

1977 Arts Awards Presentation of the Council for the Arts in Westchester.

Nelson A. Rockefeller, remarks on art and art collecting, December 16, 1977.

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NELSON ROCKEFELLER:

First, let me just say that Happy and I are thrilled to be here. And to you, Jim [James Hand, Chairman, National Bank of Westchester, and Chairman, Westchester County Association], and to Kay [Kathryn Niles, President, Council for the Arts in Westchester] we want to express our appreciation for this very generous award. You did not tell me who the artist was but I will find that out afterwards. But it is lovely and I am very grateful and we will treasure it in the collection and in our memory and in the thought that is with it. So to both of you, thanks. Thanks for what you are doing for the community, for the County. And I must say I love this County and I have been associated with it for a very long time and this is a very exciting occasion for us.

I would just like to say to President [Michael] Hammond that I know about the College here at Purchase but I had not had the pleasure of knowing him personally. And while bricks and mortar are important it is the inspiration of the leader that makes things come alive and have a significance. And just listening to him tonight is the most rewarding experience I could have for having had a part in the forming of this University because it is going to be one of the greatest. He makes things come alive and that is what counts in this world. And he has got enthusiasm and excitement and that is what makes life worthwhile.

And I have to say that art has been an integral part of my life, so that I hope for everybody in this room that it is going to be or already is an integral part of yours because the enrichment and the spiritual as well as the esthetic values that derive from it are incomparable.

Now, I have to say a word about Kitty [Kitty Carlisle Hart, Chairman, New York State Council for the Arts] because we did get the Council on the Arts set up in New York. Although I should mention that I tried to get it set up when I was Undersecretary of H.E.W. and Nancy Hanks was,

at that point, which was a number of years ago, my secretary. And Lincoln Kirstein who some of you undoubtedly know through the American Ballet drafted the legislation for a National Council on the Arts and she typed it. And Mrs. Hobby who was the Secretary agreed to take it up with the president, and in fact, we did it together. And he agreed to sponsor it. And he gave it to a distinguished Senator from New Jersey who shall be nameless although unfortunately he has died, but he dubbed it the “free piano lesson bill” and, of course, it did not get off the launching pad so that we got nowhere.

And our government and our politicians unfortunately in this country had, or did have, a concept that art was somehow inconsistent with politics and manliness. This is unfortunately a rather narrow view on the part of some and not a very happy connotation as to their leadership. But never mind. This was a traditional position in this country so that it was not until I got to be Governor and with a very responsive legislature that went along somewhat reluctantly, but there were other things they wanted so that they were willing to go along with this, that we got a Council on the Arts. And then we were very fortunate to get a banker which, as Jim knows, is very acceptable in communities to those who have got loans who are coming due. But, anyhow, bankers have a lot of prestige and particularly with the legislature.

So we were very fortunate to get an upstate, prominent, highly respected banker who was an art collector and that was Shorty Knox from Buffalo. And he took the Chairmanship and because he was a donor of part of the Knox Allbright Gallery or the Allbright Knox Gallery, whichever it is, and it became sort of acceptable because this was a very respectable man who liked art, therefore art must be all right because he was from upstate and he liked it. I mean, I am being realistic. We haven't got time to fool around. So that he was very, very successful. He was Chairman of the Council and it prospered.

And then other states picked it up and then finally the federal government after all 50 states had set up Councils were shamed into doing it, if you want to know the truth. But then the real irony, the really exciting thing was that Nancy Hanks who had drafted the first legislation 25 years before became the first Director of the Council of the Arts for the federal government. So that was a very happy thing and she has done an unbelievable job, as has Kitty.

But now my problem was as Governor, how did I find somebody who can have the same prestige and ability to give credibility to art to those who have some skepticism. And there have been – although fortunately it is less under the leadership of Kitty; the legislators are now much more prone to support of the arts. So I asked Kitty to become Vice Chairman hoping someday if I survived, although I had been there a long time by then, but she came anyhow. And so she took the Vice Chairmanship.

And then the government changed as they do in a democracy. It is a healthy thing. And there was unfortunately an interim period of leadership which did not inspire either the legislature or the artists. We won't get into that. Names are unimportant. But then Governor Carey's finest moment, in my opinion as a Republican, was when he picked Kitty Hart and asked her to be Chairman of the Council and she has done a fantastic job.

Now I knew Governor Carey when he was a Congressman, see, and he was very helpful to me in getting revenue sharing through in Congress. But you would not believe it. About a month ago Happy and I were in Albany and they have a marvelous show in what is now the Empire State Plaza which for some time was known as the South Mall and it was not too complimentary. But never mind, I won't get into that. But you won't believe it. Governor Carey spent almost two hours taking Happy and myself around showing us modern art. Now, I want to tell you the millennium is arriving, ladies and gentlemen, and this is his biggest thing now. So I am very, very grateful to Kitty because single-handedly I think she has achieved this transformation. But it is a very exciting thing. But I didn't come here to talk about politics.

