HARRY W. ANDERSON
AND
MARY MARGARET ANDERSON

An Oral History
conducted by Betsy G. Fryberger

STANFORD HISTORICAL SOCIETY ORAL HISTORY PROGRAM

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Harry W. “Hunk” Anderson and Mary Margaret “Moo” Anderson in their kitchen
## Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>p.  7</td>
</tr>
<tr>
<td>Abstract</td>
<td>p.  9</td>
</tr>
<tr>
<td>Biography</td>
<td>p. 11</td>
</tr>
<tr>
<td>Interview Transcript</td>
<td>p. 13</td>
</tr>
<tr>
<td>Topics</td>
<td>p. 47</td>
</tr>
<tr>
<td>Appendix A: Anderson Art Collection Interns</td>
<td>p. 49</td>
</tr>
<tr>
<td>Appendix B: Introduction to Art in the Anderson Collection by Albert E. Elsen</td>
<td>p. 51</td>
</tr>
<tr>
<td>Interviewer Biography</td>
<td>p. 53</td>
</tr>
</tbody>
</table>
Introduction

This oral history was conducted by the Stanford Historical Society Oral History Program in collaboration with the Stanford University Archives. The program is under the direction of the Oral History Committee of the Stanford Historical Society.

The Stanford Historical Society Oral History Program furthers the Society’s mission “to foster and support the documentation, study, publication, dissemination, and preservation of the history of the Leland Stanford Junior University.” The program explores the institutional history of the University, with an emphasis on the transformative post-WWII period, through interviews with leading faculty, staff, alumni, trustees, and others. The interview recordings and transcripts provide valuable additions to the existing collection of written and photographic materials in the Stanford University Archives.

Oral history is not a final, verified, or complete narrative of events. It is a unique, reflective, spoken account, offered by the interviewee in response to questioning, and as such it may be deeply personal. Each oral history is a reflection of the past as the interviewee remembers and recounts it. But memory and meaning vary from person to person; others may recall events differently. Used as primary source material, any one oral history will be compared with and evaluated in light of other evidence, such as contemporary texts and other oral histories, in arriving at an interpretation of the past. Although the interviewees have a past or current connection with Stanford University, they are not speaking as representatives of the University.

Each transcript is edited by program staff and by the interviewee for grammar, syntax, and occasional inaccuracies and to aid in overall clarity and readability--but is not fact-checked as such. The approach is to maintain the substantive content of the interview as well as the interviewee’s voice. As a result of this editing process, the transcript may not match the recording verbatim. If a substantive deletion has been made, this is generally indicated at the relevant place on the transcript. Substantive additions are noted in brackets or by footnote.
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Abstract

In their oral history from 2016, Harry W. “Hunk” Anderson and his wife, Mary Margaret “Moo” Anderson, talk about their love of art and how it led to their collection of highly regarded post-World War II American art, and their gift of more than 175 major paintings and sculpture to Stanford University, made together with their daughter, Mary Patricia Pence (“Putter”).

Hunk speaks of a blue-collar childhood as the son of a glass blower in Corning, New York, where he attended a one-room schoolhouse through fifth grade. Born in Boston, Moo says her family moved to Geneva, in upstate New York, where she met Hunk at the local yacht club.

Describing how he founded Saga with two fellow undergraduates, Hunk recalls how the opportunity arose when Hobart decided to close its dining facilities, overwhelmed by the postwar influx of students. Hunk explains how the three college seniors invested $500 apiece from their previous business and persuaded Hobart to give them a contract. Hunk remembers recruiting ninety-nine students to sign up for the new service, which offered prime rib on opening night. As other clients came forward, Hunk says, the business grew quickly, so that he and Moo spent the early years of their marriage on the road to set up operations on other campuses. Then Hunk explains how he persuaded the team to make the leap to California, building a corporate headquarters on Sand Hill Road, Menlo Park, then mostly undeveloped.

Hunk discusses a series of events that led to their reincarnation as art collectors: a 1964 trip to the Louvre in Paris; Moo’s enrollment in a course with Albert Elsen, professor of art history at Stanford; and advice from an expanding network of curators and gallery owners, including Henry Sayles Francis, William Rubin, and Eugene Thaw. He recalls how Thaw led them to a key acquisition, Jackson Pollock’s *Lucifer*, which motivated Hunk and Moo to build a collection around postwar art. Moo tells how they acquired the original prints celebrated in Richard Diebenkorn’s *41 Etchings Drypoints*, published by Crown Point Press, which led to collecting prints published by such outstanding publishers as Gemini GEL and U.L.A.E.
Hunk recalls working with Elsen in 1975 to create an ongoing art internship program at the Anderson collection, then housed at Saga headquarters and the Andersons’ home. Stanford graduate students were invited to intern; they helped arrange small exhibitions and write essays for brochures. Many of them later chose museum careers.

As their influence grew, Hunk notes, their collection was highlighted in exhibitions at the San Francisco Museum of Modern Art, the Fine Arts Museums of San Francisco, and at the Stanford University Museum of Art. They also made major gifts to the two San Francisco museums. Moo describes organizing shows at Sacred Heart Schools in Atherton and, with the Committee of Art, at the Stanford University Medical Center, and her experience as a partner in 3EP Press, which published monotypes. In 1985, Hunk hires Leo Holub, who had taught photography at Stanford, to make photographic portraits of the artists represented in the Anderson Collection—a project that occupied Holub for more than a decade. The Andersons gave a set of almost seven hundred proofs of Holub’s photographs to The Iris & B. Gerald Cantor Center at Stanford University (formerly the Stanford University Museum of Art).

Crediting former Stanford University President John L. Hennessy with the agreement to build a home for their collections, Hunk refers briefly to the dedicated building: The Anderson Collection at Stanford University. It opened in 2014.
Harry W. Anderson and Mary Margaret Anderson

Biography

Harry W. “Hunk” and Mary Margaret “Moo” Anderson gave their name and close to two hundred post World War II American paintings and sculpture to create The Anderson Collection at Stanford University. Among the foremost of contemporary American art and with a strong emphasis on West Coast works, their outstanding collection over the past fifty years begins with Jackson Pollock’s *Lucifer* and includes works by Richard Diebenkorn, Ellsworth Kelly, Mark Rothko, and Frank Stella.

Since a transformative 1964 visit to the Louvre where they discovered a love for art, the Andersons have acquired and given major donations to several Bay Area museums, especially the San Francisco Museum of Modern Art and the Achenbach Foundation at the Fine Arts Museums of San Francisco. These two museums also organized exhibitions highlighting works from the Anderson collection. Works from the Anderson collection were also exhibited at the Stanford University Museum of Art (today the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University), as well as at the Sacred Heart Schools in Atherton and the Stanford Hospital.

