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Folder Title:

Meeting with Jane Alexander (NEA) [National Endowment for the Arts], 1/31/94

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mtg. w/ Jane Alexander
(NEA) 1/31/94 3:45pm

THE POLLOCK-KRASNER FOUNDATION, INC.

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725 PARK AVENUE, NEW YORK, NEW YORK 10021 (212) 517-5400

THE POLLOCK-KRASNER FOUNDATION, INC.
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FEB - 9 1994

February 2, 1994

Ms. Kristine M. Gebbie, RN, MN
National AIDS Policy Coordinator
Office of National AIDS Policy
Executive Office of the President
Washington, DC 20500

Dear Kristine,

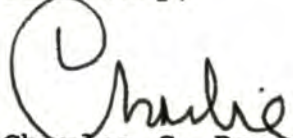
It was a pleasure to see you on Monday in Jane Alexander's office. I was happy to be the catalyst for the meeting and hope that it will be a stimulus for further collaboration between your office, the NEA and the NEH as well.

I was pleased to meet Carlos Velez and Andrew Barrer. It looks like you are assembling a very dedicated and competent team.

Please let me know if I can be of further assistance in this, or any other related matter.

With warm regards,

Sincerely,


Charles C. Bergman

CCB/edr

P.S. Thank you for your previous note!

sent via fax.

THE WHITE HOUSE
WASHINGTON

January 25, 1994

Alexander "Sandy" Crary
White House Liaison
National Endowment for the Arts
1100 Pennsylvania Avenue, N.W.
Suite 516
Washington, DC 20506

Dear Mr. Crary:

This letter confirms the meeting between Kristine M. Gebbie, National AIDS Policy Coordinator, and Jane Alexander, National Endowment for the Arts Chairman, on Monday, January 31, 1994. The 45 minute meeting begins at 3:45 p.m. and will be held the Ms. Alexander's office.

Also attending the meeting will be you, Andrew Barrer of the Office of the National AIDS Policy Coordinator, Judy Golub of the American Arts Alliance, Saliann Kriegsman of the National Endowment for the Arts, and Charles Bergman with the Pollack-Krasner Foundation.

Thank you for help in making this meeting happen. Please call me at (202) 632-1090 with any questions or for further clarification.

Sincerely,

W. Steve Lee

W. Steve Lee, Executive Assistant
and Scheduler to
National AIDS Policy Coordinator

Y31 c 3:45

THE WHITE HOUSE
WASHINGTON

NEA

682-5419

Noel Boxer

Sandy Krang - 682-5652

Sally Ann Kressman

Sally Ann Kressman

Div. Dane Program

NEA

682-5435

5419

White
House
Main

November 21, 1993

Charles C. Bergman, Executive Vice President
The Pollock-Krasner Foundation
725 Park Avenue
New York, NY 10021

Dear Mr. Bergman:

As we discussed in our recent conversation, Kristine M. Gebbie is interested in taking you up on your offer to facilitate a meeting between you, her and Jane Alexander to collaborate on HIV/AIDS fundraising and advocacy.

I offered three possible dates -- December 8, 9, 20 and 21 -- as options, and understood that you would initiate the call to Ms. Alexander's office. Please let me know as soon as possible when you have some dates. My telephone number is (202) 632-1090.

Sincerely,

W. Steve Lee

W. Steve Lee, Executive Assistant to
National AIDS Policy Coordinator

THE POLLOCK-KRASNER FOUNDATION, INC.
725 PARK AVENUE
NEW YORK, NEW YORK 10021

OCT 25 1993

Gerald Dickler
Chairman of the Board

Eugene Victor Thaw
President

Charles C. Bergman
Executive Vice President

12/8

12/9

12/20

12/21

Area Code (212) 517-5400
Telefax (212) 288-2836

October 19, 1993

Steve -
please work with
Charlie to set
up this mtg

Kristine Gebbie, R.N., N.N.
National AIDS Policy Coordinator
Executive Office of the President
750 17th Street, N.W.
Suite 1060
Washington, DC 20503

Dear Kristine,

It was a great pleasure to hear you give your really inspiring talk to the Funders Concerned About AIDS group last Friday.

You have no idea how encouraging it is to know that someone of your concern, commitment and determination will be leading the National AIDS Policy Coordination.

As I mentioned during the meeting, I think it would be a most appropriate and strategic initiative for you and Jane Alexander, our new Chair of the NEA, to explore areas of collaboration. I would be happy to participate in such a meeting if it is your pleasure. I have just seen Jane at Gracie Mansion and written the enclosed to her.

I thought you would be interested in seeing some material on our foundation as among other unique aspects of our program, is the sad fact that we are probably the only foundation in this country actually giving grants directly to individuals with AIDS. Let me hasten to qualify that these recipients must naturally have artistic merit and that their grants are made not because they have AIDS, but because they have personal needs which include this devastating illness with its overwhelming expenses.

As I mentioned when we chatted before your talk, I have recently been appointed to the International Advisory Council of the Harvard AIDS Institute where I shall be serving with our colleague, Max Essex. I am also a Senior Advisor to the HIV Center at Columbia Presbyterian Hospital which is run by an extraordinary lady, Dr. Anke Ehrhardt, whom I presume you also know.

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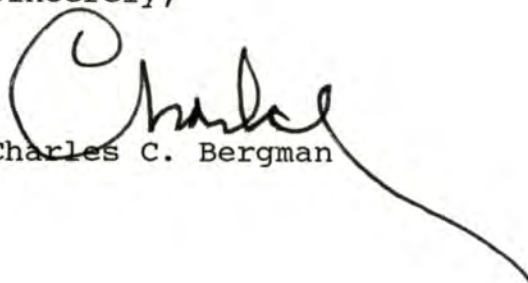
Kristine, I really want to be helpful to you in any appropriate way I can be.

I hope to see you in the very near future, either in Washington or in New York.

I deeply hope your new post will bring you much personal and professional satisfaction. God bless you for taking on this Herculean task!

With warm regards,

Sincerely,


Charles C. Bergman

CCB/edr
encls.

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October 12, 1993

The Honorable Jane Alexander
Chairman
National Endowment for the Arts
1100 Pennsylvania Avenue, N.W.
Washington, DC 20506

Dear Jane,

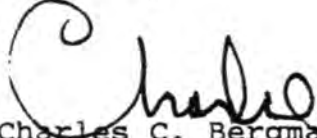
It was a great pleasure to meet you and Ed last week during the Washington festivities. I am glad that we had an opportunity to chat briefly at the National Gallery, Folger Library dinner, and the lovely luncheon at The Library of Congress.

As I mentioned to you and your husband, I vividly recall the days when Jack Kennedy spoke about the arts and humanities. In my lifetime, I cannot recall a more inspiring send off than that which the President gave the arts and humanities, not to mention your own leadership role!

I hope all of this augurs well for a tremendously satisfying and productive experience for you as you lead the NEA at this critical time. Once you are reasonably settled in your new post, I would be delighted to come to Washington to explore ways that I can be of further help to you.

With warm regards to you and Ed,

Sincerely,


Charles C. Bergman

CCB/edr



THE POLLOCK-KRASNER FOUNDATION, INC.
725 PARK AVENUE
NEW YORK, NEW YORK 10021

DEC - 9 1993

Telephone : (212) 517-5400

Telefax: (212) 288-2836

TO: Mr. W. Steve Lee, Executive Assistant to
National AIDS Policy Coordinator
FAX: (202) 632-1096

FROM: Mr. Charles C. Bergman

DATE: December 9, 1993.

Number of Pages (including cover sheet): 3

Dear Steve,

An indication of Jane Alexander's interest and sensitivity to the AIDS issue is documented in the attached letters.

Please let me know if our meeting with Christine and Jane is on for December 20th or 21st as soon as possible.

Sincerely,

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Letter by facsimile

November 17, 1993

Jane Alexander
Chairman
National Endowment for the Arts
Nancy Hanks Building
1100 Pennsylvania Avenue, NW
Washington, DC 20506

Dear Ms. Alexander:

Many thanks for your support for DAY WITHOUT ART 1993 and our other efforts. Visual AIDS has been mobilizing the creative communities since 1988 and the interest and commitment of the NEA is very important to us.

Visual AIDS created The Ribbon Project (the red ribbon) in the Spring of 1991; since that time it has been universally embraced as a symbol of compassion and support for all people living with AIDS and their caregivers and is now an international icon. We have always encouraged this widespread use of our public art project.

The US Postal Service has announced plans to issue a red ribbon stamp on December 1st. For some reason they have decided to not include Visual AIDS in any of the public ceremonies and will not acknowledge our authorship of this artwork.

We need your help. Visual AIDS, morally and ethically, should be front and center at these public ceremonies, whether held at The Kennedy Center or the UN. As a public art project created by Visual AIDS, an NEA funded artist organization, the NEA also should be acknowledged at these ceremonies.

AIDS has already devastated the creative communities and all segments of American society; it is terribly unfair that AIDS artwork should now be eviscerated by a Postmaster General solely interested in increasing his discretionary funds.

Would you please approach the Postal Service and ask that Visual AIDS and the NEA be included?

We anxiously await your intervention and thank you for your interest and support.

Very truly yours,

Patrick J. O'Connell
Director

09/1993 11:54 212-255-3467

PROCESS OVER PRODUCT

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Letter by facsimile

November 30, 1993

Jane Alexander
Chairman
National Endowment for the Arts
Nancy Hanks Building
1100 Pennsylvania Avenue, NW
Washington, DC 20506

Dear Ms. Alexander:

I would like to thank you for your efforts on behalf of Visual AIDS. Your interest in our projects and the support of the NEA have not only brought a public acknowledgement from the U S Postal Service but have also broadened the impact of DAY WITHOUT ART and our other efforts.

The U S Postmaster General, Marvin Runyon, has agreed to meet with Visual AIDS at a public ceremony at NYU's Grey Art Gallery. He will present the organization with a sheet of red ribbon stamps and honor our artists for their creation of The Ribbon Project on DAY WITHOUT ART at 3:00 PM on DAY WITHOUT ART.

I am not certain if you will return to DC to participate in the observances created by NEA staff members or if you fly from Chicago to other distant appointments, but I am certain of our gratitude for your intercession and for your willingness to support our national efforts as you have at the Chicago Cultural Center. Your leadership eases our way.

Once again, many thanks.

Very truly yours,

Patrick J. O'Connell
Director

To Kristine
Who cares for people — !
Charlie

SUPPORT FOR THE ARTS:

A PRIVATE AND PUBLIC IMPERATIVE

ADDRESS BY

CHARLES C. BERGMAN

EXECUTIVE VICE PRESIDENT AND CHIEF OPERATING OFFICER

THE POLLOCK-KRASNER FOUNDATION, INC.

THE CITY CLUB OF CLEVELAND
OCTOBER 23, 1992

THIS ADDRESS WAS BROADCAST NATIONWIDE
ON THE NATIONAL PUBLIC RADIO NETWORK

IT IS A GREAT HONOR AND PRIVILEGE FOR ME TO ADDRESS THE CITY CLUB OF CLEVELAND, PARTICULARLY SINCE I AM WELL AWARE THAT YOUR PUBLIC SPEAKERS FORUM, NOW 80 YEARS OLD, IS RECOGNIZED AS ONE OF THE MOST RESPECTED IN THE NATION. TODAY I WANT TO SHARE WITH YOU AND NATIONAL PUBLIC RADIO LISTENERS ACROSS THE COUNTRY SOME DEEPLY HELD FEELINGS CONCERNING THE VALUE OF THE ARTS AND THE IMPORTANCE OF INDIVIDUAL ARTISTS IN OUR GREAT SOCIETY.

AS SOMEONE WHO HAS SPENT ALMOST MY ENTIRE CAREER IN MENTAL HEALTH AND ARTS AFFAIRS, I HAVE A PARTICULAR CONCERN FOR THE INNER ENVIRONMENT OF MAN AS WELL AS THE OUTER ENVIRONMENT IN WHICH WE LIVE. IT IS MY CONVICTION THAT THE ARTS PLAY A VITAL ROLE IN BOTH OUR INNER AND OUTER ENVIRONMENTS.

MY TOPIC SEEMS PARTICULARLY APPROPRIATE FOR A CLEVELAND SETTING. I HAVE LONG ADMIRERD THE PRIDE, COMMITMENT AND GENEROSITY THAT THIS GREAT CITY HAS SHOWN IN ITS ARTISTIC AND CULTURAL LIFE INCLUDING YOUR DISTINGUISHED CLEVELAND MUSEUM OF ART AND THE CLEVELAND SYMPHONY. THE OHIO ARTS COUNCIL, UNDER WAYNE LAWSON'S DIRECTION, IS ONE OF THE MOST OUTSTANDING IN THE COUNTRY DESPITE YOUR RECENT BUDGET CUTS. I ALSO WANT TO COMMEND CLEVELAND MAYOR, MICHAEL WHITE FOR RECENTLY ESTABLISHING THE CLEVELAND COUNCIL OF CULTURAL AFFAIRS. AND AS AN EMISSARY OF THE ARTS COMMUNITY IN NEW YORK CITY, I WOULD ADD THAT CLEVELAND HAS MADE A WONDERFUL GIFT TO US IN THE PERSON OF AGNES GUND, PRESIDENT OF THE MUSEUM OF MODERN ART AND ONE OF NEW YORK'S MOST VALUED AND RESPECTED ARTS LEADERS.

THE CASE FOR THE ARTS AS AN ESSENTIAL AND ENRICHING COMPONENT OF ANY CULTURE OR CIVILIZATION NEEDS NO JUSTIFICATION. SINCE THE BEGINNING OF CIVILIZATION MAN'S CAPACITY TO DEPICT LIFE AND HIS SURROUNDINGS HAVE ELEVATED AND ENRICHED THE HUMAN EXPERIENCE.

AS THE PRESIDENT'S COMMITTEE ON THE ARTS AND HUMANITIES ELOQUENTLY STATES IN A RECENT PUBLICATION, THE VALUE OF THE ARTS, "THE ARTS GIVE FORM TO WHAT IS RAW, SPONTANEOUS, DISCONNECTED AND ARTICULATE, OFTEN IN NONVERBAL FORMS, THE MOST PROFOUND HUMAN QUESTIONS AND INSIGHTS. THEY LEAVE A LEGACY OF MANKIND MORE REVEALING THAN ANY OTHER HUMAN ENDEAVOR. THE ARTS ARE, IN THE WORDS OF TWENTIETH CENTURY COMPOSER AARON COPLAND, "OUR MESSAGE OF WHAT IT FEELS LIKE TO BE ALIVE IN OUR TIME." AND THEY ARE, THEREFORE, A COMPELLING AVENUE TO THE UNDERSTANDING OF OTHER TIMES AND OTHER PEOPLES."

I AM NOT NAIVE ENOUGH TO PRESUME THAT THE ARTS, INCLUDING PAINTING, SCULPTURE, PHOTOGRAPHY, MUSIC, OPERA, DRAMA, DANCE, FOLK ART, CREATIVE WRITING, ARCHITECTURAL DESIGN AND THE GRAPHIC ARTS, ARE A SOLUTION OR CURE FOR HUMANITY'S PROBLEMS. CERTAINLY NOT. BUT I AM ABSOLUTELY CONVINCED THAT THERE IS A PROFOUND, INSPIRATIONAL, RESTORATIVE AND NURTURING DIMENSION TO ARTISTIC EXPOSURE AND APPRECIATION. HENCE MY ASSERTION THAT THE ARTS ENHANCE THE INNER AS WELL AS THE OUTER QUALITIES OF OUR LIVES.

GIVEN THE INEVITABLE DEGREE OF PAIN AND SUFFERING THAT IS PART OF THE HUMAN EXPERIENCE, IT IS EQUALLY INEVITABLE THAT ALL OF US HAVE BEEN MOVED AND ENRICHED BY AN ARTISTIC EXPERIENCE. WHETHER LISTENING TO A POWERFUL BEETHOVEN SYMPHONY, VIEWING A BEAUTIFUL MATISSE PAINTING OR READING THE POETRY OF AN EDNA ST. VINCENT MILLAY. FOR MANY PEOPLE INCLUDING THE UNDERPRIVILEGED, THE ELDERLY, AND AFFLICTED, OPPORTUNITIES TO VISIT MUSEUMS, ATTEND CONCERTS OR WATCH THE OUTSTANDING OFFERINGS ON PUBLIC TELEVISION BROADCASTING HAVE BROUGHT IMMENSE PLEASURE, MEANING AND INSPIRATION TO LIVES SADLY LACKING IN SUCH JOYS.