I just would like to say that I am thrilled that Al DeBello [Westchester County Executive] is here and that he personally is interested and has shown the kind of leadership which is so important from the political leaders of our county in the arts. Ed McCalien who I am told is here too, but I cannot see out here, who before him was so instrumental in helping to get the College here. I could go into some stories about that but I won't. But Ed and I worked very closely on that together. And, of course, Mr. Barnes [Edward Larabe Barnes, architect for the State University of New York College at Purchase] has done such a magnificent job.

And then I have to mention the Roy Neuberger. I am told they are here but I cannot see them either and if they are I want to say to them personally and if they are not I want to say about them that nobody could have been more generous or more understanding in both his sensitivity in collecting and then his generosity in giving and his concern for the County to have in this great cultural center here a magnificent collection of art which he didn't just give and then walk away but which he is now participating in and following and adding to. And I was simple thrilled to hear from President Hammond that he is not only interested in the collection but the University itself. So this is a very happy occasion and I want to thank him. And if he is here I think he ought to stand up and take a bow. Is he here? Roy, you have to stand up. There he is, ladies and gentlemen. Thank you, Roy.

Now, I would just like to say a few words and then go to some pictures because the really interesting thing about art is art, not what you say about it. So I have a strange feeling that the collecting of art and the creating of art are really, that both of them are really motivated by the same inner forces in individuals. There just happen to be two groups of people, one that have the capacity to create and to transform those feelings into various forms of artistic creation and then others, like myself, who can't, and the only thing we can do is collect the works of others. But we are motivated by the same forces and those forces are the most important and enriching forces, I think, that one can have in one's life.

I happen to have been an economics major in college and then I got a senior fellowship and I dropped economics and moved over and spent a year studying various phases or fields of the arts which was perhaps the most useful thing I ever did in terms of the joy and the happiness in my life. So that the more one has that chance the more one is rewarded throughout life. And the pressures of life today are such that one needs the constant refreshment and the ability to lose oneself from one's problems and one's pressures and so forth in the creative work of others.

Now, I would just like to say that there is a great deal of beauty in nature and I don't want to, when I am talking about art, not have you think that I feel and enjoy the beauty of nature which is the creation of the Supreme Being which has extraordinary qualities. But I happen to be one of those who feel that the joining of the creations of the beauty of nature with the creations of

individuals whether it be architecture, landscape gardening, or sculpture or whatnot, that they both enhance each other. And this to me is something that is very meaningful, because not being able to create things the only thing that I can do is to try to arrange them.

And somebody in the office was really kind and said that I was an environmental artist which I am hanging onto desperately as an identification in this field. And that simply means that I arrange the art of others in nice settings and beautiful places. So this is a very important part. Whether it is in your home or whether it is in your garden or wherever it happens to be, that is a great satisfaction – the enjoyment of the piece, whatever it happens to be, painting, sculpture, but the piece in the right setting or in the right combination.

Now, I would like to just say one other thing and that is that I don't think one has to be concerned about whether it is representational art, classical, derivative of Greek or Roman, their, great periods, or whether it is abstract art which I happen to like. But I enjoy all forms of art, impressionist, post-impressionist. I happen to feel personally very strongly about the Fauve period because I like strong things, strong colors. And I like cubism because I like strong shapes. But that is just a personal predilection and one can have any combination. But all beautiful things, in my opinion, if they are really beautiful go together so there is no problem on that.

Now, what I would like to do is to show you a series of slides of pieces of art which partly were collected by my grandfather and father although I did not emphasize what they did because that is an earlier period and most of them are fakes anyhow. Excuse me. I mean, it is very hard to get original Greek pieces or great Italian pieces but there was a period in this country – and I had a grandfather, not the one you are thinking of, but the other one, my mother's father [Nelson Aldrich], who was a Senator. And he was, they both were dropouts at the age of 16 so don't be discouraged anybody in the room. But he was a Senator from Rhode Island and a leader of the Senate for 17 years. And he was very interested in art and I guess mother inherited this, see. But he had a very interesting theory, thesis, and that was that this country, coming from all over the world, that we didn't have our own heritage and that we needed to be surrounded by beautiful things and that therefore even though he was a high protectionist Senator he got through a law which permitted pieces of art to come into this country without duty.

Now, some of you don't think much about that but that is a very important thing that happened in the history of this country, that art could come into the United States with no duty. And, therefore, this is one of the reasons we have some of the greatest collections in the world which were made as private collections which are now in public museums. This is just a little personal history. But, anyhow, let's go now to the slides and what I would like to do now is show you some of these pieces in the settings which I think are beautiful which are a part of the scenery here in Westchester.