Their art collecting was made possible by the success of Saga, a food service company founded by Hunk and two other college seniors in 1948. They offered to provide meals under contract to Hobart College in Geneva, New York, which was closing its dining hall because of financial losses. While his friends Bill Laughlin and Bill Scandling set up the operations side, Hunk enlisted ninety-nine students to pay in advance for three meals, five days a week. The experiment was so successful that other colleges soon invited the trio to run their services, and the company was launched. By 1962, when Saga moved to Sand Hill Road in Menlo Park, more than a hundred colleges had been signed up, and the business had grown to include executive dining rooms and other facilities. The company was sold to Marriott Corporation for $502 million in 1986.

By then, Hunk and Moo had become serious collectors of contemporary American art. After their first visit to the Louvre, Moo took a class in art history with Stanford’s Professor of Art
Albert Elsen, an authority on the great French sculptor Auguste Rodin. Both Elsen and Professor Nathan Oliveira, a renowned painter and printmaker, introduced the Andersons to artists, museum curators, gallery owners, and other collectors who would, over time, help them become discriminating collectors. In 1970 they made their single most important purchase: Jackson Pollock’s painting *Lucifer*, which they acquired through the New York dealer and connoisseur Eugene V. Thaw.

Conversations about making a major gift to Stanford University between President John L. Hennessy and the Andersons started in 2011. The University agreed to build a home for the collection to be donated by Hunk, Moo, and their daughter Mary Patricia Anderson Pence, known as Putter, who had joined the family collecting team. The Anderson Collection at Stanford University opened in 2014. Until then the paintings and sculpture had hung in Saga headquarters and in the Anderson home, where guests were often invited to view the collections.

The son of a glassblower at Corning Glass Works, Hunk was born in 1922 in Corning, New York, where he attended a one-room schoolhouse through fifth grade. Moo was born in 1926 in Boston, her family then settled in upstate New York. After service in World War II, Hunk attended Hobart College there, and he and Moo met at a local yacht club and married in 1950. Hunk died in February 2018.
Fryberger: It’s March 8th, and I’m at the home of Harry W. and Mary Margaret Anderson in Atherton. [They prefer to be called Hunk and Moo.] This interview is part of the Stanford Historical Society’s Oral History Program. It’s a project about the arts at Stanford. I’ve had the pleasure of knowing Hunk and Moo for quite a long time, although I haven’t seen you (the Andersons) much recently. I have many happy memories of the times that I did intersect with you. I know you’ve been asked these same questions many times, or at least many of the questions many times, but bear with me because it’s good to have this information repeated and in an oral history file where people are able to go online and access it.

In today’s conversation, what I really want to talk about is art and education in a broad sense, but I hope we can also talk a little bit about the Sacred Heart corridor and maybe 3EP Press and the posters at Stanford Hospital, as well as the internship program at Saga.

Let’s start with a few reminiscences. I know you’ve done this before, but tell us a little about what it was like growing up. I know you both came from New England, but tell us about what you majored in at college and
what your interests were. Was art your focus anywhere at that point in college?

**Anderson, H:** [00:01:45] I was born in Corning, New York.

**Fryberger:** The Corning Museum of Glass is there.

**Anderson, H:** [00:01:54] My father was a gaffer for Corning Glass Works. That’s a glassblower. I’m a first generation Swede and Norwegian. My mother was Norwegian, and their families came over from Sweden and Norway. I grew up in a blue-collar neighborhood in Corning, New York, just a kid around the block really. I went to a schoolhouse, just a one-room schoolhouse through fifth grade, and then graduated from Corning Northside High School. I played a lot of sports. Sports really were the major interest that I had through both high school and also college. Major emphasis was on tennis and a little football. Then I went to Hobart College after the war. This was in 1946.

**Fryberger:** Moo, do you want to fill us in about your early years?

**Anderson, M:** [00:03:28] I was born in Boston. We moved to Albany, New York, and eventually to Geneva, New York, which is where Hobart College is. Went there through high school in Geneva, New York. And went away to D’Youville College in Buffalo. Hunk and I met at the Seneca Lake Yacht Club.

**Fryberger:** At that point, had you done much traveling? When you finally moved your company out to the West Coast, had you been on the East Coast prior to all that time?
Anderson, H: [00:04:20] I did go to school in Rochester one year before I went into the service. Rochester’s almost as far as I went throughout my whole high school and college career.

Fryberger: Hunk, had you started the business while you were still in college?

Anderson, H: [00:04:58] I’m a cofounder of Saga Corporation. Three of us were very good friends, as undergraduates. We did little projects together, like printing blotters, putting advertising on blotters and giving them to kids. We also did lecture notes from a collection. [We compiled a complete set of notes from a class, History of Western Civilization, and printed them into a booklet. We printed three hundred copies and sold each for four dollars.] We actually were making a little money. Should have stayed in college. Made a lot of money.

Fryberger: What were you majoring in?

Anderson, H: [00:05:42] I was majoring in history and economics.

Fryberger: Sounds like a good combination.

Anderson, H: [00:05:51] One of the three partners had been steward of his fraternity house. The other one actually did the books there, and I’m not sure exactly what I brought to the table.

Fryberger: Were you the PR [public relations] person?

Anderson, H: [00:06:12] Kind of the PR. Actually, the college closed the dining facilities that we’re talking about.

Fryberger: Is that what got you started?

Anderson, H: [00:06:25] Yes.

Fryberger: That was a real crisis.
Anderson, H: [00:06:27] Yes. They did not have anybody to operate this food service, which was a temporary food service to take care of all the incoming people from the war. They had lost a lot of money at it in the late spring of 1948, and they announced the closing. We sat around in a saloon, I think, one evening and said, “Hey, why don’t we offer the college an agreement to run the food service?”

Fryberger: That was pretty ambitious.

Anderson, H: [00:07:08] Quite. You know, it was a big chance on the college’s part, but they didn’t have anything else.

Anderson, H: [00:07:23] November 21st was the same day Mr. Kennedy\(^1\) was killed. By November 21st or 22nd, we opened up the food service with ninety-nine students who had paid in advance. I was in a fraternity house but I didn’t like the living quarters, so I applied for a proctor’s position. I got to know most of the kids that were non-fraternity. I got ninety-nine kids to sign up at $12.50 a day for three meals a day, five days a week. They signed up, gave us their checks, so we didn’t need much money. By the way, we did have about $500 a piece that we put into this whole thing. That’s the capitalization of Saga. That was as a result of our other little ventures.

Fryberger: That’s pretty impressive.

Anderson, H: [00:08:33] We got the contract on a Friday afternoon. We opened the place on Monday night and served prime rib, which was rare. It was a success from the very beginning. We started with ninety-nine kids and that’s about the

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\(^1\) John F. Kennedy was killed on November 22, 1963.
maximum that we could have. We had ninety-nine kids when we finished the year.

**Fryberger:** Who was in charge of procurement? Was that a problem?

**Anderson, H:** [00:09:07] Bill Laughlin [William P. Laughlin], who had been a steward of his fraternity house. I was responsible for going out and getting the kids to sign up. Bill Scandling [William F. Scandling] was in charge of the books, and Bill Laughlin was in charge of the food service. It worked. The next thing I knew the college decided to give us the agreement to run the food service for William Smith College, which is a coordinate college. It was at that point that we decided that we ought to--not knowing too much about food services and this, that, or business--try and make this a career.

