

San Francisco Museum of Modern Art  
75<sup>th</sup> Anniversary  
Oral History Project

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

SFMOMA 75<sup>th</sup> Anniversary

EUGENIE CANDAU

SFMOMA Staff, 1968-2001

Librarian, 1968-1970

Librarian and Registrar of the Permanent Collection, 1970-1975

Librarian, 1975-2001

Interviews conducted by

Lisa Rubens

In 2007

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**Interview #1: January 9, 2007**

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01-00:00:00

Rubens: Bob Whyte was so lovely, and spoke so highly of you.

01-00:00:04

Candau: Oh, was he? I've been meaning to call him.

Rubens:

Well, you know, his partner died.

01-00:00:08

[material deleted]

01-00:00:37

Candau: I've been doing nothing the last year, except dealing with sick friends. I'm getting survivor's guilt. Or something.

Rubens:

So okay. The focus of our inquiry is, of course, your long term with the museum. My understanding is that you began as an intern.

01-00:01:01

Candau: No, I was—

Rubens:

In the late fifties? No?

01-00:01:02

Candau: Late to mid-fifties. I think it was '56 or '57. I was hired as a library assistant to Dr. [Anneliese] Hoyer.

Rubens:

I don't know the name Hoyer.

01-00:01:14

Candau: Oh, really?

Rubens:

No.

01-00:01:16

Candau: She—*Really?*

Rubens:

No, I don't.

01-00:01:17

Candau: Oh, okay. She was the first librarian, and also curator of prints. Very Prussian. Ph.D. in, I guess, some aspect of art history.

Rubens:

How did this job come to you and how were you qualified for the job?

01-00:01:37

Candau: Well, it was—[laughs] How qualified can you be at seventeen or eighteen?

Rubens: What had you been doing just before, is really what I want to know.

01-00:01:43

Candau: Nothing.

Rubens: Had you been in college?

01-00:01:46

Candau: Oh, yes. Yes. I mean, I got it through the placement office at San Francisco State, I think.

Rubens: What did you major in?

01-00:01:55

Candau: Humanities. Which was an interdisciplinary kind of program.

Rubens: Where were you born?

01-00:02:01

Candau: San Francisco.

Rubens: Was your family particularly interested in art, or books or—

01-00:02:09

Candau: No. No. No, not at all. I'm first generation, on my father's side, and I guess fourth generation Berkeley, even, and San Francisco, on my mother's side. But both parents came from the same part of France. It was a working class family, you know.

Rubens: Is Candau your maiden name?

01-00:02:30

Candau: Yes, my only name.

Rubens: And that's a French name—

01-00:02:39

Candau: Yes.

Rubens: From your father's side.

01-00:02:41

Candau: Béarnaise.

Rubens: Béarnaise meaning?

01-00:02:43

Candau: Well, from the Béarn, that part of France.

Rubens: Yes. yes.

01-00:02:46

Candau: That's why it's A-U, rather than E-A-U.

Rubens:

Yes, I wondered about that. So you went to college.

01-00:02:53

Candau: Yes.

Rubens:

This was not de rigueur in the fifties, but—

01-00:02:57

Candau: Oh, well, I mean, what else was I going to do? [laughs]

Rubens:

Your family supported that—

01-00:03:01

Candau: Yes, yes.

Rubens:

Did you know what you wanted to do when you graduated?

01-00:03:03

Candau: No.

Rubens:

So there's a job for an assistant to—

01-00:03:09

Candau: This was a job while in school. I mean, it wasn't a full-time job.

Rubens:

I see, I see. So what was it that you did in the beginning?

01-00:03:19

Candau: Well, the library used to be open, I think—and this is something we'll have to check—I think it was Tuesday and Thursday nights, until ten. I would mind the library in those evenings. Putting books away and helping patrons, and also binding the slides, because the museum also had at that time, a slide rental service of art slides. And so—

Rubens:

People could check books out of the library?

01-00:03:49

Candau: No, no. But they could check—Instructors, artists who were teaching classes, could check slides out to supplement their lectures. But no, the books stayed. Only staff could take books out of the library.

Rubens:

So you worked both those nights?

01-00:04:10

Candau: I think so. I guess so. I mean, who else would have? Because there was just Dr. Hoyer and me, so—

Rubens: And she was there those evenings, too?

01-00:04:18

Candau: No. No.

Rubens: You were on your own.

01-00:04:19

Candau: Yes.

Rubens: You locked up.

01-00:04:21

Candau: Oh, I suppose somebody else did.

Rubens: 1957.

01-00:04:26

Candau: I think it was '57.

Rubens: When do you graduate from college?

01-00:04:29

Candau: [chuckles] Well, that's an interesting story. I think it was '76.

Rubens: So what intervened? [laughs]

01-00:04:38

Candau: In '61, I decided to go to Europe for three months. But it turned out to be three years. So then I came back and I worked here, in the library here at Cal [UC Berkeley]. In a wonderful department, which no longer exists, which was called the SEARCH division, and which was finding out of print materials. Which was great experience for the job at the museum, because when I started at the museum, there was—in '68, April Fool's Day, '68—you know, it was, like, a three-thousand volume library. There was a lot of catching up to do. And so working with rare books and out of print materials, was a very good education for me.

Rubens: Was the SEARCH division part of the Bancroft, or was it—

01-00:05:33

Candau: No, it was part of—

Rubens: Doe.

01-00:05:3

Candau: Doe, yes. Part of acquisitions.

Rubens: So you return from Europe in '64.

01-00:05:42

Candau: But I worked in a library. I worked at the Royal Institute of British Architects Library in London, so. Serials assistant there. So that was also, again, very useful.

Rubens: You had not gotten a librarian's degree, but you had built up an incredible—

01-00:05:56

Candau: I've had the experience.

Rubens: Experience in major institutions.

01-00:05:58

Candau: Mrs. Hoyer had given me a very good reference. I was very fortunate in London. Through various circumstances, I wound up with a work permit that was open-ended. I was able to get this job in the library, which had [always] been held by a British national before, which—Those were issues, at the time.

Rubens: I can imagine. In '68, how is it that you come to be hired by the museum?

01-00:06:29

Candau: Because I was working here [at the University of California, Berkeley], and I guess—I'd dropped in and seen Mrs. Hoyer a couple of times. We had kept up. One morning, I got this very early telephone call from her, saying she was retiring in two weeks and wanted me to have her job.

Rubens: Literally? This is in April—or probably the end of March.

01-00:06:53

Candau: Right, yes.

Rubens: Of?

01-00:06:55

Candau: Of '68.

Rubens: And you said?

01-00:06:57

Candau: Sure. Well, no. I said, "But I do not have a library degree." And she said, "That's all right," very Prussian. [chuckles] And I said, "Well, and I don't have a B.A." And she said, "That's all right." And she said, "You have to come over for the interview right now." So I said, [laughs] "Well, all right." Because I was working part-time there. And so I came over and had the interview.

Rubens: Who did you have the interview with?

01-00:07:24

Candau: Gerry Nordland and Clifford Peterson.

Rubens: Clifford Peterson was?

01-00:07:29

Candau: Clifford Peterson was—I guess you'd call him chief financial officer. He was also the—when Gerry left, or when—Oh, who was after Gerry?

[material deleted]

Well, at some point, maybe it was after Gerry left, I guess, and before Henry was hired, I think Cliff was acting director. I think that was it.

Rubens: I thought I had my old cheat sheets all right here, and I seem to be missing one pile. Gives me all the names. I may have to stop and get that. Why are we saying that? Because you had the interview with Nordland?

01-00:08:18

Candau: And Peterson.

Rubens: I asked you who was Peterson and you were saying CFO, and then acting director, at one point. And with Mrs. Hoyer. Just prior to you assuming this position, which seems both lucky and awesome—

01-00:08:36

Candau: [laughs] Unprecedented.

Rubens: But they had great confidence in you. She hand-picked you. Tell me about Dr. Hoyer, just a bit. How long had she been there to your knowledge?

01-00:08:49

Candau: I don't know. Because Mrs. Louise Ackerman had been the first librarian, on a volunteer basis. I would assume that Mrs. Hoyer had gotten all her training, I believe, in Germany. I would think maybe she came during or maybe just after the war. So I—

Rubens: Did you get to know her well?

01-00:09:20

Candau: Pretty well, yes. I mean, you know, she was a mentor.

Rubens: In what sense? In how to build a collection?

01-00:09:33

Candau:

No, just in letting me do whatever I wanted and having that kind of confidence in me. She was aloof but, you know, also, in a way, quite warm. I mean, she really liked me, I guess. She had a very motherly attitude towards me. But this was fifty years ago.

Rubens:

I know. I'm sorry. It is fifty years. Where was the library in '57? Was it different in '68, nine years later?

01-00:10:09

Candau:

No. It was where the café and director's office were, after the first remodel. No. Never mind. That was when we moved, the first time we moved.

Rubens:

I thought it was on the first floor.

01-00:10:22

Candau:

Never.

Rubens:

Never on the first floor.

01-00:10:23

Candau:

The bookstore was on the ground floor.

Rubens:

The bookstore.

01-00:10:25

Candau:

Go up from the ground floor. The library was on—Well, until oh, I think—whenever—'73, was it? The whole museum—Well, basement was storage. Then the whole fourth floor was museum and library and offices. The whole Van Ness Avenue side was the director's office. The entrance was on McAllister. Then there was a bit of bookstore, and then the director's office, library, and then offices for everybody else all down that whole stretch. Everything else was museum.

Rubens:

Fourth floor. It remained there until '73? Roughly.

01-00:11:07

Candau:

Then at some point, we commandeered the third floor. At that point, the library turned into a café and the director's office. The rest of that side became the board room. At the far end was what became the Clyfford Still gallery. The offices and the library moved down to the next floor.

Rubens:

I think the only other two questions I want to ask you up to '68 are, did you have a particular interest in art, or—?

01-00:11:47

Candau:

Yes. Yes.

Rubens: Was your trip to Europe infused some with seeing the—?

01-00:11:54

Candau: Oh, of course. Besides working at the Royal Institute. I mean, that was—again, that was also good preparation, because there was so much important architecture going on. And also, you know, the people who used it were, you know, scholars I thought had been dead for years. I didn't expect Antoine Pevsner or Henry Russell Hitchcock to be running around and, you know, having tea and lunch with us. And so that was lovely. I also worked part of the time there in the drawings department, and they had a *wonderful* drawings department. I did some cataloguing in that.

Rubens: It was really an education for you, as well as experience.

I have a question whether you ever knew Grace McCann Morley.

01-00:12:40

Candau: I had cast eyes on her.

Rubens: Let's hear about that.

01-00:12:42

Candau: Well, you know, she reminded me of Eleanor Roosevelt. But other than that, I don't—I mean, I think I brought some stuff to her at one time or other, but—

Rubens: Did Hoyer particularly comment on her, or seem to have some kind of relationship with her?

01-00:13:04

Candau: Well, that's interesting. I don't know.

Rubens: Let's talk about when you have this sudden opportunity. Are you told by anyone that there are a set of goals that they have for you? Or that there's a vision for the library?

01-00:13:34

Candau: No.

Rubens: What do you inherit? How big is the collection, about?

01-00:13:38

Candau: It's about three thousand volumes.

Rubens: Was there a collecting strategy? How did you acquire books?

01-00:13:48

Candau: I guess for the longest time—Well, Mrs. Ackerman had always provided the book money. And so there was that—

Rubens: Literally, from her personal funds?