Now, this you see – 1909, that is the year after I was born, not that that is important. But that is looking through the gates coming into the drive and that is from a copy, that sculpture there [copy of John de Bologna, *Oceanus Fountain*, 1914, bowl: Stoney Creek granite, figure: marble]. Now here we go to the copies I was talking to you about, is from, it is after Bologna who is an Italian sculptor in the Boboli Gardens in Florence. And it is a beautiful piece. That bowl came down the Hudson River from Deer Island, Maine. It is a piece of granite. It is interesting but not important in terms of the art although they had to change some bridges to get it up to the house. Now, this is where you come into this sort of is the setting that Happy and I came into 15 years ago but I have lived in this area quite a while.

Let's go to the next slide, Joe. We come closer to the statue. But now this is a perfect example of traditional representation, representative art which is beautiful and which is lovely and we can all enjoy it because we can all understand it. But I am very skeptical, to tell you the truth, about this business of understanding art. I will never forget when we first opened the collection in the mansion in Albany and the legislature came for their annual meeting in 1959. Everybody said, "Well, now, what does this mean?" And there was always – well, they thought, "My child could have done this," and so forth. Actually they should be so lucky, but never mind. This very unusual attitude that you have got to understand something I am skeptical about. And I try to explain on abstract art, don't try to understand it. Just live with it and if you like it: wonderful, and if you don't then get something else. But don't try to have an intellectual understanding. It is an emotional, esthetic experience.

All right. Let's go to the next one. Now we move away from total representation but it is semi. This is Matisse, a piece which I think is an extraordinarily lovely piece [Matisse, Henri, *Grande Nue Assise*, 1925, bronze]. Matisse was in this period of transition where he was representational in his forms but not exactly. We will go to a few more that fit into this same period, this transition period from the classical representation to the impressionistic. This is, well, you can all understand what it is. This is Gaston Lachaise [Lachaise, Gaston, *Elevation*, 1912-1927, bronze]. Excuse me. Well, it is Mrs. Lachaise to be perfectly frank, but he was the sculptor and that was his wife. And this is now this same transition where it isn't classic in its presentation but has tremendous strength and beauty.

Next. Now we have moved away from representation. Some have said this looks like a launching pad for a rocket but this is an interesting one. This is Mr. Lieberman [Lieberman Alexander, *Above II*, 1973, painted steel]. He is the editor of *Vogue* magazine. And it just happened that Happy and I were the first to buy, the first private citizens to buy a piece of his sculpture and he was very pleased by that.

We were very pleased by the sculpture so we all got together and had a very happy weekend. But this is a setting which is a little unusual. You see it in the winter in some trees. But I think that the setting is terribly important in terms of one's enjoyment of the piece, this is my own feeling.

Next. Now, this is a little harder to understand this piece. This gentleman I am trying to see where he came from. He is a European sculptor and his name I never can pronounce, Ipousteguy, Jean is his first name [Ipousteguy, Jean, *Alexander Before Ecbatane*, 1965, bronze]. But those are all loose pieces. But you can say, "Why do I buy these pieces?" That is the house in the background. And those two pieces are Italian classical pieces that I found in a garage that had been there for 45 years as gateposts but had never been used. And, anyhow, I thought they were great and put them up [Italian, possibly Marinali, Orazio, *Hercules and the Hydra* and *Hercules and the Lion*, 18<sup>th</sup> Century, pietra tenera of the Veneto]. But the thing to me is this shows the combination of old and new. And as long as you don't approach these pieces with some intellectual concern for logic you are going to enjoy them. Or maybe you won't enjoy them but anyhow, just expose yourself to them and see if you don't. But don't make a decision too soon.

Unfortunately you can't see the whole piece but all those pieces move. It is a very interesting concept.

Next. Now this is the *Song of the Vowels* by Lipchitz who lived here in the County [Lipchitz, Jacques, *Song of the Vowels*, 1931-21, bronze]. And he was a great sculptor and that is a lady playing a harp. You wouldn't know that but I am trying to help those who want to get an intellectual approach to a piece. But you see how this was moving away from representational although still inspired by subjects, not strictly abstract but moving away from representational. For those who are interested in stonework you get a good view of the stonework at the place and that is quite an art in itself.

All right, next. Now, there are two Italian brothers name Pomodoro [Pomodoro, Arnaldo, *Traveller's Column*, 1965-66, polished bronze]. One of them works in metal and the other in marble, stone. Unfortunately you can't see the whole piece but he is a very interesting sculptor and has done fascinating pieces. Frankly, the photograph doesn't show either the piece or the landscape very well but somebody had an interesting idea when they took it through that window. But you see more of the stonework, too.

All right, next. Now, this is a German sculptor named Kolbe [Kolbe, George, *The Call of the Earth*, 1932, bronze]. He was still in the representational period although again moving away from direct representation. I have a number of his pieces. I have always thought they were very powerful and I am very fond of them. And this one there with the Hudson behind it, the Matisse is on the other side of that staircase going down there, and it is a very interesting and exciting combination.