AS HAROLD WILLIAMS, PRESIDENT OF THE J. PAUL GETTY TRUST STATED BEFORE THE PRESIDENT'S COMMITTEE ON THE ARTS AND HUMANITIES, "I CANNOT IMAGINE A HUMAN SOCIETY WITHOUT THE ARTS. WHAT DARK AND EMPTY SOULS WOULD POPULATE SUCH A PLACE."

TODAY I WANT TO TALK ABOUT THE IMPERATIVE NEED FOR THE PUBLIC AND PRIVATE SECTOR TO CONTINUE THEIR SUPPORT OF THE ARTS IN GENEROUS MEASURE EVEN IN THIS TROUBLED ECONOMIC CLIMATE. HAVING RECENTLY SERVED ON A PANEL OF THE ARTS AND BUSINESS COUNCIL TO HONOR CORPORATIONS FOR THEIR PATRONAGE OF THE ARTS, I AM KEENLY AWARE OF HOW VALUABLE CORPORATE SUPPORT HAS BEEN IN SUSTAINING AND IMPROVING THE QUALITY OF ARTISTIC PROGRAMS THROUGHOUT THE NATION.

WHILE FOR THE YEAR 1991 THE TOTAL ANNUAL FIGURE FOR NON GOVERNMENTAL SUPPORT OF THE ARTS, CULTURE AND HUMANITIES WAS \$8.8 BILLION, THIS FIGURE ONLY REPRESENTS A SLIGHT INCREASE FROM THE PREVIOUS YEARS WHEN ADJUSTED FOR INFLATION.

MAJOR ART MUSEUMS FARED BETTER THAN PERFORMING ARTS GROUPS IN THIS REGARD. BUT THOSE WHO SUFFER MOST IN THEIR STRUGGLE TO STAY ALIVE ARE DANCE COMPANIES, THEATRE GROUPS, SMALLER MUSIC GROUPS, AND THE LIKE.

IN THEIR OCTOBER 1991 REPORT THE BUSINESS COMMITTEE FOR THE ARTS, NOTED THAT CORPORATIONS WHO SUPPORT THE ARTS BENEFIT BY THEIR PATRONAGE IN MANY WAYS. BY SUPPORTING THE ARTS, CORPORATIONS DEMONSTRATE THEIR GOOD CORPORATE CITIZENSHIP; THEY ENHANCE AND PROMOTE THEIR CORPORATE IMAGE; THEY CREATE AND SUSTAIN BRAND RECOGNITION FOR PRODUCTS AND SERVICES; THEY GENERATE INCREASED SALES; THEY FOSTER RELATIONSHIPS WITH CUSTOMERS, SHAREHOLDERS, OTHER BUSINESSES, OPINION MAKERS AND GOVERNMENT OFFICIALS; THEY ATTRACT QUALIFIED EMPLOYEES; THEY ENCOURAGE EMPLOYEE CREATIVITY; THEY ALSO INCREASE PRODUCTIVITY AND INCREASE THEIR MEDIA COVERAGE.

THE ENLIGHTENED AND IMAGINATIVE CORPORATE PATRONAGE OF THE ARTS EXEMPLIFIED BY THE OUTSTANDING CORPORATE GIVING PROGRAMS OF SUCH COMPANIES AS AT&T, PHILIP MORRIS, AMERICAN EXPRESS, MOBIL AND TEXACO ARE ROLE MODELS FOR OTHER CORPORATIONS TO EMULATE.

IN OUR CONCERN THAT ARTS ORGANIZATIONS AND PERFORMING ARTS GROUPS BE SUPPORTED, IT IS ESSENTIAL THAT WE NOT NEGLECT THE INDIVIDUAL ARTIST WHO CREATES THE ART!. UNFORTUNATELY PHILANTHROPY, WHETHER CORPORATE, FOUNDATION OR INDIVIDUAL, RARELY FUNDS THE WORK AND CAREERS OF INDIVIDUAL ARTISTS. THERE ARE, IN FACT, VERY FEW SOURCES TO WHICH PROFESSIONAL VISUAL AND PERFORMING ARTISTS CAN TURN FOR SUPPORT. ARTISTS NEED FUNDS FOR FELLOWSHIPS, PROJECT SUPPORT, PROFESSIONAL DEVELOPMENT, EMERGENCY ASSISTANCE AND RESIDENCIES AS WELL AS GRANTS FOR THE NORMAL EXPENSES OF PERSONAL AND PROFESSIONAL LIVING.

WE AT THE POLLOCK-KRASNER FOUNDATION IN NEW YORK CITY, HAVE AS OUR SOLE MISSION AND PURPOSE, PROVIDING GRANTS INTERNATIONALLY TO INDIVIDUAL WORKING ARTISTS (PAINTERS, SCULPTORS AND ARTISTS WHO WORK ON PAPER) OF ESTABLISHED ABILITY WHO DEMONSTRATE FINANCIAL NEED. LEE KRASNER, A DISTINGUISHED ABSTRACT EXPRESSIONIST PAINTER IN HER OWN RIGHT AS WELL AS THE WIDOW OF JACKSON POLLOCK, KNEW A GREAT DEAL ABOUT THE STRUGGLE AND SUFFERING THAT ARTISTS EXPERIENCE. OUT OF THIS AWARENESS, SHE CREATED OUR FOUNDATION IN HER WILL. IN THE 8 YEARS OF OUR EXISTENCE WE HAVE AWARDED MORE THAN \$8,778,342 TO OVER 918 ARTISTS WORLDWIDE. OUR FILES ARE FULL OF STORIES THAT CHRONICLE THE STRUGGLES, VICISSITUDES AND CHALLENGES THAT CONFRONT INDIVIDUAL ARTISTS AS THEY SEEK TO DO THEIR WORK. REGRETTABLY, THERE ARE VERY FEW RESOURCES WHERE A DANCER, A MUSICIAN OR AN ACTOR FOR EXAMPLE, CAN TURN FOR THIS ESSENTIAL SUPPORT.

I URGE OTHER GRANT MAKING ORGANIZATIONS, PARTICULARLY PRIVATE FOUNDATIONS, TO INCLUDE GRANTS TO INDIVIDUAL ARTISTS OF MERIT AND NEED IN THEIR GRANT PROGRAMS ALONG WITH THEIR DESIRE TO SUSTAIN ARTS ORGANIZATIONS AND INSTITUTIONS. THE POLLOCK-KRASNER FOUNDATION HAS A DEEP COMMITMENT TO HELPING OTHER WEALTHY ARTISTS AND POTENTIAL DONORS CREATE FOUNDATIONS LIKE OURS AND WE ARE AVAILABLE TO SHARE OUR EXPERIENCE AND COUNSEL WITH OTHERS.

THIS BRINGS ME TO THE PARAMOUNT MATTER OF PUBLIC SUPPORT FOR THE ARTS AND, MORE SPECIFICALLY, TO THE ROLE OF THE NATIONAL ENDOWMENT FOR THE ARTS. SINCE 1965 WHEN THE NEA WAS ESTABLISHED, IT HAS BEEN RESPONSIBLE FOR DRAMATIC GROWTH IN ARTS ORGANIZATIONS, ART AUDIENCES AND THE CAREERS OF INDIVIDUAL ARTISTS. THE NEA IS JUSTIFIABLY PROUD OF ITS ACHIEVEMENTS. AMONG THESE I WOULD BRING TO YOUR ATTENTION THAT THE NEA...

- SUPPORTS MANY LOCAL NON-PROFIT THEATER PRODUCTIONS THAT GO ON TO BROADWAY AND HOLLYWOOD FAME SUCH AS DRIVING MISS DAISY, CHILDREN OF A LESSER GOD, CHORUS LINE, M BUTTERFLY, ANNIE AND THE GREAT WHITE HOPE.
- PROVIDED ASSISTANCE TO MAKE POSSIBLE SUCH LASTING PUBLIC ART CONTRIBUTIONS AS THE VIETNAM VETERANS MEMORIAL IN WASHINGTON, DC; THE CALDER SCULPTURE THAT IS THE CITY SYMBOL FOR GRAND RAPIDS, MICHIGAN; AND ISAMU NOGUCHI'S MEMORIAL TO THE CHALLENGER ASTRONAUTS IN MIAMI, FL.
- REGULARLY BRINGS THE AWARD-WINNING SERIES "DANCE IN AMERICA," "LIVE FROM LINCOLN CENTER," "AMERICAN PLAYHOUSE," TO TELEVISION AUDIENCES IN THE MILLIONS.
- INITIATED ARTS EVENTS FROM THOSE OF OUR RURAL HEARTLAND SUCH AS THE ANNUAL COWBOY POETRY GATHERING IN ELKO, NEVADA, TO THOSE OF INTERNATIONAL IMPACT SUCH AS THE SPOLETO FESTIVAL OF TWO WORLDS IN CHARLESTON, SC. AND HAS HELPED THE ARTS GROW AND THRIVE THROUGHOUT AMERICA, WITH SUPPORT TO OUTSTANDING CULTURAL ORGANIZATIONS SUCH AS THE GLIMMERGLASS OPERA IN COOPERSTOWN, NEW YORK, AND BALLET WEST IN SALT LAKE CITY, UTAH.

- AWARDS ANNUAL NATIONAL HERITAGE FELLOWSHIPS TO HONOR AND NURTURE THE WORK OF THE NATION'S MOST ACCOMPLISHED TRADITIONAL ARTISTS, AND HELPS SOLVE URBAN DESIGN PROBLEMS AT THE ANNUAL MAYORS INSTITUTE ON CITY DESIGN AT THE UNIVERSITY OF VIRGINIA, SCHOOL OF ARCHITECTURE.
- FUNDS APPROXIMATELY 10,000 ARTISTS-IN-RESIDENCE AT MORE THAN 11,000 SITES IN 50 STATES REACHING OUT TO OVER 103,000 TEACHERS AND ADMINISTRATORS AND 4.5 MILLION STUDENTS ANNUALLY WITH ARTS PROGRAMS.
- AND, FINALLY, THE NEA AND THE COUNTRY CAN BE PROUD THAT IN THE LAST TWO YEARS SIX PULITZER PRIZES, FOURTEEN MACARTHUR FELLOWSHIPS, TWO MAJOR TONY AWARDS, AND FIFTEEN EMMY AWARDS WERE PRESENTED TO NEA GRANT RECIPIENTS.

LET ME SHARE WITH YOU IMPRESSIVE STATISTICS THAT DOCUMENT THE GROWTH IN ARTS ORGANIZATIONS OF QUALITY SINCE THE INCEPTION OF THE NEA 26 YEARS AGO:

THERE WERE IN...	<u>1965</u>	<u>1991</u>
CHORUSES	10	80
SYMPHONY ORCHESTRAS (BUDGET \$280k+)	110	220
DANCE COMPANIES	37	220+
THEATRE COMPANIES	56	420+
OPERA COMPANIES	27	110
LOCAL ARTS AGENCIES	60	3,000
STATE ARTS AGENCIES	5	56

STIMULATED BY NEA SUPPORT, GROWTH IN PERFORMING ARTS ATTENDANCE HAS BEEN EQUALLY IMPRESSIVE:

<u>IN LIVE PERFORMING ARTS ATTENDANCE</u>	<u># IN 1965</u>	<u># IN 1989</u>
THEATERS	1 MILLION	15 MILLION
SYMPHONY ORCHESTRAS	9 MILLION	25 MILLION
OPERAS	3 MILLION	21 MILLION

DESPITE THIS POWERFUL STATISTICAL EVIDENCE, THE ARTS IN OUR COUNTRY TODAY ARE FACING AN UNPRECEDENTED FINANCIAL CRISIS AT A TIME WHEN INCREASED SUPPORT IS ESSENTIAL IF THEY ARE TO SURVIVE, LET ALONE THRIVE AND GROW, ESPECIALLY SINCE THE OVERALL ARTISTS POPULATION HAS RISEN FROM 736,960 IN 1970 TO 1.6 MILLION TODAY.

THE ANNUAL COST OF SUPPORTING THE ENDOWMENT FOR EACH PERSON IN THE UNITED STATES IS A MERE 68 CENTS! COMPARE THIS FIGURE WITH CANADA WHERE THE PER CAPITA SUPPORT OF THE ARTS IS \$32.00, WEST GERMANY \$27.00, FRANCE \$32.00, SWEDEN \$35.00, AND THE NETHERLANDS \$29.00, ACCORDING TO LATEST AVAILABLE FIGURES. EVEN MORE REVEALING COMPARE THE \$600 MILLION CULTURAL BUDGET OF THE CITY OF BERLIN ALONE TO OUR NEA BUDGET OF \$174 MILLION FOR 1991! WE MUST NOT RELINQUISH OUR LEADERSHIP IN NURTURING THE ARTS AND OUR ARTISTS SIMPLY BECAUSE WE FACE, AS DO EUROPE AND THE REST OF THE INDUSTRIALIZED WORLD, ECONOMIC PRESSURE AND VARIED DEMANDS FOR GOVERNMENT SUPPORT.

THE ENDOWMENT IN THE FISCAL YEAR 1991 AWARDED 4,453 GRANTS TOTALLING AROUND \$152 MILLION. OF THIS AMOUNT 7.6% WENT TO INDIVIDUAL ARTISTS AND THE REMAINDER TO ORGANIZATIONS. IN ITS 26 YEAR HISTORY THE NEA HAS MADE MORE THAN 96,000 GRANTS. ONLY A MINUTE PORTION OF THESE (PERHAPS 20 GRANTS) HAVE BEEN CONTROVERSIAL IN ANY DEGREE. SURELY THIS IS A RECORD OF WHICH WE AS A NATION CAN JUSTIFIABLY BE PROUD.

YET DESPITE THE REMARKABLE CONTRIBUTION THE NEA HAS MADE TO ARTISTIC EXCELLENCE GROWTH AND EXPOSURE, THERE HAS BEEN A SUSTAINED EFFORT BOTH WITHIN AND OUTSIDE GOVERNMENT TO DISCREDIT THE NEA'S PROUD TRACK RECORD OF ACHIEVEMENT. THIS IS IRRESPONSIBLE AND A DEVELOPMENT THAT MUST BE GREETED WITH CONCERN IN ALL SPHERES OF OUR SOCIETY.

IN THIS ELECTION YEAR, IN THE SPIRIT OF THE BI-PARTISAN SPONSORSHIP THAT CREATED THE NEA IN 1965 AND FROM THE VERY PODIUM WHERE BOTH PRESIDENT BUSH AND GOVERNOR CLINTON HAVE ADDRESSED CLEVELAND'S CITADEL OF FREE SPEECH, I IMPORE BOTH PARTIES TO FORTIFY AND RENEW THEIR COMMITMENT TO A WELL FUNDED NEA FREE OF UNNECESSARY RESTRICTIONS.

TO QUOTE JOHN E. FROHNMAYER, FORMER CHAIRMAN OF THE NEA IN HIS RECENT ADDRESS TO THE NATIONAL PRESS CLUB, "DEMOCRACY IS CONSTANTLY IN A PROCESS OF BECOMING. IT IS NEVER FIXED, NEVER SECURE, NEVER COMFORTABLE. TO PROTECT, RENEW AND MAINTAIN OUR DEMOCRACY, WE HAVE THE FIRST AMENDMENT:

"CONGRESS SHALL MAKE NO LAW RESPECTING AN ESTABLISHMENT OF RELIGION, OR PROHIBITING THE FREE EXERCISE THEREOF; OR ABRIDGING THE FREEDOM OF SPEECH, OR OF THE PRESS, OR OF THE RIGHT OF THE PEOPLE PEACEABLY TO ASSEMBLE, AND TO PETITION THE GOVERNMENT FOR A REDRESS OF GRIEVANCES."

EACH GENERATION MUST RE-ENFRANCHISE BOTH OUR DEMOCRACY AND THE FIRST AMENDMENT, AND BECAUSE OF TENSIONS IN OUR SOCIETAL FABRIC, OUR GENERATION IS HAVING MORE DIFFICULTY THAN MOST. WHAT WE ARE REALLY INVOLVED IN HERE -- WITH GOVERNMENT SUPPORTED ARTS AS A FOCAL POINT -- IS A REDEFINITION OF THE SOCIAL CONTRACT FOR OUR GENERATION."

