really done a very good job of managing that, as well as bringing in a number of good exhibitions. So he has done *very* well, from our perspective, really.

M. Anderson: He was well trained.

H. Anderson: The electric typewriter.

Cándida Smith: I presume it's safe to say that you belong to a very select club of really major collectors. When you're in the same room with other collectors, let's say like the Fishers, the [Charles and Helen] Schwabs, or people from other cities, what do you talk about? Do you share collectors' stories? You talk about the baseball games?

01-00:51:50

H. Anderson: Go ahead, dear. Go ahead.

M. Anderson: You just talk about whatever you want to talk about.

H. Anderson: It's dinner conversation.

M. Anderson: It is.

H. Anderson: For instance, we know Eli Broad, Edy Broad, and we knew Don and Doris Fisher. But there isn't a brotherly, or brotherly/sisterly, or family environment around it. I don't say that we're all competitors—

M. Anderson: No.

H. Anderson: —because there's enough art to go around, really.

M. Anderson: There is. Enough good art.

H. Anderson: But I don't think that there's a club of collectors. They're pretty independent-minded people.

Cándida Smith: Each collection has to reflect the personalities—

01-00:52:43

M. Anderson: Yes, yeah. I think all the collections are different. Because the people are different.

H. Anderson: This collection has been put together by Moo and by Hunk and by Putter. Basically, Jason [Linetzky], for instance, is collection manager. But at this point, we're not really doing a lot of collecting, but maintaining the collection is also an important part here.

Cándida Smith: Well, maybe we should talk about some of the art a little bit.

01-00:53:37

M. Anderson: All right.

Cándida Smith: If we were to start with this room—I don't want to ask you what's your favorite piece, because that's like asking a parent, "Who's your favorite child?"

01-00:53:52

M. Anderson: Yes, that's right. Well, the one behind us is Terry Winters. The sculpture is Nancy Graves.

Cándida Smith: How long ago did you collect them?

01-00:54:11

H. Anderson: Well, the Terry Winters is probably the last five years.

M. Anderson: Yeah. Nancy Graves is—

H. Anderson: This is maybe ten years.

Cándida Smith: What led you to acquire the work of these particular artists? But also these particular works? I presume you could have gotten any number of Winters, but you chose this one, as well as probably others.

H. Anderson: It's a great painting.

Cándida Smith: Tell us why it's a great painting.

01-00:54:46

H. Anderson: To begin with, we think Terry Winters is a great, great artist, a great painter. He has all of the requirements of the head and hands that we look for.

M. Anderson: Could you have thought of it?

H. Anderson: One of the things, in terms of interpreting that, has been that basically, he's trying to put down on canvas all of the things that we *can't* see and the interrelationship. Everything is interrelated, especially the things that we can't see. Basically, he's talking about the waves and so forth that are all in the air, that we can't see. But he's trying to express that on a canvas.

Cándida Smith: How long ago, when did you first see his work? Do you recall?

01-00:55:45

M. Anderson: Oh, Putter—

H. Anderson: Fifteen years ago or more.

M. Anderson: Or more.

H. Anderson: Fifteen, twenty years.

Cándida Smith: You started acquiring pretty quickly?

01-00:55:52

M. Anderson: Yeah, I think Putter saw him in Chicago.

H. Anderson: Yeah. She did.

M. Anderson: So she said, "Oh, Mom, Dad, you have got to have this picture." We eventually did buy it. It's a *great* picture. We have a lot of Terry Winters. We do think he's very good.

Cándida Smith: You have come to know him personally?

01-00:56:18

M. Anderson: Yes. Yes.

H. Anderson: But one of the things that we have tried to avoid is getting to know artists before we collect them. It destroys objectivity. We think it fits the definitions that we have. For instance, the Martin Puryears. Generally speaking, what we're trying to do is to collect artists in

depth. For instance, when we get in talking about the [Philip] Gustons, maybe, you'll find that we had access to the Gustons '76 through '80. We have not only collected paintings, we also have collected works on paper, which are all downstairs. We stay with artists if we think that— If we have a change of mind, we stop. If we have good experiences— We think that the next body of work ought to be better than the last one. Sometimes it is, sometimes we miss a body of work.

M. Anderson: Sometimes we're glad we missed the whole show.

H. Anderson: Yeah.

Cándida Smith: And Nancy Graves, could you tell us a little bit how you came to be involved with her work?