01-00:14:01  
Candau:

Yes, yes. Yes. And then when she died, the library was the first department to have an endowment, because she endowed the library. I guess the endowment is now used pretty much for the acquisitions—books. Because it's called the Lloyd Stewart Ackerman, Jr. Fund. She endowed it, set it up initially, even before she endowed it, in honor of her son who had died in the Second World War. Her other son is James Ackerman, who's a Michelangelo and Palladio scholar at Harvard. She was also a wonderful person. In the fifties, she would come in one afternoon a week to sit at the desk in the library. The other woman was Mrs. Manfred Bransten. They would bring cakes. Because the staff was very, very small. It was from Blum's. A butter crunch cake. Yes. The whole staff would gather in the staff room and could have cake that either of these very nice women had brought for us.

Rubens: Now, when you say staff, do you mean the library staff or the staff of the museum?

01-00:15:28  
Candau:

The library staff was me and Mrs. Hoyer, and then volunteers. But no, the whole staff of the museum was maybe, I don't know, twelve people if that then, yes, so—

Rubens: When you began in 1968, did you still have Mrs. Ackerman volunteering?

01-00:15:50  
Candau:

No, no. I'm trying to think when she died, because she was, like, ninety-nine and in a wheel chair.

Rubens: So here you are. You have a budget, you have a three thousand volume collection.

01-00:16:03  
Candau:

Well, I don't have a budget. The museum was started by very nice, well meaning ladies, for the most part, who didn't keep records. Which is not unusual, because in '73, I had a grant to go around and look at museum libraries all over the place. They were all—Nobody really had a really good idea if they had a catalogue for every exhibition they ever had, if they had documentation for every exhibition they ever had. Because those things were—It was kind of, a "Let's put it on a shelf" approach. So I did not have a budget for—Oh, I don't know how long that went on for. I would just have to go to Clifford Peterson and say, "I want to buy this book." At some point, a director must have said, "All right, everybody's going to have a budget," but I can't remember

when that happened. And I said, “I want so much for books and so much for magazines. And they should be about equal.” All of these kinds of things that were common library practice, that I was finally able to implement. The book budget was—If it wasn’t big enough, I’d just ask Mrs. Ackerman, “Okay, I need to have a thousand more every year now,” or something like that.

Rubens: So she must have been alive for a couple years while you were setting up.

01-00:17:38

Candau: Oh, very definitely. Yes. I think—Well, certainly, well into—I would say well into the eighties.

Rubens: Really?

01-00:17:56

Candau: Is that possible?

Rubens: I don’t know. I’ll look it up. What about the Women’s Board? Was there a library committee?

01-00:18:05

Candau: No. They did try to have a—I mean, you know, we don’t need a bunch of ladies bringing me their old *Artweeks*, you know. I was very lucky in being under the radar for a lot of the time, because people didn’t know what I did. If the book was there when they wanted it, that was all—

Rubens: Now, who’s asking you for books? Are curators asking you to—

01-00:18:28

Candau: Curators, yes. No, they—Well, in the time that I was at the museum, it changed so completely.

Rubens: I thought you were going to say that. So I’m wondering if there’s a way that you can chronicle how that change did take place?

01-00:18:47

Candau: Well, basically, it was because the staff was becoming more professional.

Rubens: Yes. ’74, Hopkins comes in. You’re there ’68 to ’74, which is six years, and I’m wondering if we [can] focus on that just for a moment.

01-00:19:08

Candau: It was still pretty provincial. I think provincial is the word for it. I mean, you know, we curate with one eye on *ArtForum*, and not wanting—[pause] I mean, you could fall on your ass in San Francisco

and who in the art world would know it? If you did something really good, everybody would, but—It was very cautious and not wanting to do anything too outrageous. I remember in '68, we had put up, as part of an invitational show [*Untitled '68*] that was replacing the Art Institute Annual, this Portable War Memorial. It was *wonderful*. By Kienholz. It had sort of an effigy in a garbage can, and out of it would be Kate Smith singing *God Bless America*, about every fifteen minutes. I just loved hearing that floating through the galleries. But I mean, that was a bit of a cause célèbre, you know?

So you know, there was caution. Or else, really, pretty much imitating what was being done elsewhere. There wasn't any original research, really, you know, going on. Then—

Rubens: And how are you conceiving of your library?

01-00:20:43

Candau:

My library, I decided that I wanted to document contemporary art starting from 1900, and John Humphrey, who was our photography curator—Now, John Humphrey was very—I mean, he just knew the Bay Area art scene so well. He did a couple of really terrific shows. Talking about provincial, he was doing the best of what was available regionally. And that was really just too cool. [laughs] But he was also [the] photography curator. Photography was something I wanted to document from the beginning, from 1839. Grace Morley had been very interested in Latin American art, so I was interested in keeping up. She had added some stuff to the library collection, so I wanted to work with that. Oh, then we added an architecture department, but unfortunately, there was no notion of having to beef up the library's collection to support that. And that was a killer because those architecture magazines are, like, \$300 a year and that was very expensive. So it meant a lot of scrounging around.

Rubens: Again, you could either go to Ackerman or—

01-00:22:04

Candau:

Ackerman—or I—

Rubens: Or just not subscribe to it.

01-00:22:09

Candau:

Just not subscribe. Or, you know, get the budget to go up enough. Also, there was the thing, curators thought that anything they got in the mail—exhibition catalogues and that sort of thing—was because they were such wonderful people, not because they worked at the museum. But Henry was very good about that.

Rubens: I thought you were going to say that then they kept it, too and—

01-00:22:35  
Candau: They did. [laughs] Whereas Henry was the one who started [saying], “Yes, this is obviously meant to stay here in the museum.” That was a big help.

Rubens: Well, we should move to Henry, but do you have any comments particularly on Nordland? Did you work with him?

01-00:22:53  
Candau: He was very, very supportive.

Rubens: But not particularly saying, “I want this, I want that.” You were able to—

01-00:23:05  
Candau: As the staff became more professional, they knew exactly what they wanted. Or like, you know, someone like Sandy Phillips had pretty much a specialty in the kind of photography she was interested in.

Rubens: Now, she comes under Lane. So that’s going to be quite a bit later.

01-00:23:21  
Candau: No, no, she came with—

Rubens: Oh, Sandy Phillips. Isn’t Sandy Phillips the photography curator?

01-00:23:25  
Candau: Yes, yes.

Rubens: She comes under Lane.

01-00:23:27  
Candau: No.

Rubens: He hires her. I’m pretty sure.

01-00:23:31  
Candau: I’ll swear it was Henry.

Rubens: Henry brings Van Deren Coke.

01-00:23:35  
Candau: Oh, you’re right. Right. Right. Van Deren Coke. Yes. So I guess it was.

Rubens: What I wanted to say about photography particularly was that I also thought it was—

01-00:23:44  
Candau: Van was terrific. [laughs]

- Rubens: I understand there was a controversy over Hopkins selling the pre-1900 photography collection. You were interested in documenting in books, photography from 1839, but he got rid of the holdings pre—
- 01-00:24:08  
Candau: Oh, I don't think there was that much. But I don't know. Yes.
- Rubens: You weren't a part of that?
- 01-00:24:12  
Candau: No, no. No. I was also registrar of the permanent collection for a while. And they did sell a bunch of stuff that had been in storage. Well, again—
- Rubens: How did that come about, that you were registrar of the permanent—As a cataloguer?
- 01-00:24:33  
Candau: Was I hired as that? Well—
- Rubens: You remember doing it.
- 01-00:24:40  
Candau: Yes. I guess because Hoyer had been a two-part position. So I was going to be librarian half-time and registrar of the permanent collection the rest of the time. Well, that's sort of like traffic controller for the collection, as opposed to the other registrar, who was registrar for temporary exhibitions. I was concerned with storage and condition and that sort of thing. But also, I guess we had had, for many years, a bunch of stuff in storage with some van line. At some point, it was decided, "Well, we've got to go through all that stuff and get rid of something." And so there were people who—like Edith Hamlin Dixon, Maynard Dixon's widow—came through. We had quite a few things of his in the collection, and so she bought them.
- Rubens: I interviewed her, actually.
- 01-00:25:42  
Candau: Oh, really? Okay.
- Rubens: Briefly.
- 01-00:25:44  
Candau: Well, there was a lot of early twentieth century stuff.
- Rubens: Why did they want to get rid of Dixon?
- 01-00:25:49  
Candau: Early twentieth-century cowboy art or something, I don't know. It wasn't modern in what the context was of "modern" at the time. A lot

of stuff went that way. You have no idea how loose things were in those days. Gordon Onslow Ford would bring things in and just [ask], “Can you store this for me?” We were storing stuff for all kinds of people. Occasionally, something would turn up and, “Where did this come from? Is this *ours*?” And then someone would say, “By the way, I think I left a Renoir here with you a couple of years ago.” It was loose.

Rubens: You’re not implying in any way that people were doing anything shady.

01-00:26:44

Candau: Oh, no, no, no, no. Oh, no, not at all. No, no. It was just *casual*.

Rubens: Yes, exactly.

01-00:26:50

Candau: Yes, yes.

Rubens: Yes, these aren’t necessarily the big patrons who were doing that.

01-00:26:54

Candau: No, no. Well, the patrons really weren’t involved to any—Well, when I was registrar for the permanent collection, I was secretary for the acquisitions committee meetings. And so—

Rubens: *That’s* what I’d like to talk about.

01-00:27:09

Candau: Well, yes, a lot of—Which gave some people the opportunity to pass off their mistakes to the museum.

Rubens: Now, let’s see if we can pinpoint just a little bit when you still had these dual hats, librarian and registrar. Do you think that went through the Hopkins period?

01-00:27:30

Candau: No. Ended in ’73.

Rubens: Is there a story?

01-00:27:40

Candau: Well, yes. A couple of us, Bonnie Hughes and I organized a union. And we were successful.

Rubens: Who was Bonnie Hughes?

01-00:27:50

Candau: Bonnie Hughes, at the time, was membership director. And—[pause]

Rubens: Had your staff grown between '68 and '73?

01-00:28:00

Candau: No, no.

Rubens: So you had—

01-00:28:01

Candau: I think at the time, by the time we organized the union, our membership was thirty—I can't remember.

Rubens: Were you in the union?

01-00:28:12

Candau: Of course.

Rubens: You were not considered administrative or managerial?

01-00:28:16

Candau: I was in the union until maybe ten years before I left. I was the last manager still to be in the union. And the union says, "You're beginning to look obdurate. [laughs] We're going to have to let you go."

Rubens: Obdurate?

01-00:28:30

Candau: Because I didn't want to leave the union. I also was still working part-time. The union was formed and was quite successful—and we got in and—

Rubens: What union was it?

01-00:28:45

Candau: Office and Professional Employees, OPEU 3. And so at that time, the deputy director called me into his office and said that from now on, somebody else would be registrar of the permanent collection. I would be librarian two days a week. The rest of the week I would be a floating clerk typist. But he couldn't fire me, because having been one of the ringleaders, you'd get a National Labor Relations Board on you like—Nothing would ever, ever affect you so badly again. So there was considerable animosity [laughs] between us for the next few years.

Rubens: Who was that, the deputy director?

01-00:29:32

Candau: That was Michael McCone.

Rubens: I don't know much about him.

01-00:29:37

Candau: Oh, you're not interviewing him?

Rubens: Do you think that should be an interview?

01-00:29:42

Candau: Oh, well, I think he's a jerk, but [laughs] I have special reasons for feeling that way.

Rubens: Let's get this clear. Until '73, were you full-time—

01-00:29:54

Candau: I was full-time.

Rubens: As librarian—

01-00:29:55

Candau: Right.

Rubens: And registrar.

01-00:29:56

Candau: Yes.

Rubens: In '73, clearly as retaliation, you are removed from being registrar.