Next. Now that unfortunately the light doesn't show very well but this is Louise Nevelson. Louise Nevelson [Nevelson, Louise, *Atmosphere and Environment, VI*. 1967, black epoxy on magnesium] to me is one of the really great sculptors in this country today. She is in her 70's and has just had a new exhibition. She is a Russian exile and one of the most creative, exciting people and one of the nicest, personal people who you have ever known. That piece is about eight feet high. And at the museum, at the show up in Albany, they had a number of her new



pieces and they are really extraordinary. The picture is lovely but you can't see the sculpture too well. But you get a little effect of nature with – I had that against the Hudson but then built the Japanese house and had to move it.

Next. Excuse my side comments but I am trying to – now, this is one of the pieces I really love because we are now getting into direct cubist or what I call cubist or abstract sculpture and to me it is a very powerful piece. Let's see. I am trying to find out where I am. Rosati was the artist in residence at New Haven and he has had this idea of using blocks in various forms and combinations with colors [Rosati, James, *Lippindott II*, 1965-69, cor-ten steel, painted red-orange]. That is against the Hudson as you obviously know, but it is a very powerful piece where it is and a very large piece. I have another one of his that we are going to see later.

Let's go to the next. This is Mr. Appel for those of you who know his works mostly in lithographs and painting [Appel, Karel, *Mouse on Table*, 1971, automobile enamel on aluminum]. This is in the children's playground put there by me, not the children, with some protest from Happy because she has got her garden there, too. But the birds find some very, very fine nesting spots in that. But I just think that this is the kind of playful, joyful, exciting piece that to me brightens one's day and if you have had a hard day in the office you want to come out and look at an Appel.

All right, next. Now this was – you can't see it too well. Let's see where I am now. This is Mr. Seley who works in, well, those are those Cadillac bumpers in that period that some of you will remember and he has done marvelous pieces using bumpers from cars [Seley, Jason, *Magister Ludi*, 1962, chromium-plated, welded steel]. And for those of you who have been to the Albany South Mall you will see in the big building there is the most marvelous knight on horseback which is about 18 feet high which is all made out of this. It is one of the most interesting combinations you have ever seen.

And I might say here for those of you who are worried a little bit about the lack of tradition in some of this art, that after the war *Life* magazine had a new very bright, young editor from New Haven, Yale, and Harry Luce who was a trustee of the Museum of Modern Art and who was the

founder and so forth and the brother of Beth Moore who is the Chairman of the Board of the State University, very wonderful people, and he was sold a bill of goods intellectually by this young editor. That really modern art in effect was a communist plot to undermine values in America. Okay. This was pretty serious because Harry was a trustee of the Museum of Modern Art and he had a magazine which had a great deal of influence, three of them as a matter of fact.

So we had an evening meeting at the Museum which I wish you all could have participated in with Harry Luce, Bill Paley who, you know, CBS, is on the Board, Jack Whitney, and myself, and Alfred Barr who was the Director and who was, in a sense you might say, the high priest of modern art in this country. He was Jesuitic in his approach. So we went around the Museum in the evening after dinner and discussed this whole question of whether modern art was a communist plot to overthrow freedom in the United States or not. And the exciting and fascinating thing was we ended the evening with Harry having been convinced that the only bastion of freedom left in the world was modern art because you had no limits and you could express yourself in any way, so, this is an example.

Next. Now, this is getting back to where you see a mixture of classical art but you really can't see much more than the classical art. [*Apollo*, 19<sup>th</sup> Century, cast stone; Italian, possibly Marinali, Orazio, *Hercules and the Lion*, 18<sup>th</sup> Century, pietra tenera of the Veneto; Fontana, Lucio, *Nature I*. from terracotta of 1959, *Nature II* 1968, bronze; Italian, possibly Marinali, Orazio, *Hercules and the Hydra*, 18<sup>th</sup> Century, pietra tenera of the Veneto] But on the extreme right is the Lipchitz [Lipchitz, Jacques, *Song of the Vowels*, 1931-32, bronze]. And then there is a shiny spot just below it and that is Henry Moore's *Nuclear Energy* [Moore, Henry, *Nuclear Energy*, 1964, bronze] which is a very interesting piece. And then there is – well, you see the two Italian gateposts and you will see some others later. But this really is an interesting picture because it shows the view from the terrace of the Hudson looking out across what has got to be the most beautiful spot in the world which is Westchester County for all of us who live here.