H. Anderson: We only have the one work.

M. Anderson: We only have that one. We were lucky to get it.

H. Anderson: She's not somebody that we would collect in depth.

M. Anderson: No.

H. Anderson: Susan Rothenberg is somebody that we have collected in some depth, but in terms of a family affair, I had pooh-poohed the idea of Susan Rothenberg and her horse paintings. I couldn't really quite see it. This was the time that Putter had just graduated from USC—in business administration, by the way—and then she went to work as an art intern at LACMA [Los Angeles County Museum of Art], down in Los Angeles. But the name of the curator—

Cándida Smith: Tuchman?

01-00:59:00

H. Anderson: Tuchman.

M. Anderson: Maurice Tuchman.

H. Anderson: Maurice Tuchman. He was putting on a Susan Rothenberg show. She was doing a lot of the intern work with him at the close of summer. She called and she said, "Hey, Dad, you better take another look." We did. As a result of that there are three paintings. One is the wishbone here, and *Patches* and *Blue U-Turn*. One of the things that we have *tried* to do is get the pick of the litter. In other words, if Susan Rothenberg has a body of ten or twelve works that is being exhibited at the gallery, we'd like to be able to get a first pick. Because there is a difference between the first and the last. We like to make our own

mistakes, by the way. For instance, that [*Blue U-Turn*] is a very good example. Out of that exhibition, there was one larger painting that I tried to convince Moo and Putter that that was a better painting. Over time, by the way, I had to admit my error. Lo and behold, *Blue U-Turn* came up on the market.

M. Anderson: Which was my first choice.

H. Anderson: Which was Moo's first choice. So we worked out an exchange that, okay, that's better than what I had initially done. So there's a little give and take.

M. Anderson: Hunk and I, we don't own a painting that one of us doesn't like. Or an object. Most of the time, we're pretty close in our choosing for first, second, and third. Mine may be first, and his will be third. We work around those things.

Cándida Smith: You must have, at one point, been spending a lot of time going to galleries.

01-01:01:17

M. Anderson: We do.

Cándida Smith: You still do?

01-01:01:19

M. Anderson: We still do.

Cándida Smith: With the idea of buying, or just to see?

01-01:01:24

M. Anderson: Well, both. If you see something you really want, we usually buy it.

Cándida Smith: Dealers know you. They must call you up to say, oh, you're going to be sure to want to come and look at so-and-so's work?

01-01:01:39

M. Anderson: Well, they certainly invite us. Postcards and stuff. And call us. But dealers, I think, are the most important. Galleries are the most important part of art, because they have to choose from everybody, what they like. All galleries aren't the same. The galleries we have been going to for years are the galleries that have the art that we like. Now, Putter, because she's more adventurous, she goes to galleries that we have never even been in. She'll say, "That's really great!" She will take us to them. But galleries are extremely important in the art world. We have also never bought a piece of art that we didn't go through a gallery.

Cándida Smith: So when you have gone to an artist's studio—

01-01:02:48

M. Anderson: Always, Hunk has *always* insisted it goes through the gallery. Which we believe in very much.

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02-00:00:00

H. Anderson: It was great, but it was after we had collected. It was a very pleasant surprise. It tells a story. These bronzes do tell the story of the images of a lifetime. As I say, from a snowman all the way through to the end. It was a great gesture on his part, to do this for us. It was much appreciated by us. It's here to stay. That's the type of thing.

M. Anderson: Bob Therrien is one that we have collected in depth. We try to get as much as we can, other than his conceptual pieces.

Cándida Smith: Well, this seems pretty conceptual.

02-00:00:56

H. Anderson: It *is* pretty conceptual.

M. Anderson: Well, yes, but manageable. I guess that's the difference.

H. Anderson: There're a lot of stories about the art. We can talk more when we get inside, really.

Cándida Smith: Okay, let's go in.

[interruption]

H. Anderson: [Mark Fox, *Untitled (General Vicinity)*] This is obviously out from the wall about four inches. He came out to install it himself. He did another work— how do we pronounce that?—*The Four Horsemen*—

Cándida Smith: *Of the Apocalypse?*

02-00:01:37

H. Anderson: Yes. He did one using steel rods and so forth.

M. Anderson: See how this is sticking out?

H. Anderson: But speaking about young artists that we like, this man [Mark Fox], we like.

M. Anderson: This is a much larger image on these little tiny clips that he makes.

H. Anderson: It's all paper.

M. Anderson: It's very fragile. Now that you have the light on it, it's the shadow that makes it. Today is cloudy, but when the sun is out and the sun comes in the windows, it really makes a *very* beautiful shadow, which changes. So it's, we think, a very beautiful and important piece. He's one that we would like to start collecting in depth.