**Fryberger:** That meant you had to drop your studies. Right?

**Anderson, H:** [00:10:21] No. We all graduated. I remember standing close to Cox Hall, which was the main administration building, watching commencement, and we were feeding all of the people at commencement. I said, well, we made it, but we didn’t make that one. The next thing I knew, we had a hundred colleges, then we were coming to California in 1962. Fortunately, we couldn’t have any failures. It was impossible.

**Fryberger:** Moo, were you at all involved in the business at this point?

**Anderson, M:** [00:11:08] Very little.

**Fryberger:** A hundred colleges. That’s amazing. These were smallish? New England or no?
Anderson, H: [00:11:18] Yes. Like Smith College and Amherst. We did so on the basis of serving students what they liked to eat, and as much as they liked to eat. It’s a little different from what it is presently, but it worked.

Fryberger: Yes. I remember hating the food that I had in college, and you had no choice. I think almost everybody felt that way, so they thought any change would be better. Right?

Anderson, M: [00:11:47] Yes.

Anderson, H: [00:11:49] Moo and I stayed at Hobart for a couple years, and then we went to Wells College in Aurora, New York, and we spent the summer at Saint Mary’s College in Notre Dame, Indiana. I never got back to Wells. Moo returned, packed up all of our things, and stopped at Oberlin College in Ohio, where we had signed a contract for the fall of 1955.

Fryberger: From Oberlin to California is a big jump.

Anderson, H: [00:12:33] Yes.

Fryberger: What made you come out west?

Anderson, H: [00:12:40] The criteria we would use was we wanted a first-class area to begin with. We wanted to have access to good people. We wanted to have good transportation facilities that could go all over the country. By the way, it boiled down to a two-to-one vote. Bill Laughlin and myself wanted to come to the Bay Area. Bill Scandling wanted to go to Dallas, Texas. Bill Laughlin and I won, and we all came out. I think we made the transition successfully. The three of us had not worked together. In other words, we started in 1948, 1949, and the three of us were in separate locations for all those years.
We decided when we came out here that we’d transition one year and see if we could get along together, which we did. It continued to be successful.

Fryberger: What was the Bay Area like when you came out? It was pretty quiet down here. Was Sand Hill Road the first place you had an office?

Anderson, H: No. We had a small office down on El Camino Real in Palo Alto.

Anderson, M: Yes. It’s opposite the Stanford soccer field on El Camino.

Anderson, H: We stayed there for a couple years, and eventually we bought the property up at Sand Hill Road.

Fryberger: That was brilliant.

Anderson, H: Twenty-one acres. We paid fifty thousand dollars an acre for that property.

Fryberger: Which probably seemed like a lot.

Anderson, H: Coming from the East and the Midwest and so forth, it was a lot of money. We swallowed a lot of money. That also worked out very well for us.

Fryberger: I can imagine.

Anderson, H: We ended up hiring Cliff May, the California western ranch style designer.

I think it set the tone for the development of Sand Hill Road. The only thing that was there at the time was Sharon Heights Country Club, and then one other business.

Fryberger: The Stanford Linear Accelerator Center [now SLAC National Accelerator Laboratory] didn’t come until the early 1960s, I guess.
Anderson, H: [00:15:49] That’s right. We were there before.

Fryberger: You were out in the countryside.

Anderson, H: [00:15:53] Yes. It was wonderful.

Fryberger: [laughter] Must have been beautiful.

How did you connect up with anybody at Stanford? Or is that getting ahead of the narrative?

Anderson, H: [00:16:04] No.

Fryberger: Tell us about visiting the Louvre in 1964, and your decision to collect art.

Anderson, H: [00:16:20] It does go back to the visit to the Louvre in 1964. I think Moo and I have always enjoyed good design, great landscape. For instance, the house here, it’s not just the art, but I think the house was in keeping with good design and so forth, although we didn’t really have much of any interest in art [at that time]. We had seen art at Oberlin College.

Fryberger: It has a very good museum [the Allen Memorial Art Museum].

Anderson, H: [00:17:01] They have a very good art department.

Fryberger: Did you meet Wolfgang Stechow? Was he teaching there?

Anderson, H: [00:17:10] We met Ellen Johnson [professor of modern and contemporary art history]. She lived right behind us, in a Frank Lloyd Wright house.

Fryberger: Interesting. Oberlin has had quite a reputation for a long time.

Anderson, H: [00:17:29] Oh, yes. I think our exposure was mainly when we put on receptions at the Museum. A few little things like that. We did get to know Paul Arnold [Paul Beaver Arnold], who was head of the art department and thought about asking him to do some prints for us. We did have a little bit of exposure.
The Louvre really did it for us. We gave the Louvre all of a half a day in our first trip around the world. First and only trip around the world.

[00:18:17] We had a little school in Beirut, Lebanon where we were running the food service, which is a long story in itself. I won’t go into it. Each one of us could take a trip aboard on company expense. Mine came up pretty much 1964, as they say. It was just mind boggling to see all of that work at the Louvre. On our way back we talked with each other and decided, well, maybe we could put together a collection of Impressionism, Post-Impressionism, so forth. The easy-to-like type of art. We said maybe we could put together a couple dozen major art works of this era.

By the way, we were still a privately held company. We were hoping to go public. We spent from 1964 until 1968 learning more about art—going to museums, going to galleries whenever we could.

Fryberger: Which was on travels, because there wasn’t much here. Right?

Anderson, H: [00:19:54] No. I’d go a day early or so to New York and Moo and I would rush around. Then we started putting together works representative of the 1960s.

[00:20:19] We got to know Al Elsen [Albert E. Elsen, professor of art history at Stanford] in the very late 1960s. Al was very interested in anybody that was going to put together a collection of art.

Fryberger: He was very energetic.

Anderson, H: [00:20:40] Very. I don’t know the exact circumstances, but he actually introduced himself to us, and Moo started taking his course in the purposes of art at Stanford.
**Fryberger:** His introductory course? He was an outstanding lecturer.

**Anderson, H:** [00:20:59] Oh, he was outstanding.

**Fryberger:** I mean, no notes. He often stood with his back to the screen wall so he couldn’t see the slide, but he knew which slide was up.

**Anderson, M:** [00:21:10] He was a great lecturer.

**Anderson, H:** [00:21:11] Some of the art interns that we had here kind of dreaded Al. They were scared of him.

**Fryberger:** There was reason for that, too.

How did you meet some of the dealers who you initially bought from? Or did you introduce yourself?

**Anderson, H:** [00:21:42] No. We did hire Henry Francis [Henry Sayles Francis], a retired curator from the Cleveland Museum of Art. We knew somebody back there that knew Henry Francis, and so we hired him for a couple of years to sort of educate us.

[00:22:07] It was, you know, just a part-time thing. He was instrumental in some of the works that were in the 1971 Stanford exhibition, *A Decade of the West: Paintings, Sculptures and Graphics from the Anderson Collection*.