All right. Let's have the next slide. Now, this is looking out from a window from inside the house at the river and the terrace and that is a *Bodhisattva*, Chinese 7th century [China, Ling Yen Ssu, *Bodhisattva*, 7<sup>th</sup> century A.D., white marble]. It was in our house in the City at 10 West 54th

Street when I was a child and mother was the great collector in our family. And at the age of seven, or eight, or nine this was my favorite piece. You really can't see anything but the silhouette here but it has really a Greek influence through Gandhara in India which was Buddhist art where Greek and Buddhist art met. And then they moved to China when Buddhism went to China. So you really couldn't tell whether this was a Greek piece or an Indian piece or a Chinese piece. And I was crazy about it. So having been very fortunate in my forward thinking I asked mother if she would leave it in her will. This was at the age of seven or eight and she, having a good memory, did and so I was very fortunate to have it. So there it is and probably of the Tang period of China, the most beautiful marble piece in existence.

Next. Now, this is down on the terrace we were looking down on before and there are two very interesting pieces on the right by a man named Fontana. It is *Nature I* and *Nature II* [Fontana, Lucio, *Nature I*, from terracotta of 1959; *Nature II*, these casts 1968, bronze]. Now, there are those who don't really understand these pieces and it would be easy not to understand them but in their setting they are absolutely fabulous. You couldn't help but like them, see. Now, if anyone tried to rationalize why a man made sort of a glob with a cut in it, it would be very difficult but when you see them they are absolutely lovely in the setting of nature. So that I just mention this simply because it is – but, again, there is this lovely stonework and again you see part of the place.

All right, next. We are back to Gaston LaChaise and his wife only, unfortunately, as he was the sculptor he couldn't be in the pictures [LaChaise, Gaston, *Couple*, 1935, bronze]. And so, confidentially, for those who know him it is Lincoln Kirstein. Well, he made the supreme sacrifice of posing. But forgetting the personalities it is a really lovely piece and in a very quiet setting there and so forth, you know. Well, I guess you had better go to the next piece.

Now, this is another unusual piece by a man named Tajiri [Reder, Bernard, *Woman and Bird*, 1955, bronze – see correction]. He does mostly posters and very interesting ones. He comes from central Europe. And this is a lady with a chicken obviously plucked but she seems to be managing the chicken. But that's why I think that you don't want to pay any attention to subject matter. You just want to enjoy the pieces. And this really in that setting is a beautiful piece and

you would love it.

Next. Now we are back to the old. There was a man named George Grey Barnard who was the last great sculptor in the classical style in this country [Barnard, George Grey, *The Hower*, 1915, carrara marble]. And then he did this primitive man and primitive woman which is on the other side you don't see and they were original pieces. And he did *Adam and Eve* which we don't have a picture of but, those were original creations of his. But this was the last of the great heroic, realist, classical sculptors in the United States and a very interesting and wonderful person. But there you do see traditional gardens with traditional sculpture and it is quite beautiful.

Next. Now we go to a very interesting piece. No, I gave you the wrong name before. The one I said was Tajiri was really Bernard Reder who was a Rumanian born American who did the Lady and the Bird. So I have to get that corrected. Now we are back at Tajiri and this is *Granny Knot* [Tajiri, Shinkichi, *Granny's Knot*, 1968, polyester and fiberglass]. Now, that again is sort of in a lovely setting of trees and a very simple concept. It is about 18 feet tall and made out of some sort of plastic but it just shows what Alfred was explaining to Harry Luce that this total freedom and the ability to express oneself existed only in modern art. I mean, who would think of – any Boy Scout knows that you don't want to make a granny knot. You want to make a square knot or it will slip. So here is somebody who just made a really fascinating piece in the form of a granny knot. Here it is.

Next. Now this is the piece, well, this is the garden, it is looking back [Chinni, Peter, *Natura Extensa*, 1965, bronze; Maillol, Aristide, *Bather Putting Up Her Hair*, 1930, bronze]. If you looked at it from the other side you would be looking out at the Hudson. And it is a very beautiful piece if you could see it but you really can't see it so there is no use in my saying too much about it. So I think we will go to the next slide. And that shows the garden in there.

Now we are getting back to these very powerful, modern, abstract sculptures. This is Meadmore [Meadmore, Clement, *U-Turn*, 1968, cor-ten steel], it is *U-turn*, it is cor-ten steel. This picture was taken before we took the paint off and let it go to a natural rust which is a prettier color. And what I have done there is just take pieces of ledge and put them in the grass to make a base to

give it a natural setting. But with the red color as against the black, which turned out to be blue in this picture, against the hemlocks it is absolutely beautiful and there is a big oak tree to look under and see it.

