Carolee Schneemann Oral History Interview: Thyrza Goodeve

Thyrza Goodeve is a writer, editor, and animal enthusiast based in Brooklyn, New York. Goodeve has been published in periodicals such as *Artforum*, *Bookforum*, *Art in America*, and the *Brooklyn Rail*, where she served as the senior editor from 2017–19, later becoming Editor-at-Large. She has performed in works by Yvonne Rainer, Joseph Mechvatal, Bardley Rubenstein, and Ellen Harvey. Goodeve first connected with Schneemann in 2007, writing for the catalog for Schneemann's solo exhibition at Pierre Menard Gallery in Cambridge, Massachusetts, and in her essay "The Cat is My Medium" (*Art Journal*, July 2015), she explores the feline iconography in Schneemann's films and writings.

Interview conducted by Rachel Helm
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Rachel Helm: Let's start with something of particular interest to you: Carolee's writing.

Thyrza Goodeve: Yeah, that's my favorite medium of hers, although I came out of film. Her film work, *Fuses* [1964–67] especially, I admire. This is a funny way to put it, but when I grew up, and I'm a generation or two behind Carolee, I was very close to Yvonne Rainer [choreographer and filmmaker] at the Whitney program and I studied with Annette Michelson [art and film critic] at NYU. So, [her work] really wasn't my interest. I was an Yvonne Rainer person. That was my sort of my history and my intellectual and aesthetic model. I got to know Carolee [when I] was asked by Heide [Hatry, artist and curator] to write an essay for the catalog for the show that Heide did with her in Boston [*Early and Recent Work*, Pierre Menard Gallery, 2007]. And I had met Carolee through the years, through being with Kathy Brew [artist and videomaker] and large groups of women and all of that. But the force of Carolee as a person should never be underestimated. She was the most, the way I describe it, she was the most alive person I've ever met.

RH: Oh, absolutely.

TG: I think that energy that's part of her, it's hard to describe it. I've never met anybody who was such a … from head to toe and every cell of her body was an artist about making. Everything, every second, everything.

RH: And so interconnected. Everything that she did and touched refracted off of everything else.

TG: And the way she could communicate with people and the way she got close to people. I think it was at one of those meetings for that show, she and I started talking about cats.

That immediately became an area, a comfort zone. I think when I met her, it was my high moment of craziness. I had 11 cats, a pit bull, and two bunnies.

RH: Oh my goodness.

TG: She was such an engaging person. But I was really more of the Annette Michelson school, where the painting, that abstract work was just not my taste, as they say. I come from a much more formalist, intellectual—I came out of literature. I didn't come out of art. I came out of cinema. Anyway, I grew to admire her work from knowing her, not from reading about her.

RH: So your first real involvement [with Schneemann] was writing for the exhibition at Pierre Menard?

TG: Exactly. It was the first, and I haven't even reread it. I haven't looked at it since then. It was more about *Fuses* and it was about Kitch … how she was prefiguring this multi-species cinema kind of thing. Then we became friendly and I would go up and visit her. I would go up and visit her with Heide and I'd go up and visit her with Jarrett [Earnest, writer and curator]. I was always so taken by how at ease she was having people around her. I'm the opposite. I'm the exact opposite. I couldn't believe that I would go and visit her in her house and stay with her, right? That she was just so open to everybody doing that. It was so amazing.

RH: Did you stay over at the house in New Paltz, up in the upstairs bedroom?

TG: Yes, with the, what's it called? The toilet thing. What do you call it? The little dish. … The old idea of the toilet that you pull out from under the bed [referring to a chamber pot].

RH: Yeah, I know exactly what you are talking about. I even know the object in the house.

TG: Yeah, you don't get a bathroom. I did. I spent time there. There was a moment where we actually worked on a proposal for a cat book. … She was one of the only people I knew who could really talk seriously about—I mean she was so serious about her study of the cat as a physical and psychic entity. You know, that's where the writing is just mind boggling. And I still think there should just be a—it would be a funny little book. A book of Carolee's cat writing. Right? Just like a little book with some of the pictures and the designs. I think it would be very popular. People would love it.

RH: Well, there's a little prototype that she made, incy wincy, kind of [back-of]-napkin style prototype. It's called My Life with Kitch. Folded up little piece of paper and the front is [a drawing] of her with Kitch in her lap. It's really jokey … sort of like thrills, chills, and spills, travel, adventure, and I've always thought, "I wish that had gotten made."

