

Oral History Center  
The Bancroft Library

University of California  
Berkeley, California

Peter Bradley

*Peter Bradley: A Life in Paint*

Getty Trust Oral History Project  
African American Art History Initiative, Getty Research Institute

Interviews conducted by  
Andrianna Campbell and Shanna Farrell  
In 2019

Interviews sponsored by the J. Paul Getty Trust

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Peter Bradley, 2018

Photograph by Sean Donnola for T Magazine, June 2018

**Peter Bradley** grew up in Connellsville, Pennsylvania after his mother adopted him in 1940. He later split his time between Connellsville and Detroit, Michigan. He attended the Society for Art and Crafts in Detroit and Yale University. He left Yale to pursue a career in art dealership with the Perls Gallery in New York City. He painted for most of his life, and had work on display as part of the Whitney Biennial in 1973. In this interview, Bradley discusses his early life, education, moving to New York to work in the art world, the community of artists, including musicians, with whom he interacted, inspiration for his paintings, techniques, and artistic process, as well as specific art shows, like the Whitney Biennial.

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## **Project History**

In 2018, the Getty Trust Oral History Project expanded in order to document the history of prominent African American artists as part of the Getty Research Institute's (GRI) African American Art History Initiative. These oral histories complement the GRI's ongoing work to collect, preserve, and interpret the art and legacies of these artists.



Interview 1: March 25, 2019

Farrell: Okay, this is Shanna Farrell and Andrianna Campbell interviewing Peter Bradley on Monday, March 25, 2019. This is our first session and we are in Saugerties, New York.

Campbell: Hi, Peter, I'd just like to say thank you for having us in your home, thank you to your wife Debra. This is an amazing opportunity. As we were saying earlier, I feel very lucky to be here. It's been over four years, ever since I had this first conversation with Jack Whitten, that I heard your name. Then subsequently, from many, many different people, people were talking about the fact that you were an artist in New York, very successful, working at the time, and that you'd moved up here to Upstate New York. So here we are in Saugerties, in your home, and we're going to take a walk down to the studio. But from the people at the Getty, I want to thank you for taking part in this interview. I'm going to turn the mic back to Shanna, and she's going to do some early questions about your biography and kind of how you got started. Then I'll take this back, and then we can start talking about your education at Yale and your work as a dealer.

01-00:01:13

Bradley: I didn't get much education if that's ok.

Campbell: No, I know. So many people say that, but there's something that comes out of that association anyway. So let me hand the mic back to Shanna.

Farrell: All right. Peter, can you start by telling us where and when you were born and a little bit about your early life?

01-00:01:38

Bradley: All I know about it is I was supposedly adopted at three days old. That's all I know. That could be wrong; it could be anything. Who knows. Back in those days, they didn't tell the truth all the time. But I'm from Connellsville, Pennsylvania. That's where I grew up. It's sixty miles west of Pittsburgh.

Farrell: What year were you born?

01-00:01:57

Bradley: 1940.

Farrell: Okay. Can you tell me about some of your early memories of growing up in Pennsylvania?

01-00:02:05

Bradley: Yeah, they were pretty great. We had a twenty-seven room house, and my mother was in serious business all the time—the children's business, the laundry business, the entertainment business. I was in the clothing business with her. I liked clothes and she bought them all the time, which was great for

me. But other than that, I never left my house much. At a certain age, I went to Detroit and never came back. And Detroit to New York and on.

Farrell: What was your mother's name?

01-00:02:36

Bradley: Edith.

Farrell: Can you tell me a little bit about some of your early memories of her?

01-00:02:41

Bradley: Well, she's quite attractive and she wore beautiful clothes all the time. One part of the house was a laundry. I was delighted by those machines. It was called a mangle or something like that. A set-down thing. The clothes would go around it and you could iron them. I was in there one day and I saw this robe hanging. I said, "What the hell is that?" She said, "That's that white man's Klan robe." "I said, "What's it doing in our house?" She said, "He's paid to have it washed." I said, "That's deep." I don't think I ever went in that room again, ever. She took care of all kinds of things, lots of things. She gave some money in Pittsburgh to one of the nightclubs that was bringing Clifford Brown to Pittsburgh to play. He needed a car, so she put some money up and got a brand new Rocket 88 Oldsmobile. He let his girlfriend drive it when he was too drunk to drive it, and she killed them all. I got the hood mount from the car. It's upstairs.

Campbell: Oh, no, it's so dark.

01-00:03:57

Bradley: Yeah, well, it was a dark day. My mother said, "He didn't finish paying it. I still have to pay [for] that damn car." So she didn't care if he was dead or not. She said, "We still have to pay for that damn car." I thought that was strange as well. But she was like that. She only paid attention to what was going to happen, and made it happen. So I stayed in the house all the time. She had sixty-four children or seventy-four children. Sixty-four. Then she went on the show called *This Is Your Life* or something like that. She said, "Where's my watch? Give me my watch. I want my watch before I say anything." I thought that was kind of weird that she would do that, too. But she was a peculiar lady.

Farrell: Can you tell me a little bit more? The sixty-four children were foster children?

01-00:04:43

Bradley: Yeah.

Farrell: Yeah. Can you tell me a little bit more about your memories of growing up with foster siblings?

01-00:04:50

Bradley:

It was all the same. She only adopted two of us—a sister, who I talked to once or twice in my life, I think, and me. The rest of them were sort of transient. They were there for maybe six months or two years or whatever. Who knows? I didn't count the time. They were all good guys, they all had jobs. Good girls. That's the way life went on. I never wanted for anything as a child. I don't think that she paid much attention to anyone that was in my peer group. Guys would come to the house and she'd say, "His mother's a prostitute. This one's mother's a thief, and this one's father's a shotgun guy. It's up to you. You want to get involved with them, it's up to you." I had white friend, which nobody black had at that time, which I thought was strange, also. Then there were some black people that moved near us. They got a TV set. I'd never seen one before. The whole town was in there watching our TV set. It's the first time I saw interracial situations in houses, other than the insurance man coming for insurance and stuff like that. It was a peculiar moment in time. But I had a room that looked similar to this room or the one upstairs, and I painted all the time there. She would wake up in the morning and she'd say, "Did you get the weeds done and did you plant the tulip," and blah-blah-blah, and on and on and on. I'd say, "I got it all done." She'd say, "Okay, fine. Go paint." She would come upstairs where I was painting and read the *New York Times*, and read articles to me out the *Times*. Interesting lady.

Farrell:

How old were you when you started to paint?

01-00:06:44

Bradley:

I don't know, ten. I'd say there are some photographs somewhere here of her, so you can get an idea of what she looked like.

Campbell:

So you mentioned that you were nine or ten in the *BOMB* interview, and that you started to paint. You would draw, and you would give her the drawings.

01-00:07:01

Bradley:

Yeah. Yeah.

Campbell:

You were drawing things from the newspapers, as well? Is that one of the things you said?

01-00:07:05

Bradley:

Yeah. All kinds of things, I did drawings from. She would take them, put them somewhere. I never saw them again, which is weird. But this came yesterday to me, from the Connellsville newspaper.

Campbell:

Oh, my gosh, is that you?

01-00:07:28

Bradley:

Yeah.

Campbell: Which one, the one in front?

01-00:07:30

Bradley: The one in the back is the Cleveland Browns' great running back, Bo [Robert Marilla] Scott.

Campbell: Oh. Yeah, you mentioned this. I saw that in the interview, too. Oh, my gosh, that's a wonderful photograph.

01-00:07:40

Bradley: The two white guys never existed in the relay team. That's why the photograph was just sent to me, I think.

Farrell: I'm zooming in on it now.

01-00:07:53

Bradley: The relay team was all black.

Farrell: Oh, cool.

01-00:07:55

Bradley: A serious relay team. For real.

Campbell: Yeah. This is in Connellsville?

01-00:08:00

Bradley: In Connellsville, yeah. Then all of a sudden, these guys appear in the photograph, along with this guy shaking hands. Funny.

Campbell: Wow.

01-00:08:09

Bradley: But I'm looking for a photograph of my mom.

Campbell: So you ran track?

01-00:08:16

Bradley: Played football, too.

Campbell: That's not something you usually associate within the early career of an artist, just to live up to stereotypes.

01-00:08:25

Bradley: Well, that's western Pennsylvania. Either you played football or you were a sissy. You weren't a tough guy. You had to play ball. A lot of great athletes came from there. Great ones.

Campbell: Yeah. While you were there, were you taking any art classes?

01-00:08:44  
Bradley: In high school, I took an art class.

Campbell: Yeah. Would you stay after school to paint? Because that's what I used to do.

01-00:08:48  
Bradley: No, I went to my studio.

Campbell: You had a studio?

01-00:08:51  
Bradley: Yeah.

Campbell: Where was it?

01-00:08:53  
Bradley: In the top of the house.

Campbell: Oh, wow.

01-00:08:57  
Bradley: No one was allowed in there.

Campbell: Yeah?

01-00:08:59  
Bradley: She was the only one that ever came in there.

Campbell: What were you painting on in that period?

01-00:09:04  
Bradley: An easel that she'd bought for me from the music store. The guy in the music store said, "You have a son that likes to paint. Here's an easel. We'll sell it to you for ten dollars."

Campbell: Really?

01-00:09:15  
Bradley: She bought it.

Campbell: Were you using acrylics or were you using —?

01-00:09:19  
Bradley: Oil paint. Grumbacher. Grumbacher.

Campbell: You know what? Let's get you off your phone and then we can actually look at them at the break. Oh, you found it?

01-00:09:23  
Bradley: Okay. Okay, we'll do that. That's her, just before she died.

Campbell: Oh. What year was that?

01-00:09:32

Bradley: I don't know. That's my '59 Jaguar, though.

Campbell: Yeah, so she got to see your Jaguar. I saw that in the interview. Was she very proud of you? I noticed what a nice neighborhood that is.

01-00:09:41

Bradley: She said it was too small. She said it was too small.

Campbell: Ah, she didn't get it. Oh, she was like, what is my son doing? But she must've been so proud of you.

01-00:09:49

Bradley: Ah, she always was, I guess. I guess that's why I stayed alive.

Campbell: Yeah.

01-00:09:57

Bradley: Where I got my name from, I never saw him. He worked on the railroad. When he came home, he never said anything to me.

Campbell: Well, you're talking about your father or about the stepfather, the drinker?

01-00:10:05

Bradley: Father, yeah. The father. William Bradley.

Campbell: William Bradley?

01-00:10:08

Bradley: No, the drinker was her brother Tom, who she brought from Roanoke, Virginia with her. The photographs, when you see them, you'll see what she's up to. I can't find them yet, but they're there.

Campbell: Because in the *BOMB* interview, you seem to say that—I thought she got remarried to someone.

01-00:10:25

Bradley: She did. She remarried Bradley.

Campbell: Bradley, yes.

01-00:10:27

Bradley: Yeah. That's where my name came from.

Campbell: Yeah, because you were called Petey?

01-00:10:31

Bradley: Yeah.

Campbell: Yeah.

Farrell: Can you maybe talk a little bit about your memories of Bradley?

01-00:10:36

Bradley: I didn't like him that much—he was on the railroad—and he didn't like me. My mom said he did, but I didn't feel he liked me. He paid a lot of attention to a lot of other guys in the town, because he was jamming their mothers, I think. He was in town to hit them and go, stuff like that. That's my imagination, but I did see him one time with a known prostitute. He was terrified I was going to say something to my mother. I didn't know she was a prostitute until I left town and came back. I didn't know what she was doing when I was there as a kid.

Farrell: How long were they together for?

01-00:11:14

Bradley: A long time. I think it was from the time I was in grade school until I had gone to college in Detroit.

Campbell: Your mom became quite a success in the town because you said that at first, she started with this cleaning business, and eventually she started running a kind of club, bringing musicians to the town. So what was that situation like?

01-00:11:38

Bradley: She didn't enjoy *Green Book* at all. She thought it was bullshit. But she had one, a *Green Book*.

Campbell: Oh, a *Green Book*. Wonderful, yeah.

01-00:11:44

Bradley: Yeah. She thought it was bullshit. But Bradley worked on the railroad, the Baltimore [and] Ohio Railroad. Her and I got passes to travel on the railroad for free. So I would take long trips in the summer. I'd take these trips on the train by myself. Every time he would come through the town—. The house we had was built by the Baltimore and Ohio Railroad. So she would go on the back porch with a napkin and she'd wave as the train pulled out the station, because he couldn't get off. It was there for a second and gone. That's all I knew about that. He would come home and be home for two or three days. Then his sisters would come from Baltimore and I'd go to Baltimore. I guess it was sort of an interesting way of growing up and looking at things, because I got to see a lot. I could get on a train and get to anywhere I wanted to go, all the time, and I did. The second summer session would happen at school, I'd leave town.

Farrell: Where were some of the places that you would go?

01-00:12:51

Bradley: Los Angeles was one; Detroit was another one.

Campbell: How old were you? You were sixteen?

01-00:12:57

Bradley: Younger than that. I think about four[teen].

Campbell: When you first went to Los Angeles?

01-00:13:00

Bradley: When I first went to Los Angeles I was like fourteen years old, fourteen or fifteen. I went to San Francisco.

Campbell: You went to San Francisco, yeah.

01-00:13:05

Bradley: San Francisco because there was a girl there named Gloria Mays that was in *Comic* magazine. It was called *Comic or*—Katy Keane Comic Book clothing for Katy Keane. This girl kept doing all these drawings and sending me notes back and forth. She's in San Francisco, I'm in Pennsylvania. So I went to see her. I never saw her, but I went to her house. She wasn't there.

Farrell: What was it like for you when you returned home on the train? What would your mom say to you about your disappearing?

01-00:13:41

Bradley: Well, she knew it. Used to pack my blue suitcase. It was called some kind of—little star on the side of it. She'd put the shirts in it and the handkerchiefs and I'd go. She said, "Put your hundred-dollar bill in your stocking." So I put it in my stocking.

Campbell: Well, she always kept a hundred-dollar bill in her stocking, right?

01-00:13:59

Bradley: Yes, yes. When she'd cross her legs. That was one of her tricks. She would do that. Funny lady.

Farrell: So I did read she worked for a wealthy family from Chicago, and she also ran a jazz club out of the house.

01-00:14:16

Bradley: Not really, not really. That's where the *Green Book* came in. Bradley would ride the train, meet a lot of people, famous people. They said, "We're playing Pittsburgh." He'd say, "Oh, you can stay at my house." They would come in. Clifford Brown, Miles [Davis], Dizzy [Gillespie], all of them would come through there. I got to talk to just about everybody in show business, at one time. It was a lot of fun for me.

Farrell: Did music play a role in your early life?

01-00:14:43

Bradley: Yeah.



Farrell: How did it influence you or impact you?

01-00:14:51

Bradley: Well, I was studying to play trumpet. My mother's brother despised Miles Davis, when he would come there. He didn't like him at all. He didn't like anyone who was dark-skinned. He was as bright as you are, with red, straight hair. He didn't even go to black barbershops. I don't know what his game was. That's where this thing came in that Miles was related to me. He would say, "He's just like that ugly father of his," and he'd point to Miles. Miles would be nodding off.

Farrell: This would be when Miles Davis was at your house?

01-00:15:26

Bradley: Yeah. Right.

Farrell: So there were comments made about Miles Davis being your father?

01-00:15:31

Bradley: Right. Yeah. He was there. Who else was there? Dizzy Gillespie came through there one time; Milt Jackson came through there. Then I met Milt Jackson again in Detroit. He did something very weird. He said, "You want to see naked white women?" I said, "Yeah, Milt, where are they?" He said, "Come on with me." We go lay down on the grass and look into the basement of the Detroit Institute of Arts, a life drawing class. I said, "I go to art school around the corner. What the hell I want to do this for? What are you talking about?" He was a pretty funny guy, too, Milt.

Campbell: I saw you also met the Turrentine brothers, Clifford Brown, Max Roach, Ahmad Jamal, Frank Jones, and Art Blakey.

01-00:16:15

Bradley: Yeah. Yeah. He's from Pittsburgh, and I toured with Blakey.

Campbell: Yeah, of course, but what kind of period for jazz was this?

01-00:16:28

Bradley: It was the height of the jazz era.

Campbell: Oh, what do they call it? Because later on, something that I've talked to other people about Claude Lawrence, I don't know if you know him, but—.

01-00:16:38

Bradley: Claude Lawrence?

Campbell: Yeah.

01-00:16:38

Bradley: Yeah, I know Claude. I saw him in California.

Campbell: Yeah, he mentioned you to me, as well. He actually saying going to your loft, that was an amazing experience because he was a jazz musician and that was the loft era of jazz. He kind of explained to me these different periods of jazz. Personally, I don't know that much about music, but I guess—.

01-00:17:00

Bradley: Why not?

Campbell: I listen to it. I took a jazz class, so you'd think I would, but it's one of those things that—. My dad was a musician. I think I'm tone deaf. I can listen to music, but I just can't hear it the way other people can. So I can study it. But my point is, is that this is a period, even kind of before the height of Miles' career, right?

01-00:17:21

Bradley: Right, yeah.

Campbell: So she was really booking acts that seemed to be right before they exploded? So she must've had a real ear for music, in a way, or had a real knowledge of what was going on?

01-00:17:33

Bradley: Yeah, but they weren't—. Erroll Garner was the first one. He used to come to our house a lot. Erroll Garner was the first black person with Columbia Records, I think. Miles was second. But that was just a disaster.

Campbell: Why?

01-00:17:48

Bradley: Well, he did too many drugs, spent too much money.

Campbell: Oh, yeah. But that was the *Rolling Stone* story. I started reading a book on the—.

01-00:17:57

Bradley: The Stones are still alive.

Campbell: Not the Rolling Stones, the *Rolling Stone* magazine.

01-00:18:01

Bradley: Oh, *Rolling Stone* magazine, yeah.

Campbell: It was kind of period—depending on whether it's mass—well, [whether] it's white culture or music or rock and roll or jazz. I think that was just the culture back then, was that in the music industry, people were doing a lot of drugs.

01-00:18:19

Bradley: Yeah, yeah.

Campbell: Even while they're running businesses.

01-00:18:22

Bradley: Yep. That's what the game was all about. Detroit was a mess.

Farrell:

Yeah, can you talk a little bit how you started spending summers in Detroit?

01-00:18:34

Bradley: Yeah.

Farrell:

Can you talk a little bit about what your first impressions of Detroit, especially coming from Pennsylvania, were?

01-00:18:41

Bradley: I thought it was pretty hip, because we had a very hip house in Detroit and a very hip house in Connellsville. So I thought we had something going on, big time. Aretha Franklin was a friend of mine and she lived up the street from me. She was always sitting in her Cadillac by herself, which I never understood. She'd always be by herself. She sang at my first wedding, and her father married me.

Campbell:

Really?

01-00:19:06

Bradley: Yeah.

Campbell:

Wow.

01-00:19:06

Bradley: The Reverend C.L. Franklin.

Farrell:

How did you first meet her?

01-00:19:11

Bradley: She went to Central High School and she was always at Babe's. Babe's was a soda joint on the corner, and everybody black was at Babe's, doing that little dance that they do. You know that dance they're doing now like this? They were always doing some little thing like this, which was funny as hell. I never danced in my life. I liked to watch. I never did it. Like you never hear music the right way, I don't dance the right way.

Farrell:

What neighborhood was your house in, in Detroit?

01-00:19:37

Bradley: On the west side of Detroit. It was Webb Avenue, between Linwood and Lawton. A Jewish neighborhood, but the Jewish people had disappeared because they were terrified of black people moving in. They moved to Grosse Pointe, which is still fabulous now, and I don't think anybody black can live there now; I'm not sure.

Campbell:

Yeah, I think it's changed.

01-00:19:57

Bradley: It's changed a little bit now?

Campbell: Yeah. I now have a friend from there. It's still country clubs and—.

01-00:20:03

Bradley: You have a friend from Grosse Pointe now?

Campbell: Yeah, from Grosse Pointe, yeah.

01-00:20:16

Bradley: That's interesting.

Campbell: Yeah.

01-00:20:18

Bradley: Yeah. Well, Detroit was a great town. I got out of, luckily, though. One night I came out the movie theater with my wife and this cop said, "I want to talk to you." A plainclothesman. I said, "What are you talking about?" He said, "Get over against the car!" I told my wife, I said, "Justice Grace, you go home now, immediately. Leave." He shoved me in his car and drove me all the way to Dearborn or somewhere, I don't know, where I could get killed in a second on the street at night, and they kicked me out of the car.

Campbell: That's horrible.

01-00:20:41

Bradley: I had to walk back to Detroit.

Campbell: How long did it take you?

01-00:20:44

Bradley: A long time. A long time.

Farrell: Did that change the way that you experienced Detroit?

01-00:20:51

Bradley: I left Detroit the next day. I came to New York City.

Farrell: Is that what prompted your move to the city?

01-00:20:56

Bradley: Yeah, I just walked out. The hell with this.

Farrell: Yeah.

01-00:20:59

Bradley: Detroit cops are notorious on black people. Really bad. Then the same thing happened to me in Jersey. I'm driving a Ferrari in Jersey and I see this police car behind me. He gets right up on top of me, on this Ferrari. "Pull over!" The

blinking light's going, so I pulled over. There were two people behind me in a car, and they pulled over behind me. In front of me. They pulled in front of me. He told me, "Get over that railing!" He pushed me over the railing and he pulled a gun out. They said, "What are you doing?" Saved my life. It really did. I'd have got shot right there, the sonofabitch. You know what I mean? I said, "Well, I think I've got to get rid of this Ferrari." Because it draws too much attention. So I got rid of that one and got another one.

Campbell: Will you go back? So with this move that you did from Detroit to New York City, what made you think New York—we've been talking a lot about going west. So why did you go to New York?

01-00:22:00

Bradley: The West was too far away and there was no great music coming out the West Coast, as far as I could see. There were a few people. Jackie McLean came from there and a few other people. But Detroit was loaded with the greatest musicians in the world, and I wanted to hear them play. I heard everybody play in the world. Everybody. Then when I came to New York City, I knew the fools here in the city. Blakey would sit in this same chair here and talk shit all day long. Coke all over the place. I said, "What is this? I don't live like this. I can't." The life that they were living, what they had to go through to be who they were, was unbelievable. That's what killed Miles, it killed Clifford Brown. It killed all of them. Every one of them. All the drugs were just way out of control. Bill Evans, the piano player, called me on the telephone one day and asked me could he borrow five dollars. I couldn't believe it. "What are you going to do with five dollars?" "Go by and see Miles." I said, "It takes five dollars to get in the door?" I don't know. I couldn't figure it out. It was too strange of a life for me. That's why my horn is upstairs in the box. I have no interest in playing the horn under those circumstances.

Campbell: But when you first came to the city, that was your intention, was to play music?

01-00:23:20

Bradley: No, always paint.

Campbell: It was to paint.

01-00:23:22

Bradley: Yeah.

Campbell: But you quickly became friends with musicians because you knew them because they had passed through Pennsylvania.

01-00:23:26

Bradley: Yeah, I knew them from Pennsylvania. They were helpful. I was kind of stupid. I went over to Miles' house one day and I said, "This woman offered

me an apartment at this address.” He looked at the paper, he said, “Go get it now.”

Campbell: You said, “Oh, I could have a whole room, a whole house for this much, back where I come from.”

01-00:23:48

Bradley: Yeah, right. That’s what I told him, yeah. Yeah, it was on Fifth Avenue, near the Met. The woman’s husband had just died and she needed someone to help her clean up. I said, “I’m not a janitor.” I’d figured that out then. But that’s what it was about. Some stupid shit. I don’t do that. Then I went to [Klaus] Perls which was a pretty interesting situation.

Campbell: So was that your first job in New York, was at Perls? How was that transition period? Because I’m always interested in that from people.

01-00:24:18

Bradley: My first job in New York was [as] a guard at Hispanic Society of America.

Campbell: Oh, yeah, I love it there.

01-00:24:25

Bradley: My second job was in the Guggenheim Museum. No, no. No. No, the first job was Frank’s Frame Shop on 54<sup>th</sup> Street. They were building the Hilton Hotel when were there, at that time. Then the second job was the museum. The third job was the Guggenheim museum, and then the fourth job was Perls.

Campbell: What did you do at the Guggenheim?

01-00:25:00

Bradley: I worked in the conservation department.

Campbell: What were you working on?

01-00:25:05

Bradley: Designing shows and things. That’s how I got to Perls because they hung a huge [Alexander] Calder from the center of the Guggenheim, and I was the one that decided how to hang it. So Perls said, “You want a job with us?” I said, “Yeah, sure.” I had no idea who the Perls were. That was Calder’s dealer. They finally turned the entire gallery over to me, where all I had to do was just stay dressed up all the time and answer questions and show people paintings.

Farrell: Before we get to that, is it okay if we back up and talk a little bit about the Society for Arts and Culture in Detroit? Then I’m going to hand you the microphone. So you were there for about three years after high school?

01-00:25:42

Bradley: Yeah, yeah.

Farrell: Can you talk a little bit about your experience and some of the things you learned there?

01-00:25:48

Bradley: Well, I learned how to engrave there. There was a man called Robert Broner, who had studied in Paris with the great printmaker. He didn't like me. He said, "You'll never be an artist." He said that and my attitude was, go fuck yourself. Another guy named Theo Wujick, a student, just come from Vietnam, he showed me how to engrave and how to print, all those kinds of things. It's all cool.

Farrell: Yeah.

01-00:26:27

Bradley: So I thought that that was good. He taught me a lot of stuff. There was another guy named Nicholas Bruhalas, who taught here at the Woodstock School of Art. They called me up a couple weeks ago and asked me, did I want to buy his easel. What I want to buy his easel for? I didn't see him go anywhere. He thought he was Michelangelo. That was too late. It didn't happen for him. But he died recently, I hear, and that's five or six years ago.

Farrell: What made you want to go to the Society for Arts and Crafts in the first place?

01-00:27:04

Bradley: We had a house in Detroit. That's where I spent all my summers. I didn't have to take a test to get in. They gave me a scholarship and I went. That was it. I don't read or write that well. I can do both of them, but I'm not that interested in either one of them. The communication freaks me out, that someone can write something down and you can read it anywhere in the world they can understand English or whatever it is. That freaks me out. But painting's the same way for me, too. If you can paint a picture that someone understands, an abstraction you can get over in a new way, you can do something no one else has ever done. That's what's important. And handwriting's important, because they can tell who wrote it by the signature and all that kind of stuff, the style. Painting's the same way, I think. I can do both. I can write and paint. That's what I think. It's kind of a funny way of thinking, but it's stormy weather out there. It really is. Now the *New York Times* is talking about black artists and this, that, and the other; but they're not talking about anybody for real.

Farrell: What do you mean by that?

01-00:28:14

Bradley: All these guys that they're talking about, little figurative painters, that's—.

Campbell: That's not true. We'll get back to that in a second, but let's—.

01-00:28:18

Bradley: Yeah. We can work on that one, because I saw something the other day in the *Times*, said, "Look at this fool." I couldn't believe it.

- Campbell: Well, separate this. We'll keep it in the past for now. We'll get into contemporary stuff probably tomorrow morning.
- 01-00:28:30  
Bradley: Okay. I don't mean to get off the track.
- Campbell: But yeah, don't get off the track.
- 01-00:28:35  
Bradley: All right.
- Campbell: Did you feel encouraged by your mom to attend art school?
- 01-00:28:42  
Bradley: Yeah. Yeah. She was good at that.
- Campbell: When you were getting ready to go, did you have long-term career plans, or were you just sort of saying, I'm going to do this now and I'll figure it out later?
- 01-00:28:58  
Bradley: No, I was going to paint. I tried to figure out what it was about. Because you see a lot of people painting portraits and things like that, and all kinds of things, but that's kind of weak, in a weird way. Because I think color's the most important thing. That's what paint is, color. If you can get an individual design on your own, color design, then that's when you become a painter, I think. Other than that, you're just fucking up. Just interested in doing something that you'll maybe not be able to finish.
- Campbell: Well, the question for me, I guess, is in Detroit, were you making abstract paintings or were you making figurative paintings or things that were more representational in that period?
- 01-00:29:36  
Bradley: This Bruhalas class that I mentioned, he had a life drawing class. I was drawing from the model, and then there was this girl—. The head of the school— at the Society of Arts and Crafts in Detroit— his name was Sark Sarkesian. That's what his name was. He said, "Why don't you paint that girl there and stop that scribbling stuff?" So I painted her. I found a photograph the other day, the portrait that I'd painted up. Deborah has all that kind of stuff.
- Farrell: Yeah, we should bring that out, I think, after the break, and we can just kind of do some close-ups.
- Campbell: Yeah, that would be really great. So kind of going back to New York, the reason I ask you that question, because I think of someone like Jackson Pollock, who studied with Thomas Hart Benton, and who made fairly figurative, or dealt with figuration in his early paintings, dealt with Social



Realism, all of that stuff in the early work. We don't see a lot of it because some of it was destroyed. When there is one that's uncovered, it's always exciting to see how he kind of makes that transition from that stuff to abstraction. He worked as a guard at the Guggenheim, in that museum.

01-00:30:51

Bradley: Yeah.

Campbell: Was it the Guggenheim? Is that correct?

01-00:30:54

Bradley: I think I was the first black person to work in the Guggenheim. Is that true?

Campbell: I don't know. I'm going to check on that. But I guess my question is, how did you think to get that job? Did you just want to be close to the art world and you weren't sure how to get in? Or when you came and you met musicians, were you then introduced to artists at the same time? How did that transition happen for you?

01-00:31:16

Bradley: No. I don't know one artist that ever went to see Miles Davis live. Or John Coltrane.

Campbell: Well, that's not true, but maybe in that period.

01-00:31:23

Bradley: I mean in my period. My period, yeah. It was true to me, the ones I know talked about Kool and the Gang. Name one that I was hanging out with.

Campbell: In your period, when you got there.

01-00:31:25

Bradley: People I knew, the people I knew.

Campbell: Because all those artists, from what I have heard, people like—. Everyone from Orozco, José Clemente Orozco going up to Harlem; [Piet] Mondrian already looking in jazz. But Pollock, all those guys were listening to Jazz. Stuart Davis.

01-00:31:42

Bradley: Well, Pollock, yeah.

Campbell: Yeah, they would go to hear jazz artists.

01-00:31:44

Bradley: Yeah. Yeah.

Campbell: This was a big crossover that happened between white artists and black artists, and that hasn't really properly been documented, was through the music world.

01-00:31:54

Bradley: Right.

Campbell: Because they shared an interest in music. So Norman Lewis, who I'm working on for the dissertation, there're all these remembrances of him going with Ginkura Nakuma, and they would go and get records, sleep at each other's houses listening to records, and then they'd go hear music.

Campbell: When you met him, also, it was a later period. So before getting to that, I kind of want to flesh out this moment that you get to New York. So you didn't meet any artists at that period through the music world, so you kind of met the artists through the gallery world, through this Calder connection and kind of Perls connection.

01-00:32:37

Bradley: Well, no. At Yale, I met through William T. Williams.

Campbell: But you were working at Perls before you started at Yale?

01-00:32:46

Bradley: Yeah, at the same time.

Campbell: I know there was congruent, but it says—.

01-00:32:49

Bradley: Yeah, it was the same. I was at Perls and Yale at the same time; then I quit Yale and went back to Perls.

Campbell: Yeah.

01-00:32:56

Bradley: Then I quit Perls altogether.

Campbell: But I know from the Perls Gallery list, because I'm showing that they were doing what we would now call second market, but was still primary market then, because—. But these artists were older, but they were doing people who were very established. So Pablo Picasso, Joan Miró —

01-00:33:11

Bradley: Well, they established them.

Campbell: — Karl Priebe, Raoul Dufy, [Amadeo] Modigliani.

01-00:33:17

Bradley: Yeah.

Campbell: They were established before that, because this is Picasso.

01-00:33:20

Bradley: They were established by his mother in Berlin.

Campbell: Yeah, this is Picasso in '65.

01-00:33:25

Bradley: Yeah, but way before then, his mother had these contracts in Berlin.

Campbell: But Berlin is not France. You know what I mean?

01-00:33:31

Bradley: In France, too.

Campbell: Yeah. I'm just saying that these artists were what we call blue-chip artists, while you were handling them.

01-00:33:39

Bradley: Well, [Samuel] Kootz handled Picasso.

Campbell: Yeah.

01-00:33:42

Bradley: He went to Bloomingdale's and bought a thousand stretchers and sent them over to Picasso.

Campbell: Yeah. But then these are the artists that went to the exhibition list of the archives of the Smithsonian. These were the exhibitions they did while in this period that you were there. Do you want to talk about those exhibitions? It seems like such a big jump for me. But that's the classic story of entering New York is you're here in this, for me, the little town or wherever, and all of a sudden you're meeting and talking with all of these kind of, I guess, what we'd consider very successful people in the art world. What was that jump like for you? Was it shocking or was it exciting?

01-00:34:21

Bradley: No, neither one. I think it was just sort of like being at home, because I could talk to famous musicians as a kid, and these guys were famous at doing that. It was cool. I didn't want to be a musician, after a certain time, because it's too stressful. Too much travel involved, too much insults, drugs. Uh-uh. It's a horrible life.

Campbell: What did you learn from these artists? I guess the question for me is, because you were establishing a studio practice in the period, were you able to kind of talk to these artists? What were you getting from them, in terms of just establishing a life and a career?

01-00:35:08

Bradley: Well, people like Calder really wasn't respectful at all. He didn't give a damn one way or the other. You're not an artist, and that was it.

Campbell: That's what he said?

01-00:35:20

Bradley: Yeah. He came to my studio one time and said, “Oh, you can’t make art.” He said, “You can’t paint.” I said, “Neither can you. You can’t paint either.”

Campbell: Let’s see if I can find one of these.

Farrell: While you’re doing that, you had mentioned William T. Williams. Can you—?

Campbell: Well, I want to wait on that, actually, just because I want to wait till we talk about Yale.

Farrell: Okay.

Campbell: But we can go there now. I just wanted, because he brought up Calder. So was this when you were in Sachet with Calder, or he said this before that?

01-00:35:56

Bradley: No, this was in New York City, in my studio on Broadway. 654 Broadway.

Campbell: But this is before you’d gone on that trip together?

01-00:36:04

Bradley: No, no. No. No, this was after he’d come out of Sachet. You have the photographs, right?

Campbell: Yeah, I was going to show them to the camera, that’s all.

01-00:36:13

Bradley: Yeah.

Campbell: This happens to me when I’m doing research, because you see the photographs and you think, well, it looks like you guys are close friends.

01-00:36:23

Bradley: No. We were close enough, but he had a racial thing. He’d say things like, “What do we call them now, blacks?” I remember him saying that.

Campbell: These are the photos from Sachet, France that Peter took when he went with—

01-00:36:38

Bradley: Mary Frances Rand. The spouse of August Bush.

Campbell: — Alexander Calder, Sandy Calder, as his friends liked to call him. So he was friendly, but he was very bigoted, I guess is the word.

01-00:36:51

Bradley: Yeah, I think he was.

Campbell: Yeah. This is something Jack talked about, the question of who could be an artist in the period. Like that you could maintain a relationship with someone that was friendly, but then there was this question of whether you had the chops to be an artist. One of the things that Jack said that always amazed him about you was at the parties he would go to. Say he went to a party. He said, "You could go to a party and see Bill [Willem] de Kooning, and you could see [Clement] Greenberg, and you could see all these people." He said that Peter was the only one that was talking to them, and that seemed to be accepted by them, in this way that he could be an artist. So he really looked up to you for that reason. But I guess there were still situations in the period, of course, as we know, that made you feel like there was always that question, in terms of some of these relationships.

01-00:37:41

Bradley: I don't know. I don't want to say anything disparaging about Jack, because he's dead. But there're certain things I didn't understand, and I don't want to get into that.

Campbell: Well, you don't have to say—it doesn't have to be—if it's about the work or it doesn't have to be about—

01-00:38:02

Bradley: I never knew what he was doing. I never hung around him. I have no idea what he was doing. His wife, they were always in Greece or somewhere.

Campbell: Well, for the summers, they went to Greece, yeah.

01-00:38:13

Bradley: Yeah, they were always going somewhere. I think I lived near him at one time. I lived in the firehouse; he lived down the road from me. Something like that. I went to his house every now and then. I wasn't a big mover around. I don't leave my houses too much. Why would I want to go to someone else's house? You know what I mean?

Campbell: Yeah.

01-00:38:36

Bradley: Not unless I'm getting paid. Doesn't make sense. But Jack was—I never saw his paintings. I never saw anything he'd really done.

Campbell: He had that Whitney show in—he had some successes. But to back up, what I wanted to talk to you about was going to Yale. So you were at Perls and you got asked to go to Yale, which Stanley Whitney told me was kind of common in the period. That because Yale, at some point, decided that they wanted to diversify, really —

01-00:39:07

Bradley: Yeah.

Campbell: — they started going to artists who they felt were very acclaimed, and asking them if they would be interested in entering a master's program.

01-00:39:16

Bradley: They did pretty horrible things to me at Yale. [Jack] Tworokov was a racist to his heart. My God, he was unbelievable. And Al Held wasn't any better. Al Held said to me one day, "I'm going back to New York. You want to give me a lift?" I said, "You're too heavy to get in my car." [Campbell gasps] That stopped our relationship right there. He was. He was a huge, fat guy. I knew he was a racist when Ed Clark told me about him in Paris. He just wanted to ride in the Ferrari. Well, buy your own. There was nothing else to do, I don't think, other than let somebody in that was black into Yale. There's another artist that I never hear another word about, and I don't know if he's dead or alive. His name was Bob Gordon. He was a Surrealist. I don't know whatever happened to him. He was gay and he had a whole lot of hang-ups about that. Then whatshisname used to come to my studio every now and then. What's his name? The one that they're getting a whole lot of money for now, that [Andy] Warhol was hanging out with.

Campbell: [Jean-Michel] Basquiat.

01-00:40:27

Bradley: Basquiat. There was a big argument going on at that time between [Kenneth] Noland knowing me. So [Robert] Rauschenberg had to get a black friend, and Warhol had to get a black friend. That's the way it was set up, for real. Noland and Rauschenberg got into a fight on Lafayette Street, about some words that Rauschenberg had said to him about me. I wouldn't get in a fight with him. I didn't know Noland that well, and I wasn't that crazy about his paintings. I had a couple of them. But he turned out to be a real guy. He said he met me as a child, on Broadway. What was the name of that nightclub? You know, the famous one on Broadway.

Campbell: I don't know.

01-00:41:17

Bradley: Can't think of it. [Bind Land on B. Way]

Campbell: This is in Harlem?

01-00:41:20

Bradley: No, it's downtown in New York City, in the fifties.

Campbell: Oh.

01-00:41:24

Bradley: It's still there, I think.

Campbell: I don't know if Broadway goes all the way up to Harlem.

01-00:41:27

Bradley: It's the one where Miles got beat up at.

Campbell: I don't know. I don't know the clubs.

01-00:41:30

Bradley: I'll think of it before the day is over. Write that down for me, please. I'll remember it. My memory slides on certain things. I think I should get my bottle of beer before I continue.

Campbell: What time is it, actually? Well, we've only done an hour. Do you want to do another hour? Do you want to stretch for a little bit?

01-00:41:53

Bradley: Yeah. Yeah, let me stretch for ten minutes.

Campbell: Let's stretch for ten minutes, and then we'll kind of dive in deep at Yale, because I have some questions about that.

01-00:42:01

Bradley: Okay.

[Break in interview.]

01-00:42:15

Campbell: I wanted to go back to the period at Perls, just because we were looking at this letter—and I have it here, actually—that John de Menil actually writes on your behalf. Would you talk to me about kind of what came first? It's like a chicken-and-egg situation here, in terms of you working at the gallery. You said it started out because you were at the Guggenheim, screwing something into the ceiling, the Calder.

01-00:43:22

Bradley: Yeah.

Campbell: But then we also have this letter that says, "Mr. Klaus Perls, New York City. I've meant to write this letter for quite a while. The fact that it comes out only now is proof of the incredible life we lead, Dominique and I, fourteen hours a day, seven days a week." Then he goes on to say, "I guess I could talk about Peter until all is blue, because I've come to like the man whom I met as an artist. I know your gallery doesn't handle contemporary artists, but I believe he is very intelligent, and have to be a clean, honest contemporary eye, and active, to boot." Then he goes on to say that he would love to talk to you. So he's kind of recommending you here in this letter, as if he's recommending you for the job. So I just wanted to see, from them asking you, then how does this letter come about?

01-00:44:06

Bradley: I don't know.

Campbell: Okay.

01-00:44:09

Bradley: I do know this. I do know this.

Campbell: How did he meet you as an artist, I guess is what I'm saying.

01-00:44:13

Bradley: Well, he invited me there. I know this, that Larry Rivers did this stupid show here.

Campbell: Well, let's talk about this later.

01-00:44:21

Bradley: He did that dumb shit.

Campbell: Well, let's talk about this in a little bit, because this letter seems to imply that you met John de Menil while you were on staff.

01-00:44:37

Bradley: Yeah, well.

Campbell: But it seems like he met you as an artist before that?

01-00:44:41

Bradley: No.

Campbell: Oh, okay.

01-00:44:41

Bradley: No, never. I don't think I ever met him.

Campbell: He says, "I've come to like the man who I met as an artist." So that's why I was just curious if he'd met you before you worked at Perls.

01-00:44:58

Bradley: Not that I know of.

Campbell: Yeah.

01-00:45:00

Bradley: No. I met a lot of people, but I don't remember. I made a list of the people that I've met for you. Before you came I wrote a list of the people I met at Perls, yeah.

Campbell: Oh, yeah? Like who?

01-00:45:12

Bradley: Well, Bette Davis, Greta Garbo, Gregory Peck. I could go get my list, but I don't remember. That's as far as I remember.



Campbell: Well, we can go through the list, but I was also interested in the artists, because you mentioned Pablo Picasso.

01-00:45:33

Bradley: That was in France with Perls' brother, Dada [Frank] Perls, who had a gallery in San Francisco or somewhere. Picasso told me that, "You look like [Georges] Braque." That's all he said to me. Through an interpreter. I didn't know what he was talking about. But I had to really take care of his son Pablo Claud, who came to New York City. He was hanging around with me for a couple of months. I don't know what that was about.

Campbell: What year was that, do you remember?

01-00:46:11

Bradley: Oh, I don't know. He married some girl that I knew, and he gave her a little Picasso ring or some shit, something simple, and she just swore she had married the president of the world. Then he disappeared on her. I remember Claude. I met Claude's mother; I met Françoise Gilot. But I never met the daughter, but I met the son.

Campbell: What was it like meeting Picasso in France? Would you talk a little about his art in that period? Because late Picasso has been something of a comeback, and I can see moments in your later paintings—. Obviously not the same, but there seems to be this kind of crossover between late Picasso paintings and what you're doing now, which we'll talk about more tomorrow. But was it striking to you to see somehow who had gone from Blue Period, Rose Period, early—.

