



**Artists Documentation Program
Video Interview Transcript**

WALTER HOPPS
DISCUSSES *WALTER HOPPS HOPPS HOPPS*
BY EDWARD KIENHOLZ
August 19, 1998

Interviewed by:
Carol Mancusi-Ungaro, Founding Director,
Artists Documentation Program and
Chief Conservator, The Menil Collection

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About the Artists Documentation Program

Throughout the twentieth and twenty-first centuries, artists have experimented with an unprecedented range of new materials and technologies. The conceptual concerns underlying much of contemporary art render its conservation more complex than simply arresting physical change. As such, the artist's voice is essential to future conservation and presentation of his or her work.

In 1990, The Andrew W. Mellon Foundation awarded a grant to the Menil Collection for Carol Mancusi-Ungaro, then Chief Conservator, to establish the Artists Documentation Program (ADP). Since that time, the ADP has recorded artists speaking candidly with conservators in front of their works. These engaging and informative interviews capture artists' attitudes toward the aging of their art and those aspects of its preservation that are of paramount importance to them.

The ADP has recorded interviews with such important artists as Frank Stella, Jasper Johns, and Cy Twombly. Originally designed for use by conservators and scholars at the Menil, the ADP has begun to appeal to a broader audience outside the Menil, and the collection has grown to include interviews from two partner institutions: the Whitney Museum of American Art and the Center for the Technical Study of Modern Art, Harvard Art Museums. In 2009, The Andrew W. Mellon Foundation awarded a grant to the Menil Collection to establish the ADP Archive, formalizing the multi-institutional partnership and making ADP interviews more widely available to researchers.

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[Speakers (in order of appearance): Carol Mancusi-Ungaro, Founding Director, Artists Documentation Program and Chief Conservator, The Menil Collection; Walter Hopps, Founding Director, The Menil Collection.]

[BEGIN RECORDING]

[00:00:44]

CM-U: Today is August 19, 1998, and I will be speaking with Walter Hopps, the Founding Director of the Menil Collection, and also the subject of this piece behind me by Ed Kienholz called *Walter Hopps Hopps Hopps*, [1959]. This interview was to begin at two o'clock, and it is two o'clock. So, Walter is not here. We will wait.

[Fade to black.]

CM-U: It's a little after two. It's 2:05, and we're just still waiting for Walter.

[Fade to black.]

[00:01:19]

CM-U: Today is August 19, 1998, and we are in the conservation studio of the Menil Collection. I am with Walter Hopps, Founding Director of the Menil Collection; and we are going to talk about a piece made by Ed Kienholz called *Walter Hopps Hopps Hopps* [1959].

[00:01:37]

CM-U: Do you want to sort of begin and set a context, and then we'll start?

Walter Hopps: Yes. Kienholz's art goes back to right after World War II. He is from the Pacific Northwest, and his grounding in art – most of which was self taught; he did go to college a little...

CM-U: Uh-huh.

Walter Hopps: He didn't have to serve in the war. He worked in a mental hospital, an asylum, instead of ending up going into the Korean War, or World War II...

CM-U: Hmm.

Walter Hopps: ...where he learned all sorts of brutal things about humanity. And he worked on a ranch, and was considered part of the war effort to be home with his father, working the ranch up in the Northwest. Anyway, this work, *Walter Hopps Hopps Hopps*, has several layers of meaning in it, and some very interesting aspects as to what generates the medium. One important thing to realize is that Kienholz began as a painter, and by the '55, '54-5-6, began to make abstract works on panel in relief and then paint them. Unlike most of our sculptors, this is a painter who became a sculptor; so we have always a very important paint skin on some very unusual supports.

Walter Hopps: In '59 is when he began making the first of the freestanding works. This one is from 1959, and you'll see, in the main, it's as flat as a painting with little bits of relief added to it, and the paint surface in all of its curious nature is very much the work. In one sense, this work could have been painted and cut out.

CM-U: Um-hum.

Walter Hopps: The other works of that time, I want to say there is an important relief from 1957 called *George Washington in Drag*, which is a very kind of robustly impudent comment about the father of our country, but it at least sets his agenda that, "I am an American artist, and I am going to devote myself to American subjects." That's why that painting is important.

[00:04:10]

Walter Hopps: Coming along, the first things that really get into 3D is the *Conversation Piece* of 1959, now in the Menil Collection, which is a relief of the legs of an Indian female sticking way out from the support surface; and that has to do with horror.

CM-U: Um-hum.

Walter Hopps: He made very clear to me this was based on the story of an Indian woman by non-Indian scouts out in the West killing her – oh, raping her and then killing her, and then Kienholz imagined, in their macho – this was his; he said, "They might as well have gone on and mounted her legs like you would a slain deer."

Walter Hopps: The good of that same year was *Mother Sterling*. Now it's based on the Brecht work called *Mother Courage*. And one time I asked – Ed told me this – and it's fully in the round; fully 3D; it's freestanding. And it's a strange kind of dressmaker's form, 3D form, with a very kind of – the face is flattened right down on the shoulders, and it's got these baby dolls down underneath.

CM-U: Um-hum.

Walter Hopps: And I said, “What is Mother Sterling?” And he said, “Well, it's based on *Mother Courage*.” And he said – I said, actually to him, when I heard that, I said, “How would you know of Brecht?” And he said, “What do you think I am, totally illiterate?”

(laughter)

Walter Hopps: He liked music, and liked singing, and liked theater, which is not surprising in his work. Anyway, we have a – we come to, after our founding father, we get a family. *John Doe*, of 1959, freestanding in its way. And we get *Jane Doe*, his mate, of 1960. So between '59 and '60, we get these first painter making sculpture.

[00:06:17]

Walter Hopps: And there's one other work in there, and it's this one at hand, the so-called *Walter Hopps Hopps Hopps* of '59. So, as I said a moment ago to you, Carol, this is the watcher, or mediator, or hustler that enters into the lives of artists. Kienholz is not only making his imaginary characters; he is fully acknowledging their existence as art. So now he has put – this was not meant to be just a portrait of me, but he put someone in who is involved with affecting the lives of artists, doing things to the work themselves for better or worse; and he used me as a model. He always thought it was funny that my real name was – my full name is Walter Wayne Hopps the Third. So that's why he repeated the name. He'd never heard of that, or thought it was just a joke, so he put the last name three times, which makes it sound funny. A little mocking.

Walter Hopps: He chose a kind of – the derivation of the figure came from an amusing found object. Paul Winkler and I were talking about how, as young as Paul and as old as I, we know the American funny papers. Good heavens, Kurt Schwitters, at the end of his life, knew of American Sunday color comics, as did Lyonel Feininger.

CM-U: Hmm.

Walter Hopps: There is a wonderful Feininger of 1903, when he was living in Chicago, doing the illustration for the Sunday comics of a Chicago paper called *Der Kin-Der-Kids*. *The Katzenjammer Kids* began by an American whom we think of as a German Expressionist.

CM-U: Yeah.

