

BEATRICE BERLIN

(→ center)

Printmaker

Beatrice Berlin makes three-dimensional, embossed prints of simplified landscape forms. She is preoccupied with color and shape relationships. Her work has changed dramatically in the past five years, moving from spiraling plant, rock, and shell formations to broad mountain and horizon abstractions. Her former use of bold oranges and reds has quieted into subtler earth tones in her most recent work.

Beatrice

in 1921

Begin

Berlin was born in Philadelphia where she attended Moore College of Art and Philadelphia College of Art and she spent much of her life. She studied with printmakers

Sam Maitin and Hitoshi Nakazato. Her work has enjoyed twenty-one solo invitational exhibits on the East coast, as well as a dozen group and juried shows. She has received many printmaking awards and her work is among the public collections of the Philadelphia Museum of Art, the Brooklyn Art Museum, Temple University, RCA, and a dozen other public and private institutions.

Included in Who's Who in American Art, Berlin is also a member of the California Society of Printmakers.

She is married and has two daughters.

BEATRICE BERLIN  
5/3/78 Age 57

2 children

I ASK PEOPLE WHEN THEY WERE BORN UNLESS THEY HAVE AN INHIBITION ABOUT YOUR AGE

May 27 th 1922 I have no inhibitions about my age

OK WE WERE TALKING BRIEFLY FIRST TIME WE MET ABOUT HOW IT HAPPENED THAT YOU BEGAN TO ~~XXXX~~ TAKE YOUR ART SERIOUSLY CAUSE I'VE BEEN LOOKING AT YOUR RESUME AND IT LOOKS AS IF YOU'VE BEEN WORKING STEADILY AND I DON'T GET A SENSE OF WHEN THAT ALL HAPPENED

Around 1960 or so in that area it wasn't an overnight sort of thing...it was the kind of thing that I had in mind before I had any children, I was a dress designer...  
~~I don't know that I mentioned that~~

~~NO YOU DIDN'T TELL ME THAT~~

When I was in high school <sup>d</sup> ~~did~~ major in art I had a vocational art ~~xx~~ course I did get a scholarship to the college part which was called the School of Design For Women at that point but my parents were not very encouraging because money was tight in 1940 and they didn't feel that this was anything of any use to a woman ... so I complet~~ed~~ed one year there and they didn't want to support me they wanted me to go to a business school...I refused but being a rather intense person I said I would rather die than go to business school... but I had to get out of art school because I couldn't really afford even when I was living at home it cost money...

YOU HAD TO PAY TUITION SURE

Well it was a scholarship but it cost money ... a person needs money you can't buy art supplies with good will or anything

BUT IT'S A FUNNY THING THE REASON YOU WERE DING THAT IF YOU GO TO <sup>BUSINESS</sup> ~~ART~~ SCHOOL THEY HAVE TO PAY FOR CERTAIN THINGS TOO

Oh they were perfectly willing to pay if I were to get the kind of education for instance my mother thought that I ought to be a teacher but since I was not interested in being a teacher and she was of the opinion that there was no higher calling for a woman than a teacher but if you couldn't be a teacher then the next ~~hXXXXX~~ greatest thing would be a bookkeeper and after that down the line you know a secretary... file clerk typist etc. and this was all that was open to a woman in her mind she couldn't see anything else the rest was a waste of effort and money to educate a woman for and then this was in 1940 and she looked upon artists as bums because they couldn't make a living... she ~~XXXXXXXX~~ didn't look down her nose at artists because of what they created... we had one next door to us who had a terrible time but he has since become quite successful he was kind of a mentor for me it was really wonderful that I could always go in and show him my work

WERE YOU MAKING ART WHEN YOU WERE A LITTLE KID? WERE YOU THE ARTIST IN THE FAMILY?

Yeah but I kind of concentrated on dresses because I was a good seamstress and I was learning how to make patterns and so forth and I thought to myself that even though I had the ability to paint and all that there was no money in it... after all coming out of the depression everybody knew you couldn't sell art but there would be money in dress designing and I figured I would put together my ability to sew and my artistic ability and learn dress designing and I envisioned myself as a famous dress designer well I actually did get a couple of jobs at it... professional jobs I was employed and I earned a salary and I turned out some pretty nice designs but during the period of the war I was doing draft designs(?) mechanical draft designs ...which I did fairly well but I was laid off in ~~XXXX~~ 1945 and I got married then

And after that I managed to get these jobs and during a bleak period when I had no job, I had my own business... didn't make money at it cause everything I earned I put back into materials I worked out of my house my husband and I lived with my parents

THIS WAS IN PHILADELPHIA?

Philadelphia... finally that terminated because he wanted to go to California and I went with him and after 6 months in California that was a bust and we came back

WAS IT HERE?

Los Angeles...i hated the place, but that's another story... after 6 months he couldn't hold a job i tried to get a job i couldn't hold a job we came back in 1947 we came back to my parents house and I contacted one woman who had been a customer of mine when I had my own business and told her that in case her husband who had an ~~XXXXXX~~ maternity manufacturing business was interested in me I was available as a designer... and he was he needed someone and it wasn't a fancy business or anything and he needed a designer so I got that job

*designing mat. clothes*

DESIGNING MATERNITY CLOTHES

Maternity I had never had a baby but I acted whenever I needed to

RIGHT COMMON SENSE. THE BIG MIDDLE PART THAT'S ALL I REMEMBER IS THESE PANTS WITH THIS GREAT BIG KIND OF CUT OUT PART

We didn't use that design we used expanding rubberized or draw string or fold over and I stayed there for a year and then I had they had a two week lay off and during that lay off I got myself another connection I thought, it would be a better job it turned out that after a month they laid me off and then I had no job at all *during a time when I was laid off* and so I was so depressed because I had been feeling that in order to be respected as a person I had to be useful and if I had no job and couldn't be earning money I wasn't useful and I thought to myself I've been married four years and I've been putting off having a baby because I was not sure I even wanted to be married! What I really want is to work and nobody wants to hire me and all these things went through my mind so I said ok well now is the time to have a baby

*After the war  
When I got laid off*

BECAUSE YOU COULDN'T GET A JOB

Cause I couldn't get a job

~~THAT'S INTERESTING MY MOTHER DID THE SAME THING ACTUALLY CAUSE SHE DIDN'T WANT TO WORK SHE GOT A JOB SHE DIDN'T LIKE IT SO SHE WENT HOME AND HAD A BABY... IT SEEMS TO BE FROM WHAT YOU SAID THAT WANTING TO BE USEFUL WANTING TO BE PRODUCTIVE WELL THATS THE ONE THING THAT YOU CAN BE SURE OF RIGHT? THE ONE THING THAT YOU KNOW YOU CAN DO~~

Yes and it has to do with self respect or self image perhaps and that was it... I got pregnant very quickly and

~~WHAT WAS YOUR HUSBAND DOING?~~

*My husband*

~~He was a salesman salesman collector for a furniture store, he was not very well educated and he was not very motivated except that he wanted to be a big success in quotation marks... and to him a big success meant retail business make money and flaunt the money because that's what the way his father was well he never did make it he just didn't have whatever it takes to make it we always struggled we never had very much money in fact we always were behind the 8 ball we always owed we didn't live big but we always owed so I got involved with the baby and with housework and gradually I lost interest in the fashion business and in fact I did a complete turn around i began to despise the whole fashion business, I just thought~~

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~~It was awful i wanted to have nothing more to do~~

WHY? BECAUSE OF IT'S FADISHNESS OR THE BUSINESS ITSELF OR THE IDEA OF MAKING THE DESIGNS

I think it was the business itself at first and then the whole idea of decorating the body and the vanity that comes into play playing up to the vanity playing up to whatever it is that to me was so trivial to give such importance for any man or woman to put so much importance on decorating the human body it was not one of my values I couldn't see it

HOW DO YOU WHAT DO YOU SUPPOSE SNAPPED THAT? BECAUSE APPARENTLY MAYBE IT WASN'T ONE OF YOUR VALUES EARLY ON MAYBE IT WAS JUST A ROUTE THAT YOU TOOK BUT WHY DID IT SUDDENLY COME OUT HOW OLD WERE YOU WHEN IN YOUR MID TWENTIES LATE TWENTIES?

It probably happened somewhere around the age of thirty... I say Arlene was born my first one was born when I was 28 my second one was born when I was 32 and somewhere around midpoint... I just wanted nothing more to do with fashion I lost interest in making clothes for myself

HAD YOU BEEN MORE DECORATIVE ABOUT YOUR

<sup>had</sup> I liked to make my own clothes I was not into decorative types of designs my designs were structural <sup>draped & curving lines</sup> the design was built into the fit of the garment and I wasn't into putting fancy touches bows little

CLEAN DESIGNS TAILORED

Not tailored draped...oh I loved draped and curving lines but all within the seams there was a very famous designer named Charles James designing at that time and he was the one whose work I liked and ~~he~~ designed for Elizabeth Arden and his work was fantastic

DO YOU SEE ANY CONNECTION BETWEEN WHAT YOU USED TO LIKE IN FASHION AND WHAT YOU'RE DOING IN PRINTMAKING

~~NXXXX~~ very much I have a sketchbook of designs and you can see the curving lines of the designs in what i'm doing right now also the skill I achieved as a pattern maker and I was a very good one I put into play in making my plates right now perhaps people who havent had that kind of trianing would not be able to make plates the way I make them to get everything to fit right and go together right everytime

IT SEEMS TO ME IT TAKES A CERTAIN KIND OF TEMPERAMENT AND A PRECISION TO MAKE THOSE KINDS OF PLATES

It takes more than that It takes a basic talent for visualisation... ~~there is a basic talent...~~ something that is inborn some people can visualize and some people can't... and you can ~~tell them and train them and they just can't and~~ <sup>it</sup> It's something that's inborn

IT'S CALLED A VISUAL MEMORY ISN'T IT?

<sup>You imagine and image or</sup> It isn't that you have to basic drafting You look at an object and then you have to do a drawing of it showing the top ~~plane~~ <sup>plane</sup> the bottom plane the side plane as well as the front plane well that's visualization, a person who has that talent can ~~do it very easily visualize how it will look...and put it down into three dimensional thing they can put it down on a two dimensional plane... accurately~~

with very little difficulty this is the kind of talent to visualize where even though you don't see <sup>the image yet</sup> ~~it~~ this way... you can visualize how it will be and put it down so that it will work.

*I'm interested in the visual memory*

~~IT ALWAYS AMAZES ME BECAUSE I DON'T HAVE THAT TALENT AT ALL, I COULD VERBALIZE IT WHEN SOMEBODY GIVES ME DIRECTIONS TO GET TO SOMEPLACE I HAVE TO WRITE THEM OUT THERE 'S NO WAY THAT I CAN MAKE MAPS. I NEVER MAKE MAPS HARDLY EVER AND IF I DO THEY'RE USUALLY MORE VERBAL THAN THEY ARE PICTORAL... MY ABILITY MOVES IN A TOTALLY DIFFERENT DIRECTION. I HAVE NO I REMEMBER WHEN I WAS PLANNING A GARDEN JUST ACTUALLY PLANNING A LANDSCAPE I COULD WRITE DOWN WHERE XXXXXXXXXX I WAS GOING TO PUT THINGS BUT WHEN IT CAME DOWN TO FINDING OUT HOW TO FIGURE OUT HOW TO STRUCTURE CERTAIN AREAS OF IT I COULDN'T DO IT MY MIND COULD NOT TRANSLATE WHAT I WAS THINKING TO DRAWING. SOMETHING~~

A good illustration of what it is you have it or you haven't got it

IT'S ALMOST IF YOU HAVEN'T GOT IT IT'S A REAL DEFICIT IT'S LIKE NOT BEING ABLE TO SEE SOMEHOW THE MORE I'M AWARE THAT I DON'T HAVE IT THE MORE I TRY TO CULTIVATE IT THE MORE I TRY TO FORCE MYSELF TO DO IT

Well I'm aware of my deficiencies in other aspects there are so many basic talents or abilities that some people have some people don't have and I can't grasp certain concepts especially scientific concepts and some people grasp them like that

DID YOU EVER HAVE ANY PROPENSITY IN SCIENCE AT ALL?

No

HOW ABOUT MATH? DOESN'T THAT HAVE SOMETHING TO DO WITH YOUR PRINTMAKING? AT ALL?