01-00:47:04

Bradley: African period, Cubist.

Campbell: The Cubist period, and then coming into kind of a much looser—surrealist period, and then this kind of much looser style.

01-00:47:15

Bradley: It was always figurative to me. I don't think he could be un-figurative. He never got totally abstract. That's basically because the painting was—he couldn't get abstract with that paint. What you saw in the studio just now, you can get movement on that a lot. You can't move oil paint that way. Other than that, I never paid much attention to him. I didn't really meet him to have a big conversation with him; I was there with "Dada" Frank Perls, who Klaus Perls despised because his brother would go through tricks that Picasso would ask for. Picasso would be like, "Put this hat on or shoes on and take pictures." All kinds of stupid shit like that. And Dada? would do it, but Klaus Perls wouldn't do it. So I went in exchange, instead. So I got to see him and talk to him. Miró came to visit him when I was there. He had a Rolls-Royce with a fan in the front of it that cut the grass when he drove it. So he went to call at the studio with this thing, cutting the grass in a Rolls-Royce, which was pretty

interesting. Then Perls' daughter moved down the street from us in New York City.

Campbell: Yeah, I know that Miró was—Norman Lewis goes seeking Miró in this period, because he had a huge influence on abstract painters in New York.

01-00:48:32

Bradley: Of course, he does.

Campbell: It's funny because then Miró starts painting in this way later on his career that kind of looks like he's looking at the Abstract Expressionists. But what was Miró like? Because he kind of moved on from the earlier work.

01-00:48:48

Bradley: I don't know. They didn't speak English. Him and Braque both just smiled and shook my hand and talked to me that—I don't know what they were thinking, but I liked them.

Campbell: Well, what was the artwork like that you were seeing at this time?

01-00:48:59

Bradley: I thought that Braque was a better painter than Picasso, which I felt from the beginning. I thought Picasso leaned on too many ethnic movements that he had nothing to do with, and put it into a Spanish mode.

Campbell: But let's back up. I want to show this picture of you at Yale. You say that you went from Perls, you were working at Perls, but you were also—.

01-00:50:52

Bradley: And going to Yale at the same time.

Campbell: You were also at Yale, yeah. Great. So would you talk about this photograph of you? What was it like entering Yale in this period? This is 1967. Obviously, there's a lot going on socio-politically in the United States in this period.

01-00:51:23

Bradley: Right.

Campbell: What was the environment like at Yale? You're saying that you weren't accepted. There were people that you felt like treated you in a bad way. But besides that, what else? Was it interesting going to New Haven?

01-00:51:40

Bradley: Yeah, I used to drive there. It was interesting.

Campbell: Yeah. So you would commute from the city?

01-00:51:44

Bradley: Yeah.

Campbell: And you kept your place. Where were you living?

01-00:51:47

Bradley: Yep, and then I got a place in New Haven, too, and I stayed in New Haven.

Campbell: Yeah.

01-00:51:54

Bradley: What pissed me off about the deal was that they didn't take me to Yale for my artistic abilities, I don't think, because Tworkov came to me and wanted me to go down south and recruit black people to come to Yale. I didn't go to Yale to do that.

Campbell: This is like an *Invisible Man* story. It's like a Ralph Ellison story, in a strange way.

01-00:52:10

Bradley: Yeah. That's what it is.

Campbell: Yeah.

01-00:52:13

Bradley: It's a bunch of bullshit. I didn't want to do it and I left Yale. Simple as that.

Campbell: Well, there's a letter here that I have on Yale correspondence letterhead, that says something about you feeling like you were a janitor.

01-00:52:25

Bradley: Mm-hm.

Campbell: You'd gone in, had a conversation with the dean, and he didn't like the fact that you had this very expensive car.

01-00:52:34

Bradley: Expensive address in New York City and wore tailor-made clothes. He didn't like that.

Campbell: Yeah, he wanted you to kind of clean up after him.

01-00:52:39

Bradley: I told him to go fuck himself.

Campbell: Yeah.

01-00:52:42

Bradley: What he did was, he said, "I have a black son and he's a photographer." I said, "That's great." So he gave me a photograph that his son took of an airplane. It was photographed in the Atlantic Ocean or Pacific, one of them. I think it was Atlantic, though. No one knows who owns that airplane. I'll show you the photograph. There's no markings on it. His son took it. I'll show it to you.

Farrell: Well, we can probably do that later.

Campbell: Yeah, let's do that later. But I want to us to really focus. Let's try to focus on Yale.

01-00:53:14

Bradley: Okay.

Campbell: Because at the time, I know Stanley Whitney told me he was there in the sixties and seventies. I mentioned that they were trying to recruit black artists, and you were saying that this was a question of recruitment. Then there is the question of someone like Barkley Hendricks, who came later, who was figurative. But before that, I interviewed Howardena Pindell, who was there from 1965 to 1987.

01-00:53:38

Bradley: She was there when I was there.

Campbell: Exactly. So I want to talk about her. She was someone who had a kind of more, like you, established job. You worked at Perls; she was later at MoMA.

01-00:53:54

Bradley: She was at MoMA after Yale.

Campbell: Yeah. But what was it like having someone like that, who was fairly educated, she was very—.

01-00:54:00

Bradley: I never spoke to her. Never said a word to her ever in my life.

Campbell: No?

01-00:54:06

Bradley: Never said a word to her.

Campbell: Well, what were crits like with her? Because her work, she's using glitter, she's using paint, she's using accumulation. Obviously, you're doing something different. But she said that she took classes with people that were kind of—had taught [Josef] Abers' color class.

01-00:54:21

Bradley: I never took that.

Campbell: You never took color? Because you talk about color so much.

01-00:54:25

Bradley: I took [Richard] Avedon's photographic course. I studied with Avedon.

Campbell: Yeah. Yeah.

01-00:54:30

Bradley: The hell with the color course. They weren't actually into color painting at that time. They had Tworikov and Al Held. Neither one of them knew anything about color.

Campbell: So what were crits like with Howardena, or what was she saying in the crits, what were you guys [saying]? Because Yale crit is very famous. Were you guys assembling in the pit for long hours talking about your work, or was it kind of more open then?

01-00:55:27

Bradley: I don't remember anything about her.

Campbell: Or about critiques with other young artists, because Yale crits are supposed to be really intensive.

[interview interruption]

01-00:56:34

Campbell: So Howardena was there, but you didn't really talk to her, to Howardena Pindell?

01-00:56:46

Bradley: Not that I know of. Not that I can remember.

Campbell: She talks a lot about this period being a period where it was a period of experimentation for her. She encountered a lot of the problems you mention. But because of that, she felt like she could really rebel. I think a lot of people—this is the sixties—a lot of people had that feeling.

01-00:57:00

Bradley: Right.

Campbell: But some people were different. So you mentioned William T. Williams was also at Yale, and that he was more concerned with these kind of more social issues, in terms of the abstraction. But his paintings look like he got a lot out of the experience with Al Held, for instance.

01-00:57:13

Bradley: And Frank Stella.

Campbell: And Frank Stella.

01-00:57:19

Bradley: We shared a studio together.

Campbell: You shared a studio, okay. Would you talk about that experience?

01-00:57:22

Bradley:

I thank him today for getting that studio on Broadway, 654 Broadway, across the street from the St. Adrian Company. When I left it, I gave my part of the studio back to his family. Because I could've rented it for a lot of money, but I said, "He found it. Let's do the right thing with you." He worked hard. He seemed always to be a little stiff in his vocabulary and his mannerisms and so forth and so on. Other than that, I never paid any attention to him. I never saw him.

Campbell:

You never saw him, yeah.

01-00:58:02

Bradley:

He gave me a painting; I gave it back to him.

Campbell:

Are there any other artists from the period that you see? I was looking through the paperwork. I have that the MoMA—because I contacted them to talk about the pieces in their collection, because you were in the MLK show there. Also they have a piece in the collection from 1967 called *The Dearest One La Gaza M.F.R.* That's a drawing.

01-00:58:29

Bradley:

Yeah, that's a new book that's coming out. It's a drawing.

Campbell:

You made at Yale.

01-00:58:33

Bradley:

Yeah. They're publishing a book at the Museum of Modern Art, which comes out this month, I think.

Campbell:

Yeah.

01-00:58:40

Bradley:

You know about it?

Campbell:

No, I don't. Would you talk about it?

01-00:58:42

Bradley:

I don't know anything about it, other than the fact that they say it's coming out this month.

Campbell:

They haven't told me about it, but I wanted to see basically—.

01-00:58:48

Bradley:

Cannon Herset knows all about it. He's the one that set it up.

Campbell:

Oh, okay. Would you, I guess, put us in touch? Because I contacted them; they didn't mention anything about it.

01-00:58:55

Bradley:

Cannon Herset would know about it.

Campbell: I didn't know anything about that.

01-00:58:58

Bradley: I'll give you his phone number.

Campbell: Well, I think that it's okay. But how did they acquire that drawing? Because in the paperwork, it says here —

01-00:59:05

Bradley: They bought it.

Campbell: — that Mary Frances Rand bought it —

01-00:59:10

Bradley: Mary Frances Rand bought it and I sold it—.

Campbell: — who was at the Met, actually.

01-00:59:13

Bradley: No, no.

Campbell: Says she was residing at 42 East 73<sup>rd</sup> Street. She bought it, and then the work—. It was first sold to Jane Holzer, and then M.F.R.

01-00:59:21

Bradley: That's Baby Jane Holzer.

Campbell: Okay. So talk about who these people are, because I think they're not—I Googled them, but they're not really—.

01-00:59:29

Bradley: Baby Jane was, I think, married to Lenny [Leonard] Holzer, a big realty person. She bought art. Paul McCartney's wife's sister was at the Guggenheim, and she's the one that said, "You can sit at the table and eat with us," because nobody black had ever eaten at the table with them before, which is unreal. But that drawing, Mary Frances had, and it was donated to the I don't know, I had an argument with her about something about the drawing. What's the name of it again?

Campbell: *The Dearest One La Gaza M.F.R.* It's 1967.

01-01:00:14

Bradley: Mary Frances Rand, yeah, *The Dearest One*, yeah. Her father owned International Shoes of St. Louis. She was in St. Louis, and she married August Busch, Budweiser beer. She was real tight with me for a long time. A long, long time. In fact, she came to this house and she bought the first bed that was in this house.

Campbell: Oh, wow.

01-01:00:35

Bradley: And she bought my first Ferrari, as a Christmas gift.

Campbell: So it ended up, through the Joseph Meyer Foundation Fund, being bought for the MoMA in 1969. So I was just curious about how this drawing traveled, because —

01-01:00:47

Bradley: I don't know how it got there.

Campbell: — for someone so young, being in this Yale program, you feel like it was mainly through these connections with these very kind of upper-echelon —

01-01:00:54

Bradley: Yeah. Yeah, yeah.

Campbell: — people in New York society, that you were kind of immediately, someone who was tapped to be in these collections, while still a student.

01-01:01:03

Bradley: But the same thing with the engraving that's at the Metropolitan Museum. I was a guard at the Hispanic Society, and Scott Hyatt Mayer, who was director of prints at the Metropolitan Museum, bought it from me and sold it to him when I was a guard there. He looked at it and he said, "Can I have it?" I said, "Yeah, for \$200, you can have it."

Campbell: Yeah.

01-01:01:25

Bradley: He bought it and took it to the Met.

Campbell: So you didn't really feel like you had an artistic community at Yale, or any artists that regardless of any of these issues, that you felt that you kind of got conversant with while you were there, or conversant with their work?

01-01:01:49

Bradley: [Yes]. That's a complicated question. But Tworkov lied to me. He said, "You'll have a studio." There was no fucking studio. It was a room the size of that sofa, and that's a studio. What are you talking about?

Campbell: Yeah.

01-01:02:00

Bradley: I had a 10,000-square-foot studio then. I said, "What are you talking about, man? I'm leaving here now." And I left Yale just like that.

Campbell: Yeah. Would you talk about taking part in the MLK exhibition, the 1968 exhibition at MoMA? Because they sent me these exhibition installation photographs, and I'm sorry to do this, but I'm just going to show them to you on my phone, because they're actually online.



01-01:02:24

Bradley: Where is my painting? I have a painting in this show?

Campbell: I don't know. I asked them to verify it. [DoSo]

01-01:02:29

Bradley: I don't know either.

Campbell: But there are only ten photographs.

01-01:02:32

Bradley: I don't think I've ever shown a painting at the Modern.

Campbell: It was part of the MLK show, and they have you listed as one of the artists. A huge list of artists, everyone from Judd to Stella.

01-01:02:42

Bradley: Oh, yeah, I remember. Yeah, yeah.

Campbell: Yeah. But this is '68, so this is not too long after you're at Yale. And so just coming out as a student and being tapped to be in this exhibition, along with all these kind of very established artists, I was wondering if you wanted to discuss?

01-01:02:59

Bradley: I don't know how that happened?

Campbell: Well, did you know Martin Luther King, Jr.?

01-01:03:05

Bradley: No.

Campbell: Because I know that a lot of jazz musicians, like Miles Davis, were playing. They would have concerts; they were raising money for various civil rights groups. That's been documented in the literature.

01-01:03:16

Bradley: I never heard of that in my life, of Miles doing that.

Campbell: Yeah. Yeah, he did.

01-01:03:19

Bradley: He wasn't about that too much.

Campbell: It's true. There were a bunch of concerts that were held, actually, for civil rights causes in the '60s, and those funds went towards—. That's why this exhibition was held, was to kind of raise money by artists for civil rights issues.

01-01:03:33

Bradley:

I know was Miles was trying to get into museums and things. There's this guy, wanted to work for me as an assistant. I said, "Go to Miles." So he went to Miles' house. Then all of a sudden Miles was in museums and doing stuff like this, and David Hammons was telling me, "I've got three Miles Davis drawings." I said, "Throw them away. If it's not music, throw it away."

Campbell:

Well, anyway.

01-01:03:59

Bradley:

Anyway. That's the reality. That's the truth. I'm not lying to you, I'm saying the truth.

Campbell:

So you took part in this exhibition, but you don't really feel that there were any—? There were no artists that were contemporaries of yours that you were interested in, in the period?

01-01:04:10

Bradley:

Not that I know of. I don't even remember being in the exhibition.

Campbell:

No, but anyone in New York in the '60s, in the late '60s? Because for someone like Jack, he might tell me, "Oh, I would go to Norman Lewis' studio," for instance.

01-01:04:22

Bradley:

I told Norman Lewis to fuck off.

Campbell:

Would you talk about that as a kind of like experience?

01-01:04:28

Bradley:

He was a drunk and he was nasty-mouthed and he was always talking shit to me, and I told him, "Drop dead."

Campbell:

Did you go to his loft?

01-01:04:34

Bradley:

Yeah, I went to his loft on Spring Street, and I also went to his show at the Jewish Museum, which was terrible, along with whatshisname's wife.

Campbell:

Lee Krasner.

01-01:04:43

Bradley:

Yeah. That was a horrible show. I could not believe it.

Campbell:

What did you not like about it?

01-01:04:47

Bradley:

He just couldn't paint. He just had no idea what paint was about.

Campbell:

Well, I disagree with you, but what was—?

01-01:04:52

Bradley: You can.

Campbell: Because for people like Mark Bradford and Charles Gaines and all these artists, they've mentioned Norman Lewis as kind of this grandfather figure—

01-01:05:02

Bradley: Well, they're assholes.

Campbell: —for artists making abstraction, black artists making abstraction. He was someone who showed at the Whitney Museum, he showed at the Museum of Modern Art.

01-01:05:16

Bradley: I don't care what he did. Black people invented abstract art. That's where Picasso got his game from. We invented it. Simple as that. We didn't invent the color; we invented the idea of abstraction. You can see it in that piece upstairs, when you walk in the bedroom. Outrageous piece of art. The rest of it was just based on Picasso stealing Cubism from—and calling it Cubism—from African art.

Campbell: Well, we're going to have a different take on that.

01-01:05:49

Bradley: Okay, we can. We can.

Campbell: Because I think that there's a difference between—many cultures made abstraction or abstract pieces.

01-01:05:55

Bradley: Not with color. Not with color like that. They didn't make sculpture and shit like that upstairs.

Campbell: In the Near East and—

01-01:06:02

Bradley: No, they didn't do it.

Campbell: —in many different cultures, which later got—

01-01:06:04

Bradley: I've seen a lot of stuff, and I don't see anything vaguely resembling African art.

Campbell: Oh, of course. And Picasso had those [masks]. You know, he was going the Trocadero and he was looking at that material.

01-01:06:14

Bradley: [Guillaume] Apollinaire stole something from the Louvre and gave it to Picasso.

Campbell: Oh, yeah. No, I know. Yeah, I know that was a big deal. Yeah, but I think that there's a difference between what was made for cultural purposes, and then later, what was made for an artistic context. This is an age-old conversation in the history of art and art history. But I guess my question really is, is kind of about these artistic relationships. Not just to African American artists, because for Whitten, he said Lichtenstein's girlfriend lived downstairs from him. It's kind of about crossovers with other artists or other exhibitions you were seeing. Are there any exhibitions that you saw in the period that you felt were an influence in your work?

01-01:06:56

Bradley: Oh.

Campbell: No.

01-01:06:58

Bradley: No.

Campbell: But you were around so much art. So do you feel like you were really working in a vacuum? I find that really hard to believe.

01-01:07:07

Bradley: Yeah, I think so. It was in a vacuum. Calder came to my studio and says, "You'll never be an artist." I said, "Okay, get out." The only one that said that I had great talent was Kenneth Noland and Clement Greenberg.

Campbell: Yeah. So talk to me about how you became associated with those two people?

01-01:07:29

Bradley: Noland lived downstairs, underneath me, at 654 Broadway. William. T. Williams and I lived on another floor, and Joel Shapiro lived there, and some other artist—I forget his name. He made a lot of money. I forget his name, too. Lived there. Noland said, "All you need to do is just paint, because you're better than all of them, because you have a better sense of color." That's what happened. He took me to Emmerich, with Greenberg.

Campbell: Yeah, with Greenberg. I have some installation photographs of your first show, that the Smithsonian actually has. It's a shame to me that a lot of these photographs are missing, or paintings, we don't know the location of some of them. But would you talk about the installation of these, the idea of putting them on stanchions like that? You can scroll. Hold on. Let me get the email, actually, so I can get us a better copy of what they look like. Can you see that?

01-01:08:58

Bradley: I don't remember any of this.

Campbell: These are in the papers of the Smithsonian.

01-01:09:03

Bradley: I'm right there. Looks like a show that I went to or something.

Campbell: Yeah. And then you can see what the installation photographs look like.

01-01:09:14

Bradley: What about them?

Campbell: Well, I guess I just want you to talk about—these say Carl Gliko.

01-01:09:24

Bradley: Yeah, he missed out. He got to Emmerich for two days, and Emmerich wouldn't show him.

Campbell: Oh, wow.

01-01:09:28

Bradley: Put him up on the wall one day and took him down.

Campbell: It says, "Bradley, Prince of Fools." Was that the name of the show?

01-01:09:36

Bradley: Probably a painting.

Campbell: And then, "Year of Miracles." It's amazing, because we're looking at these paintings—I guess what I wanted you to do was discuss the works on view.

01-01:09:52

Bradley: I don't remember any of them.

Campbell: Well, let's back up. Maybe we can talk about materials. So at Yale, what were you painting on? Were you painting on canvas or linen?

01-01:10:00

Bradley: Yeah. Always on canvas.

Campbell: Always on canvas.

01-01:10:06

Bradley: And Golden Paint.

Campbell: Golden Paint. Will seemed to say that you had a sponsor at Golden.

01-01:10:18

Bradley: I knew the Golden's father. He was selling paint to Pearl Paint on Canal Street. He came to my house one day, my studio, and he said, "I've been working hard all day long and I can't sell any paint." I said, "Well, I've got a thousand dollars. I'll buy everything you have." He sold me everything he had in his car for a thousand dollars. That, in turn, I think, trusted me to his son or

grandson or whatever that runs Pearl Paint and that Golden Paint now. Anytime I call up, I can get anything I want.

Campbell: What year was that?

01-01:10:59

Bradley: Way back in the day, when they first started.

Campbell: Yeah, so very early on.

01-01:11:03

Bradley: It used to be Pearl Paint. Pearl Paint was handling Golden Paint, and then Golden came to my studio and that's where we made a deal.

Campbell: Okay.

01-01:11:11

Bradley: Back in the day.

Campbell: So early on, you were using acrylic.

01-01:11:15

Bradley: Yeah.

Campbell: And you were using a canvas. Something that I've noticed and something Jack talked to me about very specifically—he's like, "The AbEx guys, Abstract Expressionists, were using oils." Then along came people like Noland, using something that was kind of in between, right? Of course, then you have people using acrylic, someone like Frank Bowling, who was in New York in this period.

01-01:11:38

Bradley: I remember Frank.

Campbell: Yeah. Well, he talks a lot about color. I just saw him.

01-01:11:41

Bradley: He was in London with me one time, with Blakey.

Campbell: Yeah?

01-01:11:44

Bradley: He was a funny guy.

Campbell: Well, do you want to tell the story?

01-01:11:48

Bradley: Ah, he came into the hotel room with Blakey, and he was pretty excited to see someone that great really close up. But I knew Frank from New York back in

the day. By the way, I want to say his paintings have gotten ten times better than what they used to be.

Campbell: Well, Frank is always an interesting character for me, because he's someone who was in London, he knew Lawrence Alloway [I knew him also]. When he comes to New York, through Alloway and various other people—Courtney Martin has written about this—he's able to very quickly meet Larry Rivers. He writes about Jasper Johns.

01-01:12:23

Bradley: Not so hard to meet Larry Rivers. He's dead now, though, Larry Rivers.

Campbell: No, I know. But I think coming from London, I guess he comes and he very quickly—and this is from Courtney Martin's dissertation.

01-01:12:35

Bradley: I knew him when he lived here, I knew him when he lived here.

Campbell: Yeah. What was it like for him coming on the scene in New York?

01-01:12:42

Bradley: He was ignored, because he wasn't painting anything that was relevant.

Campbell: Yeah. But he was using acrylic paint.

01-01:12:48

Bradley: He was using acrylic paint, but he hadn't reached his peak. His wife, whatshername—Mrs. Whatever; I forget her name—she was very funny. She was always with him and she was sort of like a parrot on his shoulder. If he didn't remember something she'd [he vocalizes]—like my wife—she'd get it in tight. She'd close it up right away, what was going on. I didn't pay much attention to Frank at that time. I liked him, he was a funny person, but—. Then I met him in London a couple times. He was an okay guy. I'm just delighted he's painting better than he's ever painted before, now, from what I can see.

Campbell: You weren't paying attention to his writing, because one of the things that he begins to write about—I think it's fascinating—in the period is kind of how black art is not about color.

01-01:13:29

Bradley: No, it's not.

Campbell: He's one of the first people to write that and have a kind of national platform.

01-01:13:39

Bradley: He wouldn't say that because he came from an island to England and got knighted. If you're knighted, how in the hell you going to talk about color? If

you're knighted. If I'm knighted, I'm going to deny anything in the world about color.

Campbell: But he was writing this in the '60s, so my point is, is that he was really thinking? There's a lot of conversations in that period about, what is black art? This comes up in the Soul of a Nation show [Soul of a Nation: Art in the Age of Black Power 1963-1983] that was just up, where people were dealing with so many—.

01-01:14:06

Bradley: *New York Times*, today, this week, Sunday, black art is there. Anything with a portrait of a black person suffering is black art. But Manet has a woman standing behind a portrait, a nude, as a maid, and that's not considered black art. She's more interesting-looking than the naked woman, white woman, sitting on the sofa. So what the hell's that about? They've got to stop the color thing, because we invented this shit. They've got to stop it right away. You know what I mean? The white man did not have time to fuck around making art. They were trying to establish cultures and continents all over the fucking world. Black people, working the field all day long, might have an attitude about doing something other than dancing at night, and it might've been painting. I'm not sure. But the fact that we made masks, to indicate that we know about color and features and things, out of wood, out of metal, Benin and Dogon, that we did understand something. But we didn't understand the finances of it. Finances are the problem.

Campbell: Well, it's very complicated.

01-01:15:09

Bradley: Picasso understood the finances.

Campbell: Well, I think Jack did, too. One of the things he said was, "You've got to get real estate," and he bought real estate and he kind of hunkered down and had a lot of success because of that.

01-01:15:22

Bradley: I remember the building, yeah. I was there twice in my life. I knew his wife and him. I didn't like the building so much, I didn't like his location so much, it wasn't a firehouse. But he sold it. I could've bought that firehouse, but they made sure I didn't get it. I knew it was millions of dollars involved, and they made sure I didn't get it. It was stolen. I went to [Ed] Koch and Koch said, "What do you want to live with all those Chinese for?" That's what Koch said to me. I said, "Fuck you, Koch." Then I went to your top black lawyer. What was his name at that time? And the mayor of New York City, [David] Dinkins. I caught his ass in the dressing room with Aretha.

Campbell: That's eighties, yeah.



- 01-01:16:06  
Bradley: Caught him in the dressing room with Aretha. I told Aretha what he pulled on me and she said, "Get out." She put him out. "Get out." Was a rotten deal. I'm angry. That's the only thing I'm angry about.
- Campbell: Well, real estate is a big deal in New York and there were—.
- 01-01:16:19  
Bradley: I know, and that's the only thing I'm angry about in my life.
- Campbell: Yeah. But were there other buildings you could've gotten?
- 01-01:16:25  
Bradley: No.
- Campbell: Why the fixation on the firehouse?
- 01-01:16:27  
Bradley: Because I got it first and had it turned into a great living situation. It was piece of shit when I found it. It was falling in the ground. A woman whose father was a fireman in that firehouse, she'd come visit me every Wednesday. She would sit and drink her wine and talk shit to me about coming there as a child. That's Wooster Street; that's not the firehouse.
- Campbell: That is Wooster Street, you're right. We don't have any pictures of the firehouse.
- 01-01:16:52  
Bradley: No, we have a blueprint, that's it. There are pictures of it somewhere. I have them.
- Campbell: Well, if you dig them up, I'm sure we can send them to you. You can film them and splice them in. Well, we're kind of like meandering over the course of like forty years. I kind of want to get back to your time at Perls. So some of the early research that Shanna did was, she found all of these names, and we'd just kind of like for you to talk about some of who these people were. So there's Thomas Messer. Do you remember meeting him or do you remember the context that you—?
- Farrell: I actually tried to find it. We couldn't find it.
- 01-01:17:30  
Bradley: Messer?
- Farrell: Yeah. Thomas Messer.
- 01-01:17:31  
Bradley: Yeah, I know who that is, I think, yeah. I have to think about it for a second.
- Farrell: Was he associated with Perls?

01-01:17:37

Bradley: No Messer was head of the Guggenheim Museum.

Campbell: He was head of the Guggenheim, yeah.

Farrell: Guggenheim. Okay, okay.

Campbell: But I guess you had some kind of personal connection with him?

01-01:17:43

Bradley: I think Messer got me to Perls.

Farrell: Okay. So that was how you got the job at Perls.

01-01:17:47

Bradley: I think so.

Farrell: Okay.

Campbell: Yeah.

01-01:17:48

Bradley: They never told me, but I think so.

Farrell: Okay.

Campbell: Yeah, okay.

01-01:17:52

Bradley: When I first went there, they told me—Dolly Perls, his wife, she said, “If you don’t have any clothes, we have a charge account at Bloomingdale’s. You can go to Bloomingdale’s and get what you want to wear.” I said, “Well, I have tailors in Mexico for me named Roland Melanandre.” She said, “I’m through with you.” That was it, and she never said another word to me, hardly, in the last ten years I worked there. She would just go, “Okay, Peter.”

Campbell: Who’s Judy Eastman?

01-01:18:17

Bradley: Jodie Eastman. Eastman Kodak. She worked at the Guggenheim. Her sister married Paul McCartney, and she brought Paul McCartney to Perls. He ignored me completely. Fool, I know people here. You ain’t no musician, as far as I’m concerned. I don’t think he can play guitar. That was the end of it. They bought a Calder drawing of a beetle, for \$3500. That’s all I know about him.

Campbell: Yeah, okay. Would you talk about the first time traveling to Europe and what that was like?

01-01:18:54

Bradley: I don't remember.

Campbell:

Or any of the trips that you took, because you were there quite often. I have a lot of cables and stuff. It's a lot of financial information. I don't have to really pull it up.

01-01:19:03

Bradley: Yeah, right.

Campbell:

But it seems like you were dealing with a lot of money. Sometimes artworks were getting lost. Not because of you, but you were frustrated sometimes. You'd say, "Where's that Louise Bourgeois that was slated?" Then Klaus would be like, "Oh, well, if it's not in storage, then we'll do an insurance claim." It seemed like you were handling a lot of money in the period especially for someone who had just come out of school.

01-01:19:24

Bradley: Yeah. I took \$4 million dollars in cash home one night. I called him on the phone. I said, "This guy bought a painting. He dropped \$4 million here in cash. What do I do with it? I don't have your fucking banking cards and stuff, right?" He said, "Take it home, fool! Goodbye! I'm busy. I'm eating dinner." I took it home. Really funny.

Campbell:

Do you remember what painting it was?

01-01:19:46

Bradley: I have to think about it.

Campbell:

So these travels to Europe were mainly on business. You never took any side trips on your own, to kind of go on vacation?

01-01:19:53

Bradley: Yeah, yeah, sure. Sure. Mary Frances Rand and I went to Spain and to Mallorca, to Paris, to Switzerland, as a vacation.

Campbell:

Yeah.

01-01:20:08

Bradley: Then I went a lot of times by myself, and then I would travel with Blakey. Hard, that was really hard. If you have a child, don't ever let him be a musician. Horrible life, really is. I didn't realize.

Campbell:

I know. I have a friend who does it and yeah, she tours. Every night it's a different city.

01-01:20:26

Bradley: Just a mess.

Campbell: So we know that you met John de Menil very early on, while you were working at Perls. He writes this letter of recommendation saying that you were a pleasure to have on staff, that he had met you as an artist. So this must've been quite early on in the sixties. How did this relationship—?

01-01:20:42

Bradley: I never—.

Campbell: Yeah, go on.

01-01:20:45

Bradley: I never met him in my life. He said he came to Perls, and Perls knew exactly who he was. That's why I could get a chance to go there. On Mondays, because the Callrie was closed on Monday, I would fly to Houston and work in Houston, and come back Monday night, to New York City. They were trying to get this bullshit show I showed you before out of the way, of Larry Rivers. He did this piece of shit. De Menil was trying to get this off of their name. He did that for the de Menils. So we turned around. You saw the Deluxe catalog, right?

Campbell: Well, show us the Deluxe catalog.

01-01:21:20

Bradley: All right, if I have one.

Campbell: But first, let's look at this de Menil Foundation at Rice University. So this is Some American History. You can see that it has a chained slave, I'm assuming, with a child.

01-01:21:35

Bradley: On the cover.

Campbell: On the cover. It's from 1971. This is a period that we have a lot of people trying to do what are called black art shows. So because of this—it's Larry Rivers, Ellsworth Ausby, Peter Bradley, Frank Bowling, Daniel LaRue Johnson, Joe Overstreet, William T. Williams, and Charles Childs. So *Slavery: The Black Man and the Man*, conceived by June Jordan) and directed by John Chandler

01-01:22:06

Bradley: Not the John Chandler that we know about.

Campbell: So what was so controversial about this show and what was happening?

01-01:22:19

Bradley: Well, the art was no good, to start with.

Campbell: Well, I think there's some fairly well-known artists in there.

01-01:22:24

Bradley: There's one or two things in there that were, but the rest of it is just black. Black art.

Campbell:

So they were trying to kind of not whitewash, but basically, move beyond the show. Is this one of the reasons that you ended up working on The Deluxe Show? Would you talk about trying to find a space to do The Deluxe Show in, and deciding to do it in a non-traditional gallery space?

01-01:23:00

Bradley: Well, we wanted to do it in a place where the rent wasn't big.

Campbell:

The artists in the show—I didn't know who Darby Barnard, but Carol Dunham—do you know that painter? —he told me about Darby Barnard. Peter Bradley, of course,

01-01:23:20

Bradley: Darby's dead, right?

Campbell:

He is, yeah. Anthony Caro, Dan Christensen, Ed Clark, Frank Davis, Sam Gilliam, Robert Gordon, Richard Hunt.

01-01:23:28

Bradley: Frank Davis was a put-in from Texas. I don't know who he is.

Campbell:

Okay. So did you have personal relationships with these artists?

01-01:23:34

Bradley: All these people I knew, but this one from Texas.

Campbell:

Yeah. How did you decide on their work for the exhibition?

01-01:23:42

Bradley: By how hard they were working just trying to be artists. People like Dan Christensen, they didn't understand anything at all to do with black people. They didn't want to have anything to do with it. After The DeLuxe Show, they—Noland told them, do the show or don't talk to me again, or something like that. Then Greenberg got involved.

Campbell:

Will you talk about locating this in the neighborhood that you did because you wanted to have it in a part of the city that was more accessible to people? Would you discuss that decision?

01-01:24:26

Bradley: Well, black people lived there, and they didn't know anything about museums or whatever, I don't think, and this was a good idea. Plus, it got that theater rebuilt.

Campbell:

Yeah.

01-01:24:36

Bradley: That was the deal.

Campbell:

For instance, we think about Clement Greenberg and we think about people who followed him and were—like Michael Fried. We can talk about this idea of theatricality in abstraction. People talk about this as, is the abstract work too theatrical? Something Greenberg was very much against. That's one of the reasons that he was against this idea of the action, the event on the canvas, the kind of action painting. He thought it was maybe too theatrical. So I just think it's interesting in this period, the fact that he's working with you on an exhibition that's located in a theater. Perhaps he's kind of moved on from his kind of much earlier stance. But what were those conversations like with him?

01-01:25:15

Bradley: Well, Clem was smart and he knew how to get publicity. This is great publicity, because the de Menil's are very wealthy. He knew what they was about.

Campbell:

So you don't think it was about the art at all?

01-01:25:28

Bradley: Yeah, it was about the art. It was about the art.

Campbell:

I think he kind of makes a shift, in terms of how he's thinking about art.

01-01:25:32

Bradley: He made a shift, he made a shift. That was one of the reasons why he and I were great friends. Clem and I were great friends. This guy here was—

Campbell:

He was supported by Clement Greenberg.

01-01:25:44

Bradley: — yeah—serious racist.

Campbell:

Yeah.

01-01:25:48

Bradley: I heard that in France from Ed Clark, who was in the Army with him, and somebody else that was in France and knew him. But I don't know if this interview is about me putting people down or whatever, but it's about me telling the truth about what the hell went on.

Campbell:

Of course. But I guess why did you put him in the show?

01-01:26:06

Bradley: His paintings weren't racist.

Campbell:

Okay, so that's what I want to talk to you about. I welcome you talking about—

01-01:26:13

Bradley: I'm black, so I have to tell the truth. I know how he tried to treat me.

Campbell: I'm curious about your relationship, because that's a really interesting point. So being a curator of the show and being a black man, and putting people in the show that you felt didn't respect you would have been involved.

01-01:26:29

Bradley: Right.

Campbell: What were those tensions like? Did you feel that both of you came out of it with mutual respect? Were they excited?

01-01:26:39

Bradley: No. I'm not sure I know. But that's where Greenberg came in. He said, "Do this show now. Forget about Peter, you do this show." So that's why he joined. See, otherwise, he wouldn't have done the show.

Campbell: Yeah.

01-01:26:53

Bradley: [Larry] Poons was more or less my peer group, and he had a Ferrari and so forth and so on, so were friends, to a certain extent. Noland, anyone who said anything bad about me were in trouble with Noland. That's the way it went, as simple as that.

Campbell: Yeah. So I was reading Darby English's book. In it, he talks about the people that were kind of coming through. So all these photographs of so many people coming to see the exhibition when it opened. What were those interactions like with people from the neighborhood looking at all these abstract paintings? Especially in Texas.

01-01:27:25

Bradley: It was a chance for them to be an artist right there. That's why I did the show there, because they had a chance. See, it doesn't take much money to buy two or three colors of paint. You can put it down. If you're addicted to it, the more that you put down, the more can you obtain the product to put it down with. That's what it takes. When I look at this painting here, I see the purple at the bottom and the green at the top. That's two colors. If I add one other color, I've got a painting. I think.

Campbell: Let's talk about this. Because the way Darby English sets this up, and the reason I'm focusing so much on him, is he really is one of the first people to write about this material in depth. He really focuses on this year, 1971, and calls it a year in color [*1971 A Year in the Life of Color*]. I love that title and I love the concept of it. He's kind of looking back to what was going on with the BECC, the Black Emergency Cultural Coalition, and their twelve demands in '69 and the resulting kind of other exhibition that was going on in New

York City that was protested by all of these black artists, saying, you know what?

01-01:28:33

Bradley: At the Whitney.

Campbell: At the Whitney.

01-01:28:34

Bradley: Yeah, right.

Campbell: This is about something else, and some of us are going to walk out.

01-01:28:40

Bradley: [Robert] Doty, the director of the Whitney, to Perls, said, "Peter, listen." They said, "Peter, keep him out of the gallery. He's been here too much. We don't want him here asking any more questions to you. Bring him out." So I said, "I'll talk to you, and the one circumstance is you put Nathaniel Hunter, Jr. in the Whitney Museum." He said, "I'll do that." He didn't realize who Nathaniel Hunter, Jr. was. So meanwhile, Junior camps outside the Whitney.

Campbell: Yeah.

01-01:29:10

Bradley: Because he's in the Whitney. Which was a riot. But he was there every day, asking me for names of black artists. I did the best I could. I said, "I can't be in the show because it's a horror show. I can see it's a horror." They had paintings on the ground, paintings on the side of the wall, all kinds of stupid installation bullshit. It had nothing to do with a great exhibition. Nothing at all. Just, all right, you black people going to argue, I'm going to put you on the wall and that's it. It was stupid. It was a stupid exhibition. They should never have done it. Then all of a sudden people started picketing the situation. I'm right up the street from it, at Perls, so I didn't go. I didn't pay any attention to it.

Campbell: Would you talk about that as a consideration in how you installed your show? Because it seems like when I look through this catalog, everything seems of a piece. There seems to be a kind of legacy here, in terms of how these people are working. They seem to also be in conversation with your own work. Something I want to talk to you about is that you seem to be spray painting or using an airbrush in this period. I can see that connection to [Jules] Olitski, even if you didn't have a personal connection with him, because of what he was like. Someone like Sam Gilliam, also, working off the wall, starting to drape. I know you're not interested in Jack's work, but this is also the period—

01-01:30:25

Bradley: I like Sam.



Campbell: —where he was also using the divider. He says he starts inventing tools. I know you also invented a tool, the spray hose, for shooting paint. So talk to me about these kind of stylistic developments that were happening, with a lot of artists still working in abstraction, but moving off the wall in a bit, or moving to the unconventional space. I feel that that's something that all of these artists—

01-01:30:48

Bradley: Well for me, it's just more exciting to have another tool to play with in the studio.

Campbell: So do you know what year you started kind of moving away from the brush, towards other means of applying paint?

01-01:30:57

Bradley: After this painting here. I saw it here on the table.

Campbell: Which one?

01-01:31:05

Bradley: There's a portrait of a woman. You were asking me about portraits before.

Farrell: Oh, the negative?

01-01:31:11

Bradley: Yeah.

Campbell: The one you did in Detroit?

01-01:31:13

Bradley: Yeah. You can see at the bottom of the painting, the woman's skirt, I was moving away from portrait painting. Thank you. The bottom and her vest tells you I'm moving away from that.

Campbell: So what year is this?

01-01:31:38

Bradley: 1958 and '59, '61.

Campbell: Oh, wow.

01-01:31:42

Bradley: I think it's dated.

Campbell: So what did you start to do? What tools were you using, in terms of moving away from a brush?

01-01:31:52

Bradley: I was using paper towels with water. There were no chemicals too push the paint around, so this painting failed. But the background became different.

The only thing I paid attention to was painting the face and the hands, which are kind of done. Look at it through the light; you can see that they're—.

Campbell: Oh, it's executed very well, in a kind of academic tradition.

01-01:32:21

Bradley: Mm-hm.

Campbell: It seems to have an influence of 1920s Picasso, actually. Yeah. But so talk to me about this kind of—I know that Golden makes a lot of mediums, so people add mediums to paint. You were saying there was nothing to add to the paint but water. Were you using other acrylic mediums, say like mica or any of these other things that you could add to your paint to give it thickness or viscosity or kind of slipperages, like slide, translucency?

01-01:32:54

Bradley: Yeah. The heavy-set gel is amazing, which I use a lot. The color range is just incredible. Depending on how much water you put the paint, how it creeps up on certain things. I think it's pretty outrageous product. It really is. I don't know what I'd do without it. It's very expensive. I use it all the time.

Campbell: Something else that came up when I talked with some people at the Squire Foundation. I know I warned you about jumping into the present, but I want to use this as a kind of a jumping-off point to still talk about materials in the work. They said that while you were there, they were ordering you these seven foot by, say, fourteen foot pieces of linen or canvas.

01-01:33:44

Bradley: Yeah.

Campbell: Then you were taking them into the bathroom and washing them, bleaching them, and then you would come out and mix the paint with household materials, cleaning products, things of that nature.

01-01:33:55

Bradley: They're full of shit.

Campbell: Okay, so that's not true?

01-01:33:58

Bradley: I never did that. I never did that.

Campbell: You weren't washing them.

01-01:34:00

Bradley: No.

Campbell: So that wasn't a treatment that you gave to the canvas?

01-01:34:02

Bradley: No, no.

Campbell:

They also said that in order to get some of these thicker skeins of paint, that you would pour paint into a bucket, and then you would take that and you'd blue that onto the canvas, these thicker—that didn't obviously start with this work. Eyvonn Hemmong is very spray painted. But did kind of those experiments with acrylic paint start in this period in the seventies, or was that later?

01-01:34:24

Bradley: A little bit before I went to Santa Barbara, it started, attaching things into the surface.

Campbell:

So that's recent?

01-01:34:30

Bradley: Yeah.

Campbell:

So for this longer period, you've been working with kind of more techniques in spraying?

01-01:34:36

Bradley: No, I haven't sprayed in forty years.

Campbell:

Okay, so what was the period that you were spray painting or airbrushing?

01-01:34:43

Bradley: '70s.

Campbell:

Lake '60s, '70s?

01-01:34:45

Bradley: Yeah, late '60s, '70s, yeah. I still have that equipment, but I haven't used it. Then I started making sculpture in South Africa.

Campbell:

Yeah. Would you talk about your work process? Because I see in the studio, you're working on the floor, and of course, Jackson Pollock very famously worked on the floors, a lot of Abstract Expressionists. Did you know that about him then?

