Staying on the curatorial side and moving down the table is Magda Salvese. She is a historian of art and landscape design and she is the curator of the estate of her husband John. Thank you.

MAGDA Salveson: Yes Well as we know. Artists. Started out as or still are risk takers I think that's one of their great great strengths and I think that it's something which I see that they draw upon and and can draw upon So by that I mean that,

They have had the audacity to lead their lives saying that they have something to say which is personal and important to them and that this is universal and of universal importance to other people. So thinking individually being used to be thought of and thinking of themselves as unique as something to say which is different from anybody from what other people have to say. Then I think that that leads into how to think about disposing of their estates and what will happen next. So that when I was interviewing artists and artists widows and foundation directors, and the children of artists, asking them how they were looking after the artist estates what the artists had planned for their work, what they were doing how they felt about it then, what I realized through interviewing for the book and also from talking to artists and artists representatives - you know by that I mean the family or the trust members or the foundation members - is that every single artist has different possibilities different opportunities to do things with their work.

Sometimes one feels that you know that the artist is him and there is no one who wants the work. It's not as easy as as Joan said to give work away to museums they're much more likely to spend millions on certain artist's work and then say no, that they don't actually want a work for free. It can be very disconcerting. On the other hand, every single artist to artists that I've talked to has always got certain connections that they have suddenly realized that are unique to them. Either the art school that they went to, the university that they went to, the region where they summer, so that if you summer in Maine or on the island on the Long Island or somewhere that they're there often museums which are particularly interested in the work of artists from that region. Or that they have discovered a certain,

A certain institutions that are interested in – whether it be in gender, whether it be women's work, whether it be in ethnicity. And so we have institutions which are particularly interested as we know in African-American... Asian American is now becoming of much greater interest. We also have artists who are Cuban, or Latin American backgrounds and what I see is that each person has to, in a way,
discover which museums, which institutions, which places are going to be interested in themselves or their artists' work. And you know and even, even the museums which are which have collections of American Art They nearly always have certain strong points.

[00:03:56] And then of course certain museums I mention often have geographical interests. So that means that we sort of break it down we artists are used to thinking of themselves as this unique person but in the end it does come down to us to a certain grouping of their age group, or where they lived, or who is interested in their particular kind of art. So some artists who have been very very politically active in the 70s, they realize that there are museums which

[00:04:32] Are fascinated by artists whose work is political. Other art other museums aren't interested at all. So bit by bit as I talk to artists, they come up with their particular. Little connections and realize that yes there are ways of opening up something of a talking to people, of suggesting something. And I think that the thinking that is done by the artists before they they die is very very important. And what I often get and I talk to artists widows for instance, and they say "Magda he did nothing for his own work before he died! Why the hell should I spend the rest of my life, you know, fussing about his life! I'm not going to! I'm not going to!" And many of them are very bitter and they're angry.

[00:05:29] Of course because it's comes through a certain amount of guilt. And one feels, "Yes why not? You know, why should they?" And often we do. Yes, I'm an artist widow and I in fact have been delighted to take on this work. I've gotten more and more interested in it as I have, as I've gone forward and with it. And so I've adapted to the situation, but I was 25 years younger than my husband if I was the same age and also getting older,

[00:06:00] Not so energetic, you know what I think about it? So I think that the thinking that is done by the artists is just so valuable. And Richard has also mentioned letters of instruction, letters of ideas. And I've worked with several artists and when I've just... I so said well either or any other, in what institutions have given you an exhibition, you know. Which ones already have your work? You know, do you think that they would like another work from a different period? You know, did you ever consider giving them of a painting after they actually had an exhibition? And so yes, it's quite a lot of work doing that kind of thing.

[00:06:43] But I really do think that it gets results. The 2nd thing is that I
think that talking about death, and dying, it's going to happen is coming out in the open a great deal more, that we're much more comfortable about talking about it, I think. And especially with the generation of men who preceded the artists in this room, that they very often did have women who they just assumed would do everything for them, and were very often younger. But women are often the people who who are doing that for their husbands, as well as for them their families, as well as for themselves. I think that talking about what you're doing is very important so obviously I'm talking to the converted but I do find that.