I'm good at basic arithmetic and I can reason things out and I had to do some trigonometry with the drafting but I wouldn't say that that's a strong point I'm not really interested in that ... I know my basic arithmetic...but I avoided math in high school

YEAH I THINK THAT MOST WOMEN DID IT'S NOT PECULIAR THAT WOULD HAVE BEEN FUNNY IF YOU HAD BEEN A BUSINESS YOU HAD GONE INTO BOOKKEEPING IF YOU DIDN'T LIKE MATH IT WOULD HAVE BEEN VERY MISCHANCELED... ISN'T THAT FUNNY HOW PARENTS DON'T THINK THAT WAY?

Well it isn't that bookkeeping is arithmetic and I'm ok at that in fact I'm very accurate at it but I would not have been any good in bookkeeping because I was the kind of person who said oh what's a little mistake? You could always skip it you know

THE ARTISTIC SENSIBILITY COMING OUT

Whatever it was I couldn't care less... what's another mistake

~~SO YOU LET'S SEE GETTING BACK TO THAT IT DOESN'T HAVE TO BE IN CHRONOLOGICAL ORDER BUT JUST SO THAT I GET IT CLEAR YOU HAD YOUR OWN BUSINESS AND THEN HAD A CHILD A FIRST CHILD AND THEN WHAT HAPPENED AFTER THAT? YOU WEREN'T MAKING ART AT THAT TIME I ASSUME~~

*You had ur 1st child?*

I hadn't done any painting since I got out of high school and then a year of the art school and ~~hadn't done any~~ <sup>then no</sup> painting at all. We moved to a tract in Pennsylvania Levittown Fox County and it was a new tract somebody had started a little art group and I got in it and I started doing watercolors again and just very amateurish I wasn't proud of any of my efforts but I got into painting again one night a week just to pass the time something to give me relief from the child raising house keeping stuff

BETTER THAN PLAYING CARDS

I thought so, I wouldn't play cards...that was 1952 we moved there in 1952 and around 1953 I started an occasional painting and I got more and more involved in this art form and started painting a little bit outside and got opposition from my husband who didn't like me to get serious about it

WHY?

Well because it was time and attention away from him! whatever it was we had a battle and as the years went on the battle got more and more strong

THE BATTLE WAS ACTAULLY BETWEEN YOU AND YOUR ART AND HIM?

Well that's the way he put it well he was also battling me because after the birth of the second one money got very very bad I started running an ad for people who wanted alterations done and I was doing alterations at home to make extra money and he was complaining because he couldn't stand the sound of the sewing machine and besides which he thought it was very demeaning

THAT YOU WERE DOING OTHER PEOPLE'S WORK AT HOME OR

That I was doing alterations that was for low class people whatever... he thought it was demeaning

SOUNDS LIKE YOU WERE MAKING YOUR CONTRIBUTION TO THE <sup>income</sup> FAMILY HOW CAN HE

Well that was my reasoning... I don't know where he was coming from maybe he thought it was offensive for whatever his reasons were and I don't know exactly I could surmise but whatever his reasons were he was unhappy

WERE YOU RESENTFUL THAT HE WAS UNHAPPY?

Sure cause after all we needed money to buy clothes for the kids and that's what it went for and he didn't make very much and I had another thing that was really bad I couldn't ask for money I could never ask for money

ASK HIM FOR MONEY?

Ask him for money I got an allowance it wasn't enough and I thought the best way to do it is to make extra money and this is how I did it

DO YOU STILL HAVE TROUBLE ASKING FOR MONEY?

We have a totally different arrangement when I married Warren he said there will be no such thing as your money and my money this is our money and it's here in this box and you get it and I get it and we take it from these sources so much per month

SO YOU POOLED IT?

Yeah and this is the way I dealt with it I no longer had to deal with asking for money because it isn't his money or my money it's our money but he was the one that suggested it

KNOWING THAT IT MIGHT HAVE BEEN A SOURCE OF DISCOMFORT BEFORE?

I don't know if he even knew that but he may have I told him a lot of things and he's a very discerning person he's very sensitive he picks up things so maybe he did it intentionally

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HOW NICE NOT TO HAVE TO WORRY ABOUT THAT BEING THE SECOND TIME AROUND ... THAT'S WHAT WOMEN LOOK FOR

That probably is the most important thing ~~XXXXXXXXXX~~ there's so many things you think about after years of taking for granted but it's actually the first time in my life since I married Warren that I've not had to worry about money

WHICH IS AN ENORMOUS PRESSURE FOR AN ARTIST THERE MUST HAVE BEEN SOME POINT WHERE YOU WERE ALONE AND STRUGGLING WITH MONEY ... IT'S BAD ENOUGH TO BE WITH A FAMILY

I was struggling with money from 1963 until well I started divorce proceedings at the end of 69 but from 1963 on my husband never made enough to actually meet our expenses and I did try to get a job as a in 1963 but I wasn't able to get one doing drafting or technical illustration...but on both interviews I only went to 2 interviews in one I thought I would be hired by RCA my brother recommended me to work there the man was very concerned about the fact that I had 2 small children at home and who would take care of them...he kept asking me

THAT WAS LIKE A PREJUDICE ON HIS PART

Yeah I think so

IT'S NOT UNCOMMON

But this was 1963 He liked my samples and so forth he needed someone and I thought surely I'd hear from him and I never did and I thought that maybe he thought I'd lose time at work because I had children

BOY THAT'S ONE THING THAT'S NOT TOLERATED ANYMORE!

I know I was born a little too early I guess

NO THE STRUGGLES YOU WENT THROUGH MAKE IT POSSIBLE NOW FOR WOMEN NOT TO SUFFER THAT KIND OF THING.... WOMEN GOT UPSET BECAUSE THEY WERE EITHER NOT HIRED OR FIRED BECAUSE OF THOSE KINDS OF REASONS

Well this led to something ~~else~~ else had I been hired perhaps I wouldn't be where I am right now

AHA# !

*I was 41.*

I got into a ~~class~~ class shortly after that in 1963 where the teacher was teaching basic printmaking relief and... techniques do you know what those things are

YES NOW I KNOW WHAT THEY ARE

The reason I got into the class was not because I wanted to learn printmaking because it was advertised as a class in drawing I got in only because I liked this particular teacher this was a good teacher

THIS WAS THE GREAT PROFESSOR?

This was the one

I REMEMBER LAST TIME YOU TOLD ME

At the last minute it was changed to printmaking I went down to register... and told

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me this was a printmaking class

AND YOU HAD NEVER HAD ANY PRINTMAKING CLASSES

Never had had any printmaking classes did I know what printmaking was well I know what linoleum cuts were that's all I knew... it was a 10 week course twice a week and for some reason there was electricity as soon as I found out what it was and I started working with it I loved it and we were putting up our finished prints on the bulletin boards on the halls of the museum as we finished them and every now and then we were told to put in our prints and finally we just started selling them

~~WERE YOU SURPRIZED?~~

~~I was surprized I had previously sold a few watercolors but I needed money and anything that sold was great but we became so popular people wanted more and more of them and then my teacher said to me he found me to have a lot of promise and he said to me I'd like to have a particular print I'd like to have one of these and if you want I will trade you one of mine for it or buy it from you well I said I would rather trade and he said you come down to the studios... and I'll give you one of mine~~

WHAT A THRILL

Oh god! I was so crazy in love with him!... you know this was the first person that had ever encouraged me .

THE FIRST STROKING YOU EVER GOT, RIGHT?

Absolutely the first one

~~YOU WERE STILL MARRIED AND YOU WERE TAKING THIS COURSE STILL?~~

~~Yes the first one and I was at that age 1963 I was 41 years old at that age just at the right time and he also said I think your work ought to go into a gallery and he told me what gallery to go to and how to present my work mat it and so forth the gallery took me on it took a long time before they started selling very much this as far as I was concerned even though I had thought of myself as professional prior to that and I was doing watercolors and doing a little bit I wasn't really I realised that a professional has to be dedicated to his work her work~~

WHAT ELSE GOES INTO BEING PROFESSIONAL WHEN PEOPLE SAY THAT YOU ARE A PROFESSIONAL ARTIST A SERIOUS ARTIST... I KNOW WHAT I MEAN BY THAT AND YOU DO TOO AND YOU PROBABLY HAVE A SIMILAR DEFINITION BUT WHEN YOU SAY PROFESSIONAL IT'S DIFFERENT FROM SAYING SERIOUS

Well I have my own standards and a professional artist has to be very critical of her work and not show anything that she ~~XXXXXX~~ really doesn't think lives up to her standards ~~it's got to be up to her standards and so she's got to be able to look at it with a very cold blooded eye .~~

SO SELF CRITICISM

*You're saying that a prof. must be her own editor's critic ?*

Self criticism is very important if the person is totally dependent on the guidance of the teacher that person really can't be called a professional .

~~THEN YOU'RE STILL A STUDENT RIGHT?~~



*you're not serious.*

~~Right you may like to think of yourself as a serious artist but until you can be very critical of your own work and discard it because it isn't up to your standards then of course the caliber even though you're very critical of your work if you don't have the ability to turn out work of professional caliber then I think your peers are the ones that say if it's of professional caliber... or maybe not even yours peers but the people who do the jurying in shows in juried shows if the work isn't of that caliber then you may call yourself professional but others may not consider you as professional. Of course there's another kind of professional, there's the kind of professional who latches onto a gimmack or a thing that the public wants and does it repeatedly to make money and these I call populalers and I don't sneer at this because a person's got to earn a living but that's another kind of professional artist~~

*populalers*

*Perhaps another term <sup>than</sup> could be used -*

~~INSTEAD OF CREATIVE ARTIST SOMEBODY WHO HAS DOES ... LIKE A CERTIFIED TECHNICIAN OR SOMETHING~~

It's very difficult to make a living as a creative artist and so when I realise that I could sell I said to myself I've got to make money I can do things that will make money for me but they're not my idea of creative art.

~~THIS MUST BE PARTICULARLY INHERENT <sup>to</sup> BEING A PRINTMAKER...THE POSSIBILITY OF DOING SOMETHING THAT'S REPETITIVE AND THAT THE PUBLIC WANTS, FEEDING THE PUBLIC WITH THE SAME THING MUST BE EASIER ~~I MEAN~~ IT'S A TRAP I WOULD THINK~~

Yes that is how it's been right now prints are being marketed which are really reproductions of other people's paintings and drawings and they call them prints they call them lithographs they are really ~~offset~~ ~~XXXXXXXXXX~~ lithography or other kinds of reproduction. Unscrupulous publishers are putting <sup>them</sup> out and the artists in order to make money allow them to do a large edition, thousands maybe and then they sign them... well you've probably seen Wyeth prints

SURE

*those offset reproductions.*

Wyeth never made a print in his life...well he signs ~~it~~ and people buy them for a lot of money and what they're buying is a signature... ~~and they're all over the place~~

~~AND THIS IS FAIRLY POPULAR I ASSUME~~

SURE!

~~NOW THAT YOU MENTION IT YOU'RE RIGHT I NEVER THOUGHT ABOUT IT THAT WAY~~

These are commercial reproductions and an artist who is not into printmaking can make a lot of money much much more money than an ordinary printmaker who prints his own...so

MASS PRODUCED ART, *akin to poster art, but with a higher price tag...*

~~Mass produced at that time this sort of thing wasn't on the market and it hadn't gained any popularity people didn't know much about prints but the printmaker who made a plate could make a small edition, maybe up to 50 or something like that and make some money out of it and I decided that I would make the kind of thing that I think people wanted I didn't look upon my work as great art at all I needed money~~

*When commercial rep. hit*  
*When I first started printmaking*

WHEN YOU FIRST BEGAN IS THAT WHAT YOU'RE SAYING?

That's right

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HOW DID YOU KNOW HOW DOES A PRINTMAKER FOR INSTANCE KNOW WHAT PEOPLE WANT? HOW DO YOU KNOW THAT IT'S GOING TO SELL? ~~UNTIL YOU ACTUALLY~~

Ask any artist not a printmaker ask any artist who has been around and they'll tell you what sells ; nostalgia

YOU'RE TALKING ABOUT THEMATICALLY NOT TECHICALLY

People who don't know very much say oh! this child reminds me of my child oh! this scene reminds me of a place I've been . . .