WE MUST NOT ALLOW THE PRECIOUS LEGACY OF THE FIRST AMENDMENT TO BE CRIPPLED AS IT RELATES TO ARTISTIC EXPRESSION. FOR IN DOING SO, WE WILL BE DESTROYING THE ARTISTIC AND CULTURAL FABRIC OF OUR GREAT NATION - THE INNER AND OUTER ENVIRONMENT OF OUR SOCIETY.

IT IS INTERESTING AND INSTRUCTIVE TO NOTE THAT NO ONE HAS STATED THE CASE FOR THE NEA MORE ELOQUENTLY THAN PRESIDENT EISENHOWER. I WOULD LIKE TO CLOSE WITH HIS OBSERVATION THAT "FREEDOM OF THE ARTS IS A BASIC FREEDOM, ONE OF THE PILLARS OF LIBERTY IN OUR LAND. FOR OUR REPUBLIC TO STAY FREE, THOSE AMONG US WITH THE RARE GIFT OF ARTISTRY MUST BE ABLE TO FREELY USE THEIR TALENT. LIKEWISE, OUR PEOPLE MUST HAVE UNIMPAIRED OPPORTUNITY TO SEE, TO UNDERSTAND, TO PROFIT FROM OUR ARTISTS' WORK. AS LONG AS ARTISTS ARE AT LIBERTY TO FEEL WITH HIGH PERSONAL INTENSITY, AS LONG AS OUR ARTISTS ARE FREE TO CREATE WITH SINCERITY AND CONVICTION THERE WILL BE HEALTHY CONTROVERSY AND PROGRESS IN ART. ONLY THUS CAN THERE BE OPPORTUNITY FOR A GENIUS TO CONCEIVE AND TO PRODUCE A MASTERPIECE FOR ALL MANKIND."

I THANK YOU FOR THIS OPPORTUNITY TO SHARE MY CONCERNS IN
THESE MATTERS. THEY DEEPLY AFFECT THE QUALITY NOT ONLY OF OUR
LIVES TODAY BUT FOR FUTURE GENERATIONS TO COME.

THE PLAIN DEALER

ARTS & LIVING

SATURDAY, OCTOBER 24, 1992

Support for arts and NEA urged

By REBECCA FRELIGH
PLAIN DEALER REPORTER

CLEVELAND

The arts in this country are facing an unprecedented financial crisis and must have continued public and private support to survive, foundation executive Charles Bergman told the City Club yesterday.

Such support is imperative even in this troubled economic climate, said Bergman, executive vice president and chief operating officer of the Pollock-Krasner Foundation. The foundation has headquarters in New York and is the largest private institution assisting needy visual artists worldwide.

"We must not relinquish our leadership in nurturing the arts and our artists," Bergman said, "simply because we face, as do Europe and the rest of the industrialized world, economic pressure and varied demands for government support."

In particular, Bergman called for continued support of the National Endowment for the Arts, created in 1965 under bipartisan sponsorship. The arts endowment faces reauthorization in Congress.

"In this election year . . . I implore both parties to fortify and renew their commitment to a well-funded NEA free of unnecessary restrictions," Bergman said.

Bergman called political attempts to discredit the arts endowment's achievements irresponsible and "a development that must be greeted with concern in all spheres of our society."

He said that in 1991, non-governmental support of the arts, culture and humanities totaled \$8.3 billion. Major art museums got more private support than performing arts groups, with dance companies, theater groups and small music groups facing the toughest struggle.

But individual artists must not be neglected, he said. He commended the Ohio Arts Council for its program of individual artist support, one of the nation's largest.

"There are, in fact, very few sources to which professional visual and performing artists can turn for support," Bergman said.

The Pollock-Krasner Foundation provides grants to painters, sculptors and artists who work on paper who have ability and need. In its eight-year existence, the foundation has awarded nearly \$9 million to 918 artists worldwide, Bergman said.

"I urge other grant-making organizations to include grants to individual artists of merit and need in their programs," he said.

As for public support, the arts endowment has been responsible for dramatic growth in arts organizations, audiences and careers since it was founded in 1965, Bergman said.

For example, he said, in 1965 there were 56 theater companies; by 1991 that number increased to more than 420. In 1965, the theater audience was 1 million; in 1989, it rose to 15 million.

Yet the arts today are in financial crisis, Bergman said. In the United States, 68 cents per person a year goes to support the arts endowment. He compared per capita support of the arts in Canada (\$32), France (\$32), Sweden (\$35) and the Netherlands (\$27).

Former President Dwight D. Eisenhower presented an eloquent case for the arts, said Bergman, who closed by quoting Eisenhower:

"Freedom of the arts is a basic freedom, one of the pillars of liberty in our land. . . . As long as our artists are free to create with sincerity and conviction there will be healthy controversy and progress in art. Only then can there be opportunity for a genius to conceive and to produce a masterpiece for all mankind."

Pollock-Krasner fund reaches out to artists in need

By REBECCA FRELIGH
PLAIN DEALER REPORTER

Listen to the voices of artists awarded grants by the Pollock-Krasner Foundation, diverse in their expression, united in their need:

■ "This grant was for a cataract removal on my right eye. Without the grant I would not have been able to pay for the operation. As a painter, my vision is obviously my most important tool, and now my vision is normal."

■ "It has given me breathing room by helping to pay hospital bills and living expenses such as rent and studio supplies, as well as groceries and health insurance."

■ "For one year I could cancel 'poverty' from my vocabulary."

The Pollock-Krasner Foundation, with offices in New York, is the largest foundation created to support worthy and needy visual artists. Since its inception in 1985, the foundation has awarded 958 grants totaling \$9.32 million. Its assets are valued at \$40.359,000.

About a half-dozen of those grants have gone to Ohioans. But that could change, according to Charles Bergman, the foundation's executive vice president and chief operating officer.

"I would really be thrilled if we could give more grants in this area," said Bergman, who recently addressed the City Club on philanthropy and the arts. "You have wonderful artists here, and the city and its environs have a reputation for real talent."

Not many Ohio artists apply for grants, because the foundation is not well known in this area, Bergman said. But he is eager to spread the word.

The Pollock-Krasner Foundation was established under the will of abstract expressionist painter Lee Krasner, widow of painter Jackson Pollock. Krasner died in 1984, and by April 1, 1985, Bergman said, "We were in business."

Painters, sculptors and artists who work on paper, including printmak-

ers, are eligible to apply for grants. The foundation does not accept applications from commercial artists, photographers, video artists, filmmakers and craft artists.

"We do, however, fund artists who incorporate photography into their painting, sculpture and works on paper," Bergman said.

Students and recent graduates are also ineligible, Bergman said. "We want to reach out and give a critical strategic lift at a very important time in an artist's career," he said. "We are very sympathetic to older artists; we are giving grants to artists in their 70s, 80s and 90s."

In determining grantees, Bergman said, the key words in Krasner's will were "worthy and needy." Eligible artists must both produce meritorious work and need financial support.

The foundation receives about 5,000 applications every year, according to Bergman. They are first reviewed by a committee of four people whose identities are guarded. Even their professions are a secret; for example, they "might be" curators, artists or critics, Bergman said.

"But they are truly some of the most distinguished living people who might be artists, might be curators, museum directors or critics," he said.

Determining merit is the job of the committee, which rejects about 90% of all applications at this stage, according to Bergman. But of the 10% whose work passes the committee, at least 75% receive grants, he said.

How does the foundation define "need?" There is a misconception, Bergman said, that need means crisis or catastrophe. Need, for the foundation, can simply refer to the normal ups and downs of the artist's life.

"We are very desirous to fund such critical needs of an artist's life as time to do one's art, studio rent and artists' supplies," Bergman said. The foundation guidelines refer to "all legitimate expenditures relating to professional work, personal living and medical expenses."



CHARLES BERGMAN: "I would really be thrilled if we could give more grants in this area. . . . The city and its environs have a reputation for real talent."

That said, Bergman said he was proud that the foundation has given several grants directly to people with AIDS. "And I do not know another private foundation in the country which has been involved in the AIDS crisis in this manner," he said.

Grants range from \$1,000 to \$30,000, with the average grant in the \$10,000- \$15,000 range, Bergman said. Grants usually are made for a year on a one-time-only basis; in rare circumstances, a second grant has been awarded to the same recipient.

Applicants must submit no more than 10 slides of recent work, complete an extensive questionnaire of financial information, furnish professional references and write a letter stating why they need the money — "terribly important," Bergman said.

There is no application deadline, he said: "We are giving money away all the time."

Few other sources provide financial aid to individual artists. The Adolph and Esther Gottlieb Foundation makes individual grants, but limits them to older artists. Change Inc., established by Robert Rauschenberg, offers artists emergency grants of \$500. Some foundations recently set up by wealthy artists — such as those bearing the names of Robert Mapplethorpe and Andy Warhol — support only groups, not individuals, Bergman said.

Until this situation changes, the Pollock-Krasner Foundation stands alone, an oasis for quality artists stranded in a desert of personal and professional need.

"We welcome applications from artists of recognizable — not necessarily recognized — merit and legitimate financial need," Bergman said, "and we would urge them to not hesitate to apply if in their best judgment they meet our dual standard."

We are pleased to send you this 1991-1992
Annual Report in the hope that it may prompt
you to recommend artists appropriate for our
support in accordance with our guidelines.
We welcome your response and comments.

Charles C. Bergman
Executive Vice-President

To Kristine -
I wanted to you
— Charlie

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*THE
POLLOCK-KRASNER
FOUNDATION, INC.*

*ANNUAL REPORT
1991 – 1992*

THE POLLOCK-KRASNER FOUNDATION, INC.
725 PARK AVENUE
NEW YORK, NY 10021

Compliments of

Charles C. Bergman
Executive Vice President

THE POLLOCK-KRASNER FOUNDATION, INC.
725 PARK AVENUE
NEW YORK, NY 10021
(212) 517-5400

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THE POLLOCK-KRASNER FOUNDATION, INC.
725 PARK AVENUE
NEW YORK, NY 10021

Application Form

Dear Applicant:

THE POLLOCK-KRASNER FOUNDATION, INC. will be pleased to evaluate your request for financial assistance on the basis of the following data and supporting materials:

1. A covering letter stating for what specific purpose (professional, personal and/or medical) you require funds and in what amount. Please be as precise and accurate as possible in this statement. Indicate how the funds you seek will be used to advance your artistic career and well-being as a creative artist. The Foundation's basic concern is with current professional and/or personal needs, rather than past debts. This letter must be typed or legibly printed to be processed. (Please do not use onion skin paper.)
2. Careful completion of the attached questionnaire.
3. Enclosure of no more than 10 slides of your most current work, properly labeled as indicated. Original works of art will not be accepted.
4. A current resume or curriculum vitae.
5. Please address the return postcard and return it to us with your application. It will then be returned to you acknowledging receipt of your form.

The Committee of Selection meets periodically and you will be advised as promptly as possible. It is extremely important that all four (4) parts of this application process be completed in English, in order for the application to be reviewed by the Committee of Selection.

The Foundation is required to make inquiry from time to time to the artist as to the use of funds granted and reserves the right to discontinue payments if in the sole discretion of the Foundation its inquiries are not promptly or properly answered or it is determined that the funds are being misapplied or were obtained on the basis of false or inadequate information in the application.

It is the Foundation's practice to verify all information supplied by the applicant and therefore it is most important that you answer each question completely and accurately.

We appreciate your cooperation in helping us to give your application every consideration.

THE POLLOCK-KRASNER FOUNDATION, INC.
725 PARK AVENUE
NEW YORK, NY 10021

NAME _____

ADDRESS _____

CITY/STATE/ZIP CODE _____

Dear Applicant:

Thank you for applying to
THE POLLOCK-KRASNER FOUNDATION, INC.
This is to acknowledge receipt of your application.

- ☐ Your application is complete.
- ☐ In order to complete your application, please:

Date Received _____

PLEASE NOTE:

An important part of the application process is based on the Committee of Selection's review of each artist's slides.

The Foundation, therefore, urges artists to send the highest quality slides of their work.

Artists may find it helpful to project their slides before sending them to evaluate their quality.

How To Apply

The Foundation cannot respond to application requests by telephone or in person. Artists interested in obtaining application forms and information on the application procedure should write to:

THE POLLOCK-KRASNER FOUNDATION, INC.
725 PARK AVENUE
NEW YORK, NEW YORK 10021
Attn: Request for Application

The Directors reserve the right to review and redefine Foundation program guidelines according to the donor's original intent and their determination of how artists will be best served.

It is not the policy of The Pollock-Krasner Foundation to release the names of grantees without the artist's permission; however, the law requires disclosure of this information and of taxable income to the Internal Revenue Service, which in turn, has the obligation of making such information publicly available.

THE POLLOCK-KRASNER FOUNDATION, INC.

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THE
POLLOCK-KRASNER
FOUNDATION, INC.

725 PARK AVENUE
NEW YORK, NEW YORK 10021

Background

THE POLLOCK-KRASNER FOUNDATION, INC.

was established in 1985 for the sole purpose of providing financial assistance to individual working artists of established ability through the generosity of the late Lee Krasner, one of the leading abstract expressionist painters and the widow of Jackson Pollock.

Purpose

The Pollock-Krasner Foundation's dual criteria for grants are recognizable artistic merit and financial need, whether professional, personal or both. The Foundation's mission is to aid, internationally, working artists who have embarked on professional careers.

Who May Apply

The Foundation welcomes, throughout the year, applications from visual artists who are painters, sculptors and artists who work on paper, including printmakers.

The Foundation will not accept applications from commercial artists, photographers, video artists, filmmakers, crafts-makers or any artist whose work primarily falls into these categories. It does not make grants to students nor fund academic study.

The Selection Process

The Officers and Directors are advised in the selection process by a distinguished Committee of Selection comprised of recognized authorities in the fields of the Foundation's concern.

Artists are required to submit a cover letter, an application, and slides of current work. All completed applications will be promptly acknowledged and considered. If further information is required after the completed application has been received, the artist will be contacted directly by the staff. Further information including financial data may be requested at any time during the review process.

What Grants Are Meant To Provide

We encourage applications from artists who have genuine financial needs that are not necessarily catastrophic. Grants are intended for a one-year period of time. The Foundation will consider need on the part of an applicant for all legitimate expenditures relating to his or her professional work, personal living and medical expenses. The size and length of the grant is determined by the individual circumstances of the artist. Recent grants have ranged from \$1,000 to \$30,000.

The Foundation does accept requests for emergency assistance for problems of a catastrophic nature; however, no application can proceed without investigation and evaluation. This is a requirement under the law that cannot be waived.

The Foundation *does not* make grants to pay for past debts, legal fees, the purchase of real estate, moves to other cities, or to pay for the costs of installations, commissions or projects ordered by others. With very few exceptions, the Foundation will not fund travel expenses.

Reapplication

Applicants may reapply to the Foundation, both recipients of grants and those who have been refused. However, our procedure requires that grantees reapply 12 months from the end of their grant period, and reapplicants reapply at least 12 months from the date of their application letter. Reapplicants applying under emergency circumstances are not required to wait the 12-month period.

Past recipients of our grants should understand that the Foundation does not wish to become an instrument of extended or permanent support for particular individuals. Recipients who reapply must have either genuine emergency situations or circumstances so changed as to warrant a new approach.

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project, The Pollock-Krasner Foundation analyzes financial factors carefully and sets very few restrictions on the use of the money. There is no maximum amount for each grant and no age requirement. Grants have ranged from \$1,000 to \$25,000 to artists ranging in age from twenty-five to eighty. The size and duration of each grant are determined by individual circumstances. In addition, there are no specific application deadlines. Applications are reviewed upon receipt and decisions are made periodically throughout the fiscal year.

The Pollock-Krasner Foundation must give away 4.35% of its net market value annually. In only three years, it has awarded \$2,861,000 in three hundred fifty-two grants. More than five thousand applications have been screened by the foundation's four-person selection committee. The identities of these committee members, all distinguished members of the art community, are held in the strictest confidence, as are those of the grantees, except when the artist gives the foundation permission to release his or her name.