Walter Hopps: These things early in the century were getting mixed up. And anyway, back to this, there was a comic strip that Ed knew well, which was called *Li'l Abner*. And you had Pappy and Mammy living in a place called Dogpatch. It was done by Al Capp. It was either the South or the Far West. It was a sort of raggedy place. And once in a while, Capp, who was a very curious man – by the way, Kienholz did know that he on the sly did pornography and dirty art.

CM-U: Hmm.

Walter Hopps: This nice man that all the – mom, dad, and the kids read on Sunday – had a second life that we've learned about. But once in a while, Al Capp, in the midst of his *Li'l Abner* cartoon, would have a Sunday where it was *Fearless Fosdick*, or *Fearless Fosdick* would go on for a while. So this is a *Fearless Fosdick* character. He was sort of a well-meaning, bumbling detective who ran into trouble and often got shot. I loved the fact, when I was young, that big bullet holes would be – just like Swiss cheese – would be seen going through him, and he could live through it. It gave us all the wrong idea, you know.

CM-U: Right. Infallibility.

Walter Hopps: We could just get through the worst of scrapes. Later a television show was based on it, called *Get Smart*.

CM-U: Yes.

Walter Hopps: Another bumbling detective, now in the Third – in the Cold War era, Maxwell Smart, who worked with an attractive female and so on, and they bumbled around trying to do CIA work.

[00:09:53]

- Walter Hopps: Somehow in the 1950s, later '50s, some oil company was putting up a sign like this to advertise Bardahl oil additive, and it had a hat originally, like Maxwell Smart wore. And Ed saw that, and he is thinking of these characters, and he is thinking about the kind of things the art dealer or the curator gets himself into, and he decides to use me as the prototype for the well-meaning, bumbling, often getting into strange scrapes, and hustling a little, by the way. The way the jacket is pulled back, and he's made the de Kooning, Franz Kline, and Jackson Pollock being on the hustle like I'm showing my French postcards or sexy scenes. He picked up a few attributes. The wristwatch says, "Late."
- CM-U: Hmm.
- Walter Hopps: He was always waiting for me to get to his studio...
- CM-U: Um-hum.
- Walter Hopps: ...way across town. I mean, he and another young dealer were the ones who coined the button, "Walter Hopps will be here in twenty minutes."
- CM-U: Hmm.
- Walter Hopps: And um...
- CM-U: Well, there's some truth to that, Walter.
- Walter Hopps: I know.
- CM-U: Yes.
- Walter Hopps: He said, "You know how far and wide that word is now?" I said, "No." He said, "I sold a Mercedes..." – out of his Berlin studio – "...to somebody shipping it back to Ankara."
- CM-U: Uh-huh.
- Walter Hopps: "And I stuck a 'Walter Hopps will be here in twenty minutes' on the visor." And he said to the buyer, "I'll give you a hundred dollars off if you – you know, give you a discount – if you never remove that button."
- CM-U: How great.

Walter Hopps: So I guess I am either in a junk yard or rolling around somewhere in Turkey.

(laughter)

[00:11:39]

CM-U: You mentioned the three pieces that he did in '59.

Walter Hopps: Right.

CM-U: Do you what the sequence of them were?

Walter Hopps: This is – the sequence, as best I could construct it, is here in this catalogue here.

CM-U: Okay.

Walter Hopps: The final – *Jane Doe* comes 1960, and she was the last of them done. He thought a lot about her, and she is sort of a tragic figure.

CM-U: Hmm.

Walter Hopps: Kienholz, for a Libertarian – he's not a Liberal; he's an extreme Libertarian – he would take the law into his own hands if he felt it necessary. Curiously, he was very anti-abortion.

CM-U: Um-hum.

Walter Hopps: Even though he had no formal religious background. And these little unborn or aborted babies in the structure of *Jane Doe*, he thought a lot about how to portray the sadness of women.

CM-U: Hmm.

Walter Hopps: He said, "She doesn't get enough from her – her husband's a pretty good guy, but he's dumb. John Doe is often insensitive or dumb. And Jane is always – not always, but is often wanting; so she's sad."

CM-U: Hmm.

Walter Hopps: And he said, “She has this other problem, that John will never know the way she does of babies that are stillborn, or she has to abort.” Strange he would talk about that, I mention. So, private, not very savory details can be part of this early work.

CM-U: Um-hum.

Walter Hopps: There is a painting facing the wall here...

CM-U: Right. I remember that.

Walter Hopps: ...*Art for Art's Sake*.

CM-U: Um-hum.

Walter Hopps: And creeping into it – it’s like two paintings. You know, there’s this sort of – an abstract painting, on the one hand, sort of grim, showing that it’s covering up a scene of evolution. Of man – you know, one of those ape men coming up out of the mud and beginning to be modern man. And the final image you see is an atomic cloud. It’s a very sad bit of business.

[00:13:54]

Walter Hopps: Anyway, the skin on this took the original Bardahl Man, and I assume he primed it out...

CM-U: Right.

Walter Hopps: ...with some kind of priming, and then repainted it in his own way. He has cut out the space here and put these in. This is...

CM-U: What about the size...

Walter Hopps: ...fugitive paper.

CM-U: Yeah. Okay. So these are just – did he pick these three artists for a particular reason?

Walter Hopps: He picked them because they were color reproductions in an art magazine that he could cut out, and would fit the scale.

- CM-U: And that wasn't that usual to have color reproductions, I suppose?
- Walter Hopps: No, there were plenty of color reproductions...
- CM-U: Uh-huh.
- Walter Hopps: ...but it's interesting that what he chose to – the hierarchy here...
- CM-U: Right.
- Walter Hopps: ...the bigger, the medium, the smaller – fit more his own interest in art rather than mine.
- CM-U: Hmm.
- Walter Hopps: We talked about that once.
- CM-U: Hmm.
- Walter Hopps: He said, "Well, you've loved de Kooning, too." I said, "Yes, but I love Pollock more. And Franz Kline would always be in the middle." So this reflects Kienholz's view. And so we've got very fugitive paper from an art magazine there that we need to hang onto.
- CM-U: What about the dripping?
- Walter Hopps: Ah, I can talk about that. I am curious to know how stable the other paint is. It looks like it's doing okay.
- CM-U: It seems to be very well secured.
- Walter Hopps: There is a lot of drawing around the eyes.
- CM-U: Uh-huh.
- Walter Hopps: We'll come to that. Those are the kind of glasses I would have worn then.
- CM-U: How old would you have been in '59?
- Walter Hopps: Well, I'm born in '32. 1932. Kienholz and I both knew the depression.

CM-U: So only 27? Twenty-seven.

Walter Hopps: Right. Kienholz and I could remember the '30s, at the end there.

[00:15:52]

Walter Hopps: Now, he didn't mean for this to necessarily always be seen in the round.

CM-U: Uh-huh.

Walter Hopps: From time to time – and that was interesting during the show. We tried to set it up. This was the more private part. He'd like it set so you could get behind it and look at this. None of the museum people wanted people to do this. So this is more private, strange stuff, that he felt had to do with me, and I'll come back to.

CM-U: Okay.