01-00:30:04

Candau: Yes.

Rubens: And how many days a week are you librarian? Two days?

01-00:30:09

Candau: I was supposed to be librarian two days a week, but complained and—

Rubens: And floating secretary.

01-00:30:18

Candau: Yes. Clerk typist. Not even secretary. So then the union grieved it. Actually, I really do like working part-time. I didn't want to lose my amateur status. So the union arranged that I could be librarian three days a week, and keep all my benefits and vacation and seniority and all that. So that worked out fine.

Rubens: It did.

01-00:30:43

Candau: Yes.

Rubens: And so that's what you did, three days a week.

01-00:30:44  
Candau: Yes. Which allowed me then to finish college, and since Michael McCone was really harassing me and this other person—

Rubens: Bonnie Hughes.

01-00:30:55  
Candau: Bonnie, yes. I thought, I'd better get a library degree, so that can't be used against me. I came to Cal and got my library degree.

Rubens: So you had an A.B., and then a library degree?

01-00:31:06  
Candau: I had a B.A., and an MLIS.

Rubens: What year did you get that?

01-00:31:11  
Candau: '78.

Rubens: Was that a one-year program or a two-year program?

01-00:31:15  
Candau: I suppose it was a year-and-a-half program, but I did it in a couple of years, because I was still working and I was working on an exhibition and—

Rubens: Oh, you were?

01-00:31:25  
Candau: Yes. A book-binding show. Henry was very supportive. I said, "You know, Henry, we should have a bookbinding show."

Rubens: It was your idea.

01-00:31:34  
Candau: Yes. And he said fine. And [laughs] then all of a sudden, he said it had to be international. And so that was great.

Rubens: And you literally curated it? Well, let's finish up with that, and then I want to come back to the union. See, on my cheat sheet, I have a list of all the exhibits. So when did this actually go up?

01-00:31:58  
Candau: '77, maybe. '77 or '78, I can't remember.

Rubens: Do you remember what it was called?

01-00:33:04  
Candau: "Hand Bookbinding Today: An International Art."

- Rubens: How nice! How nice. And so it *was* international. It was not just local—
- 01-00:32:12  
Candau: Yes. Oh, yes.
- Rubens: [Not just] California. It was—
- 01-00:32:14  
Candau: Yes, I got to go, deal with people in London. I went to Paris, and there was a nice man at the [Bibliothèque de l']Arsenal there who was very helpful. Yes.
- Rubens: How big a show was it?
- 01-00:32:24  
Candau: Oh, I guess there were maybe at least a hundred pieces in it.
- Rubens: Did a catalogue come out of it?
- 01-00:32:29  
Candau: Yes, a catalogue, and it traveled to William Rockhill Nelson Museum of Kansas City and Temple University, I think, and University of Rochester.
- Rubens: Must've been fun for you.
- 01-00:32:46  
Candau: No, not really. I threw up a bunch of prints in the corridor for a Käthe Kollwitz show. That was about it, you know.
- Rubens: So all right, we're going to come back to that point. But what drove you [to unionize]? And were you and Bonnie the prime people? And did you seek out OPEU?
- 01-00:33:09  
Candau: No, we looked at ILWU [International Longshore and Warehouse Union] first.
- Rubens: Why? Why?
- 01-00:33:14  
Candau: Oh, because we had, you know, romantic connections. Bonnie was an old friend of Harry Bridges. [Editor's Note: "Romantic" meaning that the ILWU had a romantic aura for the Bay Area left.]
- Rubens: Who was?
- 01-00:33:23  
Candau: Bonnie was an old friend of Harry Bridges.

01-00:33:27  
[material deleted]

01-00:33:54  
Rubens: So you looked at the ILWU because Bonnie was friends with them.

01-00:33:58  
Candau: Yes. Yes.

Rubens: And it was known as a—

01-00:34:00  
Candau: I'd been active in the union here [UC Berkeley], because the—

Rubens: Which union?

01-00:34:05  
Candau: Oh, what was it?

Rubens: Oh, at Berkeley.

01-00:34:07  
Candau: At Berkeley, yes.

Rubens: Berkeley's library was organizing.

01-00:34:16  
Candau: It wasn't AFSCME [American Federation of State, County, and Municipal Employees. AFT [American Federation of Teachers]. But anyway, it was the TAs [Teaching Assistants], and the library assistants were in the same union.

Rubens: Yes, I meant to ask you. You come back in '64; are you involved in the free speech movement?

01-00:34:30  
Candau: Well, first, I worked at the Med Center library. And then I transferred—

Rubens: In San Francisco.

01-00:34:35  
Candau: Yes. And then I transferred over here in, I think, the fall of sixty-five. I missed the FSM [Free Speech Movement], but I was here for the Vietnam Day Committee marches and that sort of thing.

Rubens: Were you particularly involved in that?

01-00:34:49  
Candau: Yes. Well, the union and the people in the graduate students union. I mean, practically everybody who was in sociology or poli-sci were

pretty left wing at the time, and were involved in the campus unions.  
And so we went to—

Rubens: You were working as a librarian.

01-00:35:14

Candau: Library assistant.

Rubens: Library assistant—

01-00:35:16

Candau: Yes.

Rubens: And part of that unionization movement.

01-00:35:18

Candau: Yes. Yes.

Rubens: And then animated by the events on campus.

01-00:35:22

Candau: Yes. Yes. Well, no, my grandfather had been a union organizer.

Rubens: Oh, really?

01-00:35:26

Candau: Step-grandfather, yes. In San Francisco, in the butcher's union.

Rubens: That was one of the major craft unions.

01-00:35:38

Candau: He knew Tom Mooney.

Rubens: Was it Bonnie who talked to Harry Bridges?

01-00:35:46

Candau: No, we met with a couple of guys who said, "No, really, you're not in our jurisdiction."

Rubens: What was going on, though, that you were looking for a union?

01-00:35:56

Candau: Well, for one thing, everybody negotiated their own salary.

Rubens: I was going to ask you what you were making.

01-00:36:08

Candau: I think I was offered \$300 a month when I started, and I said, "No, I won't take less than \$500." They said okay. So that was nice. But nobody knew—I mean, you couldn't ask somebody what he was making, that was just—But anyway, someone—I guess it was the one

who had been registrar for exhibitions—had come here from the Middle West. I can't remember how much she was making, but it was certainly less than what I was making. Considerably less than what I was making. Some of the benefits were quite generous. I think our sick leave, you earned at the rate of, like, two days a month. But someone who had been working all along, never took a day of sick leave for the whole year, and broke his leg on December 28<sup>th</sup> or something. And he couldn't use his sick leave. He'd lost his sick leave. I mean, that was just absolutely outrageous. And we didn't have Social Security? I think the museum did not have to give us Social Security. So that was something else. Oh, and then this person who found out that she was making ever so much less—Now, I don't know if it was that she went in—There was something else going on about her vacation, I think, or she wanted to get some kind of compassionate leave. I really can't remember what the circumstances were. She went into the director's office and was flatly refused everything she asked for. And she said, "I quit." Which was not a very sensible thing to do. Everyone on the staff got very upset about this and says, "Well, if she—if Terry's going to quit, we should say we'll quit, too." And Bonnie and I thought that was not a very sensible approach to take, and said, "You know, it would be much better if we had a union, and we all got, you know, on this together, and we'll make that, you know, Terry's return part of the same package. And if you go along with that, then you know, we'll join you." And so that's pretty much—

Rubens: Was Terry that registrar?

01-00:38:32

Candau: Yes, Terry Pennuto was the—

Rubens: And it sounds like you and Bonnie took a leadership role. You see this discontent, probably have some of your own. But might not have initiated it if it weren't—

01-00:38:44

Candau: There was all this other stuff going on. And you know, it was pretty unfair, the way she had been treated, and the way this other guy had been treated. And there were other things where, you know, someone was fired, oh, like, a couple days before Christmas. You know, two weeks notice, no severance pay, no nothing. It was pretty patriarchal. [laughs]

Rubens: Where is this coming from? Was it coming from Nordland?

01-00:39:09

Candau: I—

Rubens: Or the assistant? Maybe McCone. Sounds like McCone.

01-00:39:13

Candau: No, McCone wasn't there then. McCone came in as the union was being organized. He was brought in. We didn't have a deputy director I don't think, until then.

Rubens: How long did it take to get this organized?

01-00:39:30

Candau: Not very long. The people who really run the museum are the trustees, after all. I think what really brought it all to a head was William Matson Roth, who I guess was president of the board of trustees then. He came to speak to the staff, and he got up on this dais. He had a little pink Cecile Brunner rose in his buttonhole. He sat back, and he just delivered very lordly pronouncements about we didn't need a union. He was admonishing, and he was just *very*—

Rubens: Sixty staff people are basically hearing this.

01-00:40:17

Candau: The *entire* staff of the museum is hearing this.

Rubens: This is curators and—

01-00:40:21

Candau: Yes. Yes. Now—

Rubens: Operations people and—

01-00:40:26

Candau: I guess Suzanne Foley might've—So the curator—Yes. The two curators that we had then did not become part of the union. I don't think they were involved in this particular meeting. They may have been there. Immediately after that meeting, we were going to have the election for the union. And of course, I mean, his presentation was so overbearing that, I mean, everybody just voted *unanimously*.

Rubens: Was it basically unanimous?

01-00:40:57

Candau: Oh, it was absolutely, exactly unanimous, yes. Who would not have been involved? Not the janitorial staff. Janitorial staff was not hired by the museum. They were War Memorial.

Rubens: Because of the building, yes. Nor the elevator staff, probably.

01-00:41:24

Candau: Nor the elevator staff. I think the only holdouts—and they would've been considered management—were, like, Phil Goddard from the bookstore, and the director, and the chief financial officer, and the two

curators, which were, I think—Did we only have two then? Yes. Sue Foley was painting, sculpture, what have you. John Humphreys was photography. Well, he also did painting and sculpture, though.

Rubens: Yes. And so I'm trying to get sixty people.

01-00:42:00

Candau: Was it sixty, or was it thirty? [Closer to thirty or less—staff lists at the time did not include support staff, for the most part, so I can't document this.] There was education. There was no conservation then. I don't think we had conservation. Yes, conservation lab came in when we moved to the fourth floor. So it was everybody in education, curatorial assistants. The artist gallery, the rental gallery. And installation crew. Bookstore. I don't know how many; could we have been as many—yes, maybe we were thirty when we moved. [Probably sixty by the time Henry came.]

Rubens: Okay. And then there must've been some kind of building, you know—Payroll, there was a payroll, and there was some administration, kind of.

01-00:42:58

Candau: But some of those people—Like, oh, the director's secretary was considered confidential. So that if there was the issue of confidentiality. So I think—[pause] No, I think maybe there was only one person in—It was just the chief financial officer, who may have been exempt. But otherwise, it was pretty much everybody on the staff. And besides, we had a union shop, so everybody.

Rubens: By the way, is there anyone in the union that you want to particularly mention, that helped out?

01-00:43:38

Candau: When Jack came on, he wanted—Well, it doesn't sound *quite* fair, because I remember when Graham [Beal], who was chief curator for a while, came on, he said San Francisco Museum of Art had a terrible reputation for being a place where they did nothing but have parties. Now, I don't know if he meant the staff, or if he meant the trustees and the members. But when Jack first came onboard, and before he arrived in San Francisco, he was constantly calling the museum, to find nobody there. Because nobody got to work until nine-thirty or so, or they were having a party in some department or other. So he got fed up with the staff before he even came. He wound up with almost 100 percent turnover. People just left in droves.

Rubens: Well, tell me a little bit about this. What kind of parties?