SO DO YOU DIRECT YOUR ENERGIES OUT OF THE CREATIVE INTO THE COMMERCIAL BY SOMEHOW EVALUATING WHAT WHAT'S POPULAR ENOUGH

Well I . . . ~~my standards my artistic standards in doing this visual this print but~~ my subject matter was chosen with an eye to the customer . . . and I built up a following over a period of a few years from ~~me~~ the first time I put my work out in 63 or 64 until about 68 . . . and I was getting increasingly disgusted I did not want to continue to do this, I was looking for something else .

DID YOU HAVE SOMETHING ELSE IN MIND ALL THE TIME?

I did not want to continue to do this, I found I didn't have respect for myself.

WERE YOU LOSING THE DISTINCTION BETWEEN WHAT WAS YOU AND AS A CREATIVE ARTIST AND WHAT WAS THIS PERSON MAKING THE MONEY DOING THE ART? WAS THAT BECOMING BLURRED FOR YOU IN ANY WAY? WHEN I THINK ABOUT THAT I THINK I COULD DO A COMPARABLE THING BY BEING A TECHNICAL WRITER OR A JOURNALIST TO MAKE MONEY AND I DO OFTEN ENOUGH BUT IT THEN BEGINS TO BLUR ME AND FATIGUE ME ~~AND MAKE ME DISGUSTED WITH MYSELF SO THAT I CAN'T BE CREATIVE~~

I don't know if it kept me from being creative I know that I did not like myself I did not respect myself as an artist I felt if this is the best I can do then I'M not very much I mean in spite of the fact that people kept telling me that I'm very good and they love my work I did not think very well of myself.

*Was that*  
~~BECAUSE YOU WEREN'T GETTING REINFORCEMENT FROM THE KIND OF PEOPLE YOU REALLY WANTED REINFORCEMENT FROM~~ *to acknowledge you?*

That's probably where it is yeah

THIS WAS AFTER YOU WERE CLASSED AT THE MUSEUM WITH THIS INSTRUCTOR

Right this went on for a few years

DID HE KNOW WHAT ROUTE YOU HAD TAKEN AFTER THAT?

Yes he knew what I was doing

AND HOW DID HE FEEL ABOUT THAT? SINCE HE SEEMED TO BE YOUR MENTOR AT THAT POINT

He I didn't have anything more to do with him at that after that year he and I had nothing more to do with each other

SO YOU MADE A CHOICE AN INDEPENDENT DECISION ALL I WAS TRYING TO GET AT WAS SOME SENSE OF HOW YOU TOOK OFF IN THE DIRECTION OF PRINTMAKING FOR MONEY AT THAT

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POINT YOU WERE REALLY INDEPENDENT AND YOU WERE DOING IT ON YOUR OWN IT WASN'T LIKE YOU WERE BEING GUIDED BY ANYONE ELSE OR HAVING SOME KIND OF A CONFLICT AND TRYING TO RESOLVE IT WITH ANOTHER ARTIST

I went to the classes there at the museum for a year or perhaps a year and a half because I needed the press and then I had to find other places to get a press wherever I could I printed but I had nothing further to do with that teacher and I was concentrating on turning out enough work and putting it out in enough places to just get enough money to feed my habits so to speak and then maybe a little extra

WERE YOU DOING YOUR OWN WORK WERE YOU CONSIDERED TO BE YOUR OWN WORK AS WELL AS WHAT YOU WERE DOING TO SELL? IN OTHER WORDS DID YOU MAKE A DISTINCTION? EARLY ON

No there was no distinction I was doing some painting but I wanted to get into good juried shows it was very very important to do that and I found that even though I got into regional shows with these prints I could not get into good juried shows National so I was also painting at the ~~XXXX~~ same time and in 1965 I hit it big with a painting in the National Academy of Design in New York and the same year I got a painting into the Academy of Fine Arts Annual in Philadelphia also national and then I did a large woodcut and that got in the following year to the National Academy of Design twice in succession and that's a very difficult show to get into and I realised that these piddling little prints were something I just had to find some other direction I've got to do something else while I continue doing these little prints to make money I've got to find something else that I can take pride in that I was capable of doing something better I had found that out... because I still had in that painting I wouldn't sell it and I still have one proof left of that wood cut

SO IT WAS ACTUALLY WINNING THOSE AWARDS THAT GAVE YOU ENOUGH REINFORCEMENT TO WORK IN THE DIRECTION

*but*

I got into the shows I did not get awards. That's what gave me some reinforcement and made me realise that I had ~~the~~ <sup>the</sup> ability, there's <sup>was</sup> something there and I ~~had~~ <sup>had</sup> to just keep sinking ~~it~~ and working at it and trying and hopefully I'll turn out something ~~good~~

WERE YOU GETTING ANY REINFORCEMENT FROM FRIENDS WHO WERE ARTISTS OR WERE YOU WORKING PRETTY MUCH IN ISOLATION

No I was getting reinforcement

YOU HAD FRIENDS WHO WERE

I had friends who were artists and I was kind of in the forefront and they kind of trailed me because she was doing it and she was making a lot of money ok we'll get into it too that kind of thing you now Bea is taking this class ok we'll go too...

WERE THEY YOUNGER?

I guess well a few years younger not that much they were the ~~same~~ same situation that I was with children

AND YOU WERE NOT MARRIED AT THIS POINT

I was married and struggling

XX AND HOW WAS THAT THAT YOU WERE SUDDENLY GETTING SOME ACCLIAM AND WAS THIS THE

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MAN WHO DIDN'T LIKE THE SEWING MACHINE?

Yeah

HOW DID HE FEEL ABOUT YOUR ACCLAIM? BECOMING FAIRLY SUCCESSFUL IN THIS AREA YOU KNOW?

He was so wrapped up in his own depression and he was drinking heavily and he couldn't make a living and I don't think that he ever expressed one thing or another he just there was hardly anything between us except anger and trying to keep our heads above water and being able to make the mortgage payment and so forth it was a bad scene between us

~~WHICH APPARENTLY DIDN'T EFFECT YOUR WORK~~

*To what extent did problems in your <sup>domestic life</sup> ~~marriage~~ affect your ~~work~~ productivity?*

~~NO~~ I was able to shut the door literally and figuratively I took care of my kids I felt obligated I felt very strongly that I should ~~XXXX~~ take care of my kids but even with them I could shut the door

DID YOU FEEL OBSESSED?

very obsessed

DID THAT HELP YOU SHUT THE DOOR?

I've always been there's a good word I've always been a person that gets obsessed I was obsessed when I was doing dress~~XXXX~~ designing for a brief period I got into gardening I was obsessed with that and when I got into printmaking painting first and then printmaking I was obsessed I'm a person that gets obsessed!

WELL IT SEEMS TO ME THAT EVERY ARTIST THAT I'VE TALKED TO AND EVERY GREAT ARTIST THAT I'VE READ ABOUT EXPRESSES THAT SAME THING ~~HE~~ THAT THEY WOULD NOT BE ABLE TO REALLY BE AN ARTIST WITHOUT THE PROPENSITY ~~TO~~ FOR OBSESSION CAUSE IT TAKES THAT KIND OF CUTTING OFF

I never thought about it I only know that other women I've spoken to who had families and wanted to get involved in art to the extent I have I've said you've got to be able to shut the door to the rest of the world to the family and everything I had a studio upstairs I had saved back in 67 I saved enough money \$1000. to buy my own press it was a room upstairs which I had wanted for a studio and that was the room I went into and I shut the door the kids knew that mommy was there to talk to but mommy wasn't there to chauffeur them around cause no mmy was working

RIGHT IT'S IMPORTANT THAT CHILDREN KNOW THAT AND THE ONLY WAY THAT THEY'LL KNOW THAT IS IF YOU EXPRESS YOUR OBSESSION CAUSE IT SEEMS TO ME THAT OBSESSION IS DIFFERENT THAN DISCIPLINE DISCIPLINE MEANS YOU HAVE TO FORCE YOURSELF OBSESSION MEANS YOU DON'T HAVE ANY CHOICE

Well discipline is very important. obsession is an emotional thing but discipline is terribly important

THAT'S WHAT YOU DO IT SEEMS TO ME THAT PRINTMAKING REQUIRES A DIFFERENT KIND OF DISCIPLINE THAN SAY ABSTRACT PAINTING OR SOMETHING

Oh it does there's a different kind of person I've known printmakers ~~XXXX~~ who've decided that they'd like to learn printmaking and maybe make a little extra money because with multiples you can... and who just said I can't do this kind of thing I can't stand having to plan out a plate

RIGHT IT'S A WHOLE DIFFERENT SENSE OF GRAPHICS I THINK

Yeah you've got to think it in a certain way and you have to have an orderly kind of mind

YES AND YOU SOMEHOW CHANNEL YOUR CREATIVITY AND YOUR EXPRESSION AND CONSTRUCT IT BECAUSE YOU ALREADY HAVE THE FOREKNOWLEDGE OF WHAT IT'S GOING TO BE LIKE YOU HAVE TO BE PRECISE AND THAT'S SOMETHING I PICKED UP BY JUST TALKING TO A COUPLE OF PEOPLE ABOUT PRINTMAKING THIS PHOTOGRAPHER WHO I WILL MEET WHENEVER I CAN SET UP THE APPOINTMENT DID DO SOME PRINTMAKING IN FACT SHE'S FAMILIAR WITH THE BASIC WAY TO DO PRINTS

And she's local?

YEAH

Oh maybe I know her

SHE LIVES IN OAKLAND HER NAME IS DIANA COLEMAN NOW SHE DOES PHOTOGRAPHY SHE USED TO BE THE GRAPHICS DIRECTOR FOR RAMPARTS MAGAZINE PRETTY ECLECTIC KIND OF STUFF ALTHOUGH NOW SHE'S PRETTY MUCH CONCENTRATING ON PHOTOGRAPHY AND SHE DOES SOME SILKSCREENING BUT ANYWAY SHE WAS JUST SORT OF GIVING ME SOME BACKGROUND AND I TOLD HER HOW IGNORANT I WAS AND I DIDN'T KNOW ANYTHING ABOUT PRINTMAKING AND SHE WAS EXPLAINING THAT IT TAKES A CERTAIN AMOUNT OF TALENT TEMPERAMENT A CERTAIN DISPOSITION

Yeah that's what I found and when I started printmaking I said to myself I have found my medium

THAT ONE CLASS DID IT LIKE THAT?

Yeah

THAT'S PRETTY AMBIGUOUS

some people can hack it and some people can't hack it at all

WHEN DID YOU START AT THAT CLASS? WHAT DID YOU START WITH YOU SHOWED ME SOME ENGRAVING YOU SHOWED ME SOME EARLY STUFF

No I started with basic etching of a... he tore this simultaneously etching technique and basic etching technique and woodcut he said this class is 10 weeks long twice a week 2 nights a week and we are going to work every minute we are not going to fool around at all we are going to complete x number of plates x number of woodcuts if possible and I did no wasted time

RIGHT WELL YOU WERE FASCINATED WEREN'T YOU?

Yeah

WHY DIDN'T YOU STAY WITH THOSE MEDIUM WHY DID YOU MOVE AWAY? AND WHAT HAPPENED THAT YOU DON'T DO ETCHING AND WOODCUTS ANYMORE?

I read somewhere or saw somewhere an engraving made with the electric vibrating tool engraving tool someone had picked it up some person's work and found the tool in a store and bought it and practised a little bit with it and decided that a particular subject that I wanted to do I would try to do on the plate with a copper plate incidentally...with this tool I also etched a certain portion of it...I got a result that I know I could not have gotten with etching and I realised that I could get a much better variety of halftones and subtleties and also line with this tool and not have to go through the etching process which something which I just didn't enjoy doing and so I stopped with this tool as far as I was concerned I no longer

wanted to do any etching i no longer had I didn't have anything I wanted to express that I couldn't express with this tool better than I could in the etching process with woodcut I guess i did my last woodcut in 1965 or 66 and there was something trite about what i got when i did woodcuts that I felt was trite I had no further desire to do that kind of imagery but I think that one of the most therapeutic things a person can do is chip away at wood I love to do the chipping away whatever it is I love to do it It's very therapeutic but maybe I can get some big blocks of wood maybe I could do some woodcuts I would probably enjoy doing some woodcuts however the technique I'm using right now is very similar to the woodcut technique

HOW SO?