TG: Yeah, exactly. … I mean there's so many things that she had in her archive. She would write almost every day about her cats. And then it was [*Correspondence Course: An Epistolary History of Carolee Schneemann and her Circle*, edited by Kristine Stiles, 2010], reading that, that just blew my mind. I wish that book wasn't so big. It has to be big. It's a great book to have, but there needs to be a way to get access to those letters so readers don't have to buy that whole big book and feel committed to it, because I think it's a hard read. I feel like if you read through that, you get the best history from that period.

RH: It's such a good resource for us. … It's essentially like a desk reference for work. …

TG: And Kristine Stiles was so meticulous. The footnotes are hilarious, they're too much. They're extraordinary. The other thing about Carolee that's so interesting is that, you know, there's a lot of people like her who become legends in the art world that in their later years, they befriend a lot of younger people. And she was one of those, she really was able to transcend generations.

RH: I think, too, she was always working and had so many goals, even at the very end of her life [she] was still planning big things. And you need the people with access to help with that. So I think that was, not to say that it was calculated, but it was very savvy.

TG: Savvy. Yeah.

RH: I think of how close she was with people who were working with her and for her, the depth of those relationships; that's pretty unique.

TG: You know, I felt in the later years when she started getting sick—I have this, I don't know, I'm very self-conscious when people get old and they're dying. People jump in. Everybody wants to be their best friend. I did kind of move away. So in those later years, I wasn't as close to her. I was close to Jarrett and Kathy and all of that. But really, she gave me such a model of living, especially her physical courage, I couldn't understand. Is it true she had that breast cancer until [her] death? That was one of those mysteries.

RH: As far as my understanding of it is, yes. She was diagnosed with breast cancer and with non-Hodgkin's lymphoma in the 1990s and did not pursue traditional medicine. She went to Tijuana and did the Gerson diet [alternative cancer therapy] … which is brutal, brutal, brutal.

TG: What is it?

RH: Green juice, coffee enemas. She was doing that for so long, it's just kind of unbelievable. And traveling to Ecuador for alternative therapies.

TG: That's what I remember. I remember seeing her when she didn't have that medicine and she was in such agony. Then she got the medicine and it worked. It was from her shaman or something.

RH: Gosh.

TG: That's the way she described it.

RH: I think that's such an interesting history that she, I'm sure in her diaries and elsewhere she recorded a lot of that. But, she was very guarded about who knew in a lot of ways, which makes sense because that would become the first thing people would think when they think of [you]. It is pretty incredible that she pretty much was living with and fighting with cancer for, what would that be, 30 years?

TG: Because she was in pain. I thought it was through arthritis.

RH: Well, I think that was a big part of it that she experienced a lot of pain because of arthritis and mobility and loss of things that she loved. Opening a paint tube, she couldn't do.

TG: … I think about aging gracefully as she did, because I remember being at her house and she couldn't open things and thinking, what's that got to be like? She lives alone and she just never conformed to the world's limits. I guess it is that, it's the work of her body up to and including [its] limits. It's really kind of literal, isn't it?

RH: Oh, absolutely.

TG: Jarrett and I would laugh so hard being in that house, because it was really like being in a witch's house, right? Being upstairs made sense because she worked there and [there] was a room you could stay in. But then if you went into the kitchen and then there was that room, I guess that was more of a living room when she was living with boyfriends and stuff. It just felt like it was filled with all this sort of mysterious, archaic stuff.

RH: I think being inside of her house feels like being inside of one of her boxes, you know, all the hand interventions and the magpie-ish little altars.

TG: So all of that is being kept?

RH: You know, I'm so obsessed with the house because it's sort of my to-do list. … The stone foundation has some serious structural issues and it took a lot of time to find somebody with the skills required.

TG: Because it's an old, old, historic house.

RH: It's from the 1750s. There's not a lot of people who can do that work anymore. But we've [found] a mason with a lot of experience in historical homes. So all that said, I went through the downstairs and inventoried everything and took photographs and packed everything up so that nothing gets disturbed while this work happens. But we can, if it's the direction that we do go in the future, one-to-one, put the house back together as it was. I think that it's difficult to imagine anyone else in that [space].