01-00:44:47

Candau: We did have a good time.

Rubens: Did you? How?

01-00:44:49

Candau: I mean, a wonderful time.

Rubens: How nice.

01-00:44:51

Candau: Yes. Yes. Parties in the freight elevator, you know, for somebody's birthday. Every department had its own Christmas party. The *museum* had wonderful parties.

Rubens: That's what I understand.

01-00:45:04

Candau: The staff all got drinks tickets. Towards the end, you know, they were getting a little—I guess some member said something to Henry, “I come to the museum's events now, I don't know anyone.” Because the staff was getting bigger, and in the way, and you know, eating all the food, I suppose, at the receptions.

Rubens: But the staff got along? I mean, so this union organizing movement was a unifying—a kind of community building?

01-00:45:33

Candau: Well, that was interesting. I remember one thing, when I had been working as a student assistant, and I had to go down to the basement one day with one lady from the Women's Board, who—We were sorting out magazines or something, and she was, you know—I'm a dumb college kid, and so she's a little patronizing and wants to know, “What are you studying? And what are you going to do when you grow up?” And I said, “Well, I don't know, I think maybe I might want to teach or something.” And it was, “Oh, that's good, just in case you ever have to work.” And so when we were organizing the union, there was somebody from the Women's Board telling us, “Well, I don't know why you want to do that. You *know* when you come to a place like this, you have to have an independent income to work in a museum.” So there was that kind of mentality, was still functioning there. But we were on very, very good terms with the women on the Women's Board, because you know, they were friends, in a way. You know, we went on strike many years later, but there was still that kind of give and take. We would greet the trustees and hug them as they crossed our picket line and that sort of thing.

Rubens: Now, when's the strike? Before the establishment acceptance of the union?

- 01-00:47:01  
Candau: No, no, quite a few years later. God, I don't know. [The Judy Chicago show was up, and Ray Saunders—1979.]
- Rubens: I'll look that up. So there are these grievances and inequities and then, you know, retaliation, really, for forming the union. But that's cleaned up.
- 01-00:47:24  
Candau: Yes. Oh, no, we have a perfectly lovely contract and—
- Rubens: And the fact is that Hopkins came in. It must've kind of cleared the air a little bit.
- 01-00:47:30  
Candau: Oh, this was while Hopkins was in. Yes, it was after Nordland had—Wait a minute. No, no, no, no.
- Rubens: If you say '73—
- 01-00:47:36  
Candau: Yes, it was while Nordland was there, yes.
- Rubens: So the party phenomena, is this—
- 01-00:47:47  
Candau: Well, you know, they would have things like the Tour de Décor. And that was a—you know, all these interior decorators come in and, for a week, transform the museum into, like, a showcase for various—Well, for their wares, basically.
- Rubens: I actually didn't know that. Like a decorators showcase?
- 01-00:48:07  
Candau: Yes, yes. You know, they take a gallery and do something up. One decorator would do that. And then there would be things like, oh, some cooking. We had Julia Child come. It was a museum cum community center sort of playground for these nice ladies—who were very nice to us, as well.
- Rubens: Where is the impetus for these coming from? Is it coming from the—
- 01-00:48:31  
Candau: I think it's the Women's Board, really.
- Rubens: Is Tour de Décor a rubric for all these different things?
- 01-00:48:39  
Candau: No, it was just this annual decorators showcase.

Rubens: And then when you say other weeks of events, so the board would come up with other things like cooking and Hopkins came up with the Soap Box Derby.

01-00:48:54

Candau: But that was outside, and that involved artists. There would be the big Christmas party thing, and that would be, oh, artists and Women's Board. Was it artists? No, I guess it was mostly the Women's Board. They would all decorate trees and things and bring them in, and you could buy them. It was a fundraiser.

Rubens: You mentioned the rental gallery. I know that Sally Lilienthal had a big hand in that.

01-00:49:26

Candau: Yes. Yes. Well, the rental gallery was—In fact, I think in some fairly recent history, they got it wrong. The rental gallery was, I think, one of the first in the country, and had been originally in the museum. It was behind the auditorium. Then it was set up so that local galleries would contribute to it. So, you know, you could get a Robert Indiana that Wanda Hansen had loaned to the rental gallery. So there were artists' works that had been juried, who wanted to be in it; but also local galleries were contributing materials.

Rubens: Oh, how interesting. It was behind the auditorium.

01-00:50:11

Candau: Yes.

Rubens: Because I think it was Sally—

01-00:50:13

Candau: That very back gallery.

Rubens: And I can't remember her partner's name, who did the—

01-00:50:17

Candau: It wasn't Marian.

Rubens: —bulk of the work.

01-00:50:19

Candau: Yes.

Rubens: It was. I think it was.

01-00:50:20

Candau: It was Marian Parmenter even then?

Rubens: Yes, yes, it was. With Sally. Who then found the space—

- 01-00:50:25  
Candau: In Fort Mason.
- Rubens: Yes. And then they—Sally’s claim was that she was interested in it being more community oriented, and bringing in community artists, and that it was very successful.
- 01-00:50:36  
Candau: Yes, yes. Yes, and then it severed connections with the local galleries, yes.
- Rubens: I think so, yes. Yes.
- 01-00:50:43  
Candau: Yes, because it was also, in a way, kind of a bit of a showcase for local galleries, too.
- Rubens: Mm-hm. Exactly.
- 01-00:50:49  
Candau: Yes.
- Rubens: So you’re saying—do you think that Nordland particularly contributed to an atmosphere of—No, not Nordland.
- 01-00:51:01  
Candau: No, it had always been there.
- Rubens: Okay.
- 01-00:51:02  
Candau: Oh, yes. Yes.
- Rubens: There just was some—
- 01-00:51:05  
Candau: I mean, I think lots of places were like that then. You know, these institutions have matured as—I mean, as has the country, I suppose.
- Rubens: Well, and you’re working on a shoestring, in a certain sense. There’s a sense of having to soldier on, without a lot of help. And I guess it’s either going to make or break the spirit of staff. And it sounds like there was basically a real coherence there. Good friendships and—Were there any—
- 01-00:51:38  
Candau: I mean, it was kind of familial for a while. But then when you get a staff of 200, you can hardly say you’re a big happy family.

Rubens: And at this time, up to '73 or a little past '73, is it more a women's institution, literally, in terms of who makes it up? It's a male director, but—Bob Whyte comes in. Of course, there's the—

01-00:52:00

Candau: Well, installation was all male.

Rubens: Male, mm-hm.

01-00:52:04

Candau: And bookstore was always all male.

Rubens: When did the bookstore come in? That was one of my questions.

01-00:52:07

Candau: It was certainly there in the fifties.

Rubens: Oh, it was.

01-00:52:10

Candau: Yes. Yes.

Rubens: There was always a bookstore.

01-00:52:11

Candau: I don't know. But I mean it was sort of—

Rubens: Then it was made over, kind of fancy.

01-00:52:16

Candau: Yes. I mean, but it was a teeny little bookstore.

Rubens: Yes.

01-00:52:18

Candau: I mean, it was, you know, [laughs] this big maybe just opposite the elevator, in the old building.

Rubens: I'm concerned about, just what the time's like on the—

01-00:51:26

[material deleted]

01-00:52:41

Rubens: Is there anything more that we need to say about the union? I was asking if there was anyone you particularly remember working with at OPEU.

- 01-00:52:53  
Candau: Well, I guess Toby Kahn, who was assistant bookstore supervisor at the time that we went on strike, was the assistant shop steward. He and I were shop stewards then, during that period.
- Rubens: Who was the original shop steward?
- 01-00:53:18  
Candau: Me. I guess. I can't remember. I know I was certainly working on the contract.
- Rubens: And from the union itself, if there were any memorable people.
- 01-00:53:32  
Candau: Oh, our last business agent was Tillie Olsen's sister-in-law, Reva Olsen, who was a *wonderful* woman. In fact, one of the best [laughs] memorial services I've ever been to was hers, which was last year, at the Unitarian Church in San Francisco.
- Rubens: She was not the original business agent, but—
- 01-00:54:00  
Candau: No, the original business agent was George Davis, who was also terrific. George was our business agent when we were on strike, because I remember we had to go see—Dianne Feinstein intervened. George liked to, well, pull non-rank. So that he arrived for the meeting at Feinstein's office in the most *hideous* polyester leisure suit. And looked really quite not like someone the museum would care to be involved with.
- Rubens: Was this a kind of thumbing—
- 01-00:54:53  
Candau: [Over Rubens] Yes. yes.
- Rubens: Of his nose, as opposed to a natural inclination?
- 01-00:54:56  
Candau: Well, I think, no, it was a natural inclination that included thumbing of the nose.
- Rubens: Okay. Okay, yes, there is some of that.
- 01-00:55:02  
Candau: Yes.
- Rubens: My husband has done that a lot. So George Davis is later.
- 01-00:55:08  
Candau: George Davis was our first business agent.

Rubens: He *was* the first business—

01-00:55:09

Candau: Yes. Yes.

Rubens: Okay, and it's after the strike that Reva Olsen comes in?

01-00:55:13

Candau: Yes.

Rubens: So you guys were impressed with the union then?

01-00:55:17

Candau: Yes.

Rubens: Where was the union? Would you go to the union, or would they come to you?

01-00:55:20

Candau: Well, they were down on Tenth or Eleventh and Market. It was walking distance. We had to go there for the election. Union meetings, or meetings of the whole local, would be held there. When we had meetings of our unit, it would be at the museum.

Rubens: So how active was participation in the union, by the way?

01-00:55:45

Candau: It's still going on. And yes, it's been quite active. Yes. Well, yes. I guess I was the first shop steward. One thing I feel good about is the fact that many friends of mine from Cal or earlier incarnations, like when I was at SF State, who became active leftists and formed unions where they were, were sort of president of the union forever. I didn't have to do that. The union went along, and people were quite happy to participate, and made it a really ongoing thing. I think that was pretty cool.

Rubens: And to what do you attribute that?

01-00:56:28

Candau: The need, maybe, or the fact that it generated some kind of solidarity. At the same time, you know, the Museum of Modern Art in New York, they beat us out by about six months, organized a union there. And that's still going on.

Rubens: Did that give you a bulwark?

01-00:56:51

Candau: Well, I didn't know that it was going on till we'd already started. But yes, I mean, I did have colleagues there that were active, so I knew about it from them.

Rubens: How would you have colleagues? People would come through?

01-00:57:04

Candau: Oh, because there was a national art librarian's association. We'd have annual conferences. Actually for, oh, I would say for almost half my career, even before this national art librarians group started, we had a local art librarians group. There were about ten or fifteen of us, I suppose, if that many.

Rubens: Well, we have to talk about that.

01-00:57:33

Candau: Yes.

Rubens: When was the national formed?

01-00:57:36

Candau: '76.

[Begin Audio File 2 01-09-2007.mp3]

02-00:00:00

Rubens: If you could repeat what you just said. George Baird?

02-00:00:11

Candau: No. Joseph Baird, at UC Davis had his students do their master's project or something—Two of them, one was Jackson Dodge; I can't remember who the other one was. But it's a two-part history of the museum. And they, you know, like went into the whole thing with—Like, I never met Ed Prim or Albert M. Bender, who were major donors. Or the Steins.

Rubens: But to 1915, I'm not sure that I have—

02-00:00:52

Candau: Well, 1915 was the Panama Pacific International Exposition.

Rubens: '35 is, of course, the date they give for the formation of the San Francisco Museum of Art.

02-00:01:04

Candau: Well, there was something called the San Francisco Museum of Art that existed in the—

Rubens: Twenties?