For this article, many artists whose work is based in a realist or figurative tradition were willing to share their experiences as Pollock-Krasner grantees. All of them agreed that although the grants were generous, the application process was rigorous. Because the grant is based on need, each applicant must submit detailed proof that his or her particular situation is, indeed, legitimate. This requires full financial disclosure in the form of tax returns or income statements. In cases where illness or injury is a factor, some documentation may also be requested. Other materials required for the application include a cover letter, résumé, reviews, exhibition announcements, ten slides of current work, and letters of recommendation. Pollock-Krasner funds may not be used to pay past debts but must be put toward current professional expenses such as studio rent, materials, or personal expenses that may "contribute to the artist's well-being." These may include emergency medical bills or surgery for the artist or any member of his or her immediate family. The artist should bear in mind, moreover, that funds from Pollock-Krasner grants are subject to state and federal income taxes.

Upon completion of the grant, an artist is required by law to report to The



Top: *Untitled*, by Stephen Hale, 1985, graphite, 30 x 40. This New York City artist said of the money provided by The Pollock-Krasner Foundation: "It allowed me to take control of my life, personally and professionally, and gave me the rare dignity of feeling like a successful working artist."

Above: *Among the Choirs of Wind and Wet*, by Christina Schlesinger, 1987, oil, 24 x 48. This New York City artist was able to pursue a new direction in her work because of the support of the foundation.

Left: *Widow-Maker*, by Christina Schlesinger, 1989, oil, 50 x 30. "I produced a new body of work that was a big change for me," said this grant recipient. "It is more abstract, more surface-oriented, looser, and larger."

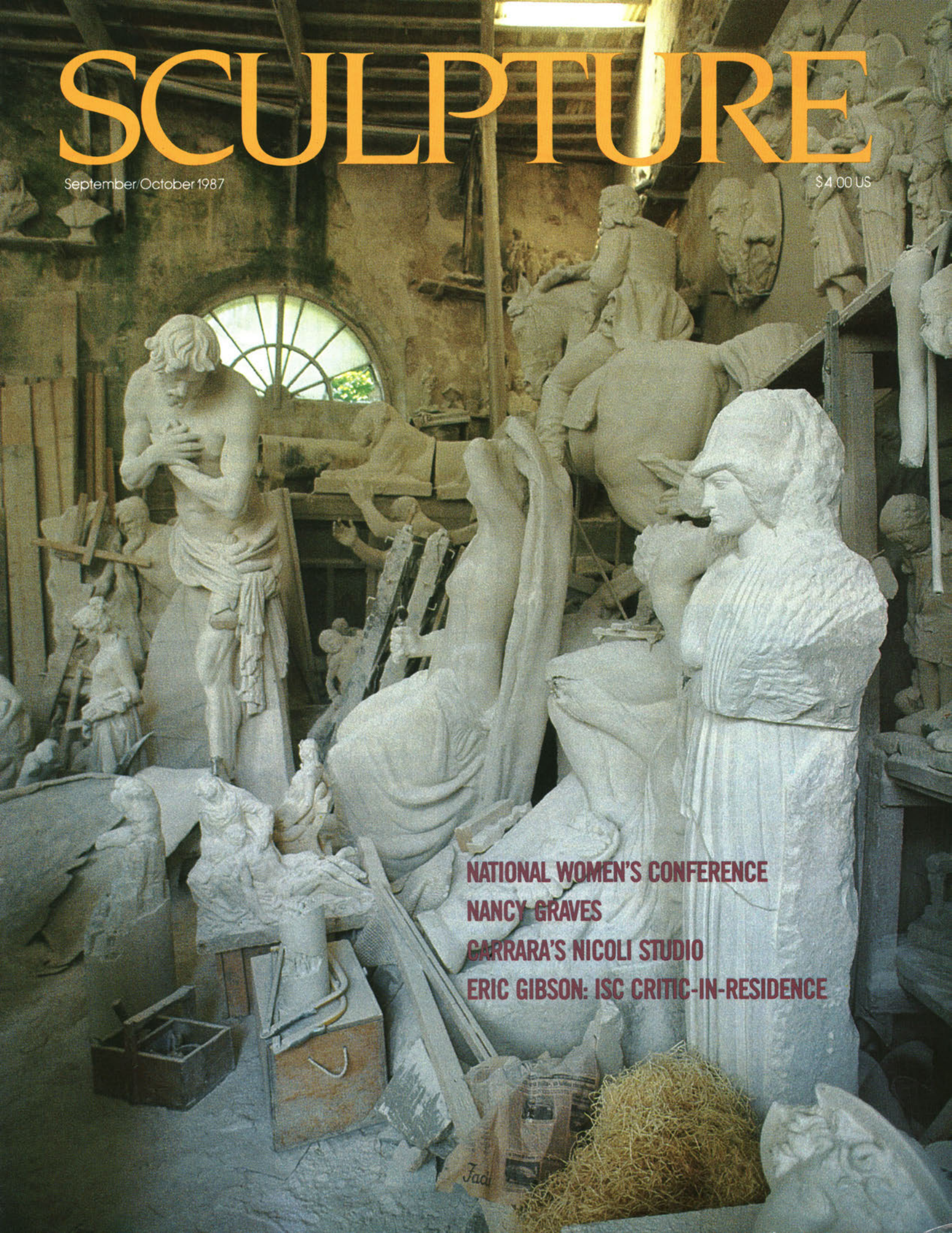
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SCULPTURE



September/October 1987

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**NATIONAL WOMEN'S CONFERENCE
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CARRARA'S NICOLI STUDIO
ERIC GIBSON: ISC CRITIC-IN-RESIDENCE**

The Legacy *of* Lee Krasner

THE POLLOCK-KRASNER FOUNDATION

By Christopher Busa

High above a street off Park Avenue, in the building that houses the Asia Society, photographs of Lee Krasner and her husband Jackson Pollock line the office of Charles C. Bergman, the Executive Vice President and Chief Operating Officer of The Pollock-Krasner Foundation. The photographs of Krasner taken later in her life, after Pollock was dead, show a "fierce, undeluded woman" with the look of a "beanbag in repose," as Robert Hughes once described her, elaborating: "We all know the conventional picture of the art widow. She is held to be a sort of elephant keeper. For decades, in obscurity, she tends the elephant; waters it, feeds it, sweeps up behind it, schools it in the social graces, calms it when it runs amok and puts up with the trumpeting of its fellow pachyderms. Then, one day, the creature dies.

She becomes the curator of its myth, a terror to art historians and museum curators and dealers, vigilantly noting the offerings at the shrine and not forgetting a word of anything remotely critical that anyone once said, or might still have to say, about Jumbo."

Krasner's values were not the values of the late 80s. As a woman, a Jew, and an art widow, she carried a triple cross. Of her work as an artist, her teacher, Hans Hofmann said in 1937, "This is so good you would not know it was done by a woman." When Pollock was killed in an East Hampton car accident, while Krasner was away on her first trip ever to Europe, his paintings were just beginning to sell, and he and Krasner were just ceasing to be poor. Perhaps, as Barbara Rose speculates, abstract art enabled Krasner to overcome the ancient Jewish prohibition against making graven images. Inhabiting the very ghost of her mythic husband, Krasner's own inclusion in the sacred circle of first

generation abstract expressionists only occurred belatedly.

In 1981, three years before she died, Krasner drew up a will leaving her estate for the establishment of a foundation to aid "worthy and needy" artists. Today, The Pollock-Krasner Foundation is worth over 25 million dollars with assets largely in Krasner's and Pollock's paintings and drawings. In a recent interview with *Provincetown Arts*, Charles Bergman discussed Krasner's legacy.

Bergman would like to feel that The Pollock-Krasner Foundation has a special sensitivity to the emotional, as well as financial, difficulties of artists. Pollock himself wrestled with alcoholism and prolonged psychoanalysis. If Otto Rank is correct in saying that there are three types of people, normal people, neurotics, and artists, and that neurotics are simply unproductive artists, then an artist going through an unproductive phase is very prone to the frustration that can lead to an



photo: Renate Ponsold, courtesy Robert Miller Gallery, New York

LEE KRASNER

**PHOTOCOPY
PRESERVATION**

THE POLLOCK-KRASNER FOUNDATION

imbalance or illness. In the eyes of the foundation, this is hardly a stigma. Many people who apply to the foundation have problems with alcohol or drug abuse, as well as emotional or mental illness, and some grantees have used their funds for treatment. An artist could be earning a decent living and be faced suddenly with a catastrophic illness or emergency, wiping out his seemingly good income. It could be cancer or a studio fire, but AIDS is Bergman's most dramatic current example. His office receives desperate requests almost weekly. Though the illness can be so debilitating that the artist often is not able to produce, the foundation will award a grant to someone who is too sick to work with the hope that the money will be part of the rehabilitation process.

Last December, he had just returned from the Soviet Union, Czechoslovakia, and Hungary, countries from which The Pollock-Krasner Foundation had never received a grant application. Bergman's purpose in making the trip was to set up a network of US and foreign diplomats, local museum officials, critics, and artists who would encourage visual artists in the three countries to apply freely and directly to the foundation, like other artists all over the world. In the USSR alone he met with over 150 artists, always proud to say that Lee Krasner was a woman of Russian-Jewish descent. Having been to Europe many times, Bergman is no novice to travel. But the rigors of this month-long trip and the difficulty of working with an interpreter, were physically exhausting. In particular, he remembers the farewell words of one artist in Leningrad: "We live in a box looking out with binoculars at an upside down society."

He also observed how strange and convoluted was the Russian way of selling art. He saw artists attempting to get money due them from the Sotheby's auction last summer, which took place in Moscow. "The Russian artists supposedly got huge amounts of money. Not a single one of them had seen a cent when I left. Sometimes art is sold through the auspices of the

Ministry of Culture or through the Union of Soviet Artists or the Cultural Foundation of the USSR. If you went to the Soviet Union as a private citizen and wanted to buy work of an artist, I don't think that artist can legally sell it to you without it going through one of these jurisdictions. In the case of Czechoslovakia there is an organization called Art Centrum where you have to get a permit and a stamp, you the artist, if you wish to sell to a foreigner, whether a private citizen or an art dealer." Bergman made it very clear to officials that the foundation he represents did not give a hoot whether the artist was official or unofficial, union or nonunion.

Bergman credits his late father, who ran three leading teaching hospitals, as the stimulation for his social and humanitarian concern, as well as an appreciation of the arts in the broadest sense. One of those hospitals, Boston's Beth Israel, had been founded by his grandfather, a philanthropist. His father was a distant cousin of Bernard Berenson. During his junior year at Harvard, Bergman traveled with his family to visit Berenson at the Villa I Tatti in Florence. Early in his life, Bergman committed himself to mobilizing leadership and resources behind causes that enrich the quality of life.

He explained, "We gave a grant to an elderly and famous artist who was lying in a nursing home. The nursing home staff did not even know that this was a great artist. He was too sick to write his own application. As a result of our grant, he received excellent geriatric care and an art therapist. This artist who was comatose in bed was able to paint again. Whether his work will ever be sold is not relevant. Whether it will ever be exhibited is not important. Our grant, in this particular case, is in respect for the contribution, the *oeuvre*, the achievement, the merit of his work over his lifetime. In the case of younger artists, who are beset by tragic illness, we hope that our money will be useful as they begin the long and painful road to recovery. We know, with AIDS, we may be giving a grant to somebody who may not be here a year or two from now, but we don't know that for sure.

Some of our grants have gone to artists who were suicidal with despair that nobody believed in them, who felt their lives were finished. I am not being melodramatic or sentimental when I say that in the private and confidential files of the foundation, we have examples of where our grants have saved the lives of artists. This does not mean for one minute that to get Pollock-Krasner grant one needs to have catastrophic emergencies. We are equally concerned about the normal vagaries of the artist's existence: time to work, money for studio rent, money for supplies and materials. These are as legitimate reasons for giving money as a devastating studio fire. I want to be very careful in emphasizing to your readers that we are not simply an emergency station where you apply when your life blows up. Not at all."

The fact that an artist is desperately hurting and critically needs money inspires the sympathy of the foundation, but if the merit isn't there, they can't help. Conversely, the world's greatest artist may apply, not show a financial need, and be rejected. Most of the interpretation of what is meant by that sparse phrase, "worthy and needy," was left to Krasner's two trusted advisors, Eugene Victor Thaw and Gerald Dickler, respectively the President and Chairman of the foundation's board. Thaw, a private art dealer respected internationally, is also a philanthropist, connoisseur, and co-author of the four-volume *catalogue raisonné* for the work of Jackson Pollock. Dickler, Krasner's attorney, had represented the estates of Stuart Davis, Georgia O'Keeffe, John Marin, and William Baziotes. He had also been a prominent lawyer in the Mark Rothko suit brought against the Marlborough Gallery and the trustees of the Rothko estate.

Bergman doesn't know if he would be sentimental enough to say that, since Pollock and Krasner were childless, her legacy was left metaphorically to support fellow artists who were economically or emotionally dependent. Certainly in the case of Mark Rothko, whose estate was scandalized by the manipulation of his

PHOTOCOPY
PRESERVATION

THE POLLOCK-KRASNER FOUNDATION

dealer after his death, the issue of an artist's legacy requires special sensitivity. Rothko wrote his own epitaph in 1949, 30 years before he died: "A picture lives by companionship, expanding and quickening in the eyes of the observer. It dies by the same token. It is therefore a risky act to send it out into the world. How often it must be permanently impaired in the eyes of the unfeeling and the cruelty of the impotent who would extend their affliction universally."

The trustees of The Pollock-Krasner Foundation, Thaw and Dickler, knew Krasner intimately and understood her priorities. They function through a consensus of their awareness of how Krasner wished the foundation to operate. "They could fulfill her mandate because they knew her priorities," Bergman said. The foundation does not support film, video, photography or crafts, although in its early days it did award a few grants in some of these areas. Overwhelmed by thousands of applications from painters, sculptors, and graphic and mixed media artists, the foundation chose to narrow its focus to these four kinds of artists, the same ones that Krasner favored.

Since its inception in April, 1985, the foundation has awarded over 300 grants worth over three million dollars. Like the smaller Adolph and Esther Gottlieb Foundation, established to aid older and mature artists, the Pollock-Krasner Foundation perpetuates many of the values of the original abstract expressionists, who lived in a time when there was a small, word of mouth, support system, much different from the current atmosphere in which many artists are obliged to become masters of self-promotion, running for president while a fellow artist handles the advertising. Even with all its money and power, the foundation retains the humanistic force of Krasner, who, an assistant to her dealer remarked, "did not forget where they came from." With her economic values formed by the Depression, the great irony, as Thaw has said, is that had Lee Krasner not been married to Jackson Pollock, with the ex-

penses and difficulties she had in her later years, she might be applying to the very foundation she created.

Bergman said he admires enormously the stamina of an artist who may have been rejected by other foundations, who may be hurt, discouraged, disconsolate, or depressed, yet will put his intimate private life in writing to seek help from the foundation. "We are not only sensitive to the confidentiality of what is said, we will not even reveal who got a Pollock-Krasner grant unless the artist gives us written permission." Their best grants, he added, have been made to artists who have come as referrals from other grantees, the result of one artist telling another to apply. "It's phenomenal," he said. "We'll give a grant and in 24 hours I'll get calls from four cities where artists have heard about the grant."

Through his work with the foundation, Bergman has come to know Krasner vicariously. He sees her through the eyes of Thaw and Dicker, as well as through two art dealers, Robert Miller and Jason McCoy, who manage the sale of Pollock's and Krasner's paintings. He notes that Jason McCoy, Jackson Pollock's nephew, was especially nurturing to Lee Krasner. McCoy, working in association with Thaw, is in charge of the Pollocks. The highly regarded Robert Miller was Krasner's dealer in her later years, and he continues to handle the foundation's Krasners.

Miller, who described Krasner as a "no-nonsense woman," took special trouble to search his files to provide *Provincetown Arts* with the one statement by the artist that epitomized the organic, self-enfolding quality of her work: "Painting, for me, when it really 'happens' is as miraculous as any natural phenomenon—as, say, a lettuce leaf. By 'happens,' I mean the painting in which the inner aspect of man and his outer aspects interlock. One could go on forever as to whether the paint should be thick or thin, whether to paint the woman or the square, hard-edge or soft, but after awhile such questions become a bore. They are merely problems in

esthetics, having only to do with the outer man. But the painting I have in mind transcends technique, transcends subject and moves into the realm of the inevitable—then you have the lettuce leaf."