**Fryberger:** Then, Moo, you saw this exhibition in New York of the Diebenkorn [Richard Diebenkorn] portfolio, *41 Etchings Drypoints* [listed also as *Etchings and Drypoints*]? It’s one of my favorites. In the 1980s I did a few exhibitions from your collection, and one was of that suite. I didn’t realize that it was one of the first purchases that got you started.

**Anderson, H:** [00:22:39] That propelled us into the modern and contemporary art.
In 1969, we realized, with the few bucks to spend on this thing, that we were never going to put together a collection of great Impressionist art. Al introduced us to Bill Rubin [William Rubin, then curator of painting and sculpture at New York Museum of Modern Art]--they were peers at Columbia University--and several other people in the art world. Gene Thaw [Eugene V. Thaw], a private dealer, was really instrumental in raising the quality of the art we saw.

Fryberger: What did you buy from Gene Thaw?

Anderson, H: Two Nolde [Emil Nolde] paintings. We had a couple of other things that were very good from Gene Thaw.

Fryberger: When I worked at the Art Institute of Chicago, Harold Joachim [curator of prints and drawings] was buying quite a few drawings from Gene Thaw. They were absolutely first rate.

Anderson, M: Excellent.

Anderson, H: Yes. Gene Thaw was a top person. He’s the one that brought us Lucifer [Jackson Pollock’s painting]. We mentioned to Gene that we were kind of thinking that we were propelling ourselves into the Abstract Expressionist era in American art, and we sort of felt that maybe we could get there by acquiring great art at this time. It was early enough to do so.

It was Gene Thaw who said, “Well, I know a man who has one of the great Pollocks. It’s called Lucifer. And his name is Joe Hazen [Joseph H. Hazen]. He’s in the legal end of the entertainment industry in Los Angeles. He had recently moved to New York and didn’t have room to put this on his walls because he had a collection of great things from the previous period.”
He said, “You’ve got to be very patient. It’s going to take some wooing. He’s going to want to meet you. He’s going to want to judge you.”

His wife was Lita Annenberg, a name you know. Finally, at the Metropolitan Museum of Art’s exhibition that Geldzahler [Henry Geldzahler, curator of modern art] organized, *New York Painting and Sculpture: 1940-1970*, Hazen came and said, “I’ll let you know.” We had agreed on a price. He came marching in with his little entourage and said, “I’ll sell it to you.”

**Fryberger:** He obviously approved of you.

**Anderson, H:** [00:26:32] Yes. We had put Bob Elkon [Robert “Bob” Elkon, an international art dealer with specialties in classic, modern and contemporary art] on the track of Ossorio [Alfonso Ossorio], who had collected a lot of these Abstract Expressionists. He did have *Lavender Mist*, which I considered to be just a little bit better than *Lucifer*. Bob was given the mission to get one of Ossorio’s great Abstract Expressionist Pollocks.

That same show, Bob came in and said, “Hunk, I want you and Moo to come over to the apartment. I got a surprise for you.” We thought it would be *Lavender Mist*. It wasn’t. But it was a very great vertical painting that’s been around the horn since. You know, I get a little excited when we talked about seeing great things. When we saw this, we had just purchased *Lucifer*, and we had just purchased this 1934 painting of a bullfight from Gene Thaw.

**Anderson, M:** [00:27:51] A Picasso.

**Fryberger:** You’re starting pretty fast. Right?
Anderson, H: [00:27:55] Oh, yes. We did. It was quick out of the ring. When I didn’t get excited about it, he said, “What’s the matter?”

I said, “We just bought Lucifer and--” Oh. We were probably going to have to eat hamburger as it was. That painting has wandered around a little bit, but it was owned by a publisher in New York.

Anderson, M: [00:28:29] I don’t know.

Anderson, H: [00:28:31] Also, [later] by David Geffen. It’s now in a hedge fund manager’s collection. Bill Rubin and his brother were going to build a compound in southern France, maybe to be near Picasso. I don’t know. Bill was going to need some money. He had put together some great works of art that he maintained he offered to New York’s MoMA, and was turned down. You’ll see five works at The Anderson Collection at Stanford that came from Rubin’s collection.

[00:29:22] At that point we decided to get an option to buy them. We bought all of them that were offered. We felt we really had an opportunity, a basis for putting together a great collection of art. Almost from the very beginning, we said, this is bigger than we are. Eventually we’d like to live with it over the course of our lifetime, but we’d like to find a second home for it.

Fryberger: You’ve found several very good second homes.

Anderson, H: [00:30:13] Yes, we have.

Fryberger: At this point, were you still collecting drawings? Did Al get you interested?

You have a Rodin [Auguste Rodin] drawing, right?

Anderson, H: [00:30:23] Yes.

Fryberger: That must have something to do with Al’s influence.
Anderson, H: [00:30:27] Yes.

Fryberger: Then you changed. I mean Pollock. You went very quickly to a younger generation of artists. Or not so quickly.

Anderson, H: [00:30:46] Our emphasis early on was Abstract Expressionist color field paintings. Moo can tell you this story about her visit with Helen Henninger from Gumps.

[00:31:10] We went to New York. At that point Helen introduced Moo to Diebenkorn [Richard Diebenkorn]. You tell the story, Moo.

Anderson, M: [00:31:21] I was buying his book 41 Etchings Drypoints. I wasn’t buying the portfolio of his original prints. Hunk wasn’t too excited about the book. But when we got it home and started looking at it, he then said, “Well, why don’t we see if we can get the portfolio?” It was written in the book that there was a portfolio. Kit Pravda, who is a friend of ours, said it was published in the Bay Area at Crown Point Press. She said, “Let’s take it and see if we can exchange it.” We did.

Fryberger: Was that the first purchase of prints that you made?

Anderson, H: [00:32:10] Our first introduction to the modern and contemporary world.

Fryberger: To modern prints. You met Kathan Brown [director of Crown Point Press] and started buying more prints that she was publishing at Crown Point Press. But also at Gemini in Los Angeles.

Anderson, M: [00:32:27] That’s really when we started. We had met John Powers, went to his home. We said we didn’t understand [Andy Warhol’s] Brillo boxes or his art at all. He said, “Well, why don’t you take a subscription to Gemini [LA publisher of original prints]?” We didn’t know what Gemini was. So we did.
That's how we found Stella [Frank Stella] and Lichtenstein [Roy Lichtenstein] and everybody.

Fryberger: Yes. That was a pretty good avenue, right?

Anderson, M: [00:33:09] You know, Hunk was talking about the galleries and the gallery owners. When you walk into a gallery, the owners came out and looked around and saw these two people looking at art that they didn’t understand or appreciate. They would then explain the whole thing to us. We learned more from the galleries.

Fryberger: As a curator, I learned a lot from the dealers, perhaps, as much as from art historians.
Anderson, M: [00:33:51] I think that’s true in many cases.

Fryberger: Because the dealers really looked at things closely. It’s wonderful to have been ushered in through knowledgeable people. That certainly helps.