TG: Yeah, that's really true. There was this time when … Heide and I were really worried. We called her and she was freezing cold up there and she sounded sick. So we drove up and Heide brought this really big, expensive comforter for her. And she refused it. She was like, "No, I don't want it." I was just sitting there going, "Wow." … It's that physical courage.

RH: But that's just the way that she'd been in that house from the beginning and she wasn't about to change it. I mean, even the tolerance for discomfort, I think it just goes to show that her mind was on other things, where I'm constantly going, "Where's the afghan?" You know?

TG: Yeah. Exactly. Which you're right, she was. She was always working, always making something. … I think one of the things that impressed me the most was watching her as an older single woman living in the country. She would come down all the time [to New York City] and go to things and take the bus back and forth. And again, it was a discomfort thing.

I mean, I am so much the opposite of her. Stay home, cozy, all of that. Anyway, so her writing is what I love. The films. Also, it was when I saw the show that the woman from Switzerland did that was at PS1.

RH: *Kinetic Painting* [2017–18]. Yeah, that was Sabine [Breitwieser, curator].

TG: That show had so much stuff in it. And that's when I was like, "Where did you all find it?" … finding out so much stuff that we didn't even know she did. That's so much more than what she's known for.

RH: I think this is something that she pushed up against essentially her entire career. Her first major book was called *More Than Meat Joy* [1979]. And that was hot on the heels of *Meat Joy* [itself]. But I think that having *Meat Joy* [1964] and *Interior Scroll* [1975] as the first thing that's in everybody's mind, [it's the] image that's in the textbook. And then behind that, she's experimenting with every possible media, doing really difficult political work. And everything has involved so much research and connections just flowing across decades of artworks and referring to each other. It did take the *Kinetic Painting* show for people to understand the breadth of what she was working for.

TG: Yeah, exactly. So anyway, my friendship with her, I always feel like it's kind of a funny one. Even though I'm in the art world, it was really more about things that weren't about art … it was about living and writing and cats. Also working with her as an editor when when I was writing my essay. She's so good. It was so scary. And it was really a compliment to be able to work with her. Because she was so—it's funny because you can think of her, [as] I did, as sort of the messy painter. Right? And her writing is so experimental and grammatically crazy, but it's all from a position of understanding language. That's why I love her language so much.

RH: I do too. … I struggle with scholarly writing. It's not my background. I find it fairly impenetrable. But Carolee, as unusual and unstructured as her style was, it's really accessible. It's pretty immediately understandable, like you don't have to [already] know everything.

TG: And she really resented that. She and I, we both kind of came from that. We were renegades or had left that world of hardcore academic theory writing that ended up obfuscating the work itself. I remember her getting things from Bard [Schneemann graduated from Bard College in 1956] and she was reading them, and they were filled with so much jargon. … She's authentic. It [will] be interesting to see how art history treats her now. I mean, we're treating her more as a larger cultural figure than just the woman with the naked body.

RH: Let's back up a little bit. I'm curious about the process of editing with Carolee. What did that look like?

TG: I would write something and I would send it to her. And she would read it out to me over the phone. She would talk about what she loved about it. And then, because I'm a funny writer—I know I obviously can write, but I write by ear. I don't write by grammar. I don't know grammar. Both Carolee and Yvonne Rainer are two women who are brilliant writers and understand language and structure. I've always thought [that would be] something really interesting to write about. I think [they are] two of the most articulate

people on their own work. And it's also in the way that Carolee writes, that poetic writing. … She was reading my writing like a poet. And responding to it. And I felt so—it was very flattering, because I knew she could be difficult. Also with her, because you have [the archive], she kept everything. So, you have all those wonderful pieces of paper with her weird typing on it, and then a drawing, and then her handwriting. Tons of that stuff.

RH: The bulk of her archive is at Stanford University.

TG: It's at Stanford, not the Getty?

RH: The Getty has some. It's confusing. And it's an inconvenience to me that everything is in California [*laughter*].

TG: I was about to say, "Can't we bring it over here?"

RH: The first batch of it that's really more her performance documentation … artwork documentation, those binders are at the Getty. And then a number of years later, I want to say 2011, '12, something like that, Stanford took her complete archive up to that date. So, that's art ephemera, correspondence, diaries.

TG: I want to go in there!

RH: I went to visit. It's overwhelming.

TG: But they're still working through it?

RH: Yeah, and they're doing a bunch of digitization. Nice thing about it being at Stanford is … their technology is ahead of everybody else.

TG: Excellent.