02-00:01:12

Candau: Palace of Fine Art. I think there is an annual report for either 1920 or 1922, because it started out as part of the San Fran—Oh, what was it called?

Rubens: Art Association.

02-00:01:29  
Candau:

San Francisco Art Association. So the San Francisco Museum of Modern—or the San Francisco Museum of Art was the exhibiting body. And then the institute was the school. We didn't really sever that connection until '73, '76, something in the seventies, early to mid-seventies. So you know, there are exhibition catalogues. We always did the annual. You know, it was the painting annual, the sculpture annual, there was a print annual. That went on for ages and ages and ages. Until '68, was when we did this thing called *Untitled '68*, which replaced the annual exhibitions of the San Francisco Art Association. I remember going to see the annuals in the museum.

Rubens: But you're saying, into the seventies, the formal connection?

02-00:02:44  
Candau:

Yes, well, if only because “formal” by showing their annual exhibitions. Certainly, the board of trustees overlapped, to a great extent. [pause] Publications did not. There were separate publications, except for the catalogues.

Rubens: Were you collecting archival material of the history of the museum?

02-00:03:24  
Candau:

Tried. I mean, well, when we left the old museum—because we never had a document-management program. I was collecting and trying to keep in the library at least all the material on each exhibition. Which would've been registrar's records, loan receipts, all kinds of stuff.

Rubens: Now, who took over that registrar of exhibitions after you were summarily—

02-00:03:53  
Candau:

Oh, Susan King did both. She was already regular registrar, and then she did the other one, as well. But the library continued to collect and maintain the records of past exhibitions. They would stay in the registrar's office as long—If it was a traveling exhibition, as long as it was traveling, it would stay there. Because there would be their files, and then there would also be the curators' files. Then the two files would be amalgamated and deposited in the library. Then when we were going to move, I got the—I guess it was Inge-Lise [Eckmann], I persuaded her that we really needed to have some kind of archiving. Everybody did have to let go of their papers [to the library] because otherwise, they would either throw them away—

Rubens: We're now talking about in the preparation for moving to the new building.

02-00:04:54

Candau: For moving to the new building. And at that point—

Rubens:

It's around '84, '85.

02-00:04:57

Candau: No, no, that was '90. When did we move?

Rubens:

Oh. '95.

02-00:05:04

Candau: '95—So it was like pulling teeth. But we did get most of the stuff in boxes, and then it finally wound up in a basement. There had been some—[pause] Well, of course, there would be the financial ones, which are always [laughs] well taken care of, so I didn't have to worry about that.

Rubens:

Would those come down to the library?

02-00:05:32

Candau: No. Because some of that material, of course, was confidential. And there were also Morley's old files, kept in the basement. And there were old Women's Board files and stuff like that, which people would ransack for pictures—I mean, because they were quaint—to put up on the bulletin boards [laughs] and stuff like that. So yes, we did finally get all of that stuff. I understand that my successor has gotten a grant to actually set up a museum archive, which is *long* overdue.

Rubens:

Why do you need to persuade Inge-Lise? She is the conservation department, by that time.

02-00:06:15

Candau: Well, no, she married Jack.

Rubens:

Jack Lane.

02-00:06:19

Candau: Yes.

Rubens:

Okay, so her access—

02-00:06:20

Candau: She was deputy director at that point. Yes. Yes.

Rubens:

You never had a records management program?

02-00:06:33

Candau: No. I've always had the exhibition files, but it was definitely time to document the history of the museum, just through the files then. I mean, it's a shame that we didn't start it earlier, because there were

still a lot of people alive who would have been very helpful, particularly with Morley's files, which are just the most amazing mess. Because, I mean, they're just in chronological order. So you can't find stuff. And you know, there'll be a letter to an artist, saying, blah-bitty-blah, "I really liked what you said about," such-and-such; but where's the original letter? You know.

Rubens: Well, I want to ask you a two-part question that may shed some light on that. You said in '73, you did get a grant to travel to libraries—

02-00:07:28

Candau: Other museum libraries, yes.

Rubens: Museum libraries, and then you did move to the fourth floor. Can you comment on that? Seventy-three was a big year.

02-00:07:41

Candau: Oh, it was '71. It was over. I had finished it. I guess that I got the grant.

Rubens: Okay. All right. But the library at the Art Institute is a—Did you have much dealings with them?

02-00:07:57

Candau: Yes, because we were all part of—We had this local art librarians group.

Rubens: Oh. So what should we say first? When did the local art librarians group start?

02-00:08:06

Candau: '68, I guess. It was either '68 or '69, very soon after I—

Rubens: Right when you're starting.

02-00:08:10

Candau: Yes. Yes.

Rubens: Were you an initiator?

Candau: I think it was, like, the person who came around was somebody from Oakland Public Library, I think.

Rubens: How many people met, and how often?

02-00:08:24

Candau: Oh, I guess we met—not as much as once a month, I don't think. But—

Rubens: Three or four times a year?

02-00:08:32

Candau: Now, we only meet twice a year, and we were meeting more often. Maybe, it might even have been monthly, because we just first started out by going to everybody's library. So it was somebody from Cal, from the art library, or from the architecture library, and the art institute, and Oakland Public and San Francisco Public and San Francisco State.

Rubens: Mills?

02-00:09:00

Candau: Yes, one from Mills.

Rubens: Stanford?

02-00:09:05

Candau: Yes, Stanford.

Rubens: And de Young?

02-00:09:14

Candau: Oh, yes, and the de Young. There were two people there. There was one for the Asian art and there was one for the regular art collection. You know, so there was at least ten or eleven of us.

Rubens: It was sharing and seeing each other's collections, organizations—

02-00:09:35

Candau: Right. Yes, sharing. You know, referrals, so forth.

Rubens: Did you find it helpful?

02-00:09:43

Candau: Oh, yes, yes. Being a one-person library in a specialized field, particularly when there are people in your institution who don't know what you're doing, it was a big help. It was enormous support.

Rubens: Were those people professional?

02-00:10:04

Candau: Yes. Yes, yes.

Rubens: Mm-hm. Did that encourage you to—

02-00:10:07

Candau: I was the only amateur.

Rubens: Did that encourage you, in some way, to go back to school?

02-00:10:14

Candau: Yes.

Rubens: Within a few years, then you're cut back to half-time, or you take half-time.

02-00:10:19

Candau: Yes.

Rubens: You finish your degree. Did it motivate you to become certified?

02-00:10:26

Candau: Well, yes, in order not to lose my job. And having worked in the library here [UC Berkeley], you saw some people and you thought, "Well, [whispers] if she can be a librarian . . ." I'm sure you've run into those. And besides, I went off to Europe and stayed all that time, I thought, "Well, I have to come back and finish my degree." But you know, the only job I'd ever really wanted would be to be the librarian for the San Francisco Museum of Art. I never thought that would happen.

Rubens: That's wonderful. So this group is meeting, this local group is meeting. Are there state meetings?

02-00:11:18

Candau: No.

Rubens: And then national?

02-00:11:20

Candau: College Art Association had a library branch, but they weren't very active. In the early seventies, there started in England, this thing called ARLIS [Art Libraries Society]. There was a woman, Judy Hoffberg—I guess there may have been a Southern California group similar to ours, because she went off to London, met these people, and came back and said, "We've got to do this thing in the United States." So '76, ARLIS started, and it's got about 600 members now.

Rubens: How did it come about that you got a grant to visit—

02-00:12:07

Candau: Oh, it was NEA. NEA? For the Arts, yes.

Rubens: Were you making the claim we need more space?

02-00:12:26

Candau: Oh, I was doing that for years.

Rubens: And it's simultaneously becoming available, the third floor?

02-00:12:34

Candau:

Oh, yes, the third floor became available. I didn't get an awful lot more space. Unfortunately, the architect, who was a member of the board of trustees, had done a library for his senior thesis or something. It must've been a library in a private home. His idea of a carrel was like a three-foot square little table that you stuck in a corner, so that you would have no oversight of the people who'd be ripping images out of your art books. We outgrew that space in no time. When we moved into the new building, I was able to persuade the museum to hire someone who had experience in designing art libraries, since in regular libraries, shelves seven or maybe even eight inches deep are standard. In an art library, you have to go up higher than that. And deeper because the books are bigger. You'd think that would be a given, but—

Rubens:

Did you have a hand in designing the new one?

02-00:13:47

Candau:

Yes. Yes.

Rubens:

We'll get to that. And so are you saying—

02-00:13:50

Candau:

With Betty Jo Irvine, who's a hotshot librarian and library school teacher from Bloomington, University of Indiana.

Rubens:

Did you have a hand, though—Are you saying you really didn't have a hand in this ninety—But basically, '93, you have the grant—

02-00:14:07

Candau:

I gave them, you know—No. I mean, it was pretty much ignored. I said, "This is how fast the library grows, by so many feet a year," and—

Rubens:

You had kept records of that.

02-00:14:19

Candau:

Oh, yes. Yes. [pause]

Rubens:

Suddenly, you're given these plans—

02-00:14:28

Candau:

Yes. Yes. Yes.

Rubens:

Did you ever have a particular problem with theft?

02-00:14:34

Candau:

Oh! Yes. A considerable problem with theft, because we were on the—When we were on the third floor, of course I wasn't there all the

time. I was part-time. And the library was not necessarily locked all the time. And there was access, immediate access to the street, from four different stairways. And I mean, it wasn't just—People's purses got stolen and stuff like that. So yes, theft was a definite issue.

Rubens: And slicing images out of the—

02-00:15:12

Candau: Yes. Yes.

Rubens: This is just parenthetical, that *incredible* story about the map, the guy, the map dealer was taking them out of Yale.

02-00:15:23

Candau: Well, here at Doe, the art librarian when it was Susan Craig, had, you know, a book truck like that, and it was stacked. Because they had, in the regular stacks, even though there was that floor devoted to art library, a lot of books that had, like, steel plate etchings in them. Someone would just take the book, go into the toilet, because you know, you're just taking the image out. So it doesn't—you can have all the tattle tape in the world—And just enormous [chuckles] deprivations were made on the collection, from that aspect.

Rubens: Well, let me just ask one more question.

02-00:16:09

Candau: Oh, but Henry—Oh, well—

Rubens: Go on, when Henry—

02-00:16:11

Candau: This is my *major* theft I was *so* upset about. Henry had given us the complete Albers *Interaction of Color*, which is about six volumes, that big. I mean, it's enormous. Quite heavy. And it disappeared. How anyone could've gotten it out of the museum—Well, I guess it would've been simple enough, but yes.

Rubens: What was that worth, would you say?

02-00:16:37

Candau: At the time, it was \$6,000.

Rubens: Yes, that's substantial then.

02-00:16:44

Candau: Fortunately, I didn't have to pay for it, because it would've been, like, a third or more of my book budget at the time.

Rubens: I think that we should come back and then talk about how the use of the library is changing, from once you're on the third floor, on. But I just wanted, since we've just been talking about the formation of the local art librarian's association, and then you get the grant to tour, were there any—Up to '71, '72, were there libraries that you particularly admired? I mean, it's a crazy thing, because, of course, there's Stanford [University] and there's—

02-00:17:29

Candau: Well, I was going to museum libraries.

Rubens: I'm talking about museum libraries.

02-00:17:31

Candau: Well, the Museum of Modern Art, *of course*. And the Art Institute of Chicago. An eye opener, at the Brooklyn Museum, because I just went to the art library there, and then she said, "Well, you have to go upstairs to the—" Oh, I can't remember what the name of it is. But they have an Egyptology collection. But it was not collected in an archeological context, but in an art historical one. So that was fascinating. It was great fun. I enjoyed it thoroughly.