01-01:35:05

Bradley: Yeah.

Campbell:

You saw the Hans Namuth photographs?

01-01:35:07

Bradley: Yeah, well.

Campbell:

So you knew that he worked on the ground?

01-01:35:12

Bradley: Mm-hm.

Campbell: Was that something that was of interest to you, in terms of following that tradition? Or was it a way to achieve that effect of kind of the spray?

01-01:35:23

Bradley: No, I just realized that you could actually get a surface to change its personality, meaning your personality, by looking at it from a different perspective. I think that if I can get twenty feet away from a picture and get color onto it, I don't think anyone else can do that. No one thinks of it that way. I think it's a different vision once you look at it that way. If you see something on the picture and you say, how did they get there? It didn't get there with a brush, it didn't get there with someone walking around doing this or whatever; it got there from color coming [from] a long way off. It's the only way it could've gotten there.

Campbell: Yeah, that makes sense to me, that space; that the sense was able to kind of accumulate an arc.

01-01:36:06

Bradley: Yeah. Yeah, yeah. And when it hits the canvas, what it does.

Campbell: Yeah.

01-01:36:09

Bradley: It tells you it came from a long way off.

Campbell: Yeah. Yeah.

01-01:36:12

Bradley: That's the deal.

Campbell: In all of those exhibitions you did at Andre Emmerich—we saw some exhibition installation photographs—what was the process, in terms of sales? Which I know you were talking a little bit about money, in terms of you were making a lot of money being a dealer. But what was it like, in terms of having these paintings that were being sold? Do you know who were your collectors and where did those paintings go?

01-01:36:36

Bradley: No idea.

Campbell: But they were sold.

01-01:36:38

Bradley: In Australia and everywhere else.

Campbell: Yeah. So they're all over the world.

01-01:36:41

Bradley:

There was this guy named Brett Whitely, from Australia. He called me on the phone and begged me to paint a picture for him to put in his show. I said, "What are you talking about?" He said, "Well, I'm here in New York City and I'm an artist and—." It was in the Chelsea Hotel, at the top of the Chelsea. He said, "I invited you here. I want you to paint something. I'm going to put it in my show." I said, "Not unless I sign it, it's my show." I never talked to him again. But he did send a painting of mine to the museum in Sydney. The opera house. There's a painting at the opera house or something like that. I haven't been able to trace it, but that's what he said he did, and I've never seen the painting again. He's dead.

Campbell:

Yeah.

01-01:37:36

Bradley:

A lot of things happen.

Campbell:

Let's look at this Whitney Biennial from 1973.

01-01:37:33

Bradley:

Horrible.

Campbell:

Yeah, you've mentioned that was horrible. I know that for a lot of artists in the period, it was difficult. The Whitney, I think, a fabulous job, in terms of doing these early shows with artists. We can talk about Jack Whitten; it's 19-I think-74, actually. But did you see his exhibition?

01-01:37:52

Bradley:

No.

Campbell:

No.

01-01:37:53

Bradley:

I never knew Jack had a show at the Whitney.

Campbell:

He did, he had a solo show there.

01-01:37:56

Bradley:

I didn't know that.

Campbell:

Yeah. So they did shows with lots of African American—.

01-01:37:59

Bradley:

Recently or—?

Campbell:

No, it's actually '74.

Campbell:

You talked about the politics of that biennial. I always think that we think about identity so much as being something that's so present. If we think about the 1993 Whitney Biennial, it was one that was called the identity biennial.

But the '73 biennial, you said, was really about identity for you in this period. So would you talk about some of those issues in the '73 Whitney Biennial?

01-01:40:00

Bradley: It was just nothing. They were dragging anyone off the streets that was a black artist, I don't care what they did.

Campbell: Did they come to your studio? Who came to your studio?

01-01:40:08

Bradley: No. Doty came to Perls all the time. Perls said, "Get Doty out of our place. We don't want him here because he's just bullshitting around. He's using your time up and asking you for information you're not getting paid for. We're paying you," that's what she said, Dolly Perls. He was dragging black people off the street with a piece of paper saying they're an artist, and putting them on the wall. I said, "I cannot believe this." It was horrible. It really was a disgusting show. Couldn't believe it. You would not believe it. Didn't you say a word about that cat over there. What about that cat that's in the window?

Campbell: I know, I saw it. It's a wooden cat.

01-01:40:47

Bradley: Whose cat is it? That's Junior's cat.

Campbell: [laughter]

01-01:40:50

Bradley: Junior was in the Whitney Museum and he would not leave the front door. He camped out at the front door, because he was there. I said, "Junior, you've got to leave the front door." So he'd run across the street and put a tent across the street from the Whitney, and he just sat there all day long, talking shit. Junior was an amazing person. He would come to my studio in the morning, in the wee hours. He said, "I talk to about 5,000 people a day." I said, "Junior, go home." He said, "No, for real." I said, "How'd you do it?" He said, "I stood at the top of the escalator at the World Trade Center and I said hello to everyone that came up." I said, "Oh, shit." Then he did something else weird to me. He took me, in the middle of the night, to the World Trade Center. He said, "You got five dollars?" I said, "Yeah." He said, "Give it to this guy. Give this guy five dollars." He took me up in this elevator and we were up at the top of the World Trade Center, on a plank, looking at the world in the middle of the night. I said, "Damn, Junior." He was an amazing guy. He lived on a park bench in Thompson Square Park.

Campbell: Wow.

01-01:42:01

Bradley: Deborah took care of him until he died. He didn't have to die. He was my age; he didn't have to die.

Campbell: It's tough when you don't have somewhere to take care of you, you're living alone.

01-01:42:09

Bradley: He couldn't take care of himself. What the hell's wrong with him?

Campbell: Okay. Let's look at the gallery at Andre Emmerich, because I went through the gallery list of exhibitions, and I just interviewed Beverly Pepper. I don't know if you know her, but I interviewed here in Italy.

01-01:42:25

Bradley: I heard the name somewhere.

Campbell: She showed there. But then I see also Jules Olitski was in the gallery; Sam Francis; David Hockney, who I've interviewed.

01-01:42:33

Bradley: Sam Francis never showed with Emmerich, as far as I know. Oh, yeah, Sam Francis did. He did, yeah. He did.

Campbell: Yeah. Yeah. David Hockney, who I've interviewed.

01-01:42:40

Bradley: Yeah. He's a prick.

Campbell: He was so nice to me.

01-01:42:42

Bradley: I had a talk with him. He's a prick.

Campbell: Why was he a prick?

01-01:42:44

Bradley: He's a racist prick. I talked to him. Back in the day.

Campbell: Maybe back in the day. He was very different when I met him.

01-01:42:48

Bradley: Back in the day, he came off so racist I wanted to punch him out, trust me.

Campbell: Yeah. Well, people change.

01-01:42:56

Bradley: Yeah, well, they don't change that fast.

Campbell: It's only been forty, fifty years. [laughter] Longer. Probably longer.

01-01:43:03

Bradley: He should've changed a little faster, talking to me.

Campbell: I'm not excusing that behavior at all; I think it's horrible.

01-01:43:09

Bradley:

Well, he didn't come off that way. He didn't say he was a racist, he just acted racist. The situation was racist. He gave no respect to black art or even black music. [he vocalizes] Get out of my face. We control the music world. We control it, you fool. Now, you see, we don't.

Campbell:

Hm?

01-01:43:28

Bradley:

You see we don't control it anymore? On CBS News every Sunday. Now, now, now, now, now, now, now. That's the band they're producing.

Campbell:

I don't know. You look at the Grammys. There's a lot of—.

01-01:43:37

Bradley:

They are so far away from black music at this point.

Campbell:

I don't even know what black music is. I think it's pop music. That it seems to be very—.

01-01:43:45

Bradley:

That's what I'm talking about. I think it's pop music.

Campbell:

Yeah, but that's everywhere. Everyone complains about that, that everything's—.

01-01:43:51

Bradley:

I'm complaining about it right to you now.

Campbell:

Everything is pop.

01-01:43:53

Bradley:

No, it's not. Ornette Coleman wasn't pop.

Campbell:

I know, but yeah, I think it's a different era for music. But I'm not going to get into that because it's outside my purview, to be honest.

01-01:44:03

Bradley:

It's dumb, because I get very upset about it. I really do. I can't turn my radio on; I get upset.

Campbell:

Well, lots of people from—.

01-01:44:13

Bradley:

There's nothing I can listen to anymore.

Campbell:

I've been listening to music and I've been liking it, actually. There's a lot of new music. My brother is a musician, actually. He's really good.



- 01-01:44:21  
Bradley: What's he play?
- Campbell: It's like hip hop. But it's very musical. It's really good, actually. I'll send it to you.
- 01-01:44:29  
Bradley: Who's your brother?
- Campbell: Jerome Campbell. He was in the *Village Voice*. Anyway, I'm not going to get my personal—I'm diverging.
- 01-01:44:38  
Bradley: He's got a pair of boots like that? Does he have a pair of boots like that?
- Campbell: No, he doesn't.
- 01-01:44:42  
Bradley: All right.
- Campbell: Well, let's look at these artists. Olitski. I don't know if this is when you put Olitski in your show before you had your first exhibition in '72?
- 01-01:44:56  
Bradley: That's right.
- Campbell: So you obviously were looking at his work beforehand.
- 01-01:45:00  
Bradley: Right. I knew him.
- Campbell: And you knew him, yeah?
- 01-01:45:02  
Bradley: Yeah.
- Campbell: So it wasn't because you were showing with him?
- 01-01:45:05  
Bradley: No.
- Campbell: Who else? It was Sam Francis, Hockney, Hans Hofmann.
- 01-01:45:11  
Bradley: Hans Hofmann was in that show?
- Campbell: Well, I'm just saying—.
- 01-01:45:15  
Bradley: No.

Campbell: No, no, not your show, but in the group of—.

01-01:45:18

Bradley: I never met Hans Hofmann.

Campbell: You never met Hofmann. Noland. Caro, Anthony Caro, who actually—.

01-01:45:22

Bradley: Yeah, Caro. I met Caro.

Campbell: We're going to talk about him later, because he was part of the reason that you end up going to South Africa.

01-01:45:25

Bradley: I knew Caro, yeah. Yeah, I was at his studio and I had a Caro piece of sculpture, a beautiful piece.

Campbell: Oh, yeah?

01-01:45:33

Bradley: Disappeared.

Campbell: What year was it from?

Campbell: What was the artwork that you had? What did it look like?

01-01:46:22

Bradley: The Caro?

Campbell: Yeah.

01-01:46:23

Bradley: It was a piece of steel sculpture, about half the size of that sofa. I have no photographs of it. Interesting piece, though. It was made in England. I went to England to work with him and his wife. So we worked together in the studio, and he sent me a piece of sculpture as a gift, and his son got flipped about it or something. All my sculpture disappeared. I had Calder, Caro, a Noland, Willard Boepple, and Kenneth Nolan's assistant Jim Wolf at a loft on Wooster Street. I moved all the paintings out to the firehouse, and I told this guy named Winston Watnick, I said, "Winston, hold the sculpture for me and I'll pick it up in two days." Never saw it again. All of it's gone. He's dead. He died about a week after that. Never saw any of that sculpture again. I got a hunch that it'll appear.

Campbell: Yeah, of course. So going back to some of these artists. Anthony Caro, I want to talk about him because I think that I can see a lot of crossovers between the piece that you made in Johannesburg and some kind of Caro. Then Helen Frankenthaler.

01-01:47:47

Bradley: She hated black people and me—or maybe just me.

Campbell: She hated you?

01-01:47:50

Bradley: Mm-hm.

Campbell: In terms of the paintings, I can see—. You don't—.

01-01:47:55

Bradley: They don't look that way.

Campbell: You weren't a fan of the paintings.

01-01:47:59

Bradley: I like her paintings.

[Interruption in interview]

Campbell: Well, let's go back to the art. Morris Louis would be someone that reminds of Noland a lot, but seems like someone that you could be conversant with, in terms of the work that you're making.

01-01:49:29

Bradley: Only thing I know about Morris Louis was that Andre told me that he went to his studio one time and he showed him one picture. No, not Andre, John de Menil told me this story. He said that Morris Louis showed two pictures. De Menil said, "I'll take the one on the right," and Morris Louis said, "They're a pair." He had to buy both of them. That was it. That was it. That's all I know about Morris Louis. I never met him, never saw him.

Campbell: So some of these questions, I think that that segues really nicely into your work as an art dealer. It seems like a lot of these relationships you were making with artists was through art dealing. I don't know, was Amelia Perls? Yeah, what was she like? Because we've talked a little bit about Klaus, we've talked about Dada.

01-01:50:33

Bradley: She was a schoolteacher at first. I think that she put the money for Klaus Perls to buy that townhouse on Madison Avenue, because Klaus came here with Picasso's wrapped around his legs and everything else, to sell it to the stock market.

Campbell: What year was that?

01-01:50:58

Bradley: I don't know. Early. Because Kootz was the first one to bring Picasso into New York, Sam Kootz.

Campbell: Yeah.

01-01:51:05

Bradley: And Perls latched onto some of the masterpieces out that deal.

Campbell: Well, I wasn't sure if they were fleeing the war. So a lot of people traveled with what they had—jewels, paintings, objects of value.

01-01:51:16

Bradley: No, Picasso stayed there.

Campbell: Well, I know Picasso stayed there because there's a famous story about the Nazis coming to his studio.

01-01:51:51

Bradley: Yeah, that's right. What's-his-name sent stretchers to him. I told you that.

Campbell: Yeah.

01-01:51:26

Bradley: Yeah. Yeah, he was weird.

Campbell: Who? Which one?

01-01:51:33

Bradley: Picasso and Kootz.

Campbell: And Kootz.

01-01:51:36

Bradley: And Klaus Perls.

Campbell: I know, they were all —

01-01:51:39

Bradley: Very strange people, all of them.

Campbell: Who else can we talk about? Also I have from these files, Robert Gelfman.

01-01:51:51

Bradley: I don't know Robert Gelfman.

Campbell: Paul S. Lowenthal.

01-01:51:54

Bradley: I know the Lowenthal name.

Campbell: I wasn't sure. These were people that came up in the files of Perls.

01-01:52:01

Bradley:

Lowenthal may've been the one that left that \$4 million with me. That might've been him. I'm not sure. I'm not sure. So much happens all the time, I'm not sure. [Not \$4 million, maybe \$2.]

## Interview 2: March 25, 2019

Farrell: All right, this is Shanna Farrell and Andrianna Campbell, back with Peter Bradley, on Monday, March 25, 2019. This is our second session, and we are in Saugerties, New York.

Campbell: Right. So when we left off last time, we were talking, Peter, about your time at the Perls Gallery. You've got your notebook there.

02-00:00:27

Bradley: But I can't find any of the names I wrote down in it now. I can start with a few.

Campbell: Sure. Yeah, if you can tell us a little bit about maybe who you remember working with?

02-00:00:41

Bradley: Well, the clients that I had was Edward G. Robinson; Greta Garbo; Bette Davis; McNamara—he was in the government; whatshisname from the Beatles, Paul McCartney, and his wife.

Campbell: Linda.

02-00:01:08

Bradley: Now I'm trying to think of her name. Her sister worked with me at the Guggenheim.

Campbell: That was Jodie Eastman, right?

02-00:01:14

Bradley: Jodie Eastman, yeah, yeah, yeah. Linda Eastman.

Campbell: Linda.

02-00:01:17

Bradley: Yeah. I said Gregory Peck, right?

Campbell: You didn't say Gregory Peck. That's fascinating.

02-00:01:31

Bradley: Yeah, Gregory Peck, and then this other little actor. Shit.

Campbell: What were these people buying from you? What kind of art?

02-00:01:44

Bradley: They were trying to look at Picassos and Cézannes. Edward G. Robinson was the most advanced of all the collectors out of that group of entertainers.

Campbell: Why were these Hollywood stars buying from you? Is this the period before we have art consultants and things like that, so they were coming in and making appointments?

02-00:02:06

Bradley: No, they didn't come to Perls. They make an appointment and come. The only one that got offensive to that was a gallery in London. They're still existing in London now. They didn't want to deal with a black person. Perls said to him, "Fuck you." They were staying in the Carlyle. They said, "See you later," and that was it. They're still in London right now. If you name some galleries, I could name them, but I don't remember them. But Joan Crawford.

Campbell: Yeah?

02-00:02:38

Bradley: I wrote these names down.

Campbell: Well, I think these are all fascinating. Do you have specific stories about any of them that you remember?

02-00:02:44

Bradley: Edward G. Robinson was the most interesting of all.

Campbell: Why is that?

02-00:02:47

Bradley: Because he was buying paintings in California. He had a big collection in California, and he wanted a certain thing, and he knew what he was talking about.

Campbell: What kind of paintings was he buying?

02-00:02:57

Bradley: That's what I'm trying to think about.

Campbell: But he was buying California artists at the time, or he was buying—?

02-00:03:05

Bradley: No, he was buying French modern master painting.

Campbell: French modern master painting, yeah. What you sold, yeah.

02-00:03:09

Bradley: Yeah. Yeah. Very interesting guy.

Campbell: A lot of people have written about the films and how films influenced abstract painting in this period. I can think about Erika Doss writing about, especially early on, Benton and Pollock. How do you think films has influences your work?

02-00:03:32

Bradley: Not at all.

Campbell: Okay, not at all. But you kind of come back to these celebrity film people. I wasn't sure if there were any—.

02-00:03:40

Bradley: I don't know what they were interested in. That's why I wrote their names down, because I don't know what you were interested in about them. I had to talk to them sometimes for hours at a time. I didn't know what the hell they were interested in. But the Perls didn't want to do it anymore. That's why they hired me. They didn't want to talk them anymore, ever.

Farrell: Do you remember what the conversations were like? What were some of the questions you were asking them to help facilitate these purchases?

02-00:04:08

Bradley: Oh, they would ask me questions like—this one guy, I think he left \$4 million at a time. I told you that. Handed it to me in cash. His wife came to see me right after he had given me the money. She kept a handkerchief on her mouth and she had this little cat in her arms. It was a Havana Brown cat. She said, "He's driving me crazy. Could you take him?" I said, "What am I going to do with a cat?" "You'll love him." She kept going on like that, right? Which I found very weird. And then her husband handed me \$4 million cash.

Campbell: What was his name?

02-00:04:46

Bradley: I'm trying to think of it. I'll get it.

Campbell: Yeah. What was he buying from you?

02-00:04:50

Bradley: He bought two Picassos. I changed the prices on them.

Campbell: What period Picasso were they?

02-00:05:00

Bradley: I'd have to think of the painting first. Here's what he did. The Perls wrote the price of their paintings on the back, with Klaus G. Perls. G started with a million or 100,000 or whatever, and you had to calculate it. I couldn't put up with that shit. The guy asked me about the picture, I said, "It's \$2 million," and he bought it. Then he bought another one, another \$2 million.

Campbell: Did you feel like selling art in that period was kind of going by the seat of your pants? Daniel [Daniel-Henry] Kahnweiler was an early Picasso—.

02-00:05:34

Bradley: Who?



Campbell: Kahnweiler.

02-00:05:35

Bradley: [corrects her pronunciation] Kahnweiler.

Campbell: Kahnweiler, yes, was an early Picasso dealer.

02-00:05:39

Bradley: That's his boy.

Campbell: Yeah.

02-00:05:40

Bradley: Yeah.

Campbell: Did you have interactions with people like that?

02-00:05:42

Bradley: I talked to him on the telephone once, Kahnweiler. He didn't speak English, but he had an interpreter. Kahnweiler went to high school with Picasso.

Campbell: I haven't seen documentation of that.

02-00:05:56

Bradley: You know, I know. They don't tell you that, but he did. They were friends from childhood.

Campbell: Back in Spain?

02-00:06:01

Bradley: Back in Spain.

Campbell: In Barcelona.

02-00:06:02

Bradley: Wherever he's from. Picasso became friends with him, and he handled all of Picasso's provenance, as they call it. There's a whole section of books of everything that Picasso ever touched. Kahnweiler did that.

Debra Bradley: There's a name for those books. You know the name of those books.

02-00:06:23

Bradley: Yeah, I do, but I forget.

Campbell: Catalogue raisonné.

02-00:06:26

Bradley: I forgot, but they're—.

Campbell: And then it has the provenance in the—yeah.

[interruption in interview]

02-00:06:46

Bradley: They had a whole thing about Picasso. Everything he ever painted was recorded by David-Henry[sic] Kahnweiler, his childhood friend.

Campbell: Yeah, because he dealt him for a long time, so I just wasn't sure if when you were in Paris and you were dealing with people —

02-00:06:59

Bradley: I'd never see Kahnweiler.

Campbell: You never saw Kahnweiler?

02-00:07:01

Bradley: No. I went to Picasso's place, but with Frank Perls, Klaus Perls' brother.

Campbell: So the dealers weren't talking to each other. It's almost like his American dealer was dealing directly with Picasso himself, and he wasn't dealing with his gallery in Paris.

02-00:07:17

Bradley: The Perls never would deal with Picasso. They didn't like him.

Campbell: Okay.

02-00:07:20

Bradley: They thought he was an asshole and they didn't want to deal with him.

Campbell: I just saw that there was one Picasso show. Well, maybe it was a collection show or something. I guess my other question is, is that there were other galleries in New York. Picasso was everywhere. So there's the Bertha Schaefer Gallery.

02-00:07:33

Bradley: They didn't exist then.

Campbell: They were out of business?

02-00:07:38

Bradley: They didn't have Picassos.

Campbell: They had a Picasso in a show. Directions in Abstraction.

02-00:07:41

Bradley: Not then. Not back in the day.

Campbell: Yeah.

02-00:07:44

Bradley: They did?

Campbell: Mm-hm.

02-00:07:45

Bradley: What was the name of them?

Campbell: Bertha Schaefer, Direction in Abstraction, you also—

02-00:07:48

Bradley: Bertha Schaefer?

Campbell: Bertha Schaefer.

02-00:07:50

Bradley: Where were they located?

Campbell: It was in the mid—.

02-00:07:54

Bradley: 57<sup>th</sup> Street?

Campbell: I think around there, kind of near—there's Willard Gallery. This is the beginning of the galleries. So I'm kind of curious about—.

02-00:08:01

Bradley: Emmerich was on 57<sup>th</sup> and Madison.

Campbell: A lot of galleries were in the mid-fifties and forties.

02-00:08:06

Bradley: They moved downtown to SoHo.

Campbell: And then galleries moved downtown. But I guess what I'm trying to do, to slow down for a second, because we know that there were galleries like Julien Levy Gallery, that was dealing with Surrealist material and also was showing this. There's a Peggy Guggenheim gallery, Art of the Century Gallery [The Art of This Century Gallery]. So a lot of these galleries were obviously bringing works from Paris to the United States, showing abstraction, and kind of trying to—after the Armory show, right; it's quite after—trying to open up the idea of what Modernism could look like in the United States. Also you have the opening, in the thirties, of the three major institutions in the city. The Museum of Non-Objective Painting, which became the Guggenheim; the Whitney Museum of [American] Art; and the Museum of Modern Art all happened in the thirties. So already, there's kind of this groundwork, this foundation that was laid for Modernism, and there were these early exhibitions—postwar, even, exhibitions—and artists in the fifties. By the time you come along—I want you to really delve into that sixties art scene. I don't

know, have you seen that Ralph[sic] Bellamy book, *Eye of the Sixties* [*Eye of the Sixties: Richard Bellamy and the Transformation of Modern Art*]?

02-00:09:11

Bradley: No, not really.

Campbell: You know who Ralph Bellamy was? He was showing Rauschenberg.

02-00:09:16

Bradley: I knew him.

Campbell: And he used to deal art with his shirt off?

02-00:09:21

Bradley: He hurt himself bad. I knew him.

Campbell: Well, I want you to talk about this because I think that this is a period—. What I'm getting to with this long—.

02-00:09:29

Bradley: He was a racist and an asshole.

Campbell: Can I say something, Peter?

02-00:09:32

Bradley: I'm getting upset about him.

Campbell: I'm sorry. But can I say something? This is a period where you have the kind of establishment of the institutions; you have the development of the galleries, going from the Willard Gallery, which was lending, doing a rental gallery, to being kind of more traditional. You were working at a traditional gallery, wearing amazing suits. Then there were these weird little spaces where maybe these people were assholes or whoever, but they —

02-00:09:53

Bradley: Peter Blum's one of them.

Campbell: Well, yeah, they were dealing art with their shirts off and they were more kind of hippies and weird. I wanted to know, what was that like coming into that scene? Did you go to some of these galleries? You obviously knew some of these people.

02-00:10:04

Bradley: They came to Perls all the time.

Campbell: They came to Perls.

02-00:10:06

Bradley: They tried to talk to me and I said, "I don't want to talk to you." I didn't want to talk to them. They just were just assholes, and they still are assholes, as far as I'm concerned, in terms of dealing art.

Campbell: Well, all those people became important.

02-00:10:22

Bradley: Well, they came from wealthy families, and whoever they handled was nobody.

Campbell: But what about Rauschenberg?

02-00:10:28

Bradley: Rauschenberg was a homosexual and there was a whole situation with homosexual galleries and dealers. So was Warhol and that whole movement. You know what I'm saying to you. I'm not saying anything—I'm only saying the truth.

Campbell: I have nothing against [homosexuals]. But what's the problem with homosexuals?

02-00:10:40

Bradley: I'm only saying the truth. Well, obviously, there was a problem with it with me, because I'm not homosexual. But the problem was, is that they weren't able to deal with artists that weren't homosexuals.

Campbell: What are you talking about? Warhol is one of the biggest artists of the twentieth century.

02-00:10:56

Bradley: Of course he is. He's from Pittsburgh. He was a jerk, okay?

Campbell: But I'm poking holes in what you're saying because Warhol, it doesn't matter whether he was gay or not, Hockney, whoever.

02-00:11:06

Bradley: But he's not an artist, [as far as] I'm concerned. He's not interested in what I'm trying to do and I've never seen him paint a picture. All I see him do is these damn posters.

Campbell: All I'm saying is that there're a lot of important artists in the period. I want you to focus on not—obviously, maybe they're all assholes. I don't know.

02-00:11:21

Bradley: He's an asshole.

Campbell: Excuse me. One second. Just a second. I didn't know them. But what I want you to do, to really kind of unpack, okay, what were they like?

02-00:11:31

Bradley: Assholes.

Campbell: Besides that. Because that's a term that you're using for everyone. So what was their artwork like?

02-00:11:39

Bradley: I didn't think they were making art. I don't think Warhol made any art. All he did was have his little dumb face everywhere and all kinds of shit and weird people. I don't understand it as art. There was a place called Ballato's, on Broadway.

Campbell: This is what I want, yeah.

02-00:11:50

Bradley: Remember Ballato's Restaurant?

Campbell: No, I've never been there.

02-00:11:52

Bradley: There were major fights in that restaurant with Warhol and us all the time. I went to a party at Ahmet Ertegun's house and we smoked a joint, and we all sat there like this. The women who were married to Atlantic Records people, they all went in the other room and smoked a joint with us. We were thrown out of the party because Warhol said, "I don't like marijuana." Well, who the fuck cares what he likes? What was that about? He's a jerk. He never painted anything in his fucking life. Oh, he did give me some money, because I got a Warhol Grant. But he didn't paint any pictures, I'm telling you for real. He's from Pittsburgh.

Farrell: What did you get the Warhol Grant for?

Campbell: Yeah.

02-00:12:27

Bradley: Painting.

Campbell: When was this?

02-00:12:29

Bradley: I don't know. I got it.

Campbell: Will you talk about places that you were hanging out in, restaurants? You mentioned this Ballato's.

02-00:12:38

Bradley: St. Adrian and Company and Max's Kansas City. That's it.

Campbell: Exactly. So I was going to Max's Kansas City.

02-00:12:43

Bradley: That's it, yeah.

Campbell: A very famous establishment for artists hanging out.

02-00:12:44

Bradley: They wouldn't let anyone black in there but me.

Campbell: Warhol's in the room. Well, other people black were in the room.

02-00:12:48

Bradley: Who? Name them. Name them.

Campbell: Stanley told me he went in.

02-00:12:52

Bradley: Who?

Campbell: Stanley Whitney.

02-00:12:54

Bradley: Way after Max is dead. The fool that owned the place. What's his name? He sat on a ladder outside and he pointed to who could come in that place.

Campbell: I wasn't there.

02-00:13:06

Bradley: There was nobody black in that fucking restaurant but me.

Debra Roskowski: His wife told me there were many black people.

Campbell: Yeah, there were. There were.

02-00:13:10

Bradley: I don't care what they said.

Roskowski: I saw his wife, I had coffee with her at the farmer's market.

02-00:13:13

Bradley: Well, they have to name them to me.

Roskowski: Yeah. I had coffee with her two weeks ago.

02-00:13:24

Bradley: She has to name three black people that came in that goddamned restaurant.

Campbell: Peter, you weren't in there every day.

02-00:13:28

Bradley: Listen, I knew what went on in there!

Campbell: But I'm saying, maybe there were people there that came and went. So maybe we're both right.

02-00:13:33

Bradley: It didn't happen like that. It did not happen like that.

Campbell: What about who else was there? Robert Smithson was there, right?

02-00:13:40

Bradley: I never saw him.

Campbell: He was there.

02-00:13:43

Bradley: Michael Steiner ran the corner of the bar. He was a total racist, Mike Steiner. He was Greenberg's best boy. Since he's been established as a known racist, his career is destroyed.

Farrell: Maybe a way to sort of flip this a little bit is, when you were at Perls, were there any pieces or artists that you were excited about selling?

02-00:14:16

Bradley: Me selling?

Farrell: Yeah.

02-00:14:21

Bradley: Yeah, to a certain extent. I sold Noland and Olitski, and I sold Anthony Caro, to a woman on Fifth Avenue that owned—I'll think of her name. And a few other places. She's a very wealthy woman. Mary Frances Rand bought a Calder jewelry. She didn't buy any modern painting.

Farrell: What inspired you to sell those pieces? Was there something about the art or the artist that you particularly liked?

02-00:14:58

Bradley: Well, Noland made sense to me as a person. Nobody else white in the art world made sense to me, that I don't know. And I knew everyone, and they all were racist, as far as I was concerned. When I first opened my show at Emmerich Gallery, Poons, Dan Christensen, and the other asshole—I'll think of his name—they all stood in the hallway. They wouldn't come into the gallery. On 57<sup>th</sup> Street and Madison Avenue. So I know what I'm talking about. They're a bunch of assholes, a lot of them are, total racists.

Campbell: Can I just stop? Because when I talked to Stanley Whitney, obviously, racism was prevalent—.

02-00:15:34

Bradley: He doesn't know. He was a kid.



Campbell: Well, but he also said that a lot of those artists helped him. Rauschenberg came to his studio.

02-00:15:49

Bradley: They may have. They may have.

Campbell: People like Cy [Edwin Parker] Twombly were very open and friendly.

02-00:15:45

Bradley: Yeah.

Campbell: So I just want to complicate kind of this discussion, only because we know that it was a situation—Mel and I were just talking about this, that there was a lot of systemic racism. But then there were people in the art community that were more open than others.

02-00:16:02

Bradley: Well, name them.

Campbell: It's not like now, obviously, but there were—.

02-00:16:04

Bradley: Name them. Name one.

Campbell: I just named a few, actually.

02-00:16:07

Bradley: Who?

Campbell: Rauschenberg, Twombly. There's a whole list of people. Roy Lichtenstein.

02-00:16:12

Bradley: I don't know about Twombly. I don't know about Lichtenstein. But I know about Frank Stella.

Campbell: I've interviewed Frank Stella recently and had dinner with him and his wife in his house, and he has some beautiful Nolands that he's actually, I think, now selling. But so I guess what I'm trying to get at is, I do want you to say—obviously, you had a lot more opportunities than most black artists who came to the city, and so I do think it's a little complicated in terms of even people showing up for the show but not coming in to see the art.

02-00:16:45

Bradley: Yeah.

Campbell: So I like that you were naming these people that showed up. Dan Christensen, I guess, was a big influence. His name doesn't come up that often, but he was a big—.

02-00:16:53  
Bradley: Wasn't an influence of mine, but he stood outside with everybody else.

Campbell: He wasn't an influence on your work at all?

02-00:16:57  
Bradley: No.

Campbell: Were there any contemporary artists who you went to their studios?

02-00:17:01  
Bradley: No. After a while.

Campbell: That you went to the studios, not that were influences.

02-00:17:04  
Bradley: After a while, they started inviting me to come to their studios and talk and stuff like that, yeah.

Campbell: Yeah, yeah. Like who?

02-00:17:09  
Bradley: Dan Christensen, number one; and his wife was a good friend of mine at that time, before he died. And Poons was a friend of mine.

Campbell: Yeah, was Poons out —? He's in California now.

02-00:17:18  
Bradley: Poons is up here in the country, about twenty miles from here.

Campbell: Oh, I know he teaches at UCLA.

02-00:17:24  
Bradley: Larry Poons?

Campbell: Mm-hm.

02-00:17:25  
Bradley: He moved to California?

Campbell: Maybe he just teaches there part-time. I had a friend who studied with him there.

02-00:17:31  
Bradley: I understand he's up here.

Campbell: Oh, I didn't realize that. But he was someone that was taught by Lee Mullican. So you mentioned Luchita Hurtado.

02-00:17:41  
Bradley: I don't know these people.

Campbell: Luchita is the interview you saw on the—you said at the beginning of this conversation, you saw that interview that I did at the Hammer, with the Luchita.

02-00:17:49

Bradley: Oh, yes, I did. Yes.

Campbell: Yeah. So Luchita—.

02-00:17:54

Bradley: [he laughs] That was a funny interview.

Campbell: Well, you're free to talk about it. Why is it funny?

02-00:17:59

Bradley: Well, she was weird and you calmed her down. It was pretty funny.

Campbell: She was really, she was raring to go.

02-00:18:04

Bradley: Yeah. Yeah. But you don't need to do that with me. I'm okay.

Campbell: Well, I think that's she's just someone that has had a long career. So she knew everyone from [Isamu] Noguchi onwards.

02-00:18:15

Bradley: Right.

Campbell: But it's only recently she started to get recognition. I think she really wanted to make sure that she wasn't a student of so-and-so or so-and-so. That's one way to go. But I think being able to draw references to other people in the period is important, so people can write about the work. Like Mark wanting to put you in the show is about thinking through like, oh, if you did The Deluxe Show in Houston, what does that mean? I think we should go back to The Deluxe Show before I turn it over to Shanna, because I think that this is kind of this seminal moment for you. So I want to look at this and we'll quickly look at Whitney Biennial catalog, where you show *Clay Creek*. Then we can kind of move on. So let's look at this painting, *Hemming*.

02-00:19:05

Bradley: Yeah. It disappeared in Texas. Never saw it again. Now it's for sale.

Campbell: Where was it found?

02-00:19:11

Bradley: It disappeared from The Deluxe Show.

Campbell: Okay. So tell me about this opening. When did this appear?

02-00:19:17

Bradley: It disappeared right after that opening. I have some letters saying someone was buying it. I can show you the letters, if I can find them, but after that, nothing. Then I see it for sale now on the market.

Campbell: Well, it's good that was found. And it might be in an exhibition, which would be even—maybe the Tate will buy it. Anyway, so would you talk to me about the making of this painting?

02-00:19:39

Bradley: I just painted every day.

Campbell: I know, but —

02-00:19:41

Bradley: I did the best I could.

Campbell: So you worked on the floor?

02-00:19:46

Bradley: Yeah.

Campbell: Which studio was this made in, in '71?

02-00:19:50

Bradley: That's 654 Broadway.

Campbell: 654 Broadway. Was this where you were living at the time?

02-00:19:56

Bradley: Yeah.

Campbell: As well as where you shared the space with William T.?

02-00:19:59

Bradley: Yeah, it's the same studio.

Campbell: And Kenneth Noland was downstairs.

02-00:20:02

Bradley: Noland was downstairs. And Dark [Mark] Rothko was there, and there was other people, other major artists, right with us there in that building. I forget their names, but they were there.

Campbell: So this painting is quite large. So you would get these large pieces of canvas from where?

02-00:20:19

Bradley: Pearl Paint.

Campbell: From Pearl Paint. Then you would go back and stretch them, and then put them on the floor, and use the airbrush?

02-00:20:26

Bradley: Mm-hm. Some of that's spray gun and some of it's roller. I'm basically doing the same thing again.

Campbell: Yeah. Would you talk about the use of color in those? Because color's very important to you. It comes up a lot. One of the ways that Frank Bowling has talked about color, he's talked about the history of color, color being not about skin color, but about being kind of cultural color or color in music.

02-00:20:52

Bradley: Well, color supersedes subject matters. That's the first thing. Once you see the color, you don't have to care about the subject matter. That's what it's all about. If you can put that together every day of your life when you're working, you're ahead of the game. If you can't, then you're wasting your time. I just found out about this color.

Campbell: What color is that?

02-00:21:14

Bradley: Moving the same as color seven there, but there's more space behind it. And one, two, three, four, five colors before you get there, and then it crosses there.

Campbell: Well, Stanley Whitney's show in New York was called In the Color. I got to witness this amazing exchange between him and Frank Bowling, at Alexander Gray, where they were saying—

02-00:21:32

Bradley: He went to Yale. He went to Yale.

Campbell: Yeah, but he went after you.

02-00:21:35

Bradley: Yeah, yeah. So he understands the color theory. I don't know who he studied under or whatever.

Campbell: Al Held.

02-00:21:42

Bradley: Jesus. Yeah. Al Held was something else.

Campbell: That's what he said, but he stuck it out.

02-00:21:50

Bradley: I didn't stick it out. I said, "See you later."

Campbell: So talk to me about color. So when did this interest in color develop? Because in this painting, there's this way where I can almost see Impressionism. What

about [Claude] Monet? What about interest in color and light that we see with Impressionism?

02-00:22:07

Bradley: What about deep space photographs?

Campbell: Okay. Tell me about that, because that's something I heard Jack would talk about.

02-00:22:12

Bradley: I got so interested in meeting Monet and the rest of them.

Campbell: Okay. Talk to me about deep space photographs.

02-00:22:19

Bradley: Well, it looks like I'm in a ship somewhere, photographing something outside the ship, to me.

Campbell: Well, there's a lot of space exploration going on now, Apollo launching. So were you thinking about that specifically?

02-00:22:30

Bradley: Yeah. I don't know if I was thinking about it, but you can put anything in that space, and they don't have to be responsible for it because it could exist. Anything that's there could exist, color-wise. The whole thing in the studio is always to make a color different than it's ever been seen before. You can only do that by putting certain colors with certain chemicals next to other colors that exist already. Like that painting there, that little one.

Farrell: How did you think through that?

02-00:23:08

Bradley: Very expensive.

Farrell: It's expensive?

02-00:23:10

Bradley: Mm-hm.

Farrell: But when you were blending colors or thinking about what to put next to each other, what was your process like to do that?

02-00:23:19

Bradley: It's very expensive to play with a lot of color. A lot of paint, to keep playing around with it.

Farrell: So just experimentation?

02-00:23:25

Bradley: That's all.

Campbell: Would you talk to me about Richard Hunt?

02-00:23:28

Bradley: I don't know much about him. I don't know much about him.

Campbell: He's Chicago-based, right?

02-00:23:31

Bradley: Yeah, I saw him in Washington. I went up to the Washington museum, and he handed me his card and [vocalizes]. So okay, fine. I don't know anything about him.

Campbell: I did a symposium at Stanford, where I dealt with African American artists making abstraction, a couple years ago. This is what one of the professors, Robert Slifkin, presented on Hunt and his sculpture.

02-00:23:52

Bradley: I gave him a play in The Deluxe Show.

Campbell: Yeah. That's '58, so it's quite early.

02-00:23:56

Bradley: Yeah, that's what I'm talking about.

Campbell: So you can see that he's in dialog with David Smith.

02-00:24:00

Bradley: Yeah.

Campbell: And even someone like Gonzales, or even Picasso.

02-00:24:05

Bradley: Yeah. And not having enough money to buy material, because there ain't no material in that. See? I can see that.

Campbell: Also someone like Ed Clark, who—.

02-00:24:15

Bradley: Snuffy Smith. I call him Snuffy Clark. I love him. He's one of my great friends.

Campbell: Would you talk about this relationship with Clark? Because his name has come up quite a few times. And he, of course, is someone that's kind of been always left out of the conversation. Tilton Gallery just did a show, and then I think there is another show that's coming up at Mnuchin, is what someone had mentioned to me.

02-00:24:35

Bradley: He's like me; he's left out of conversations.

Campbell: But he's been brought back in. But he wasn't in the Irving Sandler book, which was a big controversy, I guess.

02-00:24:43

Bradley: Well, you should bring me back in.

Campbell: But would you talk about Clark? Because Clark introduced you to people in Paris, Olitski—you talked about Olitski.

02-00:24:49

Bradley: Snuffy, I met him in Paris, outside of Paris. He was working for Joan Mitchell. He was her assistant or something. I don't know what he was with her. She was married to this Canadian sculptor.

Campbell: Jean [Jean-Paul] Riopelle.

02-00:25:03

Bradley: Yeah, right. He had a big car and dragging a deer across his back and all kinds of shit when I was in France, looking at him. I said, "You hang with these people?" He said, "Yeah, yeah." So she got nasty with me.

Campbell: Yeah, you mentioned this, yeah.

02-00:25:21

Bradley: Yeah. Who'd I mention this to, you?

Campbell: Yeah. You left the house like, who are you? But besides that, did you go into her studio and look at those paintings? They're doing a big Joan Mitchell show that Katy Siegel's writing about. I don't know if you know this, that Katy Siegel—this might be right up your alley—did the High Times show [High Times, Hard Times: New York Painting 1967-1975] that brought Jack back, Jack Whitten. She kind of paired him with David Reed. I don't know if you know David Reed.

02-00:25:43

Bradley: I don't know David Reed.

Campbell: But what she did was she kind of brought a lot of artists back into the conversation that were kind of in the kind of drug-induced haze of the sixties. She's talking about the influence of that on abstraction. Which is something Jack talks about, where he went on that acid binge and then he ended up—

02-00:26:00

Bradley: How long did that binge go on?

Campbell: He went on an acid binge; he ended up in a psych ward. Then he kind of came out—

02-00:26:04

Bradley: Jack who?



Campbell: Jack Whitten.

02-00:26:06

Bradley: He went in a psych ward?

Campbell: I think it was for three days. But it changed his whole life. It affected the work and he kind of—.

02-00:26:14

Bradley: I saw his wife and I thought he might've went into something.

Campbell: He cleaned up. So it's kind of interesting. Something we're going to talk about later, especially in the eighties, when you lose the firehouse and the drug use. But was there a kind of hallucinogenic drug use going on that influenced the work? Because you talk about space. I can think about Sun Ra, *Space is the Place*. There's kind of like this sixties, seventies—.