[interruption]

Cándida Smith: You had this house designed with the art in mind already?

02-00:02:52

H. Anderson: But of the earlier period. Impressionism.

M. Anderson: We had the Impressionist paintings then. But we liked high ceilings. This way. It's warmer in here. Oh!

H. Anderson: Well, this is where we spend, really, our time, as far as home is concerned. This is the family room. Fortunately, we're gifted with very fine art here, with the David Park heads, which we think is a super little head. We were talking in terms of abstraction versus figurative. We can buy figurative art, too. We have collected Diebenkorn in fairly great depth, in terms of both the paintings themselves, as well as works on paper, which are all down in the basement of the art studio. But for instance, Moo declares this as the best—

M. Anderson: This *is* the best Diebenkorn that Diebenkorn ever did. I think God created Diebenkorn just to create this picture.

H. Anderson: It's called *View from a Porch*. It has a bit of the figuration in it, as well as the abstraction of the *Ocean Park* series.

M. Anderson: It has everything.

H. Anderson: I have a hard time disagreeing with Moo!

M. Anderson: It has *everything* in it.

H. Anderson: I have a hard time disagreeing with her.

Cándida Smith: You didn't know Park, obviously, but you did know—

02-00:04:40

H. Anderson: We knew Dick Diebenkorn well, very well.

M. Anderson: Yes.

H. Anderson: In terms of relationships of artists to people, we didn't get into discussing Guston too much. But he's one of the very few artists of the abstract expressionist period that we really got to know, like, and enjoy. We had a camaraderie with him, really. For instance, one of the things, as a result of our collecting his work from '76 to '80, and also his retrospective at the San Francisco museum, lo and behold, a little brown envelope, a package came. What came from Guston was his imagery that he used everyday—in his new work, not his abstraction, but his figurative work. Here came this little painting called *Holiday Cheer*, to Moo, to Putter, to Hunk Anderson, from Musa and Philip.

M. Anderson: That was his Christmas card.

H. Anderson: It gives you some idea, in terms of the relationship we had with Guston. It was just wonderful.

Cándida Smith: When Henry Hopkins talked about the Gustons in the museum collection, he talked about the painting that you gifted them as his most important acquisition as director. It was that meaningful to him.

02-00:06:19

H. Anderson: I think it was. I think it was. Well, we know Wayne Thiebaud, and obviously, Frank Stella. These are Donald Sultans, but you don't find too many more contemporary, very contemporary, recently made Sultans in the Anderson Collection. Each painting has a little story about it. For instance, *Lucifer*, we had, in our dealer relationships, we had established with Bob Elkon and also with Gene Thaw, who was a private dealer, we said we wanted to get *Lavender Mist*, which is now in the National Gallery. We also were interested in Pollock's *Lucifer*. This is a 1947 painting. It's key to his development, as far as the drip paintings are concerned. Gene Thaw, who had a good relationship with Joe Hazen, who was the owner of this painting, said, "Well, maybe Joe will be willing to sell this eventually, but he really likes it. But he's recently moved from Los Angeles into New York, and he doesn't have room for it, because he has a great collection of Impressionists." So we had a chance.

M. Anderson: You love to tell this story.

H. Anderson: Well, it's a great story.

M. Anderson: It is a great story. It is a great story.

H. Anderson: The fact is that we had to meet Joe Hazen. By the way, his wife was Lita Annenberg. We had to meet him. He had to be satisfied that his *Lucifer* was going to have a good home, before he would ever release it.

- M. Anderson: Speaking of the pick of the litter!
- H. Anderson: It was a few days before the Geldzahler show in New York, which was the New York School show in 1970. He said, "I'll tell you at the opening of show, whether I'll sell it or not." We had agreed already on the price and so forth, beforehand, if it were to be sold or purchased. He came in with a small entourage and said, "I'll sell it." Well, meanwhile, Bob Elkon, who I said earlier was the second dealer that we put on the trail of getting a great Pollock, we saw him at the Geldzahler show, and he said, "I have got a surprise for you. I want you to come to the apartment afterwards." So we did. He had a very major drip painting. It was a vertical painting. It wasn't *Lavender Mist*, but it was a *very, very* good Pollock. Usually, I get very excited when I see something I really enjoy and like. We both do. But I just sort of stood there, because we had just bought this painting and we had bought a Picasso bullfighter painting the same day. And that was going to be all. By the way, that vertical did go to Si [Samuel Irving] Newhouse in New York; it went to David Geffen; and now it's back to somebody else. But it was a *very fine* painting. But this is a key work, a key work.
- Cándida Smith: Do you ever regret that you couldn't have bought both?
- 02-00:10:37
- H. Anderson: Oh! Well, we bought the three Stills. But we couldn't!
- M. Anderson: We're very happy we have what we have.
- H. Anderson: We're very happy with one.
- M. Anderson: We have an early Pollock, so we're kind of covered. As far as we can be.
- H. Anderson: We have it next door.
- Cándida Smith: The [Willem] de Kooning? Is there a story to that?
- 02-00:10:59
- M. Anderson: Other than it being a great de Kooning?
- Cándida Smith: Were you looking for a de Kooning?
- M. Anderson: I'll tell you this story, it's called *Gansevoort Street*. If you're from New York and are older, you would know that Gansevoort Street is the street where the butchers were. It's where all the meat in New York was cut up, which is why it's red. It's just a very beautiful, handsome piece.