Walter Hopps: But [Whitney Museum of American Art Director] David Ross, when the show – retrospective – was done just a few years ago at the Whitney, said, “What is all that sliming he did?”

CM-U: Yeah.

Walter Hopps: And I said, “Sliming? No, we mustn't call it that. It's very important that it be there. It's stress sweat.”

CM-U: Ah! (laughs)

Walter Hopps: He means that iconographically, all these people who have it – and this is what he felt of humankind generally in today's world, if they are trying to do anything; and he said anything includes trying to survive, by the way – it is stress sweat.

CM-U: Oh.

Walter Hopps: And it was the last thing he would add. And he said, “You know, you're going to suffer a lot of that.” Trying to be a...

CM-U: And was he right?

Walter Hopps: He couldn't have been more right.

CM-U: Right. Ah, so that explains why it's coming down all over the body.

Walter Hopps: Right.

CM-U: I didn't know if it was just from the hair or what. But now...

Walter Hopps: No, no. It's just a strange kind of patina in a totally unnatural way, added.

CM-U: Yeah. It's kind of nice. It also goes into the reproductions...

Walter Hopps: It's sort of the last thing he does. When the work of those days was done, he'd do that, and then it's done.

[00:17:37]

Walter Hopps: On the back, what was embarrassing – and this we've had to clean up over the years a little – I had once called him an itinerant barn builder. Like, “When are you going to settle down, and really focus on your career, and be cooperative, so you'll be a well-known, famous artist?” And he resented the word “itinerant.” As of 1959, he managed to put down every phone number where I either lived or shacked up, shall we say, where he needed to reach me.

CM-U: (laughs) I wondered what those numbers...

Walter Hopps: He was throwing it back in my face [sounds like].

CM-U: ...which have all been transcribed, of course. We have them all.

Walter Hopps: A lot – Right.

CM-U: Granite. I couldn't figure out where Granite – what Granite was the...

Walter Hopps: That was below UCLA.

CM-U: That was below UCLA?

Walter Hopps: That was an old GR. No, I go back in Los Angeles where – talk about the numbers we have now – it was Albany, AL-3412. Now look what we have today.

CM-U: Wow. Well...

Walter Hopps: But anyway. So this was his – that.

CM-U: So we can go through each one. Do you want to start down here?

Walter Hopps: Well, this was weird stuff. I don't know.

CM-U: Candy, looks like, on the bottom.

Walter Hopps: Yeah. It is candy. And this is some kind of – I don't know what the nail is. I don't – I honestly don't know what all this means.

CM-U: This – I noticed, on the dentures, or the molds of teeth, it says “Blum.”

Walter Hopps: Oh. Blum. This is my associate, Irving Blum, that's right, who was a candy-ass person. I didn't know that. I've never figured it out.

CM-U: That's it.

Walter Hopps: He did not like Blum.

CM-U: Well...

Walter Hopps: He stayed away from Ferus '59, '60, and didn't come back till later. Isn't that strange? You found Blum in here?

CM-U: Yeah. It's written, “Blum,” on that inside of a pallet.

Walter Hopps: All right.

CM-U: And I – maybe this screw into the wall, or screwed to the wall is related to that. Okay.

Walter Hopps: (closes door) This has to do with me. That has to do with my partner at the time.

[00:19:55]

Walter Hopps: Now he made me write this crap out.

- CM-U: Well, you know, it looked like your handwriting. I was sure it was your handwriting...
- Walter Hopps: He had – yes. He had lists of artists that he had prepared. Like, here's...
- CM-U: Up at the top, I think. Let me get the ladder.
- Walter Hopps: ...major artists I want to show. And he had goofball spellings he insisted that I use.
- CM-U: I'll just open it up for you. (opens cabinet on verso side of work)
- Walter Hopps: Right.
- CM-U: Okay. Like, uh, Jasp... Hmm, what is...
- Walter Hopps: Jasper Cans.
- CM-U: ...Cans. Adolph Gothis.
- Walter Hopps: It's just terribly – Franz Climb.
- CM-U: Mark Rokoko.
- Walter Hopps: Yeah. They are just terrible things. And he said I – “You know, you promised me you'd do some handwork for me for this thing.” And he made me write that nonsense out.
- CM-U: You didn't know what you were doing it for at the time?
- Walter Hopps: Oh, yes, I did.
- CM-U: Oh.
- Walter Hopps: He wanted it for this. And I wrote it out, and he variously tore it up and mounted it in there. There's this whole other artist thing. Just – we have a lot of Robert Irwin in the news these days. He had me put down here, “Bob Earwig,” which is a garden insect, incidentally.
- CM-U: I didn't know that.

Walter Hopps: All right. So there's all that, competitors and other types.

[00:21:25]

Walter Hopps: See, he'd do little paintings. Look here. A nice little abstract painting.

CM-U: I was going to ask you about that. I don't know – can we turn this?

Walter Hopps: Yeah.

CM-U: Let's turn this around.

Walter Hopps: He's a real painter, and just for the hell of it, he does this very nice little...

CM-U: Not that one. There's another one. It's this one. They both have checkerboards or chess boards or – what are...

Walter Hopps: ...like chess boards.

CM-U: Do you think they are chess boards?

Walter Hopps: Like the game. Yeah. But I just – I always thought this was a nice passage of painting, for heaven sakes.

CM-U: It's beautiful.

Walter Hopps: And so...

CM-U: And he painted the interior on each side, too.

Walter Hopps: Right.

CM-U: Yeah.

Walter Hopps: Uh...

CM-U: Let's turn it around.

Walter Hopps: Right. These are other galleries.

CM-U: Who are some of those people?

Walter Hopps: Paul Rookus. Oh, well, it's terrible. Paul Rookus is Paul Kantor, a very fine and important dealer. Martin Low. Martin Lowitz is the man who – one of the men who invented what's called contract painting.

CM-U: Oh, what's that?

Walter Hopps: I've always wanted to do an exhibit of contract painting. Or a book. But it's hard to get them to cooperate. Martin Lowitz is an enterprise in L.A. who hires skilled artists to come in – and sometimes they have a division right on the other side of the border and get Mexican people – where they do a thousand Braques. Braque-style paintings. And Mr. Lowitz and his other salesmen and so on place them in hotels and motels and resorts around the country and around the world. That began here in the United States...

CM-U: Hmm.

Walter Hopps: ...under the name, "contract art."

CM-U: Hmm.

Walter Hopps: Funny euphemism. And they'll get the sense of what style is going. About four years ago, at the Mondrian Hotel on Sunset Boulevard, which is really Agam style, owned by a Lebanese who is in the limousine business, Shafrazi. Not the art Shafrazi dealer. Oh, sorry. Anastazi [sounds like]. There is – I began to see the first Eric Fischl style contract art.

CM-U: Ah!

Walter Hopps: If you know the contemporary art, you can identify. So I've seen it in my lifetime from Braque and Raoul Dufy, fake Matisses and so on, right on up through – there was even some Ellsworth Kelly type. When I was in a hotel in Mexico City, that there were fake Josef Albers.

CM-U: Wow. Hm.