In the foundation's recent annual report, illustrated with the work of numerous grantees, Eugene Thaw writes, "We make no critical claim for any overall level of achievement. Indeed, many of the objects and painted surfaces recorded here may well represent personal obsessions, emerging from the psyche of individual artists instead of the more prosaic search for some kind of truth understood by laymen. Certainly, for a long time now, not too many artists have consciously sought to send out into the world objects that used to be called 'beautiful.' In due course, time will reveal which, if any, of the artists whose careers were helped by Pollock-Krasner grants can be deemed masters—communicators of images which help those of us who are not artists, to understand our world more fully."

Since the inception of the foundation, Bergman has enjoyed a job that he says is the culmination of everything he could aspire to do with his life, creatively giving away money to individual artists, enriching the quality of life of people who in turn are enriching the quality of life for all of us. For Bergman, this is the ultimate privilege. "If you said to me, 'Wave a magic wand and choose any career,' it would be this." □□

Christopher Busa is the son of the late abstract expressionist painter Peter Busa, one of the earliest grantees of The Pollock-Krasner Foundation.

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Announcing The 1993 American Artist Achievement Award Winners

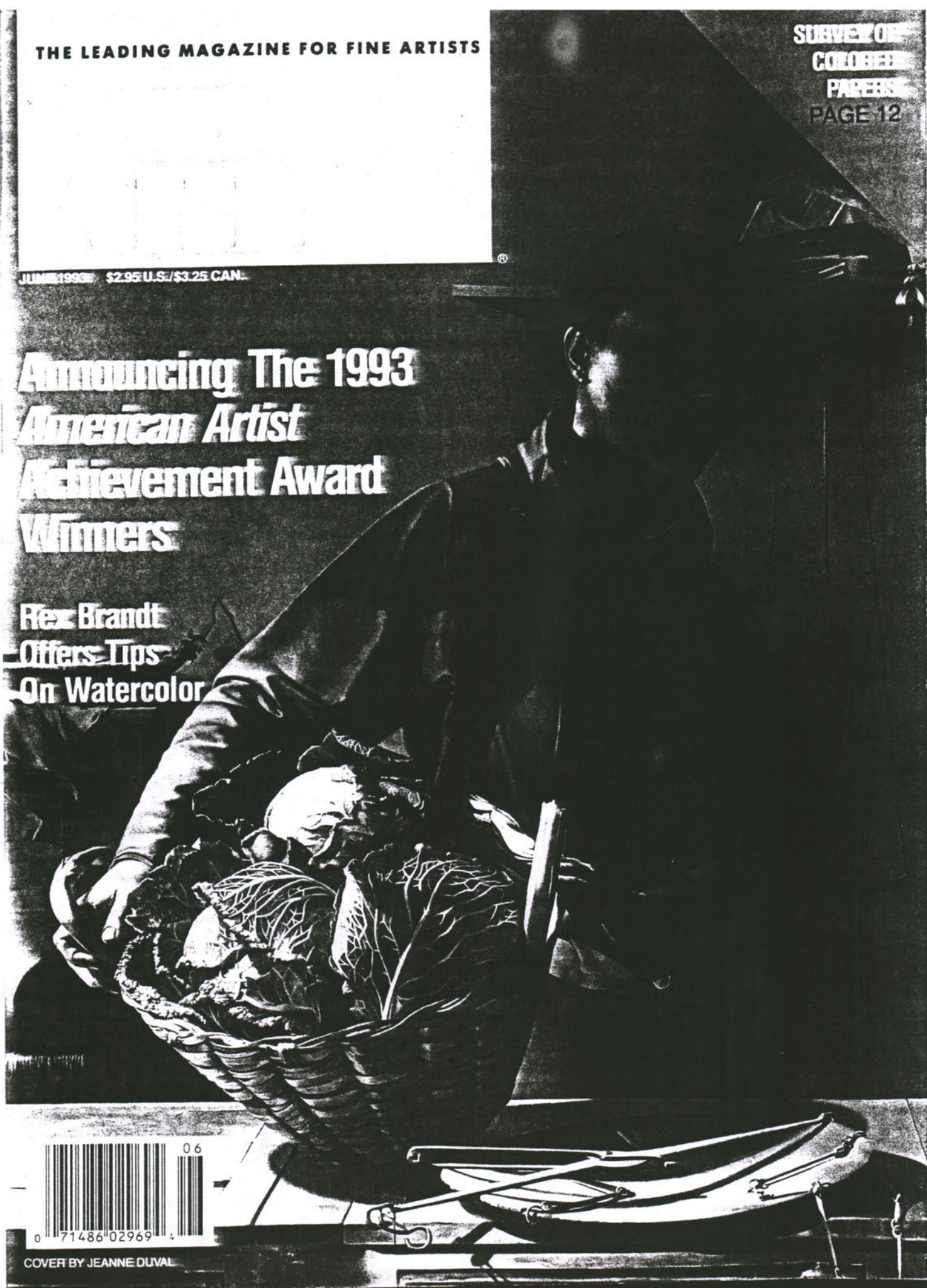
Rex Brandt
Offers Tips
On Watercolor



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COVER BY JEANNE DUVAL



ANNOUNCING THE WINNERS of the 1993 *American Artist* ACHIEVEMENT AWARDS

We received hundreds of nominations in response to our announcement of the 1993 *American Artist* Achievement Awards. Sponsored by leading art-materials manufacturers and publishers, the competition, now in its second year, was designed to both celebrate and reward some of the best artists and art teachers working today and to recognize individuals and groups who have made a significant contribution to the lives and careers of visual artists or whose commitment to public service enriches the artistic community. The nominees were



judged on the basis of their professional accomplishments, the quality of their artwork or teaching, or the nature of their achievement or contribution as described by those making the recommendations. Artists and teachers were nominated by their students, colleagues, and relatives. In making their decisions, the judges were most impressed by letters that provided specific examples of an individual's accomplishments and expressed the heartfelt appreciation of the nominator. Winners will be presented with a check for \$1,000.

1993 ACHIEVEMENT AWARD WINNERS

ARTIST ACHIEVEMENT AWARD/ACRYLICS
Sponsored by Binney & Smith, Inc.
Katherine Chang Liu

TEACHER ACHIEVEMENT AWARD/ACRYLICS
Sponsored by Tara/Fredrix Artists Canvas
Al Brouillette

ARTIST ACHIEVEMENT AWARD/PASTELS
Sponsored by Daler-Rowney Company
Wolf Kahn

TEACHER ACHIEVEMENT AWARD/PASTELS
Sponsored by Sennelier-Paris
Bob Gerbracht

ARTIST ACHIEVEMENT AWARD/AIRBRUSH
Sponsored by Aztek, Inc.
Beverly Hallam

TEACHER ACHIEVEMENT AWARD/AIRBRUSH
Sponsored by Badger Air-Brush Company
Duarte Santos

SERVICE AWARD FOR AN INDIVIDUAL
Sponsored by Watson-Guption Publications
Sharon Lippman

SERVICE AWARD FOR A GROUP
The Pollock-Krasner Foundation, Inc.

ARTIST ACHIEVEMENT AWARD/WATERCOLOR
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Thomas Sgouros

TEACHER ACHIEVEMENT AWARD/WATERCOLOR
Sponsored by Arjo Wiggins USA
Rex Brandt (see "The Watercolor Page")

ARTIST ACHIEVEMENT AWARD/OILS
Sponsored by Tara/Fredrix Artists Canvas
Janet Fish

TEACHER ACHIEVEMENT AWARD/OILS
Cesare Borgia

SERVICE AWARD FOR A GROUP
THE POLLOCK-KRASNER FOUNDATION, INC.
 NEW YORK, NEW YORK

Since it was established in 1985, The Pollock-Krasner Foundation has awarded nearly \$9 million to more than nine hundred artists around the world. Many of the awards were given to artists at critical times in their careers, helping provide them with either their everyday needs, such as supplies, studio rent, and time to work, or much-needed financial assistance when they suffered some medical or other emergency.

Lee Krasner, the widow of Jackson Pollock, set up the foundation in her will to provide grants to working visual artists who have demonstrated both ability and financial need. The grants are awarded internationally, in accordance with Krasner's instructions, since she believed works of art should be judged without regard for their creator's nationality. The magazine commends The Pollock-Krasner Foundation for its service to the art community.



Sewing Machine, by Richard Maury, 1992, oil, 17 1/4 x 23 1/8. Courtesy Gerald Wunderlich & Company, New York, New York. Maury was a recipient of a grant from The Pollock-Krasner Foundation.

Art in America

July 1990 \$4.75

ART & MONEY

*Should
Museums Sell?*

*Making Art.
Making Money:
13 Artists Comm*

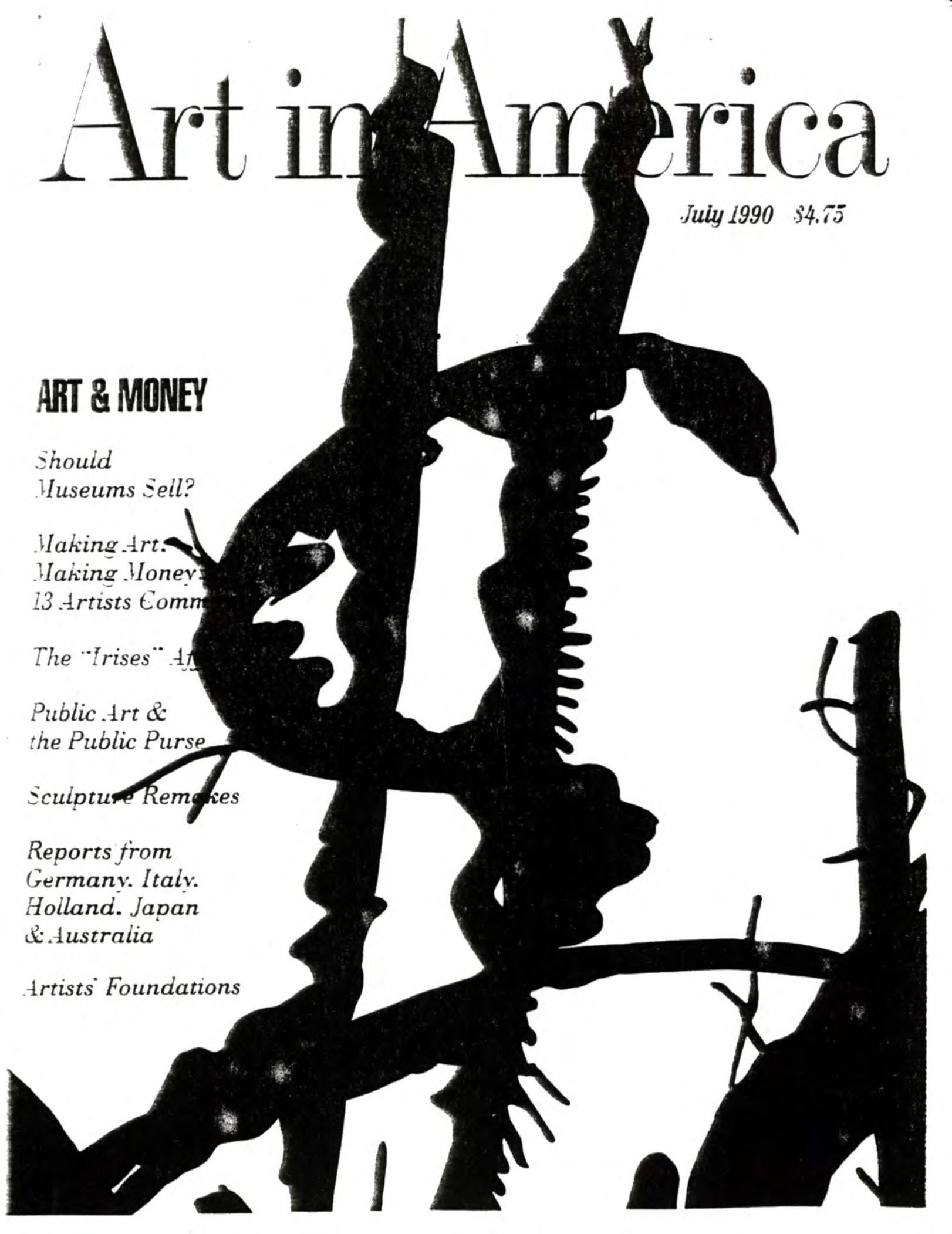
The "Iris" Art

*Public Art &
the Public Purse*

Sculpture Removes

*Reports from
Germany. Italy.
Holland. Japan
& Australia*

Artists' Foundations



Artists Turn Philanthropic

In recent years, several artists have left their estates—which are often considerable—to private foundations which carry on their wishes through grants to artists, charities and causes.

BY WALTER ROBINSON

Before his death two decades ago, Mark Rothko made a novel but ultimately ill-fated attempt to bequeath his estate to a charitable foundation dedicated to preserving his own work and supporting his fellow artists. What actually resulted from his effort was an art scandal of epic proportions and a long-running court case that has become a landmark of art law: eventually the hundreds of works left in Rothko's studio at his suicide were dispersed to museums in the U.S. and abroad, with the core of the collection going to the National Gallery of Art.

Despite the fiasco of the Rothko estate, a small but growing number of artists have pursued his basic idea. They have left practically all of their estates, usually with the exception of a few personal bequests, to private foundations set up either in their wills or shortly before their deaths. In today's art world, more and more artists have accumulated huge fortunes, particularly if the market value of their art inventories is counted. Since the testamentary transfers to charity are exempt from estate taxes, it's a good bet that in drafting their wills, successful artists—particularly those with no immediate heirs—will consider endowing nonprofit foundations to do good works in their names.

Some living artists have founded and actively manage nonprofit organizations of their own. Robert Rauschenberg's Change, Inc., which has made awards of \$500 at a time to artists for health emergencies since its creation in 1971, is a well-known example. Jasper Johns is a director of the Foundation for Contemporary Performance Arts, Inc., which he set up in 1963 to fund artists and organizations in new music, dance and other arts fields. Another instance is the Chinai Foundation, established by sculptor Donald Judd to own and operate his multifaceted art installations in Marfa, Texas.

But the private foundations that artists have set up in their own names and endowed at their

deaths with the bequest of their estates are a distinct category. How do such foundations operate, and what kind of benefits do they provide?

Two members of Rothko's generation, Adolph Gottlieb and Lee Krasner, were the first to follow his lead and bequeath their estates to private foundations of their own creation. The Adolph and Esther Gottlieb Foundation, established by a provision in the painter's will at his death in 1974 and overseen by his wife until she died two years ago, and the Pollock-Krasner Foundation, set up by Lee Krasner's will in 1984, both belong to an especially rare species: charities which make grants to individual artists based on need as well as talent. The founders of both organizations came of age during an era when precious little was available in the way of financial support for young artists, whether from the government, private patrons or commercial sales, and the foundations they created reflected their long years of economic hardship.

The Gottlieb and Pollock-Krasner foundations are distinguished by well-established grant programs dedicated to providing direct financial aid to deserving artists working in more conventional mediums. The Gottlieb Foundation's program, which first got under way in 1977, is particularly focused: it gives ten \$10,000 awards annually (raised this year to \$15,000) to "mature, creative painters and sculptors in financial need" who have been working at least 20 years. Grants are given for general support only; the foundation does not support students or projects of any type. Last year, some 2,000 artists requested application forms and about 400 subsequently applied for grants. The names of Gottlieb grant winners are kept confidential, since receiving an award geared toward older artists in need is not an honor everyone wishes to have publicized.

Pollock-Krasner Foundation grants are earmarked for "worthy and needy" professional painters, sculptors and graphic artists only, with-

out age or geographic limitation; photographers, craftspeople, performance artists and artists who work in other mediums, as well as students and hobbyists, need not apply. The awards range in amount from \$1,000 to \$30,000 and average between \$10,000 and \$12,000—but the size of each grant is determined by individual need. Awards are meant to be used for professional or personal expenses, with a number of restrictions: the foundation does not make grants to pay for past debts, legal fees, the purchase of real estate, moves to other cities, the cost of commissions or projects ordered by others or travel, with very few exceptions. Pollock-Krasner grant winners are also given the option of remaining anonymous. Most who have chosen to allow the foundation to release their names are not widely known. Among its more prominent grant recipients have been Rosemary Castoro, Nassos Dapkinis, Harmony Hammond, Pat Lasch, Annette Lemieux, Knox Martin, Rosemary Mayer, Paul Mogensen, Paul Thek and Hannan Wilke.