H. Anderson: Obviously, de Kooning is one of the key figures of the abstract expressionist period. We have tried to cover our bases here, in terms of an early 1949 abstraction. Then we have one of the *Women* paintings down here, from 1954 or '55. And then one of the late paintings, from 1986, out there.

Cándida Smith: We're talking late sixties, early seventies, for when you acquired—

02-00:12:00

H. Anderson: Seventies.

Cándida Smith: But you say you formulated the plan in the late sixties? These things don't show up on the market every day.

02-00:12:16

H. Anderson: No. No. No.

M. Anderson: But it's interesting how people will say, well, an artist keeps doing the same thing over and over and over again. Yet the *Women*, and this, and the other—all of his marks are all the same. They're all, in each one—

H. Anderson: I think you can tell that they are de Kooning paintings.

M. Anderson: Once your eye knows, you know that that's his stroke. Whether it's very early or very late.

H. Anderson: When we talk in terms of "a collection of collections," we had to sell the major paintings that we had of the earlier periods. There's about fifty works that have gone to the happy hunting ground, as far as we're concerned, in order to be able to do the things that we have been able to do here. We saved some works on paper that we had. For instance, behind there is a Jean Dubuffet collage of the owl. We have saved that. Over here, we have a little [Henri] Matisse drawing. We saved that. Up above is a drawing for the sculpture [Jacques Lipchitz, *Head*] over here.

M. Anderson: [Jacques] Lipchitz.

Cándida Smith: We didn't actually talk about the sculptures that you have collected.

02-00:14:10

H. Anderson: By the way, it does go back to the influence of Al Elsen, who was professor of art at Stanford, and was a [Auguste] Rodin scholar. A lot of his handiwork is in the sculpture itself.

M. Anderson: Well, particularly the Rodins.

- H. Anderson: Like for instance the Rodin, *The Walking Man*, Al used to come here to the house and, hell, he'd stand here and talk to his class for a half hour about Rodin's *Walking Man*. So we saved this. We saved the Duchamp drawings and the drawings by Rodin down there. Then we have the little lollipop, which is Fletcher Benton [*Pendulum Sculpture*, 1971]. The collection is built on relationships. Al Elsen was a contemporary of Bill Rubin, who was chief curator of paintings and sculpture at New York MoMA. Out of that relationship, we did get to know Bill, and Bill had a loft apartment that was filled with great art. Although he always said that he offered it to the museum first, so that there would be no conflict of interest. But there're about five works here that actually came from Bill Rubin's collection, including the Clyfford Still, including the [Mark]Rothko, including the David Smith *Timeless Clock* in the living room, and the Franz Kline.
- M. Anderson: The Kline, the Kline.
- H. Anderson: When I say that this is built on relationships, it *was* a major factor.
- M. Anderson: And it also is being at the right place at the right time. And as Hunk says, being smart enough to know it.
- K. C. Smith: Do you mind if I ask just a quick question? I'm curious whether you are constantly in awe of having all these great masterworks of art around you? Do you get used to seeing it all the time?
- 02-00:16:49
- M. Anderson: When we share it with people, we enjoy it more. I do. I should say, I do.
- H. Anderson: We're getting a kick out of talking about it here today. I hope that our passion shows. It does cost us a lot of money to maintain the office at Quadrus and the things that we do, like the collection sharing and so forth. I consider that it's a privilege and pleasure to work with it, to work with the art that we have collected. So it's wonderful.
- M. Anderson: It's fun sharing.
- H. Anderson: This is Gabo [Naum Gabo]. Can you imagine somebody putting together this nylon in 1942, '43, '44?
- M. Anderson: Nylon was *just invented*.
- H. Anderson: That's still intact. It was amazing. It's amazing. It's quite a while ago.
- M. Anderson: There's another long story for that, but we won't go into it.