Walter Hopps: But that's that world. And we've all – Ed and I knew any number of good painters who survived working for Martin Lowitz. Did their own work at home.

CM-U: Hmm. Just made their money...

Walter Hopps: Go in and grind out the schlock.

CM-U: Hmm.

Walter Hopps: And they had skill. I always thought it would make an interesting show.

CM-U: Very interesting.

Walter Hopps: You know. Like here the Braque-oids, the Dufy, and so on, get a whole wall of that. Then over here some of the real McCoy.

CM-U: Yeah.

[00:24:36]

Walter Hopps: He was terrible about this. “Important people with influence or money.” He thought that had to be a big thing on my mind. Strangely, had “Hedy Tamar.”

CM-U: And he circled, um...

Walter Hopps: I’ll tell you about Hedy Tamar.

CM-U: Okay.

Walter Hopps: That’s the interesting one.

CM-U: All right.

Walter Hopps: One day – this is at time when Blum is running the gallery. It’s the second Ferus. Sixty-one or so. And an amazing woman came in and wanted to buy a Hassel Smith, and did. And how in hell did she know, and what have you? Her name was Hedy Lamarr, Miss Hedy Lamarr, the actress.

CM-U: Um-hum.

Walter Hopps: And to make a crazy story shorter, they became a couple. She was really strange, and out there, and racy, and it drove the other artists nuts that Blum got to have special weekends with her. And when he almost died in a car crash, and he was in a hospital up in the San Joaquin Valley, it was strange for everyone that she sat at his bedside and so on.

- CM-U: Hmm. Hmm.
- Walter Hopps: But she was the most – she must have been – I think of two women, like getting along 70 – one past 70, and one getting there – who were gorgeous, that I’ve seen. Of course, Georgia O’Keeffe...
- CM-U: Um-hum.
- Walter Hopps: ...pushing 90, was the most elegantly beautiful woman of an advanced age I think I’ll ever see. She was gorgeous. And none of it hidden or disguised.
- CM-U: Um-hum.
- Walter Hopps: The other one was a kind of sex maniac that – or far too advanced in age – was Hedy Lamarr.
- CM-U: Huh.
- Walter Hopps: Anyway, the fact she was around and on the scene obviously meant something to the artist. As did younger ones later on.
- CM-U: So these people that were chosen, he chose these people that he wanted included.
- Walter Hopps: He chose the people.
- CM-U: He just asked you to write it.
- Walter Hopps: And had written out how this stupid spelling...
- CM-U: Right.
- Walter Hopps: ...and just had me write them out.
- CM-U: Right.
- Walter Hopps: And we argued about it. He said, “You promised. This is just – it’s my piece. Will you use it in your handwriting?”
- CM-U: And at this point he was no longer with you in Ferus Gallery, right?

Walter Hopps: No. He is just making art.

CM-U: He is making art, and you are friends, and you're selling it?

Walter Hopps: This is _____ [phrase inaudible]. Right.

[00:27:09]

CM-U: So.

Walter Hopps: "Major artists I want to show."

CM-U: Right.

Walter Hopps: Same kind of deal. Let's see who's on that.

CM-U: Okay. Hold on.

Walter Hopps: Oh, yeah. Clifford Styles. Cornell is on there. Richard Diebenkorn is on there. Spelled in goofy ways. But now we come to this unmarked box. And Ed had figured it as one of those low-grade trick boxes. You had to know to press a spring...

CM-U: Right.

Walter Hopps: ...up here. And this would spring out and hit the spine.

CM-U: Right. Shall I do it?

Walter Hopps: Yeah. Go ahead. Okay. Kienholz was – liked his whiskey. He was not an alcoholic, but he would drink. And we were close. And it never gets easy to say what I am going to say now. I am a recovering addict.

CM-U: Um-hum.

Walter Hopps: And I had been addicted to speed from late 1956 until a year before I came here to Menil. I would – roughly in that time, so it's all the way from '56 until '79 or so. There is just 20 years plus there. It's one reason, when he was here, John Chamberlain and I spent quite a bit of time together; and we've had – I visited AA meetings with him, although I didn't do that. Didn't go to any of that in my case.

CM-U: Um-hum.

Walter Hopps: I ended up in hospitals. Mental hospital. I've been in three times in my life. Not planning to go again.

CM-U: Good.

Walter Hopps: But he built that in. He had up there – I have no idea – at one point somebody, maybe at the Lannan Foundation, has stuck something in. But at one point...

CM-U: Oh, you think so, maybe?

[00:29:24]

Walter Hopps: ...at one point, when Ed Janss [Edwin Janss, Jr.], a great friend and benefactor of mine, had this piece – and I miss him terribly; he's dead a few years now...

CM-U: Yeah.

Walter Hopps: ...and some of the things in Menil Collection had come from him.

CM-U: I know that. He was, in fact, the prime owner of this piece, isn't that right?

Walter Hopps: Right. He was the first one to buy it.

CM-U: Virginia Dwan had it? Yeah, let's go...

Walter Hopps: No, Virginia Dwan never had it.

CM-U: Oh.

Walter Hopps: Never had it. It may have been shown at her gallery, but never had it. It was shown at Ferus once.

CM-U: Uh-huh.

Walter Hopps: And it has been in other – it was in his first retro – it has been in two, his first *Retrospective* at L.A. County ["Edward Kienholz," Los Angeles County Museum of Art, March 30-May 15, 1966], and then the more recent one

[“Kienholz: A Retrospective,” Whitney Museum of American Art, February 29-June 2, 1996].

CM-U: Right.

Walter Hopps: And around. But Janss bought it once he saw it because he and I had become friends.

CM-U: Right.

Walter Hopps: He was the closest thing to – the Janss family of Southern California, Carol, goes back like the Irvine family.

CM-U: Hmm.

Walter Hopps: But quieter. A remarkable man. Really independent. I mean, Irvine, you know, the school is – they gave the land for UC Irvine and so on. And Janss’ family started out there. They go back as far as Anglos go.

CM-U: Hmm.

Walter Hopps: I mean, I am a fourth-generation Californian, which is fairly rare; and Janss, who owned this, Edwin Janss, was a sixth-generation.

CM-U: Wow!

Walter Hopps: They owned ranch land all over the south, and where they used to raise lima beans – the family – is now the Miracle Mile of Wilshire Boulevard.

CM-U: Wow!

Walter Hopps: They were asked to give the land for UCLA in the thirties. The University of California wanted a southern branch, bring it up from old downtown L.A. And Ed’s father said, “No. I’ll sell it to you, but I’ll give you a good price.” So they, you know, they’re disappointed because the father of Edwin Janss was very wealthy. “Sell it,” he said. “How much?” You know, when they finally get to that. He said, “One dollah.”