02-00:26:36

Bradley: I knew him, too.

Campbell: We can talk about Sun Ra. Talk about Sun Ra.

02-00:26:40

Bradley: He was friends with whatshisname that had a bar on Wooster Street. Sun Ra was a performer there. He died so mysteriously. I can't remember his name. He went to the same hospital I went to because I told him to go there. He went to the bathroom and he died.

Campbell: Is this the bar everyone hung out? Because Jack said there was a bar everyone hung out with that —

02-00:27:02

Bradley: It's a bar, it's a bar. It was a bar.

Campbell: — he said when there was—. It was during the Cuban Missile Crisis. He says that everyone went there, and it was Dwayne Reed. It was a bunch of different people, and they're all drinking and doing hallucinogenics, and it was like a whole sixties hangout.

02-00:27:17

Bradley: Rashied Ali's Drummer. [Ali's Alley Club].

Campbell: Okay.

02-00:27:19

Bradley: Rashied Ali is his name. He wanted to be one of Blakey's drummers. He came out of Philadelphia, and it wasn't happening. But he married some chick in Grosse Pointe, Michigan that had some money. She bought a building for him in SoHo, and Rashied didn't play drums anymore. He ended up tending bar. I said, "Whoa. Get rid of this woman. Why you tending bar if you're a

musician, fool?” “She won’t let me play and I’ve got to do something.” He died.

Campbell: But I guess my question is, do you think that there was an influence in this kind of moving away from even brushes and form, to kind of this ambiguous space? Was there anything, you think, related to kind of like acid jazz or the use of hallucinogenics that kind of played into —?

02-00:28:07

Bradley: Well, nobody that I knew that was black knew anything about jazz.

Campbell: Well—

02-00:28:13

Bradley: Now, I’m talking about the people I knew as artists. William Williams was talking to me about Kool and the Gang, Kool and the Gang or somebody. Somebody and the Gang. [Kool and the Gang]

Campbell: So I heard that your loft parties were a place for jazz musicians and artists to get together. This is what Claude Lawrence told me. He mentioned the downtown scene was kind of circled around your parties.

02-00:28:32

Bradley: He’s full of shit. I never had parties in my life. He’s crazy. He’s lying. I never had parties in my life. You see anybody here? I’m not a party person and I don’t go to parties.

Campbell: Well, I’ve talked to so many people. You’re famous for the parties you had.

02-00:28:45

Bradley: What parties did I have?

Campbell: You supposedly the loft parties.

Farrell: Yeah, and at the firehouse?

02-00:28:50

Bradley: I never had the parties. I was in South Africa. Maybe my wife did. I wasn’t there.

Campbell: No, but you mentioned it earlier. We were talking about the parties.

02-00:28:58

Bradley: I don’t know any parties I really had at that house. People came, but there was no parties. I got married there. Max Gordon was best man at the wedding. Gil Evans played, the Orchestra [The Gil Evans Orchestra].

Farrell: You had mentioned a little bit about that in the *BOMB* oral history that you did.

Campbell: Yeah, you also mentioned that, too, yeah.

Farrell: I can find it.

Campbell: I also have like six people who have mentioned that to me. In a good way. That it was like a meeting place for many different [people].

Farrell: And you were creating community. That's how I read it.

Campbell: Yeah.

02-00:29:28

Bradley: Now, the Harlem Boys Choir came there to make art. But other than that, I don't know who else came there, other than great musicians. Miles came there, Blakey came there, and Bill Evans came there, but there was never no crowd of people.

Farrell: Well, maybe this is a good point to move on to sort of the places that you lived?

Campbell: Well, I wanted to kind of just go through a couple more of these sculptures and people. So Michael Steiner, I've never heard of him. Who was he?

02-00:30:04

Bradley: He quit. He was Greenberg's main boy. And he's a real prick. Now, no one will talk to him, so he can't make out he's doing anything anymore. He married a rich woman and that's it.

Campbell: These are very good, though.

02-00:30:14

Bradley: No, it's copied Anthony Caro.

Campbell: Why did you show him if you felt that way?

02-00:30:19

Bradley: I felt better that he showed better than this.

Campbell: Here's William T.

02-00:30:24

Bradley: I showed this. It's the same situation.

Campbell: Well, I think William T. is actually quite talented, actually.

02-00:30:29

Bradley: Yeah, I think he's talented, but I don't know what he's doing.

Campbell: Who's James Wolf?

02-00:30:33

Bradley: He was Noland's assistant. He wasn't much better than Steiner, but there was nobody else making sculpture.

Campbell: That's amazing.

02-00:30:42

Bradley: Now, black sculptors out of Chicago, I showed them.

Campbell: Then there's one more. I wanted to look at this Olitski closely because this is something that we start to see with artists in this period. That's what I was talking about, with the spraying. What about these corners here? What was going on with the spraying? Is that why you were attracted to this work, the kind of like receding? Because it seems like he's created a frame for this painting.

02-00:31:08

Bradley: Also this corner here.

Campbell: Yeah, exactly. It goes all the way around, right? It's kind of even like a homage to Frank Stella, in a weird way.

02-00:31:17

Bradley: But you see, I was spraying without the drawing before he was. But I never got the credit for it. I used Aero spray guns, and he was using regular spray. That's a different story.

Campbell: When were you using the Aero spray, what year?

02-00:31:28

Bradley: Same time.

Campbell: Well, he starts these earlier than 1970, but year do you remember starting the Aero spray?

02-00:31:34

Bradley: Before the seventies. It was stolen. My gun was stolen from me, and it cost about three or four grand. It was stolen. Never got it back. But it's the same kind of thing here, you see, going on, only different. He moved everything to the side there because there's nothing else for him to do. Jules was a devout racist, according to Ed Clark.

Campbell: Yeah, that's what you said, but you said you liked the work.

02-00:32:08

Bradley: I do. I do like it. Yeah, I like it.

Campbell: So I was curious —

02-00:32:10

Bradley: But he wouldn't do the show. He wouldn't do that show.

Campbell:

You mentioned that. I was curious about the fact that you were in conversation with the work, though. Let's look at the Alvin Loving piece. Alvin Loving is someone that was quite important in the period. I saw the Studio Museum show in Harlem that they had of his work. His widow is up here, correct?

02-00:32:28

Bradley: I know.

Campbell:

Yeah. So there's a fair amount of interest in this work and his use of collage. I saw that in Lynne Cooke's show, the Outliers show [Outliers and American Vanguard Art], he had a piece, as well. So I just think that this work is fantastic, and he's someone that was very much conversant with Lewis and many other artists in the period.

02-00:32:46

Bradley: Well we had the same therapist and were from the same town in Detroit. I don't know what the fucking boxes are about. It's too figurative. It's figurative, as far as I'm concerned.

Campbell:

So why did you display the work?

02-00:33:03

Bradley: Because he's a hard worker, that's why. At that time, he was a hard worker. Then he went off the goose.

Campbell:

Who was Craig Kaufman?

02-00:33:13

Bradley: That was just a front. I have no idea who that was.

Campbell:

Oh, okay.

02-00:33:17

Bradley: He was a front that wanted to be in the exhibition, had money behind him. This is Danny Johnson. He just died.

Campbell:

Danny Johnson was just in the Brooklyn Museum show. He was a wonder to me. I'd never seen that work before and I thought, what an excellent show.

02-00:32:28

Bradley: There it is. There it is.

Campbell:

Yeah.

02-00:33:31

Bradley: Danny Johnson, his son just died, too, you know.

Campbell: No, I didn't know that.

02-00:33:34

Bradley: He died two years ago, and then his son died last year.

Campbell: I hadn't seen many of these on display. How well known was he in the period?

02-00:33:42

Bradley: Well, he came from Los Angeles as a big star and bought a building on Spring Street, and got under so much pressure for him in the building he stopped painting pictures and became totally insane. In fact, I named him Edge and his name turned to Edge Johnson, because he was always on the edge. He would go to Ager Cowans' house with Clorox and sponges because he couldn't stand the dirt. Edge Johnson was just—he went too far.

Campbell: What do you mean, he went too far?

02-00:34:14

Bradley: Well, that building drove him crazy. He had some jerk moving there that was paying \$110 a month for I don't know how many square feet, for a twenty-year lease or some shit like that. He couldn't pay his taxes on that building, on that property on Spring Street, I guess, and he dropped dead. He went crazy. He was crazy from the start. Edge was always crazy, I felt. West Coast artist that came to the East Coast and didn't make it. He did get a big piece outside of the UN somewhere there. I don't know if it's still there or not. But he wasn't respected as an artist. He and his wife would park their car outside of Noland's house, on the Bowery. They knew I would go to Noland's house for dinner at seven o'clock every night or every other night, and when I'd open up the door, they'd run in. They were just crazy people.

Campbell: Yeah, that's amazing. The reason I wanted to really take a look at these is because you seem to have picked people that were really well-known and people that were kind of outside the art world, but you picked them because some of them were interesting.

02-00:35:23

Bradley: Yeah, that's his wife.

Campbell: Oh, Virginia was his wife, yeah.

02-00:35:27

Bradley: She was better than he was.

Campbell: I know, I really like these. They're really good paintings.

02-00:35:29

Bradley: That's Virginia.

Campbell: Yeah.

02-00:35:32

Bradley: Yeah, she's working hard now, too, I hear; I don't know.

Campbell: Where is she?

02-00:35:35

Bradley: No idea.

Campbell: She might be someone interesting to talk to.

02-00:35:37

Bradley: No idea.

Campbell: Let's look at this Robert Gordon?

02-00:35:40

Bradley: Now, this, I know nothing about. I don't know where he is. No one knows anything about this man after this show.

Campbell: Yeah. Yeah.

02-00:35:49

Bradley: He vanished on the world. No one knows where he is, dead or alive. I went to Europe and he followed me all over Europe. My girlfriend said, "Why's this fool standing in the lobby butt naked, of this hotel?" I said, "I don't know, let's get out of it quick." He was crazy. He went crazy. He was with a gallery in Paris.

Campbell: Oh, wow. So that's why he was there.

02-00:36:15

Bradley: No, he was showing in a gay gallery in Paris. He went absolutely insane. No one's ever heard of him since.

Campbell: Well, it happens to people.

02-00:36:24

Bradley: Where is he? Do you know where he is? Do you know anything about him?

Campbell: No.

02-00:36:26

Bradley: No one does.

Campbell: Let's go to Sam Gilliam. So probably one of the most important painters—

02-00:36:31

Bradley: I told Sam to stop that shit and just let it hang off the wall, and he was trying to put that on stretchers.

Campbell: Okay. One of the most important artists to come out of this period. Usually we talk about different art worlds; talk about the East Coast and the West Coast; Talk about New York and Los Angeles.

02-00:36:43

Bradley: He's from D.C.

Campbell: Exactly. So my point is, he's from Chicago, he ends up in D.C. area. When we think about D.C., there were several galleries, like the G Place, like the Barnett-Aden Gallery. There's several galleries that were known for showing black artists. Alma Thomas was there, of course, really setting the scene for this interesting color. But also someone like Sam was making these wonderful paintings. So just talk to me about your relationship with Sam. How did you get to know him? Because often, I talk to people and they say there was this D.C.-New York divide. I want you to kind of explode for me that a little bit, because this is, I think, really important that you're showing Sam.

02-00:37:27

Bradley: I didn't pay much attention to him this way. I said, "I'll show you, but what I want you to do is drape that stuff off the wall. Stop trying to put it in frames and stuff." And that's what we did. He mentions that in a book somewhere; I've read it. That's the bottom line. Now some wealthy woman is handling him and David Hammons. That's how they're making money. Or supposedly making money, I don't know.

Campbell: Anyway, let's not get into the money.

02-00:38:03

Bradley: I'm getting into it.

Campbell: Because we could go —

02-00:38:06

Bradley: Because they lie. They keep trying to pretend they're as rich as Picasso. They're making money off of a dead man. Stop lying.

Campbell: Well, I don't know the details, to be honest.

02-00:38:15

Bradley: I don't either, but I understand it.

Campbell: But I do want to talk about this specific painting. How did that end up? How did you end of choosing, actually, all of these works? Were you doing studio visits? Is that how you started?



02-00:38:28

Bradley: No, I just told them to submit to me, send me the photographs.

Campbell: Send me a photograph, yes.

02-00:38:30

Bradley: Yeah.

Campbell: So had you been to Sam's studio at that point?

02-00:38:34

Bradley: No. No, no, never.

Campbell: Never.

02-00:38:36

Bradley: Never.

Campbell: You met him where?

02-00:38:38

Bradley: I never met him.

Campbell: You never met him in your whole life?

02-00:38:41

Bradley: No.

Campbell: Not even at the opening of the African American Museum?

02-00:38:43

Bradley: No. No.

Campbell: Wasn't there a picture of you?

02-00:38:45

Bradley: I don't think I was there. He might've been there; I wasn't there.

Campbell: You were there.

02-00:38:50

Bradley: In Washington?

Campbell: Yeah.

02-00:38:54

Bradley: I never met him.

Campbell: Okay. So you just knew the work.

02-00:38:58

Bradley: I knew him through that work, that's all.

Campbell: Where had you seen the work for the first time?

02-00:39:03

Bradley: Someone told me about him in Chicago and I looked him up and found out about him. The de Menils sent out people to look at him, check him out, and we found out what he was doing and I showed this. I said, "Stop showing it on the wall. Stop hanging it on stretchers."

Campbell: But how did you communicate that to him?

02-00:39:17

Bradley: Because I just told him point blank, like I'm telling you, "Stop it."

Campbell: I know, but you told me you never met him.

02-00:39:22

Bradley: I didn't meet him. I talked to him on the telephone. I talked to him on the phone.

Campbell: That's what I wanted you to get at.

02-00:39:27

Bradley: Oh, yeah, I talked to him on the phone, yeah.

Campbell: So you talked to him on the phone.

02-00:39:29

Bradley: Yeah, I never met him.

Campbell: So how many conversations would you say you had with him before the show?

02-00:39:33

Bradley: Four or five.

Campbell: Four or five. Okay. Okay. So he sent you a series of works to look at?

02-00:39:38

Bradley: Sent it through the de Menil Foundation and I said, "Just send a piece," and he sent this, that's all.

Campbell: Okay. But he sent you a photo. You were looking at photographs.

02-00:39:46

Bradley: No. No photographs. This is bullshit. There's nothing going on here. I don't even know who that is.

Campbell: I know, you mentioned that. So here's Ed Clark.

02-00:39:55

Bradley: Snuffy Clark.

Campbell: Dan Christensen, Montauk.

02-00:39:58

Bradley: Yeah. Yeah, Dan Christensen.

Campbell: Dan Christensen's *Scissor Tall*. Anthony Caro, *The Bull*. So this is all before your show, so they came out to support you.

02-00:40:12

Bradley: They didn't come to support me; Noland said, "Show now, because you fools have no idea who he is, how much money that's involved in this."

Campbell: No, no, no, not this show, but later on. So you did this show in 1971, and then your solo show opened in 1972.

02-00:40:27

Bradley: '73.

Campbell: Oh, I have '72 in my notes.

02-00:40:29

Bradley: '73 I showed at Emmerich first.

Campbell: It actually said '72 in their files. [You are right]

02-00:40:37

Bradley: Okay, whatever they say. I'm sure Andre talked to me before '73, but I don't know.

Campbell: Yeah, that's what it said in their files. Anyway. Okay. And then Darby Banard.

02-00:40:53

Bradley: Yeah.

Campbell: Yeah. Were there any artists in this list of artists that you actually visited their studios beforehand?

02-00:40:59

Bradley: No.

Campbell: No. Everyone submitted. Then the last section, I wanted to look at the Whitney Biennial catalog from 1973. Let me just grab my phone. [comments between interviewers]

Farrell: While you're pulling that up, when you put the call out for artists to submit their work, how did you spread the word for that?

02-00:41:31

Bradley: I didn't put a call out, I called them on the phone. I said, "My name's Peter Bradley. Do you want to show with me in Texas?" And they said, "Yeah, sure."

Farrell: Okay. Got it. Okay.

02-00:41:39

Bradley: Simple as that.

Campbell: Mark Godfrey just said, "This is amazing." He says that he wants to know if you have archival material about The Deluxe Show, because he wants to do a whole room that celebrates The Deluxe Show. So if you guys want to work on that, I think it would be a big deal. [interview interruption] —biennial. Your work wasn't reproduced in it.

02-00:42:04

Bradley: Right.

Campbell: You showed *Clay Creek*.

02-00:42:07

Bradley: I don't think I did the Whitney. I did the Whitney Biennial, yeah, but I didn't do the Whitney black show ["Contemporary Black Artists in America"].

Campbell: No, you didn't do that. That's what I was saying before.

02-00:42:16

Bradley: Yeah, the biennial, I did, yeah. They never reproduced the photograph because Doty didn't like my attitude. My attitude's the same way it is now. I don't give a fuck if you don't like me, one way or the other. Who says I like you? I have a right to have opinions, like you do. But meanwhile, he didn't like the fact that I had an opinion about him and his attitude about art. He was full of shit, totally. Totally. Totally. That show that they put on in that museum was a crime.

Campbell: Which one was a crime?

02-00:42:46

Bradley: The black show at the Whitney Museum.

Campbell: The black show.

02-00:42:48

Bradley: It was a crime.

Campbell: So Darby's written about that, and I think he does a really fine job of explaining why so many people were angry about it, why so many people walked out. And there was a whole *New York Times* article about it. But I do want to talk about the Whitney Biennial and I want to talk about the show that you were in, which included a lot of abstract painters. So I'm looking here at everyone from Larry Poons, who you mentioned, to Joan Mitchell. People like Christina Ramberg, who are really coming back now.

02-00:43:17

Bradley: I never heard of her.

Campbell: She's huge now. Her work, it's very much being show. Nicholas Cruikshank.

02-00:43:22

Bradley: Now, tell me why I can't get huge.

Campbell: But I do want you to talk about them.

02-00:43:30

Bradley: I don't know these people.

Campbell: Did you go to the opening for the show?

02-00:43:33

Bradley: No! I don't do that shit.

Campbell: You didn't go to the Whitney Biennial that you were in?

02-00:43:36

Bradley: No. No.

Farrell: Why did you decide not to go?

02-00:43:39

Bradley: Because I heard they hung the painting under a staircase or something dumb, and I don't want to see that. The woman I was living with, she went and photographed it. I didn't go. Then the Harlem museum [The Studio Museum in Harlem] talked to me, and there was a black lady that worked for the Metropolitan Museum there; I forget her name. She came to my studio and I didn't want to kiss her ass, so they took the picture of mine and put it under the staircase in the Harlem museum, in an exhibition. I didn't want to show the rest of those fools, because I just don't think that they're doing anything.

Farrell: So did you feel like you had to play some sort of a game with them?

02-00:44:15

Bradley: Not a game, I just had to play reality.

Farrell: You didn't want to play the game.

02-00:44:18

Bradley: No. I won't play games. I played football and I played track.

Campbell: So you never saw the work installed?

02-00:44:27

Bradley: No.

Campbell: No.

02-00:44:29

Bradley: But I did go to the Whitney and see that they hung the painting of mine—I mean in Harlem, the Harlem museum—under the staircase. The Whitney Museum hung it some weird place, too.

Campbell: So this is *Clay Creek*. What does that painting look like? Was it like *Hemming*, in that same style?

02-00:44:43

Bradley: I don't know, I don't remember.

Campbell: Because it's a couple years later. Do you have those installation photographs that your girlfriend took? No.

02-00:44:49

Bradley: No. No, I don't. Her name was Hemming.

Campbell: Her name was Hemming? Was that was the painting was named after?

02-00:44:55

Bradley: Yeah. Yep. That's why I got her to do all the work.

Campbell: What was her—?

02-00:45:00

Bradley: Evonne Hemming.

Campbell: Evonne Hemming.

02-00:45:02

Bradley: Yeah.

Campbell: Well, I know that *Star Maker*—a lot of the paintings have these celestial titles, which we were talking about. Was that a common theme for you at the time?

02-00:45:12

Bradley: Yeah. Well, her name was Hemming and she was quite beautiful and a sparkly, star-type girl. So I just named paintings *Hemming*, because she handled all the things. She could go to places and talk to people because she was gorgeous. If I went, they wanted to give me some bullshit and I didn't

have time for it, so she ended up going. So I named them after her. Nothing wrong with that.

Campbell: No, I didn't say there's anything wrong with it. I noticed that some of the artists that you showed in your show, like this Michael Steiner, ended up in the Whitney Biennial a few years later. Do you think that you had a kind of nose for picking things that perhaps had an influence? Or do you think that these artists were just part of a conversation around art?

02-00:45:52

Bradley: He was part of the Greenberg, Max's Kansas City, Noland crowd, Poons crowd, that's why. I had never seen his sculpture before because he was a notorious racist. He had a table at Max's Kansas City and you weren't allowed to sit at the table unless you wanted to kiss his ass. I said, bullshit. Ridiculous. Then his wife had an affair with some black guy from some island somewhere, and that destroyed him. He would not do art after that. He's never shown since or made another piece of art.

Campbell: Wow. I had one final question, which is something that Darby touches on in his book, *Darby English*, is this question of self-fashioning in the period. I've given talks about this, in terms of Robert Smithson and him wearing a cowboy hat. The kind of return of the cowboy in this period.

02-00:46:44

Bradley: Yeah, well —

Campbell: You see it a little bit with Pollock, too. But this idea of the artist as kind of frontiersman. Would you talk about this idea? Because in the photographs of you at *The Deluxe Show*, at some point, Clem Greenberg, as he says, is wearing a hat.

02-00:47:00

Bradley: He stole my hat.

Campbell: And then you're wearing the hat.

02-00:47:02

Bradley: He stole my cowboy hat.

Campbell: Yeah, you're wearing a cowboy hat.

02-00:47:04

Bradley: It was mine; he wouldn't give it back.

Campbell: So tell me about that. You guys go down to Texas and you bought the hat while you were there?

02-00:47:11

Bradley: Yeah. Well, in Texas, you wear a cowboy hat. So they took me to the best cowboy hat maker in Texas, and Greenberg said, "Oh, let me put it on for a second," and I never got it back. He stole it and walked out with it. I said, "Well, you give me that mask on the back of your chair." He said, "The mask is yours." Never got it. Never saw it. Beautiful Eskimo mask. It was on the back of the chair in his office. I traded for the hat. But now hats are back in now again.

Campbell: Anyway, so what else were you seeing?

02-00:47:49

Bradley: Hey, I'm sorry.

Campbell: So I wanted to use that as a transition point to kick this over to you. Yeah, well, this idea about self-fashioning and the hat, and then also purchasing clothes, which I know starts earlier, actually, when you get to New York.

Farrell: Yeah. So in the *BOMB* interview, I read that when you grew up, your mom made sure that you dressed well, and your appearance was always really important to you.

02-00:48:26

Bradley: I made sure she paid for what I dressed in. There was a store called Gigolotti's, that was an Italian men's store that made beautiful clothes, and I got to wear them.

Farrell: So as you're getting older and you're on your own, and then you're working at Perls, how did your relationship to clothes and fashion and basically, the way that you're presenting yourself, how did that change?

02-00:49:03

Bradley: Roland Melandongi was on 54<sup>th</sup> Street, East 54<sup>th</sup> Street. His son is the guy that does those cartoon figures now. He was a tailor. He said, "If you come and get some clothes made from me, I'll take care of you." So he made all my shirts and suits. Battaglia and Gucci made all the footwear.

Farrell: Why was it important for you to dress in that way?

02-00:49:39

Bradley: I don't know. There's something to it, though. There's something to it, because when I leave this property here and go anywhere, I'm treated like shiney especially, a little tiny bit. Little shiney special, "How are you, Mr. Bradley?" I don't know your name; how do you know my name? If I go to a store, a guy will hold the door for me or something like that. I say I'm not good for the black people. Black people just starting to come here now. Just now, from down south, in the last year. I attribute it to maybe dress. I'm not sure. It's always clean. Regardless of what it is, it's clean. Deborah spends her



life in the laundromat all the time. So I don't know. I like stylish things. I like good boots. I told you.

Campbell: I know. I like stylish things. I just deaccessioned a lot of my stylish things, yeah.

02-00:50:42

Bradley: I like your ring and your earrings. I see everything at once.

Campbell: Yeah, there's a sculptor that makes —

02-00:50:47

Bradley: That's what I'm saying.

Campbell: But I just trimmed down, actually.

02-00:50:52

Bradley: You trimmed down.

Farrell: Do you see clothes as a means of self-expression?

02-00:51:00

Bradley: I quit wearing clothes. The only thing that's important is a shirt. This is a handmade shirt. And the scarf is Filson and the boots are expensive, but they're famous boots. But this is a gas station attendant's uniform. I have several of them from different companies, and that's what I wear all the time. Or overalls, to work. I don't see any reason to put a necktie on or some stupid shit like that, you know what I'm saying?

Farrell: When you make work then and when you make work now, do you dress the same as you used to?

02-00:51:38

Bradley: Always the same.

Farrell: Okay. It's all just functional.

02-00:51:41

Bradley: Carhartt overalls.

Farrell: Okay.

02-00:51:44

Bradley: All the same.

Farrell: How about with some of the cars that you used to drive? What was significant about those cars for you? Why did you like them?

02-00:51:56

Bradley: They were the only ones in America.

Campbell: So they were unique and significant.

02-00:52:00

Bradley: And I had it, which drew attention to me, which got me to do just exactly what I wanted to do.

Campbell: What was the first expensive car that you bought?

02-00:52:10

Bradley: XK 150 Jaguar.

Campbell: That's the one in that photograph that you showed us, that you brought home to show your mom.

02-00:52:16

Bradley: Yeah. She bought it.

Campbell: Oh, she bought it for you.

02-00:52:19

Bradley: Yeah. She bought it and she said, "All right." I had it painted brown, chocolate brown. The Ferrari's painted chocolate brown, too, but it wasn't chocolate brown when I first saw it. I saw it in the middle of the night, at three in the morning. The Ferrari people said, "We've got something to show you. Come to the garage." I go to the garage, this brown car you see here has brown license plates on it. They said, "You want this?" I said, "Well, yeah, but what about my [inaudible]?" They said, "Well, you don't want your [inaudible]." Said, "I'll take the [inaudible] and give you this." We worked a deal and I got it. It's the only one in America like that. It's worth enormous money now, close to a million dollars. Bad ride. I'm telling you, that thing would—whoo!

Campbell: Did your mom buy it for you or did she buy it for herself?

02-00:53:12

Bradley: She bought it for me. She had a Buick, and she never had a driver's license. She bought it for me.

Campbell: While you were still in —?

02-00:53:23

Bradley: That was my first year out of Connellsville, she bought it for me. I brought it back and left it there for two years, and then Jackie Lewis tried to steal it from me. She had a store on West Broadway. She's something else. Check out Jackie Lewis. I had it here, and then I got sick and I had to sell it. I sold it for a little over ten grand. The engine was all apart and I kept the windows {and things. I still have those. I can show them to you. I'm going to put those in a piece of sculpture. That car was the only car designed with that window to open up in the back like that. Beautiful window, designed by Jaguar early.

Someone sent me a photograph of Miles getting out of it. It's somewhere. I know you stole my car from the Ferrari garage, you sonofabitch. Because a girl called me that worked there. She said, "Miles came in here and said that you said he could borrow your Jaguar because his car's in the shop now." Someone took a photograph of him getting out of it.

Farrell: So in addition to the design or in addition to you being the only one to have these one-of-a-kind cars, what was it that you appreciated about them, as well?

02-00:54:43

Bradley: What they would do.

Campbell: What did they do?

02-00:54:47

Bradley: They went very fast, number one. Number two, they attracted very beautiful girls at all times. I remember this Ferrari right here was sitting on the street. This sonofabitch walked past it with a beautiful girl. They were looking at it, and when she turned to walk away, he took his cigarette and put it on the car. I went right outside and talked to him seriously. "It's your ass or mine. It's up to you." I lived with that girl ten years. She said, "I don't want you near me." She dropped him right there.

Farrell: Do you feel like —?

02-00:55:26

Bradley: I feel like a kid. What else can you feel like if you have a toy like that?

Farrell: Well, no, I guess I mean in your career as an art dealer, do you feel like that helped facilitate some of the sales and things?

02-00:55:38

Bradley: Of my pictures?

Farrell: No, when you were at Perls?

02-00:55:43

Bradley: They didn't know I was an artist.

Farrell: I guess because you've got nice cars and you've got nice clothes.

02-00:55:49

Bradley: They didn't know that. I didn't tell them people. I didn't tell Kirk Douglas I had a Ferrari outside. I told whatshisname that went to Yale with me. What was his name? Him and his wife live in Westport. Come on. He has that watch now that's on the market, Rolex. He came into my backyard and said, "That's a Ferrari." Come on. He's a Yale graduate. Big movie star.

Farrell: I don't know. I'm not sure.

02-00:56:17

Bradley: Deborah, what was the name of the guy that lived in Westport, the movie star actor and his wife, who had a Ferrari?

Debra: Paul.

02-00:56:29

Bradley: Paul Simon.

Debra: Newman.

02-00:56:32

Bradley: Paul Newman.

Farrell: Oh, Paul Newman. Oh, I didn't even know he lived in Westport.

02-00:56:33

Bradley: Paul Newman. I don't know Paul Simon.

Debra: And Joanne [Woodward]

02-00:56:38

Bradley: Yeah. And his wife, yeah. I don't have to remember their names, but I know who they are.

Campbell: So he bought art from you?

02-00:56:45

Bradley: No, he didn't even know I was an artist. He wanted the Ferrari. He bought a Ferrari. That's when he first got a Ferrari, right after me. He couldn't get the one I have. There was only one of those sent to this country. The Lusso. It's pretty quick.

Campbell: How many specialized cars do you have? The Jag, and then you have two other Ferraris?

02-00:57:01

Bradley: I had two Ferraris, one Jaguar, one Porsche, one Citroen CV2, the little red one, one Cadillac. I had something else. I don't think anybody'd go after my tractors.

Campbell: Yeah. Well, tell me about having all these cars. Especially in New York City, where a lot of people didn't have cars.

02-00:57:33

Bradley: What city was that, Detroit?

Campbell: New York City.

02-00:57:37

Bradley: Oh, I didn't care about what they had.

Campbell:

I know, but was it fun to have a car to kind of get out of the city? Did people ask you for rides a lot of times? Like, oh, you're going up to Yale, can I hitch a ride? You mentioned that story.

02-00:57:49

Bradley: Well, whatshisname, Al Held, asked for a ride back to New York.

Campbell:

Yeah, but besides Held in that story, are there other stories that maybe you were able to kind of get out of the city or go to other cities because you had this car? Were you mainly commuting uptown and downtown?

02-00:58:01

Bradley: Well, there's always some girl that's ready to take a ride in a Ferrari. But I was interested in getting to school, so I wasn't interested in taking her to New Haven to hangout or whatever. So I'd invite her. I was riding the train at first and Mary Frances Rand bought me a Ferrari for a Christmas present. She bought that Berlinetta Lusso.

Farrell:

Where'd you keep the cars?

02-00:58:27

Bradley: In garages underneath of NYU's garages there.

Farrell:

Oh, yeah.

02-00:58:33

Bradley: Off Bleecker Street.

Farrell:

Yeah. Oh, okay, so right in the Village.

02-00:58:37

Bradley: Yeah, that's where I kept them.

Farrell:

Okay. Maybe this is probably a good point to move on to some of the places you lived and the places that you worked.

Campbell:

Thank you, Shanna. We're going to move on to some of the places you lived and worked. So we talked about Broadway, which was a big studio building. Then you moved to Jones Street, you said. Do you remember the address on Jones Street?

02-00:59:13

Bradley: No. 654? No, that's Broadway. 654 Broadway, I lived. 82 Jane Street was Jane Street. But Jones Street was right across the street from Frank Stella's house. It was on the news.

Campbell:

Oh, yeah, I've been there. Yeah, it's a pretty street.

02-00:59:28

Bradley: Yeah. the *New York Times* had a photograph of my building burning down and Stella standing in front of it laughing, with is fingers pointing.

Campbell: He does smoke a cigar, that man.

02-00:59:37

Bradley: Yeah. He lived across the street from me.

Farrell: How did it burn down?

02-00:59:43

Bradley: I don't know, I wasn't living in it.

Farrell: Oh, you weren't living there, I see.

02-00:59:46

Bradley: I stepped off with him.

Campbell: But Harriet, his wife, told me that they moved in after he had gotten the divorce from Barbara. But he had the printing press in the basement. Did you ever go over there? Because they had a press and they had a bookseller? It was open to the public, which is why I'm not asking if you knew him personally.

02-01:00:04

Bradley: No, I never went there. I didn't know him.

Campbell: Yeah. Did you look at his art at all?

02-01:00:12

Bradley: Well, like William T. Williams studio on Broadway. We shared a studio together. He was copying Frank Stella. I think I looked at enough of it.

Campbell: Yeah, yeah. I was just curious.

02-01:00:21

Bradley: I saw enough of that shit. I didn't want to pay any attention to it. A lot of his painting would be lines and boxes and all that.

Campbell: Well, he started moving to the irregular-shaped canvas by this period.

02-01:00:33

Bradley: Yeah. But see, Robert Gordon worked for him, the guy I told you in the drug store. We don't know anything about him. I'd love to know if he's still alive or where he is or whatever. No one on earth knows anything about him. He worked for Frank Stella.

Campbell: Interesting.

02-01:00:48

Bradley: He claimed he set Stella up.

Campbell: What do you mean, he set him up?

02-01:00:52

Bradley: He taught him how to make them boxes and squares and stuff.

Campbell: I think it was Carl Andre. The famous story is that they were in the studio together.

02-01:00:56

Bradley: Well, Fuck Carl Andre, that idiot. He shot his wife or threw her off a roof or something. Or he threw his wife out of an apartment building. I knew him.

Campbell: I'm not going to —

02-01:01:07

Bradley: Yeah. I knew Carl Andre. Yeah, that's what he did.

Campbell: But you knew him before that, obviously. That was in the eighties.

02-01:01:14

Bradley: I knew him after that, too.

Campbell: We've been kind of dancing around these different art worlds and we've been mainly talking about painting. But since you bring it up, of course, concurrently, there was the huge Minimalist movement that was happening at the period. This is the big kind of thing between Post-painterly Abstraction, which is obviously [what] the institutions are still supporting, and Minimalism, which becomes something of its kind of own genre. Were you going and seeing any kind of art by Minimalists in this period?

02-01:01:44

Bradley: Not that I know of, no.

Campbell: But you knew Carl Andre?

02-01:01:46

Bradley: I didn't know him. I saw him and he talked to me and I looked. He wore a blue French workers uniform all the time.

Campbell: Yeah. Yeah.

02-01:01:52

Bradley: All he did was run his mouth and I just looked at him.

Campbell: But you never saw their art? Donald Judd, you never saw?

02-01:01:57

Bradley: Judd, I never paid any attention to, or whatshisname, Rauschenberg. If you're painting pictures, you don't run around with fools that are doing something that you're interested in.

Campbell: Yeah, I'm just curious. Eva Hesse or anyone?

02-01:02:09

Bradley: As simple as that. I didn't know anything about them. I saw them all the time. They'd say hi, we'd talk to each other for two seconds and that's it.

Campbell: Yeah. Because they were also downtown, so that's why I —

02-01:02:19

Bradley: Yeah. We all lived right in the same block with each other.

Campbell: Yeah, exactly. Yeah. So were you hanging out at the same bars?

02-01:02:26

Bradley: St. Adrian and Company, on Broadway. On Broadway, St. Adrian. You know about that?

Farrell: No.

02-01:02:42

Bradley: St. Adrian was shutting Max down, Max's Kanas City. St. Adrian was a very slick bar. It caught on fire and the whole building collapsed.

Campbell: Interesting.

02-01:02:42

Bradley: Yeah, very.

Campbell: Would you talk about Wooster? So you were at Jones Street and then you were on Wooster. Do you remember the address for that building?

02-01:02:56

Bradley: It's across the street from Grace Jones' building.

Campbell: So these are the Wooster —

02-01:03:03

Bradley: Photographs designed by Paul Heyer.

Campbell: Okay. So I don't know if you want to zoom in on these. I think they're upside-down. So were you mainly moving into raw spaces and then you'd have an architect come in and draw up plans and then redesign them?

02-01:03:18

Bradley: Right, right. That was 10,000 square feet.



Campbell: 10,000 square feet. These were lofts?

02-01:03:24

Bradley: Yeah, with great skylights in them.

Campbell: Were you one of the few people to actually move into a loft space?

02-01:03:32

Bradley: No, they were all around me.

Campbell: Who else was in a loft building?

02-01:03:36

Bradley: Well, Brian Kasloff [artist] was around me. Peter Reginato was across the street, basically. Donald Judd was down the street.

Campbell: Yeah, that gray building.

02-01:03:48

Bradley: Yeah. And another artist; I can't remember his name now. I forget his name. He was around. Yeah, there were people around there making art, trying to live in those kind of spaces. My feeling was to get it designed first, so I could live in it. That one there was a great space. Unbelievable space.

Campbell: It looks amazing, with those skylights and that kind of roundel. It's like a Guggenheim, almost, like a spiral or something.

02-01:04:18

Bradley: Unbelievable. I remember one night I had—. I was working for Rambush Decorating Firm at that time. Rambush was a decorating firm that painted Trinity Church and Judson Memorial. Painted both of them. That's why I have this shoulder now, because you weren't allowed to use rollers, you had to brush everything. Everything had to be brushed. Painted four of the greatest buildings in the world. I was laying in my bed one night and I heard something go *boom*. I said, "What the heck is this?" This guy I'm working with at the Rambush Company, he came to visit me, and he left behind, after he came to visit me, a sawed-off shotgun. He left it by the side of the table. So I wake up and I grab this shotgun and I go to the door of my studio, and I'm standing at that door for maybe at least twenty or thirty minutes. At least. Then all of a sudden the door goes [he vocalizes] and this guy crawls in the studio. I put the shotgun right in his head, says, "Don't move." It was cold outside like you wouldn't believe. It was snowing. I said, "Get all your clothes off." He says, "I ain't that kind of guy, man." I said, "Now get the fuck outside in the cold weather." I was serious.

Campbell: Why was he naked?

02-01:05:40

Bradley: I made him take all his clothes off and go outside in the snow.

Campbell: You did?

02-01:05:45

Bradley: Yes, did.

Campbell: Well, that is a solution. So how long were you at Wooster, and why did you end up moving there?

02-01:05:55

Bradley: Because of the space. It was extraordinary space. You could still see it. It's still there.

Campbell: What year? What year was it?

02-01:06:01

Bradley: I don't know. I don't know. Might've been '72, '73. No, no, it wasn't that. I don't know. I can find out for you, but I don't remember. Also, after that happened, I told you that whatshisname, I woke up in the morning and him and his wife were in my studio. The guy that just died in Woodstock over there, the singer, British singer. Because my super, the guy that ran the elevator, would let anybody into my house for a dollar. Some weird woman came there with a gun one time. She wasn't after me. She wanted to show me she had a gun, that's all. I said, "Okay. Fine. How'd you get in here?" "Oh, Rocky, the elevator man, brought me up for fifty cents." I said, "Oh, really? How about two dollars?" She said, "Yeah, it was two dollars."

Farrell: Why was the elevator person letting people up?

02-01:07:01

Bradley: Because he was a bingo case. He was after money. If you'd give him two dollars, he'd take you right to my living room.

Farrell: Did the landlord know about it?

02-01:07:12

Bradley: Sure they did.

Farrell: Okay. Did that prompt your move?

02-01:07:16

Bradley: Yes, it did.

Farrell: Okay. Do you remember where you moved after Wooster?

02-01:07:19

Bradley: To the firehouse. To the firehouse.

Farrell: Okay.

- 02-01:07:21  
Bradley: Because I was on an airplane and this Chinese guy said to me, "I think you're an artist." I said, "I am an artist," blah-blah-blah. We're just talking. I gave him my address. He called me on the telephone, he came to the loft, and he said, "I have a better place for you to live," and he took me to the firehouse. I moved out of that Wooster Street immediately, just like that.
- Farrell: Yeah. So the firehouse was on Lafayette and White Street?
- 02-01:07:48  
Bradley: Lafayette and White, yeah.
- Farrell: Engine 33?
- 02-01:07:50  
Bradley: Yeah.
- Farrell: Can you describe what that space looked like?
- 02-01:07:53  
Bradley: We have blueprints.
- Campbell: Where are the blueprints?
- Farrell: What did you like about that space?
- 02-01:08:02  
Bradley: That I could tear it apart and make it right, which I did.
- Campbell: Okay. So I've had friends who converted a firehouse in Williamsburg. They converted into roughly, I'd say, three or four floors. How many floors are we looking at for this space? I know that we talked about Paul Heyer did the original plans, and then Paul Rudolph the Brutalist architect, worked on some of the plans.
- 02-01:08:35  
Bradley: Yeah. He came and checked them out. Let me just make sure I'm looking at the right ones.
- Campbell: Yeah, it says, "Top floor, Bradley firehouse." So what floor is that?
- 02-01:08:42  
Bradley: Hold on here now.
- Campbell: How many floors were there, roughly?
- 02-01:08:44  
Bradley: Three, altogether.
- Campbell: Three. There's also a garage that we're looking at.

02-01:08:50

Bradley: This is a sketch. It's not finished or anything.

Campbell: Oh, don't be so frustrated.

02-01:08:56

Bradley: This shows—.

Campbell: There's a third floor. There's a sauna. Very seventies.

02-01:09:10

Bradley: What space was this?

Farrell: Did you do a lot of the renovations yourself?

02-01:09:24

Bradley: I hired people, and then I did most of it myself because I learned that from working for Rambush, how to take them apart. This is the staircase coming upstairs from the second floor. I don't know why it has those little squares and stuff. I don't get what that's about. This is all open space, I guess. So what I did was, I took the top floor out completely and built a bridge that crossed the whole section. I used the poles from the fire pass, where the guys slid down the poles, the brass poles. I used those for railings to go all around the firehouse. I took them off so no one could do that. Then there was another level, one upstairs, on top of that. I think it was on this part of it, there was another level right to there. That's one, two, three. Three stories.

Campbell: Was the garage part of the bottom story, with your car directly in the—?

02-01:10:25

Bradley: Yes. I never put my car in that garage. That's where the Chinese played ping pong.

Campbell: What do you mean? So you rented it out?

02-01:10:32

Bradley: No, they rented it out. It was their building.

Campbell: Oh, okay.

02-01:10:36

Bradley: It belonged to the Chinese guy.

Campbell: That's what you mentioned before.

02-01:10:38

Bradley: Yeah.

Campbell: So you never had the garage. I just saw it on the floorplan, so that's why I was asking.