Rubens: And then out here, was there anyone that was a little more together?

02-00:18:10

Candau: Who did I go to here? Well, I went to L.A. County [Los Angeles County Museum of Art]. I didn't go to Pasadena.

Rubens: Was that a smart place?

02-00:18:27

Candau: Yes. Oh, yes, yes. Eleanor Hartman was the librarian there. She was a very nice, very smart person. Also the San Diego Museum of Art library. They had been cataloguing artist catalogues for a long, long time down there, which was a very useful collection to be able to refer to. So that gave me the inspiration. I don't know when CETA, the Comprehensive Employment [and Training] Act [was], but that was the first time I got staff. I got a staff person.

Rubens: Well, that's in the late seventies, isn't it?

02-00:19:17

Candau: We were on the fourth floor. I mean third floor. We'd moved.

Rubens: So you're saying of the local museums—we can even include state—LACMA, San Diego—

- 02-00:19:36  
Candau: Oh, Albany. The Albright-Knox [Art Gallery]. I was going to those museums that were more or less equivalent to ours, specialized in modern art.
- Rubens: And of course, there's no computer yet.
- 02-00:19:52  
Candau: No computer yet. In fact, the museum got quite a few people from CETA.
- Rubens: I bet. I bet.
- 02-00:20:29  
Candau: That was a big help.
- Rubens: I do want to talk a little bit more about how patterns of use are changing. You do have a statement about, you know, what you want the library to be in '73, when the new one opens. I don't know if there's anything more to say about that. I wanted to do a little bit more just about observations on when you were registrar for the acquisition committee, if there was anything you remember particularly. I mean, debate or—
- 02-00:21:12  
Candau: I think Gerry [Nordland] pretty much got everything he wanted. And if a trustee had a dog they wanted to give to the museum, it would be accepted.
- Rubens: I didn't know if you remembered any of those dogs particularly.
- 02-00:21:30  
Candau: Well, no. I mean, I can see them, but I can't—I mean, they weren't artists anyone would ever had heard of, hardly, [laughs] before or since. I'm sure they're no longer in the collection.
- Rubens: Was Gerry catering to his board, do you think?
- 02-00:21:45  
Candau: I never felt that particularly. It was okay. I don't think he felt threatened or anything.
- Rubens: It wasn't so wide scale or—
- 02-00:21:58  
Candau: No, no.
- Rubens: That'll be good to talk about, about the difference of character between—of the feeling of the museum, between Hopkins and Nordland. And Hopkins is really building it up into a—And it's the

period of professionalization and the rise in the art market and all that. Well, great. You, in your retirement, are a busy lady.

02-00:22:30

Candau:

Well, you know it's amazing how little time I seem to have, and how little I get done. I used to get so much done at work, but if you're nailed to your desk, I guess you do.

[End of Interview 1]

**Interview #2: January 18, 2007**

[Begin Audio File 3 01-18-2007.mp3]

03-00:00:00

[material deleted]

03-00:01:00

Rubens:

I have a list of questions that the museum wanted me to ask. Where we were [at the end of the first session] was characterizing the difference between Hopkins and Lane as administrators. You started under Nordland.

03-00:01:38

Candau:

No, I started under Culler, as a library assistant. Nordland hired me as the librarian.

Rubens:

I don't know if you want, you may have thought of some things you wanted to talk about [more]—

03-00:02:00

Candau:

Well, I think between Henry and Jack was an *enormous* difference.

Rubens:

As opposed to between—

03-00:02:11

Candau:

Henry and—

Rubens:

And Nordland.

03-00:02:13

Candau:

Gerry, yes. Because Jack—

Rubens:

Let's start with Gerry just very quickly.

03-00:02:17

Candau:

I told you when I first started, if I was going to buy a book, I had to go ask someone. It must have been with Henry that we finally got proper budgets and things like that, and it all got much more professional, in that regard. I don't know that we had staff meetings with Gerry. Certainly we had them with Henry. But it was much more—Well, it was a small group, again, so that, you know, the entire staff would be at any staff meeting. And then, with Jack, there would be staff meetings, but then there would be smaller meetings and different groups. Jack set up a much more hierarchical kind of administration. I had always just answered either—well, to Gerry, immediately, and to Henry. With Jack, he split the departments up. I guess I was part of

curatorial. There was a head of curatorial, who would be the channel through which I would have to go to get anything done.

Rubens: I think that was Lorrie Fogarty, wasn't it?

03-00:03:54

Candau: Was it just [her]? I'm trying to think, was there not anybody else? How long was Lorrie there? It doesn't *seem* it was such a long time. Well, it was Lorrie and then it was Inge-Lise. Was there somebody [else]? I guess it was Lori. Yes, yes.

Rubens: When Jack came, quite a few people left. Bob Whyte left.

03-00:04:14

Candau: Almost *everybody* [laughs] left, yes.

Rubens: Soon thereafter?

03-00:04:18

Candau: Yes, yes.

Rubens: Did you consider?

03-00:04:20

Candau: No. I was kind of in an odd position, career-wise, because I'd go to these annual meetings and everyone was three years here and two years [laughs] there and I was in the position of being able to build a library, while most of my other colleagues were on really frenetic career trajectories, but going to places where they were mostly maintaining. Adding to and maintaining. I had the fun of getting my acquisitive instincts completely satisfied, just by having this library to play with. So that was lovely.

Rubens: We did talk about ARLIS coming in and about you being able to have a hand in designing the—

03-00:05:17

Candau: Oh, the new library, yes.

Rubens: So you never really considered leaving. Yet it's more hierarchical. Anything more to say about that in general, about Jack—as opposed to what you specifically do.

03-00:05:31

Candau: No.

Rubens: Did Jack ever have any specific requests of the library, or interest in the library?

03-00:05:37

Candau: Occasionally.

Rubens: I don't mean that he asked for information. I meant that it be a certain kind of institution.

03-00:05:44

Candau: I was just down there doing my job. So long as people got what they wanted, they were satisfied, it seemed. I would try to initiate things like, "Could we please check books out and return them?" That was fine. Yes. I was able to run a tighter ship, particularly when we moved into the new building because then I finally could get a computerized system, making all kinds of things much easier. We did have a deputy director under Henry, who came into the library once with some kind of visiting fireman, who was looking at a book that they liked, and so he gave it to him. Which I thought was not my favorite kind of activity. He didn't say, "Would this be okay?" Or, "Is this rare?" Just said, "Here, take it?"

Rubens: He had not been so respectful of you.

03-00:06:57

Candau: No, no. But no, Henry was—[pause] was always very supportive and very encouraging. He would say, "Now, you know, of course go and talk to Saint," who was Sheldon Saint John, who was our chief financial officer, controller, whatever, who would then say, "No, you can't do that. I don't know why Henry told you to do that." But that was all right. I mean, you sort of got to expect that. You're not interviewing him at all?

Rubens: No. Is he around?

03-00:07:36

Candau: I think he's down the Peninsula, I guess. He was a retired Naval officer, who worked with the Christian Brothers for a while. I guess he replaced Clifford Peterson, I suppose, yes.

Rubens: As CFO, really?

03-00:08:12

Candau: Or whatever they—I think—Was it called controller?

Rubens: What was he like?

03-00:08:20

Candau: He was very nice. In his way, he was very, very supportive. We all had a lot of fun. But everybody was very, very committed to the museum. They felt it was theirs. Everyone worked very, very hard and put a lot of creativity into it. Even Saint, who did not come from an art

background, what he brought to it was, oh, a very can-do kind of attitude and—

Rubens: How old was he, about, at that point? Retired, you said, yes?

03-00:08:59

Candau: Yes, but he was retired Naval. I suppose he might've been late forties, maybe early fifties. He retired while I was there, but I can't remember when.

Rubens: Did he retire after Jack [came]?

03-00:09:12

Candau: Before. Before Jack. Yes. Because he was replaced by Cecelia Franklin.

Rubens: Since we're on this vein, with Jack, [did] you literally work with him?

Candau: Inge-Lise was my boss for a while.

Rubens: Because she was the head conservator. After she stepped down? After she left?

03-00:09:53

Candau: Lorrie came in. Inge-Lise was sick, I think, a lot of the time that she was supervi—

Rubens: Yes, that's what I heard. She was worn out, yes.

03-00:10:07

Candau: That certainly was before we moved. I don't know if Lorrie came in—

Rubens: She came in, actually, I think, after Jack left. Yes.

03-00:10:19

Candau: So she would've been hired by David Ross?

Rubens: No, in 1996. It was an interim. There was the interim. Or maybe it was by the curators. I should have this straight, but I don't quite have it.

03-00:10:29

[material deleted]

50

03-00:11:21

Candau: You have to ask Lorrie Fogarty about—because she had to wind up doing a lot of the presentations to the accessions committed, and she had *no* art background whatsoever. It was quite bizarre; what were the curators doing at that point? I don't understand.

Rubens: Yes, yes.

03-00:11:42

Candau: I would think Sandy Phillips, maybe might've done her own work, but I don't know.

Rubens: It had to do with the new professionalism or coordinating. It wasn't that she was generating any art ideas as much as helping to coordinate the curators and be on top of what funding was going on.

03-00:12:00

Candau: Yes. Yes.

Rubens: So you're not part of that. You're not meeting with her? Do you recall meeting with her?

03-00:12:04

Candau: So long as I presented my budget and stayed within it, she had no interest in the library, really. I did not find her very supportive, really. [pause] I think she was in over her head, is really what it amounts to. I mean, at the time that she left, everything was in really rather a disarray. It just seemed—

Rubens: Did you have a strong feeling whether Jack was ready to go or not? I mean, did you feel new blood was needed?

03-00:12:45

Candau: I don't know. I mean, the trustees do that sort of that thing, you know.

Rubens: You had managed, within your working relationship with him—

03-00:12:53

Candau: Oh, yes, yes. We had quite a genial working relationship, really. No, that was fine. And no, I mean, he—[pause] Well, especially when the library got computerized.

Rubens: Yes!

03-00:13:06

Candau: Because he's sort of a computer nerd. So that was very interesting for him. But you know, even at the time when we first started with the whole computer business, I guess I had had a lot more experience of it, because of going to ARLIS. I was telling Inge-Lise that we needed to have internet availability, and she did not know what I was talking about. Then when they did get some people in, oh, when they initially tried to do a computer-generated catalogue of the collection, they get in people who'd done work for retail. I mean, these weren't—It wasn't the kind of computerization that you know about, going to the University of California. At the time that I went to library school, you

had to learn programming and that sort of thing. I managed to get around it, because I already had the job, and I knew by the time the museum ever got around to doing anything with computers, whatever I had learned [laughs] would've been so, you know, obsolete that—

03-00:14:40  
[material deleted]

03-00:14:44  
Candau: Well, they got in these people, Deloitte and Touche.

Rubens: Isn't that an accounting firm?

03-00:14:51  
Candau: Yes. I don't know why. Maybe a dozen or so staff members, with absolutely no computer knowledge whatsoever, had to meet with these people. They were snake oil salesmen. Even Inge-Lise finally realized that.

Rubens: Is that who you were referring to when you said "retail people"?

03-00:15:15  
Candau: No, that was another completely different thing. They had already had a mess up trying to do that and getting different computers in [with] people who only knew how to do traffic control, barely. Or inventory. Which is nothing to do with Boolean searching and that sort of thing. So no. So these guys came in. It was to assess our needs and make recommendations. They were encouraging us: "Oh, think big. Now, you're like the Art Institute of Chicago library." [laughs] *No*, I am *not*.

Rubens: Oh, because you knew what those people were doing, because you'd been with them and—

03-00:16:02  
Candau: Yes. Yes.