CM-U: (laughs)

- Walter Hopps: Ed always pronounced it, “J-u-a-n D-a-l-l-a-h.” He said, “A dollar? Why won’t you just give it to us?” He said, “I don’t give things away, but I’ll sell to you cheap. It’s a good cause.”
- CM-U: Hmm.
- Walter Hopps: And he said, “I want all the escrow people. I want the lawyers. I want everybody. This transaction is going to be for one dollar.” And he made him go through with it. And that curious kind of anarchic, “do it my way” kind of feeling was the wonderful man who bought this.
- Walter Hopps: And at the edge of his – he designed his own house. Made Frank Gehry sign the plans. Frank said, “Can I straighten some things out here?” He said, “Frank, I just wanted you to sign the plans. I’ll get another architect if you won’t do it.” He said, “But this is a terrible-looking house.” Ed said, “Naturally. I designed it myself.” He made Frank Gehry sign his own plans as a favor.
- CM-U: Right. What a character.
- Walter Hopps: That’s going to be something in the archives, you know.
- CM-U: Um-hum.
- Walter Hopps: They dig out, “Now, what the hell...?” Anyway. It’s an interesting loft house, in a West L.A. neighborhood full of Japanese gardeners. Now Janss didn’t want to live in the huge Holmby Hills section of Beverly Hills, the mansion he was born into. No. Got that sold. Spread the money around the children and the grandchildren. A wonderful man. But this stood next to the kitchen, and where you went into the sort of sitting area in this crazy loft space he built. It was sort of double ceiling height. It’s like the place over here that I live in in Houston. But he had a bedroom loft up there, and another guest room loft.
- CM-U: Uh-huh.
- Walter Hopps: Bathrooms and whatnot downstairs. So he set it there, so I’m sort of back to the kitchen and looking out at the other art. It was really nice. And he had strange stuffed animals from Deyrolle in Paris.
- CM-U: Oh, really?

Walter Hopps: Do you remember that stuffed animal place?

CM-U: No.

Walter Hopps: Where you can buy lions, or tigers, or elephants, or llamas? He liked that, and he bought strange little animals there. And so I had pets.

[00:33:43]

Walter Hopps: Anyway...

CM-U: We were actually up...

Walter Hopps: ...I assume this sort of stuff should be – maybe there just to be stand-in. I'd be curious to know. I hope there's no real Phenobarbital or anything there.

CM-U: Well, it's lasted a very long time.

Walter Hopps: It has, yeah. I thought it was completely cleared out at Lannan, and somebody may have known there was supposed to be something there and...

CM-U: And just put something else. A colored...

Walter Hopps: ...some other pills, yeah.

CM-U: ...something in there. That's very possible.

Walter Hopps: Yeah.

CM-U: Okay. What about – where did that come from [sounds like], vertebrae?

Walter Hopps: Animal.

CM-U: Do you know anything about animal vertebrae?

Walter Hopps: It's either deer or bovine, you know.

CM-U: Uh-huh.

Walter Hopps: Cow, or – I suspect he suspect he went down to the slaughterhouse and got it. It's not a human. Because he shopped all over to get his parts, you know.

CM-U: The other thing, before we turn it around, is, I've been curious about this hinge.

Walter Hopps: Oh.

CM-U: And this idea that it comes apart.

Walter Hopps: Yes. Yes.

CM-U: Does it?

Walter Hopps: No, it's just folded over.

CM-U: You can fold it over?

Walter Hopps: Yes.

CM-U: How do you release it? I haven't been able to do that.

Walter Hopps: Here. Oh, it's – the paint is stuck. But originally that's how we packed it.

CM-U: Okay. But...

Walter Hopps: That's how we originally packed it. This is a hinge.

CM-U: Yeah.

Walter Hopps: So that when you had this standing out at your service station...

CM-U: Yeah.

Walter Hopps: ...when you're ready to take it in, you fold it over and just roll it in...

CM-U: Oh, I see. The Bardahl Man is standing in front of your service station.

Walter Hopps: Right.

CM-U: Got it. And so when you remember this, when it was made, it could be folded over?

Walter Hopps: Absolutely. I've seen it folded over.

CM-U: Okay. Let me ask you about two more – a couple more things.

Walter Hopps: Sure.

[00:35:25]

CM-U: There's a series of holes that comes down here. And I don't know, was there something else attached here, or is that left over from the original sign, do you think? Because here the...

Walter Hopps: I don't know. I don't know what it is.

CM-U: Do you remember anything else being on the front?

Walter Hopps: No. Not, not with Kienholz, and I don't remember anything with the Bardahl Man. Alberta [Mayo, Curator,] was suggesting that...

CM-U: Maybe he was holding a sign or something.

Walter Hopps: Maybe. Well, he actually was holding a can of Bardahl. And maybe there was a ribbon or something. Who knows? Something...

CM-U: Right.

Walter Hopps: ...an advertising something.

CM-U: Yeah. It would be interesting to see.

Walter Hopps: But I would start – oh, I would start with a PR section of a major oil firm. Just take – what's an oil, what's a gasoline we have here?

CM-U: Like Shell is here. Exxon is here.

Walter Hopps: Okay. Start with Exxon. You know them, or you've done something...

CM-U: Right.

Walter Hopps: ...saying, "I want to find out who would have any of the literature, the ephemera on an oil additive product, Bardahl." Like Alberta said, it would be nice to have a picture of an original Bardahl Man...

CM-U: Right.

Walter Hopps: ...and there have to be an ad somewhere.

CM-U: Right. It would be.

Walter Hopps: Guys like The Art Guys [Jack Massing and Michael Galbreth, Houston artists] might – they are always into, “Where do you get these out-of-date advertising stuff and what have you?”

CM-U: Right.

Walter Hopps: They might know. The automobile museum that’s now in Los Angeles. They’re on Wilshire Boulevard across from L.A. County. The big one, of course, is at...

CM-U: I think of in Dearborn, is there one?

Walter Hopps: ...Dearborn, Michigan.

CM-U: Right.

Walter Hopps: The Dearborn Village. The big...

CM-U: Right.

Walter Hopps: ...Henry Ford’s.

CM-U: Right.

Walter Hopps: Ford’s. That’s the granddaddy of them in the country.

CM-U: Right.

Walter Hopps: Somebody there. Some curator there, a person’s gotta know what happened to Bardahl. Who made it? How do we get an _____ [word inaudible]...

[00:37:29]

CM-U: Would Ed bend this over? After it was made into a sculpture?

Walter Hopps: I can remember...

CM-U: Do you remember seeing it that way?

Walter Hopps: I can remember seeing it folded over, but it doesn't want to now.

CM-U: Yeah.

Walter Hopps: And there may be...

CM-U: I didn't see anything mechanical that seemed to be holding it. I think it's just stuck, which is...

Walter Hopps: Right. Right. I think it's stuck. We don't want to force it.

CM-U: No, we don't.

Walter Hopps: But I have seen it folded over.

CM-U: Okay. Let me ask you about...

Walter Hopps: It's a lot easier to put in a crate that way.

CM-U: Yeah. Well, obviously this is – I want to go back a little bit over provenance, too. Let's do that, and then we'll come back to, to just the changes in it.

Walter Hopps: Okay, so...

CM-U: So Ed Janss owns it. Buys it.

Walter Hopps: Right.

CM-U: Owns it.

Walter Hopps: Right. It's bought by Edwin Janss.

CM-U: Right. Owns it through the sixties.

Walter Hopps: Right.