I remember this exhibition at Stanford’s Art Gallery, *A Decade in the West*. I had just started working at the Museum. Al Elsen wrote the introduction to the exhibition catalogue. Lorenz Eitner was the chair of the Art Department. Did you have anything much to do with Lorenz, or not really?

Anderson, H: [00:34:31] Actually, we did contribute some funds to the Committee for Art at Stanford. The Museum was closed down when Eitner came here.

Fryberger: I know.

Anderson, H: [00:34:46] He, I’m sure, was on a mission to reopen it.

Fryberger: Actually, you know, that’s interesting. He told me the University didn’t really care if the Museum was reopened. They said it’s up to you, you decide. He consulted with a number of other people, and one of whom was Robert Wark, director of The Huntington Art Gallery [part of the Huntington Library, Art Collections, and Botanical Gardens]. He said, “Oh, I don’t think it’s worth opening.” But, Lorenz wanted to, I mean he loved objects. It’s something he really wanted to do. The University wasn’t very supportive in terms of money.

Anderson, H: [00:35:19] No. It was the group of Al Elsen and Nate Oliveira [Nathan Oliveira] and so forth.
Fryberger: When did you meet Nate?

Anderson, H: [00:35:29] In late 1960s.

Fryberger: Did you go to galleries with Nate?

Anderson, M: [00:35:38] No.

Fryberger: Nate was a pretty astute collector.

Anderson, H: [00:35:41] Yes. Nate was very helpful in terms of introducing us to the main artists in the Bay Area.

Fryberger: I don’t know how Eitner first met Nate and how Eitner built up the Stanford studio program, but he got some pretty good artists, including Lobdell [Frank Lobdell].

Anderson, H: [00:36:14] Yes, he did. I think that we were involved in helping to reopen the Museum galleries with the modest funds.

Fryberger: You also bought some ULAE [Universal Limited Art Editions] prints from John Berggruen [San Francisco art dealer] in the early 1970s. You didn’t buy as many of those prints as you did from Gemini because you had a subscription to Gemini, right?

Anderson, H: [00:36:50] Yes.

Fryberger: Were you buying more prints? Did your focus shift? Or did it stay with paintings and sculpture?

Anderson, H: [00:37:01] No. We always said, let’s collect an artist’s work in depth. If he were a painter, then [also] his drawings and prints.

Fryberger: You also built up a good reference library. Right?

Anderson, M: [00:37:32] Yes, we did.

Fryberger: How did this idea to have art interns work at Saga begin?
Anderson, H: [00:37:42] Al Elsen. Well, obviously we had a fairly close relationship with Al.

Fryberger: I think you lent paintings to the Museum, too. Isn’t that right? From time to time.


Al said, “We have these students here in art history and in studio art. Why don’t you think about starting an art intern program?” Over the years we ended up with about thirty-two interns. They became very much a part of the collection. Here’s a listing of them [see Appendix A]. Neal Benezra [now director of San Francisco Museum of Modern Art] was number seven.

Fryberger: How did you select the students? I know at Saga there are papers that some students wrote for classes that Al taught at Stanford. Did he select the students who wrote the more interesting papers and introduce you?

Anderson, H: [00:39:06] It was Al and later Wanda [Wanda M. Corn, former chair of the Art and Art History Department] who suggested various students. But also the students themselves. In other words, the preceding students made recommendations. Student to student was a very important source.

[00:39:31] We remember Neal Benezra. I think he came because, lo and behold, we had an electric typewriter. Neal had to type his dissertation. I think Neal came and basically counted art and maybe cleaned some pieces. He did a little bit of this and a little of that but he came so that he could use the electric typewriter to type his dissertation on Josef Albers.

Fryberger: You gave money for the installation of the Albers Wall at Stanford, which was championed by Al Elsen [see Appendix B].

Anderson, H: [00:40:33] Yes. We were instrumental.
Fryberger: That group of Albers’ embossed prints [now in the collection of the Achenbach Foundation of the Fine Arts Museums of San Francisco] are very much like the Albers Wall.

Anderson, H: [00:41:06] Yes. Ken Tyler, the printer, had a close relationship with Albers. When we were back there [Albers’ home in Orange, Connecticut], Albers said, “You know, I don’t have a sculpture work in America.” We have walls in Europe but nothing here. We were more than just contributors to the Wall, we were really instrumental in bringing the Wall to Stanford. The whole thing has been a wonderful big trip with a few--what do you call it, Moo--detours. Stumbling blocks along the way.

Fryberger: The Albers Wall has been located in three different places, right? But I’ve never been particularly impressed with the last two locations. It’s very hard to site outside sculpture.

Anderson, H: [00:42:30] Yes. It had a good home when it was first installed on campus.

Fryberger: In front of the Physics Tank2.

Anderson, H: [00:42:37] Yes. It had a great home. Then the administration changed. This is one of the concerns that we always had in working with educational institutions. When the administration changes, anything can happen. Well, it happened here.

In addition to being involved with the Albers Wall, we also gave Stanford 655 contemporary American prints.

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2 The “Physics Tank” was a classroom building of the Physics Department built in 1957. It was demolished in 1997 to make way for a pathway leading from the Inner Quad to the new Science and Engineering Quadrangle.
[00:43:11] Both of those situations really created a little bit of tension between the two parties. Communications were really cut off between 1996 and 2006, some place like that. Moo and I were big on the idea of collection sharing. I don’t think that the [Stanford] Museum staff fully got the idea of collection sharing. We brought the gift back to the foundation and then it ended up at the Fine Arts Museums of San Francisco. Bumps along the road.

Fryberger: Let’s talk a little bit more about your intern program. How did you help them hone their business and/or organizational skills? I see a lot of them went into museum work.

Anderson, H: [00:44:34] Yes, they did. One of the other things that they really contributed was these matrices [short essays]. This is a whole book of matrices. Almost every one of these art interns was given an assignment to write a matrix for us.

Fryberger: Did you choose which works they should write about?

Anderson, H: [00:45:17] It was a coordinated effort, you might say. Our needs and their interests.

[00:45:34] I would say that almost every art intern did good writing. One thing that we’ve said is that the art history students coming out of Stanford have good writing skills.

Fryberger: That’s good. Glad to hear that. Did you and Moo help edit some of these?

Anderson, H: [00:46:02] They had to pass muster.

[00:46:06] Some students were involved with what I call the golden age of art interns. For instance, David Cateforis, Michelle Meyers, Branden
Joseph, and Heather Green. They all did these exhibitions at Saga and elsewhere. And there’s Betsy Fryberger at Stanford.


**Anderson, M:** [00:47:08] It’s a great cover.

**Anderson, H:** [00:47:09] Heather and Rachel Teagle. Heather Green stayed the longest and did this catalogue of the San Jose Museum of Art’s 2007 exhibition, *De-Natured: Works from the Anderson Collection.*

[00:47:26] We had been talking with San Francisco MOMA that we wanted to have a retrospective of the Anderson Collection. We almost did it. It almost came to fruition while the museum was still in the War Memorial Building, but it fell through the cracks. Finally, Gary Garrels [senior curator of painting and sculpture at SFMOMA] came down and said, “Whatever you want, we would like to put on a retrospective of the Anderson Collection.” They did, 334 works. At that same time at the Anderson Collection at Saga Foods, Dee White, who was second in command, said, “I’m going to have to retire because my husband has developed cancer.”