Rubens: Are they asking—They're more telling you than asking you what was needed?

03-00:16:06  
Candau: They're telling us, yes. It was a totally wasted effort. Anyway, there were lots of wasted efforts like that going on in, you know, various kinds of publications and all kinds of new initiatives that would last for a while and then just taper off. It's maybe sort of the nature of the beast, in the arts. Jack came with a business school background, as well as the Ph.D. in art history. I think that helped tighten things up a bit. He'd come from Carnegie, but I guess he hadn't really had that much to do with the management there, because there was this woman, whose name I forget. [Barbara Phillips, 1988-89]

Rubens: Who was a curator at the Biennial.

03-00:17:04

Candau: No, no, no, no, no. This was sort of his right hand at Carnegie. She was like the CFO or something. I forget. She made herself *extremely* unpopular.

Rubens: Where did she make herself unpopular?

03-00:17:24

Candau: With everybody. With the curators, with the—

Rubens: Oh, you're saying out?

03-00:17:28

Candau: Hm?

Rubens: Here in San Francisco?

03-00:17:29

Candau: Yes.

Rubens: Oh, I thought you were referring to her as someone at the Carnegie.

03-00:17:33

Candau: No, no, no. This was someone that he brought. Well, he brought with him from the Carnegie, John Caldwell, who was senior curator, and then this woman whose name I cannot remember. [Barbara Phillips, 1988-89]

Rubens: What was she doing?

03-00:17:49

Candau: She was an administrator. Well, no, she was, like, deputy director for administration or whatever.

Rubens: What happened to her?

03-00:17:57

Candau: He sacked her. So he was certainly responsive to the needs of his staff.

Rubens: So you're building the library. Well, is your budget more systematic now, at this point?

03-00:18:16

Candau: Yes. And you know, whenever I needed more money for anything but staffing, I always got more. That was very responsive.

Rubens: And you didn't particularly have any direct relationship with the board.

03-00:18:29

Candau: No. No, no.

Rubens: Or docents with, even, the education department, really? Was there some—

03-00:18:34

Candau: Well, the, you know, docents—The slide library was housed in the library, though not part of it. Some docents would come down and use that. And some of my volunteers, only one or two of them, were docents, as well.

Rubens: Oh, you do get volunteers in the library.

03-00:18:53

Candau: Oh, yes! Wouldn't have been able—Oh, I had wonderful volunteers.

Rubens: How did you get them?

03-00:18:58

Candau: Well, there's a volunteer office, volunteer coordinator.

Rubens: I didn't know that. Ok.

03-00:19:04

Candau: Oh, yes. Volunteers were always extremely important. I mean, I had volunteers to—oh, I mean, they were the equivalent of something like two-and-a-half full-time employees.

Rubens: Oh, really?

03-00:19:16

Candau: Yes.

Rubens: And were they pretty long lived?

03-00:19:19

Candau: Oh, indeed. Some are still there, a couple.

Rubens: And what did you have them do?

03-00:19:24

Candau: Well, the artist files are a major collection in the library, but it's a collection of ephemera, which can be very, very valuable. Certainly, like in the sixties and the seventies, artists were, oh, producing postcard series and just sending them around; or they would design the invitation for their exhibition, and there wouldn't be that many. They're primary artist documents. That's the sort of thing that would go into the artist files. You get stacks every day like that, and I encouraged the curatorial staff, you know, "Don't throw this stuff

away; send it down to the library.” So that would be the first thing I’d have a new volunteer do. If they could alphabetize past the third letter, [laughs] they were *really* good. If they liked that, then they could do other things. They would do accession of catalogues as they came in; they would reshelve things. Just a lot of library stuff.

Rubens: Were they mostly women?

03-00:20:37

Candau: Yes. Well, Martin Kanen and his wife Eveline, who are still there now. He was a retired professor of French, and his wife is a translator. He was the one who was the docent and got so involved in the library that he set up the docents’ library for them.

Rubens: And what does that mean, docents’ library?

03-00:21:03

Candau: The docents have their own library. It’s mostly basic material—dictionaries of art and artists, you know, exhibition catalogues, things that help them with whatever current exhibition that they’re working on. And then I had one volunteer who was a woman who had retired at the normal retirement age from being a high school principal. She did two terms in the Peace Corps and then volunteered in the library for the next almost twenty years.

Rubens: What was her name?

03-00:21:49

Candau: That was Zeva Smith. She left me \$15,000 to buy books, which I thought was very nice.

Rubens: When she died?

03-00:22:01

Candau: Yes, when she died.

Rubens: Great story.

03-00:22:02

Candau: The library’s been very lucky in its volunteers. If they could survive filing in the artists file, then you knew that they weren’t there just to be seen.

Rubens: Was that a clipping—

03-00:22:16

Candau: It was a clipping, more or less, yes, yes.

Rubens: Was there a service or—?

03-00:22:19

Candau: No, no. The museum did have a clipping service, but I think that was kept mostly by the PR.

Rubens:

Oh, that was for what's said about the museum, as opposed to if something was said about Clyfford Still or—

03-00:22:31

Candau: Right. Unless it was an exhibition or something, yes. We'd try. But then, you know, if it's the *Chronicle*, that's all available on—

Rubens:

Well, increasingly available online.

03-00:22:45

Candau: Right. Yes. Or microfilm or whatever.

Rubens:

Did the patterns of use of the library change? Could you mark it between external people—I mean, were more people coming into the library to use it?

03-00:23:05

Candau: Well, the library had always been open to the public. And even—

Rubens:

Open at night when you started?

03-00:23:10

Candau: Yes, yes. And even when—

Rubens:

Moving into the new building?

03-00:23:14

Candau: Even when we started charging admission—I don't know quite why we started charging admission. It was at the time of Proposition 13. I think that was used as an excuse. Other than the fact that it's always nice to have income, and probably we needed it.

Rubens:

So about '78.

03-00:23:35

Candau: Yes.

Rubens:

Yes.

03-00:22:36

Candau: But if someone was coming just to use the library, they did not have to pay the admission. And that continues to be the rule now.

Rubens:

Did you see valleys and peaks of people coming from outside to use the library?

03-00:23:53

Candau:

I didn't know. I was more aware of regular attendance when we were in the old building and the library was on the same floor as the exhibitions. Because you know, on the way to the bathroom or whatever it would have been—I would see the same people. People would come to the museum because it was something that they did a couple times a month. Like, I don't know, going to lunch with a friend. The museum seemed to be much more a part of the community. But then it was so much smaller.

Rubens:

And do you think that changed when you moved into the new building.

03-00:24:37

Candau:

Oh, definitely. It's a different experience.

Rubens:

Was there any thought that the library would not be in the basement, that it might be on—

03-00:24:47

Candau:

Oh, Mario Botta thought—His original plan had it at the top of the stairs there. [laughs] And of course, the museum was *not* going to go for that.

Rubens:

Did he talk to you?

03-00:25:00

Candau:

No, no.

Rubens:

Did you have anything to say about, you thought it might be more useful to have it—

03-00:25:09

Candau:

No. I just wanted space.

Rubens:

And you did get space.

03-00:25:14

Candau:

Yes. I wanted space, and I wanted a say in how the space was carved up. And what kinds, like the movable shelves and—

Rubens:

But you do think that there was a diminution of how many external people would come?

03-00:25:34

Candau:

No, no. No, no, I don't—Well, yes. Because—

Rubens:

Because it's not just around the corner from a gallery.

03-00:25:41

Candau:

Well, but you know—[pause] Yes. I would—Also, in the new building, they did have to make an appointment. Yes. [Before] you didn't have to do that. Because, you know, you just walked right in. That certainly made a difference. But it was more serious users then.

Rubens:

Students, researchers—

03-00:26:14

Candau:

Yes, students, researchers, dealers, art historians—Peter Selz, Tom Marioni. Well, Tom Marioni used us a lot when we were still in the old building.

Rubens:

Anything to say about internal use? Did you notice any particular patterns of change?

03-00:26:39

Candau:

As I got a bigger budget, and as the staff became more professional, it was more like when I was working here [at UC Berkeley]. Or what I observed working here, because I certainly wasn't involved in collection development here. But that I was more collecting for the future, because—not necessarily meeting needs today, because the needs today were because the curator had a particular interest and they knew what they wanted and that was what they were interested in. So I would be collecting stuff that a curator probably wouldn't want for ten years or more.

Rubens:

So this came from you.

03-00:27:24

Candau:

Yes.

Rubens:

This came from you reading—

03-00:27:25

Candau:

Yes, yes, yes.

Rubens:

Did you consult with the curators?

03-00:27:29

Candau:

Well, I didn't have to. Actually, for the longest time, the people, the external people who used the library were much more useful to me than the curators, because—Well, as I said, [pause] it was provincial. People didn't really know anything about what was going on in art in Europe. With the sixties or with the coming on of abstract expressionism, through pop art, through everything else, minimalism, American art predominated, to the extent that nobody felt they had to look at what was going on in Europe. And a lot of stuff was going on.

Kristine Stiles, who's at Duke, used to use the library a lot. She was very, very much involved with European artists and—

Rubens: Should I know who Kristine Stiles is?

03-00:28:31

Candau:

Well, she co-authored the book with Peter Selz—*Theories of Modern Art*. Big fat thing that's going to another edition. She's quite a specialist on modern art, contemporary art. She would find materials for me. And then very early on—well, when Tom Marioni—Oh, that's a great story, because Hayward King used to be the registrar here in the fifties, I guess. He became the director of the Richmond Art Center, and he hired Tom Marioni, who was a local kind of performance or process artist. Tom used to use the library a lot. The best, most interesting shows then were going on at the Richmond Art Center. Really interesting, experimental stuff.

Rubens: He had been registrar at—

03-00:29:33

Candau:

Hayward, the director. Hayward King had been the registrar.

Rubens: At SFMOMA?

03-00:29:37

Candau:

Yes.

Rubens: You, for a while, were registrar.

03-00:29:40

Candau:

I was registrar for the permanent collection. Yes. Hayward had already left. The city fathers of Richmond were getting more and more upset about the nature of the exhibitions at Richmond, so they fired Hayward King.

Rubens: When are we talking about? Roughly, when?

03-00:30:03

Candau:

Oh, that would've been late sixties. Then they discovered that that wasn't affecting the exhibitions. I think Tom had—it was a Terry Fox exhibition, where they brought a load of dirt into the galleries, and Terry Fox was supposed to lie on it with four tubes coming from him. I guess it was like blood and urine and water and Lord knows what. At that point, the city fathers realized they had to fire Tom Marioni.

Rubens: Tom Marioni came in after King?

03-00:30:40

Candau:

King had hired him as curator. I think that might have been Tom's last show. But he was also doing very interesting things. Well, I guess he's still doing these Wednesday nights [soirées]. Where the museum is now, just about, was a place called—Oh, it wasn't Tom and Jerry's, it was somebody and somebody's. But it was a bar. On Wednesday nights, Tom would take it over and show videos, like the earliest Bruce Nauman videos, when Nauman was still in the area. So that was very exciting.

Rubens:

Well, what would he be doing research on?

03-00:31:24

Candau:

For the shows he would be doing at the Richmond Art Center.

Rubens:

He read your magazines?

03-00:31:29

Candau:

Yes, he read the magazines, looked at the artist files. Doing stuff, like on Pistoletto, some of the Arte Povera people who were doing work then. This was an education for me that I wasn't getting, really, from what was going on at the museum.

Rubens:

So the library was really serving modern art.

03-00:31:53

Candau:

Yes. Oh, yes. And its users were serving the librarian.