In most respects, the grant-making process of these two private foundations resembles those used at public arts agencies like the National Endowment for the Arts and state arts councils. Eligible artists fill out applications and submit them along with supporting material and slides of their art work. (Gottlieb grants have a Dec. 31 application deadline; Pollock-Krasner accepts applications anytime and makes grants "periodically during the year.") And both foundations employ anonymous panels of expert advisers to help select award winners.

Most government and foundation fellowships for artists are based on merit rather than need. Consequently, they can enrich artists who are already well-off, a result the Gottlieb and Pollock-Krasner grant programs have been designed to avoid. The Pollock-Krasner Foundation demands an especially large amount of financial information (which is kept confidential). It asks for earnings breakdowns for three previous years, including income from art sales.

The Pollock-Krasner Foundation even warns that "further financial data, such as copies of tax returns, insurance records, or letters from physicians, may be required and will be requested if necessary" to confirm information given on the grant application. This financial stringency has caused a certain amount of grumbling in the art community—but is a consequence of the focus on economic need that distinguishes the Pollock-Krasner and Gottlieb foundation grants from other fellowships.

Both the Gottlieb and Pollock-Krasner foundations also offer emergency funds to qualified artists in cases of serious illness or personal catastrophe on a case-by-case basis throughout the year. Gottlieb Foundation administrator Sanford Hirsch estimated that about \$125,000 had been awarded in emergency grants in 1989, up from a total just short of \$100,000 for the year before. These awards can be for as much as \$10,000 but average \$4,500–5,000. Since beginning operations in April 1985, the Pollock-Krasner Foundation has given out 573 grants totaling \$5,214,659 to artists from all over the world; 79 were for financial emergencies.

In contrast to the foundations created by veterans of the Abstract Expressionist era, the three major foundations created by artists' bequests since 1987 don't make grants directly to individual artists. The namesake foundations of Andy Warhol, Robert Mapplethorpe and Keith Haring instead support existing nonprofit institutions in health and other charitable fields as well as in the visual arts. The broadened goals of these new philanthropies, it could be argued, suggest that their founders felt less isolated from society at large and consequently saw their own role as one with greater public responsibilities beyond the specialized confines of the art world.

Following his untimely death at age 58 in 1987, it came as a surprise that Warhol had willed most of his vast estate, with typical brevity, "for the support of the visual arts." Before Robert Mapplethorpe died of AIDS in March 1989 at age 42, he, too, set up and endowed a charitable foundation in his will, with instructions to fund photography collections at major museums as well as AIDS research and treatment programs. Keith Haring's foundation is even more open-ended than the other two. Before his death at 31 from AIDS in February of this year, Haring established as his beneficiary a foundation to support "a wide range of social causes and issues, from AIDS and environmental affairs to the education of disadvantaged youths."

All three organizations are still taking shape, but the three-year-old Andy Warhol Foundation for the Visual Arts has an extensive grant program that is well out of the gate. It makes grants to nonprofit visual-arts organizations in the U.S. and abroad twice a year, in the spring and fall, in each of three areas: exhibitions and curatorial projects; arts education; and historic preservation, parks and urban planning. In May 1989, the Warhol Foundation presented its first round of 58 awards totaling almost \$2 million. It recently announced 1989-90 grants totaling about \$2.9 million to some 115 organizations.

And although the Warhol Foundation may not give grants to individual artists, a number of its awards went to organizations that do, or that otherwise support artists and their art projects. In this year's round of Warhol Foundation grants, \$50,000 went to Art Matters, Inc., a New York-based organization that gives grants of \$1,000 to \$5,000 to visual artists, and \$10,000 was awarded to *Bomb* magazine for artists' fees. Amounts ranging from \$10,000 to \$30,000 were awarded to a number of alternative spaces, including INTAR and Franklin Furnace in New York, as well as nonprofit galleries in Atlanta, Pittsburgh and Seattle.

Other exemplary Warhol Foundation grants included \$300,000 for general support to the New York Academy of Art, a bastion of classical training in figurative art that attracted Warhol's interest during his life; \$40,000 to the Boston Museum of Fine Arts for the exhibition "Bruce Nauman: Inside Out"; \$40,000 to WNET/Channel 13 in New York for "Behind the Scenes," a television series on the arts; \$28,511 to the British American Arts Association for the restoration of gardens and park buildings at Painshill Park,

Woburn, Surrey, U.K.; and \$15,000 to the Eve & Ear Theatre in New York for the fabrication of a set and costumes by Eric Fisci for a production of Allen Ginsberg's *Kaddish*.

When it was first established, the Warhol Foundation expressly ruled out support for exhibitions or other activities directly related to Andy Warhol's work. As is widely known, the Warhol Foundation has since become involved in a joint venture with the Dia Art Foundation and the Carnegie Museum of Art to establish and operate a Warhol Museum located in the artist's hometown of Pittsburgh. The museum, which is currently slated to open in 1992, will receive about 650 Warhol works from the estate, as well as archival materials; the source of ongoing financial support has not yet been specified.

The Robert Mapplethorpe Foundation, though still sorting through applications from hospitals, museums, book publishers and educational TV stations, has established an uncompromising public profile with just a few initial grants. Attorney Michael W. Stout, executor of the photographer's estate, says the foundation "wants to be known as an organization that aggressively gives away money." Mapplethorpe became interested in the scientific aspects of AIDS treatment, Stout said, and the foundation's first grants will reflect that engagement. So far, Stout has announced awards of \$1 million towards a 30-bed Robert Mapplethorpe immunology Clinic at Beth Israel Hospital in New York; \$300,000 for an AIDS research lab at New England Deaconess Hospital in Boston, where Mapplethorpe died (the facility will be named after the photographer); and \$250,000 to the American Foundation for AIDS Research (AmFAR).

The Mapplethorpe Foundation expects to announce a similarly large-scale initiative for the support of photography projects at museums and other institutions fairly soon, according to Tina Summerrin, the photographer's longtime studio manager and now executive director of the foundation. Initial foundation grants have gone to support the catalogue for "Against Our Vanishing," an exhibition of works about AIDS at Artists Space in New York in the fall of 1989, as well as for catalogues of the Peter Hujar show at NYU's Grey Art Gallery and for a touring photography exhibition dealing with AIDS.

The Mapplethorpe Foundation also has a special role due to the apparently endless notoriety surrounding the traveling museum retrospective of Mapplethorpe's photographs. "No one was really prepared for the controversy," said Stout, "but as executor of the estate, I felt it was necessary to become a party to the court case in Cincinnati," where the Contemporary Art Center has been indicted on obscenity charges.

The Keith Haring Foundation, Inc., awaits IRS approval of its nonprofit status and is in the process of assembling a board and developing its goals and programs. One aspect of its operations will apparently be to preserve Haring's work. "We control all the estate's art work and expect to be involved in future exhibitions," said foundation director Julia Gruen, who was Haring's assistant for six years prior to his death. Inventory of the estate's art holdings is not yet com-

The Robert Mapplethorpe Foundation, with assets of some \$100 million, has already endowed hospitals and AIDS research. It wants to be known as an entity that "aggressively gives away money."

plete, but it includes about 200 3-D works, thousands of drawings and prints and a smaller number of paintings. "We're trying to get a grip on what we have," Gruen said.

Giving away money is nice work if you can get it, but public programs are only half of the overall philanthropic enterprise. The task of managing a foundation's assets in a fashion that furthers its charitable goals while remaining within IRS regulations poses problems all its own and is particularly distinctive in the case of artists' foundations, which are atypically endowed with collections of art works rather than conventional income-producing securities and other investments.

In some cases, such art collections are designed to be liquidated, not preserved. The holdings of artists' foundations are private, not public. Even so, the trustees of one artist's foundation took a radical course to ensure that works under their custodianship would remain in the public domain rather than be sold and disappear from view into private collections. Faced with the need to sell off works to raise operating funds, the Rothko Foundation (which had been reconstituted as part of the resolution of the Rothko court case) opted instead to go out of business after first distributing its art holdings to public collections in the mid-1980s.

Another new artist's foundation, formed in the will of lyrical abstractionist Alice Baber two years ago, is taking the opposite tack. With the exception of a few works included in a Baber archive established at the Paris Museum in Baber's hometown of Paris, Ill., all of the sizable number of works in Baber's estate are being sold. Proceeds of the sales, along with the rest of her bequest (which included a good deal of cash and some land she had inherited), will go towards purchasing securities for the foundation's endowment fund.

Businessman Norbert Nelson, executor of Baber's estate, estimated that in light of sales so far the total will eventually exceed \$1 million. (Unlike other foundations discussed here, the Baber Art Fund—which plans to make at least one award annually to a mid-career woman artist—does not accept applications. The substantial costs of administering an open grant competition, Nelson said, would consume the fund's assets; Baber awards will be made by invitation only.)

The Gottlieb Foundation's relatively modest assets—art works as well as stocks and other conventional investment vehicles purchased with

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Foundations

continued from page 153

the proceeds of art sales—have a current estimated value of \$4 million, according to foundation administrator Sanford Hirsch. An artist himself (he had a survey of 10 years of his sculpture at the Flint, Mich., Institute of Arts in 1985), Hirsch manages the foundation's assets in consultation with his trustee board and has ongoing relationships with galleries, museums, collectors and auction houses. He calls involvement with the art market a "ticklish affair at best."

The Gottlieb Foundation's only source of funds is its art works, Hirsch says, and he admits that it's likely that someday they will run out. "When we started," Hirsch said, "we estimated we'd have a ten-year life span. Now it's been fourteen years and the end of the road still isn't in sight." As it happens, the foundation has just received new life from an infusion of works formally received from Esther Gottlieb's estate, which will "make us a lot larger," Hirsch said. "We're still trying to work out how to deal with the increase," beyond the raising of grant amounts already noted.

The Gottlieb Foundation, like all private foundations, refrains from soliciting funds from the public. It has received three gifts from outside sources in its 14-year existence, however. These include token bequests from a longtime arts patron and from an artist who once received a Gottlieb Foundation grant, as well as a gift from the Rothko Foundation as part of its final disbursement.

Besides raising funds for its grant programs by judicious sales from its art holdings, the Gottlieb Foundation occasionally organizes exhibitions from its collection and otherwise arranges for the public display of its founder's works. The foundation is just now booking a show of 83 Gottlieb monotypes in its collection, slated to open in April 1991 at the University of Massachusetts at Amherst and to go to at least six other university galleries. With such an exhibition, Hirsch said, the foundation tries to keep costs very low and recoup organizational expenses through booking fees. In addition, the foundation is now donating the only three sculptures Gottlieb made to public collections: so far the National Gallery of Art and Storm King Art Center in Mountainville, N.Y., have each accepted one work, and the foundation is currently searching for a New York City site for the third.

The Pollock-Krasner Foundation, in contrast to the smaller and older Gottlieb Foundation, is specifically forbidden by the terms of Lee Krasner's bequest from activities promoting either her art or the art of her husband, Jackson Pollock. Pollock-Krasner Foundation chief operating officer Charles Bergman estimates the current value of its assets at \$29 million, largely in cash and paintings by the two artists. Veteran private art dealer Eugene Thaw, coauthor of the Pollock catalogue raisonné, is president of the foundation and supervises its art-marketing strategy. Krasner's work is represented now as during her final years by the Robert Miller Gallery; the dealer

Jason McCoy (who is Pollock's nephew) handles the few remaining Pollock works the foundation has. Pollock-Krasner Foundation grants are not limited to U.S. citizens; indeed, the foundation is making a great effort to publicize its program in Europe and Asia.

According to Pollock-Krasner grants manager Linda Selvin, in assessing the needs of applicants from other countries, notably the socialist nations of Eastern Europe and the U.S.S.R., the foundation makes a point of taking the economic situation of each country into account. "One thousand dollars goes a lot further in Poland than in the U.S.," she said. Pollock-Krasner grants have gone to artists from all over Eastern Europe and to residents of Moscow and Leningrad; others have gone to artists in Argentina and Brazil, Korea and the Philippines. "Our Chinese grantees, though, have all been here in the States," Selvin said.

The Andy Warhol Foundation for the Visual Arts, as sole beneficiary of Warhol's vast estate, which has been estimated to be worth upwards of \$100 million, is by far the richest of the lot. The Warhol Foundation has received to date only the proceeds from the spring 1988 series of auction sales of the late artist's enormous personal collections—some \$20 million, according to its new director, Archibald L. Gillies. The 56-year-old Gillies, who ran for an at-large seat on the New York City Council in 1977 (and lost), serves as the voluntary president of the World Policy Institute, a think tank which publishes the quarterly *World Policy Journal*. He headed the John Hay Whitney Foundation from 1970 to 1979 and became an adviser to the Warhol Foundation soon after it was formed.

So far, Gillies said, the Warhol Foundation has only its "giving-away side" in place, staffed by three grants administrators and a financial officer. Gillies projected that over time the foundation would add to its income through sales of Warhol works, even though the core of the collection—worth a reported \$80 million—is earmarked for the Warhol Museum in Pittsburgh. Other than that, in regard to management of the foundation's substantial assets, Gillies would only say that "no plan has been formulated."

Eventually the Warhol estate will convey all its assets to the Warhol Foundation, though Gillies expects the process to take at least another 18 months. It is not unusual for the settlement of complicated estates such as this one to take a number of years. Tax regulations require private foundations to disburse at least five percent of their total value each year; no such payouts are required of estates. Presumably, the Warhol estate's delay—with its gradual rather than immediate transfer of assets from estate to foundation—also allows the charity to get its grant programs under way before saddling it with the obligation to hand out substantial sums.

In any case, once the asset transfer is complete, Gillies will control a nonprofit organization with extensive operations, ranging from the licensing of Warhol's name and trademark images to ownership of hundreds of Warhol's own paintings, graphics, films and other works.

Other assets, some already liquidated, include properties in Colorado, Long Island and New York City, rights to films and books, including *Andy Warhol's Diaries*, and *Interview* magazine, sold late last year for an undisclosed amount variously estimated at between \$7 million and \$15 million.

The total assets of the Robert Mapplethorpe Foundation could well come in a close second to the Warhol Foundation. Though Michael Stout declined to estimate the total value of Mapplethorpe's estate, reports published in the *New York Times* have suggested an upper figure of \$100 million. "Appraisals are still being sorted out and studied," Stout said. Last fall's auctions of the artist's collections of art and furnishings alone raised some \$8 million.

One major resource of the Mapplethorpe Foundation is its archive of the late artist's photographs and negatives, which are to be printed and marketed according to plans drawn up by the artist before his death. The ongoing controversy over Mapplethorpe's works has apparently helped drive the prices of his photographs to new heights. In an auction earlier this year, one erotic work, *Thomas in a Box*, went for a record \$39,600. Summerlin said the foundation will hold on to unique prints and selectively release works from the Mapplethorpe archive (which is still to be completely inventoried and appraised) at auctions and through the Miller gallery.

The Keith Haring Foundation has what currently looks like \$17 million in assets, most of it in art—including income from the artist's Pop Shop, which continues to operate, selling T-shirts, pins and a range of inexpensive products designed by Haring and other graffiti artists. "Eventually we will have to sell work," Gruen said, "but we're not prepared to sell anything now."

What's needed from artist-endowed philanthropies yet to come? Even in an art world said to be enjoying an economic boom, the funding available for individual artists is still viewed as ridiculously small. For the Gottlieb Foundation's Hirsch, the ongoing attacks against the National Endowment for the Arts only underline a situation he terms "dire." Given the economic struggles that most artists face, providing support for day-to-day expenses as well as long-term health and pension needs is still a priority, according to Bergman of the Pollock-Krasner Foundation. "In the AIDS era," he adds, "what could be more compelling than responding to catastrophic illness?"

Whether limited to the art world or considered from a larger social perspective, the possibilities for creative philanthropy are many. Establishing a foundation to carry out posthumous charitable ambitions is surprisingly simple—and also provides a simple way to avoid paying taxes. Accountants often advise that an estate should hold at least \$1 million in assets for such foundations to be practical, but in fact the tax code imposes no minimum.

Author: Walter Robinson compiles the "Artworld" section of Art in America.