[00:48:32] Rachel Teagle was an intern, so I went to Rachel and said, “We have an opportunity to do this retrospective at SFMOMA. Would you consider delaying your Stanford dissertation for a couple years to help put this on?” She did. [She is now director of the new Shrem Museum of Art at University of California, Davis.] With her friend Molly Hutton, the two of them were responsible for whatever happened from our end of it with the
SFMOMA exhibition catalogue, *Celebrating Modern Art: The Anderson Collection*, 2000, which is a great catalogue, by the way.


**Fryberger:** Yes. It is a handsome catalogue. And very informative and comprehensive.

**Anderson, H:** [00:50:00] Many interns contributed. They wrote all the essays except the one by Alex Nemerov [Stanford professor of art history]. Molly Hutton was the project manager.

**Fryberger:** At that point, were they working with any Stanford faculty, or was it your project and your choice that informed the catalogue?

**Anderson, H:** [00:50:47] Molly really determined it.

**Fryberger:** The Art Department and the Museum had been very separate because the Art Department faculty wasn’t much interested in objects. They were so theoretical that they didn’t encourage students to come to the Museum.

Let me ask a couple of other questions. Now, about the Committee for Art at Stanford. You both have been very generous in opening your house to Committee for Art members. How did that start? Do you remember?

**Anderson, M:** [00:51:49] Oh, Al was the one who suggested it. I mean we’ve been doing that twenty years.

**Anderson, H:** [00:51:55] Committee for Art members came to our house once a year.
Fryberger: Al and Stanford Law School professor John Merryman started a course called Art and the Law. I went to the memorial service for John and nobody there knew much about art or talked about Al in the formal remarks.

Anderson, M: [00:52:38] Nothing about art?

Fryberger: No. I was very disturbed.

Anderson, H: [00:52:50]. Al and John brought their class, Art and the Law, once a year to Saga. I could expect a phone call from John in February, and it was always a March affair. The students numbered anywhere from twenty to twenty-five kids. We used to go through the collection and wrap up with a conversation about artists’ rights.

Fryberger: That’s very interesting because artist copyright has become such a big issue. When Al and John started that class, nobody was paying much attention to the issue of artists’ rights. I listened to a couple of the classes and I remember one of the law students saying, “Well, you know, once an artist is dead, what difference does it make how his art is used?” Al had a pretty good answer for that, not surprisingly.

This class, as I remember, was about Rembrandt and Rembrandt fakes, also about posthumous editions of Degas’ sculptures. Complicated issues.

At Stanford there has been a history of strong community interest in art, as evidenced by the Committee for Art and the Contemporary Collectors Circle [CCC] which was founded by Al and John with Ruth Halperin and Sandy Patterson. That doesn’t happen at many colleges or universities.
Another topic is Moo’s art corridor at Sacred Heart School in Atherton. How did all that start?

Anderson, M: [00:55:30] Actually, I don’t think the students paid a lot of attention.

Fryberger: Sometimes it’s hard to know.

Anderson, M: [00:55:36] Yes. I think there’s probably only a couple who have come back and commented.

Fryberger: You know, it’s going to be a small percentage, but even so, that’s not bad. Just the fact that they were exposed to it.

Anderson, M: [00:55:54] Yes.

Fryberger: When I was in the Stanford Hospital, a couple of times for long stays, all those wonderful posters of contemporary art in the corridors humanized the place.

Anderson, M: [00:56:06] Yes. This program started with the Committee for Art. Then Helen Bing began framing them.

Anderson, H: [00:56:36] We have given a number of works to the hospital itself.

[00:56:49] Moo organized a couple of shows at Sacred Heart. Why don’t you talk to Betsy about the Diebenkorn show?

Anderson, M: [00:57:05] We had a Diebenkorn show of paintings that had two of our own. Gumps lent us one or two. The rest were from galleries and they were for sale.

Fryberger: Really? That’s amazing.

Anderson, M: [00:57:38] I said to Hunk at the time, “Gosh, look at those. They’re for sale.” I said, “Don’t you think we ought to see how much they cost.” Hunk said, “We already owned two.”
I said, “Okay, we won’t buy any.”

Fryberger: How did you get such loans?

Anderson, M: [00:58:01] In those days, you just asked.

Fryberger: I remember picking up loans from your house and bringing them in my own car to the Museum.

Anderson, H: [00:58:20] I was going to mention that, Betsy. That used to be fairly informal.

Fryberger: Part of it was the Museum didn’t have much money. Things weren’t so complicated and the art wasn’t so unbelievably expensive.

Anderson, H: [00:58:41] Moo had a good program of art at Sacred Heart.

Anderson, M: [00:58:45] We moved Frank Stella’s painting, Polk City, and several others from our house to one of the shows.

Fryberger: Not the three-dimensional works.

Anderson, M: [00:59:03] No. Not the three-dimensional. We borrowed a truck from the high school and drove it up here and loaded the paintings. Stella’s painting was just as happy as could be over there at Sacred Heart.

Fryberger: I saw the big Stella show at the new Renzo Piano Whitney in New York. Its architecture is quite overwhelming. The terraces with views of lower Manhattan compete with the art. Stella’s most recent works I found very disturbing. One of them is called The Raft of the Medusa after Gericault. It’s this disintegrating aluminum. Stella started so formally and you can see everything getting looser and looser, and now it’s sort of chaotic. I don’t know what he will do next. It seemed like the end of something rather than a beginning.

I haven’t seen the catalogue.
Anderson, M: [01:00:14] --or the new show. Or his new work. I have not read it. The sculptures looked pretty good.

Fryberger: You’re still buying things, right?

Anderson, H: [01:00:51] Oh, yes.

Anderson, M: [01:00:51] Yes.

Fryberger: Do your current interns do some short studies like this matrix?

Anderson, H: [01:00:57] Not so much. We have one girl who is a volunteer at the Cantor, Michelle Jones. Turned out she really wanted to be involved in a hands-on way. She works one day a week, eight hours a day. It’s kind of a continuation of the intern program.

Anderson, M: [01:02:02] The Anderson interns gave tours at Quadrus where Saga Corporations headquarters is located, but never at the Museum.

Fryberger: I wonder if any of your interns give talks now at The Anderson Collection at Stanford?

Anderson, M: [01:02:12] No. Stanford students do and they are super smart kids.³

[01:02:32] Stanford students did five pop-ups for a reception at The Anderson Collection at Stanford. You go from one to another. I go to all of them. If you don’t get there fast enough, pretty soon you miss one and so you immediately go over and they’re standing there ready to talk. They’re really, really good. And you learn a lot.

Fryberger: That’s what I was hoping to hear. Let me ask you about Nathan Oliveira’s paintings at Windhover at Stanford.