Well in the printing not in the in the inking printing not in the actual making the woodcut technique is when you cut ~~ax~~ away everything you don't want to print what's left on the surface that's the ink...everything else is no color and with this the cardboard is built up in layers and then the ink is rolled on but it's still rolled on color rolled on numerous plates one color over another and so it's very similar doing this technique

SO WHAT YOU'RE DOING NOW ACTUALLY DID HAVE A NATURAL EVOLUTION AT THE VERY START

Right and also some of it is textured where ink is rubbed in and so that becomes similar to atalio(?) and in order for a person to master this kind of technique you'd have to have a background of working both leaf(?) and atalio(?) and know how to modify your inks so that you can get the result you want with them because there's this consistency of the inks makes a difference in the results you get and there are lots of little things technical things there are lots of bugs you come up against you wonder well what can I do to overcome this bug well if you have sufficient background in the basic atalio techniques you can besides which I also learned silk screen... and there are ways of combining silk screen with the art of I took a couple courses in lithography and I never could get it... the technical part of it I couldn't master and I don't say that I can't master it I do know that I had a rotten teacher for the plate lithography I found that out later people who took the course with me and couldn't master it and later took the course with a better teacher and told me

IT MADE ALL THE DIFFERENCE IN THE WORLD

They mastered it and said it was no problem at all it was just the first time and the guy was a lousy teacher

A LOT OF THE PRINTMAKING IN THE PAST WAS NOT CONCERNED WITH COLOR RIGHT? I MEAN THAT'S JUST BEEN FAIRLY RECENT

That's right

AND WHEN YOU WERE STARTING OUT SOME OF THAT EARLY STUFF YOU WERE SHOWING ME WAS NOT COLOR STUFF AT ALL

No

HOW DID YOU GET INVOLVED IN MAKING COLOR ~~XXXX~~ PRINTS? WHERE DID THAT COME FROM?

I learned well aside from the things where I just used more than one plate and ...each plate took a color which was basic i got involved with many colors using more than one color several colors on one plate when i learned colograph technique ... also i learned a little bit about viscosity printing the principle of viscosity printing where one plate has three levels and can take three or more separate colors one color on each level...using different viscosities of ink in a certain order of inking and the top level of the plate can actually with stencils take several colors

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and that was originated many years ago by Stanley Hacker who was a very famous man in printmaking so I learned that and then I learned about colography making where you can build up many layers on a plate and it can be inked in that way... and of course you can have a registration frame a registration set up and make several plates and each one going in succession the press printing over the previous image well when you learn that of course you can think in terms of a painting almost ... whereas prints were originally more or less drawings

YEAH THAT IS THE DIFFERENCE ISN'T IT?

Think back to Letrec's lithographic posters they were basically drawings with filled in areas of color

~~THAT'S THE MAJOR DISTINCTION THE QUESTION THAT POPPED INTO MY MIND AS YOU WERE TALKING HAD NOTHING TO DO WITH THIS EXCEPT EARLY ON WHEN YOU YOU FIRST STARTED SELLING DID YOU CONSIDER YOURSELF TO BE OPERATING A BUSINESS? AS WELL AS BEING INVOLVED IN A CREATIVE ART?~~

I had to be that way because I was told that I must keep good records I was told either by the first gallery ~~was it or by my teacher I can't remember that~~ it is very important for a printmaker to keep records if you print a plate a few times but you haven't finished your edition which must be numbered...you've got to keep a record of the number you have already printed the number of artist groups you've made...so that the next time you print some you'll be able to continue you're numbering...also if you're going to be earning money and considering yourself a professional you have to consider income tax therefore you had better keep books...so I did

AND YOU HAD HAD EXPERIENCE WITH BUSINESSES BEFORE

Yeah when I was doing alterations I kept records when I had my own dress designing business I kept records I kept records

AND NOW? NOW YOU'RE DOING PRETTY MUCH THE SAME THING YOU ARE YOUR OWN... BUSINESS YOU CONDUCT ALL YOUR OWN

I'm pretty well organized but I guess I have always felt that it was necessary to be well organized not that I enjoy that it's just something that I feel I have to do

SO YOU DON'T REALLY HAVE ANYBODY ELSE TAKING CARE OF YOUR WORK OR SELLING YOUR WORK FOR YOU? DO YOU STILL HAVE A GALLERY TAKING CARE OF THAT END OF THAT *it*

~~My work is sold almost entirely in galleries I don't sell out of my own house~~

~~OK SO THE REST OF THAT THE BOOKKEEPING PART AND ALL THE ACCOUNTS AND ALL THAT STUFF YOU SORT OF RUN A ONE PERSON BUSINESS YOU DON'T HAVE ANYONE HELPING YOU~~

*but I'm a*  
sole entrepreneur -

~~YEAH THAT'S WHAT THEY CALL A TECHICAL DO YOU HAVE TO HUSTLE? I MEAN DOES THE GALLERY DO THAT FOR YOU?~~

You would hope the gallery would do that ~~but Enoris(?) finds that she has to hustle~~

*Often don't*  
THE GALLERIES NEVER ~~quite~~ LIVE UP TO THAT

~~Well once in a while once in a while you find a gallery that will they'd like to if they can find a market for your work they'll do the best they can~~

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WHAT'S WHAT THEY'RE THERE FOR RIGHT?... SO WHAT DO YOU LIKE THAT END OF IT?

I like to deal, well I always enjoy going out and showing my work to galleries and connecting with galleries less now than I used to <sup>though</sup> I'm not getting as good feedback here in California as I did

YEAH YOU MENTIONED THAT

~~I know artists who just dread you know they just don't like to go out and do that ... because they've gotten bad feedback but I've never gotten bad feedback until I came out here and I couldn't understand why I had a few ideas and I think now because there are so many outlets with ot enough customers... and so many artists competing clawing tooth and nail here nothing like what I experienced where I came from now this may be true in New York but I never went to New York to hustle ...I had connections in New York I have a very good connection in New York but I've never hustled in New York...and when I came out here I had a good gallery the gallery is ADI...thb but I wanted more than just the ADI because ADI kept my work in a drawer I wanted to make a connection where I could get a show and I found out that it's a rat race~~

IT IS HERE AND PEOPLE SAY NO CALIFORNIA IS LAID BACK AND THAT PEOPLE AREN'T AS COMPETITIVE HERE AND I THINK THAT(S NONESENSE

Well where have they been?

~~WELL I DON'T KNOW WHERE THEY'VE BEEN I GUESS THEY'VE BEEN IN NEW YORK CITY AND BY COMPARISON THEY SEEM TO THINK THAT IT ISN'T THAT PUSHY~~

~~Well this I can't say because I don't know if they had been pressing in New York City maybe it isn't quite as pressing here but the ambition the need to make it as they say is just as great !~~

~~JUST AS GREAT OUT HERE AS IT IS ANYWHERE ELSE~~

~~Right My needs my standards aren't quite the same as a young person just out of school I've been somewhere else in the past and so I'M involved and I'm somewhere else now and I don't need to make it in the way that they need to make it... but I would like to get a following because I've got all this work and it doesn't sell fast... it's expensive and it doesn't sell fast~~

YEAH PEOPLE SAY THAT CALIFORNIA HAS NO MONEY THE ART MONEY IS IN THE EAST AND THAT'S ONE OF THE REASONS THAT I MEAN ~~ASIDE FROM THE FACT THAT THERE ARE PROBABLY AS MANY ARTISTS PER SQUARE INCH HERE THAN ANYPLACE IN THE WORLD... THERE'S NO BIG MONEY SO THERE'S NO EVEN MEDIUM MONEY TO BUY PRINTS~~

I've suspected that and the first time I've heard anyone say it but you've heard people say it

I'VE NOT ONLY HEARD PEOPLE SAY IT I'VE TALKED TO SO MANY ARTISTS IN THE LAST FEW MONTHS

Well one thing that came to my attention when I spoke to people in some fairly good galleries in S.F. is that there is not a market here at least a year ago there was not a market here for prints... there is a market for prints made by established artists who work in some other medium... and people the gallery carries prints by these artists because they have customers... name artists prints don't have the respect of collectors who have money... now on the east coast it's very different



Printmakers have the respect of collectors as much as the painters as much as the sculptors

WHY DO YOU SUPPOSE THAT THERE WOULD BE THAT DISTINCTION ?

Oh I know why! education

PEOPLE DON'T KNOW ABOUT PRINTMAKING HERE? THEY DON'T HAVE ANY SENSE OF IT?

Right they don't understand they don't know they put it down and they just don't understand what it is I was involved in a printing company in Philadelphia a very prestigious group and they are now affiliated with the Associated American Artists in New York which is strictly prints and I was involved with them for years I was doing lecture demonstrations with them in the schools for an many years and they have a program that's been going on for fifty years for educating the public and the members of the print club are practically all the big art collectors and money people on the main line in and around Philadelphia

AND YET NOTHING COMPARABLE HERE?

No nothing comparable here and this whole <sup>holds probably New York</sup> that whole area New York down to Washington down to Boston this ~~is~~ is a big print buying area

SO YOU WOULD ESTIMATE THAT CALIFORNIA IS LESS SOPHISTICATED IN TERMS OF PRINTS

Yeah

AS USUAL LESS SOPHISTICATED

Less knowledgeable I'd say... and I said to these people in the galleries it's up to the gallery salesperson to educate the customer and they agreed

AND YET IT'S FUNNY BECAUSE IF THERE'S LESS MONEY HERE YOU'D THINK THAT IT WOULD BE LESS MONEY FOR PAINTING BECAUSE PAINTING IS MORE EXPENSIVE...WHAT'S THE AVERAGE PRICE OF A PRINT OF YOURS GOING FOR NOW? <sup>here</sup>

100

\$100. OK IT'S PRETTY RARE THAT YOU CAN GET A PAINTING FOR \$100.

I know my top price is ~~is~~ 200... and my bottom price is well for these I'd go as low as \$50.

SO I DON'T UNDERSTAND THE RATIONALE SO WHAT IT SEEMS LIKE CALIFORNIA NEEDS IF IT HAS LESS MONEY IS MORE EDUCATION ABOUT PRINTMAKING

Sure

HAVE YOU EVER THOUGHT OF MOVING IN THAT DIRECTION? DOING SOMETHING IN THE SCHOOLS WITH THAT?

I never thought about I'm perfectly willing to talk to people about it in fact I'm doing a lecture demonstration tonight in Concord anyone who would want a lecture demonstration it's fine with me There was a slide lecture at the Center for Visual Arts last Wednesday night Carl Caston...gave a marvelous one I don't know how many people who were there were not artists but that's the kind of thing that you can get down to 4 people who have money to buy

RIGHT COLLECTORS

BEATRICE BERLIN

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Collectors now a gallery should have something like that and invite the clientele

MAYBE YOU NEED TO GO TO THE GALLERIES... IF YOU'RE HUSTLING TO ACTUALLY GO TO GALLERIES THAT ACTUALLY CARRY PRINTS AND OFFER THEM A KIND OF SLIDE LECTURE DEMONSTRATION PACKET... FOUR FEET

Yeah sure that is something I think I don't want to get into

WHY?... IS THAT THE KIND OF HUSTLING THAT BOTHERS YOU?

Yeah

THAT'S THE KIND OF HUSTLING THAT BOTHERS A LOT OF PEOPLE BECAUSE IT'S SO ENERGY DRAINING

I wouldn't want to do that

YET YOU WOULD HUSTLE YOUR WORK

Yeah I don't mind talking to people but to set up a slide lecture and demonstration in the first place the only kind of demonstration you can do comparably is a woodcut and that's just what I'm doing now

OTHERWISE THERE IS TOO MUCH MATERIALS TO DO

Too much stuff! You can't do an etching demonstration without an etching grasp... and lithography without a lithograph press silk screen you can take with stuff(?)