Pollock-Krasner Fund A Place for Artists

By JONATHAN PHILLIPS

Lee Krasner was a tough and gifted artist with a stubborn and creative spirit. She needed one to survive her husband, Jackson Pollock's psychotic and alcoholic rage - not only to survive but to find the ability to create through it and beyond it. She needed it to survive the strong sex bias which prevailed in the art world most of the years she worked in it. She needed it to survive the catty jabs of art critics who would appropriate the mantle of 'discovering' Pollock upon themselves by diminishing Krasner's importance. Art is not a charm and popularity contest. And, Krasner, who was known as a "tough" or "difficult" artist during her life, realized that fact. Yet, art is one of the most humane and giving gestures ... a fact which is often only apparent in the absence of its creator. And, this was made extravagantly clear after Krasner's death in 1984 led to the terms of her estate being made public.

Krasner had the bigness of personal ego to champion Pollock's art even as she strove to create in the shadow cast by continued public attention to his legendary excesses. And, she had a humanitarian appreciation of the difficulties of creative survival for fellow artists in a world where financial survival comes first. Her appreciation created a posthumous foundation dedicated to funding living individual artists through some of the worst of difficulties. This foundation took on the name not just of its creator, Lee Krasner, but at her insistence, that of her difficult and tempestuous mate. Its primary assets (now estimated at a value of over \$25,000,000) were and remain the artworks of Lee Krasner and Jackson Pollock.

The Pollock-Krasner Foundation is an artist's artist foundation whose concern is not that artists make its own glory and renown by commissioning prominently accredited behemoth paintings or sculptures (no commissions need apply and all of their grants are kept discreet to the extent desired by recipients, and the maximum of the law's requirement that names of grantees be filed with the IRS). The simple truth underlying the charter of the Krasner-Pollock Foundation is the comprehension that artists require more than mere survival or subsistence to create. In other words, it is founded on the cognizance that artists are most often in need of nitty-gritty un-sexy things like medical care, money after a gallery affiliation dissolves or a landlord succeeds in evicting them from their loft, or when demand for their work drops off due to changes in

fashion, or general dips caused by market crashes, etc.

Most societies, ours is no exception, are ambivalent about the place of artists within it. There is no physical need for paintings, drawings, sculpture, or environmental installations. Many harbor resentment against artists, believe they are living outside society's norms, and are evading common obligations. A recent editorial in The New York Times categorically stated: "It's an accepted truth that most artists starve, unless they make it big that is, in which case they live high off the hog." This mystified, miscomprehension of certain individuals' need to create, even if it requires working two other jobs to earn the money to make studio rent and supplies, is emphatically not shared by the small group which runs the Pollock-Krasner Foundation.

According to the criteria of Pollock-Krasner Foundation, their grants are not honorariums, they are a recognition of need by talented artists who are first and foremost visual artists. Grantsmanship, and a lengthy vitae accompanied by illustrious recommendations alone do not sway the scales of this foundation. Video, performance, commercial and photographic arts, fall outside its parameters. Artists who work directly with materials to make visual statements are the focus of this foundation. Its granting process is swift by the standards of the non-profit sector, and not circumscribed by a fixed calendar.

Emergency situations are considered while they are still emergencies. Non-redundancy with alternative forms of arts support is one of the overall considerations. Most of all, trying to reach talented artists whose pride has prevented them from asking for help is this foundation's goal.

There are plenty of heart rending stories of artists in awful situations who were helped out by the Pollock-Krasner Foundation. But, it is very important for artists to know that this help is about as anonymous as possible. This foundation does not, as so many non-profits do, have to go out and beat the corporate bushes for contributions. The primary reason Executive Vice President, Charles C. Bergman, and President Eugene V. Thaw seek out publicity is to inform and remind artists of their foundation's existence.

Artists or others interested in applications or further information concerning the Pollock-Krasner Foundation, Inc. may do so by writing: P.O. Box 4957, N.Y., N.Y. 10185.

AUSTRALIA \$ 8.95
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INTERNATIONAL EDITION

THE JOURNAL OF ART

FOUNDED BY UMBERTO ALLEMANDI IN 1962

SECOND CLASS

UMBERTO ALLEMANDI & C. INT. CORP.

MONTHLY JOURNAL OF NEWS, CULTURE, ECONOMICS, AND AUCTIONS

VOL. 1, NO. 4, APRIL 1989

New York

The Pollock-Krasner Foundation gives \$3 million



After Pollock's death in 1956, Krasner used the barn where he had painted as her studio for nearly thirty years. Although a separate entity, the house and studio shared by Pollock and Krasner in Springs, East Hampton, is maintained by the Pollock-Krasner Foundation. Today, no trace of Krasner's tidy studio pictured above in 1962 exists because the barn has been restored to look like Hans Namuth's celebrated photographs of her more famous husband's paint splattered work space. (Photo courtesy of Hans Namuth).

NEW YORK. The art world has changed a great deal since Jackson Pollock and Lee Krasner embarked on careers as painters. The notion of the artist struggling to get by and working in relative obscurity has been replaced in many people's minds by the image of the artist as prosperous careerist, media manipulator, and a beneficiary of the current boom in art prices.

This may be the case for a small minority, but most artists still have a tough time financing their lives and art, just as Krasner and Pollock certainly had their lean years. Krasner once commented, "But for Jackson's success, I'd have been hard up most of my life." When she died, childless, in 1984, she left the bulk of her estate — valued at over \$20 million — to the Pollock-Krasner Foundation, which she envisioned would provide financial aid to struggling visual artists.

The four key words in Krasner's will were "worthy and needy artists," according to Charles Bergman, executive vice-president of the Foundation. The Foundation was set up by the executors of Krasner's estate, Eugene Thaw and Gerald Dickler, who interpreted her words to mean artists in four basic areas: painting, sculpture, graphic design, and mixed media.

Bergman is an upbeat man taken to greeting guests at the Foundation not merely by emerging through the doorway of his office, but by bursting through it. There is no reason he should be anything but upbeat, since he is in charge of an institution with substantial means and a worthy charter.

Precedents exist for such a philanthropic venture, e.g. the Adolph Gottlieb Foundation and *Change*, a special emergency fund for artists set up by Robert Rauschenberg, but nothing

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CONTINUED ON PAGE 2

Pollock-Krasner foundation

CONTINUED FROM PAGE 1

comes close to the financial size of the Pollock-Krasner program. The Foundation's total assets came to \$24,189,084 by the end of 1988. Since its inception in 1985, the Foundation has given out 352 grants totaling \$2,861,030. The grants range from \$1,000-25,000, with the average between \$8,000-10,000.

To qualify, an applicant must have a combination of both quality art work and financial need. "You could be the greatest artist in the world," said Bergman, "but if you weren't financially needy, we couldn't help you." What defines quality, in this case, is a three member board which rotates yearly and reviews all the submitted work. Regarding the board's specific composition, Bergman was evasive. "I won't say whether they are animals, vegetables, or minerals, but I will say that they are human beings of breadth, eclectic taste, with a broad cross-cultural understanding of what constitutes good art." More specific parameters surround what qualifies as need. "Our funds can be used for medical expenses, food, lodging, and supplies," stated Bergman. But sometimes the needs involve more dire circumstances. According to Bergman, artists with AIDS have been a major source of grants recently.

The Foundation has been involved in several life or death situations. "We've had several dramatic interventions and saved the lives of some people," said Bergman. He relates one in-

stance of an older artist "of world-class renown staying in a nursing home, where they didn't even know he was a great artist." The Foundation's grant permitted a geriatric specialist to begin caring for this artist. "We even brought in an art therapist to help this man, who was lying in bed, to paint again. We restored a human being and now, this man, who is very old, is working again."

Ironically, the Pollock-Krasner Foundation's willingness to help artists who are in desperate need of funds for medical treatment has earned it a somewhat inaccurate reputation. "There's a misconception that you must be dying of cancer or AIDS to get a grant from this foundation," said Bergman. "That is rubbish." While the Foundation is actively involved in dealing with life or death situations, they are also giving grants, "for the normal sling and arrows and vagueries of an artist's existence," as Bergman put it. "You don't need to be hit over the head to get assistance from us." A more mundane qualification of need might be a single mother wanting to be able to hire a baby-sitter. "Need," Bergman explained, "is a very relative thing. You could be sick, but also you could just be working as a waiter or a carpenter, as many of our applicants do, and want some extra money to make larger paintings or start bronzing your sculptures. Both of these needs are valid." (Krasner, it might be remembered, worked as a waitress and Pollock as a carpenter.)

The first stage of the application

process involves review of the art work. Artists are not interviewed in person nor are studios visited. To do this for one applicant would mean to have to do it for all of them, and there are currently several thousand applicants per year. "We have no commitment to one school or style," said Bergman. "People will sometimes naively ask, 'Do you have to be an Abstract Expressionist to get a grant from this Foundation?'" After work is deemed worthy, financial claims are researched.

As artists become more aware of the Foundation, applications are sure to increase. The Foundation already receives application requests from over forty countries. Mr. Bergman recently completed a trip to Russia, Hungary, and Czechoslovakia, and the Foundation has begun to receive applications from those countries. "For the first time in seventy years, artists in the East will be able to receive money from the West," Bergman said. "Of course, the quantity is adjusted to the standard of living in the country where the grant recipient resides." Some, however, have criticized these jaunts abroad as wasting money Krasner intended to go only to artists.

If an involvement with such a worthy philanthropic endeavor is not enough reason for buoyance, Bergman has one more: he's the one who makes the calls. "I'm the happy messenger," he beamed. And what is it like to be the bearer of such good news? "The calls that I make to the grant recipients are incredibly powerful experiences for me. I have made 352 calls so far. Many of the people break down and cry. That, or there is a pause of momentary disbelief. I shut up and let them

cry. I have cried myself on a few occasions." The Foundation owns large collections of both Pollock's and Krasner's work. Every year some are sold to increase the capital of the Foundation, the interest from which finances the grants. Nearly three years after its creation, the Pollock-Krasner Foundation seems to be fulfilling the goals its benefactor intended. Lee Krasner "knew a lot about the trials and tribulations of an artist's life," states Bergman. "Her compassion for what it means to be an artist in this society was very real."

Thomas Beller

The Sharing of the Pollock Legacy

From the Painter's Late Wife, a \$25 Million Bequest for Artists

By Jo Ann Lewis
Special to The Washington Post

NEW YORK—Jackson Pollock left more than drip paintings to the art world when he died in a car crash in 1956. Thanks to his widow, the late painter Lee Krasner, he also left the largest private foundation ever established exclusively to aid visual artists.

With assets now valued at more than \$26 million, the 1½-year-old Pollock-Krasner Foundation has already given away more than \$1 million and hopes to give as much or more every year to "worthy and needy" artists in crisis, here and abroad. The grantees are kept secret, not only during the application process, but even after they have received and used their awards.

The foundation's biggest problem: finding really first-rate artists who need its help. For the foundation remains largely unknown.

"Need" is a key word. While most art-oriented foundations support emerging artists, current high-fliers and special projects, the Pollock-Krasner Foundation was designed to aid artists "of recognized merit" who, for whatever reason—personal, medical or business—need financial help to carry on their creative work.

"But for Jackson's success, I'd have been hard up most of my life," Krasner once told her friend and adviser, Eugene V. Thaw, among the world's most respected private art dealers. It was at Thaw's urging, and with the help of Gerald Dickler, her attorney of 20 years, that Krasner finally decided to put her cash, her paintings and Pollock's paintings to work for artists who hadn't been so lucky.

Krasner, who had no children, died in June 1984 at 76. By the following April the Pollock-Krasner Foundation had been set up and was accepting applications. Since then, with the help of a staff of seven directed by chief operating officer Charles Bergman, the foundation has processed 2,600 applications and awarded 139 grants totaling \$1.02 million.

Krasner's will made Thaw and Dickler not only the executors of her estate, but also the foundation's president and board chairman, respectively, as well as its sole trustees. And though four "recognized authorities" the foundation will not name sit on a committee to initially judge the artistic worthiness of applicants, Thaw and Dickler make the final decisions about who gets grants and how much they get.

Thaw also has one more extraordinary responsibility: As a dealer and Pollock scholar, he is charged with overseeing sales of the works by Pollock and Krasner that constitute two-thirds of the foundation's assets. How and when these works are fed into the market—and at what prices—ultimately determines how much money the foundation will have to give away.

It is a highly delicate situation, one fraught with possibilities of conflict of interest, or the ap-

See POLLOCK, D1, Col. 1



Art dealer Eugene V. Thaw, president of the Pollock-Krasner Foundation, oversees sales of works by the two artists.

BY NANCY KATE FOR THE WASHINGTON POST

Foundation

POLLOCK: From left

Thaw, 59, is a shy man with a warm smile. He sports a mustache, graying reddish hair and the look and cut of an English country gentleman. In fact, his goal since a recent retirement has been to spend more time at a farm in Upstate New York. But ongoing commitments often keep him at the art-filled, intimately scaled six Avenue Matissonette that has also served as his place of business for decades.

Filling the Need

There, among the masterpieces and managery, the names of Mantegna and Matisse, great collectors like Paul Mellon and Norton Simon and officials from the Getty, Metropolitan and dozens of other museums have left their marks at some making multimillion-dollar deals well out of the public eye. But for an interview, Thaw chooses the hunt club atmosphere of a restaurant round the corner, and between Ferrier and a pear tart, talks about the evolution of the foundation.

"Lee resisted making a will for many years. She just didn't want to face it," he says. "Then, finally, both Gerry Dickler and I attacked her from different angles, and told her she just had to do it in responsibility to the work—to the fact that it looked after, and that it doesn't become a tear-jerker among her distant relatives."

"I think that's what impelled her to say, 'But I want it to go for a good purpose. And we talked about it—what kind of a good purpose? There are many good purposes. Finally, she said, 'I'm an artist. I want it to go to help artists. That's what I know. That's my word.'"

"And it couldn't have been simpler," says Thaw. "Needy artists and worthy artists. I knew what was on Lee's mind, and that still guides us at the foundation. She had in mind the person who is a real artist, who has devoted his or her life to being an artist and who has talent out of fashion. She had in mind the mature artist, whose gallery has gone under, or who can't get a one-man show anymore, or who has to do menial things to keep the family together."

"Lee had in mind the example of a number of artists of her own generation who, as she became richer, were having trouble keeping food on the table, or getting the rent paid. Not some kid fresh out of college, or people who are specialists in getting grants."

"At first, the biggest problem was getting applications," says Thaw. "Now it is raising the quality of the applicants to a higher level. We don't want to take just the top portion of any pool that we see. You hope for good people per se—people who are worthy by any standards, and not just by some bell curve."

"That's what we're looking for now: a pool of candidates among working artists, among serious artists, who are not just deluding themselves, and who have become artists not just because they've decided they're artists, but because they have talent and ability."

"And I think if Lee Krasner could look down and have any role in this process at all, she'd be adamant on that score. We're not a welfare agency for people who have a bad story."

Keeping Pollock's Trust

Lenore Krasner, it seems, was adamant about everything, including her determination to be a painter. The stubborn fourth child of a Russian emigre produce dealer in Brooklyn, she waited on tables rather than teach art, or which she had quainted. Always a student of vanguard art, she met, lived with and then married Jackson Pollock



Artists Jackson Pollock and Lee Krasner.

during the early 1940s. Their 11-year marriage wasn't easy: They were extremely poor, and there were other women and too much alcohol.

"But no one ever believed in Pollock more than she did," says Thaw, even though her own talent was largely eclipsed during his lifetime. Abrasive and opinionated, she later made no secret of her contempt for those who sought to rewrite history and make themselves part of the Pollock myth. She argued bitterly with most of the reigning critics of the time. "There was tremendous jealousy and dislike," says Thaw. "Lee was a difficult, highly intelligent, crusty person."

Krasner's life may have been eased by the wealth that Pollock's estate produced, but it was her careful handling of his work after his death at 44 that helped secure for him the world-class reputation that, in a booming market, ultimately swelled his small estate—well under \$1 million, according to Dickler—to its present size.

Pollock never sold a painting for more than \$8,000 in his lifetime; a great one, "Autumn Rhythm," was sold to the Metropolitan Museum shortly after his death for \$30,000—a record-shattering price. "Blue Poles" was sold to the Australian government 13 years ago for \$2 million, then a record price for a modern American painting. If a major Pollock would come on the market today, says Thaw, it would go for between \$5- and \$10 million.

Krasner also had help from Thaw, not only in the placement of work in important museum collections, but also in preparing the four-volume *catalogue raisonné* of Pollock's work, published in 1978.