02-00:18:14

H. Anderson: No, tell it.

M. Anderson: Well, the story, we were at—

H. Anderson: Marlborough.

M. Anderson: I wasn't going to say, but we were at the gallery. We really got very excited about it. But it was *dirty*. I mean dirty like dirty shoes are dirty. This, of course, comes off, but we don't know. I said, "Jack, that's so dirty. *Look at it.*" He said, "Moo, all you do is, in your sink, you just put some Ivory flakes, stir it up and shake it, and it'll all come out." I said, "Oh, that's fine, Jack. You do it and we'll buy it." When they did it, we did. So there are funny stories to almost everything.

H. Anderson: And in the dining room, you notice that on the right-hand side, in the windows, is a [Dale] Chihuly hamburger. We'd like to add a little bit of—

Cándida Smith: I notice you were collecting Chihuly.

02-00:19:27

H. Anderson: Well, there is one work out there.

M. Anderson: There is one. We have one.

H. Anderson: But only one Chihuly.

Cándida Smith: I was connecting that to your Corning background.

H. Anderson: Well, he's obviously a glassmaker.

M. Anderson: He's a *great* glassmaker. One of the best. We already had Steuben.

H. Anderson: It's different. One's a craft, one's fine art.

02-00:19:56

M. Anderson: But all people don't believe that. I'm not sure Mr. Anderson is right.

H. Anderson: For instance, we got involved with the resins. This was particularly unique to California, out here in the Bay Area, with Sam Richardson. So we did collect. Ron Davis and so forth. We have collected the people who were working in resins. This is a little work by Sam Richardson. It's called *The Iceberg*? What is it, Jason?

Linetzky: *Most of That Iceberg Is Below the Water* [1969].

M. Anderson: Yeah, the tip of the iceberg. That's right.

H. Anderson: It comes apart. One of the things that happened with this— Resins are very toxic, very deadly. The artists have really stopped working in it.

M. Anderson: Well, they have learned how to do it. Bruce Beasley is in the living room, in one of his clear pieces of art. But this is three. This comes off and this comes off, and the iceberg starts here. Comes off. No, excuse me. There's water under an iceberg, which I never realized.

K. C. Smith: I guess when it's your own work of art, you can actually touch it.

02-00:21:26

M. Anderson: Oh, yes, you can. Well, that's only fair, don't you think? But speaking of early, early California, Gabe [Gabriel] Kohn, he was one of the great sculptors. He picked up wood and made art. We call this our— what is it?

H. Anderson: Sawhorse. No.

M. Anderson: Oh! Anyway. It goes all different ways and it works all different ways. I don't know what year this was done. It was early—1964-65.

H. Anderson: We try not, also, to differentiate between male, female or whatever. But two decades ago, there was probably in the collection, maybe there was Helen Frankenthaler, Louise Nevelson, and maybe one other. Not much, in terms of female-gender work. We *don't* choose things on the basis of gender. But in the last decade we have really added a number of female artists to the collection.

M. Anderson: Women, women artists.

H. Anderson: This is Louise Nevelson.

Cándida Smith: When did you start collecting Nevelson?

02-00:22:56

H. Anderson: Oh, it was probably in the seventies.

02-00:22:59

M. Anderson: Early. Early.

H. Anderson: Early seventies.

M. Anderson: The dealer that had this, I guess we had run out of money and we said we couldn't afford it, and he kept it for us. When we went back six months later or longer, he had it. He said, "Well, I kept it for you." Which I think is very nice of him, because it fits. Her work is very big.

H. Anderson: It's a nifty box.

Cándida Smith: Did you collect other Nevelsons?

02-00:23:39

H. Anderson: No, that's the only one.

M. Anderson: It has its doors, which are important to a Nevelson. Because this piece looks very different when it's closed than when it's open. Here's the Coca-Cola box. Here's the grandmother's stairwell, going up. Lettuce box. Nails are still coming out.

H. Anderson: By the way, you're standing on an oriental rug that was the first purchase of our marriage. It was actually just before our marriage, which happened in 1950. So that gives you some idea, in terms of our thinking, even then. It's an ordinary oriental, in a way, but it's not ordinary.

M. Anderson: It was the same size as our living room. The couch, the two chairs, and the coffee table.

Cándida Smith: You mentioned you got both Rothkos from Bill Rubin?

02-00:24:58

H. Anderson: No. One Rothko from Bill Rubin. This, we got from Marlborough, but that did come from Bill. I won't say that the work that's at the San Francisco museum is any less quality than this. Or vice-versa. I think they're both *very* good paintings.