RIGHT OTHERWISE YOU'D HAVE TO BRING THE PEOPLE TO YOU IN THE STUDIO

The studio is the place for demonstration and the Berkeley Laurie(?) has had a few demonstrations but you don't get a buying public to these demonstrations

YOU GET OTHER ARTISTS

That's right It's educational and the buying public is not into coming

THAT SEEMS TO BE A MAJOR AREA OF POSSIBILITY THOUGH SOMEHOW CONNECTING UP WITH THE BUYING PUBLIC... HOLDING CERTAIN KINDS OF EDUCATIONAL THINGS FOR PEOPLE WHO BUY RATHER THAN FOR

*As an artist, I can't educate people, do my work, and sell it too!*  
And that's where the gallery should be to hustle these things and I don't know whether any of the galleries up until a year ago there was hardly any galleries that specialized in prints except the ones that did contract work like ABI, Source and southda(?) corporations the others they just didn't carry much prints they said that they didn't have any customers for prints

~~IT IS A MATTER OF EDUCATION WHAT'S IT LIKE FOR A SLIGHT SUBJECT CHANGE WHAT'S IT LIKE FOR A WOMAN IN TERMS OF PRINTMAKING? ARE THERE MANY WOMEN PRINTMAKERS?~~

Overwhelmingly

MORE THAN MEN?... WHY?

*Is the ratio of women to men higher larger than in the other visual arts?*

*for sure*  
I don't know if there are more than men but I get the impression that there are more than men

MORE THAN MEN IN RELATION TO SAY THE RATIO WOULD BE LESS IF YOU PICKED ANOTHER AREA ANOTHER DISCIPLINE IN ART

~~I don't know but~~ this ~~is~~ is what my thought is that men think in big terms... BIG IMPORTANT and printmaking is not important if you want to be known as an artist, don't be known as a printmaker... be known as a painter or a sculptor.

WHY?

I'm only telling you what one man, <sup>my innovative</sup> ~~told me~~ <sup>an artist</sup> 10 years ago.

OK BUT WHAT WAS HIS RATIONALE? ~~WHAT DO YOU SEE AS THAT WHY~~

Because printmaking is a secondary thing, it doesn't have the acceptance of the <sup>art</sup> establishment ~~if~~ if you are only a printmaker unless you become very well known really top in that... if that's all you do then you can't be taken seriously and this was how he put ~~it~~ <sup>it</sup>,

WHAT'S INHERENT IN PRINTMAKING THAT ALLOWS THAT ASSUMPTION TO GO ON? WHAT ARE THE LIABILITIES OR THE DEFINITES (?) ?

I don't know but I'd like to ask somebody like Alfred Frankenstein... or Thomas Albright...

YOU CAN'T ASK THOMAS ALBRIGHT ANYTHING HE'S SO NASTY! BUT GO ON I'M SORRY

I'd like to find out why he said this to me a few years back he's from Japan He's living in New York he teaches at the University of Pennsylvania and I have tremendous respect for him he's a very original artist and he taught lithography at the time I met him I was taking a class with him he wasn't the one that was an incompetent teacher it was a different one... and his prints were very innovative and during a discussion he said that it's not good for an artist to get known as just a printmaker... and he traveled widely and lived in oh he lived in France and several other countries before he actually came to this country he could hardly speak English at the time but he certainly had some experience and he said in this country a printmaker is not accepted as a serious artist the way a painter is so if you're going to do prints do painting also and be known as an artist because an artist is a person who doesn't just do printmaking and I'm telling you this perhaps 10 years after he told it to me

IS THAT STILL TRUE NOW?

I would hope not

~~THE REASON THIS IRRITATES ME IS BECAUSE~~ WHEN I ASK YOU IF THERE ARE MORE WOMEN THAN MEN AND YOU SAY YEAH THERE IS A PREDOMINANCE OF WOMEN IN PRINTMAKING AND THEN MY MIND ~~IS GOING AND~~ <sup>is</sup> THEN THIS MAN ~~SAYS~~ DON'T MAKE YOURSELF KNOWN AS A PRINTMAKER ~~IS THERE SOME KIND OF SEXISM THERE? BECAUSE IT'S ALMOST EXCLUSIVELY OR PREDOMINANTLY A FIELD IN ART THAT WOMEN TAKE UP IS THAT THE REASON?~~

At that time maybe it was so

~~I MEAN IT'S SORT OF LIKE YOU'D SAY TO A MAN DON'T MAKE A CAREER OUT OF IT I'M TRYING TO THINK OF SOMETHING COMPARABLE IN CRAFTS YOU KNOW IF YOU WANT TO GET KNOWN DON'T CHOOSE SOMETHING THAT THE WOMEN DO ALMOST I MAY BE REACTING TOO HARSHLY TO IT BUT IT'S AND I CAN'T UNDERSTAND WHY IT WOULDN'T BE AS MUCH WOMEN IN PRINTMAKING FOR INNOVATION~~ ~~IT~~

I think there wasn't even 15 years ago as much innovation in printmaking as there is now

So it's hot now

I think I like printmaking and I said this a long time ago I said the reason I like printmaking in preference to painting is because it's much more challenging and there's no limit to me at that point there seemed to be no limit to the amount of innovation possible... in painting it was a drag as far as I was concerned... you make your image and maybe you can glue things on but as far as I was concerned it was a drag I didn't care for painting because it wasn't challenging and I thought found printmaking far more challenging... who makes these decisions? I think the directors of large museums and certain

WHO ARE USUALLY MEN

Always...

I FOUND ONE MUSEUM IN WASHINGTON OR OREGON PORTLAND WHERE THERE WAS A WOMAN DIRECTOR

One

ONE AND THAT'S NOT A VERY BIG PLACE EITHER

Well the reputation of an artist is not made in a small museum...the big art critics

UM HM WHO ARE ALL MEN

*the artistic fashion arbiters*

Yeah the certain people in New York who can make an artist an as you know there are not that many and I think this is the group that can make an artist and that artist may not have that much at home(?) but the artist may have a new gimmack and it can be very important to have a new gimmack to bring it to the public's eye

IT'S ALMOST AS IF THE PUBLIC DOESN'T MAKE THE FAME BUT THERE'S THIS ECHELON OF PEOPLE WHO CREATE SPACE

Yeah they're the ones you wonder who made well Licftenstein(?)/? You wonder who made a few of the others who you wonder Andy Warhall...

OH YEAH YOU WONDER WHO MADE ANDY WARHALL? ANDY WARHALL'S PERSONALITY OR LACK OF PERSONALITY

That's a part of it

NOT THAT THOSE PEOPLE WEREN'T INNOVATIVE INWHAT THEY DID BUT THEY SURELY HAD

Alright so they had a gimmack but they didn't do much else they just what does Roy Lliftenstein do now?

THE SAME THING OVER AND OVER AND OVER

And I don't think it has much artistic value but that's my opinion I guess... I think these are the ones that make it public case artistic fashion ~~carpenters~~ *arbiters* and as far as the people who sell work they have to make money selling their work ~~we can't make as much money selling prints, as we can with good stuff~~ *paintings*.

OBVIUOSLY

They're not going to put the time and the money and effort into pushing a print-maker they can't make money... ~~I get called out by the galleries we don't specialize in prints because we can't make money out of XX prints there's not enough money in it~~

*Printmaking 15*

SO BECAUSE ~~IT'S A NON~~ ESSENTIALLY NON COMMERCIAL ~~IN A BIG SCALE ENDEAVOR ITX GETS~~ RELEGATED TO BEING A NON IMPORTANT ART. THAT'S WHAT YOU'RE SAYING TO ME

I guess that 's where it is but in the Philadelphia area which I'm most familiar with the prints and the printmakers ~~XXXXX~~ command as much respect as an artist in any other medium . *there are many big collectors here*

*Discussed*

...CONCERNED WHY

Because the people who are the collectors there who also belong to the print club wgo has they have this membership of the very important collectors...like Bonny Wintersteane Lesin J. Rosingwald ... all the big names these are the big collectors Lesin J. Rosingwald has probably the most famous print collection in the whole world... and when I went to him he bought some of my prints! ....He was very encouraging he wanted to encourage Philadelphia art printmakers... that has to do with the respect that prints have among the people who buy in Philadelphia... the little person who can't really afford a painting anyway feels that he's getting something worthwhile when he buys a print... because the big names buy prints too...

*Prints provide a kind of to art*

~~RIGHT IT HAS AN AMAZING POSSIBILITY IN THAT RESPECT THE ACCESS AND THE SORT OF~~ EGALITARIANISM THAT I COULD HAVE A PRINT THAT ~~SOME~~ <sup>SOME</sup> BODY WHO IS A MILLIONAIRE ALSO HAD... IT PLEASURES ME... WELL IT DOESN'T REALLY I WOULDN'T THINK OF A PRINT IN THOSE TERMS

I know certian prints that are in good museums...and you buy one of those prints and you buy it for less than \$100. and you say well this is also the Philadelphia Museum of Art from that museum you know... and it reinforces your taste...

I WAS JUST THINKING ITHAD NOTHING TO DO WITH THE INTERVIEW THAT THAT PARTICULAR CON\* CEPT OF PRINTMAKING BEING NON ELITIST AND MORE EGALITAIAN WOULD GO OVER MUCH BETTER IN CALIFORNIA IF PEOPLE WERE ATTUNED TO IT

Well there's another thing that's happening I saw happening out here it may have something to do with just inflation I came here and my prints were priced according to what I considered an adequate walk in(?) price and I realised that they're like 1/3 too low... everything all the prins I saw out here were priced like I thought was ridiculously high!

MAYBE YOU HAD TO UP THE PRICE

Well I did I mean it didn't take long I upped the prices on all of them

THE CITY'S COMPETITIVE

That's right! I thought to myself I know this much if people see a low price they figure it can't be worth much

RIGHT THAT'S FUNNY

Right and so now prints are priced like paintings I see paintings ~~XXXXXX~~ for \$150. for \$200. and sometimes I will pay it they're fairly nice

I NEVER SEE PAINTINGS FOR THAT KIND OF PRICE

Well maybe not in the galleries...but you couldn't get in any of the shows that groups give the SF Women Artists...or the East Bay Artists I belong to of other grou p and they give these shows and you see paintings at that price and they're framed yet

YEAH VERY RARE CAUSE MATERIALS END UP COSTING YOU MONEY

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Well somebody needs to sell so they lower the price

IT'S TRUE STARVING ARTISTS... HAVE YOU HAD ANY CRITICAL WRITE UPS YOU SAID YOU WANTED TO ASK SOMEBODY LIKE FRANKENSTEANE FRANKENSTIEN ALBRIGHT HAVE ~~XXXXXX~~ ANY WOMEN CRITICS AND THERE ARE SOME BURGEONING ART CRITICS ~~ME~~ WHEN YOU LOOK AT SOME OF THE PUBLICATIONS LIKE HARRAH SESON(?) I DON'T KNOW IF YOU'VE SEEN THAT 9's

Not that I'm aware of I've had brief reviw[s] of some of my shows one in Milwaukee back in the area where I used to live but no important critics no important critics ever put any words down about my work that I was ever made aware of

HOW DO YOU FEEL ABOUT THAT? DO YOU FEEL LIKE YOU WANT CRITICISM? DO YOU WANT CRITICAL ACCLAIM? YOU SAID EARLIER THAT YOUR FEELINGS ABOUT MAKING IT WERE NOT THE SAME AS SAY SOMEONE WHO'S COMING OUT OF ART SCHOOL AND IT'S REALLY LIKE A CRISIS OF MAKING IT I DON'T KNOW WHAT SPECIFICALLY THE DIFFERENCE IS MAINLY AN AGE PROBLEM CAUSE WHEN YOU GET OUT OF SCHOOL AND BECOME VERY AMBITIOUS ~~AND SO~~ THE AMBITION IS MORE BURNING ~~ACTUALLY~~ THAN THE WORK... WHAT HAPPENED? BECAUSE YOU BECAME MORE CONFIDENT IN WHAT YOU'RE DOING AND MORE INVOLVED IN WHAT YOU'RE DOING

I think I hope to tell you what I think of critics

NO I THINK IT'S WONDERFUL I THINK YOU SHOULD TELL ME

They have too much power and some of them are spiteful little men and sometimes they get drunk with power...

YOU KNOW ALBRIGHT DON'T YOU?

I have written several letters which I've never mailed

WHY NOT? YOU SHOULD HE DESERVES TO BE CUT DOWN

Because I read them over and I thought of myself he probably gets these 100 times over and

AND IT FEEDS HIM RIGHT?