02-01:10:41

Bradley: Then the garage was where they played ping pong at. Then this guy comes and moves in, who had been known to steal loft from others artists in New York City. Took him five years, and we spent over \$100,000, and he stole it from us and that was it.

Campbell: Yeah, the blueprints are fantastic.

02-01:11:07

Bradley: No, but there's some other ones that show it better. I don't know if it's in that pile or not.

Campbell: What year you started touring with Blakey?

02-01:11:33

Bradley: Deborah would know that, Deborah would know that for sure.

Campbell: Yeah, let's ask her. Because I have it here, when you met him.

Farrell: Do you remember where in the firehouse you slept, versus where you made work?

02-01:11:59

Bradley: I'll show you. I slept in the top floor. My studio was two stories down.

Farrell: Okay.

02-01:12:08

Bradley: I left one pole in, so I could slide down. This is the pole here. This is the greenhouse, this is the pole, that's the stairway to the second floor. This is the corners of the building. This is the bridge across this way, and the bathroom, the whole house. My studio was down here.

Campbell: Was it the largest room in the firehouse?

02-01:12:33

Bradley: Yeah.

Campbell: That's amazing. How long were you there? So you were there from '79 to '89?

02-01:12:42

Bradley: I guess. I was there ten years, I know that.

Campbell: So '72 is roughly when you were at the other address.

02-01:12:48

Bradley: Yeah, I was on Wooster Street then.

Campbell: On Wooster. Then when did you move to Jones?

02-01:12:53

Bradley: I was at Jones before I went to Wooster.

Campbell: That was when you were starting off at Perls?

02-01:12:59

Bradley: No.

Campbell: You were on Broadway, and then?

02-01:13:00

Bradley: I was on Broadway with Perls. Then I moved from Broadway to Jones Street. That's when I had left Perls.

Campbell: Where were you working then?

02-01:13:11

Bradley: I was just working anywhere I could get a job. I went to a psychiatrist and he said, "You have to leave Perls."

Campbell: Would you talk about that shift?

02-01:13:18

Bradley: Yeah, sure.

Campbell: It must've been really stressful. It sounds like you were doing a lot of the legwork. I think I mentioned this to you off camera, but a lot of the documentation in the archives is about kind of funding and shipping paintings. You said that the Perls didn't really want to talk to the artists anymore, or the clients, and so you were doing a lot of talking and a lot of traveling.

02-01:13:42

Bradley: Yeah. Yeah.

Campbell: You said you were flying to Houston, and then you would come back on Mondays. For people I know that do work in galleries, it is this really rigorous schedule that can be back-breaking, basically. So talk to me a little bit about this hectic schedule that you had, and then why this psychiatrist said that you had to leave your job, even though it was probably really lucrative to do what you were doing.

02-01:14:04

Bradley: She says, "What would you want to be?" His son was gay. He kept saying, "You and Nicky Perls could have this whole gallery." Me and Nicky can't do nothing. I ain't behind Nicky's game, whatever it is. My assistant was Nicky's boyfriend, Thurman Hedgepeth, which I found weird. But I didn't want to go into business with Nicky or his daughter, his sister, who I knew. I wanted out of the business. Out of it completely. Being dressed up every day, wearing a necktie every day, and paying attention to that shit on a daily basis is just—. I

didn't want to do it anymore. I had to deal with a lot of people that people would give their right arm to say hello to, and I could care less about them. They weren't buying paintings, I don't want to talk to them.

Campbell: Yeah. So then you decided to leave. What was that conversation like, when you had it? did you have it with Klaus?

02-01:15:05

Bradley: Well, I went to Sullivanian analysis. They said, "If you're going to be an artist, you've got to get out of there." So I said, "What am I going to do for money?" They said, "You'll find a job somewhere doing whatever you have to do. You'll find something going on." And that's what I did. I did bullshit jobs.

Campbell: Like what, for instance?

02-01:15:23

Bradley: Painting for Rambush was a bullshit job, and that's how I lost my shoulder. Other jobs, painting jobs, different things like that. I painted John Kennedy's son's house in Tribeca, his loft. Just hard work. Real hard work, all the time.

Campbell: Was it difficult going from —? Because you were probably making a lot of money, from what I saw from the paperwork. Going and doing these kind of more labor-intensive jobs, was that a big shift for you?

02-01:16:01

Bradley: I never got interested in the money part of it.

Campbell: Oh, I know, but just also having this very lavish apartment, it must've been like a big shift to redo all these spaces.

02-01:16:11

Bradley: Oh, I like to redo them.

Campbell: Were you doing a lot of the work yourself?

02-01:16:15

Bradley: No.

Campbell: No, but you were hiring people.

02-01:16:17

Bradley: Hire people. I'm not a carpenter. That, I'm not. If I was a carpenter, I'd have this place finished.

Campbell: Well, you said you could do a lot of this work yourself, so I was curious.

02-01:16:25

Bradley: I can paint, that's it. I can paint. But anything else with a ruler and stuff, I don't work with it. I can't get it going. I don't know why, but can't do it.

Campbell: Yeah, that makes sense.

02-01:16:37

Bradley: I think that you have to live a certain way, otherwise you're not living.

Campbell: Yeah. so you were kind of doing this kind of more labor-ready work, and then shifted to you.

02-01:16:49

Bradley: And going home and painting.

Campbell: And going home and painting.

02-01:16:51

Bradley: Every night, yeah.

Campbell: Yeah. Because it seemed like you had a fair amount of exhibitions that came after that, do you feel that enabled you kind of not be thinking so much and to be able to put all your thinking capacity into making paintings when you went home?

02-01:17:03

Bradley: Not really, not until here. Not until this place. I sold ten paintings to some dealer. He did a show and he couldn't sell them. He burned all the pictures. That's what I hear. I don't know if it's true, but supposedly, he burned them.

Campbell: Where were they?

02-01:17:20

Bradley: In SoHo, a show in SoHo.

Campbell: In SoHo?

02-01:17:22

Bradley: Yeah. I can't think of the name of the gallery or the show. I can find out in time, but I just don't remember all that kind of shit. But I can find out where it was for you, if you need to know. They say he burned all the paintings. I have a photograph of the show itself. But other than that, I don't know.

Campbell: It'd be nice to see those. Maybe you can dig them out tonight and we can look at them tomorrow when we go down to the studio, or here. We're going to bring the camera down and walk through.

02-01:17:55

Bradley: Okay.

Campbell: But I guess some of my other questions in this period is, as we see the rise of the Black Panther Party, we also see the rise of kind of a lot of poster art and art that's more figurative, as we were talking about before, dealing with sociopolitical issues. I know this is something that you were very adamant



about, because you're an abstract painter. When You started to see those artists kind of get accepted, or this shift towards figuration—and I'm thinking here Barkley Hendricks or someone like that. What was that like for you? Was it frustrating, as an artist making abstraction? Or did you feel even more spirited to continue doing what you were doing?

02-01:18:37

Bradley:

I just felt more spirited. I don't get discouraged about anything anyone else does. I'm the only one that can discourage myself. If I'm not doing what I want to do, I'm discouraged. So I could give a fuck less. As far as selling goes, I wish I could sell more pictures. I wish I could get a gallery. I just don't know anyone that I'm interested in talking to that would talk to me.

Campbell:

Yeah. Speaking of gallerists. Stanley Whitney told me the story about going to an opening. He said back in those days, everyone wore a suit. This is what I was thinking about, this idea of suiting. He said Leo Castelli wore a suit and you'd wear a suit to an opening, and everyone would stand up when Castelli came in the room, if there was a dinner or something like that. I'm curious about when you were talking about this idea of decorum in the art world, and how you were dressing and the cars and the beautiful space that you had, was this—? It's something that we're much more relaxed now. Everywhere you go, everyone's in sweatpants and no one's wearing a hat.

02-01:19:35

Bradley:

You can wear this, too.

Campbell:

Yeah, you can wear this, exactly. You don't just have to be an artist or a laborer. [interview interruption] So I guess I wanted to just say, there you are in this period, this is what you're doing. It's really great that Garrett called. But we can talk about her tomorrow, and her work. But I wanted to talk to you a bit about this idea of decorum and this idea of the way that you were fashioned, and if this was just like a different art world, in terms of the formality of how people interacted and how they dressed and how you presented yourself. Did that change, once you started wearing laborer's clothes or you started doing manual labor? Did you feel like that —? Because you still had all these wonderful clothes, right?

02-01:20:25

Bradley:

No, I got rid of them, people stole them.

Campbell:

Yeah. What people?

02-01:20:29

Bradley:

Thurman Hedgepeth.

Campbell:

Who?

02-01:20:31

Bradley: Thurman Hedgepeth, Nicky Perls' boyfriend. He'd steal my overcoats and suits and things like that. You got it.

Campbell: But you let him just take your stuff?

02-01:20:28

Bradley: Yeah, I didn't want to wear it anymore. I said, "You got it. I'm not dressing up to go to a job. If you want to steal it, you got it."

Campbell: Who was Thurman Hedgepeth? I've never even heard of him.

02-01:20:46

Bradley: Thurman Hedgepeth was this guy that turned out to be Nick Perls' boyfriend. He was known all over Manhattan, in the fashion business and stuff like that. He called himself a designer. I don't know what he was. He was a funny guy. Very funny guy. He would come by my loft and say, "Do you need the floors scrubbed? Do you need the sinks done? Do you need some paints rolled up or whatever?" I said, "Yeah, yeah, done. Here's twenty dollars." "All right, cool." But meanwhile, he'd steal a scarf or a shirt or whatever, on the way out the door. Which is okay. It's all right. I didn't care.

Campbell: Yeah. So you became less concerned with all that as you're kind of just doing more kind of—

02-01:21:36

Bradley: I was only concerned with it because when I was a kid, that was a way of attracting the girls. When I got older, it was a way of being able to deal with the most important people in America on their status, fashion-wise.

Campbell: Yeah. That makes sense.

02-01:21:56

Bradley: That was it. When I had to go to work, I had to go to work; I had to wear overalls now. So I didn't give a shit one way or the other. But that's the bottom line on that.

Campbell: We're going to do so in a few minutes. We talked about the fashion, we talked about the cars, we talked about the spaces. I kind of wanted to get a sense if there were any major stylistic shifts that you saw in the work. Because when we come back, we're going to delve right into the eighties. I wanted to kind of finish up the sixties and seventies. So after your spray gun gets stolen, what was the kind of next decision that you made in terms of the painting? Because obviously, you could've afforded to buy a new spray gun, but you decided not to.

02-01:22:38

Bradley: Well, it was an airless gun, about four grand.

Campbell: Yeah, I know, but you—.

02-01:22:42

Bradley: I didn't want to buy it.

Campbell: Yeah, you didn't want to buy it, so would you talk to me a little bit about what the next shift in the work was, in terms of —?

02-01:22:48

Bradley: This is the next shift here.

Campbell: But I'm talking about in the seventies, Peter.

02-01:22:53

Bradley: Oh, I don't know. I don't remember the seventies. I just kept painting. I don't know.

Campbell: Yeah, I know. I'm being harsh on you, but this is my job, is to push you a little bit.

02-01:23:00

Bradley: No, I don't remember.

Campbell: Because I've seen the work from the early seventies and I'm just kind of curious, as we think about '76 '77, '78, '79.

02-01:23:11

Bradley: I painted a lot of paintings, and I just don't know. I can't remember all of them, until I see them. If I see them, I can tell you, oh, yeah, I painted that in such-and-such a time. But I don't remember. In fact, the pictures that are showing up now.

Campbell: Yeah, well, the installation shots I was showing you.

02-01:23:24

Bradley: Yeah, whatshisname Isom Dart. Dart, you know about him?

Campbell: Will you spell his name?

02-01:23:34

Bradley: Isom Dart [Ned Huddleston]

Campbell: Like [Richard] Pousette-Dart?

02-01:23:38

Bradley: No, not Pousette-Dart. Not Pousette. Isom Dart. I named some paintings *Isom Dart*. Deborah showed me to someone who had the painting in California or somewhere, and they sent this along with it. Isom Dart. I had him here just recently. I'm shocked that you don't know about him. He was a black man that took over the lawship in certain parts of the world, after being a criminal.

He became grand marshal, with his gun and everything. He stopped everybody from doing everything. He name was Isom Dart. There's a book out on him, and someone just sent me a photograph of the cover of the book. I'll find it tomorrow.

Campbell: Yeah, why don't you find it tomorrow and show it to us, because I'm fascinated by this guy Isom Dart. He's a sheriff, huh? He's a marshal.

02-01:24:56

Bradley: This is the high school I went to, and this shows John Woodruff winning the 400 meters in the Olympics.

Campbell: Oh, yeah. Crossroads. Nice.

02-01:25:18

Bradley: What'd he get for that? They named a tree after him in Western Pennsylvania, in the town he came from.

Campbell: His family knows.

02-01:25:26

Bradley: The named a tree after him. He's still alive.

Campbell: Yeah, he knows.

02-01:25:30

Bradley: Yeah, you would think he would get something going on heavier than that, don't you?

Campbell: Well, I think back in those days, you didn't have many things. It was only later that you got sports sponsorship, right? So Mary Lou Hennings [narrator meant Mary Lou Retton] and the cereal boxes and that kind of came later. A lot of athletes didn't really make a lot of money, actually.

02-01:25:49

Bradley: Jim Brown made some money, didn't he?

Campbell: But that was later, too. He was doing commercials.

02-01:25:53

Bradley: Jim Brown never made a commercial in his life.

Campbell: Not Jim Brown. I'm thinking of O.J., sorry. O.J. Simpson.

02-01:25:58

Bradley: O.J., my God. O.J., O.J., O.J.

Campbell: O.J. made some in the eighties. Wheaties and things like that. But earlier, I think it was really hard for artists. Even Jesse Owens. We borrowed a piece when I did a show at *Forbes*. I used to work at *Forbes* magazine.

- 02-01:26:10  
Bradley: This is the first play my mom did.
- Campbell: Oh, amazing. She's kind of like a little Colette.
- 02-01:26:36  
Bradley: That's her husband. I think he died of an overdose.
- Campbell: Marina Adams just actually really said something. I just wanted to see. She seems to know you.
- 02-01:26:53  
Bradley: Marina Adams?
- Campbell: Marina Adams, Stanley Whitney's wife. Would you talk to me a little bit about—? Did you meet Stanley in the seventies?
- 02-01:27:00  
Bradley: She worked with Bob [Robert] Blackburn in the studio where I was printing at. She was a printer. That's the only way I know her.
- Campbell: Would you talk about Robert Blackburn? Because that was on our list of things that I wanted to discuss with you.
- 02-01:27:10  
Bradley: Blackburn was one of the great printmaking workshops in the world.
- Campbell: Yeah, I've been to the space. What was your first introduction to Robert Blackburn?
- 02-01:27:19  
Bradley: When I first came to New York City, Theo Wujick, the engraver who has all the prints upstairs in the bedroom. You should look at them; they're incredible prints. He introduced me to Blackburn. Wujick was sleeping there at night, on the benches. I went to Blackburn's studio and started making prints and things. He was a great, great person. He'd say, "You need any money?" I said, "I'm okay." Or he'd say, "Here's twenty dollars," or whatever. This, that, and the other. He had a real peculiar affection for women.
- Campbell: Let's put the phone down, just because we're filming you, so I want you to look as photogenic as possible.
- 02-01:28:00  
Bradley: Oh, I'm sorry. See, I don't realize this is going on.
- Campbell: I know. So let's talk a little bit about Blackburn. So who was in the studio when you were making your print?
- 02-01:28:12  
Bradley: Stanley Whitney's wife.

Campbell: Yeah? What year is this?

02-01:28:17

Bradley: I don't remember. Long time, shit.

Campbell: But were they married then?

02-01:28:20

Bradley: No, they weren't married then. They weren't married then.

Campbell: No, they weren't married then, because she was a student.

02-01:28:24

Bradley: Yeah.

Campbell: A grad student. So Marina Adams was there. Was there anyone else that was there?

02-01:28:32

Bradley: Yeah, Al Cortez. You know him?

Campbell: Mm-mm.

02-01:28:35

Bradley: The little guy that they claim is a master painter now. That's another thing that's bothering me, this whole black thing. All of a sudden these guys that are half-assed painters and so forth and so on are considered great geniuses and giants, and they want \$300 million for a painting. What is that about? That's bullshit to me.

Campbell: I don't think it's \$300 million. Maybe it's \$3 million.

02-01:28:53

Bradley: \$3 million, whatever it is, that's still bullshit.

Campbell: Well, I don't think it's bullshit. People pay \$70 million for a Pollock.

02-01:29:02

Bradley: But these guys ain't Pollocks. Some of them ain't Pollocks. That's the whole difference.

Campbell: Well, we all know that art has sometimes a lot to do with taste. Has a lot to do with many different factors. Some people like figuration. I like Amy Sherald. I like some of these figurative artists. They're really amazing painters.

02-01:29:19

Bradley: I didn't say what the subject matter is. I'm just talking about can they paint or they can't paint. The ones that this guy I saw in the *Times* yesterday—I know his name; I forget his name.

Campbell: Like who?

02-01:29:28

Bradley: It's in the *Times* yesterday.

Campbell: Oh, I read that article; I don't know exactly who you're talking about, though.

02-01:29:31

Bradley: The guy. What was his name? The guy sitting there like this here on the bench, a black guy. \$300 million? Come on.

Campbell: It's not \$300 million.

02-01:29:40

Bradley: \$3 million? Stop him.

Campbell: I don't know. Let's look it up.

02-01:29:43

Bradley: Someone should talk to him and tell him, stop that bullshit. It's ridiculous. He might have painted maybe 100 pictures.

Campbell: See, Howardena Pindell sent it to me.

02-01:29:55

Bradley: Yeah, Howardena's okay. I've never seen what she does, but she's all right.

Campbell: She makes these—

02-01:30:00

Bradley: That's him right there.

Campbell: Oh, McArthur Binion, yeah.

02-01:30:02

Bradley: McArthur Binion. He's from Detroit.

Campbell: Okay, so talk to me —

02-01:30:05

Bradley: He's in Chicago now.

Campbell: Do you know McArthur Binion? He just had an amazing show in the city, that I went in to see. They asked me to write for the catalog. I said I was too busy. But from what I have been reading, he seems quite accomplished. Here's a Howardena Pindell. Kind of an irregular painting.

02-01:30:19

Bradley: Yeah, I saw that. I like it.

Campbell: She makes these on sailing canvas. I think she's quite talented. I did an interview with her last year. Here's an early Pindell from 1972. So you never saw her work on view in the city?

02-01:30:32

Bradley: No, I've never seen it, other than when I was at Yale.

Campbell: Did you go into the A.I.R. Gallery ever?

02-01:30:37

Bradley: No.

Campbell: She's one of the founding members of that feminist art gallery, or feminist art movement.

02-01:30:41

Bradley: No. A-R, American Associated Artists?

Campbell: I have to look up the exact name. I don't want to be incorrect.

02-01:30:46

Bradley: That's Mel Edwards, the mouthomatic.

Campbell: By that the acronym means. It was commonly called A.I.R. It's the first all-female cooperative gallery. This is 1972. So there's a lot going on, in terms of spaces like that.

02-01:31:09

Bradley: I should get something going on and make some money. That's what I don't understand. Why can't I make twenty cents?

Campbell: So some of the artists that were the founding members, you have Dotty Attie, you have Maude Boltz, Mary Grigoriadis, Nancy Spero, Barbara Zucker, and many others. I wasn't sure if any of those names came out to you.

02-01:31:32

Bradley: I'm not in the "many others" either there, see?

Campbell: But these are all women.

02-01:31:36

Bradley: Oh, that's right.

Campbell: So I wanted to see if you knew any of those women artists, because we've been talking about—as Artists In Residence, of course—we've been talking a lot about male artists that you knew. But one of the things that came out with Stanley and with Norman Lewis, even, is that he said there were a lot of women artists that weren't very well-known in the period. As we have the rise of civil rights, of course, earlier, and then continuing, and then we have also the feminist art movement that's happening concurrently, I was wondering if



there were female artists in the period that you saw their work or you saw them.

02-01:32:13

Bradley: There's one. There's one. She showed with a black gallery on Broadway. I can't quite think of her name. She's very intelligent and she paints well. She's on top of it. She's no longer with that gallery and I don't remember her name. I can find out for you, also, too.

Campbell: Not someone like Faith Ringgold, who was also showing?

02-01:32:33

Bradley: No. No, not Faith Ringgold. Name some other people that you know.

Campbell: I think Adrian Piper is later, but she was around fairly early, from what I saw from the MoMA show, actually.

02-01:32:47

Bradley: No. I can think of her name if I think about it. See, my mind has not slipped that far, it's just that I'm so removed from those people that I can't remember their names. I haven't seen them in maybe twenty years.

Campbell: Yeah. No, I just wanted to double check. So Artists In Residence, Incorporated. We talked a little bit about Melvin Edwards. One of the things I wanted to wrap, talking about the seventies, is this idea of Festag. I wasn't sure if there were many kinds of things like this, that kind of pan-African movement that was happening in the seventies for many black artists. Mel is someone that really got excited about this. He bought a house in Senegal eventually, and started going over there. Was there anything like that for you, in terms of —? Because you knew Mel. Were you interested at all? When I met him, he was wearing a dashiki.

02-01:33:44

Bradley: I'm not interested in anything Mel Edwards does or says. Simple as that.

Campbell: Yes. Okay.

02-01:33:48

Bradley: Simple as that.

Campbell: Was there anyone else? I saw Lorraine O'Grady, someone also that was mentioned in the *New York Times* article. I don't know if you knew her.

02-01:33:57

Bradley: There was another guy that went Cranbrook Academy [of Art], that lived on the Bowery. I'll find out his name for you by tomorrow. He was important. I don't know what happened to him, but he was an important painter. Mel, I don't know. I don't understand him.

Campbell: Well, it's not about understanding him. I'm just curious about if you were—.

02-01:34:22

Bradley: I have nothing to say about him, but any time my name's mentioned, his mouth is all over it, in public. What the hell is that about? Why should he be talking about me?

Campbell: Well, maybe he's trying to give you a leg up?

02-01:34:31

Bradley: He's not talking about me, he's talking about himself.

Campbell: Yeah, well, I don't think it's all negative, Peter, to be honest.

02-01:34:36

Bradley: I do. I don't talk about him.

Campbell: Mel's doing really well. He just had that show at MASP, in Brazil, and continues to have a very kind of steady exhibition practice. Maybe he's just trying to help you out.

02-01:34:57

Bradley: Well, he didn't help me out by saying, "Who's that woman putting the money behind you with these shows?"

Campbell: Well, I think that by just mentioning your name in the press, that's what happens. People say, who's this Peter Bradley?

02-01:35:08

Bradley: Thank you. Not him.

Farrell: What do you want people to know about your work from this period of time?

02-01:35:14

Bradley: It's for sale.

Farrell: Okay.

02-01:35:16

Bradley: I'm the best painter there is right now.

Farrell: So tell us why they should buy it.

02-01:35:20

Bradley: I'm the best.

Farrell: Well, be more specific.

02-01:35:22

Bradley: That's it. I'm the best.

Campbell: But maybe let's not do a sales pitch for his work.

Farrell: Well, I know, but I want to talk about what you're proud of about it. What do you want people to see in it?

02-01:35:29

Bradley: That it is the best painting. I want you to see the best painting being painted.

Campbell: Why?

02-01:35:35

Bradley: Because I have access, I have endless material to work with that no one else does.

Campbell: But I guess the question is, when we talk about abstraction, we tend to talk about issues of figure-ground, we talk about all-over-ism, we talk about innovation. What sets it apart from other artists in the period? I do think it's different.

02-01:35:58

Bradley: Less is more. The less color you have, the more color you have. You have to fight through those obstacles on the way up to be a great painter, I think, because there's a period in life when you start painting, you can't get enough money to buy enough paint. Then when you get enough money to buy more paint than you want, then you're in my position, so you don't have to use that much paint. That's it.

Campbell: Do you ever use stencils? Because that's something that, say, Frank was doing, Frank Bowling was doing.

02-01:36:29

Bradley: Mm-mm. Frank has gotten better, Frank Bowling.

Campbell: I like those map paintings. I noticed there was a map cut-out in Darby's book. Did you ever consider that? Was it different for someone like people from the Caribbean, being black, than it was for you? You were also from the city and from the mid-Atlantic, where someone like Jack Whitten was from the South. Mel Edwards is from the South. When Mel talks about football—his brother played football—he talks about Texas football and the kind of segregation and Jim Crowism that he faced in the South, which is really different.

02-01:37:07

Bradley: He didn't have the heart to be a great football player. I come from a place where they made great football players, I'm telling you. That town I came from, John Lujack, All American, Notre Dame. All the great ones out of the Pittsburgh Steelers, they all came from right there. He came from Texas and tried to get on the team in USC or something like that. Didn't make it. So he's talking some bullshit, that's all.

Campbell: Well, I was just thinking about the difference in the United States about being from different parts of the United States, and how in some ways, you were from the capitals of black cultural production—Detroit, Chicago, and then New York City. You weren't really from these kind of like places that were kind of—especially in that period.

02-01:37:50

Bradley: I was from western Pennsylvania.

Campbell: Well, you were from western Pennsylvania, but you met all these people that were going through and you kind of had a more cultural background. Stanley Whitney told me he didn't go to his first museum until he was an adult. Would you talk about your first museum experience, for instance?

02-01:38:08

Bradley: I went twice a week to Pittsburgh.

Campbell: To the Carnegie?

02-01:38:13

Bradley: Carnegie Institute of Technology. Then I went to Detroit, to the Detroit Institute of Arts.

Campbell: The DIA?

02-01:38:19

Bradley: All day long.

Campbell: Yeah. What were your favorite paintings as a kid? What were you looking at? Because I remember my first museum experience.

02-01:38:25

Bradley: In Detroit, the Diego Rivera, I liked the best.

Campbell: Oh, yeah. Those automotive paintings for the Ford Motor Company?

02-01:38:30

Bradley: Yeah. Yeah. I liked that the best.

Campbell: Yeah. And the Red River plant.

02-01:38:34

Bradley: Yeah. I didn't like the fact that some black woman was in control and wouldn't put a painting of mine in the permanent collection, but they put William T. Williams and the rest of the black artists in. What's that about? Why am I being treated badly?

Campbell: I don't know.

02-01:38:46

Bradley: Because I smoke marijuana, right?

Campbell: I don't think so. A lot of people do.

02-01:38:49

Bradley: They're going to legalize it now, right? So I'll be okay by the time this comes out.

Campbell: I think they are. It's on the books everywhere. So would you discuss those early museum trips? Because it's something we didn't really cover. We talked a little bit about your training. But what were those early museum trips like? You would get on the bus and go to Pittsburgh. I've been there.

02-01:39:10

Bradley: No, I'd go in the car.

Campbell: You would go in the car or the train.

02-01:39:12

Bradley: I don't know a guy that was studying to be an architect, and he drive me to Pittsburgh two days a week.

Campbell: Did you ever go to Fallingwater?

02-01:39:18

Bradley: Yeah, sure. Sure. I've got photographs of me and my mom on the sofa there.

Campbell: Nice. The Frank Lloyd Wright house. Did you see there that they have the Ukiyo-e prints, Japanese prints, as well as they have these amazing —? They have the Diego Rivera and the Frida Kahlo studies.

02-01:39:33

Bradley: They have the Anthony Caro, also.

Campbell: Yeah.

02-01:39:36

Bradley: I know the guy that put all that stuff there.

Campbell: You know whatshisname, Edward [sic; Edgar] Kaufmann, Jr.

02-01:39:44

Bradley: No, he doesn't like it. It's not Kaufmann, Jr.

Campbell: He was a curator at the Met.

02-01:39:4

Bradley: It's his house. That's his house. That's his house.

Campbell: Yeah, it's his house, yeah. He was a son of the—.

02-01:39:49

Bradley: But there was some guy that set it up. One of Randy Blum's friends set that up, and they bought that stuff and put it there.

Campbell: Oh, wow. For Frank Lloyd Wright and Kaufmann?

02-01:40:00

Bradley: Yeah, yeah, yeah.

Campbell: So you were quite young, and so you were exposed to an amazing array of different kinds of art.

02-01:40:06

Bradley: Yeah, and great music, too.

Campbell: Yeah.

02-01:40:08

Bradley: Yeah. The rest of them going around talking about Kool and the Gang.

Campbell: The Kool-Aid.

02-01:40:14

Bradley: I will never forget. William Williams said it to me. I was listening to Coltrane do something, and he came into my studio, he says, "Man, turn that off and play some Kool and the Gang." I said, "What?" I couldn't believe he said that to me. Play Kool and the Gang over John Coltrane? What is wrong with him?

Campbell: You haven't mentioned Coltrane yet. We didn't mention Thelonious Monk, you didn't mention Coltrane.

02-01:40:34

Bradley: Yeah, well, they were kind of weird guys.

Campbell: Why? How so?

02-01:40:37

Bradley: Well, Monk was totally insane, with the baroness [Pannonica de Koenigswarter].

Campbell: Would he play with his arm, right?

02-01:40:41

Bradley: Yeah, he was always talking shit. "The baroness and me. I've got all the money in the world. I'm with the baroness." I said, "Okay, Monk, you're with the baroness." What can I say about that? Coltrane would just look at you. Just stare. He never said anything. Miles was even worse.

Campbell: What about people from earlier? So Dizzy Gillespie.

02-01:41:02

Bradley: Dizzy ran his mouth all the time. He was always trying to make everyone comfortable. "Have a seat. Sit down. Do this, do that." But he didn't smoke or drink, which was strange. The rest of them were drunk all the time or high all the time.

Campbell: Charlie Parker, was he still around?

02-01:41:21

Bradley: I never met him. I never met Parker. But everyone else, I've met, just about.

Campbell: Duke Ellington?

02-01:41:27

Bradley: I never met Duke Ellington either. I did meet Count Basie, because I told you I sat on the piano stool with him at the Waldorf. Was it the Waldorf? When they had the party for the Rolling Stones at the Madison Square Garden. It might've been—. What's that great hotel? Starts with an A.

Farrell: The Astoria?

02-01:41:49

Bradley: Astoria. Blakey—. I mean [Basie]—.

Campbell: Waldorf Astoria.

02-01:41:53

Bradley: He played the piano for the whole thing.

Campbell: Oh, wow.

02-01:41:57

Bradley: I was the only black person there, so he said, "Come on and sit with me." So we sat on the piano stool together and he told me a whole lot of silly shit. "You got something to smoke?" I said, "You don't smoke. I know you don't smoke." He said, "I'm just trying to be friendly." Funny time I had with him. But it was a great performance. Mick Jagger told Ahmet Ertegun, "Tell that black muck and his buddies to come over and we'll take a photograph with them." Noland wrote a note and said, "You come take a photograph with us." That was the end of that.

Campbell: Yeah. So that photograph exists out there. I saw in the interview that there was a famous photograph with you and Kenneth Noland, and that must be the photograph you're referring to.

02-01:42:38

Bradley: I don't know. I found a tape that Noland sent me, Peter Noland. I just found it yesterday. I don't know what's on the tape.

Campbell: Well, maybe tomorrow we can listen to it. When we get in early, we can listen. That might be really nice.



## Interview 3: March 26, 2019

Farrell: Okay, this is Shanna Farrell and Andrianna Campbell, back with Peter Bradley, on Tuesday, March 26, 2019. We are in Saugerties, New York, and this is our third session. So the first couple sessions we had, we were talking a little bit about your early life, leading up to the seventies. I was wondering if you could talk a little bit about your children—when they were born, what their names are, some of your early memories of them?

03-00:00:53

Bradley: My first child is Lisa, and the second child was Miles, and the third child was Garrett.

Campbell: The first two children were —?

03-00:01:05

Bradley: Boys and girls, born in Detroit.

Campbell: With who?

03-00:01:09

Bradley: Detroit, Michigan.

Campbell: I know, but who was your partner?

03-00:01:11

Bradley: Oh, Grace Burney.

Campbell: Grace Burney.

03-00:01:13

Bradley: Who had a chance to be a great singer, but didn't pay attention. Her, Aretha and another woman, three of them sang. The other woman won. Aretha didn't win and she didn't win. The winning prize was to travel with the Count Basie Orchestra for a year. Freda Payne was her name. My wife took the show away from all of them, but she didn't win and she stopped singing forever.

Campbell: What years were these?

03-00:01:47

Bradley: '57, '58, something like that, '56.

Campbell: Because I saw a letter in the archive that said that you were writing to the people at Yale, saying that you were spending the summer in Detroit. Is that why you were back there, because your family was there? Not only your children.

03-00:02:06

Bradley: No, I don't think so. I don't think so. My wife and daughter stayed with me in New York City. They came with me.

Campbell: So maybe you were just seeing your mom.

03-00:02:15

Bradley: My mom was never living in Detroit. My sister had a house in Detroit.

Campbell: Oh, maybe it was your sister.

03-00:02:20

Bradley: Yeah.

Campbell: Because it said you were spending the summer with your family, and that you would be back. So I saw that letter and I was just really curious as to how back and forth you were between New York City and Detroit.

03-00:02:31

Bradley: Four or five times before I settled in New York, I went back to Detroit. I remember I came back to New York City because of the Perls. They sent me a letter and asked me to come back to New York City and work for them. I said, "Send me a check, and I'll do it," and I did.

Campbell: Oh, so maybe that's what the correspondence was about.

03-00:02:49

Bradley: Yeah.

Campbell: Is that when you met Grace?

03-00:02:52

Bradley: No, I knew her way before then.

Campbell: How did you two meet?

03-00:02:58

Bradley: She lived on my street. She lived about ten houses down the street from me, and she went to Central High School, where all of them went. There was a place on the corner called Babe's, a little restaurant or whatever, coffee shop or something. You'd go in there and they'd all be doing this little dance and wiggling their thumb, and all day long. I didn't get it. That's when gangs started getting big in Detroit. So I left. I told you when I left, too, or why I left. I never went back after that. I knew a man who was a Sickam salesman, across the street. I used to go visit him. His daughter called. We talked to her yesterday or the day before. Her entire family's gone. So she's married to a judge in Detroit, who was a judge; now he's no longer a judge. Neither one of them can go anywhere, because he can't move his foot and she can't move her arm. She has no driver's license.

Campbell: Oh, no.

03-00:04:00

Bradley: His brother had this outrageous house in downtown Detroit. He's sitting in the living room last week and the house catches on fire. He leaves his wallet on the table and runs outside. Then he realizes he left his wallet, and ran back inside and the ceiling collapsed and killed him.

Campbell: That's horrible.

03-00:04:17

Bradley: Yeah. That was last week's adventure with them. So I haven't been back to Detroit, even though I still have a house there.

Farrell: What year was Lisa born?

03-00:04:25

Bradley: I don't know. I really don't know.

Farrell: Okay.

Campbell: Well, yeah, but you got married '57, '58.

03-00:04:31

Bradley: I got married when I was seventeen years old or something like that.

Campbell: Oh, my gosh. So your parents let you do that?

03-00:04:36

Bradley: My mother said, "Do it, have the baby, get rid of her."

Campbell: Oh, because she was pregnant.

03-00:04:42

Bradley: Yeah.

Campbell: Oh, okay.

03-00:04:42

Bradley: My mom said, "She doesn't have the fortitude to go anywhere in life," and she didn't.

Campbell: Yeah. But you kept in contact with the kids.

03-00:04:50

Bradley: Oh, yeah. Oh, I talked to Lisa the other day and I talked to Garrett last night.

Campbell: Yeah. But I guess my other question is, when did you meet Mary Frances? Who was your next wife?

03-00:05:04

Bradley: Oh. Suzanne McClelland.

Campbell: Suzanne McClelland.

03-00:05:11

Bradley: And then Deborah.

Campbell: Oh, so you were with Mary Frances but you weren't [married].

03-00:05:16

Bradley: I never married Mary Frances.

Campbell: Oh, you never married Mary Frances.

03-00:05:18

Bradley: No.

Campbell: Okay.

03-00:05:19

Bradley: I have no idea what Mary Frances was about. There were some photographs of me with her and her sister's child. They're all dead. The entire family's dead. It's very peculiar.

Campbell: Yeah, I saw a lot of documentation of her, and so that's why I thought maybe you guys were together. When did you meet Susan[sic] McClelland, and when did you —?

03-00:05:46

Bradley: Well, I was living in the firehouse when I met her. So that would be when, eighties?

Campbell: Then she lived at the firehouse with you?

03-00:05:53

Bradley: Yes, she did.

Campbell: You were there from '79 to '89.

03-00:06:01

Bradley: Right.

Campbell: But then you also met Deborah while you were at the firehouse, so it lasted roughly that long.

03-00:06:05

Bradley: Right. I had left Suzanne by that time.

Campbell: Yeah.

03-00:06:10

Bradley: She took Garrett and disappeared downtown. Her parents got her some apartment in some exclusive building downtown. I never saw her again.

Campbell: So this is Garrett at two years old.

03-00:06:36

Bradley: That's Suzanne's handwriting, too.

Campbell: That's Susan's handwriting. Super cute. So we're looking at this picture of Garrett at two years old. I guess the thing is, is that in the background, we can see there's an elephant skull, and that's the skull that's behind you. I think that's a really great way to segue into the 1980s, this period that you're living in the firehouse, and also this period that you involved in the New New Painters organization and then the Triangle Workshop, which is started by Anthony Caro, I have here, Triangle Artists' Workshop.

03-00:07:12

Bradley: I don't know if he started it, but I know that he had a lot to do with it.

Campbell: It says, "under the influence of Anthony Caro."

03-00:07:18

Bradley: Yeah. Yeah.

Campbell: Is that how you got introduced to it, because you knew Caro and you owned the Caro sculpture?

03-00:07:25

Bradley: I guess. And Suzanne was going there. So I went to hang out and see what was going on. But other than that, I never had anything to do with the Triangle Workshop.

Campbell: Was Suzanne an artist, as well?

03-00:07:39

Bradley: Yes, she is.

Campbell: And she is. What kind of work did she make?

03-00:07:43

Bradley: She's a painter.

Campbell: She is a painter.

03-00:07:45

Bradley: Yeah. She was in the Whitney Biennial and I was in the Whitney Biennial, and so is Garrett now, in the Whitney Biennial. So we're all delighted that she did it. Other than that, I don't know. I haven't seen Suzanne in years.

Campbell: But that's how you guys met, because you were both in the art world?

03-00:08:02

Bradley: Yeah, yeah, yeah. Yeah. She became friends with me for some reason. I don't know why. I don't remember much about Suzanne. I know I have a photograph I just found the other night, of her father and all of us at some party somewhere. And her sisters. She had two sisters. But that's all I know about her.

Campbell: So she was involved with the Triangle Artists' Workshop, and from there, you became involved?

03-00:08:35

Bradley: No. I'm not going to say what you told me about yesterday. I'm not going to mention it. They never let anyone I know become anything at the Triangle Workshop.

Campbell: Okay.

03-00:08:44

Bradley: I'm not going to say anything else about it, but that was the bottom line.

Campbell: Yeah. How did you end up going to South Africa with them then?

03-00:08:50

Bradley: I didn't go with them.

Campbell: Oh. See, that was what was implied.

03-00:08:53

Bradley: I had nothing to do with them at all.

Campbell: Well, it's a question I had. It seemed ambiguous in the interview, and so it says, "Is that the reason you went to Johannesburg?"

03-00:09:05

Bradley: I think I was back from Johannesburg by that time.

Campbell: Okay.

03-00:09:08

Bradley: Or may not have been; I'm not sure about that, either. But there was a man from England that had invested a lot of money in it or whatever, and Caro was involved in it bigtime and invited me to come to Triangle to sit around and drink whiskey with all of them. I don't drink whiskey, so I didn't drink any. I just sat around and saw what was going on. There was no one there that I knew from the New York City scene that was at Triangle. It was kind of a very peculiar situation.

Campbell: Yeah. I have to look back at that material, because it seemed to imply that you guys, that they were somehow entangled. Because you said that the Triangle Artists' Workshop became the Thupelo Workshop, I believe.

03-00:09:51

Bradley: Yeah, something like that. I don't know. But Suzanne went. She enrolled in it. She paid her fee and went there. Then another girl named Anthusa Saturatras, from South Africa, came and went to Triangle. That was my assistant in Johannesburg.

Campbell: Well, let's keep going. I think that Shanna, we'll double check the material and see where she saw that intersection.

Farrell: Yeah. In the *BOMB* article, it says that you and David—I'm not sure of his last name.

03-00:10:33

Bradley: Kolone, Koloane?

Farrell: Yes. You and David Koloane started talking, and decided that it would be a good idea to bring the Triangle Workshop Model to South Africa.

03-00:10:44

Bradley: Right.

Farrell: Okay. So you brought the model there and you started something separately in South Africa.

03-00:10:49

Bradley: Right.

Farrell: Okay.

Campbell: So yeah, she seemed to think that it was the same workshop that was continued. Shanna seemed to think that that was continued in Thupelo.

03-00:10:56

Bradley: [The Triangle Workshop.]

Farrell: Yeah, which later became Thupelo?

Campbell: Yeah, so that's what she was pointing out in the car this morning. I guess my next question to you is, in terms of what's happening, so you end up being invited to go to Johannesburg separately. How did that invitation come about then?

03-00:11:19

Bradley: It's all a serious mystery. I don't know who these people were. I didn't know who they were then, and don't know now. They invited me to come there and I stayed in this mansion in Johannesburg.

Campbell: What were their names?

03-00:11:32

Bradley: Ainslie's. Bill Ainslie's house. He'd come to Johannesburg, also. I mean he'd come to Triangle, also. But he was head of something in Johannesburg. So they took me there, and they had about twenty-five or thirty students that wanted to learn how to make art. That's what I was there for. The strange thing about it was, there was one guy that really was serious about making art. He wanted to come to America desperately. He went to the airport when I was catching a plane to go back to Amsterdam or somewhere, and he went outside and committed suicide. That's what they told me. I didn't see his body, I don't know anything about it, but that's what they told me.

Campbell: Because the situation was so —

03-00:12:18

Bradley: He wanted to come to America.

Campbell: I wanted to kind of establish why you were there. But I think you were segueing into discussing the political situation there, which is apartheid. So this was a black man, presumably?

03-00:12:32

Bradley: Yeah. Yeah.

Campbell: Would you talk about how difficult it was to go there and to witness this system of segregation that wasn't just what you'd experienced, traveling the US under Jim Crow or something; was far more atrocious.