RH: So a lot of things are being digitized. But all that said, we still have [materials] from 2011 on, that's all still at the house and will go to Stanford. But Stanford, what happened is they got everything, so they got 110 of one thing over and over, you know? So, I've been de-duping. And the things that I find—you would have a ball with it because—she would even print out emails.

TG: Yes, yes.

RH: … And later on [writing on the print out], "Here's some more thoughts about this email." I think of it as like editing. … It's like she's constantly going back, editing and revising, even her own narrative. The fact that she kept everything is like she knew from a really young age, startlingly young age, that she was going to be important enough, that this was worth saving. That's wild to me. And I don't think it's egomaniacal by any means. She was, I mean, not a humble person by any means, but she wasn't an unreasonable person.

TG: But she knew the people she was with were also [important]. I mean, she was with James Tenney [composer and Carolee's partner in the '50s and '60s]. She bumped into them. Stan Brakhage [filmmaker]. … At such an early age, like just the idea of her as, what, a teenager? Maybe in her 20s with Stan Brakhage and Jane [Wodening, author and

Brakhage's then partner] and them all. It was really good to get to know Carolee, because I had been so indoctrinated through film school in a certain way, I think. I think other people have said this, like Annette Michelson was very misogynistic towards Carolee, in terms of her critique of her as not structured enough, all of that stuff. And so by getting to know Carolee, I just reversed all of that. Turned it around and seeing how she's not at all messy. I love this idea, she's always editing. She sees something in a fragment. Like when she has a bunch of paintings on the floor, she's seeing stuff that I can't see. I think a dedicated study of her as a writer, especially because, I think it was Heide who mentioned it, all the poets who supported her in the beginning.

RH: Absolutely. And who she maintained friendships with for 50 years. I feel like some of her longest relationships were with poets, and it makes a lot of sense.

TG: Yeah, because she's one of those—the art world is so filled with creating categories and little silos for everybody, and especially art history and the way she's been put into art history. She was somebody who was so un-siloed, it's like what you're saying. She was always reaching out and grabbing people, emails, things she read, nature, everything. And she was making from it. Just extraordinary. I used to love the—again, I'm very squeamish, but when her cats would bring in all these scary dead things, she would love it. Right? She'd save them, she would talk to them about it.

RH: Oh, it was a point of pride. I grew up in the country, too, so I'm not squeamish about that kind of thing. But I have a funny memory. Carolee when she would be in a hotel [would sometimes] watch forensic documentary, that kind of trash television. And [when the cats would bring something in] house, she wanted to sit and analyze it, sort of the kitchen table forensic files to try and determine what it was. She just loved it. It is that kind of lack of squeamishness, but [also] an appreciation of what could be ugly but is natural.

TG: I think of her father as the country doctor, because she often would talk about him. She was so free from all of the bourgeois, polite conventions we have.

RH: I read "The Cat Is My Medium" [Goodeve's essay published in *Art Journal*, Spring 2015]. It's my personal opinion that Carolee's masterpiece is *Kitch's Last Meal* [1973–78]. You wrote a lot about that [film] in the essay. You know, *Fuses* is where everyone goes. But, *Kitch's Last Meal*, to me, it's a film about everything. It's about love. It's about chores. It's about the domestic and the creative and the natural world. It's about life and death. It's about the necessity of food. It's about sweeping your porch. When you watch [that] film, and you think about the house [in New Paltz], and you think about all of the women who have been in that house, who've swept that porch over 300 years, with no reason they would be included in history. I don't know, it's just a wild, wild thing. Because that film is about that space, too.

TG: And [the film is] hard to see, too, right? Wasn't it originally on separate …

RH: Yeah, it was on two [projectors], it was 8mm that was blown up to 16mm. And now it's digital. But it's stacked.

TG: Two, one stacked on top of the other, right?

RH: Yeah. … You say in [the essay] that *Kitch's Last Meal* was five hours long. And I went, "What? Can that be?" Because, I've seen it, it's an hour. So I asked Rachel Churner [director of the Carolee Schneemann Foundation], and she was like, "Yeah, … it was shown in a lot of ways." When Carolee would perform it, perform it as a film, it could be as long as five hours because she was looping reels and all of this. And Rachel Churner contacted Bill Brand [film and video artist], he blew it up to 16mm. And he tracked the whole process. It's so fascinating. And this was because of your [essay that] we got this [information].