Okay, next. Now, this you also can't see too well. This is a Debuffet [Dubuffet, Jean, *L'Erection Logologique Bleue* (Vertical Blue Hieroglyph) 1967-69, enameled concrete]. This is a piece I saw in a catalogue and when I took it up with the gallery they said that they were sorry but that he had it in his own garden in his own collection. So I wrote him and said that I shared his feeling about his work and his selection and was there any chance he could make himself another and let me have this one. Well, he did. I don't know whether he made another but he let me have this one. But an interesting bit for you who are Westchester people. This is supposed to be where the fortifications were put up during the American Revolution to fight in the battle and it was from here they were supposed to have the canon, because in those days, of course, it was all open fields. So it was one of the major battles in the Sleepy Hollow area. Whether it really was a fortification I don't know but we always think it is.

Next. Now we are back. That is Maillol there in the foreground [Maillol, Aristide, *Bather Putting Up Her Hair*, 1930, bronze]. You don't see it very well. But Maillol was, of course, one of the great transition sculptors who went from classical through to the modern but used the human form. On the left – I don't agree with what it says here. On the left I think is Butler [Butler, Reg, *Manipulator*, 1954, shell bronze] but I won't argue with my text. But that is in the garden so you get a little effect of the combination of a semi-classic garden with modern sculpture.

Next. Now this is straight classic. This is the *Temple of Love* with what was billed as – it was Butler. Well, they don't even put it on the text here because it really wasn't. This is called *Aphrodite* [*Aphrodite Temple*, 1910s, marble, copper, bronze]. But it was supposed to be a Praxiteles, at least that is what my grandfather thought. Well, there weren't very many Praxiteles around. But, anyhow, this is a 19th century Italian copy for those who are interested in authenticity. But it is a lovely spot and it is an interesting case of where the architect who designed it wanted his architecture to stand out a little more strongly than the sculpture so that he fixed his column so that the last column came in front of the sculpture and rather dominates the sculpture. But that is just a comment for those of you who are architects.

Next. Now this is the Primitive Lady, George Grey Barnard [Barnard, George Grey, *The Rising Woman*, 1918, carrara marble]. I told you he had three pieces that he did himself. He copied the *Oceanus*, the big piece we saw first. But it is lovely and you get the feeling of a traditional setting of classical sculpture and we have found that they mix very well and there was not a problem at least for us.

Next. This is Mr. Noguchi in an English morning garden setting on a stand [Noguchi, Isamu, *Black Sun*, 1960-1963, gabbro, black granite]. And, of course, Noguchi is one of the great American sculptors, blackstone, beautifully carved, in rather a lovely setting with a chair over here so you can sit on this side and look across at it when you want to relax and enjoy life.

Next. Now this is a rather controversial piece in the family, I have got to say. There are those who feel it is too prominent on the golf course. But it is by a woman named Wendy Taylor [Taylor, Wendy, *The Gazebo*, 1968, marine plywood and epoxy resin]. It looks like – well, there are those who think it looks like a sewer pipe connection. But if you sit in it and look out the views looking out over the Hudson are absolutely fabulous framed in that round. And it is a very delightful piece but one has to get used to it.

Next. Another Meadmore [Meadmore, Clement, *Double Up*, 1975, cor-ten steel]. This one has caused me some trouble in the family too because it is rather large and there are those who feel that it has strayed on the place. But frankly, and this doesn't show with the autumn coloring, but it is that cor-ten steel and the color is absolutely beautiful, the shape is absolutely beautiful. It is about 18 feet tall, and, well, it is a very powerful piece. Well, if you like strong art. I happen to like strong art and this is strong.

Next. [Meadmore, Clement, *Double Up*, 1975, cor-ten steel] There it is from a distance where you can see it in perspective. It doesn't look as bad for those who are worried about it from this distance as it does when they are up close, but is – of course, this is my opinion where modern sculpture, or sculpture is enhanced by nature and nature is enhanced by the work of individuals.

To me those two compliment each other beautifully.

Next. Now, this is Kenneth Snelson who many of you know [Snelson, Kenneth, *Fair Leda*, 1968, stainless steel tubes and cable]. I am very fond of his works. I have to tell you an amusing story. I won't tell you who it was but there was a very good friend of mine from Westchester and we were playing golf and there was a prominent person from the Nixon administration who was up there and who was very curious about this. And my friend said, "Well, you don't realize but this is a private communication's system and this is their broadcasting center from here." And the guy actually believed it. But it is a fascinating piece. And, again, I put in these two pieces of flat stone, put them in to give it a little setting against the hemlocks and you see it from a distance, or up close and it is fascinating.

Next. Now who have we got? Now, we are down here to Henry Moore [Moore, Henry, *Family Group*, 1945-51, bronze]. In the foreground it is the *Family Group* by Henry Moore which has become one of his most interesting pieces as far as public interest is concerned. And then in the background at the end of that turn there is a Max Bill [Bill, Max, *Triangular Surface in Space*, 1962, granite] which I think you see in another picture. This is my grandfather's putting green although he wasn't, I think, would not have been necessarily as excited about the sculpture as I am.