M. Anderson: San Francisco's just bigger.

H. Anderson: Well, it just wouldn't fit.

02-00:25:27

M. Anderson: It wouldn't fit for a foot or two. There was no question. We worried about this one [Clyfford Still painting].

Cándida Smith: You get a lot of direct sunlight into this room?

02-00:26:07

M. Anderson: This is the one that we had to then put a cover over there, because she [Mrs. Still] was afraid this would be disturbed. We did. She was afraid of the light.

H. Anderson: As you can see, the house does have English and American antiques. That was also a part of the whole thing. At one time, we tried to corner the market on partners desks, English, from 1790 and so forth. On that partners desk is all modern sculpture, but it's of that earlier era of, for instance, [Aristide] Maillol, which is the partial figure. This is a little Matisse sculpture. This is Max Ernst. This is [Alberto] Giacometti.

Speaking about the Guston and Henry Hopkins, there are two coat paintings, one of which is in the San Francisco museum. Then we did make the choice between the two. I don't think that one is any better than the other.

M. Anderson: No.

H. Anderson: It's just a matter of personal choice.

M. Anderson: This is going forward and the other one, it's the back of this painting.

H. Anderson: One of the other things that we're quite proud of is the catalog that was done by San Francisco MOMA, which is over there. It's really a great catalog of art. Then we have on the floor, a little Miró rug, but you can walk on it. We used to have Dobermans. We liked them. We thought of them as very family dogs, and they were.

M. Anderson: They're great dogs.

H. Anderson: I, at one time, used to sit here on the partners desk and have a martini at night, and the Doberman would come in here and sit down and enjoy it. He enjoyed the Miró rug, too.

M. Anderson: Putter would have all of the kids coming through, and the dogs loved to play with the kids. They would run through the house. The dogs, of course, had to stop, and they always stopped on this rug. People think it's very precious. I keep saying, "Look, seven Dobermans stopped on that rug to turn the corner." So no, this'll last forever. Well, forever for us.

M. Anderson: We should do the living room.

H. Anderson: We haven't done very much, by the way, with lighting, as you can tell.

M. Anderson: Well, it's not a museum.

H. Anderson: This is a Jackson Pollock painting called *Totem Lesson I*, from '43, I think it is, which is a very surrealist painting, which if you looked at some of the [Pablo] Picasso paintings of the mid-thirties, you'll see a little bit of *Totem Lesson I* in there. It's an upended horse, or an animal on the bottom, overlooked by stoic figures looking down. You can imagine an artist going from this surrealist painting to 1947 and ending up with the Pollock *Lucifer*.

M. Anderson: The drip. There's a beautiful Sam Francis.

Cándida Smith: Did you know Francis?

02-00:31:03

M. Anderson: Yes. Very well.

H. Anderson: Moo knew him much better than I did.

M. Anderson: I did. At one time, I had a little press, and he came down and worked in the press. Sam had a studio in Palo Alto. His mother lived in Palo Alto.

Cándida Smith: I knew he was from the Bay Area originally.

02-00:31:26

M. Anderson: He had a studio in a garage, or in a gas station that was closed. It made a perfect studio for him.

H. Anderson: Up above, we have a[n] [Alexander] Calder.

Cándida Smith: Just sort of sitting there.

02-00:31:52

M. Anderson: It's not moving.

H. Anderson: Obviously, we have collected color-field painters. For instance, starting with the Josef Albers, the yellow painting. Then of course, the Morris Louis paintings. This, the one that's out in the hallway here, is from 1954. It's one of the very few that was completed and painted at that particular time, by Morris Louis, after having been to Helen Frankenthaler's studio. This is a 1958 veil. We're, once again, talking color-field. And Albers, who in a way, I think, was kind of the father of color-field painting, the relationship of color. Then the Ad Reinhardt. It's not black. *It's not black.*

M. Anderson: It's nine squares.

H. Anderson: It's not black.

Cándida Smith: Did you want a black painting?

02-00:32:58

H. Anderson: No. We wanted *that* painting.

M. Anderson: It's nine squares.

H. Anderson: But it's not black.

M. Anderson: The corners are black, and the ones in here, the squares in here are blue. Well, as blue as blue can be. There's the *Timeless Clock*, which is David Smith, which is very beautiful.

Cándida Smith: You collected Barnett Newman?