³ The Anderson interns consist of mostly but not entirely Stanford students. At The Anderson Collection at Stanford University, Stanford students give the tours.
Anderson, M: [01:03:32] Isn’t that the most beautiful?

Anderson, H: [01:03:33] That was a highlight of our day. That’s worthy of five stars.

Fryberger: I wish there were a little information for visitors who might want it. It’s so meditative that you’re off in a different kind of space. I want them to learn a little about the art.

Anderson, M: [01:04:15] I think they go there for an entirely different reason.

Anderson, H: [01:04:21] One of the other people who contributed to The Anderson Collection in a major way, and we don’t want to miss him, is Leo Holub [the first lecturer of photography at Stanford].

[01:04:31] For fifteen or twenty years we had Leo photograph all the living artists whose works are in the Anderson Collection.4

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4 In 2007, the Andersons gave to the Cantor Center more than five hundred proof prints of portraits of the artists whose work was in their collection. There were generally five to ten different images of each of the eighty artists. From these studio proofs, they selected a single portrait of each artist which was then printed in a larger format. The Andersons made this impressive gift of photographs to the Cantor Center in honor of Leo Holub roughly ten years before the new Anderson Collection building opened.

Fryberger: What gave you the idea to start that project?

Anderson, H: [01:04:48] Oh my god, I can’t tell you.

Fryberger: You knew Leo before he retired from Stanford. Had Leo photographed some works in your collection before?

Anderson, H: [01:05:05] I’m not sure exactly how we got to know him, Betsy. I think he felt it was one of the great projects that he ever was involved with. I’m so pleased at that. Fifty-six artist portraits were shown when The Anderson Collection opened at Stanford. They brought rave reviews. I’m only very sorry that he and his wife Florence did not have an opportunity to see that.

[01:05:44] Leo used to come in two or three times a year, maybe four. He came to the parties we always had at Christmastime or whenever. He would come in and he’d have a little back-of-the-envelope type of thing that listed artists that he was going to try to talk with on his next trip. He was able to get Johns [Jasper Johns] and Rauschenberg [Robert Rauschenberg]. He even got Helen Frankenthaler, who is probably one of the most difficult of those people. He used to come in with a modest budget.

[01:06:42] Leo made a very important contribution to the whole Anderson Collection.

Fryberger: It was wonderful for Leo. He loved the project. The San Francisco gallery’s [Himmelberger Gallery] exhibition of his work when he was ninety was the first time many people had seen his photographs.

Anderson, M: [01:07:01] Yes. That’s true.
Anderson, H: [01:07:07] Leo was a gem.

Fryberger: Moo, can we talk briefly about how you got involved in printmaking at 3EP? Again, it shows how open you all were to doing different projects with different people.

Anderson, M: [01:07:42] We were particularly interested in monotypes. Hunk and I had been collecting monotypes.

Fryberger: Nate considered himself a leader of the revival of the monotype. He felt he never got enough credit compared to East Coast artists.

Anderson, M: [01:08:01] Yes.

Joe Goldyne [Joseph] and Paula [Paula Kirkeby] and I decided we would do it, and Hunk bought us a big, big press. We started 3EP Press with mostly Southern California artists, like Ed Moses.

Fryberger: Quite a few [prints] by Joseph Goldyne, right?


Anderson, H: [01:08:34] Sam Francis.

Anderson, M: [01:08:48] Laddie John Dill and Chuck Arnoldi. They were all there making monotypes.

Fryberger: I don’t have anything in conclusion to say except how wonderful that you’ve been involved in so many different projects and have shared your collection so generously. Do you have anything more that you want to say about contemporary Stanford and the arts? Stanford is making a big effort, as you know, to integrate the arts more fully into the larger academic program.
Anderson, M: [01:09:25] Jason [Jason Linetzky, director of The Anderson Collection] is the one who is integrating works from the Anderson Collection with music and dance.

[01:09:41] Students and faculty from the medical center, the business school, and all of those people have come over to see the Anderson Collection. Not in masses, but the heads of departments have come over and gone back and said, “Okay, now, you know, business people are going to do more with the arts.” Jason Linetzky is the one who has done everything.

Fryberger: That’s wonderful that your outreach is so successful.

Anderson, M: [01:10:10] Jason is so good at it.

Anderson, H: [01:10:13] One thing that I also would like to say is, the fact that the Anderson Collection came to Stanford is largely the work of Hennessy [John L. Hennessy, then president of Stanford University]. This topic was studied and studied. Finally Hennessy got involved directly. It was Hennessy who really put this thing together. The other reason was the idea of the Arts Initiative [Stanford Arts Initiative, launched in 2006]. Also, we did receive a dedicated building. We wanted that.

Fryberger: Hennessy has certainly been phenomenally successful in bringing many new people and gifts to Stanford. This most recent extraordinary gift from Knight [Philip Knight] for that new fellowship program.


Anderson, H: [01:11:48] For Moo and myself, and Putter [the Andersons’s daughter, Mary Patricia Anderson Pence], by the way, it’s been a great trip with just a few bumps along the road.
Fryberger: Stanford has certainly changed since when you first came here. I came in 1967, so it was even sleepier when you got here.

I came at a bad period when they were throwing rocks through the window at Hoover Pavilion. There were a few bumps in that period.

Anderson, M: [01:12:32] I think one of the funniest occasions of the latest student demonstration that John Hennessy told me about, was the kids that were sitting down and weren’t going to class and they wanted the classes to be this and that, all the demands that they wanted. One girl, who was sitting right smack in front of his office and didn’t want him to leave, or didn’t want him to get in, said to him, “Now, this isn’t going to affect my scholarship, is it?” He thought to himself, “Gosh, little girl, you better think this thing through. Don’t go out into the world with these thoughts.”

Fryberger: This is a wonderful piece from Al Elsen about your collection [see Appendix B]. Short and to the point and wide ranging.

Anderson, H: [01:13:34] You know, Al was very important for the collection.

Fryberger: I want to thank you both. Do you have something else that you want to add?

Anderson, H: [01:13:55] No. With regard to Al Elsen, Moo and I have just one more thing to add.

[01:14:03] Moo and I were interested in getting a Clyfford Still painting for the collection. This happened around 1970. They just weren’t available. Finally, Bill Rubin had one. What eventually happened was, we had a chance to buy three paintings. One that’s now still in our dining room, which was at auction. Al Elsen came running up here when he got the auction catalogue and he said, “Hunk, look at this, Moo and Hunk, look at
this. It’s coming up for auction. You’ll be able to get a Clyfford Still.” Lo and behold, there was one from Marlborough that was Bill Rubin’s, and then there’s this one from auction. Moo and I swallowed a little bit and said, “Let’s buy all three.”

**Anderson, H:** [01:15:16] We did, but with the idea in mind that we were going to give one to the San Francisco MOMA. How did we make that difficult choice? This one is a great little painting that we have. But the one from Marlborough or the one from Bill Rubin, they’re both great paintings. The one from Marlborough wouldn’t fit in our house by that much. The decision was easy.