Yeah and so he can just get more paranoid about artists and say ~~well~~ I hate them all anyway *well they're all against me and*

THAT ~~MEX~~ MAN REALLY DOES

But lately his reviews have been more what I think reviews ought to be but every once in a while I see that undercutting of artists like I'm going to cut the legs off this artist

WELL DO YOU KNOW THE STORY I WAS TELLING YOU THAT STORY TO SPUR YOU ON ABOUT THAT DO YOU READ ART CRITICISM?

Always

OK DO YOU SEE ANY DIFFERENCE BETWEEN THE WAY MEN WRITE ABOUT ART AND THE WAY WOMEN WRITE ABOUT ART?

No because I can't generalise I've read a lot of male art criticism and some of what I read here in ~~XXXXXX~~ Albright and Frankenstein I think is pretty good... in Philadelphia there were three writers of art criticism that I read and they were all female... and I found one would not even ~~dame~~(?) to go to an art show an art solo in Philadelphia unless it was in a prestigious institution... she dealt with whenever anyone was in prestigious institutions or in New York...the other did the

best she could but she was given so little space and she was a fairly good critic but she was never unkind never unkind...the other one was a very very old woman and she had her own publication and her reviews did nothing except describe the kind of work and described it rather well no judgement

THAT'S AN IRRITATION TO ME IN ART CRITICISM IS THAT IN LITERARY CRITICISM TELLING ME THE STORY DESCRIPTION IS ABOUT ALL YOU CAN DO WITH ART SOMETIMES BUT I'M STILL IRRITATED BY IT I WANT SOMETHING MORE

I've been reading the reviews in art week now I don't see a lot of these shows... but I'm fascinated with the verbage...I say how do they find all these things! They're looking at the object or this picture and they find so much there how could they do it?

IT'S THEIR BUSINESS TO DO IT THAT'S WHY

Never never put down all those words about something I'm looking at and I don't know I don't see a difference in those reviews between male and female

YEAH WELL THE REASON WHY I ASKED THIS IS BECAUSE I'VE BECOME LESS AND LESS CONCERNED WITH THIS BUT I HAVE WRITTEN A GREAT DEAL OF CRITICISM NOT ART CRITICISM BUT LITERARY CRITICISM I WRITE FOR A PUBLICATION CALLED THE SF REVIEW OF BOOKS AND ONE OF THE THINGS THAT I WAS INTERESTED IN FOR A LONG TIME WAS WOMEN'S POETRY IN OTHER WORDS POETRY WRITTEN BY WOMEN AND WHETHER OR NOT THERE WAS A PARTICULAR FEMALE AESTHETIC AND SUCH AN UNDERTAKING BECAME VERY FASHIONABLE THERE WERE A LOT OF WOMEN WHO WERE INTERESTED IN IT AND THE MORE THAT'S WRITTEN ABOUT IT IT'S IMPORTANT THAT PEOPLE KEEP WRITTING ABOUT IT ~~IT'S~~ JUST THAT BEGAN TO LOSE INTEREST IN WRITING ABOUT IT MYSELF I'M STILL INTERESTED IN WHAT OTHER PEOPLE HAVE TO DISCOVER BUT FOR A TIME IT WAS VERY FASHIONABLE FOR WOMEN CRITICS LITERARY CRITICS TO BE PICKING OUT CERTAIN FEMALE IMAGES RIGHT? AND I WAS THINKING ABOUT SOME OF YOUR WORK I ALWAYS THINK ABOUT THE RED HAUNCH I MEAN I'VE BEEN THINKING ABOUT IT SINCE I FIRST THE FIRST TIME I SAW IT BUT I WAS THINKING ABOUT THE KINDS OF FORMS THAT YOU USE AND WONDERING WHY A WOMAN OR A FEMINIST ART CRITIC HADN'T PICKED UP ON THAT KIND OF STUFF BECAUSE THAT'S THE KIND OF THING THEY WRITE ABOUT WELL IF YOU LOOK AT HERESIES FOR INSTANCE IT'S VERY

In Philadelphia area there were no feminist art critics and out here nobody has seen my work... I haven't had any shows

YOU'VE GOT TO GET SOMEBODY FROM L A TO COME AND YOU KNOW LUCIE LAPARD OR SOME OF THOSE PEOPLE WHO WRITE FOR PRISCELLOUS OR SOME OF THE OTHER MORE PRESTIGIOUS FEMINIST PUBLICATIONS

Well I haven't gotten connected with any of the women's groups out here I've toyed with the idea many times but haven't maybe I just need a little push

~~IS THAT INTEREST YOU AT ALL?~~ *Do you feel any alliance with feminist art criticism?*

If I felt that it would benefit me I would do it but I have a thing I don't like being known as a woman artist

~~OK WELL I~~

I feel very strongly I don't want to be known as a woman artist.

THAT'S WHAT GEORGIA O'KEEFE SAID TOO...~~I MEAN I FEEL THE SAME WAY~~

And I don't like being associated with women artists I joined the SF Women Artists because somebody I met said it's a good organization! they have good shows, you

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ought to join, so I joined

SO BUT WHY DID YOU JOIN?

Because she said I could get

OK SO WHAT HAVE YOU GOTTEN OUT OF IT WHAT DOES IT DO FOR YOU?

~~So I got into 2 shows and one just opened and the other one I sold the print but that's all I mean I don't like being associated with just women, there's something about 'em~~

THINK IT'S LIMITING?

Yeah whatever it is I don't like to be part of just women and maybe it's something in me whatever it is

WELL NO IT'S NOT A RARE FEELING I MEAN IT'S I CAN SEE WHERE IT MIGHT BE IRRITATING FROM A LARGER PERSPECTIVE THAN JUST BEING ASSOCIATED WITH WOMEN ON ANY LEVEL I MEAN IN THE ART WORLD IT'S VERY IMPORTANT THAT ART BE ANONYMOUS OR PAN SEXUAL OR

I think so  
*since that optimally he never need not*

~~THAT YOU NOT BE ABLE TO DISCERN THE MAKER THE SEX OF THE MAKER. HOWEVER THERE SEEMS TO ME TO BE A REVERSE PREJUDICE OR THERE IS A PREJUDICE THAT GOES ON ON THE PART OF MALE ART CRITICS WHO CAN'T SEE OR REFUSE TO PAY ATTENTION TO WOMEN WHO MAKE IMAGES THAT AREN'T PARTICULARLY MALE IMAGES IN OTHER WORDS THERE IS IT SEEMS TO ME A DISTINCTION IN SOME INSTANCES BETWEEN MALE AND FEMALE IMAGES~~

Oh yeah very much so

AND THE KINDS OF NOT TO SAY THAT A MAN ~~EXXNET~~ COULD NOT MAKE THE IMAGES THAT YOU MAKE BUT I FIND THEM PARTICULARLY FEMALE

Well when I switched from ~~the~~ realistic etchings woodcuts to doing ~~this~~ kind of thing and brought <sup>the new work</sup> into my galleries I ~~don't know the people who were buying them weren't going to like these and it took maybe a year for a consensus to come through that there was a whole new group buying my work, and it was very slow it wasn't selling much...except that the people that were now buying it were not the little ladies looking for nostalgia they were men... they were young couples and men... and suddenly I was showing at a yearly outdoor show a Britain House Square(?) Show in Philadelphia, so that I was selling directly to the public. I saw men come in to buy. In the past there were only women. . . .~~

*Can you*  
~~INTERESTING WELL DESCRIBE FOR ME JUST BECAUSE THE PAPE CAN'T SEE THE TRANSITION THAT YOU MADE THAT YOU SUDDENLY GOT MEN INTERESTED IN THE IMAGES~~

The previous images were mostly *children,*

CHILDREN?

*The work after the transition*  
They were representational, ~~they were major subjects...~~ and they weren't very large ... these were larger - much more colorful large nonobjective forms or abstract.... *are* the feeling of landscape and they were large flat areas of color with some texture hard edge but a great deal of color. . .

WHEN DID YOU MAKE THE TRANSITION FROM?



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The beginning of 1968

OK SO WHEN YOU WENT ABSTRACT YOU GOT MORE ATTENTION FROM MEN? MORE MEN WHO WERE INTERESTED IN YOUR WORK?

~~Right~~ besides which they had embossment(?) they were 3 dimensional... and I got a lot of attention from men who were very fascinated and wanted to know about the technique. ~~They may not have been artists themselves but some were~~

BUT FOR SOME REASON THE IMAGE ATTRACTED THEM AND IT NEVER HAD BEFORE

That's right and so the forms because they were curved not all curved but some were you may say they were female forms I never thought of them as female forms and even if they were, men were not repelled by them they were attracted

NO I CAN SEE WHY THEY WERE ATTRACTED TOO I MEAN THEY'RE NOT THEY'RE FEMALE FORMS IN THE BEST SENSE OF THE WORD... THEY'RE CURVES RATHER THAN LINEAR KINDS OF HARD EDGED

~~Well they were hard they were hard edged but,~~ I was concentrating on color and the colors were harmonious they were complimentary they were harmonious they were the kind of thing that people react to emotionally people do react emotionally to color and I always start just about everything I do with color

WOULD YOU CONSIDER THAT TO BE YOUR MOST IMPORTANT <sup>Color</sup> feature?

Yes I start with color and then I get forms

YOU MEAN YOU PERCEIVE VISUALLY IN YOUR MIND ABOUT WHAT YOU'RE GOING TO DO NEXT WITH THE PRINT WHAT YOU'RE GOING TO MAKE IN YOUR MIND WHEN YOU DO YOU THINK IT'S KIND OF LIKE MY MIND IS SAYING DO THE LYRICS COME FIRST AND THEN THE MELODY? IS COLOR THE FIRST THING YOU THINK OF? OR IS IT THE SHAPE OF THE IMAGE?

Color almost always there <sup>with</sup> are such things as a realistic drawing like the drawing i have over the tree there with roots... the drawing i have of rocks i saw something that attracted me I did a drawing of it and translated it into a plate and that's a different way of thinking entirely color is nonexistent or secondary...but with other things color is the first thing I start with my colors and then I evolve the forms

YOU DIDN'T ALWAYS WORK IN NATURAL FORMS...THE STATEMENT THAT YOU SENT ME THIS IS VERY NICE BY THE WAY IT'S VERY CLEAN AND TO THE POINT ROCK AND PLANT NATURAL (tape ends here)  
THE SUBJECT MATTER

It was a combination of a few things First of all this Japanese teacher showed me showed the group his innovative prints among them the simple forms cut out of cardboard glued on another sheet of cardboard inked and run through a press... to create a design I was intrigued with the technique I wasn't intrigued with his design only the technique... the idea that I could get an embossed print by going through the etching press and I hadn't previous to that thought in terms of anything but realistic images

THIS WAS BEFORE YOU DEVELOPED THE CARDBOARD PLATES?

~~Right I had never been taught~~ I had been taught how to think in terms of design but design always meant you take a realistic image something you've seen and you compose it and the color becomes part of the design as well I hadn't been taught to think in simple abstract terms and I picked up a book in the library called The Design Continuum and read it and it seemed to be the right time I learned

Just how to begin...how to look how to see how to think by reading that book and I started doing sketches and playing around with these pieces of cardboard and then I saw something in a museum shelf by a Japanese artist it was a very simple collage and hey I like the way that's arranged so I played around with that taking his design and adapting it to this technique and then changed that design to make another proof(?) altering it slightly... until I got a whole series of prints that were originally based on the design of that collage that I saw in that museum show... and you wouldn't know where it started unless I told you where it started but reading that Design Continuum a book I've never seen anywhere else since taught me how to see in an abstract way which I hadn't been able to before how to simplify that's what abstraction is ... cleaning it up and then I still had trouble with color / I had something a lot of artists have a color hangup they work with a limited palate comparable with this palate there is a whole world of color out there that they don't deal with on account of they're afraid of it they don't know how to handle it I read a book or actually a whole folio(?) called Joseph Albert's book on color I can't think of what it's called at the moment whole color plates it took me two afternoons in a museum in a library I couldn't take the book out to go through it all I took his advice and got together a lot of swatches of color I'm still collecting over all these years in fact in '67 or '69 I think and so I've been working these color swatches just ~~tax~~ as he constructs in his book as far as I was concerned each of those books was worth a whole term in art school... cause I didn't need a teacher to bring my work to to criticise the work I could do my own critique however

THAT'S A DIFFERENT <sup>se</sup> KIND OF BETWEEN A STUDENT AND A PROFESSIONAL A STUDENT HAS TO KEEP TEACHING HERSELF AND THAT'S WHAT YOU'RE DOING

<sup>I came across</sup> ~~these~~ <sup>that</sup> two books provided turning points for me... One helped me see design in an abstract way the other helped me see color and then I got so interested in color I read as many books as I could on color and realised how color affects people people don't realise frequently that their lives are affected their emotions are affected so much by color and so long as they can perceive color they are affected by color

GIVE ME AN EXAMPLE... I MEAN ASIDE FROM THE FACT THAT WE <sup>Already</sup> KNOW THAT BRAB COLORS COULD MAKE YOU FEEL DEPRESSED BUT SOMETHING MORE SPECIFIC

You go into a hospital and the walls are painted in bright cheery warm colors this is going to make you feel up... if the walls are painted in dull dirty green they are going to make you feel down

OF COURSE I REMEMBER IN THE PSYCHOLOGY OF COLOR THAT PUBLIC SCHOOLS <sup>not</sup> ALWAYS HAVE THE POLICY OF PAINTING THE WALLS AS COLORLESS AND AS BORING AS POSSIBLE BECAUSE THEY DIDN'T WANT TO GET THE STUDENTS TO GET EXCITED RIGHT?