CM-U: And the seventies.

- Walter Hopps: Then it goes to – after his death, he had all his work auctioned...
- CM-U: Okay.
- Walter Hopps: ...except for a few personal things he left to his wife, and certain things to the children. But the bulk of it all went to auction, so the family would get money, and would go out and buy what they wanted.
- CM-U: Um-hum.
- Walter Hopps: He didn't want them to just get what he had, if they didn't want it.
- CM-U: Um-hum.
- Walter Hopps: And the auction did well. At that auction, the Lannan Foundation bought it. So it's been there ever since.
- CM-U: And that was in '89. I was checking the files.
- Walter Hopps: I think so, yeah.
- CM-U: It was in May of '89.
- Walter Hopps: Right.
- CM-U: So then it was at the Lannan Foundation.
- Walter Hopps: Right. Now the way the Lannan – the artworks in the Lannan Foundation were being distributed was to the – essentially, the two museums involved with contemporary art or modern art there in Southern California. Los Angeles Museum of Contemporary Art.
- CM-U: Um-hum.
- Walter Hopps: MOCA. Or the Museum of Contemporary Art, Los Angeles. Yeah, MOCA. Or the L.A. County Museum of Art [LACMA]. Another main recipient was Chicago museums, especially the Museum of Contemporary Art, Chicago, but maybe the Art Institute a little; I'm not sure.

[00:39:33]

Walter Hopps: And the reason this was the case for Lannan is that the founder of the Lannan Foundation [J. Patrick Lannan, Sr.], whom I knew...

CM-U: Hmm.

Walter Hopps: ...was the most – one of the more colorful men I’ve ever known.

CM-U: Hmm.

Walter Hopps: You know, in Spanish you’d say, “Que bruto.” “What a brute.” He looked like he was a foot taller than I am. He was six something and really – steel gray hair.

CM-U: Hmm.

Walter Hopps: Thinned out [sounds like]. Shoulders way out to here. He just was larger than life. He had a double apartment, double the size of Ben Heller, on Park Avenue in New York. I used to go see him there. He liked the Western Abstract Expressionists. I helped him get a great Sam Francis. He knew Clyfford Still. He got a wonderful Clyfford Still. He knew Dan Topping, owner of the New York Yankees...

CM-U: Hmm.

Walter Hopps: ...and Still loved baseball, and one of the ways he enticed Still was to give him a lifetime pass to the owner’s box at Yankee Stadium.

CM-U: (laughs) Hmm.

Walter Hopps: So the father, who had the collection that ended up for the most part there at Lannan was this extraordinary man. Whom Kienholz kissed off. One – Lannan would visit the West Coast because he liked the world of Diebenkorn and Hassel Smith and all that. And he gave a party in San Francisco one time for Bill [Willem] de Kooning that went for two days, like day and night and day and night, and then the party was over.

CM-U: Wow!

Walter Hopps: Floating around that city, restaurants, bars, people’s lofts. Picking up the whole tab. The man – his son is a very quiet, you know, sincere, intelligent man. Doesn’t have this amazing flamboyance.

CM-U: Um-hum.

Walter Hopps: But this is what – a strange twist to this being there. I was friendly with the old man, and he would come to Washington, and, “What’s happening?” And we’d meet up with him in San Francisco, or show up there. By the way, his last – no, I can’t say this for the tape.

CM-U: Okay.

Walter Hopps: There was something really interesting toward the end of his life.

CM-U: Okay. We’ll talk about it later.

Walter Hopps: A particular woman who we all would know who she is.

CM-U: Oh. Okay.

Walter Hopps: Anyway...

CM-U: So he was alive when this entered the Lannan Foundation?

Walter Hopps: I think so. No, no, it came after.

CM-U: Okay.

Walter Hopps: I think it came after. But he knew the piece. One day, in Beverly Hills, we had just come out of seeing, I think, a de Kooning show at Paul Kantor’s gallery in Beverly Hills, who represented de Kooning out there. Had some wonderful stuff. And we’re standing around on the street deciding where to go, and there’s – I’m standing with Lannan, talking with him. And Kienholz, who liked de Kooning... (gestures toward sculpture)

CM-U: (laughs) We know that.

Walter Hopps: ...didn’t often go to other galleries for the openings, was in there looking around, you know. I mean, he’s strictly beatnik style. Rough jeans. Leather jacket. Sandals. The weather’s good. Bearded. Either a scowl or a smile on his face. Not much in between. Either he was scowling at people or smiling. And it was nice when he smiled. He had a good smile.

- Walter Hopps: Anyway, he comes out, and Lannan says, “Catch him, Walter. There’s a project I want to talk over with you.” Anyway, he came back, and Kienholz, sort of scowling, said, “I really like that show, but I’m trying to get home to bed. I am going to be up working early.” And Lannan said, “Well, how early do you start?” And Kienholz, who didn’t *have* to get up early, but had been raised on a farm, said, “Well, damn it, I like to be at 5:30 up, and by six o’clock I’m having my breakfast at the Foreskin Café.” He always called it that, although it was called the Four Star. Just a local thing.
- CM-U: (laughs) Right.
- Walter Hopps: I’ve had to have those power breakfasts where you had pancakes, scrambled eggs, sausage and bacon. One of those things. Plus toast. It’s part of what killed him, you know.
- CM-U: Very much, oh yeah.
- Walter Hopps: Anyway, he said, “Well, I wanted to talk to you about commissioning a work of art of yours. I admire your art,” says the old man Lannan. And Kienholz says, “Thank you. But I don’t do commissions.”
- CM-U: Hmm.
- Walter Hopps: And Lannan began to take offense, and he said, “Do you know who you’re talking to, young man?” And Kienholz said, “I think I do, Mr. Lannan.”
- CM-U: Oh.
- Walter Hopps: And that ended it. They stared at each other. This man, Kienholz, turned and walked away. And Lannan then says to me, “Does he really understand what he kissed off?” And I said, “Yeah, about \$125,000, would you guess?” Lannan sort of looked at me funny. He said, “That’s kind of the figure I had in mind.” I said, “It doesn’t matter to him.”
- Walter Hopps: Anyway, something of that exchange echoed around that family...
- CM-U: Hmm.
- Walter Hopps: ...so that the only Kienholz the Lannan Foundation ever owned was this one. And I think something of that story was repeated more than a couple of times.

CM-U: Yeah.

Walter Hopps: “That damn fool artist wouldn’t take a commission from me.”

CM-U: Well, probably a lot of people didn’t turn him down.

Walter Hopps: Right. Right. Oh, no. Ron Bladen. Wonderful sculpture. I mean, I don’t know of any others.

CM-U: Um-hum.

[00:45:43]

Walter Hopps: Anyway, by – but before we hit 1960, or by 1960, we got an American agenda. We’ve got a mom, and we’ve got a pa. A pop and a mom. And we’ve got somebody from the art scene. Because this is more than just me, watching, manipulating, trying to hustle the situation. And it’s true today. That’s what Paul Winkler is over there on the phone doing as we speak here.

CM-U: There is always somebody working for, and on behalf, and hustling, the artists.