03-00:12:47

Bradley: Well, we touched on it a little bit yesterday. Like I told you, the word *boykie* meant something different to me than it meant to other black people in South Africa. If you were not from South Africa, they looked at you as a white person, regardless of your color, the white people did. I went to Soweto and lived in Soweto overnight, and I said, "I can't stay here another night." Because they were bringing those big trucks through, with guns and everything, in the middle of the night. People were hiding. I was hiding in a creek one night, in the bank of a creek. My feet were in the water. This guy said, "What would you do if this was coming after you?" I said, "This is your country. This is your situation. I'm not going to die for it. I'm not going to say a word." This guy, riding a white horse, looked down at me in the water, and he smiled and took the horse another direction. Then I saw him again in downtown Johannesburg, dressed up in a suit. He kept staring at me and he realized I was the same person. These guys were coming to this office



downtown in Johannesburg. They have drinks and talk and so forth and so on. This guy was saying he's an architect. He was deciding what anyone could say and what they couldn't say. So I went to one of the meetings. I said, "You're a liar and you're crazy. You're not an architect, because this office hasn't been used in years as an architectural office. What are you and who are you?" Three days later, it was closed. Never saw him again. A lot of secret stuff went on in Johannesburg. A lot of very peculiar stuff at night. I remember smoking some smoke. I said, "Can I buy some marijuana?" The guy said, "Yes, it's very expensive, though." I said, "Well, I've got a hundred dollars." He damn near brought a truckload of marijuana to my house. I couldn't believe it. They were taking it off the truck in shopping bags, in burlap sacks. I said, "My God."

Campbell: That happens in Jamaica. Same thing there. You're like ten dollars, and you get—yeah.

03-00:14:42

Bradley: My God, what the hell are they talking about? Yeah. Pretty funny. But he would have a talk with me in the middle of the night and he was this close to me, but I couldn't see him. That's scary.

Campbell: Because it was dark out.

03-00:14:56

Bradley: Dark outside, you couldn't see who he was, you couldn't see his face or anything, and he had these questions coming to me. Then I noticed one day—it was in the daytime—I was driving somewhere and he was kneeling down at a car, handing papers to a white man in the car. The person that was driving, they said, "That's the secret police he's dealing with, and you were talking to him." I said, "Well, I don't know. He was talking to me. He didn't ask me anything, other than about New York City." Another thing that shocked me was they said people in South Africa, you could see them in Johannesburg this week, and six weeks later, you'd see them on Madison Avenue.

Campbell: You're talking about the wealthy.

03-00:15:34

Bradley: The people. They're just whoever lived there, whoever they were. You never knew who they were. I'd meet someone and they'd have a long conversation with me, the accent and everything else. They lived on Central Park West or something.

Campbell: Well, I think that happens with a lot of people who are wealthy, where they will have apartments in various locations.

03-00:15:51

Bradley: Yeah.

Campbell: Because I think especially when you read about even some of these leaders of foreign countries, they went to school in London or they had apartments in London, till they were forced to go home, because the situations in the countries were so atrocious. So trying to fix them, they have to just decamp to New York or London.

03-00:16:07

Bradley: Also I see the photograph of Desmond Tutu and he's never had jewelry on. I met in person; this guy had a lot of jewelry on. If you wear expensive watches and rings, you'll take them off every time you go somewhere? I don't know. But last time I saw him and talked to him, he had no jewelry on or anything. I said, "Where's your bad watch?" He said, "Heh-heh." You just never see it. Ha-ha.

Campbell: Yeah, well, we can talk about the kind of system of corruption. But I think Tutu got the Nobel Peace Prize, didn't he? When I was quite young. For all the work he'd done. Maybe he just kind of decided to value that life and he's someone that took that direction. Here's a really amazing photograph of the Anglican Bishop of Johannesburg at the time, Desmond Tutu. You can see here he's with Peter Bradley's sculpture, *Silver Dawn*. So I think this is a really great photograph to help us transition to talking about the experience of you being an artist there. From my own research, I found *Untitled* steel piece that you made while you were there. That's from 1985. Then this is a color photograph on the cover here, of *Silver Dawn*.

03-00:17:31

Bradley: Yeah, he got upset, because he said, "It's not silver." I said, "Well, it's just primer paint." I didn't paint it, it's just rust-prevention paint on it there.

Campbell: It's what?

03-00:17:42

Bradley: Rust-prevention paint.

Campbell: Oh, it's rust-prevention paint.

03-00:17:44

Bradley: Yeah. That's not the color it's supposed to be. I left before then. Miles said the same thing. He went there and told me, "Miles thinks *Silver Dawn* is red." I said, "Well, it's supposed to be a silver dawn in the end." There's a bit of color. *Silver Dawn* for South Africa should happen.

Campbell: Well, would you discuss the process of going there? How long were you there for, for total?

03-00:19:12

Bradley: I think three months.

Campbell: Okay. So what was it like when you kind of —? Who picked you up at the airport, and where did they take you? What was your studio like?

03-00:18:20

Bradley: Anthusa Saturatras picked me up at the airport, and they took me to this mansion buildings she lived in.

Campbell: That's where you were going to stay for the three months.

03-00:18:26

Bradley: That's where I stayed. I stayed in his son's bedroom, and his son came to New York. He's still in New York now. He's working at the Guggenheim.

Campbell: So you stayed there. Then where was your studio?

03-00:18:40

Bradley: Downtown at the university, Witsendam University. This is where the sculpture's made, in Witsendam. As I was making it, this little guy would come in. He was a teacher there. I forget who he was. There's photographs of him somewhere. He would say, "What are you doing? When are going to start to work?" I said, "I'm working now. I'm finished." He says, "What'd you do?" I said, "This is what I made." He said, "I don't think this is much of anything." I said, "What can I tell you? What'd you do?" So I went to see what he did, and they're these little, tiny things about this big, that he had made. He was talking about something, that he was going to give them to the museum in Johannesburg or something. I said, "Okay, I got you." I just left.

Campbell: Well, we haven't really talked about you making sculpture until this trip to South Africa. Would you discuss the process of going from making paintings —? I don't know if you had been kind of practicing in making sculpture before this. Will you talk about that process? What made you decide to make sculpture? Or was that part of the proposal for you going there?

03-00:19:43

Bradley: No. No. I knew I couldn't paint there, and they had great steel mills there.

Campbell: Why couldn't you paint?

03-00:19:52

Bradley: I didn't like the setup. And you couldn't get any paint there to do paintings with, basically. The paint was very expensive and it wasn't Golden paint. I think it might've been Grumbacher or something like that. And no one was painting. No one. Bill [William] Ainslie called himself a painter. I can show you one of his paintings. He called himself painting[sic]. It just didn't happen. This, I found at Cannon Hersey's house the other day. We went there last weekend, to a party. This is the student they claim I left behind. This is what he's doing.

Campbell: Oh, okay.

03-00:20:36

Bradley: This is now.

Campbell: I don't know if we should send this to you. Maybe you can see that. What's his name?

03-00:20:44

Bradley: I have to think of it. I'll think of it, of course.

Campbell: Yeah, of course.

03-00:20:49

Bradley: This problem of losing my thought is because I don't talk in the mornings. I go from the bed to the bathtub to the studio, and that's it. But to have you ladies here to talk to on a constant basis in the morning, it kind of stumbles my thinking. In a weird way, it's true.

Campbell: I'm a morning person, though, with interviews.

03-00:21:11

Bradley: This is Bill Ainslie.

Campbell: These interviews, I set up in the morning. I don't know why. It does make it easier, I think.

03-00:21:17

Bradley: That's Bill Ainslie.

Campbell: But not for you. Most people, it makes it easier. But you're on a different schedule, and I understand that. [interview interruption] Okay, Bill Ainslie.

03-00:21:26

Bradley: Yeah. He was head of the Johannesburg Art Foundation. He came here to Triangle. He painted this painting in Johannesburg when I was there, and Cannon Hersey brought it back from Johannesburg. He mysteriously died. That was a funny thing about Johannesburg. People died every day.

Campbell: I think this is a sad place. I hear it's getting much better. I was invited, actually, to do the Johannesburg art fair [FNB Joburg Art Fair], to curate a special section with all the galleries, and to tour all over South Africa and the rest of —

03-00:22:03

Bradley: You should definitely do it.

Campbell: — that region. Maybe different parts of Africa. I was thinking about doing it. It would be a big undertaking, though.

03-00:22:14

Bradley: Yeah, it's a major thing.

Campbell: They asked me for this year and I couldn't do it, but I was thinking next year maybe.

03-00:22:18

Bradley: The airplane ride's a big undertaking.

Campbell: Well, I think travel, I think it would take a few months, but I like the idea of—.

03-00:22:24

Bradley: You like to travel?

Campbell: I travel a lot. I used to really love it, depending on what my project schedule is like. It's both exhilarating.

03-00:22:35

Bradley: I would never go back.

Campbell: You would never go back. Why is that?

03-00:22:39

Bradley: It was too dangerous when I was there. My God, every time you turned around, there was someone with a gun staring at you. You didn't know who they were or if they were friendly or not friendly. People that were friendly, all of a sudden when they got to New York City, they weren't friendly anymore. But they were friendly there. There was another guy named Joe Manana. I called him Banana. Tall black guy. He had some kind of business in South Africa. I don't know what it was. But every time I went up to Madison Avenue or something like that, he's coming down the street. I said, "Joe, how are you?" He said, "Who are you?" I said, "I'm Peter Bradley. You remember me." He said, "No, I don't remember you." I don't know. I said, "Fine," and I walk away from him. Then I get a letter or a phone call from Anthusa Saturatras saying, "Joe saw you in New York City, but he was afraid to speak to you in Manhattan." What is that about? I don't understand.

Campbell: Well, sometimes that happens to me when I'm traveling. You see people in unusual locations and you're two travelers, and then you're in a regular place.

03-00:23:48

Bradley: But I saw him every day in Johannesburg.

Campbell: That happens. I know some people who they say that. "I was here with this person, and then when we got back to Manhattan, they didn't talk to me."

03-00:23:57

Bradley: It wasn't Johannesburg, though.

Campbell: It wasn't Johannesburg, but it was similar situations. It was Qatar or it was India, I'm doing the biennial. I hear it from everyone. I think it's a mixture of

kind of art world snobbery or something. It's like you're traveling and people bond, and then sometimes—.

03-00:24:18

Bradley: I think he may have been afraid that I'd tell someone I saw him in New York City, because he told no one he goes to New York City.

Campbell: Oh, that could be it, too.

03-00:24:25

Bradley: I told this girl I saw him, she said, "Oh, he's very secretive."

Campbell: Oh, maybe that's it.

03-00:24:28

Bradley: What's he secretive about? That's what I want to know.

Campbell: I have some friends like that, that are very secretive, too, about their travels, and I'm always kind of curious as to why they're—

03-00:24:37

Bradley: Secretive.

Campbell: Yeah. I was like, "Why were you in Chicago?" "Oh, I don't want to say. I don't want to say."

03-00:24:42

Bradley: It's weird.

Farrell: Why did you end of staying in South Africa for so long, for three months?

Campbell: Well, I was going to go there, actually. But no, that's good.

03-00:24:51

Bradley: Major projects. Steel, you can't put together in a day. I had to find a steel mill to get the steel from, I had to find a place to make it in, and people to work with me.

Campbell: Would you talk about the process? What steel mill did you end up working with? Because I talked to Beverly Pepper about this, and Tottie, and she was talking about going there for the Spoleto Festival. Basically, it was Ees El Sander and a bunch of other steel factories allowed David Smith and her and Calder to come and work on these sculptures. They just kind of worked with a team. She was talking about being a woman and how people—. There wasn't even a bathroom for her. She had to really be like a man to practice there.

03-00:25:30

Bradley: Yeah. Right, right.

Campbell: Or act like one and be in charge. Did you feel that process with the workers in South Africa? What did you feel like, what the process was like of trying to kind of —?

03-00:25:40

Bradley: Just like you said. Exactly like you said. A truck came with some steel one time and the workers were taking it off the truck. They said, "What are you going to do with this steel, man?" I said, "I'm going to try to make a piece of art." They said, "Art is not steel." That was the end of the conversation for me. I just didn't talk to them anymore, and they took it off the truck and I went to work. Some of the teachers would come in and ask me what I was doing. This Anthusa Saturatras kept them all away from me. But there was one person we didn't understand, that was constantly watching. Constantly. You'd go there at two o'clock in the morning, and he was there. You'd go there at one o'clock in the afternoon, he was there. Right in my studio. What the hell he was doing there, I have no idea, to this day. Very bizarre.

Campbell: So in terms of the process with these small sculptures, did you start with this one first?

03-00:26:36

Bradley: Yeah. Well, I think I made this one first, this big one here. That's the first one I made.

Campbell: Okay. What's the title of that one?

03-00:26:45

Bradley: I don't know.

Campbell: That's not —?

03-00:26:47

Bradley: It's not there.

Campbell: It's not here.

03-00:26:48

Bradley: Well, that's not there; that was made in this country.

Campbell: Yeah.

03-00:26:53

Bradley: That was made here.

Campbell: Yeah, these were all later. So you started kind of experimenting with steel. Did you do little maquettes in cardboard or sketches or drawings?

03-00:27:03

Bradley: No, no, no.

Campbell: Were you welding?

03-00:27:06

Bradley: Yeah, yeah. Yeah, you have to weld it and put it together and look at it. Before we leave today, I'll show you one in the back I'm working on. I didn't show you some of the things about it.

Campbell: Yeah, that sounds really good. How did you learn to weld?

03-00:27:21

Bradley: Hit and miss. Somewhat taught you, someone says, "You have to do this," you'd push the button, do that, and do it two or three times. That's not the hard part of welding. The hard part of welding is the rods, different rods you have to use for different metals. That's the hard part. Then of course, seeing it another way makes it hard. Because no one else sees it but you. These people never saw any of this. They just said, "He's wasting his time, wasting our time looking at it."

Campbell: But they were factory workers.

03-00:27:52

Bradley: I don't know what they were. You could never tell what anyone was there. It was so strange.

Campbell: Yeah. What was your schedule like? Did you get to see any of the city? You were kind of walking to the studio downtown? What was the area around the studio like in Johannesburg?

03-00:28:09

Bradley: It was a college. I forget the name of the college, downtown Johannesburg.

Campbell: You just mentioned it.

03-00:28:14

Bradley: Yeah, I know.

Campbell: I think it was Damcita or Uutsdam or something like that.

03-00:28:22

Bradley: Something like that.

Campbell: I don't have it here in the literature.

03-00:28:25

Bradley: I worked all day long. I got up in the morning, drank my beer, and went to work. We worked all day, until nightfall. Then we'd come back to the foundation, I'd go to bed. Or I'd have to put up with a bunch of people at dinner that really didn't want to talk to you, but they were there.



Campbell: Who were these people? Because I had a friend who lived in China. My friend Robert Brennan. He would kind of describe a similar procedure, where he was in this small place and he would go to these talks that these teachers were giving. Then there was this kind of process of kind of going back and not really knowing people, but trying to kind of have a conversation with them.

03-00:29:09

Bradley: Well, this girl married the son of these people I was staying with in Johannesburg. She said that they were all CIA and that's why they were so secretive all the time. I kind of believed it because I've never heard a word from any of those people since I came back from South Africa. They spent a lot of money.

Campbell: This is this US-South Africa Leader Exchange Program?

03-00:29:37

Bradley: Yeah.

Campbell: You're talking about maybe Bill Ainslie and David Koloane, of the Johannesburg Art Foundation?

03-00:29:42

Bradley: No David Koloane. David's just the artist.

Campbell: Oh, okay.

03-00:29:46

Bradley: But the money behind this came from somewhere else.

Campbell: Who was Fuba?

03-00:29:50

Bradley: Fuba is the name of the college, I think, where that sculpture is. Fuba. I think.

Campbell: Oh. Maybe that's an acronym.

03-00:29:59

Bradley: I think that's where I worked at, Fuba. The sculpture's downtown Johannesburg. It's vanished. It disappeared. No one knows where it is.

Campbell: But you said someone just saw it?

03-00:30:08

Bradley: No, no, no. No, no. No one just saw it, as far as I know.

Campbell: Oh, someone went and saw it, and said that they thought it was red.

03-00:30:16

Bradley: Yeah.

Campbell: Why was it red? Why isn't it silver?

03-00:30:17

Bradley: Right. Right, right, right.

Campbell: I thought you were saying that you wanted to—?

03-00:30:19

Bradley: But that was years ago. But just recently, in the last year or so, it's disappeared. A woman called me up and asked me some information about it, and I told her. She said, "I just want to know for insurance purposes." I said, "Well, I'm not in the insurance business. I don't know what it costs to insure it or whatever." She said, "Okay, fine. We'll get back to you." A friend of mine called me up, in Johannesburg, and said they removed it and restored it and it's gone. No one's ever seen it again."

Campbell: Well, it sounds like it's really big for it not to turn out.

03-00:30:53

Bradley: Yeah, right. Right.

Campbell: It's got to turn up somewhere.

03-00:30:58

Bradley: Well, the thing about South Africa which is so bizarre, it is so huge. You can roll up on someone's ranch and they've got all kinds of things, but you're miles away from anywhere. You don't know who they are and they don't say who they are. They're just there. It's spooky. Spooky place.

Campbell: Did you travel at all to any other parts of South Africa while you were there, or did you stay just in Johannesburg?

03-00:31:22

Bradley: I went to what they call the ghetto, a serious ghetto, where they wanted me to stay the night and the police were there. I went there. I was there for two days, and I said, "I'm getting out of here before I get killed."

Campbell: Who brought you?

03-00:31:37

Bradley: Let me see. She was a bank teller or something like that. She said, "Stay with me." She had black servants, and she was black. But she took on the same attitude that the people that she worked for had against her. It was scary. So I was confused. Then from America, you don't know what you think they are. You have no idea. They could think that you're purple-black, and they consider you white. You have no idea what they are. It's peculiar, how they think. So I just got scared and left.

Campbell: So this was right outside Johannesburg?

03-00:32:26

Bradley: That was why I was in Johannesburg.

Campbell: But when you went to the encampment there?

03-00:32:33

Bradley: Yeah, when I went to Soweto.

Campbell: Yeah, Soweto.

03-00:32:40

Bradley: Human waste is going past your door. Your back door or your front door or something. Because people had no toilets or anything. They had servants, though.

Campbell: Yeah. That's crazy.

03-00:32:55

Bradley: They treated the servants the way they were treated when they went to work on a daily basis.

Campbell: Oh, wow.

03-00:33:00

Bradley: Which I found strange as hell. It scared me.

Campbell: I have friends who've gone to Cape Town and friends who've gone to Johannesburg. And it's known for being more the financial mecca of South Africa. Would you discuss being there? Because the buildings all look to be very hyper modern, looking at this photograph, and tall. So from what I've seen in photographs, it looks like a big metropolis.

03-00:33:25

Bradley: It is big. I was eating lunch with this lady I was staying with and a fight broke out, and a guy threw another guy out of a third-story window, a three-story window, while we were eating lunch. Threw him out the window. I said, "Holy shit. Let's get out of here." I could not believe what was going on there. It was just a destructive town. Unbelievable.

Campbell: I'm curious also about just if there was anything that you saw, in terms of it being the center for arts and culture, that was surprising to you. Because I think people have this kind of negative idea about going to the continent of Africa, which we know is very vast. But in fact, there, we know that many different cities are actually quite—. Could look like you're in downtown Manhattan.

03-00:34:10

Bradley:

Well, Cape Town is a shitty place. Cape Town is more of an international place. My daughter was in Cape Town. It's more international, because it's— all the Americans are there and everyone else is there.

Campbell:

But I hear Cape Town's more beaches and it's more vacation-y.

03-00:34:26

Bradley:

Yeah. Yeah, the ocean's there and all that kind of stuff.

Campbell:

Yeah. I think Johannesburg is more of a city.

03-00:34:30

Bradley:

Yeah, it's locked in.

Campbell:

Yeah, I was wondering if there was a lot of cultural—were there arts? Was there ballet? Is there music that you went to go see? You're such a music fan. No. So for three months, you really just kind of worked in the studio. What other projects did you work on while you were there? So you made the first sculpture that—I can't really get a clear photograph of it. Then you worked on this untitled piece that we were looking at, and then you started working on *Silver Dawn*?

03-00:35:03

Bradley:

Yeah. I think I did *Silver Dawn* first. So I did four or five around the same time. You can't work on one piece of sculpture by itself, which kind of gets silly; you have to work on a lot of them. Then all of a sudden you can maybe see them start to work. Or they don't work, and you can tear them apart and start again right away, if you have the energy. But they didn't understand it. No one in Johannesburg understood it. But I met a strange woman. She followed me from the airport. She got on the airplane with me in New York City, and she talked to me and talked to me and talked. She got on a bus going to the airport. Then she talked to me and talked to me. Then I saw her on the streets of Johannesburg one day, and she talked to me again. Then I saw her in New York City and she smiled at me. I have no idea, to this day, who she was, either. She was important, though. She was up to something. I don't know why she was talking to me so much. The steel company, the wife came to New York City. I hung out with her in New York City for a while, who owned the steel company.

Campbell:

So when you were working on this large-scale sculpture—because it's quite large—how did you decide where it was going to go?

03-00:36:13

Bradley:

I didn't. I just kept making it.

Campbell:

You kept making it, and then it was slated for where it ended up being located later?

03-00:36:19

Bradley: Mm-hm.

Campbell: Who helped you kind of get it in the public square?

03-00:36:24

Bradley: As far as I know, it's Bill Ainslie. Other than that, you can't tell anything, because no one says anything. I've never seen anyone drink the way those people drink. South Africans drink hard liquor like you wouldn't believe. Daily and nightly. I mean seriously.

Campbell: Yeah, I've heard there's a clear liquor. But one of the things I wanted to look at was here. It says that the director of the program was Dr. Michael Sinclair.

03-00:36:52

Bradley: I talked to him. He's doing something now at [Berkeley]. No, not Berkeley, Boston University or something like that. They claim he was CIA, also. People that came from Johannesburg, that I knew in New York City, married a couple people from there or whatever. They tell stories about it to me, that they said such-and-such a person's CIA, and they were involved with the CIA here.

Campbell: Well, there's so much writing about what happens in the postwar period. We can think about a lot of people writing about Abstract Expressionism and how that kind of gets picked up in the postwar period and used by the CIA and various other bodies in the United States to kind of promote a kind of Americanism abroad. So I'm curious. It's not surprising to me that a lot of people involved in cultural programs were part of the CIA. We also know that people collecting art in Mexico were part of the Rockefeller family, and some of it was a means to kind of build cultural relations beyond borders. So that seems to make a lot of sense to me. But he's quoted here in the paper—and I don't know if this is also from *The Star* in Johannesburg—as saying, quote, “When we chose the sculpture, I thought that dawn was very appropriate as a symbol, and a reminder to everyone who's working for a newborn South Africa.”

03-00:38:11

Bradley: That's the way I thought about it. It's why I named it that. But other people said, “It's not silver. How can you call it dawn?” Or all kinds of that stuff.

Campbell: Well, there's red dawn, right?

03-00:38:19

Bradley: Yeah. All kinds of bullshit. I don't know.

Campbell: But yeah. So did we talk about the form at all? Does the form relate to you, to when you think about dawn?

03-00:38:29

Bradley:

Well, it's like a cloud behind something, in a weird way. But it's abstract. I don't know how to explain it so it's literally understandable. That's not my job. It's art historians who figure that kind of stuff out. I know Miles went there with Fats Domino. They said, "Miles and miles of boredom, and miles of hope with Fats Domino." That's what the headline in the newspaper said or something. They didn't like him at all in South Africa. I don't know why.

Campbell:

Why?

03-00:39:04

Bradley:

I don't know why.

Campbell:

Oh, so I have a note here, actually. I have a note here that says—. Let me look at this because I don't think this was found earlier. It says, "One of the fifteen artists invited to participate in the exhibitions being sent to the United States for a broad exposure to training and creative institutions, including, it is hoped, the Triangle Artists' Workshop. This invitation is endorsed by all parties to this undertaking, and all appeal most earnestly for you to accept. The exact dates of the workshop will be sent to you by your availability, probably late September or October. It is therefore important that these dates be confirmed as quickly as possible. We look forward to hearing from you. You're sincerely, Michael Sinclair, doctor." So it seems like there was some kind of crossover between the Triangle Workshop and what was going on in South Africa.

03-00:39:52

Bradley:

There was a copy of Triangle. South Africa was a copy.

Campbell:

Yeah, but they called it the same, so it doesn't seem like it was a copy; it's like an extension, perhaps, the program that was happening.

03-00:40:03

Bradley:

Yeah. They were trying to do something.

Campbell:

Yeah, but you weren't privy to what was going on.

03-00:40:06

Bradley:

No. No, they don't tell you that.

Campbell:

What was the unveiling like? You got Desmond Tutu to come. You got all these other people there. What was that like, to kind of get him?

03-00:40:20

Bradley:

I was gone.

Campbell:

You were gone by that point. Okay, because it's still '85.

03-00:40:25

Bradley: I skipped out before he got there.

Campbell: You skipped out before he got there?

03-00:40:29

Bradley: Yeah. Well, it was getting too scary. People were getting shot all the time and everything else. I wasn't used to it. I figured that if I said the wrong thing or did the wrong thing at any moment, I could be shot. Because it was scary.

Campbell: Is there any correspondence that you had with your family while you were there?

03-00:40:54

Bradley: My wife Suzanne sent me a letter or something. I answered her back, but that's it, as far as I know.

Campbell: Were you able to call back? Because my ex-husband's family was stationed in Iran and they would talk about how difficult it was when the shah fell. It was difficult to call.

03-00:41:12

Bradley: It was kind of difficult to reach her, but I tried a couple times and she tried a couple times, and it didn't float.

Campbell: Would you talk about this question of apartheid? Did you foresee it coming to an end? Or was [it at] this point, was still so scary that you couldn't even—?

03-00:41:34

Bradley: You couldn't tell at that time because people were being killed every day. Every day, we'd get knocked out. I lived in a place where it was next door to the zoo, so it was like being way deep in Africa somewhere, you know what I mean? But you were in town, in a city. The foundation was a major place, but I never knew what was going on ever there. It was just a place where I stayed and had assistants that woke me up in the morning and said, "Let's do this," and we're gone. We came back at night, and next day the same thing. I tried to stay away from visiting people. She would have big dinners all the time, and there'd be a lot of people there. The women would talk to you; the men would just star at you. Just look at you all the time, not say a word. All right. Okay.

Campbell: So this was a cultural thing.

03-00:42:35

Bradley: Yeah. It was kind of peculiar. It really was. I left some things behind, to people that took care of me. The housekeeper took care of me, so I left her a Rolex watch. They made a big thing about that. She died recently or something like that. Her only wish was to come to America. She never left Johannesburg. Funny lady. But there were a lot of things going on, a lot of things I didn't understand.

Campbell: What did you do with the other sculptures that were made there? Because I know that even in the case of [David] Smith and some of these other people, when they made sculpture abroad, especially because it's so heavy, they weren't able to—. Sometimes he ended up getting things shipped, but a lot of times they weren't able to ship things back.

03-00:43:37

Bradley: I think one piece came back here.

Campbell: Yeah? Which piece?

03-00:43:40

Bradley: One piece came back. The delivery guy got smart in the mouth and we got into an argument. He supposedly threw it out the truck and left it on the street, and I never saw it again. That's what happened, supposedly. That's what the company said. I think I have a photograph of the piece. But it was scary.

Campbell: Would you talk about coming back? Did it change your perspective, in terms of getting back to painting after making sculpture for so long?

03-00:44:27

Bradley: No, I do both at the same time, all the time. That's the whole thing I try to do, is to work all the time.

Campbell: But you hadn't been making sculpture before this, so was it different to come back and, say, set up an additional—.

03-00:44:39

Bradley: I made some things before this.

Campbell: Oh, you had. Okay. So you'd been welding in New York.

03-00:44:44

Bradley: Just a little bit, a little tiny bit, and then I bought all the equipment and I have it in the backyard now. As soon as it gets warm, my assistant and I will start to work again.

Campbell: When did you start welding in New York?

03-00:44:59

Bradley: Before I went to South Africa. Maybe thirty years ago.

Campbell: But South Africa was the first time you worked with a team of artists?

03-00:45:07

Bradley: I didn't work with a team.

Campbell: When you were there, you said—because it said that the people from the Ben Jacobs steelyard were helping you on the project.



03-00:45:19

Bradley: They gave me steel.

Campbell: They gave you steel, but then you said the guys were there and they were like, "What are you doing?"

03-00:45:23

Bradley: They took it off the truck. They didn't help do anything but take it off the truck and laugh.

Campbell: Yeah, but they were helping you load the material. Whereas in New York, did you have assistants? That's my question. Helping you.

03-00:45:33

Bradley: In New York City?

Campbell: Yeah.

03-00:45:34

Bradley: In New York City, I was the system. I went to the steelyard and filled that green truck up with steel, which I still have some of it out here. Then when St. Vincent's Hospital closed, I got a lot of stuff out of St. Vincent's Hospital.

Campbell: But that's really recently.

03-00:45:48

Bradley: Ten years.

Campbell: Yeah, but I'm talking about the late seventies and eighties.

03-00:45:53

Bradley: Yeah.

Campbell: So had you shown the sculpture in New York previously?

03-00:46:00

Bradley: No. I've never shown any sculpture in New York on a—.

Campbell: Because you were still showing at that point, so I was curious if—.

03-00:46:07

Bradley: Yeah. I haven't been able to show any sculpture, at that point in my life, on a major scale. John Hersey showed some of it in his gallery. That's the last time that I ever showed.

Campbell: Oh, look at those low-hanging clouds. Where are those?

03-00:46:25

Bradley: That's out the window a couple days ago.

Campbell: Oh, nice. Yeah. Yeah. You're in cloud country. Would you talk about the prospect of making these? So you don't feel like the trip to South Africa changed your work in any major way?

03-00:46:45

Bradley: No.

Campbell: No.

03-00:46:46

Bradley: No, I don't think so. I mean, it helped me out mentally in a lot of ways.

Campbell: How would you say so? What changed? We can look for the picture later. The camera can't pick it up.

03-00:46:57

Bradley: The volume of how you had to work. Because I worked the second I woke up until I went to bed at night. We would stop for lunch, and that would be about it. Painting's the same kind of way. When we went to the studio, I didn't show you the rest of the pictures outside. Certain things, like here, see, things like this here, you can't paint them by hand because you can't get the distance of it on it. So you have to throw the paint twenty or thirty yards, so it lands a certain way. That's what you have to do outside because you don't have space big enough to do it inside. So I was able to do that with sculpture the same way. I was able to look at it from a distance. Anthusa and I would move to another area and I'd say, "Oh, just jack it up and put it there." She was a big-size girl, so she would help me do it. But that was it. I never had any help at all. I made twenty or thirty pieces while I was there, I think. But never heard of them since. They're all over South Africa now, from what I hear from people that come here now. They tell me, "[inaudible] has a piece [inaudible]." Oh, really? No cash went through my hands. How'd they get that? They just stole it. Just walked up and took it and walked away. That's what happens.

Campbell: Well, it happened to a lot of people. It happened to Donald Judd, it happened to a lot of artists who showed in Europe, actually, in the sixties. Anna Chavis talked about this, where they had exhibitions in various cities, whether it be Italy or Berlin, talking about cities, or Rome or Milan. Then somehow the work was never returned because the shipping costs were too high. Then they ended up in various hands. But I don't think it actually negatively impacted their careers. In some ways, having the exposure —

03-00:48:59

Bradley: You get past it. Yeah, you get past it.

Campbell: — having the exposure, even the fact that this work was there, actually led to a kind of more international career than they could've ever expected, being people working with bricks —

03-00:49:09

Bradley: I agree with you. I completely agree with you, yeah.

Campbell: — in New York City or Boston. I think that in some ways, it can be—. Not something that you'd want to have nowadays, especially with the internet, and there's so much more availability for shipping and tracking.

[Interruption in recording]

Campbell: Well, there's so much more availability for things to actually be able for things to be returned. So I know that doesn't happen as much, but it still happens to people I know. But then they have on their résumé that they did a show in Italy, and now they have a solo show up at LACMA or something.

03-00:49:47

Bradley: Well, I'll take that.

Campbell: Somehow, I don't know how it works, but the art world manages to kind of perpetuate itself in this amazing way.

03-00:49:58

Bradley: I'll take that. I just don't know how to—I don't talk to dealers.

Campbell: Well, I think it's a combination of dealers and curators and the people that want to—this career thing is something that you're obviously really thinking about. I notice that the Andre Emmerich shows, those were in the seventies. So talking about the eighties, when you came back and you were making all this work, were you showing it anywhere besides the Hersey Gallery?

03-00:50:28

Bradley: John Hersey. I showed some of it at John Hersey's gallery.

Campbell: Yeah.

03-00:50:31

Bradley: I showed some of it—I think we spoke about this yesterday—this guy—I don't know his name. He did this show and he didn't sell anything, and he burned all the art, the paintings.

Campbell: You mentioned that, yeah.

03-00:50:43

Bradley: Yeah. I don't know if it's true or not.

Campbell: That's horrible, yeah.

03-00:50:45

Bradley: I don't know if it's true. But that's what happened. I never got paid a dime.

Campbell: Well, can I ask you a personal question, which is about drug use in this period? Because in the *BOMB* interview, there's some implication that you were using crack cocaine.

03-00:50:57

Bradley: Yeah.

Campbell: Yeah. So some of the missing artwork and missing archives, do you think some of that's related to kind of the kind of vicissitudes of your life in this period, struggling with your drug addiction?

03-00:51:10

Bradley: I never was addicted. I had no place to live. I knew a guy who had an apartment that was a crack house. He's a bigshot now. But I'd go by his house and he said, "Peter, don't worry about anything. Just go to sleep." Girls would come in and say, "Do you want a hit?" I'd say, "Yeah, sure, I'll take a hit. I'll try this." Okay, fine. I don't get addicted to anything but art. I don't—.

Campbell: But how many years were you struggling with —? Not struggling, but it seems to kind of go from you having these really fancy cars to then you're using drugs, and kind of there's this kind of innocuous missing of artworks and things getting burned and this kind of a little bit chaos that happens in your life.

03-00:51:49

Bradley: It happened when I lost my house. That's when it happened. My house was stolen from me. We put a lot of money into lawyers, but they took it away. I had this elephant skull in storage and a few other important things in storage and I said, "Well, I'll get this storage right away." So I worked on John Kennedy's apartment, painting his apartment in SoHo, in that area right around in there, with another guy who lives across the river. I took that money and got the stuff out of storage and I put this skull in my ex-wife's apartment. I went by there one day, and Garrett had a girlfriend visiting her. They had bicycles, and this girl was driving her bicycle into the skull as a joke. I said, "Let me get this out of here." That was it. I brought it here thirty years ago and wrapped it up in the attic, and that's why it's here.

Campbell: So you shipped this work back, and you only shipped back one of your sculptures? So you shipped back this elephant skull? How did you find this elephant skull?

03-00:52:59

Bradley: I told you about that yesterday.

Campbell: Was it on tape?

Farrell: It was off camera.

Campbell: It was off camera.

03-00:53:03

Bradley: You scolded me about it. I was coming down this hill and this guy was sitting on his porch like this here, and the skull was sitting behind him. I looked at it and I said, "Excuse me. Would you sell that?" He said, "Hey *boykie*." Then when I said, "Would you sell it?" he said, "You're not a *boykie*." I told you what happened and the difference between a *boykie* and not a *boykie*, what he said.

Campbell: What's the difference?

03-00:53:39

Bradley: "If you're South African, you're a *boykie*. If you're an American, you're a white man." That's what he said to me.

Campbell: Was this person black or white?

03-00:53:46

Bradley: He was white.

Campbell: Oh.

03-00:53:48

Bradley: A white farmer. I said, "Would you sell that?" He said, "Oh, that was a friend of mine, that elephant." I said, "You kill him?" He said, "Yeah, I shot him in the end, but he was dead." I said, "Why'd you shoot him." He said, "Because he didn't tell me he was dying." I looked at him like he was nuts. So I said, "Here's two or three hundred dollars American money." He said, "Grab it, take it." I shipped it to some place in Johannesburg, who put this chemical on it so it wouldn't bring diseases to any other country or whatever. They charged \$3,000 to do that and ship it.

Campbell: Whoa.

03-00:54:22

Bradley: I brought a giraffe and this back.

Campbell: Wow. Where's the giraffe?

03-00:54:27

Bradley: Upstairs in the attic.

[Section removed]

Campbell: Yeah. Well, I wanted to talk to you about that. So what happens is that you lose the firehouse?

03-00:55:17

Bradley: I'm in the street.

Campbell: You're in the street, but then eventually you're living in —

03-00:55:21

Bradley: With Deborah.

Campbell: With Deborah, in the Village, in Greenwich Village, in an apartment. So that's where you kind of—. Because you were still in New York for a while. But it's the same time, you said, in the nineties, someone who you knew was selling this house.

03-00:55:39

Bradley: Yeah.

Campbell: So you were able to buy a very—.

03-00:55:41

Bradley: I told you the story about her. Yeah.

Campbell: But we have to tell it for the camera.

03-00:55:45

Bradley: Oh, I'm sorry. I'm sorry. I'm sorry, yeah.

Campbell: So it's recorded, yeah.

03-00:55:49

Bradley: Yeah. Well, she was facing prison time and they needed money. They live up the road. She sold it to me. It was never for sale. Another weird thing happened. These two women came here one day and they said, "We're the relatives of the people who built this house." I said, "Oh, great." They looked all around and talked to me for about an hour or so. Here's the weirdest thing in the world happened. I never seen them come on this property, I never seen them leave. I don't know who in the hell they are. And people in the town tell me there's nobody related to this house still alive.

Campbell: Do you remember their names?

03-00:56:33

Bradley: Deborah will remember their names.

Campbell: Because you said they were a Dutch family that built the house?

03-00:56:35

Bradley: It's a Dutch family, yeah. I'll think of it. I'll bring it to mind. But I found that so peculiar. There was no car when they came and no car when they left.

Campbell: Well, they could've parked farther up the road.

03-00:56:52

Bradley: Well, how you going to park on this road?

Campbell: Well, maybe they were staying at a friend's house across the way. Who knows?

03-00:56:56

Bradley: I don't know. It was weird.

Campbell: What are you saying? Are you saying they're ghosts? What are you saying?

03-00:57:00

Bradley: I'm saying —

Campbell: I don't know, you're being very mysterious. I don't know where you're going.

03-00:57:04

Bradley: I'm saying this was mysterious. It's mysterious. It might've been a ghost. I have no idea. I've never seen anything since.

Campbell: Oh, we know that's silly.

03-00:57:11

Bradley: I don't know how silly it could be.

Campbell: But my question is to kind of get the chronology right. Deborah says you started working on the house and fixing it up because it was completely bare. When did you put in the shipping container? When did you start imagining this as a studio space?

03-00:57:27

Bradley: From day one. From day one. I went and bought the container. These shutters and things didn't come with this house; they came from Jane Street, from a house that was being torn down on Jane Street, in New York City. So that's where I brought them up here. But I have a bunch of shutters to finish there, outside and inside. Let me get back to what I was thinking now. So what I did was, is that I just worked on the weekends, and Deborah worked. It never had plumbing, it never had electricity, it hadn't been painted in maybe a hundred years or more. All the fireplaces had mantelpieces on them, that dumb stuff, so I took all that out. Everything. I had to shore it up from the basement, but steel under the basement of it. I built the grotto to that side. Now I'm working on the attic.

Campbell: So you initially had John Johansen do sketches, you mentioned. The architect.

03-00:58:32

Bradley: Yeah. Johansen did a drawing for the back of the house. We want to attach something to the back, with a bridge that crosses all the way across there and comes in upstairs.

Campbell: Which looks like his work from New Canaan in the fifties where he did a lot of bridges and kind of clear Modernist structures, curtain walls and things of that nature.

03-00:58:54

Bradley: Yeah. His son told Deborah or the courts or somebody we didn't pay for the blueprint. Then Deborah found the check the other day, that we did pay for it. I knew I paid for it. It was ridiculous.

Farrell: What attracted you to Saugerties in the first place?

03-00:59:09

Bradley: This house. I didn't know it was in Saugerties. I found this house with Art Blakey. It was all covered up. You couldn't see anything. Couldn't hardly see the house. But I liked the way it set back this way, and the length of it. I said, "Let's go take a look at it." Blakey said, "There ain't nothing in the house but stone. Who in the hell wants all that stone?" I said, "Well, I think I like all that stone." He said, "Well, you'll never get it. They'll never sell it to you." Then as I told you, this woman pulls up in a car with a big German shepherd in the back, a truck with a big German shepherd in the back of it. She said, "Can I help you?" He said, "If I needed some help from you, I'd have asked you, but I don't need any help from you." She said, "Well, thank you," and she drove off. About six months later, I was in the elevator in Sutton Place and she came from the back of the elevator. She said, "Remember me?" I said, "No, I don't." She said, "I own that house that you were looking at with that musician friend of yours." I said, "Yeah." She said, "You want to buy it? Let's talk." Then I found out she was going to prison for ten years." Still live there. I bought it. It took almost a year to clean the stuff out of here. There was so much shit in here you wouldn't believe it.

Campbell: What was it?

03-01:00:23

Bradley: Just garbage. Because the people across the street thought it was their house, because they called themselves antique dealers. On Saturdays, they'd open up the door and sell their antiques, they called it. They sold rugs out of here. Everything in here's worth a dime, they sold. No one said anything to them. But now I do. I say things to them.

Campbell: I'm sure you do.

03-01:00:47

Bradley: Yeah.

Campbell: So you started making artwork up here. I notice outside there's a lot of welded sculpture, which is something that you talked about. You're working with iron that's kind of —



03-01:00:58

Bradley: Steel.

Campbell: It's steel that's rusting.

03-01:01:01

Bradley: Some of it from the World Trade Center.

Campbell: Oh, wow. So is it like Corten?

03-01:01:06

Bradley: No Cortens, just mild steel, stainless steel. Jane Street went down to the river, and the trucks taking the stuff from World Trade Center used to park there. I would go down in the morning sometimes and I would say, "How much is that piece of steel?" He said, "That's lunch money, Peter." I said, "Well, you mean five dollars." He said, "All right, five dollars." So I'd buy a piece for five dollars and I'd carry it back to the house and put it in the green Jeep and drive up here with it.

Campbell: This is when they were rebuilding after —?

03-01:01:35

Bradley: No, this is when they were taking stuff away, taking all the debris away?

Campbell: After the towers were hit.

03-01:01:40

Bradley: Yeah, after the towers were hit. Yeah. I saw them get hit.

Campbell: Yeah, that's what I was asking you. Yeah, when they were cleaning up, I meant, but not while they were building the towers.

03-01:01:46

Bradley: Yeah. To this day, I swear the first plane to hit was not this plane they said hit. Now, there's a guy named Carlos Little, an architect that was with me. We were walking down the Westside Highway. A big black plane hit first. And I said, "Well, they'll do anything for Hollywood to make a damn movie." He said, "It's on fire, Peter." I said, "Well, I don't understand that." He said, "This is an attack on the World Trade Center." Then we went to Jane Street and went across the street. At the top of the building, there was a woman who had a TV show there. I forget her name, too. Damn, another plane came—bang—just like that. Said, "Holy shit." Then we saw the fire for real. Then we realized it was for real.