H. Anderson: We got a couple of prints. It's my omission, or my mistake, really. I really like the zip paintings. During the time when we were collecting, we had our hands full. I'd have to say that Newman was not one of the top priorities. That's my shortcoming, really. By the time we decided that we wanted to buy a zip painting, they were a little bit too expensive, considering what we wanted to keep doing, so we never did.

02-00:34:09

M. Anderson: This one is David Smith's *Timeless Clock*. It's 100-percent silver. This is probably, as we used to say, our most valuable piece of art. Just melt it down and send it in. It's a beautiful piece.

H. Anderson: That came from Bill Rubin's place.

M. Anderson: This is a little bit like his *Australia* piece that's so gorgeous.

H. Anderson: And Bruce Beasley's resin work that's over by Richard, this was a process that Bruce Beasley—he's a Bay Area artist. Bruce was one of the early resin people. He developed a process by which he could actually mold this resin under pressure. This is a maquette for a work that is in Sacramento, in one of the buildings up there. You actually can walk underneath what are the two legs. So it's a huge, huge piece.

Cándida Smith: Can I ask what you have up in your bedroom?

02-00:35:35

H. Anderson: You want to take a look?

Cándida Smith: I'm curious.

02-00:35:51

H. Anderson: Okay.

M. Anderson: It's funny. People say, "Well, where are you going to put it?" We have never said that to one another, "Where are you going to put it?"

Cándida Smith: You always knew where you were going to hang something?

02-00:36:08

H. Anderson: No.

M. Anderson: No, never. Never. I think that's defeating the point of collecting. You collect it for a reason.

H. Anderson: This is called "storage on the walls." Rather than putting them in the office or wherever, this is a continuity of, really, the imagery that's here and the works that are here. This is [Adolph] Gottlieb. This also is

from Bill Rubin's collection. If you can get a better one, let me know. There's Agnes Martin, there's Robert Motherwell. At the end is a Richard Diebenkorn work on panel.

M. Anderson: On wood.

H. Anderson: On wood. This is an example of what we have of original paper pieces. Then on the other side is [William] Baziotes, Ellsworth Kelly, and Philip Guston. Storage on the walls! And Barnett Newman.

M. Anderson: They're the only Barnett Newmans that we own.

H. Anderson: Speaking about things having to move, here was really a very great [Arshile] Gorky painting, a painting on paper. That's on loan in the exhibition that opened in the east, in Philadelphia. This is a Sam Francis from 1958. From the earlier collection is the little Picasso drawing, a couple years before he died, 1972, I think it is. Then over the bed we have *Mexican Camino* (1970) by Kenneth Noland. Well, it works here. Then we do have the color-field things up at the office. Ad Reinhardt, going from the earlier period with color. A nifty little Rothko. Not bad. Then a Sam Francis painting. We mentioned earlier that when we were in London with Putter—I'd say Putter was maybe eight, ten years of age—we were then collecting German expressionists. Well, we digested the exhibition at Marlborough and went back and we talked about it over dinner. We said, well, which one did you like? Which one did Moo like? Which one did Putter like? Well, it ended up that they happened to be all different. Different individual works. I said that I liked the sunflowers. Moo said she likes the woman here. Putter said she liked the little unpainted picture that's back in her bedroom, of the sailboat. This we swallowed, also a little bit; we said, "Let's buy all three." So we did.

M. Anderson: I'm looking at these pre-Columbian. One of the dealers tried to get us interested in pre-Columbian art. We bought three pieces, these two and one over there. They're extremely good pieces. We bought some books and tried to read, listen and read, find out about it. But it was hard work. So Hunk said, "Let's forget it. Let's not get into pre-Columbian art."

H. Anderson: Well, we can only do so much.

M. Anderson: The whistle. Devin used to like it, our granddaughter. She doesn't fool with it anymore, though.

K. C. Smith: When you have grandkids come in around all this artwork, do you have to—

02-00:40:55

M. Anderson: Nothing! I *refuse*.

H. Anderson: No.

M. Anderson: No coffee tables are put away, things are left on top of tables. Nothing is disturbed.

H. Anderson: Well, let's take you back to Putter's room, just quickly. For instance, Pollock's *Lucifer*. This is when we had the earlier collection. Pollock's *Lucifer* was installed over her bed.

M. Anderson: It fits.

H. Anderson: Mind you, she did have little parties and so forth.

M. Anderson: Sleepovers. The whole room would be full of kids.

H. Anderson: I guess it's respect for the art.

M. Anderson: Devin would ride up and down the corridors with her bike, and it never occurred to her to do any damage. Kids are respectful of things, if you just give them a chance.