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One of the reasons that I did the book on artists' estates was that when I would go to openings people would sort of hesitantly say, "Well, how are you doing? You know, what's happening?" And what we would talk about were our triumphs. "Yes, you know, there's an there's an exhibition coming off next year. And it's a one man show..." and yes. And then gradually, I began to realize that we're not

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Learning much from each other. And so I began to asking about what lawyers other people were using. You know what accountants. What this, what that. And as time has gone by I've made mistakes. I've had lawyers which I then left for various reasons. And if I know that other people have been working with those lawyers, then I will tell them, and I'll ring them up and say "I had a bad experience with this lawyer, just be careful. this is what happened with me. It may work out very well for you but I didn't get good advice, or I didn't like what happened." And I think that that we are embarrassed when things go wrong, but I think we should talk much much more openly I try to put a little a little card index list together of our lawyers you know and or accountants and it's the actual wills and trusts and and the and the expertise whether which agree it's not that incredibly difficult but it has to be sensible and you so that you have to have a lawyer who understands the process of the art world and that's more important than anything else I think the more you thought before you go to the lawyer and that is the cheaper it is we're always very big we're always very various We don't want to go to the lawyers because they're debt so expensive and they are and but a lot of the time we waste money because we haven't done the thinking before we go to them so again the more we can talk to each other about what you've done what I've done and again as I said each in each case is so individual that it doesn't necessarily help the other person they can't copy what you've done but they can possibly go to the same lawyer or they can start thinking and thinking about it the more you've you thought about it you know the better so I think that the art world we're very lucky the art world is much more.

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Galatea and in a way that many other worlds we can go to openings we
don't you pay to go to an opening there is a lot of free access to each other and to other people that we can you know that we can and when we've got time make you know make use of.

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And I think that just sharing information is very very very important I think the 3rd thing is to think of your a state that is going to be a job that you're not going to rely as Richard said on sound in members who are just supposed to do it for you that and the more that I get into looking after estate even though I'm a widow I call myself that you're Rita of the John Shewan estate because I am doing the job that Joan mater is doing as the curator of the of the of the Dorothy Dana.

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Or state I'm doing the same job as many other people who are actually paid to do their jobs the more I think of it as a job the better the more us artists can think of it as a job for the next generation the better too so one can that one is one then becomes concerned with money yes money and money easy is everything everything and and I think that that's that's that's important when you're thinking about you know who your estate is going to if you're lucky artists to own their houses sometimes they have a country house as well sometimes they do have assets and and that's and that's very important so do you just want your children to have everything or do you write into your way or if you want to pursue certain percentage or you advise your children that a certain percentage or there are lots of ways of doing it that you expect a certain amount of your own assets the sale of your.

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House and you and your and your studio whatever to go towards looking after your after that after that work so the next thing is who is going to do this work who is going to do it and again when I talk to people it's extraordinary how you know how often the children are not interested they've got their own lives they've often left home years ago and yes they may be interested in their mother or their father's work but basically they're up to stop their career to get on with it so I think there's another is that you know there are other possibilities where that as there are many more states.

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Which have a lot of work still in them when they when that when the artists die that we've got a whole new generation of students coming up who are being sewer being trained as art administrator has and working for an estate can be. Can be a part time war or a full time job according to that money but my my 2nd last point is that artists the states.

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Are also very wealthy artists the states and as and some of them are setting up foundations the June Mitchell Foundation which is which is funding for older artists to get their work in order for a period of 3 years with a with a with I think about it with about $15000.00 per week before year to do that is beginning the process of encouraging older artists to hire.

[00:13:39] And to and to get on with the job I think that as time goes by many more of the wealthy artists the states could easily plow back money into the artists community and that's the kind of thing that they could give grants towards and following the example of the Joni Mitchell foundation.

[00:14:00] That it's thought of as business too before you die have. Graduate have someone to help you get your house in order and then I think my very last point is that don't underestimate the emotion of relief. Yes we know about you know triumph and joy and pleasure but when you have actually got things organized and you feel that things are in some kind of order the emotion of relief is so great and I don't just think of it as not on the guilt think of it I think as a very positive emotion that by relieving yourself of guilt you have put yourself into a very positive frame of mind which will lead you on to the next step which leads to the next step and the next step Thank you very much thank you thank you.