Next. In the foreground is that very wonderful human being, Marino Marini's *Horse* [Marini, Marino, *Horse*, 1951, bronze] or one of his horses and behind it you see the Moore *Family Group* and then the house. I have to say for Joe Canzeri who is here and who runs the place and who is a wonderful human being that that grass does not do him justice at this particular season of the year, that it usually is in far better shape than it seems to be in this picture. From now on we will only take pictures at the right time. But it does show the house and it shows again the setting.

Next. Now, this is a beautiful Maillol [Maillol, Aristide, *Night*, original 1902, bronze]. We are now back to this transition period, a familiar piece. It is a very moving piece in terms of human values as well as sculpture and if you stand back and look at the Hudson and see her there in

front of it or look the other way it really is a very moving piece. The Dubuffet is down there on the left-hand corner [Dubuffet, Jean, *L'Erection Logologique Bleue* (Vertical Blue Hieroglyph), 1967-69, enameled concrete].

Okay. This is, well there is the Maillol on the right [Maillol, Aristide, *Night*, original 1902, bronze] and then there is Sandy Calder [Calder, Alexander, *Large Spiny*, 1966, stabile in painted steel plates]. Sandy Calder was someone who was extraordinary and totally American sort of in his own work and a very good friend of mine. In the thirties I bought a small piece which is a *Spiny*, it is called, a small piece about two feet long. And then I got interested in these large pieces and I went to Sandy and I said, "What about making a really big piece out of this because I think it would be great." He was terribly excited. And that is about 15 feet high and it is a very, very powerful piece of sculpture. In the background is the playhouse and that is the golf course.

Okay, next. The grass still looks a little seedy. Winterkill. Happy is the most thoughtful person. She is always understanding. Joe, she says it is winterkill.

Next. There it is again and it, well to me it is somehow – well, I said before you shouldn't think about these things but I always felt it is somehow sort of symbolic of the Vikings with the power that you see. But again, you can see my own predilection for powerful pieces of sculpture.

Okay, next. We are now up at the Max Bill [Bill, Max, *Triangular Surface in Space*, 1962, granite]. That is a lovely piece looking down at the croquet court. On the left-hand side you can just see the family group and then to the left of them is another Henry Moore which is also Lincoln Kirstein who is a very handsome person. And then behind that is the Pomodoro [Pomodoro, Arnaldo, *Traveller's Column*, 1965-66, polished bronze]. And over on the right you see the Maillol [Maillol, Aristide, *Night*, 1902, bronze] and then the Horse by Marini so that you can sort of get the feeling of how they all tie in together. But somehow they all sort of fit and to me they add to the beauty of the landscape as well as to the enjoyment of the pieces themselves.

Next. That is another one of the Max Bill's [Bill, Max, *Triangular Surface in Space*, 1962, granite]. He works mostly, as you know, in stone and that is a solid block of granite and he has



carved it out to make it look like a wave or whatever you want to think of it as. And then the Marini down below [Marini, Marino, *Horse*, 1951, bronze].

Okay, next. Now this is Henry Moore [Moore, Henry, *Knife Edge – Two Piece*, 1962, bronze]. Henry Moore is a very good friend of mine. Back in 1939 when I became President of the Museum of Modern Art and we had a one man Moore show. And he was an Englishman as you know. He had never had a one man show, he had never been to the United States and he was absolutely overwhelmed by coming here and seeing the City and so forth and having a one man show. So we had been very close friends ever since then. I got lost in politics and didn't have a chance to keep in touch with him or collect.

So at one point I just wrote him a letter, about ten years ago, and said that I had been out of touch. I had seen photographs of pieces of his and would he tell me what he thought from his point of view were his most exciting pieces that he liked the most and that he felt were the ones that were really meaningful to him. And he wrote back and said that you have got to have two pieces, one is this Double Knife Edge which is this one and the other one is the *Nuclear Energy* which you saw just the top of in an earlier picture. And so that is how we got them. But unfortunately, I was moving this trying to find the right location. My brother David is a banker and I was going to say they play golf a lot, but that is not the way I mean it.

But he has parties for friends of the Chase Manhattan Bank out here. He was having a party and I was moving this and you can't move these things except by helicopter because they are too heavy. So this came from one green where he was trying to putt over to the tee where he was then driving off and this almost broke up our family's relationship because he thought it was planned. But it wasn't. The day before I had planned it but it had rained and the helicopter couldn't come. And then somehow we didn't stop. But I am just trying to give you some insights into the joy of collecting or of having a collector in the family.

Next. Now this is another view of the Henry Moore Double Knife Edge and in the back is the Rosati which you see with the Hudson [Rosati, James, *Lippincott II*, 1965-69, cor-ten steel, painted red-orange]. And these are all strong pieces and if you like powerful things you will

enjoy them.