"Getting a complete list, and thus reducing the risk of fakes, had been bothering me ever since he died," Krasner said at the time. I complained about it so much to Gene Thaw that I think he just got tired of listening to me and took it on, along with [controversial] Francis O'Connor. Krasner then began preparing for her first traveling American retrospective, which opened in Texas in 1983—just as she turned 75. By the time the show reached New York's Museum of Modern Art the following year, she was dead.

"Lee Krasner, if she didn't have the Pollock estate money, would have faced some of the same problems that the artists applying to us face," says Thaw. "Even though she was a first-generation abstract expressionist

painter and always well-known, she couldn't sell enough paintings to even make a bare living until she was an old woman, and the late recognition came."

There are two things going for her at the end of her life. She was a woman, which was, by then, a good thing to be for an artist; and also dealers like Marlborough looked her to get the Pollocks.

"And she knew it," says Thaw. "That's why, when she got strong enough, she took the Pollocks off the market, and, when she withdrew from Marlborough Gallery, gave them to nobody else. There were no Pollocks available for sale anymore, and those galleries that carried her work subsequently didn't and don't have Pollocks. They only have her."

"We set up a system of letting major museums round out their Pollock holdings," says Thaw. "MOMA, the Tate, the Met and Beaubourg, and places like that came and bought groups of things, combined with gifts from her. I was the agent for all of this, but without any commissions."

"Thaw was able to produce for her something Jackson wanted in his lifetime," says Thaw, a nephew Jason McCully, a New York art dealer. "Pollock wanted his work to be kept in units as much as possible, which Thaw helped her do. And the *catalogue raisonné*, which Thaw was largely able to do—after Pollock's dealers couldn't [and didn't] do it—earned him a special place. As a result, they had a very close working relationship."

"I was always part of her circle, we always talked about things," says Thaw, who first met Krasner at a party in East Hampton shortly after Pollock's death. "But after a certain point, more and more she turned to me for advice on what to do about things. Though Lee didn't need advice. She was a very strong and powerful woman."

"I think it's a very healthy and very nice that Lee, who was a controversial and much disliked person by many segments of the art world when she was alive, should be the one who has left her entire financial worth to help other artists," says Thaw.

Awarding the Legacy

Since Krasner's death, Thaw's role in the Pollock-Krasner legacy has become even larger and more complex. Only slightly more than \$8 million of the foundation's \$25 million in assets is in cash or cash receivables; the rest—which has been assessed at something over \$17 million (the estate has not been settled, so final valuation is pending)—is roughly half paintings by Krasner and half drawings and slight works by Pollock. It is up to Thaw to see that these works are eventually sold in a way that brings maximum benefit, both to the artists' reputations and to the foundation's coffers.

His task is further complicated because, by law, 4.35 percent of all foundation assets must be given away each year. And while there is enough cash on hand at the moment to fulfill that obligation, the time could come when art must be sold to provide cash to meet the requirement. Prices are a delicate matter, and being forced to dump paintings on the market at an unpropitious moment could diminish their value and thus, ultimately, the foundation's assets. Thaw and Dickler say they plan to ask the IRS to waive the requirement if necessary.

But Thaw has not yet begun to release the art to the public. "We are still dealing only with museums, following Lee's moral instructions—not necessarily written in to the will—to compete the work she started in her lifetime, to get them where they belong," he says.

Curiously, museums are not pounding down the doors—a fact that brings a flush of anger to Thaw's cheeks.

"They don't do their job. It's outrageous. I have told any number of museums that we want them to come and look and have their pick of what's left in the Pollock estate and help us convert the money to the foundation, giving them very favorable prices and long-term payments. And nobody has contacted us. We have had to go after them. How do they know what we have until they've looked at it?"

"The National Gallery did come up and did buy a few drawings," says Thaw. E.A. Carmean, former curator of contemporary art at the National Gallery, also acquired three paintings, four drawings and 14 prints for the Amos Carter Museum in Fort Worth after becoming director there. The Cleveland Museum looked but didn't buy.

"They're not taking advantage of a historic opportunity," fumes Thaw. "Nobody from the Hirsman has ever come near us. And they're relatively poor in Pollocks. They have hundreds of de Koonings, but very few Pollocks. They could surely get a donor, as the National Gallery did."

The question of potential conflict of interest results from the fact that any dealer who makes a sale from the foundation's holdings is entitled to a commission, and Thaw is uniquely—and legally—positioned to control sales.

"I've been letting others do it [handle sales], especially since I've retired," he says. "Since I didn't take commissions in Lee's lifetime, I'm not looking for them now, although legally I'm entitled to them."

Legal or not, Thaw is well aware that taking such commissions might have the appearance of impropriety. "That's why I haven't done it," he says. "I don't need it. I'm well off. I'm comfortable."

That, apparently, puts it mildly. One high-profile colleague describes the low-profile Thaw as "possibly the most successful art dealer in the world." His biggest recent deal was the sale, with a syndicate, of a 15th-century Flemish painting by Dirk Bouts to the Getty Museum, reportedly for \$7 million.

As to the fees he and Dickler will receive as executors of Krasner's estate, Thaw says, "Let me tell you, it's not worth the amount of time I've spent. I will get a substantial executor's fee when it's all settled. And I have been collecting a salary for the work I've put in on the foundation. But in terms of the compensation I get for my own business, it's minimal for the time I've put in."

Thaw may be rich, but he is also extraordinarily generous. The dozens of splendid master drawings that cover the walls of his town house—by Rembrandt, Frazer, Turner, Cézanne, Gauguin and Van Gogh, by Claude Lorrain, Goya, Delacroix—have all been given or promised to New York's Morgan Library, where two exhibitions of gifts from the collection of Mr. and Mrs. Eugene V. Thaw have already proved to raves. His Mantegna drawing is a highlight of the Morgan's current show of new acquisitions.

Among the gifts to the Morgan: a Jackson Pollock sketchbook Krasner gave Thaw as a gift.

Aid Through Tough Times

Pollock-Krasner is the most private of private foundations in that names of grantees are kept secret.

"If worthiness were the only criterion for our selection process," explains staff director Bergman, "we would freely and joyfully proclaim to the world who our grantees are. But as need is one of the two equal factors in determining who gets grants, we are very sensitive to the privacy and dignity of an artist who must not want the world to know that he or she was needy.... We have given grants to some very well-known artists who would be deeply distressed to have their privacy violated."

Some grantees, however, have been willing to break the silence to speak up for the foundation.

"For me the grant came just in time," says sculptor Hans Holmstrom, 61. "I had just had a show in Sweden that had depleted my money supply. When I returned, the \$12,000 grant came through, allowing me to pursue my work. It also resulted in the creation of a moose—a redwood bird—which I now produce, and which has helped me to pay the bills ever since."

"Out of necessity, I was going to have to go back to work full time, just as I was getting ready for a show," says Washington realist painter Sandra Walker, 48, who

See POLLOCK, D1, C1, I

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Pollock-Krasner is the most private of private foundations in that names of grantees are kept secret.

"If worthiness were the only criterion for our selection process," explains staff director Bergman, "we would freely and joyfully proclaim to the world who our grantees are. But as need is one of the two equal factors in determining who gets grants, we are very sensitive to the privacy and dignity of an artist who might not want the world to know that he or she was needy. . . . We have given grants to some very well-known artists who would be deeply distressed to have their privacy violated."

Some grantees, however, have been willing to break the silence to speak up for the foundation.

"For me the grant came just in time," says sculptor Hans Hokanson, 61. "I had just had a snow in Sweden that had depleted my money supply. When I returned, the \$12,000 grant came through, allowing me to pursue my work. It also resulted in the creation of a mobile—a redwood bird—which I now produce, and which has helped me to pay the bills ever since."

"Out of necessity, I was going to have to go back to work full time, just as I was getting ready for a show," says Washington realist painter Sandra Walker, 48, who

received \$7,000. "What the foundation essentially gave me was time, with no strings."

Gwen Fabricant, 52, a representational painter working in Oregon, also found herself unable to continue painting at one point without some help.

"There are grants like the Guggenheim and the National Endowment for the Arts, but they're not based on the kind of specific urgency that the Pollock-Krasner Foundation addresses," Fabricant says. "They specifically make that urgency—that need to have help at that particular time—part of their program. In that sense, it's unique."

According to Bergman, most grants are for usual needs—studio rent, art supplies and casting materials—though they also have been given for medical and dental needs both for the artists and members of their families. A rolling application deadline makes emergency financial assistance possible to artists faced with serious illness or personal catastrophe.

"Most of the time," says Thaw, "they ask for a specific amount—saying I need \$12,000 a year to move my studio because the lease has been canceled, or the building is being torn down, or whatever, or I've just had an operation and haven't recovered and haven't been able to prepare for my next show, and therefore have had no income for the last year. I need a period to get things together. . . ."

Though applicants have come from all over the country, Bergman says "we don't keep track of where they come from. We deliberately haven't done statistics of that sort." He does say, however, that last May the foundation made its first overseas grant to a Polish artist who will be coming to the United States. "We are indeed international," he says.

International, yes, but all disciplines, no.

Grants are limited to painters, sculptors, graphic and mixed-media artists.

"There's one important point about the foundation that's been overlooked," says Thaw. "This is a case of somebody who has made it in the art field taking care of their own. We have heard of that often in other aspects of society. . . . But when before, except in very rare instances, have you heard of artists who get rich who help other artists?"

There is the Gottlieb Foundation, but that was set up by Esther, the widow, who wasn't an artist. Their situation is similar to ours, though on a much smaller scale. [The Gottlieb Foundation, with total assets of \$5 million, gives grants of \$10,000 each year to mature artists who have spent at least 20 years in their respective fields.] And Rauschenberg, whom we think has made millions, has set up a little thing [called CHANGE] where the maximum grant you can get is \$500. But what can you do with \$500 if you have a catastrophic illness?"

Some early Pollock grantees, in fact, have died of such illnesses.

"But they had the best of medical care," Bergman says, "and were able to work right up to the end of their lives. And that's what it's all about."

The family of at least one of those artists—albeit not a wealthy one—was inspired to follow Krasner's precedent.

"One of our first grants went to an artist who subsequently died," recalls Bergman. "And when the widow got in touch with us to announce that her husband was dead, she said that family and friends wanted to raise a small memorial fund in his memory, and could they contribute the money to the foundation in his name? 'We would like to do for others what the Pollock-Krasner Foundation did for my late husband.'"

"As you might imagine, it was a very small amount—less than \$150. But it meant a lot to them, and to us."

It no doubt would have meant a lot to Pollock and Krasner as well. In 1945, Pollock's dealer was paying him \$150 a month in exchange for everything he painted.

THE WALL STREET JOURNAL.

Private Foundations Seek to Assist Artists Based on Financial Need—as Well as Merit

By Max Cox

Staff Reporter of THE WALL STREET JOURNAL

NEW YORK—Even a small "drip" painting by Jackson Pollock sells for a million dollars now. But when the artist died in a car crash in 1956, after years of struggle and scathing reviews, he had never sold a work for more than \$8,000. The paintings of his wife, Lee Krasner, didn't fetch big sums until she was in her 70s.

So before she died in 1984 at the age of 75, the childless Ms. Krasner decided to devote most of her late-found wealth to helping other artists weather rough times.

The Pollock-Krasner Foundation, with assets worth well over \$20 million, has given away nearly \$800,000 to 106 artists across the country since it was set up in April 1985. It has given artists money for rent, food and materials. It has helped an artist dying of AIDS. One time, the foundation even sent money by messenger to an artist who had been brutally mugged and needed neurosurgery. Like many artists, he had no medical insurance.

Private Assistance

Most government and foundation grants are based only on merit, not need, and must be spent on such things as paint and canvas. Now several private funds are assisting artists with personal hardships.

For example, the late Adolph Gottlieb, another artist who achieved success late in life, set up a foundation that gives \$10,000 each year to 10 needy artists, provided that they have been working for at least 20 years. Artist Robert Rauschenberg started a fund in the 1970s that gives artists \$500 emergency grants. And the new foundation of Texas banker Harvey McLean Jr. is currently aiding seven Texas artists, including an opera singer and a ballerina.

Pollock-Krasner, however, is the biggest and most ambitious organization of its kind.

The up-and-down career of Brooklyn artist Jim Huntington, a long-working, well-regarded sculptor, is typical. "I've had \$80,000 years and \$10,000 years," says Mr. Huntington, a slender, sinewy man in patched blue jeans. "But before I got the Pollock-Krasner grant, I hadn't had a major commission in two years or a New York gallery show in six years. I was down to my last \$2,000."

The \$10,000 grant helped immensely, but cash wasn't the only benefit. "It's one thing when you're young and struggling, but when you're 45 and strapped, you start to wonder if you're a crackpot to keep with it," says Mr. Huntington. "The grant gave me a boost of energy. It is someone substantial saying, 'You really are an artist.'"

I'm now in one of my most productive periods ever, and I will be having a New York show in October."

The art world has changed since Mr. Pollock's death. These days, some young artists have achieved the status of pop stars and the bank accounts of chief executives. Jean Michel Basquiat, for example, was the subject of a cover story in the New York Times Sunday magazine last year, and was selling paintings for as much as \$25,000 by the age of 24.

But for most working artists who aren't quickly "discovered," sales are rare and life is often tough. A 1981 study by Northeastern University in Boston found that visual artists in that city earned an average of only \$4,500 in 1980 from their art. A National Endowment for the Arts study showed that visual and performing artists' real incomes fell 37% during the 1970s.

"A good artist will pursue his work with integrity and without regard to fashion, but

'A GOOD artist will pursue his work with integrity and without regard to fashion, but there will be periods when he won't sell much,' says an art dealer.

then there will be periods when he won't sell very much," says Eugene Thaw, an art dealer and friend of Ms. Krasner who is president of the Pollock-Krasner Foundation. "We're a bridge mechanism to help an artist get back on track after somehow getting off track."

A panel of art experts, whose names the foundation won't divulge (so they won't be lobbied or attacked), reviews applicants' slides and decides which artists have serious talent. Then the foundation's three principal officers request detailed financial information from the prospective grantees. Finally, they determine who really needs the money, and then award the grants, which so far have ranged from \$2,000 to \$20,000.

"You could be the greatest artist in the world, and we can't give you a dime if you're not needy," explains Charles Bergman, the foundation's executive vice president. Interviews with a dozen grantees show how much difference such aid can make—and give a good glimpse at how artists get by these days.

Forty-one-year-old Dana Gordon has been painting for 25 years, and his triumphs included a one-man show of experimental films at New York's Museum of Modern Art in New York. But four years ago, says Mr. Gordon, "I was almost literally starving. I was making most of my money from selling paintings, but it was such a low amount that my weight dropped down to where it was when I was a high-school junior."

Since then, Mr. Gordon has been doing a lot of carpentry and contracting, but it hasn't left much time for art. "Essentially, I've been doing two full-time jobs. I would work all day and make art starting at 10:30 p.m.," he says. "The grant lessened the anxiety, so I can take more time and just make art for awhile."

Getting By

Similarly, grant-winner Creighton Michael, a 37-year-old sculptor from Nashville, Tenn., spent more than six years working as a bartender. Joan Thorne, 43, has been exhibiting her frenetic, brightly colored abstract paintings for 14 years, often to rave reviews. But for 10 years, she slept in her studio and rented out half of her New York loft to get money for paint. And when Boston artist Grant Drumheller received his grant, his second child was on the way, his refrigerator was dead, his paintings weren't selling, and he was selling suits in a department store.

Other Pollock-Krasner recipients have received little previous recognition. Ann Pollon, a New York sculptor, has been making art since her teens, but her work has appeared in few shows, and she hasn't sold much. Now 43 years old, Ms. Pollon suffers from tendinitis, arthritis and severe insomnia. She lives largely on Social Security and occasional jobs repairing church statues.

Partly because of her disabilities, Ms. Pollon takes several years to complete one of her full-size statues of women. "Some people make art like bunnies make babies, but I'm slow," she says. "From month to month, I borrow to get by, and every year, I roll together my Christmas and birthday money to buy materials. It costs up to \$2,000 to cast one piece. This grant allows me to work six hours a day, every day, and pay for help when I need it."

Over the years, the Pollock-Krasner Foundation will give money to artists whose works may never be critically acclaimed. But it's a chance the foundation wants to take. After all, says Mr. Thaw, the art dealer, "You just don't know who is going to rise above the pack."