Rubens:

It was wonderful.

03-00:32:01

Candau:

Yes.

Rubens:

It was not a time when you could Google.

03-00:32:05

Candau:

No, no.

Rubens:

So you were really concentrating on building up a modern art collection. What was Cal's library like?

03-00:32:19

Candau:

Oh, in fact, they had to borrow stuff from me for a graduate seminar. But yes, when they did something on [modern or contemporary art] they had to borrow books from the library to support it. Because you know, universities are twenty years behind the times. The stuff hasn't been, you know, blessed [chuckles] yet.

- Rubens: Gee, I want to follow up on a couple of things. Did you often get bequests? You talked about this wonderful woman leaving you \$15,000.
- 03-00:33:12  
Candau: Yes, well, the best one was that; and then when Mrs. Ackerman died, she endowed the library. Those are my two major bequests.
- Rubens: Who is she?
- 03-00:33:22  
Candau: She was the first librarian, but, volunteer.
- Rubens: Yes, yes, yes. We did that. I have that, that's right. I just couldn't quite remember. Then there was something else. [pause] Well, just to move ahead [to] Ross. Is there a way of characterizing his interest in the library, or if the library changed?
- 03-00:33:44  
Candau: Oh, he came down and thought I should get, you know, ten trustees or so together to [raise] about \$10,000 each a year, and I would do book chat for them.
- Rubens: Book chat?
- 03-00:33:57  
Candau: Well, have little meetings and talk to them about stuff, invite people to come and talk to them about books.
- Rubens: About art books.
- 03-00:34:09  
Candau: About art. He was suggesting I do something that Cody's and Black Oak and all kinds of people were already doing.
- Rubens: These were the bookstores in the Bay Area.
- 03-00:34:25  
Candau: Yes. I was able to dissuade him. I just sent him a memo on that, and I didn't hear anything more about it afterwards.
- Rubens: Is there anything that you feel you need to comment about particularly about Ross's administration?
- 03-00:34:40  
Candau: No. No, no. How long was he there?
- Rubens: Six years. Did we talk about the formation of a collections division in the late nineties, and how that impacted you?

03-00:35:04

Candau: Kathy Holland's department. [In retrospect, Candau notes, narrator and interviewer were speaking at cross purposes in this section of the interview—Candau about Cowell and Rubens about Lorrie Fogarty's legacy of a Collections Department.]

Rubens: I guess so, yes.

03-00:35:07

Candau: They got money. It was called the Cowell Research Center. It was really established to produce a catalogue, and then it ended. The permanent collection catalogue that came out with the fiftieth anniversary.

[material deleted]

Rubens: Can you comment on the formation of a collections division in the late nineties and how that impacted you?

03-00:36:01

Candau: Not very much. I mean, the people who were in that, the staff—[pause] How did—Well, there were—

Rubens: It doesn't matter, if that doesn't come to you.

03-00:36:19

Candau: Well, you know, I'm trying to remember if the staff then also included the registrars.

Rubens: Why would that matter?

03-00:36:29

Candau: Well, because they're dealing with the collection and they're having to maintain records because the catalogue had to say exhibitions that these works had appeared in. They were doing some essays and finding bibliographical material where these works had been cited in publications. The library supported them in that.

Rubens: Would you literally do some of that research? Or would you assign people to do that?

03-00:37:02

Candau: They weren't doing really original research. They would come in, if it was a new person, and I would give them some bibliographic instruction in what materials to use, "Go here first." That sort of thing.

03-00:37:34

[material deleted]

03-00:38:26

Rubens: Speaking of Morley, speaking of her, in the oral history that's done by UCLA, of Henry Hopkins—in it, he says that Morley was fired, was asked to leave.

03-00:39:07

Candau: Oh, I don't think any director—They all resigned, [chuckles] didn't they?

Rubens:

Because of her sexual proclivity.

03-00:39:14

Candau: Oh, really? ["In retrospect," narrator notes in editing the transcript, "I found this an inappropriate line of questioning and I am sorry I responded at all."]

Rubens:

I had never heard that, I never heard an attribution of that. I just wondered if you—Was there anything in the records that would've indicated that or—

03-00:39:25

Candau: She was very tweedy, and maybe even wore neckties, but I never heard any—Well, I don't suppose people would've—You should've asked Bob, he might know, but—

Rubens:

I did.

03-00:39:39

Candau: Oh. What did he say? Did he have any—?

Rubens:

He said, yes, he had heard. He thought maybe and that people talked.

03-00:39:46

Candau: He might've heard it in his community.

Rubens:

He didn't say that. So there weren't any records that you were aware of?

03-00:40:02

Candau: No. Any photographs that you might have seen of her, she was never with anyone. There was a mister—"Morley" was her married name, I *thought*.

Rubens:

I know nothing about that.

03-00:40:21

Candau: Yes, there was a Mr. Morley, I'm pretty sure.

Rubens: Bob was very clear [when] I said, “Did you ever feel any discrimination?” And he said, “Absolutely not.” Were you aware of any?

03-00:40:38

Candau: Yes.

Rubens: Would you speak to it?

03-00:40:41

Candau: Well, I mean, but it’s rumor, purely a rumor.

Rubens: All right.

03-00:40:45

Candau: But that, for instance, Byron Meyer might have been president of the board of trustees. But because of his [chuckles] proclivities, he could not be elected. This was certainly before we moved into the new building, before—I mean, you know, now we have—Well, I mean, there were gay people working there.

Rubens: Sure. In the art world—

03-00:41:11

Candau: I mean, the head of the bookstore, and Hayward, I guess, was gay. But not in managerial or—

Rubens: Not at that level.

03-00:41:26

Candau: Yes, yes, yes.

Rubens: But this board member was—

03-00:41:31

Candau: A major donor and a collector, yes. That was the rumor.

Rubens: But in terms of just daily—you had spoken about the collegiality and the parties and, maybe people commented or asked questions or whatever.

03-00:41:49

Candau: Wally Goodman was gay. He was another board member and had staff over to his house. He had a lovely house in Tiburon or somewhere. And a nice collection. Yes, I mean, there was never—Yes. Certainly, in terms of—

Rubens: Mobility, hiring and firing in the staff had not to do with sexual—

03-00:42:20  
Candau: Not at all. But I think at the level of, you know, official representations, people representing the museum in any kind of official capacity—

Rubens: Was Van Deren Coke gay?

03-00:42:33  
Candau: Oh, no. Oh, no, not Van.

Rubens: Yes, I just, I absolutely didn't know. [pause] So tell me, how is it that finally you came to your end with the library? What made you—

03-00:42:57  
Candau: It was time to retire. [laughs]

Rubens: You were ready?

03-00:43:00  
Candau: Oh, yes. Yes. Yes.

Rubens: How long had you been there in the new building?

03-00:43:08  
Candau: Since '65.

Rubens: No, no. The new building.

03-00:43:10  
Candau: '95, rather.

Rubens: So six years, five years really.

03-00:43:14  
Candau: I think, at least. We were the canary in the coal mine, because the building was still off-gassing, presumably. Because we didn't move in to the new building until I think it had been there for about six months or so. But the library moved in. We got all the books and stuff in. I think we all got a couple [chuckles] weeks off or something.

Rubens: What was your word? "Off-gassing"?

03-00:43:36  
Candau: Yes.

Rubens: I don't know that word.

03-00:43:37  
Candau: Oh, that's something that happens with new buildings. All of the materials, you know, like new car smell. "Off-gassing" is the technical

term for it. You hear about sick building syndrome and that sort of thing. So they had to have all the—I don't know if all the air conditioning is going full blast for a couple months, or how that works, but—Yes, and also—Well, what changed greatly over the years was it's become so commercial. The library was not an income generating [department], like the bookstore or conservation. I don't know if that's why Will left, but they have to make their little nut. But they also get more attention. [laughs] Library didn't. So there's that whole kind of—I got a kind of general feeling [of] what can we do that we can get money for?

Rubens: Or what can we cut?

03-00:45:13

Candau: No, that would even affect the mission of the museum. What kind of show can we—It was just becoming so—I was spending an awful lot of time in meetings. That's not what I like to do.

Rubens: What were the meetings about?

03-00:45:31

Candau: Oh, you know, it's this sort of, oh, democracy—You're supposed to have meetings, and you all get together and you're being creative and having your input. It just seems to be mostly show and tell. Well, you know what that sort of [laughs] thing is like.

Rubens: Did you announce ahead of time—

03-00:46:02

Candau: Well, as soon as I was sixty-two, I said, "I'm going to retire." They said, "Could you stick around till you're replaced?"

Rubens: Who were you saying this to?

03-00:46:09

Candau: Lorrie [Fogarty]. Then I think about two months later, she leaves. Then she's replaced by someone who maybe is around for six months. So I finally said, you know, "It's been more than a year since I said I wanted to retire. And now I am retiring."

Rubens: Remind me, was there a hiatus? Wasn't there a period between when you left and when [Barbara] Rominski was hired?

03-00:46:38

Candau: Yes. Long time. Well, they brought in a couple of people, and as {predicted?}—

Rubens: You hadn't really lined up somebody. You didn't know someone who—

03-00:46:48

Candau: Oh, well, you know, I gave them, you know, the ARLIS lists.

Rubens: It wasn't your job to advertise.

03-00:46:56

Candau: It wasn't my job to name a successor, no. There were people who were interested in the job, but then as soon as they found out how much space, how much staff and how much money, they lost interest.  
[chuckles]

Rubens: You were not full-time, though, by the—

03-00:47:18

Candau: Yes, I was. I'd been full-time about ten years before I retired. I was the only management person still in the union. And by that time, I had learned to drive. I just needed more money. So they said, "No, we won't give you a raise unless you work full-time." So I said, [whispers] "All right."

Rubens: So they brought in a couple of people, they didn't work out, and then there was a period before Rominski—

03-00:47:58

Candau: Yes. But I had a very good assistant. Andrew Pierce is wonderful.

Rubens: And what happened to him?

03-00:48:04

Candau: He's still there.

Rubens: He didn't aspire to be the head.

03-00:48:07

Candau: Well, no. No. But he came from the [UC Law School] library, he had been a library assistant here for many years, I think in, oh, {inaudible}

Rubens: Well, why wouldn't he become the head?

03-00:48:16

Candau: Because he didn't have a library degree.

Rubens: By then, that's required.

03-00:48:19

Candau: Yes. That was required, yes. And library experience.

Rubens: You didn't have anything specifically to say about Ross, and you didn't—

03-00:48:39

Candau: No, I didn't have much, no.

Rubens: And no particular insight on his firing and—

03-00:48:47

Candau: No.

Rubens: That was all pretty open. Just spending too much money and not—

03-00:48:55

Candau: I think our trustees have always been a little famous for meddling. You just have to rub enough of them the wrong way and you're on your way. I think that goes all the way—

Rubens: Back, all the way back. Yes. Are there any people that you worked with, you think, who have not had attention, who should? Or any aspects of the museum? Would you say the external people who come to do research, did that remain pretty much white? [Narrator notes in editing that "White" is "Inappropriate in the context—she didn't ask about M.I.X.] I mean, there were not community diverse people who—

03-00:49:44

Candau: Oh, the people from Galería de la Raza, when they first started up, were using the library a lot. I think that was when Henry was there. I think the museum, in some ways, was a lot more open to the community [then]. I don't know if it loaned things to exhibitions that they had there or what that was all about, but you know, there was a little more give and take that way. What else? Well, do you have other questions or—?

Rubens: I don't. I think I basically did it. And I thought we were going to go a longer, and—

03-00:50:30

Candau: You've come to the end.

03-00:50:40

[End of Interview]

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