Okay, next. Now we are back to another view of the Lipchitz which is lovely at a different time of year [Lipchitz, Jacques, *Song of the Vowels*, 1931-32, bronze]. A very powerful piece I think. A copy of this has just been put on the campus at Princeton and they consider it an avant-garde act which is wonderful. It is nice that New Jersey is catching up to New York.

Next. I think that is – now, there is the Henry Moore down there, the *Nuclear Energy*. The Lipchitz is on the right and then the Italian piece which I found in the background. But the most important thing in this picture is Westchester and the beauty of the country, which I really, really think, and people have come from different parts of the world - sometimes maybe we don't realize how fortunate we are to live in this county, but I think it has got to be perhaps the most beautiful place in the world if you take it the year round.

All right, next. Almost finished, ladies and gentlemen. Now, this is Duchamp-Villon [Duchamp-Villon, Raymond, *Le Cheval Majeur*, posthumous cast 1966-67 after smaller 1914 original, bronze]. Now, this is an interesting thing because this whole question of casting is quite interesting. Now, this piece originally was done in 1914 and then his family – and I wasn't able to get one. It was done in a smaller version. But this was one of the first pieces of abstract sculpture. But what it is it is really a horse if you can see the hoofs and the head. But what it is is the transition from horsepower to machine. This was his impression. But his family found the original mold and they had then a second casting made and I was very fortunate to be around at that time and this was done in 1966. But this is one of the great classical pieces of transition sculpture and seen from different angles it takes on different aspects. But it is a very interesting, fascinating, exciting piece. Again you see the background behind it.

Next. Now, that is that piece that I said before on the left. That is the gold colored piece that I couldn't describe to you. You don't even really see it well there. It is by a man named Chinni [Chinni, Peter, *Natura Extensa*, 1965, bronze], but it is a very interesting piece of different planes as you look out from the other. Then the white marble in the background is the brother of the man who made the column, Mr. Pomodoro [Pomodoro, Gio, *Grande Ghibellina*, 1965,

gobbie white marble]. He is the other member of that family. A very artistic family obviously. And you can also almost see the Maillol just on the top there in the bushes which you saw in one of the first pictures.

All right, next. Almost through. There is the sky view of the Pomodoro. I put it on the terrace because the terrace needed an ending and this gives a strong note at the end of the terrace. But it is beautiful from the side and beautiful from the front or back.

Okay, next. Now, this you would wonder what this is. It is a man named Richard Fleishner [Fleishner, Richard, *Maze*, 1972, tufa – porous limestone]. He was fascinated by the use of stone. Well, this is a stone sort of almost like, well, for those of you who are interested in Zen Buddhism it would be a place where you could contemplate and it is stone from Italy, volcanic stone, that takes on a perfectly beautiful sort of mossy color. It is a quiet spot in the pine trees. There is another view of it which you will see next.

Okay. There it is again. You go in. That is sort of like a door. And you go around it and you go in and inside is another screen that you can just see inside and then behind that is sort of like an alterplace where you can sit down, totally away and contemplate. But you could say, “Well, is it sculpture?” Well, I don’t know but I think it is fascinating, and it is there under the trees, and it is quiet and it is beautiful. And that’s the exciting thing about art that you can express yourself any way you feel. I happen to like it.

Okay, next. Now these are two pieces, one Mastroianni on the left [Mastroianni, Umberto, *The Sun*, 1961, bronze] and on the right is Ferber [Ferber, Herbert, *Calligraph KC*, 1963-64, welded copper], again both abstract in different forms. And you can’t see really, you can only see the setting here but you don’t see them individually very well.

Now, there is one more and this is the last one.

And this is Tony Smith. Smith who is another great American sculptor and this is about 20 feet high [Smith, Tony, *Cigarette*, 1961, mild steel]. And this happens to be in the Museum of

Modern Art garden. And when you saw the Liberman, the red sculpture, they have in the Museum garden the two of them together. And they are very exciting together, the contrast in shapes and color.

Well, I think that is extraordinarily beautiful where it is with the green and if you go behind it and look out through it you get a tremendous sense of the power of it. And I think what this does is to give you a little feeling of how the creativity of the artist in the field of plastic art today is evolving and how their work can be made available to the public. Because what we have done here is the kind of thing that in a park, on a golf course, in a public place of any kind with buildings open to the public this can be done. And, of course, public buildings are doing more and more of this as we have in Albany at the South Mall where they have got the finest collection now of New York art both painting and sculpture to be found anywhere in the world. But what I hope this has done is to give you a little feel of how the creativity of our times does fit into the mood of the world as it is evolving with such tremendous speed and yet give you an opportunity to find peace and relaxation and joy and beauty and spiritual values that can give you maybe a little more strength and a little more poise and a perspective to deal with what you have to deal with every day in the crowded lives we all live.

I thank you very much for letting me come and join you and letting me share this with you and hope that someday you can all see it where it is.

Thank you very much.