**Fryberger:** When you were buying you didn’t often think about where or how you were going to divide them.

**Anderson, H:** [01:16:01] No. I don’t think there was ever a point where we talked about where it’s going to go. It was the quality of the work.

**Fryberger:** This has been a wonderful conversation. I could go on all day just asking you questions, but you probably want to stop. Thank you so much for spending time with me.

[End of interview with Harry W. Anderson and Mary Margaret Anderson, March 8, 2016]
Topics

3 EP Press, Palo Alto
41 Etchings Drypoints
Albers, Josef, 1888-1976
Alcorn, Robert
Anderson, Harry W. “Hunk”, 1922-2018
Anderson, Mary Margaret “Moo”
Anderson, Mary Patricia “Putter” Pence
Berggruen, John
Brown, Kathan
Celebrating Modern Art: The Anderson Collection
Corn, Wanda M.
Corning Glass Works, Corning, New York
Crown Point Press, San Francisco
Decade in the West: Paintings, Sculptures and Graphics from the Anderson Collection at Stanford University, A
De-Natured: Works from the Anderson Collection
Diebenkorn, Richard, 1922-1993
Eitner, Lorenz, 1919-2009
Elsen, Albert E., 1927-1995
Family Affair: Modern and Contemporary American Art from the Anderson Collection at Stanford University, A
Francis, Henry S., 1902-1994
Geldzahler, Henry, 1935-1994
Gemini Graphic Editions Limited
Hazen, Joseph H., 1898-1994
Hennessy, John L.
Holub, Leo, 1916-2010
Johnson, Ellen
Laughlin, William P.
Linetsky, Jason
Lobdell, Frank, 1921-2013
Louvre, Musée de, Paris
May, Cliff, 1909-1989
Merryman, John, 1920-2015
Metropolitan Museum of Art, New York
Nemerov, Alexander
Oberlin College, Oberlin, Ohio
Oliveira, Nathan, 1928-2010
Powers, John
Rodin, Auguste, 1840-1917
Sacred Heart School, Atherton
Saga Corporation, Sand Hill Road, Palo Alto, CA
San Francisco Fine Arts Museum
Scandling, William F., 1922-2005
Stanford University--Anderson Collection
Stanford University--Committee for Art at Stanford--Treasure Market
Stanford University--Department of Art and Art History
Stanford University--Iris and B. Gerald Cantor Center for the Visual Arts
Stanford University--School of Law
Stanford University--Medical Center
Stanford University--Museum of Art
Stella, Frank
Still, Clyfford, 1904-1980
Thaw, Eugene V., 1927-2018
Tyler, Ken
Universal Limited Art Editions (ULAE), Long Island, New York
APPENDIX A
ANDERSON ART COLLECTION INTERNS

Albiani, Rebecca
Allen, Gwen (Jennifer)
Benezra, Neal
Bent, George
Boswell, Peter
Brooke, Pegan
Cateforis, David
Evans, Jill
Furan, Traci
Gee (Conway), Mikka
Green, Heather (stayed longest, 2004-08)
Hankins, Evelyn
Harvill, Young
Herbert, Jim
Hutton, Molly
Joseph, Branden

Kastner, Carolyn
Lambert (Beatty), Carrie
Lee, Karen
McGough, Steve
McKenna, Jennifer
Meyers, Michelle
Miller, Terra
Moulton, Sarah
Rapp, Karen
Ritchie, Pam
Seed, John A.
Sobel, June (first intern)
Solomonson, Katie
Teagle, Rachel
Weeden, Leslie
Wellman, Charlotte
Some Propositions Concerning Modern Art

Unlike mountain climbers, modern artists do what they do because it wasn’t there. Rather than mirroring the visible world, modern artists create images the mind doesn’t already know. They confront what does exist with what can exist, thereby affirming that truth, beauty and reality are relative.

In modern art reason is at the service of imagination. Older art usually had its inspiration from literature, mythology, the Bible, sermons, and history, sources accessible to the viewer. Imagination was at the service of reason in order to instruct, moralize or entertain according to the values of others. Modern artists historically have been consistently independent creators.

Modern art finds its sources in the personal values, intuitions and experiences of the artists rather than literature or a public base. Meaning in modern art thus often depends upon the wit and culture of the viewer and is usually not susceptible to verbalization.

The modern artists’ creative imagination is visual, usually a world without words and numbers. When or if these occur, they have little to do with our practical lives.
Modern artists understand and count on the fact that we are not neutral towards colors, 
lines, shapes and spaces – the elements of art – any more than we are to 
persons, places and things.

The artistic needs of the image as it evolves are the artists’ warrant of freedom from the 
imitation of nature and to create.

Modern artists have engaged in pulverizing categories and enfranchising materials for art 
previously unused or unknown.

Other than in price modern art often disappoints for being less than what people expect: less 
skill, less form, less meaning, less intelligibility, etc.

The thematic range of modern art is unprecedented, mirroring more of its time than did 
Renaissance art.

Besides being the only true international language, art is the last hand made object of value in 
our society.

There are no objective universally recognized standards for what is good in art. Artists and 
the public share the same risks.

Modern artists enact rather than depict one of our society’s most precious values, freedom 
of expression.

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Interviewer

Betsy Geraghty Fryberger is the Burton and Deedee McMurtry Curator of Prints and Drawings, Emerita at the Iris & B. Gerald Cantor Center for Visual Arts (formerly Stanford University Museum of Art). She retired in 2009 after working for forty years at the Museum.

As curator of prints and drawings, Fryberger organized about a hundred exhibitions, often with catalogues, and co-edited the Stanford museum’s journal. She also organized loan exhibitions that included works by such major artists as Goya, Piranesi, Whistler, Kollwitz, Klee, and Picasso. In 2003 her ambitious exhibition *The Changing Garden: Four Centuries of European and American Gardens* received high praise. Over the years, with the support of the Museum directors, Professor Lorenz Eitner and later Thomas K. Seligman, she enlarged the permanent collection of prints and drawings from a few hundred to about 1,500 drawings and more than 5,000 prints.

Fryberger was born in 1935 in Chicago, Illinois. She received her BA with honors in art history from Bryn Mawr College in 1956. During college she spent two summers as an intern at The Art Institute of Chicago in the Print and Drawing Department. She married David Fryberger in 1957 and the next year received an MA from Harvard University, also in art history. After working briefly at The University of Chicago Press, she joined the staff of The Art Institute of Chicago as an assistant curator of prints and drawings. In 1967 she and her husband moved to the Bay Area, settling in Palo Alto. Fryberger worked in San Francisco for R. E. Lewis, a dealer in old-master prints, Japanese prints, and Indian miniatures and then joined the very small staff of the Stanford University Museum of Art.

In her retirement Fryberger volunteers at two historic Palo Alto gardens: giving lectures and serving as a docent at the Elizabeth F. Gamble Garden; and working at the Williams Garden at the Museum of American Heritage. In addition, she is an active interviewer for the Stanford Historical Society Oral History Program.