Walter Hopps: Right.

CM-U: But, given the title of this, and given the personal elements of it that certainly relate to you over the years, this must come up to you from time to time. You know, it’s your piece, *Walter Hopps Hopps Hopps*. People ask you about it – I mean, I’m asking you about it, but it ended up here at the Menil Collection.

Walter Hopps: I know. Paul heard about this going on, and I think Paul put the word in to see if it couldn’t come here because we’d seen it in the retrospective of two years ago. Finishing up. I had nothing to do with it coming here.

CM-U: No, I know.

Walter Hopps: Not a thing. And in some ways, I’d rather have it out west.

CM-U: Right. Which is what I had always thought. I guess most of us had thought it would end up...

Walter Hopps: Right. But on the other hand, I don't want it in the hands of certain museum leaders out there at the moment, so...

CM-U: Right.

[00:47:23]

Walter Hopps: I'm interested. How much of this paint is enamel? How much water based? How much oil based?

CM-U: Well, I think, just given the way it has lasted so well, that most of it just kind of looks like enamels, oils, you know. It really – it's matted out from age, but we've seen that on other Kienholzes, you know.

Walter Hopps: Sure.

CM-U: It hasn't discolored so much. I'm guessing this is kind of the shellac that he like to use so much. The dripping.

Walter Hopps: Yes. Right.

CM-U: There's one – this has been broken.

Walter Hopps: Ah, yes.

CM-U: And the Lannan Foundation, in their reports when this piece entered the collection, mentioned it. And I don't know if it's something Ed repaired, or something that has been subsequently repaired, you know, by someone else. My guess is, he did it. I don't know why. It has kind of this stuff on the back.

Walter Hopps: Right. Oh, yeah.

CM-U: You know. Look at it. That's kind of putty...

Walter Hopps: That's, that's something he did.

CM-U: Yeah.

Walter Hopps: It could have been broken early on.

CM-U: Did I ever tell you my story of his...

- Walter Hopps: Red tie, by the way.
- CM-U: Yeah, what's the red tie?
- Walter Hopps: I used to just wear red ties.
- CM-U: You always wore red ties?
- Walter Hopps: Yeah.
- CM-U: How come you're not smoking in this? I'm really surprised. Were you not smoking then?
- Walter Hopps: No, I was by then.
- CM-U: Huh.
- Walter Hopps: Mercifully _____ [word inaudible].
- CM-U: You've written, when talking...
- Walter Hopps: A red tie for revolution. Black tie for anarchy.
- CM-U: Oh. And you alternated?
- Walter Hopps: Sometimes. _____ [phrase inaudible] those of us of that mood. Red is for revolution. Black is for anarchy. When I was in the march on the Pentagon...
- CM-U: When was that?
- Walter Hopps: ...I put a huge – well, I don't know. Whenever it was...
- CM-U: Whenever we _____ [phrase inaudible]. Yeah.
- Walter Hopps: And that was a crazy time. My wife at the time got herself arrested and went in and so on. I hid – I ran and hid in the bushes so I wouldn't be taken in, because I had a museum meeting the next day. But what I sprayed into the – you know – and the trustees had...
- CM-U: You were director of the museum?

- Walter Hopps: Yes. The trustees had enough grief about me as it was. But I put a – on the side, a little longer than that, and deeper, kind of flag-shaped rectangle. I went in there with several cans of black enamel spray. So I made a big black rectangle, and some hippie types came by and saw it and said, “Hey, what’s that black thing mean, man?” And I said, “Somebody has to speak for anarchy. I’m here to represent anarchy.” You always do it in a black flag. There was enough other messages and stuff.
- Walter Hopps: So...But anyway, Ed would know of me as wearing a black tie or a red tie in those days. That’s a red tie.
- Walter Hopps: But you think most of this is enamel in thin enough coats so it won’t get in trouble?
- CM-U: Yeah. I wouldn’t be surprised if there was some oil in here, too. It’s held the brush in a way that makes me think that there’s oil paint, you know. He’s brushed it on.
- Walter Hopps: At times, Carol, he used automobile paint.
- CM-U: Well, it doesn’t – there are aspects of this paint that make me think it might be one of the synthetic lacquers, but there’s a lot of oil in here, too. I don’t know. I mean, it could a mixture, I’m sure. It’s what we’ve seen in the others.
- Walter Hopps: I mean, he did do oil painting.
- CM-U: Right.
- Walter Hopps: But he sometimes laid it down with rollers or whatever.
- CM-U: Let’s turn it around. Yeah.
- Walter Hopps: He’s not...
- CM-U: It looks like there was something here, too. Do you remember anything? Or is it must maybe a piece of wood that’s come away.
- Walter Hopps: I think a piece that has come away.
- CM-U: Just splintered away, maybe. Yeah.

Walter Hopps: Where was this passage? Yeah, that's oil paint.

CM-U: That's definitely oil paint. See the way the brush is held by the medium.

Walter Hopps: Tube oil paint. Sure. And he's used the end of the brush to make little – or was that splits? Maybe it's just splits in the wood.

CM-U: No, I think he has done something there.

[00:50:55]

CM-U: This is your eyeglass case, I take it?

Walter Hopps: No. Son of a gun.

CM-U: It's in there. There's supposed to be a penny in here.

Walter Hopps: No.

CM-U: Oh, what? What were you looking for?

Walter Hopps: He went into the new Ferus Gallery where Irving Blum is there.

CM-U: Yeah.

Walter Hopps: And stole the corporate seal. After I bought Kienholz out in 1959...

CM-U: Yeah.

Walter Hopps: ...after this was done, and all, came the moment when I bought him out for six thousand dollars.

CM-U: Hmm.

Walter Hopps: All his interest. And then I made a corporation. And I found a silent partner. Not so silent. The wonderful Mrs. Sadie Moss. She had to put up a hundred thousand dollars for her one-third of the stock. Blum had to work for his third of the stock. Okay. And I just was automatically given a third, because I owned the damned thing by then. All right. It – we made a corporation.

CM-U: Um-hum.

- Walter Hopps: Stock. Owned by all of us, and so on [sounds like]. Kienholz got in there and stole the damn corporate seal, and it used to be in here. I think he had to give it back.
- CM-U: Oh, it was in here?
- Walter Hopps: Right. This is the little pouch you have your corporate seal in.
- CM-U: Oh.
- Walter Hopps: Unless you...
- CM-U: Yeah.
- Walter Hopps: And he fished stuff out of wastebaskets there.
- CM-U: Ha.
- Walter Hopps: Yeah. There's a nice – I got a 1949 – in Jan 1959, I got a beautiful 1949 Richard Diebenkorn oil for seven hundred bucks.
- CM-U: So that's what all these other bits of paper are from? From the trashcan?
- Walter Hopps: Yeah. This is my stuff. He just got in there, you know, when the little secretary is there in the morning.
- CM-U: Right.
- Walter Hopps: She was little. I don't mean that in a demeaning way.
- CM-U: (laughs) She was a small person.
- Walter Hopps: Her name was Sandra Hunt [sounds like].
- CM-U: Huh.
- Walter Hopps: And she was stolen away to be the girlfriend of the late Alan Solomon when he worked on the '64 Venice Biennale.
- CM-U: Oh.