I don't know why!

IT'S THE SAME RATIONALE THAT BUILDS SCHOOL BUILDINGS NOW WITHOUT WINDOWS SO THAT THE STUDENTS CAN'T LOOK OUT THEY HAVE TO BE FOCUSED IT'S KIND OF A FASCIST MENTALITY

So they won't get distracted

RIGHT CAUSE I REMEMBER ENDLESSLY LOOKING OUT THE WINDOW AND ALSO NOTICING HOW UGLY THE WALLS ARE

Yeah I remember that too but that's just a simple example but you feel when spring comes and the trees are in bloom the flowers are in bloom you feel <sup>good you feel</sup> the sun is out and it's bright and you feel good... day after day of rain and fog and gray and you

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It's awfully hard to feel good

BECAUSE OF THE COLORLESSNESS OF IT

The colorlessness even if you're staying inside and it's warm enough It's not cold and you're not damp but you look outside and you see this drab you don't see it much here but there are climates where you do see it it's hard to feel good

THE PACIFIC NORTH WEST FARTHER UP YOU COULDN'T LIVE THERE IF THAT'S THE WAY YOU FEEL ABOUT RAIN THE SUN HARDLY EVER COMES OUT

I know that I took a trip up there for a while and it's very depressing but there is a lot of green

YEAH THAT'S THE SALVATION

And there are areas where there isn't a lot of green... it's just very depressing there's not much green and it's not even nice weather I think that this is depressing I notice that people react in a very positive manner to certain things that I do and I feel it's the color

WHAT DOES ART DO FOR YOU? ~~CAUSE THE COLOR SOUNDS LIKE BRIGHT COLOR LIVES BUT WHAT DOES YOUR ART DO FOR YOU IN GENERAL?~~

It gives me a sense of identity

THAT YOU ARE AN ARTIST?

Um hm

WOULD YOU NOT HAVE A SENSE OF IDENTITY WITHOUT IT? OR WOULD YOU NOT BE ABLE TO CLASSIFY YOURSELF? ~~SAY YOU WERE IN A THIS IS WHAT I NOTICE IN THE BAY AREA MAYBE IT'S JUST AS I GET OLDER IS THAT NO ONE IS EVER INTRODUCED AS JANE SMITH IT'S ALWAYS JANE SMITH COMMA IDENTITY AFTERWARDS AND IN SOME RESPECTS I LIKE IT CAUSE IT GIVES YOU A START WHEN YOU MEET SOMEBODY NEW BUT MOSTLY I DON'T LIKE IT BECAUSE ~~IT~~ ALREADY DEVELOPING GROSS STEREOTYPES ABOUT PEOPLE SIGNALS THAT I kick into my stereotype a year before he had a chance to make intuitions about the person...~~

I would rather not be introduced that way unless it's pertinent to the individual like this is a person who would be interested in what I do or they have good reasons other than that I would prefer not to be introduced that way but that has nothing to do with identity in the way I look at myself I mean I don't want to walk around with a sign up here saying I am an artist a printmaker I just feel my own self worth and when I talk about sense of identity that's what I'm talking about

WHEN YOU WERE <sup>NOT</sup> DOING ART THEN, CAN I ASSUME THAT YOU DID NOT FEEL A SENSE OF IDENTITY?

No when I was not into art I was a mother and housewife formerly a dress designer who had skills that weren't ~~being used~~ <sup>to your identity</sup>

~~THAT'S INTERESTING YOU SAID SOMETHING LAST TIME WE SPOKE LIKE IN 1973 74 THAT THERE WAS A CRISIS IN YOUR WORK AND THERE WAS A PERIOD OF TIME WHEN YOU DIDN'T WORK~~

<sup>What happens if you're not making art?</sup>  
<sup>recent</sup> <sup>new your prof</sup>  
~~It happened in 1973 and I was going along in high gear and my husband suddenly fell ill apart emotionally~~

THIS IS YOUR CURRENT ONE? HOW LONG HAVE YOU BEEN MARRIED TO THIS ONE?

7 years since August of '71

AND THIS I ASSUME CHANGED YOUR WORK?

He said that he couldn't have anymore he had to be first not my daughter not my work he had to be first and he reinforced it by having a nervous breakdown at least I had never seen a nervous breakdown but it looked like what I thought a nervous breakdown looked like he refused any professional help he <sup>was</sup> just <sup>in</sup> sat around the house and be depressed and I said well we did have something good one I'll stop working but there was also a triangle situation with my daughter who was just graduated from high school she was 18 he had it cooking for her(?) because she deserted him he had loved her almost as a lover in his mind as I saw it and she had turned away from him and was out doing things with other guys

TYPICAL RESPONSE THOUGH

As a father well he had only been a father he had only had her since she was 15½ and she was the only daughter he had ever had and I had no idea that that's what precipitated or what happened with her...and so he didn't have me to turn to because I was involved in my work and so he had nothing... and I understood I couldn't change her but I couldn't work

YOU COULDN'T WORK BECAUSE YOU MADE A DECISION NOT TO WORK

I made a decision not to work and I felt that If I went up to work in my studio I felt guilty I didn't want to be working cause here he is falling apart

WELL WHAT <sup>Did</sup> ~~ARE~~ YOU ~~DOWN~~ WITH YOUR IDENTITY IN THE MEANTIME?

I just <sup>tried</sup> had to keep my head above water

WHAT WOULD YOU DO IF YOU DIDN'T WORK? IF THAT WERE YOUR STEADY WAY OF LIFE IF YOU HAD TO ABANDON YOUR ART WHAT WOULD YOU DO?

I was asked that question 2 days ago and the first thing that comes to my mind is I've got to make a living I don't have an income I've got to make a living I would get a brushup course in mechanical drafting...

BUT WHAT WOULD THAT DO FOR YOUR IDENTITY?

There would be a crisis. You see I've always suffered from a lack of feeling of worth as a human being as a person and over the past few years I've been trying to realise that logically it's not true and yet it's always there that small voice inside my head that keeps saying to me you're not much I mean not only are you not much but you're not very good... you're a rotten person in other words this is what I've <sup>been hearing</sup> ~~been hearing~~. So I have to keep working, I have to keep fighting. In order to survive

SOME MOTHER ONCE TOLD YOU THAT

No it was my father

SOME FATHER IT WAS A PARENT RIGHT?

It could be my mother and my father together I don't know it certainly was my first husband so this voice is always there and I fight guilt feelings the terrible things I've done to people and the more you live the more you accumulate terrible things that you've done to people... I mean you can't feel a guilty at 14 as you can at 40 or 50/...

RIGHT YOU'VE GOT A BACK LODGE

You've got a huge backlodge a tremendous backlodge of terrible things that you've

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Oregon

LARGE EXPANSES

Yeah I was just fascinated with the color the color is very subtle these colors are much more subtle than I've used before

INCREDIBLE!

Much more difficult to work with

TO GET THOSE TONES?

Yes and they have to be subtle or else they're not effective...

RIGHT HOW DO YOU FEEL ABOUT CHANGING YOUR COLOR INTEREST... OBVIOUSLY YOUR DIMENSION OF COLOR IS CHANGING YOUR NOTION OF YOUR NEED TO

I've wondered about it you see I think people's choice of color reflects their personality and an artist's choice of color I think reflects that artist's personality and because I've chosen to go into more subtle and grayer tones I feel this reflects a change in my personality that I don't see but maybe somebody else can see... and I look at it as kind of a mature

MAYBE MELLOWING... <sup>CREED</sup> IS NOT SO IMPORTANT ANYMORE I ALMOSE WOUNDN'T KNOW THAT THE SAME PERSON DID THAT PIECE AND WHEN I WAS THINKING ABOUT YOUR WORK I WASN'T THINKING ABOUT THE RECENT STUFF AND THAT'S A GREAT TABOO FOR ARTISTS BECAUSE YOU SHOULD NEVER DWELL ON AN ARTIST'S PAST WORK

Why not it's part of an artist's life

YEAH BUT I KNOW THAT FOR MYSELF THE STUFF THAT IS MOST IMPORTANT IS THE STUFF I'VE WRITTEN MOST RECENTLY SO I WOULD ASSUME THAT THAT'S TRUE OF

Yeah that's true

WHAT DO YOU NEED TO CONTINUE YOUR WORK IN OTHER WORDS DO YOU ARE THERE STUMBLING BLOCKS AND WHAT ARE THEY AND WHAT

The most important thing <sup>is</sup> a feeling of space and freedom and I don't mean physical space in a room...no pressure on me to fulfill obligations ~~to my husband~~

YES

THAT'S THE <sup>service</sup> pressure

YES <sup>domestic</sup> IN OTHER WORDS DOMESTIC OBLIGATIONS

Space to allow me privacy, ~~space that makes it clear~~ ~~don't lay your trip on me~~...and that's the most important thing

~~IF YOU DON'T HAVE THAT THEN YOU WILL PROBABLY FULFILL THE RESPONSIBILITIES ANYWAY AND THEN FEEL GUILTY... THAT SEEMS TO ME TO BE THE INHERENT THING... YOU'RE ASKING SOMEBODY FOR SPACE YOU'RE SAYING DON'T MAKE ME FEEL GUILTY~~

~~Yeah~~

I JUST MENTIONED THAT BECAUSE YOU SAID YOU FELT GUILTY

~~Because he says no matter what he says no matter how depressed he gets no matter how angry he gets I still do as I damn please anyway... I don't look at it that way~~

I do what I must do because I have to do it...but I feel that I have the right,  
it's my right to do ~~that~~ .

IT SURELY IS THAT'S WHO YOU ARE SO IT'S YOUR RIGHT

Yeah but if it hurts him he feels I don't have that right I don't have the right to  
do something that hurts him

WELL THAT'S A VERY COMPLICATED ISSUE BUT I DON'T WANT THE INTERVIEW TO BE THAT  
I MEAN I WILL NOT PUBLISH ANYTHING THAT MENTIONS YOUR HUSBAND IN THAT

No I don't want that

I MEAN IT'S GOING TO BE EXTRACTED BUT MY OWN FEELING ABOUT THAT IS THAT'S HIS PROBLEM  
RIGHT? IT'S NOT

Well sure it's his problem because I've been with him it is also my problem

YEAH THE ONLY THING IS WHEN YOU TAKE UP WITH AN ARTIST BOY YOU HAVE TO BE PREPARED

~~Well I told him way in the beginning that I am totally involved and that is how  
I must be and the reason I got out of the other marriage was there were problems  
I was getting from the guy I was married to he was jealous and so for three years  
it was fine and then came the break~~

YEAH IT'S DIFFICULT... AND THAT'S AN INTERESTING PROBLEM THAT YOU'RE EXPRESSING  
BECAUSE USUALLY THE REVERSE IS TRUE WITH NON ARTISTS IT'S ALWAYS THE WOMAN BEING  
JEALOUS OF THE MAN'S ACTIVITIES HIS BUSINESS HIS NOT PAYING ENOUGH ATTENTION TO  
HER THE CLASSIC SYNDROME BUT IT SEEMS LIKE THAT'S THE ONE AREA WHERE WOMEN INCER THE  
SAME KINDS OF JEALOUSY FROM THEIR SPOUSES IS WHEN THEY'RE ARTISTS

It is?