Campbell: Yeah, that's what happened. There's video of what happened, yeah.

03-01:02:27

Bradley: Yeah. Yeah. But that first plane was not as small as they say it was, and it was jet black.

Campbell: Well, I don't know, maybe it just looked—I think things look different in person than they do —

03-01:02:37

Bradley: I see what I see.

Campbell: Peter.

03-01:02:41

Bradley: I didn't have a cell phone; I couldn't photograph it.

Campbell: I wasn't there.

03-01:02:46

Bradley: Then close to my hometown —

Campbell: But so many people have different recollections, because memory is a good tool, but I don't know. I'm sure you have a good recollection.

03-01:02:56

Bradley: Yeah, you're right.

Campbell: I appreciate the fact that a lot of this material you're using was from the kind of crisis that happened on 9/11. You're kind of making art out of it.

03-01:03:07

Bradley: But you know what happened? I didn't mark it.

Campbell: You don't know what it is.

03-01:03:11

Bradley: I don't know what it is. I didn't mark the stuff and it was standard steel.

Campbell: What is it like having all this stuff in your backyard? You go to look at it, everything is kind of like, what, three feet high, four feet high? There's nothing really approaching human scale or nothing super monumental. Is that the scale you prefer to work at? Because I saw from *Untitled*.

03-01:03:33

Bradley: Well, I'm working that scale now because I don't have that big machine over there. See that machine across the street, that big orange machine? It's coming over here in a couple weeks; we're going to handle some big steel. But I can't lift it. It's too dangerous. You can't play with steel because if it hits you once, you're dead and that's it. You have to handle it the right way. So you can't have someone lifting something up while you weld something here. It doesn't work. You've got to use machinery.

Campbell: Yeah, I think about Richard Serra. I worked at Dia.

03-01:04:01

Bradley: At the Dia [Art] Foundation.

Campbell: The Dia Foundation. Have you gone up to Beacon? Do you think about his work at all? Those sailing, kind of mast-like steel sculptures that are just really about monumental abstraction more than—.

03-01:04:14

Bradley: I'm kind of more interested in what Anthony Caro was trying to do, more so than him.

Campbell: Well, that scale makes sense to me, in terms of what you're working on. But the thing is with Caro, is that we often think—. The thing that Greenberg didn't like about Caro—you can tell me, because you were with him—is the kind of painted sculpture.

03-01:04:31

Bradley: Well, it depends how much Clem drank that day.

Campbell: Yeah.

03-01:04:35

Bradley: Deborah did a nasty thing by moving that beer to make you guys think I drink. I don't drink like that at all. If I can drink two or three beers a day, it's fine with me. I could care less. That's not an alcoholic. Clem was an alcoholic. Clem sat down and in a conversation of an hour, he'd drink a fifth of scotch. And all day long, every day. So that's for real. But at a certain point, you couldn't pay much attention to what Clem was saying, because he didn't know what he was saying, at a certain point.

Campbell: People say that heavy drinking was part of that culture. So Cedar Tavern, which is kind of before you day, the kind of high point. I know people stopped going. Robert Motherwell says he wasn't; he had a family. People started not drinking.

03-01:05:16

Bradley: De Kooning used to go there.

Campbell: Yeah, all the Abstract Expressionists used to go there, at a certain point. But I started thinking about that drinking culture that was so prevalent in the city at a certain point. The people who were older were used to that kind of level of drinking. Supposedly, Guston, someone told me, he was drinking. In a milk jar, he had vodka. So he would go and pour himself a glass, and everyone thought he was drinking one thing, but he was really drinking vodka. So there was this kind of way that people would drink hard liquor all day.

03-01:05:45

Bradley: I know, I know. I've never been able to do it. I never did it in my life. I usually drink a beer before ten o'clock, and I go to work and I smoke my little

pipe. Now I don't have any more little pipe to put any smoke in the pipe. I can't smoke that, unless I go buy some more. I don't do that because that's putting my life in danger, so I don't do it. If it doesn't come here, I don't buy it. You get guys that drive here with it.

Campbell: So I guess my question is, yeah, so your relationship with Clem. I wanted to get back to this kind of question of painted sculpture. So you thought that he would change depending on how much he was drinking? From the writing, it seemed to see that he changed over time. So by the time you met him, maybe he was more kind of accepting of painted sculpture.

03-01:06:31

Bradley: Well, he invented David Smith.

Campbell: Yeah, but he famously took the paint off those David Smith sculptures when he was the executor of the estate. This was a big controversy.

03-01:06:43

Bradley: What paint was on David Smith's sculptures? It's all stainless steel.

Campbell: No, that's not true.

03-01:06:46

Bradley: What?

Campbell: He had painted sculpture. He had a show at Storm King [Art Center] that was these white painted —

03-01:06:49

Bradley: I'm hip, yeah.

Campbell: Yeah. You can see the *Cubi* series, he's working with that kind of brush steel; but in other works, he painted them.

03-01:06:59

Bradley: Well, he was a drunk.

Campbell: I know, that's what I'm saying. A lot of them were big drinker.

03-01:07:02

Bradley: Yeah. He was a serious drinker.

Campbell: Yeah, that was part of the culture. You said Norman was a drunk, Norman Lewis.

03-01:07:07

Bradley: Oh, Norman Lewis.

Campbell: A lot of them were heavy drinkers and heavy smokers.

03-01:07:13

Bradley: I don't smoke cigarettes, I don't drink coffee. So I drink a bottle of beer.

Campbell: But I guess my question for you is really about this question of the paint on the sculpture. If you were looking at someone like Caro, if that was something you were thinking about?

03-01:07:29

Bradley: Yeah. Tony asked me to come to England, to his studio, to work with him for a little bit, and I did.

Campbell: So when you say Tony, this is Anthony Caro?

03-01:07:37

Bradley: Tony Caro.

Campbell: This is who this letter is from.

03-01:07:41

Bradley: Yeah, that's his letter, yeah.

Campbell: So here it says, "London, June 29, 1976."

03-01:07:52

Bradley: But see, we didn't talk about being an assistant. All we talked about is, he says, "Let's work together." So we worked together. He would quietly take an idea from me and I didn't quietly take them from him, I don't think. He shipped me a piece of sculpture back as a gift. Of course, it was stolen.

Campbell: Yeah, you mentioned that. So would you just talk about this relationship with Caro? Because it seems like you met him early on. Then there's this kind of influence that he had on the Triangle Workshop, and then the subsequent visit to London that you walk about, and the gift of the sculpture, which is really amazing. I kind of see, I think—more than, say, David Smith, who Rosalind Krauss describes as drawing with line in space—I see a much more of a clear victory, or relationship, in terms of how you're relating to Caro than I would, say, to Smith. So that's why I'm trying to just talk about the sculpture and how it might relate to your relationship with Caro. Which is less Greenbergian, I guess is what I'm trying to say, than the traditional narrative would tell.

03-01:09:06

Bradley: Well, I think we discussed yesterday, to a certain extent. David Smith wasn't approachable by people like me. You couldn't talk to him, as far as I know.

Campbell: Well, he was friends with Lewis, actually.

03-01:09:17

Bradley: Norman Lewis?

Campbell: Mm-hm.

03-01:09:20

Bradley: See, they're older than me, so I don't know.

Campbell: Yeah, exactly.

03-01:09:22

Bradley: Yeah. But I never saw him in my life.

Campbell: Yeah. Well, by the time he was up here.

03-01:09:27

Bradley: Yeah. I know one of his daughters is out there somewhere.

Campbell: Yeah, they're both still involved with the foundation. I met them. But my point is, is that, what about the artwork? The artwork itself, in terms of making welded sculpture, we can look at him and we can look at someone like Caro. Is there something that drew you?

03-01:09:44

Bradley: I'll take Caro over him. I'll take Caro over David Smith.

Campbell: Yeah. Why is that?

03-01:09:47

Bradley: Because he painted them. He was smart enough to paint. David Smith makes stuff out of stainless steel, because the weather can't mess with stainless steel. Snow, rain, nothing can disturb stainless steel. Stainless steel costs a fortune. So if you go with mild steel, you have to paint it because the weather would take it to pieces. That's what Caro was doing. He had tons and tons of mild steel, and he painted it to preserve it outside. So that was the easiest way for me to work, I thought.

Campbell: Because there seems to be a stacking up of rectangles and squares and things that are welded together. What about you working in this manner? What was it that drew you to kind of working like that?

03-01:10:35

Bradley: I'm not sure I work like that.

Campbell: Well, I saw a couple pieces that had —

03-01:10:39

Bradley: Okay, let me see.

Campbell: Like this. See these squares and triangles? They're kind of more warped or biomorphic, but they're kind of lined up. I just saw a Caro exhibition recently where he's doing a lot of this. He's incorporating plastics now and different

materials. But I'm just curious about that as a methodology, if that relates to Anthony Caro at all.

03-01:11:09

Bradley: Okay. Now the difference between me and Caro is this piece was found just like that. That's found. This was added, that was added, and that was added.

Campbell: Yeah. So but when you look at a Caro—and I think that they are different. But what are you getting from him, besides painting the sculpture?

03-01:11:36

Bradley: That's about it. I really don't think I paid that much attention to him. I haven't seen that many since—because I'm not in New York City now, I don't go to shows.

Campbell: In the seventies.

03-01:11:43

Bradley: Yeah. I don't go to shows and museums and things.

Campbell: But I just think that there's definitely a dialog there, even though I think that they do look different.

03-01:11:51

Bradley: Yeah. We worked together for a little bit.

Campbell: Yeah.

03-01:11:53

Bradley: I don't know where this is either.

Campbell: Yeah, that's a recent one, too.

03-01:11:57

Bradley: It sort of walked away.

Campbell: It's in '86. Would you then discuss kind of other work that you were making, in terms of paintings or things that you were doing more recently?

03-01:12:11

Bradley: I'm just painting and drawing every now and then. I'm just painting now.

Campbell: How did you end up in Santa Barbara, at the Squire Foundation?

03-01:12:20

Bradley: They asked me to come, and offered me money, and I went.

Campbell: Deborah was saying you have works in the Stanford natural sciences museum, so you seem to have a California connection.

03-01:12:36

Bradley: I don't know. I'm sure it's there, but I don't know.

Campbell: Yeah. So there was no—. You mentioned Jana to me, Brody.

03-01:12:45

Bradley: Jana Brody, she owned a very chic gallery in Santa Barbara. I showed there.

Campbell: The Gray Gallery.

03-01:12:54

Bradley: Yeah. They can't sell anything. They're not interested in art in Santa Barbara.

Campbell: Well, she sent me installation shots of the exhibition and you got some press while you were out there. But I know that we have a little bit of difference about how you ended up working there, because when I talked to Will, he seemed to say that you had a different working process than he remembers. Would you talk about your process out there and what it was like getting there, and what the studios were like, and working on a much larger scale than you were working here, apparently, because of the scale of the space?

03-01:13:41

Bradley: It was a garage tied to the foundation. A car garage. Will built a platform and we bought some canvas and I went to work every day. Plus, in the middle of the night, I'd have to deal with people. That's what bothered me about it. I very rarely was ever alone. Very hard to function. So my daughter came. Yeah.

Campbell: Yeah. This is Jana Brody, J-A-N-A, at the Squire Foundation.

03-01:14:17

Bradley: I was kind of suffering for paint there because Golden Paint—something happened between Golden and them. I don't know what it was. Yeah. This guy Marzolla, who's the one who asked me to go there, Michael Marzolla, I met him somewhere in the jungle years ago, in Mollicatan, Guatemala. I met him in Mollicatan. He came to visit me in the firehouse, and then years later he asked me, would I come to Santa Barbara? He came here and I went to Santa Barbara. Golden Paint said that they would send all the paint I needed there. Somehow or another—this is between me and you and the gatepost—the paint got there, but I didn't get to paint. But somebody else did. And the canvas.

Campbell: This is for California?

03-01:15:22

Bradley: Mm-hm.

Campbell: But Will said that you did get the paint and the canvas.



03-01:15:30

Bradley: One, two, three, four colors.

Campbell: Oh, you got four colors?

03-01:15:34

Bradley: Yeah.

Campbell: But there were more colors in the paintings online.

03-01:15:37

Bradley: Well, there's one right underneath it there, the one's that—I don't know where they're at now. But I didn't get the kind of paint that I have in my studio now here. That's what I was used to.

Campbell: Oh, okay. Okay.

Campbell: But you seem to be interested in this random, because I think we keep having these kind of conversations where you're like, oh, and then this person shows up in New York and then that person shows up, and I don't even know who they are, and this person's following me.

03-01:18:36

Bradley: What happens is, this comes to my mind.

Campbell: So I'm curious, because you do have that drawing called *Random*. That drawing is in the collection. We were talking about that. It's in my notes. So I think that you're really drawn to this idea of chance and randomness. Would you talk about that as a kind of interest? Because even with the found piece here, you're like, oh, I found this and the I just hacked it. You kind of like seem to be kind of working kind of hit or miss in the studio like that.

03-01:19:05

Bradley: You have to. I don't know how you can hit all the time unless you try random. If you don't try something that's not been done before by you or somebody else that you know about, you're wasting your time. You're wasting paint. I'll give you an example. The guy across the street that has that big bulldozer over there, who came over here three or four days ago, he said, "Well, I heard about you. My wife's a painter. My wife's an artist." I said, "Good. Nice to hear that." He said, "She uses the same kind of paint you use." I said, "Good." He said, "Let me show you a painting of hers." He opened his front up and he shows me this little painting. Why is she bothering to do this? It is so stupid. Why bother to do it? I said, "Why bother to do something like this?" Why not explore more ways of getting something done than just the normal way of doing something? That's why people with easels, they stand in front of an easel all day long, in art schools. That's a waste of time. It really is. You can get more creative if you spill something on the floor and something else falls on top of it. Cup of coffee and the milk falls on top of it, it's more expressive than what they're trying to do.

Campbell: Well, I think we could believe in both methods. People talk about Picasso being—. He was an academic-trained painter at thirteen, and so were you. Then he kind of goes on to making more abstraction with experimentation.

03-01:20:22

Bradley: With Apollinaire stealing African art from the Louvre, yeah, he did. Gets arrested for it.

Campbell: I know.

03-01:20:29

Bradley: Alright. Okay. I'm not making it up.

Campbell: No, I know. No, I'm not saying you're making it up. Picasso bought black market. He also bought Iberian pieces from Spain that were archaic pieces on the black market.

03-01:20:38

Bradley: Yeah. Yeah.

Campbell: But actually, back then, there was a lot of things like that. Claude Levi-Strauss, in New York, would buy pieces from the American Natural History Museum and what was called the American Indian Museum. So there was this way—. Now we know, okay, these are cultural objects. They have value to the people. Some of them were stolen.

03-01:20:59

Bradley: Yeah.

Campbell: Even we can think about paintings that were stolen during the Holocaust. But at the time, the value system was like—some people were like, this is junk; we're going to throw it out. Luchita talked to me. You saw that interview where she said, "We were in Mexico and we would just go to this archaeological site and would just put it in the mail and take it home." Just like you took the skull home.

03-01:21:18

Bradley: Right.

Campbell: So there was this way in which people thought that anything they saw belonged to them.

03-01:21:22

Bradley: Right.

Campbell: You can see it in the Metropolitan Museum of Art, you can see it in the Temple of Dendur, where someone is writing graffiti on the temple and they don't realize that this is something that was made as —

03-01:21:32

Bradley: Right, something special.

Campbell: Something special.

03-01:21:35

Bradley: Yeah. They think they're more special.

Campbell: You see it in the Hagia Sophia, as well, where there's graffiti by Vikings. So there is this way in which I think that this museum culture that developed in the nineteenth century, that was about preservation. You see that in terms of the encyclopedic museums that were developed. Then later, post-fifties, then even more so, we start to reevaluate, what does the museum mean? What does it mean in relationship to questions about the Enlightenment and questions about how has knowledge and who doesn't and what's an art object and what isn't? We're constantly revising that and realizing that was really bigoted or that was xenophobic or that was stolen. Quite rightly. But I think that's a really good segue into kind of looking at your objects.

[interview interruption]

03-01:23:06

Bradley: The piece over there in the window is lion's mane at the bottom of it, and there's a bird at the top of the head.

Campbell: Well, let's look at that separately. Why don't you talk about this piece?

03-01:23:19

Bradley: Yeah.

Campbell: Well, look at this one first. So this came from Calder's?

03-01:23:23

Bradley: Yeah.

Campbell: So would you tell the camera?

Farrell: You're mic'ed, we're on.

03-01:23:28

Bradley: Yeah. I bought this from—they say it came from Calder's studio, that whenever his studio was demolished, this was left behind by the family, because they deemed it as not being important. The person came to me and sold it to me. I realized this because my daughter brought a photographer, a filmmaker, to her apartment in New York, and he said he recognized the piece. That's how I know about that.

Campbell: You've been talking a lot about these crossovers between Modernism. Calder was, of course, Alexander Calder, an important Modernist sculptor, and had

relationships with [Marcel] Duchamp and Picasso and many other Modernist painters. We've been talking a lot about the influence of African objects and art that they were seeing on their practice. Would you discuss that?

03-01:24:13

Bradley:

Yeah, I think Calder stole a lot of things from—him and Picasso both. Braque is the only one that was free of that. I take Braque as a better artist than Picasso, a better painter, because Braque was a—. Even Léger was better than Picasso. Picasso stole just about everything he did from Africa, at a certain period. Even down to the silverware. Not silverware, houseware. Mugs and things and jars and big glasses and things. It was sort of a rip-off from African art, in a certain way. This, for Calder to have this in his studio all the time lets me know that. If you look closely, you can see real Picasso stealing from them.

Campbell:

Well, I think that also, one of the things that you're talking about—and I discuss this in my art history classes with my students—is we know that—. Pierre Matisse talks about this with his father, as well, collecting African masks. We know that they were drawn to the geometries that you see in this particularly Western African, sub-Saharan African sculptural objects. That geometricism enabled them to kind of think about what painting could do, in terms of abstracting from something that—maybe this is an animal, maybe it's a face. Who knows? Eyes and nose and a handle. Things that kind of go between being even objects and also not having a discernable function, say.

03-01:25:46

Bradley:

This has a function. This was, I think, a shield.

Campbell:

Well, maybe a ceremonial function or something like that where you wouldn't use it every day, because it's so heavily decorated.

03-01:25:51

Bradley:

Yeah, ceremonial function. Yeah. Right.

Campbell:

So I think that's a really, really wonderful point about where something like this could hang in someone's studio. I always find it interesting, because you were close to Donald Judd's house, when you go to the Judd house, to see everything so minimal. You can see that he has things going from Modernist furniture to the huge Dan Flavin. But in the hall, he's got that whole wall of African masks. Even Lester Cohen, who I visited and interviewed uptown, also had a lot of objects from her travels. Combs and picks and things of that nature. I think that there's a way that Modernism is always going to be tied, whether it's in high art or the visual culture or the cultural design —

03-01:26:36

Bradley:

I totally agree.

Campbell: — to this kind of legacy of African—. It is a kind of pan-African. Because people didn't actually know what some of these things were that they were acquiring. They just were gravitating towards them.

03-01:26:47

Bradley: Yeah. But here's what concerns me is, why would an African, African American, attempt to reproduce this today? It's kind of stupid.

Campbell: Well, the question for me that's fascinating is, why not?

03-01:27:03

Bradley: But why bother?

Campbell: For Alain Locke and for people like that—. I don't know if you encountered that generation of artists, but Alain Locke was friends—. He was one of the first African Americans to really write about art. He wrote with Bearden, Romare Bearden. They were like, can we look to the African arts? Some people were saying—Bearden even says—oh, maybe we can't. To look to the African arts is to not understand what American blackness is. But I think for some people, they thought, well, if they, if white Western European Modernists, can look to African art, then maybe we should be able to, too, because this is part of our heritage.

03-01:27:42

Bradley: It's too late. It's too late.

Campbell: Well, that's, I think, the big discussion that Darby has. I think that makes sense in terms of where you're coming from, that there is this—. Diaspora is so large and so sprawling and so all over the world that it's hard to kind of think about one culture out of that, because it's so syncretized with so many different cultures.

03-01:28:02

Bradley: There's someone outside my house.

Campbell: Do you want to get the mask, or do you want to —?

[interview interruption]

03-01:28:10

Campbell: So it's like a Chris Ofili thing going on there.

03-01:28:17

Bradley: Yeah. It makes me think it's animal waste, because this was a piece of animal skin.

Farrell: Where is it from?

03-01:28:25

Bradley:

That, I don't know. This is lion's mane and this is some big bird. It's all pasted together like that. I bought it from a dealer that the Perls knew in New York City, years ago. It's gotten damaged. But it's not my favorite piece. I've had some favorite pieces that have vanished, but this is not one of them. I like it to a certain extent, but I wouldn't buy it again. I'd look for something different. I've had some Benin things. That's the most expensive stuff you can buy.

Campbell:

Yeah, it's Benin, yeah. That's what I was talking about earlier. Well, yeah. So I notice that you're attracted to these objects that have different materials, and you mentioned the different materials in this. Then I also notice, looking on the ground here, that you have paintings. We're surrounded by paintings, and we haven't really spent any time on them. We're going to look a little bit when we go down in the studio. But you're using a lot of unconventional materials, which we started talking about. I notice this painting on the floor. What's the material in that painting over there?

03-01:29:38

Bradley:

Oh, that's Golden Paint material. Which one? This one right here?

Campbell:

On the top, it looks like sand.

03-01:29:42

Bradley:

Yeah. Yeah. It's called coarse pumice gel.

Campbell:

Oh, yeah, I've used that, yeah.

03-01:29:49

Bradley:

That's it. And that's it over there, too.

Campbell:

[off-topic comments between interviewers] Okay, great. So I guess my question for you—I'm going to repeat it—was about this question of you using aberrant materials. I notice that you're drawn to things that kind of look like this, where you're drawing from things that you wouldn't expect. It looks like sand, but it's not sand, like you would see with—the Surrealists make sand drawings. Apparently, it's Golden coarse pumice.

03-01:30:24

Bradley:

There's a fine pumice, coarse pumice, and there's another kind of pumice, too. I have them all. I don't know which one it is. Then there was a series of drawings that I've done. I don't have a good record of keeping drawings. I do them and then they disappear some kind of way. But there's several that Deborah wants to use in her endeavors over there. If you want to see them, I can show you those. It's up to you.

Campbell:

Yeah. You want to bring them over? That would be really good.

03-01:30:59

Bradley: Uh-huh. First time I've looked at how this has been made. See here? That skin's been wrapped around there, and they've used these big nails like this to hold the fur and stuff in.

Campbell: Do you remember who the dealer was of this material? You said you met them through the Perls, while you were at Perls.

03-01:31:14

Bradley: Yeah. I'm trying to think of his name. He had a gallery in New York City, and that's where I bought this. God, I can't think of him. His son took the gallery over. It was on Broadway for a while. I'll think about it as time goes by. See, I haven't talked to these people or thought about them in twenty or thirty years. I don't know who they are. I knew who they were then, you know what I mean? Now they just don't stick in my mind like that.

Campbell: Yeah, that makes sense. Yeah, I had a red and green drawing that —

03-01:31:49

Bradley: Now, do you want to see drawings?

Campbell: Yeah, let's see the drawings.

[interview interruption]

03-01:32:00

Bradley: This is my airplane series.

Campbell: Oh, this is *Airplane* series. Do you want to show them to the camera, or you've got them? So you said that you found that photograph from an airplane. I know this artist Steven Olson who's also working with airplanes. He would photograph them from afar, against a cloudy sky. Would you talk about your interest in airplanes? You also showed me that kind of photograph in your family album, which is down in the studio, of a family member who was in the Air Force, or in the military. He was on the Air Force base. Is there anything there for you? Is there anything of interest? Say the Tuskegee Airmen?

03-01:32:40

Bradley: I'm just obsessed that they fly.

Campbell: Is there anything related to black history that's related to that, or not at all? No.

03-01:32:45

Bradley: I'm just obsessed that they fly.

Campbell: Yeah.

03-01:32:54  
Bradley: These are very old. These were done at Yale, I think.

Campbell: That say Kandinsky?

03-01:33:11  
Bradley: Yeah. I don't know what it says. I have no idea.

Campbell: Were you ever looking at Paul Klee?

03-01:33:27  
Bradley: I like Paul Klee.

Campbell: Or where you ever looking at Kandinsky at all?

03-01:33:29  
Bradley: Yeah. Yeah.

Campbell: Yeah?

03-01:33:35  
Bradley: But these aren't anywhere near the new drawings. These are very old drawings, I think. I can tell by the paper.

Campbell: Is this Rives BKF?

03-01:33:44  
Bradley: 1969.

Campbell: Oh, wow. Oh, I like this drawing a lot.

03-01:33:51  
Bradley: Yeah, but I didn't do it.

Campbell: Whose is this? It looks like it's in the paper. It's like a paper work.

03-01:34:01  
Bradley: I don't know who did that.

Campbell: Wow. What about this one?

03-01:34:07  
Bradley: Well, these are the penis drawings for a magazine out of San Francisco.

Campbell: What was it called?

03-01:34:16  
Bradley: It's still there.



Campbell: Do you know the work of Carroll Dunham? He shows at Barbara Gladstone Gallery. He does a lot of penis drawings. Or even some Philip Guston drawings; were you looking at those at all?

03-01:34:33

Bradley: But these were done for that particular situation.

Campbell: Oh, for the magazine.

03-01:34:37

Bradley: Yeah.

Campbell: And they were published?

03-01:34:39

Bradley: No. They didn't publish them because they wanted to come to the firehouse and have me sit in the bathtub, and to take photographs of me with soap all around me. I told them to drop dead. Oprah Winfrey did it instead of me. Was it Oprah? Not Oprah. The one who has the talk show. Wears glasses. Black lady, comedian. She's on this show all day long. This panel of women that talk. Whatshisname's daughter's there. [Whoopi Goldberg]

Campbell: *The View*?

03-01:35:12

Bradley: No. Whathisname's daughter is running the show now. McCain's daughter.

Farrell: Oh, I don't know.

Campbell: Yeah, I don't know.

03-01:35:20

Bradley: Who is the black woman on the end that dresses with all the funny shoes and dumb shit on, the big glasses?

Farrell: I don't have cable.

Campbell: Oh, I don't know cable either, but I know who you're talking about. She's kind of curvaceous and beautiful and funny? Yeah, I've seen a clip of her.

03-01:35:33

Bradley: She lived next door to Geoffrey Holder, on Broadway, at one time. Anyway, she took the gig. I didn't want it.

Campbell: What year was this? What year are these drawings from?

03-01:35:44

Bradley: This is 1969.

Campbell: Oh, wow. I didn't realize she was around then.

03-01:35:54

Bradley: 2017.

Campbell: She seems really young. Not really young, but maybe in her '40s. Maybe it's someone else.

03-01:36:06

Bradley: 2015. Oh, I got my cat in there, actually. This is 1966.

Campbell: Is this like a plan for the city or what is it?

03-01:36:38

Bradley: I don't remember.

Campbell: This is when you were working at Perls?

03-01:36:44

Bradley: No, this seems to be more recent than Perls.

Farrell: Yeah, is this dated?

Campbell: Because you said '66. Which one is '66.

03-01:36:49

Bradley: This is '66.

Campbell: Oh. Let me see this one. So this is when you were working at Perls.

03-01:36:54

Bradley: Yeah.

Campbell: What was your schedule like then? You were drawing at night?

03-01:36:59

Bradley: I drew at Perls.

Campbell: Oh, at your job.

03-01:37:02

Bradley: See, every second, there wasn't someone there trying to buy something. So I was on the sixth floor, in Calder's studio on the sixth floor, so I could draw.

Campbell: Yeah. You have the list. Maybe because we're talking about Perls, is it the list in here, of people?

03-01:37:18

Bradley: Yeah. Want me to name them for you now?

Campbell: Yeah, why don't you name them, just so we have a little bit of background to what you were doing.

03-01:37:22

Bradley: Okay. Gregory Peck, Greta Garbo, Zero Mostel, Ginger Rogers, Edward G. Robinson, Milt Jackson, Jimi Hendrix, Gil Evans, Miles, James Blood, Walter Davis, Jr., Art Blakey, Charles McPherson, Leonard Bernstein, Harold Betters, Paul Chambers, Jay Shirley [drummer], Dizzy Gillespie, Javon Jackson, Clarence Reid, Bumpy Johnson, Malcolm X., Tavern on the Green. I forget his name. His father was a big movie star. Lauren Bacall.

Campbell: Oh, Lauren Bacall.

03-01:38:37

Bradley: That was some of the people that came to Perls.

Campbell: Will you talk about Malcolm X? Why was he at Perls.

03-01:38:41

Bradley: He was our numbers man in Detroit. My sister's numbers man.

Campbell: Oh, back when he was Red?

03-01:38:47

Bradley: That's it. When he had hair conked and everything.

Campbell: Yeah, when he had his hair conked. And the zoot suit?

03-01:38:50

Bradley: I knew him. He had it conked it. He had it all fried up.

Campbell: Yeah.

03-01:38:55

Bradley: I knew him, yeah.

Campbell: Yeah. What was he like?

03-01:38:38

Bradley: He just talked to me. He'd say certain things. "How you doing?"

Campbell: Yeah, "How you doing?" What was it like when he made the transition from being the numbers guy to being someone who was a civil rights—.

03-01:39:08

Bradley: That, I don't know. I never saw him again.

Campbell: But you saw him on TV.

03-01:39:12

Bradley: Oh, yeah, he was different-looking, yeah. He was more accurate about what he was trying to say, and he was very political. When I knew him, he was more or less like Berry Gordy. He was trying to get money. Berry Gordy was

always trying to get money for the record company, Motown, which was down the road from us, to pay the rent. This is way back. These aren't really worth looking at, I don't think, because this may go back as far as Yale.

Campbell: This one looks like a fashion magazine.

03-01:39:57

Bradley: Yeah. I haven't seen these in a long time. That one's coming apart. She did, too. She came apart.

Campbell: Who was it?

03-01:40:15

Bradley: Yeah.

Campbell: What was she like? Who was she?

03-01:40:18

Bradley: She was just a girl that I knew back in the day.

Campbell: She wasn't in the art world?

03-01:40:23

Bradley: She wanted to be, but she never did anything but look like that. I never seen her make any art. This is 1960. God. 1966.

Campbell: So these were after you'd taken extensive life drawing classes.

03-01:40:49

Bradley: Yeah, they were life drawing classes; I don't know how extensive they were. I didn't like them. I didn't like the drawings, I didn't like the classes. Thought they were kind of boring. Always the same models. But these aren't the drawings I wanted to show you. I see the ones I want to show you over there.

Campbell: Do you want to grab those? We can put these back and then look at those.

03-01:41:08

Bradley: Yeah. Yeah, let's do that.

Campbell: That kind of looks like one of your sculptures, or kind of a futuristic building or something.

03-01:41:17

Bradley: That's a nice idea, a new building.

Campbell: Yeah, that's a really nice idea.

03-01:41:20

Bradley: Like that one that they have downtown now, that new building? You seen it? The one that goes like that.

Campbell: Yeah.

03-01:41:25

Bradley: That's something else. I want to see that. I don't want to go up in it, but I want to see it. But they say there's eleven miles of staircases in it. I'll put these all back. I got intrigued, that one thing. This is coming all to pieces.

Campbell: It was 1970.

03-01:41:49

Bradley: See, I didn't even date these things because I went in and out of classes. This is '66. These are some of the things I did at Yale. They were drawings for sculpture. Then I realized you didn't have to draw for sculpture; you could just make it. Drawing for it's kind of stupid, because you can't get the steel to do what you want it to do.

Campbell: So you're already thinking about sculpture at Yale. See, this is what I wanted to ask you. I'm so happy were going through this.

03-01:42:14

Bradley: This is an engraving.

Campbell: Did you make this?

03-01:42:17

Bradley: Yeah.

Campbell: With who?

03-01:42:18

Bradley: Blackburn studios, Robert Blackburn.

Campbell: Yeah. Is that the direction it goes in?

03-01:42:24

Bradley: I don't know. I think. Yeah.

Campbell: It kind of looks like your bamboo patch.

03-01:42:28

Bradley: Yeah. It's an engraving, see, where the ink raises the surface.

Campbell: Yeah. Can I take a picture of you with that one?

03-01:42:39

Bradley: Yeah. We don't have to go through all these if you don't want to.

Campbell: I know, but this is good because we were talking about the Blackburn and you didn't remember where the piece was, and now we have it.

03-01:42:48

Bradley: *Rolling Stone* magazine.

Campbell: Oh, it was *Rolling Stone*.

03-01:42:50

Bradley: These were done for *Rolling Stone* magazine, these penis drawings. Whoopi Goldberg's her name.

Campbell: I was going to say Whoopi, because of *The View*. That's why I was going to say Whoopi.

03-01:43:01

Bradley: See, my memory is not that far gone, it's just that if I don't talk about these people, I can't recall their names.

Campbell: No, I was going to say Whoopi, but then I wasn't sure.

03-01:43:14

Bradley: She took the job. I didn't want it. They wanted me to put soap all over the bathtubs, suds, and some guy was going to come and photograph me sitting in the bathtub. What the hell's that got to do with art?

Campbell: Well, it very seventies, right?

03-01:43:29

Bradley: Not for me. I didn't do it.

Campbell: A lot of artists don't want to be photographed. They want the work to stand for them.

03-01:43:34

Bradley: Yeah, I don't want to sit in a bathtub naked.

Campbell: Oh, this is 2019.

03-01:43:37

Bradley: Yeah.

Campbell: This is when you'd been using the skin we talked about, the thick uses of acrylic paint.

03-01:43:42

Bradley: Uh-huh. This is Yale, too.

Campbell: This is '66 again, at Yale?

03-01:43:51

Bradley: Let me see if there's anything real interesting.

Campbell: Let me see what that one is, though.

03-01:43:53

Bradley: This here?

Campbell: The colorful one, yeah. The secretive one that you're hiding from me, I'm going to look at that one later.

03-01:44:01

Bradley: This one here.

Campbell: Oh, yeah. Oh. '64? Or '69. '69.

03-01:44:07

Bradley: '69. That's '69, also. Oh, this is pretty funny.

Campbell: The dog?

03-01:44:18

Bradley: Yeah. It's my dog Basil.

Campbell: How many dogs do you have? Because you had Ruffian.

03-01:44:23

Bradley: I had Ruffian, Basil. The foxhound's name was Rue. That's his name, Rue. This was a Bisinge African.

Campbell: And Basil, was Basil named after Basil the Tavern, where you —?

03-01:44:41

Bradley: No, Basil was the dog I had as a kid, a scotty. I liked him a lot. That Basil was a good guy. American foxhounds are great dogs, too, but they're too busy, run into the road. Oh, I like this. I don't know when I did this.

Campbell: Oh, that's an early airplane.

03-01:45:05

Bradley: Yeah. Well, it's not dated. All these penis drawings were done with bowties on them and all kinds of things. I forget what they wanted me to call it. They asked me to do this. I don't know what its purpose was, but [inaudible]. Now, this is not a drawing of mine.

Campbell: Whose name is that?

03-01:45:33

Bradley: I don't know.

Campbell: Antonio Folkson or—. I can't tell. Emma Lake?

03-01:45:40

Bradley: Yeah, Emma Lake was one of the places where—. Triangle was held at Emma Lake. So this drawing is—. I don't know who did it.

Campbell: It looks like something Losch.

03-01:45:59

Bradley: Antonio Losch or something?

Campbell: Mm-hm.

03-01:46:04

Bradley: Hm. Didn't know I had it. I like it though. This is an engraving. This is '72. This is the start of an engraving; I never finished it. I saw the plate the other day. Seems kind of weird to see these things again.

Campbell: So it's '67, it says.

03-01:46:44

Bradley: Mm-hm. This was a piece of sculpture. This is when I thought you could do a drawing to make a piece of sculpture. So I was trying to make a drawing to make the sculpture for them, and it didn't work.

Campbell: I want to say drawing for something sun.

03-01:46:58

Bradley: Yeah.

Campbell: What is that?

03-01:47:04

Bradley: I don't know. My writing's—.

Campbell: Oh, drawing through something sun, yeah. I'm looking at it and reading it as if it's Spanish.

03-01:47:19

Bradley: I'll stop any time you want me to, because I'm just—.

Campbell: No, I think this is good, actually, because you're actually remembering a lot of the people and places, based on looking at the material. I think looking at the drawings is a good idea.

03-01:47:31

Bradley: That's Deborah's drawing. Oh. Oh, it's a photo. Oh, I see. It goes in here.

Campbell: Oh, wow.



03-01:47:38

Bradley: So you can turn it back and see the image this way. It's not working so good though.

Campbell: Yeah. It's pretty.

03-01:47:32

Bradley: This is a beehive. The bee farm.

Campbell: An apiary.

03-01:47:54

Bradley: This one's '69, also. This is a piece of sculpture. That's Deborah with the American foxhound at the front door.

Campbell: Oh, cute.

03-01:48:07

Bradley: That little boy's name is Jack. Now he's fifteen years old.

Campbell: The front door to this house?

03-01:48:14

Bradley: Right there.

Campbell: Oh, wow.

03-01:48:16

Bradley: That's Jack at fifteen now.

Campbell: Were you drawing from observation in this piece? Were you looking at them while you're drawing?

03-01:48:21

Bradley: I think I did. I think I started it that way. Here's the bamboo when I first started planting it.

Campbell: Oh, yeah.

03-01:48:27

Bradley: And Jack was crawling around. This was a Rhodesian ridgeback named Ruffian.

Campbell: Oh, that was Ruffian from the photograph.

03-01:48:38

Bradley: Yeah. He's a wonderful dog. He just wasn't smart enough to stay off the damn road. This is some of the new stuff, I think. Yeah. Yeah, these, the orchid drawings, are some of the flowers I was trying to get to. I'm going to put this

over here because he goes somewhere else. Him, too. Seen enough of these dick drawings.

Campbell: Is that a real butterfly?

03-01:49:35

Bradley: Yeah.

Campbell: [gasps] Oh. Did you hear that there's a multitude of butterflies in California?

03-01:49:43

Bradley: Yeah. You can get them if you plant a certain flower.

Farrell: It's a super bloom happening, that's why. It's because of the season change.

Campbell: Yeah. Good job.

03-01:49:55

Bradley: Okay.

Campbell: I like these flowers over here. What are these? These are nice.

03-01:49:59

Bradley: It's an old tapestry or fabric or something. What the hell's that? This house is full of noises.

Campbell: Well, let's look at the other drawings.

03-01:50:08

Bradley: Okay.

Campbell: Which is fun. [interview interruption] So are these more recent drawings?

03-01:50:19

Bradley: 2014. But the most recent ones, I think, are in—.

Campbell: Yeah, you were going to go over there.

03-01:50:25

Bradley: Over there, yeah. But when I went there, they're not there. Because I know Deborah has taken them out of the box to have them photographed out there.

Campbell: Oh, okay.

03-01:50:33

Bradley: So I want to ask her where they are. There's about ten of them that are new.

Campbell: Oh, wow, what is this? How did you achieve this effect? This looks like when you take molding and you airbrush it.

03-01:50:51

Bradley: Mm-hm. This is that same chemical as this. What you do is you get a distance from it and pick up the grit in it, instead of the drawing itself, like here. So it makes it feel like it's airbrushed. It's the way it's—. The paint hits it from a distance. These are all leaves that are for real, and this is stainless steel. I haven't seen these in a long time. I wonder where they were at. In fact, I forgot I made them. This might've been done at the same time. This looks like '61. I don't know who this guy is. He's a cat.

Campbell: Looks like Batman.

03-01:51:57

Bradley: Yeah. This is what I was interested in, this side here, more so. Then there's some faces got in it down here, which are weird.

Campbell: It's interesting to me how much more happens, in terms of mimesis, in the drawings than in the paintings, which are completely, from my reading, nonobjective, very abstract. In the drawings, you start to see cat forms and people and dogs and cats and—.

03-01:52:29

Bradley: Depend[s] on when they're done.

Campbell: Yeah.

03-01:52:31

Bradley: I don't remember ever doing this.

Campbell: Yeah, what is this? Wow. With the bug trapped in the plate or music.

03-01:52:38

Bradley: Yeah, something like that.

Campbell: Yeah. A record player.

03-01:52:46

Bradley: Yeah, these are the ones we were looking for.

Campbell: Oh, wow. Yeah. I like this amazing color and translucency.

03-01:52:54

Bradley: See, when you turn it, this color shines different ways.

Campbell: Can I take a picture of that?

03-01:52:58

Bradley: Of course. This is a different type of this same chemical we talked about.

Campbell: Yeah. The gel medium.

- 03-01:53:10  
Bradley: Yeah. This is a different type medium.
- Campbell: Well, there're different thicknesses and all sorts of different viscosities.
- 03-01:53:22  
Bradley: I like this over here and here. Where was I at when these were done? I don't know. This is '65. [I don't know] where I was. Okay. [interview interruption]
- Farrell: Okay, we're back.
- 03-01:53:46  
Bradley: Now, the thing I like about this drawing was the submarine and the bird in it, the dead bird. Did you see it?
- Farrell: In the center?
- 03-01:53:57  
Bradley: The dead bird's there.
- Farrell: Oh.
- Campbell: Oh, I didn't see that. That's a skull. Oh, that's—.
- 03-01:54:00  
Bradley: And the submarine's over here in the water.
- Campbell: Oh, wow.
- 03-01:54:03  
Bradley: The Masons are taking over the jungle.
- Campbell: Wow. What's this kind of tipping or pencil work that you're doing in the mountains up there?
- 03-01:54:15  
Bradley: I don't know.
- Campbell: That's really amazing.
- 03-01:54:18  
Bradley: I don't remember doing it.
- Campbell: Yeah. This is 2009. Then you kind of started collaging with fabric again.
- 03-01:54:27  
Bradley: Mm-hm. Yeah, this stuff here. Yeah, I like this drawing. Quite a bit. Why is that bird dead? I don't get it. What'd he do, that deserved to die in the drawing?
- Campbell: I don't know. Sometimes things happen.

Farrell: Circle of life.

Campbell: I like this. Wow. Wow. This is a wow.

03-01:54:44

Bradley: You like it?

Campbell: I really like it. I'm going to post this on my journal website.

03-01:55:00

Bradley: You like it, too?

Farrell: Yeah.

Campbell: Wow. This reminds me of when your paintings really sing. I don't know what it is. It's incredible.

Farrell: Yeah. You should hang that one.

03-01:55:13

Bradley: I have seen these drawings since I did them.

Campbell: Keep hold of this one.

Farrell: When was this one? Is this dated?

03-01:55:18

Bradley: No.