H. Anderson: This is called *The Ta*. You can just begin to see the emerging figures of Philip Guston, here in this painting.

M. Anderson: We call this the sanctuary. Nothing has changed since she went to college. Devin never disturbed anything. There are some of Putter's ribbons.

K. C. Smith: I take it Devin's your granddaughter?

02-00:42:53

M. Anderson: Devin's our granddaughter.

H. Anderson: But *Lucifer* used to hang over there, where the Hans Hofmann is.

M. Anderson: This is where the Pollock was until she went to college. Then we moved it into the other room. There are some of her awards. She was a pretty good horsewoman.

H. Anderson: Here's her little [Nolde] sailboat out here. One thing you might like to see, just for the fun of it, is we had laid the heavy hand—I don't know whether you can see it or not. Well, there is another light here.

M. Anderson: There's plenty.

- H. Anderson: This is a little book that we have. We laid the heavy hand on artists. Well, for instance, this is from 1974. It's to Putter from Clyfford Still. Fading.
- M. Anderson: Well, there's a Lichtenstein there.
- H. Anderson: There's from [James] Rosenquist. Here's from Oliveira. Here's Wayne Thiebaud. From Guston. From Sam Francis. Claire Falkenstein. Bob Rauschenberg. We always used to keep a bottle of Gentleman Jack bourbon here, so when Rauschenberg would come—which he came a couple times—he would have his own bottle. He always managed to take good care of it. Elizabeth Murray. Sean Scully. One of the nifty little things is—I'll get to it. I'll get to it, I think.
- M. Anderson: It's towards the end, I think.
- H. Anderson: Is this little work here. It's from Ellsworth Kelly. I said, "Ellsworth, you have got to do a little something here for Putter." So he said, "Well, wait till we go out and walk around the outside." He said, "Bring along some cutters, and I want to cut off a branch of your camellias." He came in here, pulled up a little bench, put the camellia thing here, and then did this little drawing for Putter, which is really great.
- M. Anderson: The snowman of Bob Therrian's, which you just saw in the studio.
- H. Anderson: Then there's Willie May.
- M. Anderson: Well. I'll turn those lights out.
- H. Anderson: You may as well do one more room while you're here.
- 02-00:46:37
M. Anderson: You boys will be tired.
- H. Anderson: The lights are not on here. This is an early Rothko, by the way.
- Cándida Smith: This is the guest bedroom?
- 02-00:46:54
H. Anderson: There's a little suite here. Well, this is *Wall Painting IV*, from an *Elegy*, Motherwell. This is *The Joy of Living*, it's a collage. Here's a little *Elegy* from him, from Motherwell. The early Rothko, you can begin to see his lines. One more across the way, while you're at it. One of the resin pieces [Frederick Eversley]. Here're little Arthur Doves that we saved. We have those five. But here's a couple more Diebenkorns, *Berkeley* series and then *Girl on the Beach*.

- M. Anderson: Some little Dove drawings.
- H. Anderson: And [Lyonel] Feininger.
- M. Anderson: The paper pieces, as Hunk said, we have never sold them. We have had them ever since day one.
- H. Anderson: Then there's a whole grouping of them.
- Cándida Smith: You started with Impressionist paintings, plus paper, works on paper? The works on paper are a larger timeframe than the paintings that you started collecting? So you were developing your expertise in the later phases?
- 02-00:49:04
- H. Anderson: Well, playing.
- M. Anderson: Trying to figure it out.
- H. Anderson: Well, I hope it's been interesting for you. It's interesting for us. Ellsworth Kelly, it's called *Black Ripe*. I'm not sure that he likes to be in a hallway, but that's where he is and he accepts it, I think. He's been here three or four times, at least.
- M. Anderson: Yeah, he comes.
- H. Anderson: He always reminds me. "You know," he said, "Do you know where that *Black Ripe* name came from?"
- M. Anderson: He tells us every time.
- H. Anderson: He tells us every time.
- This was done at the time when he was in Paris. He was at Alexander Calder's studio. Calder had a big black cigar. You know how a cigar has the paper band on it.
- M. Anderson: The ring.
- H. Anderson: He said, "What's on the band?" Calder said, "It's black ripe." So Ellsworth came back and he painted that.
- M. Anderson: He called it *Black Ripe*.
- H. Anderson: You notice that it's not square.
- M. Anderson: It's its own shape.

H. Anderson: One of the nice things about looking at art in a home, you get a little different feeling from it than you do when you see it in a museum. Here, to me, it's very friendly. Hopefully, it makes you feel pretty good.

M. Anderson: Well, it's up-close.

[End of interview]

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