YEAH THAT'S WHAT I'VE NOTICED AMONGST MY FRIENDS... IT CERTAINLY

I wasn't aware of that among my other married artist friends

WELL I SEE IT ALL THE TIME AND I SEE IT IN OTHER MORE SUBTLE WAYS I ALSO SEE WOMEN  
BEING MUCH MORE CONCILIATORY THAN MEN WOULD BE IN SIMILAR ~~SITUATIONS~~ CIRCUMSTANCES

\* That is so a woman is an artist but she is also a wife a homemaker a mother  
and she's got to do it well in every department

RIGHT

And <sup>if</sup> she believes that she must do it well

AND SO SHE DOES SHE'S ALSO TEMPERED BY THAT COMASSION LIKE IT'S RARE THAT IN A  
CIRCUMSTANCE BETWEEN A MAN AND A WOMAN THAT IT SEEMS TO MEIN MY LIMITED EXPERIENCE  
THAT IF A MAN IS DOING THAT HIGH LEVEL COMMITMENT TO HIS WORK AND A WOMAN SAYS LOOK  
I NEED MORE ATTENTION I NEED YOU TO DO THIS I NEED YOU TO BE THERE IT'S VERY RARE  
THAT THAT MAN WILL CLOSE UP SHOP AND SAY OK I'M WILLING TO DO IT YOUR WAY BUT YOUR  
STORY PROVES THAT A WOMAN HAS ENOUGH COMPASSION OR WHATEVER A SENSE OF RESPONSIBILITY  
TO MAKE A SACRIFICE EVERY NOW AND AGAIN IN THE OTHER DIRECTION

Well i resented it

OF COURSE YOU RESENTED IT BUT YOU DID IT

I was nasty and I found ways to undercut him and I wasn't a totally pleasant person

I was bitchy

YEAH WELL NOT TO MAKE ANY GROSS GENERALIZATIONS ABOUT IT BUT IT'S INTERESTING THAT OFENTIMES IT'S HARDER FOR MEN TO ACCEPT A WOMAN'S COMMITMENT TO HER WORK

Particularly an older generation man

YEAH WELL

Who never thought that <sup>this is how</sup> ~~that's the way~~ it should be

I GOT NEWS FOR YOU IT DOESN'T MAKE THAT MUCH DIFFERENCE I MEAN NOTHING'S CHANGING VERY MUCH... IN MY VERY LIMITED WORLD I THOUGHT IT HAD BUT IT HASN'T LET'S SEE A COUPLE MORE QUESTIONS I KNOW YOU MUST BE GETTING TIRED SOMETIMES I THINK IF I SAID LONG ENOUGH I COULD ASK THE WORLD'S GREAT QUESTIONS AND WE COULD GET TO SOME

You might not get the world's great answers

OH YEAH YOU KNOW HOW TO ASK A QUESTION YOU CAN GET AN ANSWER RIGHT?... MAJOR INFLUENCES ON YOUR WORK? IS THAT SOMETHING YOU WANT TO TALK ABOUT? YOU TALKED ABOUT IT A LITTLE ALONG THE LINES

These two books

DO YOU HAVE NON ART INFLUENCES?

The landscape things I see my work is not cerebral I'm not expressing I don't go into precerialism or any ~~XXXXX~~ of that sort of thing I don't go in for human images Imagery I'm affected by the landscape by the sky the air the plants the rocks

ARE YOU A NATURALIST? DO YOU DO THINGS OUTDOORS?

No I'm not a naturalist at all I'm just affected visually Don't explain to me how this rock was formed or what the scientific terms are because it goes in one ear and out the other

RIGHT YOU JUST LIKE THE WAY IT LOOKS

It bores the hell out of me...I just want to look at it...and I want to appreciate the visual part of it

THAT'S INTERESTING I MEAN YOU'D NEVER

I want to know I want to see the sky at night and appreciate the beauty of it... and if I learn a few constellations that's as much as I care to know...

WHAT KINDS OF PLANS DO YOU HAVE FOR THE FUTURE?

I have no plans

~~JUST KEEP LOOKING~~

I'm past the point where I make plans...I can tell you what I would like to do I would like to travel and see places I haven't been before

THE LANDSCAPES

Whatever

~~BY THE WAY THE SKY'S DIFFERENT IN SOUTH AMERICA~~

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done to people

IT'S BUILDING UP A PORTFOLIO OF THE TERRIBLE THINGS THAT YOU'VE DONE TO PEOPLE THAT THE GUILTY MIND LOVES... IT'S SORT OF A

Right that's what it is

I LAUGH BECAUSE I'M BUILDING THAT UP... I'M TRYING TO GET AWAY FROM IT BUT

Well like I said this was a crisis which I didn't want to deal with because I have a ~~K&K&K~~ tremendous power for survival... I'm one of those people I'M a survivor no matter what I always manage to survive this is what I feel about myself

WHAT DID IT DO IN ~~1933~~ OR 4 WHEN YOU STOPPED WORKING AND OBVIOUSLY SOMETHING HAPPENED THAT YOU WERE ABLE TO PICK IT UP AGAIN HOW DID IT CHANGE? YOUR WORK WHEN YOU PICKED IT UP AGAIN?

I didn't change my work until I came out here These two and that's not even a very good example of it are my newer work the colors are ~~xxx~~ all ingraved(?)

THAT'S RIGHT WE TALKED ABOUT THAT LAST TIME THAT

I did various ones in the interim that were just repeats of what I had done before from the market because there wasn't any interest and now I'm out here and I want to do something new I have chosen not to work with those gray colors

YOU DON'T DO THAT ANYMORE

I don't want my colors I want to work with the grade(?)

AND YET IN THESE YOU'RE MOVING BACK INTO THE <sup>figurative</sup> FIGURATIVE

I can't help it because in the traveling I've done in the last couple of years I've seen the skies and the deserts and the mountains and they've made such an impression on me that that's what I wanted

DO YOU THINK YOU'LL CONTINUE ALONG THAT VEIN? FOR A WHILE

I'll do more and then do something else I don't know

IT'S INTERESTING THAT YOU'VE MADE THESE SWINGS

Well I was very strongly impressed by the landscape IN the West and I figure that there(s great possibilities as far as I'm concerned when it's run it's course and I don't have anything more that I want to do I'll look for something else or if something else intrigues me I'll go off in that direction but I don't

NOT PREDICTABLE AT THIS POINT... THAT'S KIND OF INTERESTING ALSO YOU MOVED FROM A SMALLER LANDSCAPE WHAT I CONSIDER THE CONCH OR THE SHELL KIND OF A SMALL LANDSCAPE TO A LARGE EXPANSIVE ~~LXXXXXX~~

Like I said

YEAH IT'S A BIG WIDE OPEN TERRITORY... HAVE YOU BEEN THROUGH DEATH VALLEY?

Well no we didn't go there but we traveled around the Arizona desert alot... and traveled around California alot

SEERRAS



What do if no work

Have to

What need to continue ?

Space

Plans for future

Live alone

Yes the opposite

THAT'S ALL I KNOW... I LOOKED AT IT FOR A WHILE THAT'S ALL I CAN TELL YOU

~~I'd like to see other lands and meet other kinds of people and just learn and be stimulated I would like some new things new people and just be stimulated I would like the experience of living alone, I didn't have that.~~

NEVER?

Only for a year when I lived in New York when I was 22... I never had it because when I finally got my ~~other~~ <sup>first</sup> husband out of the house my mother came to live with me she enabled me to make the purchase of the house... and then I lived ~~down a road~~ <sup>alone in a resort</sup> for the summer teaching so I was alone for a period of three months... and after that I was not alone... my daughter was there and my mother was there I would like to live alone for awhile

WHY?

To get the feeling of total privacy... but maybe I'd be lonely as hell, I'd be afraid to ~~do that here because I am not good at approaching people I'm great with conversation but to make the approach to a stranger a woman ok but a man? no...~~ also I am aware that I have a lot of I have problems in the sexual sector that I would be scared if any guy wanted to have sex with me it would scare me... so to go to Single's groups where that is the kind of thing that takes place of ~~the~~ <sup>Unitarian</sup> Church

WHICH IS JUST A DISGUISE

That would scare me because how would I deal with it? I'm very unsophisticated that way... and that is one of the things I feel reasonably secure where I am right now and this is why I'm staying

OF COURSE THERE'S REALLY A DIFFERENCE BETWEEN WHAT YOU'RE SAYING ABOUT BEING ALONE AND WORK AND LIVING ALONE AS OPPOSED TO BEING ALONE AND BEING SOCIALLY AVAILABLE THOSE TWO ARE NOT

Yes but your life is not all one way

YEAH I REALISE THAT BUT THERE SEEM TO ME <sup>to be</sup> POSSIBLE TO ME TO MAKE WELL MAYBE NOT MAYBE YOU CANNOT HAVE A FAIR LY COMMITTED SOCIAL REALM OR A RELATIONSHIP AND STILL LIVE ALONE

~~Well I guess it's a matter of degree and maybe I worry for nothing I'm a person that gets involved with groups of people I'm not organization minded but I get involved with groups of people who have similar interests and it can take a lot of my time as well as the time I give to my work so I could probably keep very busy and because I wouldn't have to make commitments as I do now to be home at a certain time to have dinner to go to bed when I... <sup>I could</sup> make noise if I wanted after! my husband has gone to bed and <sup>be quiet</sup> that kind of thing these are little things if you live a lone you pretty much set your own pace you do what you ~~xx~~ want when you want to do it ~~xxx~~ within reason~~

~~IT REMINDS ME OF GEORGIA O'KEEFE TAKING OFF AND SPENDING SUMMERS IN NEW MEXICO OR WHEREVER SHE SPENT THEM BEFORE SHE FINALLY DID MOVE TO NEW MEXICO AND LEAVING STEIGLER IN NEW YORK, <sup>she</sup> JUST TAKING OFF BECAUSE SHE WANTED TO BE ALONE~~

But he encouraged her

HE DID IN FACT. SO THERE WAS THAT FEELING THAT ~~SHE HAD A WHOLE PASTURE~~ <sup>whole</sup> THE WORLD WAS HER PASTURE and she could roam it.

BEATRICE BERLIN

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He wouldn't let her sell her work even he just wanted to hold onto her work  
he really encouraged her

IT SEEMS LIKE IT MIGHT BE POSSIBLE TO STRIKE THAT MEDIUM SPEND PART OF YOUR  
TIME COMPLETELY ALONE . . . .

Ok let's go back to what plans I have these are not plans but I would like to  
be able to do that to take off for wherever it is ~~XXXXXXXXXX~~ that I'd like to take  
off for to have an <sup>the</sup> experience <sup>?</sup> being alone

THAT'S INTERESTING SOMETHING JUST STRUCK IN MY HEAD ABOUT THE LANDSCAPES AND THAT  
KIND OF BOUNDLESSNESS OF THEM THE YEARNING FOR IT I MEAN I DON'T WANT TO GET  
PSYCHOANALYTIC ABOUT IT BUT I COULD SEE SOMEBODY WHO WAS MAKING THOSE KINDS OF  
IMAGES WANTING LOTS OF SPACE LITERALLY

I saw this televised program on Georgia O'keefe and I thought to myself that's where  
I would like to be!... she is where I would like to be I identify with her

WHERE SHE IS IS SO GEORGEIOUS! IT IS UNBELIEVABLE I LIVED IN NEW MEXICO FOR 12  
YEARS

That's tows(?) isn't it?

SHE LIVES ABOVE <sup>140's</sup> POLES EVEN FARTHER HIGHER UP ABACUIU... SHE'S ALMOST A HERMIT...  
YEAH IT'S AMAZING HOW MANY PEOPLE IDENTIFY WITH HER ESPECIALLY IF YOU MAKE ART  
SHE'S ALWAYS DONE WHAT SHE WANTS

Yeah an interesting lady I was always curious about her

YEAH EVERYBODY WAS DID YOU SEE THE BOOK? O'KEEFE SHE WROTE THE WHOLE... MIGHT AS  
WELL JUST TURN THIS OFF