Campbell: Keep hold of that one. I might want to borrow it. Don't muss it.

03-01:55:23

Bradley: Okay. All right.

Campbell: I know you're not as gentle with them, but—.

03-01:55:29

Bradley: See, that's expensive paper. They don't get wrinkled. They'll last.

Campbell: I know, but it's the drawings, too.

03-01:55:35

Bradley: Oh, this is a self-portrait.

Campbell: I lose things. I treat my own work like that.

03-01:55:40

Bradley: This is '05.

Campbell: It's a portrait of who?

- 03-01:55:43  
Bradley: Me.
- Campbell: Oh, really? As a child?
- 03-01:55:46  
Bradley: I don't know when it was.
- Campbell: Or it's a portrait of you now? Who knows? It's in 2005.
- 03-01:55:52  
Bradley: Hey, Deborah.
- Roskowski: Yes?
- 03-01:55:54  
Bradley: Yes?
- Campbell: It says Bailey, but it looks like Bradley. Or it says Bradley but it looks like Bailey.
- 03-01:55:59  
Bradley: It's Bradley.
- Roskowski: Yeah.
- 03-01:56:02  
Bradley: I found a lot of those drawings that Robert was interested in. I don't know I had them. There's a bunch of them there.
- Roskowski: You always had them. Okay, I'm leaving now.
- 03-01:56:14  
Bradley: You can leave. This had something to do with the space here, because there's a guy getting on a rocket ship there.
- Campbell: Oh, wow.
- 03-01:56:28  
Bradley: This guy here. He's getting ready to get into some kind of project to fly, and these airplanes are coming in close on him.
- Campbell: Will you talk about the space travel? Because I saw another drawing that had like a saucer in it. It was like an ET.
- 03-01:56:45  
Bradley: I like space drawings.
- Campbell: Yeah.

- 03-01:56:51  
Bradley: This guy with his whatdoyoucallit, his sword to cut your head off. It's Don [something].
- Campbell: What is it?
- 03-01:56:59  
Bradley: Don is his name—.
- Campbell: With the leaf sword?
- 03-01:57:03  
Bradley: Yeah.
- Campbell: Yeah.
- 03-01:57:04  
Bradley: Yeah, that's him with his sickle in his hand. Nice to see. This is '09. This is '91. I like that, too.
- Campbell: '91, wow. I like that, too. Is that like a mountain range or—?
- Farrell: Transcontinental flight, maybe?
- 03-01:57:36  
Bradley: Well, more of a fighter plane.
- Farrell: Okay.
- Campbell: Yeah, it looks more like a fighter.
- 03-01:57:40  
Bradley: Can't get too many passengers in that, I don't think.
- Farrell: That won't take me back to California?
- 03-01:57:48  
Bradley: [laughs]
- Campbell: Oh, what's this?
- 03-01:57:49  
Bradley: I don't know. I really like it.
- Campbell: I really like this —
- 03-01:57:51  
Bradley: I like it, too.
- Campbell: — effect that you've been getting with the—. I really think that these are spectacular. Then again, with the—. Is it like a fan or something?

03-01:57:58

Bradley: I don't remember what was going on. There's a space station there happening somewhere, because I see this.

Campbell: Yeah.

03-01:58:06

Bradley: Someone's going somewhere, and this one little girl leading people somewhere.

Campbell: The truth is, I've never seen drawings that look like this. I think you should make more of these. I would show these, as a curator.

03-01:58:15

Bradley: Okay, you can show them. You can show them.

Campbell: I know, that's what I'm saying, make more of them. Okay, let's keep going.

03-01:58:23

Bradley: I will try.

Campbell: I think it's a good direction because it feels like they're of a piece with the paintings.

03-01:58:36

Bradley: There's another drawing of me.

Campbell: Oh, wow.

03-01:58:40

Bradley: That's '09, also. What is this?

Campbell: I don't know, some kind of notation. So do you keep up with any artists' work? I just was writing about Julie Mehretu for the Whitney Museum of Art.

03-01:58:59

Bradley: No. I don't keep up.

Campbell: Because she uses a lot of line. She might be someone that you might like, with a lot of—.

03-01:59:04

Bradley: There was a lady that—. I named a painting *Domino Sugar Factory*. She did a painting called *Domino Sugar Factory*, also.

Campbell: Kara Walker? You mean she did that installation?

03-01:59:14

Bradley: That's her. Yeah.



Campbell: Yeah.

03-01:59:17

Bradley: Yeah. I don't know. We both saw the same thing, before they tore it down.

Campbell: You went and saw it?

03-01:59:25

Bradley: Yeah.

Campbell: Do you know when that was?

03-01:59:28

Bradley: I don't know, seventies.

Campbell: Well, the building is quite iconic. So I lived in that neighborhood, in Williamsburg, Brooklyn, right next to Greenpoint.

03-01:59:36

Bradley: The building's still there, isn't it?

Campbell: Part of it's still there, and they turned it into a park.

03-01:59:39

Bradley: It's a condo, right?

Campbell: Part of it's a condo. But so when you went over to see it, was it still a functioning factory?

03-01:59:46

Bradley: Yes.

Campbell: Yeah. Did you tour inside?

03-01:59:49

Bradley: Yes.

Campbell: Part of Kara Walker's critique of that whole system is—she wanted to talk about the ways in which in the art collections in the city, like the Havemeyer Collection, which is at the Met, it was really made on sugar money, which was made from slave money, basically, from plantation work. So her installation was kind of a critique of—. She had those little tar babies, those little sugar babies, and then the large white sugar Mammy, and she was really looking at that history of sugar production, and the ways in which—. It's almost invisible. It's something we all use.

03-02:00:23

Bradley: I didn't read that into it, see? I saw it.

Campbell: Well, she wrote about it. She wrote about it.

03-02:00:27

Bradley: She wrote about it. Okay.

Campbell: I also took a class on sugar, where Sidney Mintz had written this book.

03-02:00:32

Bradley: Sidney Mintz.

Campbell: It was about sugar use and the history of—. I took a class called Sweet Fortunes, with this art historian called Katherine Manthorne, who had done a lot of work on sugar—beet sugar, all sorts of sugar production—and the ways in which it funds art. But you don't think about it. So why did you name your painting *Domino Sugar Factory*?

03-02:00:54

Bradley: Just because I went in it and it looked sweet, little sugar around.

Campbell: Were there piles of sugar?

03-02:00:59

Bradley: Yeah. Yeah.

Campbell: Because they have vats, right?

03-02:01:00

Bradley: Yeah, yeah. All kinds of stuff like that.

Campbell: Were they melting sugar? It smells really sweet in there.

03-02:01:04

Bradley: I don't smell anything, see. I lost my sense of smell, and my sense of touch in this hand.

Campbell: When was that?

03-02:01:11

Bradley: About three years ago.

Campbell: But you went before you lost your—.

03-02:01:15

Bradley: I went before then, but I still didn't smell anything.

Campbell: It was sickly sweet. I almost got sick. I was like, it was so much sugar it was overwhelming.

03-02:01:20

Bradley: Hard to work there, right?

Farrell: Are you talking about the Domino Sugar Factory in Long Island City?

03-02:01:23

Bradley: No, going into Brooklyn.

Campbell: No, it's Williamsburg.

Farrell: Oh, it's in Williamsburg?

Campbell: Yeah.

03-02:01:27

Bradley: Yeah. This is the building of something in SoHo. I mean on the West Side. Whitney Museum. I did this drawing for the building of the Whitney Museum. That's the outside structure of it.

Campbell: You mean the recent building?

03-02:01:41

Bradley: Yeah.

Campbell: The Renzo Piano structure.

03-02:01:43

Bradley: Uh-huh. That's my tractor's out there in the yard now, because I took it apart. But that's the drawing of it.

Campbell: It's really good.

03-02:01:50

Bradley: I bought it down there.

Campbell: I'm going to take a picture of that one. I like the kind of outside scale of that museum. It's really nice to navigate the inside and outside spaces.

03-02:02:05

Bradley: Mm-hm. When you go up on the roof, it's quite a view from there.

Campbell: Yeah. Plus, the installations they've been having are so sensitive. I know when the Whitney Biennial opens, you're going to be there celebrating with your daughter. They should do something for you, like a family panel or something, I don't know. That would be fascinating—

03-02:02:23

Bradley: Yeah, I think so.

Campbell: — so see you and Garrett and your wife Susan talk about the Whitney Biennial —

03-02:02:27

Bradley: Suzanne.

Campbell: — and that legacy of it. I'll mention it to Scott.

03-02:02:30

Bradley: Thank you. That would be great.

Campbell: Yeah.

03-02:02:32

Bradley: I'll be there to do it.

Campbell: Well, could you get your crap together and find out where that painting is?

03-02:02:40

Bradley: Oh, the painting at the de Menils?

Campbell: No, the painting that was in the biennial, that I showed you.

03-02:02:45

Bradley: Oh. Oh, I don't know. Yeah.

Campbell: Remember? *Clay Creek*. It's called *Clay Creek*.

03-02:02:48

Bradley: I have no idea where that picture is.

Campbell: I know, but you said a girlfriend took photographs of it. Maybe we can find old photographs of it, even. That might be good.

03-02:02:55

Bradley: Maybe so.

Campbell: Because you mentioned that you have those.

03-02:02:58

Bradley: This is a weird drawing, too. It takes a long time to read it. But that's certainly two of these faces, different spots, there. I haven't seen these drawings in a long time. In fact, I didn't even know I still had them.

Campbell: Yeah. Ru [Rujeko] Hockley and Jane Panetta are the ones working on the biennial. I already told Jane that I was coming here and asked her to send me the catalog for the biennial show, because I know they were—.

03-02:03:25

Bradley: Now, you know there's another catalog that's due out now, from the Museum of Modern Art.

Campbell: Oh, you mentioned that. I'm going to contact—. Who's putting that out?

03-02:03:33

Bradley: I don't know, the Museum of Modern Art, as far as I know.

Campbell: Yeah, but I wanted to get the—.

03-02:03:36

Bradley: I went there to sign some papers this time last year.

Campbell: See, yeah, I really like these, where you're using this kind of faux shadowing. I'm going to take a picture of that. I just think they look really contemporary. Looks like the work of some young artist like Trudy Benson, or just lots of people I've been looking at.

03-02:04:06

Bradley: I like this drawing.

Campbell: Yeah, I like this drawing, too. What year is this? '09, is that what it says? Is that EG or '09.

03-02:04:14

Bradley: There's no date on it.

Campbell: I wasn't sure if that was like a—.

03-02:04:18

Bradley: It's an '09, yeah. The flying objects are still there, so it's '09, I think.

Campbell: Those are feathers on it?

03-02:04:30

Bradley: Yeah.

Campbell: Yeah. Yeah, it's really nice.

03-02:04:36

Bradley: Crow's feathers. This, I like, too.

Campbell: Mm-hm. Is that a guy?

03-02:04:47

Bradley: That's a guy smoking a cigarette.

Campbell: Oh, yeah. I see.

03-02:04:54

Bradley: Oh, and this is from Mary Frances Rand, this piece here. It has something to do with her father's lodge or something.

Campbell: Oh, it's like a knight.

03-02:05:09

Bradley: Something to do with the lodge. It's a funny drawing. I don't—. I like it.

Campbell: It is a funny drawing.

03-02:05:19

Bradley: I like it.

Campbell: So are all those the drawings we have here? Is it time to head down to the studio? Or do you want to talk about —? [interview interruption] You never drank hard liquor, just beer?

03-02:05:28

Bradley: Just beers and wine.

Campbell: But you've been drinking beer since you were ten?

03-02:05:31

Bradley: Yeah.

Campbell: How did you go buy the beer?

03-02:05:34

Bradley: Oh, we had it there. It was always in the house.

Campbell: Yeah? Was it for the musicians that were coming?

03-02:05:38

Bradley: Yeah. It was called Iron City, Iron City Beer. Then whatchacallit, the green beer comes from five miles from where I was born.

Campbell: Oh, that's a great beer.

03-02:05:47

Bradley: Latrobe. What's it called, that green beer, in the green bottle? The cheap shit. What's it called?

Farrell: Rolling Rock?

03-02:05:53

Bradley: Rolling Rock. It's from Latrobe, Pennsylvania, which is eight miles from Connellsville. So you could smell it when you woke up in the morning.

Campbell: They used to have dollar Rolling Rocks in the college bar in Providence we used to go to called—. It was like Twenty-One or Twenty-Up or something. The reason I was asking, because I was just curious about the musician culture and the musicians hanging out.

03-02:06:21

Bradley: Yeah, they were always hanging out with something to mess with. But I was really upset with Blakey.

[interview interruption]

03-02:06:32

Bradley: I got so upset with him because he would—. A girl would come in the dressing room, sat down at the table. I would say, “Look at that beer.” Said, “What am I looking at it for? I don’t do this shit. You do it.”

Campbell: So when did you meet Art Blakey before?

03-02:06:46

Bradley: When I was a kid.

Campbell: Yeah, when you were a kid. Did you guys drink beers together and hang out?

03-02:06:50

Bradley: No, I’ve never seen him drink anything in his life.

Campbell: Yeah. So would you go to see him perform at all?

03-02:06:55

Bradley: Yeah, yeah, I saw him perform. He used to play piano, at one time. He was in the Eckstine band, the Billy Eckstine band. He did a lot of weird stuff, I’m telling you.

Campbell: Like what?

03-02:07:09

Bradley: I told you about the Rolex watches?

Campbell: No.

03-02:07:13

Bradley: We’re in a club in New York City, and this guy sitting in front of me was wiped-out-of-his-mind drunk. He said, “Go on, Blakey. Kill ’em, Blakey. Kill ’em, kill ’em. Kill ’em.” So he gets up and Blakey’s watching me, and he drops his wallet and Blakey goes, *boom!* Tells me, “Put your foot on it.” So I put my foot on the wallet and the guy walked away.” So intermission came. We went into the dressing room. Blakey says, “Let me see what’s in the wallet.” So he opens up the wallet. “This guy’s got an American Express card. Man, let’s burn this up.” He put hundreds of thousands of dollars on that American Express card. At night. At night, mind you. He bought four or five watches. He was out there.

Campbell: He stole the guy’s card? Oh, my gosh. That’s crazy.

03-02:07:55

Bradley: Buhaina was something else. I’m telling you. That’s his nickname, [Abdullah] Buhaina.

Campbell: Boheena?

03-02:07:59

Bradley: Buhaina, he called himself.

Campbell:

Buhaina.

03-02:08:01

Bradley: Buhaina was something else.

Campbell:

There's a lot of stories about Rolexes. I always thought a Rolex was a very expensive watch.

03-02:08:06

Bradley: They are. I've got two of them.

Campbell:

People are trading Rolexes, giving them away.

03-02:08:09

Bradley: I've got two upstairs.

Campbell:

Oh, my gosh.

03-02:08:11

Bradley: I don't wear mine now, and Deborah doesn't wear hers.

Campbell:

Yeah. Would you talk a little bit about, what are your other memories of Blakey, before you started touring with him? Because you said you went to go see him when you first moved to the city.

03-02:08:28

Bradley: He lived on Bleecker Street and I lived on Broadway. There's a cleaners there now. I put a very beautiful Native American rug there to be cleaned, a Navajo rug. We went around the corner to someone else's house and came back another day and the cleaners was gone. I found their name and I sent them a letter saying I wanted my rug. They haven't answered me yet. That's been twenty-five years ago, thirty or forty years ago.

Campbell:

Oh, my gosh. I have some rugs at the cleaners right now that are sitting there, too. But so you kind of lived in the neighborhood with him, so you would go around and—.

03-02:09:05

Bradley: Yeah. Yeah. But we didn't fraternize that much, at that point. I only got to know him really well whenever Eleana Steinberg— [Jimmy Cobb's wife]. My mother just said, "Stay away from him," all the time. She said, "He's a dope addict. Stay away from him."

Campbell:

So he was a heroin addict?

03-02:09:23

Bradley: Yeah.



Campbell: But he didn't drink.

03-02:09:24

Bradley: No, he didn't drink; he was a heroin addict, though.

Campbell: Yeah. A lot of people were using heroin in the period, like Billie Holiday.

03-02:09:30

Bradley: She was a mess. God.

Campbell: You knew Billie Holiday? You didn't mention that.

03-02:09:32

Bradley: I didn't know her, I just saw her. She was a mess. Blakey was a mess. They were all messes, all of them. Every last one of them was so messed up they didn't know their names. Blakey could play his ass off when he got high, though.

Campbell: Yeah. So you didn't really fraternize with him, and you said you got to know him later?

03-02:09:49

Bradley: Yeah. I got to know him later, with Richard Tee's wife—Richard Tee dropped dead.

Campbell: Richard T. who?

03-02:09:57

Bradley: That's all I know him as is Richard Tee. He was Paul Simon's piano player. He dropped dead. Eleana was living with him in Cold Spring, New York. He drops dead. Before he died, this guy came to my house and told me that I should go to Cold Spring to see Richard Tee, because he was in bad shape. He stole my Rolex and sold it. I was about to kill him. I went right after him, for real. Richard Tee said, "Don't worry about him." They had an American Express card that they went to New York City and ate up and bought Rolexes, him and Richard Tee. Now, Eleana would die if she knows I told you that story, but they bought about six or seven Rolex watches. They wanted me to go in and front for them, because I knew what Rolex was about. I knew how to ask for them. If you go into a shop to buy a Rolex watch and you happen to be from a different clientele, they assume you're stealing something. If you don't know the names of them, they know you're stealing something. I refused to do it. I said, "I'm not behind this. You guys got it." They copied some names down and went in there and took them off big time.

Campbell: So you became friends after that?

03-02:11:20

Bradley: No. After that, I told Blakey, "I don't want to know this friend of yours ever again in life."

Campbell: Well, not Richard Tee, but you and Blakey.

03-02:12:27

Bradley: Richard Tee, Richard Tee.

Campbell: But when did you and Blakey become friends?

03-02:11:30

Bradley: Richard Tee. I didn't want to know Richard Tee ever. I didn't like him at all.

Campbell: Yeah. When did you and Blakey become friends?

03-02:11:39

Bradley: From the time I was a little boy, he would say things to me, but I didn't pay much attention to him. Then I met him in New York City, and he was traveling so much and staying so wasted that I couldn't have been around him. I remember telling Wynton Marsalis, "Why are you wearing a necktie if you're playing music, a trumpet?" He said, "Because I'm going to be great." I said, "Not in my book, you won't." I said, "I think you're probably a better writer than you are a trumpet player." And it's true. He's a better writer. His playing, I think, is—. They called this morning. His photographer, Frank Stewart, called me this morning on the phone and said that they were in Japan or somewhere, some shit. I think you were here when he called.

Campbell: Yeah, I was here when he called.

03-02:12:22

Bradley: Yeah.

Campbell: So when did that relationship shift? Because you eventually go on tour with the Blakey band. So when did it go from being you —?

03-02:12:29

Bradley: When he found out that I had been a lot of different places. He kind of figured it out from a long time ago and he finally said, "You interested in going on the road with me?" I said, "Well, I don't have anyplace to live; what else I'm going to do?" He said, "Let's go." So we went on the road for three years, two or three years.

Campbell: Where did you go in that time?

03-02:12:51

Bradley: South of France, Paris, London, Germany. We had a chance to go to Australia; we didn't take it. I told him, "Don't go to Australia because it's a racist situation in Australia. His passport. You get caught with heroin in Australia, you're in real trouble." So he didn't go to Australia. Then I had to go get him sometimes. Like he was playing Ronnie Scott's in London. They called me on the telephone and they said, "You've got to come get him because we don't think he can get back to America." So they sent the tickets

and I went to London. There was this French girl that met me in London. We got to the hotel and he said, "First thing we do right now is we change the money in the safe over into your name right away." So he forged my name, make it look like his name. I said, "Well, I think you're sick. You need to go to a hospital." He says, "No, no, no. This woman's coming. She's going to take care of me." I said, "Don't worry about this broad. She's not coming to take care. You could die." By the time I got him to the hospital, they said he's about two seconds from dying. She never showed up. I came back to the hotel and they said, "That room, you can't go back to that room because Mr. Blakey's being thrown out of the hotel. Ronnie Scott asked for him to be put out, and he can't pay the bill." I said, "Well, that's his problem if he can't pay. But," I said, "I've got money." So they went to the safe and there was \$25,000 in the safe. But I had the right to take it out, because it looked like my signature. So I took the money out of the safe, got him out the hospital, and got the hell out of England.

Campbell: This was in England?

03-02:14:50

Bradley: Yeah, that was in England. I never spoke to him for four or five months after that.

Campbell: He had OD'd? He had overdosed?

03-02:15:00

Bradley: He was on the way to overdosing or something, because he was real sick there, I'm telling you. So by the time we got ready to leave the hospital, he's in the closet with two girls. Two nurses. I don't know what they were doing with him and he was an old man, I don't know what was going on, but he was in the closet with them.

Campbell: Wow.

03-02:15:20

Bradley: I just told him, "I've had enough of this. I don't want to talk to you anymore." So I didn't talk to him for four or five months. Then this message from St. Vincent Hospital saying, "He wants to see you." I told them I couldn't make it. So the saxophone player came to the house and said, "Peter, listen, you've got to go see. Art keeps asking for you come see him." I said, "Okay, I'll go see him." So I go to the hospital. He goes, "Is that you, Peter?" I said, "Yeah." He says, "Okay, goodbye." He was dead two minutes later.

Campbell: Wow.

03-02:15:59

Bradley: That was it. Mary Frances Rand and I went to the funeral. On the side of the coffin, they had a sign saying, "Seventy-two of the world's greatest musicians

came to his band.” That was something to see. Delighted. Never saw him again.

Campbell: We’ve kind of touched on this before, artists listening to jazz. But you also mentioned that because you’d had this serious exposure to jazz as a child, as a kind of inculcation, jazz, you were able to kind of meet a lot of these artists early on. So you really had a kind of knowledge of the artists and—. What were the shows like? Because I know that jazz in this period that you’re talking about, there is a shift where people are listening to jazz a lot in New York, and then Paris becomes a scene, of course, that people still listen to jazz. When I go to Paris, there’s still jazz clubs that are quite popular. What was going on, in terms of this movement, in terms of a lot of jazz musicians touring in Europe in this period?

03-02:17:06

Bradley: Well, whenever they brought them to major cities, they made it look like they were moving first class and all this kind of stuff. But any time outside of a major city, it was hard. Being in cars and all kinds of things, going to the South of France and that kind of shit. I told him, “I can’t do that. It’s ridiculous. Why would you do that, Boo? His nickname was Boo.

Campbell: Oh, yeah.

03-02:17:25

Bradley: He said, “All right. Peter handles everything. We don’t do that no more. You guys do it; we don’t come that way.” So he had the rest of the band getting on a bus or doing anything they could do to get to the gig.

Campbell: So you were organizing all these setups.

03-02:17:39

Bradley: Yeah.

Campbell: Did you have to meet a lot of the agents in Europe?

03-02:17:41

Bradley: Oh, yeah. Oh, yeah. Yeah, they were something else, boy. They had never talked to someone that knew the difference between six and seven. And I wasn’t a drug addict, so they didn’t know what to say to me. We had one musician there that was from the West Coast. I forget his name. Saxophone player. He had a smart mouth and he wanted to run the show. I told him, I said, “Listen, you want to stay in the band, keep your mouth shut. Otherwise, I will fire you immediately.” Then this German guy stole my passport in Marseilles, so I couldn’t get out of France. So I got to Paris and this girl that I knew from the Five Spot was living in Paris. She said, “Well, we’ll work it out so you can get back to America.” Couldn’t my passport done, for some reason. So Blakey comes back from somewhere and he had the police with him. He said, “Get this man his passport now. Right now, goddamn it.” They

gave me the passport. I don't know, he pulled a lot of shit off. He really did. He pulled some very weird things off. He was a funny guy. But it was hard, hard travel. That's what I don't understand about—. Travel all night long, and then that next morning, you get up, you're in a club the rest of the day.

Campbell: So were you able to make art while you were traveling?

03-02:19:10

Bradley: No. No, I couldn't do anything. That's why I left. That's why I said I want to get out of the band. We quit speaking to each other. I was living with Deborah then, in the West Village. Tony Goldman, that owned the Greene Street tavern, gave me a studio on Greene Street. I started painting again and that was it. I never went to another jazz club in my life after that. Didn't do anything with music. Because if you're not a musician, it's a horrible job; and if you're a musician, it's a horrible job. It really is. The way they treat those guys is terrible.

Campbell: I know, I know a lot of musicians. Even if you're successful, it's hard. It's grueling, touring like that.

03-02:20:00

Bradley: Yeah. Unbelievable. I don't know what Miles was doing Johannesburg, coming there with Fats Domino. They could never put that together in America, Miles and Fats Domino. They put it together in Johannesburg, and they gave him all the credit, Fats Domino all the credit. Miles said, "I got paid." Whathisname, Quincy —

Campbell: Quincy Jones.

03-02:20:21

Bradley: Very dangerous man. Very, very dangerous.

Campbell: Why is that?

03-02:20:28

Bradley: He's just a dangerous guy. He's able to do a lot of shit, a lot of stuff that hasn't been recognized. A lot of stuff. I don't want to say what it was, because I wasn't with it. But I know what was going on. A lot of things. He made Miles a lot of money because he told Miles, "Get rid of your band," and took him all over the world with people they picked up in the streets to play. They didn't take the real bands with them. Like Alphonse. You know Al Foster, the drummer?

Campbell: Mm-hm.

03-02:20:59

Bradley: His son was murdered two years ago. He lives in Woodstock. He's Miles' last drummer. They killed his son, Brandon. They found him under his girlfriend's floor, living room floor, so they arrested her and some other guys that killed

him. But it's dangerous, that whole thing. The art world is no danger at all; they kill you another way.

Campbell: How do they kill you in the art world?

03-02:21:24

Bradley: They don't show you. You don't get the real money. You get the guys talking about \$450,000. Get out of here. That's a game. That's a total game.  
[interview interruption]

Campbell: Okay. So it's true. I don't know. Sometimes it's a silly-making thing. But I think that you seem to have a handle on it. So let me go back to finish up talking about jazz. We've been talking a little bit about color. I just wanted to make sure if there was anything else you wanted to say about the relationship between jazz and color. With Kandinsky, I saw his name, I started thinking of synesthesia, his belief that there's a way in which music and art were connected in this way, in terms of perception. Because of the jazz culture in the sixties and seventies, I wasn't sure if there was any of that in the work.

03-02:22:23

Bradley: I remember Miles saying to me one time, "Come to the house and bring some brushes. Show me how to paint." I said, "I don't think so, Miles. But I will recommend someone to you." So I recommended this little homeless guy trying to make the paint, and he started painting with him. That's where he started. Blakey said, "Ain't nothing to do this shit. Give me a pencil and paper. Here, there's a drawing." I said, "Fine."

Campbell: You said Miles Davis made drawings, too.

03-02:22:49

Bradley: Yeah. They're stupid.

Campbell: Yeah. You don't think people can do both?

03-02:22:52

Bradley: No.

Campbell: There're people that do both.

03-02:22:55

Bradley: Those two weren't one of the people that could do both, I'll tell you that. They couldn't do anything, you know what I mean? The drugs were just so intense. I don't think that they knew what they were ever doing. That's a hard thing to say, but it's—. Other than when they go on the bandstand, how to play. I don't think they knew. I don't think they knew what they were doing, other than playing music.

Campbell: The other question is about what you do in the studio, before we end up going down there. I noticed there're sound systems everywhere and you're very serious about the sound of music.

03-02:23:31

Bradley: That's why the sound system has got to be turned on today. I have to call him the second you leave. He's got to hook that up right.

Campbell: So you don't listen to a lot of pop; you do listen to jazz in the studio.

03-02:23:43

Bradley: Yeah.

Campbell: What are you listening to when you're painting?

03-02:23:47

Bradley: I listen to Glenn Gould, I listen to Charlie Parker, Dizzy Gillespie, Miles Davis, Gil Evans, the Blakey band, J.J. Johnson, Sarah Vaughan, and Dizzy's big band, and Gil Evans' major orchestra. That's about it.

Campbell: Did you ever know Nina Simone?

03-02:24:14

Bradley: No.

Campbell: No. Because she was in D.C., I guess.

03-02:24:17

Bradley: I never saw her, I never knew here. She was angry, I knew that. But I did see a mean, little, nasty woman out of Detroit that robbed us in Paris. I'm trying to think of her name. She was a singer. I'll think of her. She was small and—. Oh. And the girl that's married to whatshisname now, the guy that wears a hat all the time. He's married to this black female drummer. She had never been in a restaurant before. It was sad. She plays drums, and she can play. She's Blakey's protégé. She was something else. Funny girl.

Campbell: Yeah?

03-02:25:02

Bradley: But she married the top white performer in the world now. What's his name?

Campbell: I don't know.

03-02:25:11

Bradley: Hey, Deborah. She's not going to answer now. She's working. What was that guy's name.

Farrell: He wears a hat?

- 03-02:25:21  
Bradley: He's Latino. He wears a hat all the time. Cindy Blackman was her name. See who Cindy Blackman's married to.
- Campbell: I'm going to look it up. Sydney[sic] Blackman.
- 03-02:25:32  
Bradley: Sydney Blackman. She's a great drummer.
- Farrell: You talking about Carlos Santana?
- 03-02:25:36  
Bradley: Yeah. She's married to Carlos Santana, I think. She also played with Lenny Kravitz.
- Farrell: Okay.
- 03-02:25:42  
Bradley: See?
- Campbell: You know what you're talking about, yes.
- 03-02:25:45  
Bradley: I do. All the time, I know what I'm talking about.
- Campbell: Did you know Brian Blade? I met Brian Blade.
- 03-02:25:49  
Bradley: I don't know him.
- Campbell: He's a drummer. He's a jazz drummer. That's who I started thinking about. And Daryl Johnson.
- 03-02:25:54  
Bradley: Mm-mm.
- Campbell: They worked with Daniel Lanois, who's a—.
- 03-02:25:59  
Bradley: I know Jimmy Cobb. He was the best man at me and Deborah's wedding. He was Miles' drummer. He did "So What" with Miles.
- Campbell: Yeah.
- 03-02:26:07  
Bradley: Jimmy.
- Campbell: So I guess the question of music, in terms of your practice, is really about one of just how you feel in the studio, rather than it having any kind of direct



relationship, even though you were really involved in the music world and really involved in the art world.

03-02:26:24

Bradley: You can turn music into color. But they can't do it, and I can't do what they do. That's all there is to it.

Campbell: I like that as a sentiment. You can turn music into color, but they can't turn color into music.

03-02:26:40

Bradley: That's right. That's right. But you have to be able to hear it. That's the whole thing about paint, is it turns to color. Like when those machines start up across the street or whatever. The sound goes on that you know what color it is.

Campbell: Paint turns into—. And pigment, yeah.

03-02:26:53

Bradley: Right, right. If you ignore that, then I consider you're not any good. I was a little offensive yesterday about certain people and the guy that's in the *Times*. There's some kind of game going on that I don't understand. I don't think the world understands it. These bullshit artists talking about \$400,000 for a painting. Someone's put them in publicity. \$400,000 for a painting? You couldn't give me one for any kind of money.

Campbell: Can I ask you, if you want to talk about money—? Because I've been kind of avoiding it, because I want this interview to be just about the value that you see in the paintings besides money. But something that the new issue of *Africana* talks about, what is the value of a painting? As, for instance, Norman Lewis' paintings have gotten more attention, they've been taking better care of them. The museums have been digging them out of storage and, you're right, there is something there. So I was curious about what do you see when you were bringing up—. When you were selling paintings at Perls, you're talking about millions of dollars, even back then. This is fifty years ago. How much were your paintings selling for when you were selling them at Andre Emmerich?

03-02:28:01

Bradley: \$4- and \$5,000. Then they get to \$5,000. \$4,000, \$5,000, top price.

Campbell: But if you can think about it being thirty—

03-02:28:09

Bradley: But none of them were there then.

Campbell: But think about forty years later. The prices are going to go up.

03-02:28:14

Bradley: Yeah, but the prices are going up on people that have never had that kind of presentation.

Campbell: But may I finish?

03-02:28:19

Bradley: I'm sorry.

Campbell: I'm sorry. But some of it's because when you live in New York City—when I first moved to New York City twenty years ago, you could still get an apartment for \$400. Now the cheapest apartment in that neighborhood is \$3,000.

03-02:28:31

Bradley: Like the one that I'm paying for in New York City now.

Campbell: Exactly.

03-02:28:34

Bradley: Because I'm pissed off about it. It's empty. It's sitting there now.

Campbell: This is in Williamsburg, this is in Brooklyn; it's not even in Manhattan. So I know for a lot of artists, the question of having a living space, having a studio space, all of these things have exponentially grown. So even at the bottom of the market, people are charging \$20,000 or more for their paintings, because they have to have that much to get their materials back, their studio costs, which is another \$2,000 or whatever. It really adds up. But as you were saying, it's really hard to meet people if you're not in the city, to then get the shows.

03-02:29:12

Bradley: It's not a matter of that. There's hookup, major galleries anywhere in the world, that they can get to.

Campbell: Well, I'm saying this is the bottom, like the emerging.

03-02:29:18

Bradley: Yeah.

Campbell: Then from there, when you get to the top, yeah, it's hooked up and you can be—

03-02:29:25

Bradley: Well, thank God for you helping me out, because I'm going to hurt them. When I get on top, I'm going to hurt them.

Campbell: Well, but it's not just about paint.

03-02:29:31

Bradley: They're going to have to give me some money and stop the bullshit.

Campbell: There is that thing where you're thinking through, there is—the world has changed in fifty years.

03-02:29:43

Bradley: But not to the point where you're asking, somebody that's maybe painted fifty paintings in their life, \$450,000 for a painting. That's insane. I don't know who's doing this. Who's promoting this type of bullshit?

Campbell: Well, I think it's very rare to get that. I think in terms, even—I don't think Howardena paintings are selling for that much.

03-02:30:01

Bradley: Well, she should be able to get that because she went to Yale and she worked at museums and she works all the time.

Campbell: Yeah, and she's much older.

03-02:30:09

Bradley: Yeah.

Campbell: But she was starving. We're seeing this reboot, in terms of artists. Many artists like her getting attention now I think is really amazing, because—and getting paid—because she really was scrounging for food. I asked her, was it okay to print that in the *Artforum* article that I wrote, and she said yeah. She went through a real period of hunger. This is only ten years ago. So when I see articles like that in the *Times*, it really gives me hope and it makes me excited, because I just know that a lot of people really suffered.

03-02:30:42

Bradley: Well, I suffered, too, shit. Well, living in the street is suffering. But I wasn't going to live in the street for anybody.

Campbell: How long were you living in the street?

03-02:30:56

Bradley: Well, I guess I literally had no place to live, had to be at least four months.

Campbell: Where were you sleeping?

03-02:31:05

Bradley: I slept on Broadway one night, in a doorway. I watched my wife's sister and her sister go up the street, and I was in the doorway sleeping. Then I said, "This shit ain't for me. I'm not doing this." Then I had this friend that had a crack house on the Lower East Side. My mom had just died and I inherited some money, so I was able to get inside the crack house.

Campbell: Yeah.

03-02:31:33

Bradley: Then I met Deborah with Junior, the guy who made the cat, Junior.

Campbell: Hunter, yeah.

03-02:31:39

Bradley: Yeah.

Campbell: Nathaniel Hunter, is that his name?

03-02:31:41

Bradley: Yeah. We're in a bar and Junior says, "You got any money?" I said, "I've got ten dollars, Junior. Do not drink it all up in a second." The bartender says, "You have to have more than ten, Peter." Marco Tanaka [worked on Pilo Piano (Japanese)], who called me the other day. I haven't talked to him on the phone in twenty-five years. He called me the other day, this Japanese guy. Said, "Oh, Peter, I will help you pay for your drink." Funny guy. Deborah came over to us and she said, "Help me pick out some music to play on this jukebox." The second I saw her, I realized she was a unique size and she had unique figure. I said, "This girl's got something going on, Junior." Junior said, "You ain't got no money, though, or a job or no place to live, fool." So she heard him say it. She said, "I'm going to Tokyo," or somewhere in Japan, or in China, and she says, "You can use my apartment." I said, "Very hip. That's a good idea." So I moved in.

Campbell: Yeah.

03-02:32:36

Bradley: Junior moved in with me. He was right there, too. He was right there every day, and things went on from there.

Campbell: We have a picture of Junior that we can document. We also have a picture of Miles Davis.

03-02:32:55

Bradley: See, we didn't talk about Greg [Gregory] Davis, Miles' legitimate son, that nobody heard about, but Greg was here a lot, too.

Campbell: Why was Greg around?

03-02:33:03

Bradley: He was hanging out with me. I don't know. Him and Miles, Jr. Miles, Jr. died. They came to that same apartment. That's Junior.

Campbell: This is Junior? This is Junior.

03-02:33:14

Bradley: That's Junior with his shit.

Campbell: Hunter?

03-02:33:16

Bradley: Yeah.

Campbell: Yeah, yeah. I want to get a picture of him.

Farrell: Okay.

03-02:33:25

Bradley: I'll tell you something seriously. He's the funniest person ever lived.

Campbell: Why?

03-02:33:28

Bradley: He was the funniest person that's ever been on this planet. You have no idea who he knew or what he was about. I remember one day Hendrix came to my apartment on Jane Street.

Campbell: This was Jimi Hendrix?

03-02:33:40

Bradley: Yeah. With his girlfriend. She kept going, "Jimi, Jimi." That's all she'd do is pull that shit. "Jimi, Jimi," on and on. I said, "Why did you bring this broad to my house? Are you nuts?" Junior walks in the door, he goes, "Hey, Jimi, how you doing?" I said, "You know Jimi?" Jimi says, "Yeah, he used to work with me." I said, "*What?*" He never mentioned it, ever. He worked with Hendrix. He never said a word about it, which was funny as hell to me. Then Junior would do all kinds of weird shit. Like this girl from Istanbul who sends me emails every day and photographs of her, a rich woman who lives in Istanbul. She took Junior to Istanbul. I heard he couldn't eat while he was in Istanbul, until everyone who was there at the table—. Or some shit, I don't know what it was. He sent me—I can show you the postcards—he sent me over 200 postcards from Istanbul. He wanted to come home. She didn't get it. She came to the West Village and moved into his apartment on the West Village. Verken took the apartment away from Junior and Junior was sleeping on the park bench in Thompson Square Park. I would go by there in the morning and I sit on the bench. Four or five minutes, maybe a half hour or so, "I know it's you. You're here. You got something to eat man, or something to smoke?" He was all wrapped up on the hill and stuff. He was an incredible, strange boy.

Campbell: But he was a friend. Was he an artist?

03-02:35:05

Bradley: He made the cat. [interview interruption]

Campbell: Okay, so I think that in the time that we have remaining, Shanna's going to ask you some reflective questions. Then we're going to walk down to the studio.

03-02:35:17

Bradley: Okay. You see what's happening in the studio is, I'm painting one painting at a time there, and bring them here to look at them.

Farrell: Okay.

03-02:35:24

Bradley: But there's another painting I'm working on down there, too, at the same time. When the sun shines, I work on six paintings at a time there. So don't be disappointed.

Farrell: Okay. Andrianna, can I have a mic?

[interview interruption]

Farrell: All right. So I wanted to ask you a couple of questions, just to sort of wrap up. They're going to be a little bit more general. But I'm wondering if you could talk about who you make art for. Is it for you? Is it for an audience?

03-02:36:05

Bradley: It's for me.

Farrell: Okay.

03-02:36:07

Bradley: I have no audience.

Farrell: Why do you keep making art for yourself?

03-02:36:14

Bradley: I don't know how to do anything else. And I'm not sure I'm doing that right.

Farrell: How do you want people to think about your work with color?

03-02:36:27

Bradley: I don't give a damn what they think about on any level. I think that there's only a certain amount of people that'll think about it in any terms of all, because color painting is not the desired thought of most people. Like the guy across the street was here the other day. He says, "I know you're an artist and my wife's an artist, too. And she uses Golden paint." Okay, so she paints little portraits of flowers or whatever. It's their business. They just make the paint; you can do anything you want to do with it. I just found out a new way to do something different, and I'll show you in the studio, which I've never seen before.

Farrell: So we're doing this interview that's going to go in a couple different archives. What do you want people to know about your work?

03-02:37:16

Bradley:

That I do it every day. That's the only way to do it, is to do it every day. That's all. The financial gains in it and so forth and so on, I have not received. I'm looking forward to it, thanks to you guys. But the most important thing is, is to do it every day of your life. Because you see, people do mundane things every damn day of their life, all day long. But there's very few people that paint every day of their life, because it's too expensive. You just can't do it. You can't keep up with the money. If you're not making money, you can't paint. It's always been that way. Otherwise, I would not stay alive. Because nothing else excites me. I've got all kinds of toys. I'm a toy person. But I've experienced all the toys I've had. No one said anything about that toy over there.

Campbell:

I was going to ask you about that. It's like a rover.

03-02:38:21

Bradley:

No one said anything about it.

Farrell:

So yesterday, Deborah mentioned that you have students in Saugerties. Is that right?

03-02:38:29

Bradley:

No. She don't know what the hell she's talking about.

Farrell:

Have you had students before?

03-02:38:32

Bradley:

Never in my life.

Farrell:

Okay. Okay.

03-02:38:35

Bradley:

I've got people that work with me.

Farrell:

Okay.

03-02:38:37

Bradley:

I have an assistant from here who's damn near my age. He works in the studio with me. But other than that—I've known him for forty years—I have no contact with anybody.

Farrell:

Okay.

03-02:38:51

Bradley:

Neighbors try to talk to me, but I don't want to sit in their house and drink all day long because I don't like the way their houses are designed. And I don't want them here drinking all day.

Farrell:

For future listeners of this interview, if you had to give a young painter advice, what kind of advice would you give them?

03-02:39:11

Bradley:

Do it every day. Like you go to the bathroom. Do it every day. Otherwise, how you call yourself an artist? People that do something every day have a name for what they do. Get a name for what you do. Just don't use the artist name, whatever. That's bullshit. Just do it every day. You don't have to be an artist, just do it every day. This paint will lead you to someplace you haven't been before, if you do it, try it every day. It really will. It's an important thing to do. I guess it's almost like making wine. You can try and try and try, till you make the best wine in the world. The French have done a good job at that trick. That Rothschild Lafite is something else.

Farrell:

While we're here sitting, before we go to your studio, is there anything else that you want to add?

03-02:40:07

Bradley:

That I'm delighted to have two people like you to come and see me.

Farrell:

Well, it's been a pleasure to be able to interview you.

03-02:40:14

Bradley:

Thank you.

Farrell:

So thank you for your time and welcoming us into your home.

03-02:40:17

Bradley:

Thank you. You're welcome to be here.

Farrell:

Yeah. Okay. I'm going to stop.

[End of Interview]