Walter Hopps: He just stole her right away from us. Irving was really pissed. She was really cute. I don't know what became of her. She disappeared. Oh, she did work for Sidney Janis a little bit. So he just stole – this was the real stuff out of the wastebasket. This other stuff wasn't.

CM-U: Because, again, it's your handwriting. So that's it. He's gotten into your trashcan. I got it.

Walter Hopps: Right.

CM-U: And there's an envelope here with something addressed to him.

Walter Hopps: Hmm.

CM-U: Postage due, three and a half cents.

Walter Hopps: _____ [word inaudible].

[00:53:44]

Walter Hopps: But he was always rubbing it in my face that I loved people like Diebenkorn and Sam Francis more than I loved him, which was not true. Sadly, they're all gone now.

CM-U: Your relationship with Kienholz lasted a very long time.

Walter Hopps: Yeah. Well, Sam, too. I actually knew Sam Francis before I knew Ed.

CM-U: Huh.

Walter Hopps: And – yeah, I hadn't met Diebenkorn before, but around the same time. Anyway, I'm glad it's holding up.

CM-U: It's really looking well. I mean, it has the aged look that we kind of associate with a piece of this period.

Walter Hopps: Yeah. The crazing and all here doesn't matter.

CM-U: When the Lannan Foundation...

Walter Hopps: You can touch that up, by the way, down there...

- CM-U: Well, that's what I was going to ask you about. When the Lannan Foundation...
- Walter Hopps: That gets stepped on and kicked.
- CM-U: When the Lannan Foundation owned this, they had a plate made for the base with three points that came up, that this set on...
- Walter Hopps: Right.
- CM-U: ...that I've seen described in the files. I don't know that we were sent that plate. But we've just shown it on a pedestal pretty much.
- Walter Hopps: Yeah. The plate is – if they have it, it'd be good to have.
- CM-U: All right.
- Walter Hopps: If they have it, and it could be shipped along, that saves some expense...
- CM-U: Right.
- Walter Hopps: ...because there are occasions when it is the right thing. It was meant to sit right on the floor normally, not on a stand.
- CM-U: Right. Right.
- Walter Hopps: But you sort of have to have it on a stand, so that people won't fool with it.
- CM-U: That's what we found when people were here. So that when it was on display here, people liked to handle these things.
- Walter Hopps: Um-hum.
- CM-U: And that's a problem.
- Walter Hopps: Normally around Menil, it probably should be on as low a platform as it could be, where you're at least the meter, meter and a half away...
- CM-U: All right.

- Walter Hopps: ...on all sides. Meter plus, away, somehow, so you can't fool with it, but you can get close. And whatever that is – that's about six, seven inches?
- CM-U: Right.
- Walter Hopps: Six inches is fine. A light wood color. A kind of natural wood, or a darker wood, like our floors [at the Menil Collection].
- CM-U: Um-hum.
- Walter Hopps: And a way to get some bolts in those end points of the three...
- CM-U: That makes sense.
- Walter Hopps: ...risers. Some device so you can come up and fasten it down.
- CM-U: So, come up from under the pedestal?
- Walter Hopps: Right. Because the one thing you don't want anyone to do is to say they're really pissed off at this and pull it over.
- CM-U: Right.
- Walter Hopps: They can throw darts at it, but they can't pull it over.
- CM-U: (laughing) I was just – that was running through my mind, who would do that? Right.
- Walter Hopps: By the way, this is drawing up here. This you read as the necktie, of course. There's all sorts of paint scumbled in there in a crazy way.
- CM-U: Uh-huh.
- Walter Hopps: So I would pay a little heed to whatever that is. And there is a pencil and oil paint all mixed up in the eyes.
- CM-U: Hmm.
- Walter Hopps: See how those eyes are bloodshot?
- CM-U: Oh, I just noticed that. Yeah.

- Walter Hopps: Since I was addicted to speed, I was up. I, generally, in those years, somehow made it on four hours sleep a night, which – the bill came due fairly recently. Now I live a life where I try hard to get seven hours sleep a night. But he was, again, sort of pointing out the condition I was under. Fortunately, in those days, we didn't have to explain all of this. Either people knew, or they didn't know.
- CM-U: Or they didn't ask.
- Walter Hopps: And that was that. Right. They didn't ask. But it would be interesting to get a Bardahl image.
- CM-U: I will. I will really try because I agree, I think it would be, too.
- Walter Hopps: As I best I recall, the Bardahl Man – see, Fearless Fosdick and Maxwell Smart – funny papers, TV – each wore hats. But I – and somehow I think the Bardahl Man did, too. And he cut the brim off. I think that's much too high a forehead for the Bardahl Man, but I may be wrong.
- CM-U: Well.
- Walter Hopps: I don't know. But I'm glad it's – the painting has held up.
- CM-U: The painting has held up well. I am interested to see how you are turning this. I thought that there was a set way that it had to be on this stand, but maybe...
- Walter Hopps: No.
- CM-U: ...not really. Free to turn it around.
- Walter Hopps: It's fine to have it – the symmetry of that.
- CM-U: Like your feet.
- Walter Hopps: Right.
- CM-U: Yeah.
- Walter Hopps: Like weird feet going out, and that one in the back. This gives a little more stability in the front...

CM-U: Yeah.

Walter Hopps: ...in a way.

[00:58:40]

Walter Hopps: Anyway, so now we have two pieces of that curious year – actually three, do you realize? We have *John*...

CM-U: We have *John Doe*.

Walter Hopps: We have – just – it's funny how it's paralleling what there'll be with Rauschenberg. We have some serious early Kienholz, just as we'll have serious early Rauschenberg. Two different coasts.

CM-U: Be nice to have *Jane Doe*.

Walter Hopps: Yes. I know the owner of *Jane Doe*, and I – years ago, I made her promise she would be in touch with us if she ever wanted to sell it or give it away. She's lent it, so that it would be with *John*, but she's very fond of it. You remember it coming through here.

CM-U: Oh, sure. I remember we made a new wedding dress for it, remember?

Walter Hopps: Right. Yeah.

CM-U: And I thought that was interesting, because the wedding dress had gotten kind of tawdry, and you were saying that really wasn't the intent. She was...

Walter Hopps: Right.

CM-U: ...you know, she was to be clean and bright.

Walter Hopps: Pristine and – yeah.

CM-U: I wonder about this, too, because this morning I was realizing I can clean this up somewhat, you know, to make this look less dirtied, in a way.

Walter Hopps: Yeah. And I think this is, for the most part, there is dirt in the sort of slightly yellowed white areas.

CM-U: Um-hum. Okay. Is there anything else that you wanted to say about it?

Walter Hopps: Can't think.

CM-U: All right.

Walter Hopps: I'd be interested hearing if there is anything locking this in position. I think it's just paint.

CM-U: I'm going to try to open it. Thank you.

Walter Hopps: Okay.

CM-U: All right.

[END RECORDING]