TG: Oh, this is great.

RH: It was really wild. Carolee delivered these bankers boxes to him, and he's like, "What is all of this?" It's just like reels and reels and reels. Everything's labeled, [but] it's all labeled the same thing over and over, but they're different.

TG: It's astonishing that we still have it. When it is shown now, like if say somebody wants to rent, what do they show?

RH: Typically what would be shown is [from] EAI, Electronic Arts Intermix. What they have is the official artwork, which was Bill Brand working with Carolee. They re-edited it down to 54 minutes, and he blew it on to 16mm and then he made digital versions of it as well. So, there's two channel versions, but then there's [also] a single channel with the two stacked on top of each other for 54 minutes. The tape wasn't associated with the sound, was never attached or synchronized, so it would be different every time. So [Brand and Schneemann], again, worked together to edit down the sound, and then he put it in in a way that it was a randomized experience. I'm not totally clear on what that means. I'm sure he worked very hard to do it.

TG: Yeah, yeah.

RH: And so that's what you would see. There is [also the] 16mm …

TG: Are there oral histories of people who were at those five-hour things?

RH: Not yet.

TG: That's what we have to find.

RH: It's funny because, the context is we got a grant to do kind of part one, and [interview] heavy hitters and a hodgepodge of people as they popped up. Each person we talk to is like, here's 10 more people you [should] talk to. And I'm kind of going, "I'm going to be doing this the rest of my life."

TG: You are, I mean, it's really kind of wonderful. … That's why it's great to have all these oral histories coming in, and then as time goes—like in 50 years, we want people to be able to know what that Carolee experience was. … Is the house going to at some point be a place where there's a residency?

RH: Yeah. I think Carolee had a dream for it and a reality for it. My opinion is that Carolee, were she to have her druthers, [the house] would be one-to-one Carolee Schneemann's home preserved for research, for visits, and that would be the ultimate goal.

But I think when she was developing the foundation, and they were really talking about functionality, what gets funded … sustainability, that's when the idea of a residency program was introduced. And I think it's a strong idea. But what Rachel Churner and I and the board are navigating is first, how to stabilize that space, number one. That has to be done no matter what decisions we're making. But then after that point is how to gracefully and appropriately make that property functional and available on some sort of scale, that's difficult. Those are tricky decisions. And, Rachel and I, I can't tell you how many times we've walked around that house being like, "What about this? What about that?" It's hard if you're inside of that space. I personally find it difficult to imagine anybody but Carolee working in there.

TG: That's true. Yeah, it's not comfortable. Where exactly would they be? I guess you could make the room upstairs?

RH: We've talked about dividing it a little bit, here's a space that preserves her palette and the eccentricities of the home, but it's been kind of neutralized a little bit. And then [the rest of the house] is preserved one to one and you only have access to this little bit. Then we've talked about the whole house itself just being one to one and just using the studio building.

TG: The studio, yeah, the studio is good, right?

RH: The studio is incredible. But that's where I work out of. So I'm a little like, "They're going to do what in there?" [*Laughter.*]

TG: Yeah, yeah, yeah.

RH: But there's a way to do it. I think we're just going to take little baby steps and see, try something and see what works. And we don't have to make any radical changes to anything to kind of experiment with it a little bit and see what a good fit is. It is such an eccentric space. But I know there's people who would really thrive working there. And I feel like scholarship and research, it'd be wonderful for it to be a center for that.

TG: And something that has to do with the land, because she was so attached to the nature and the land. I mean, one of the great memories for me was skinny dipping with her in that pond. And you know, this would be in—she's in her late 70s, 80s. And I was shy. I'm quite giddy. I thought, "Here I am, I'm skinny dipping with Carolee Schneemann!" And that she just would do that! Again, just her love of that natural world. … Did she die in 2019?

RH: 2019. Yeah.

TG: … That's interesting. My brother died that year, too. Wow. You know, it's really been a packed 21st century, hasn't it?

RH: Yeah, it really has been.

TG: Like, oh, 9/11, and then there was the financial crisis, and then there's [Covid], it's just packed. So 2019, because I was trying to remember when she died. I was in touch with her probably in 2018. She would come into [NYC]. This was one of those things that I can't believe, where she was so different than I am. She was here, I think it was around the show at PS1, and she was staying at the Maritime [Schneemann's favorite hotel in Chelsea].

RH: The house is filled with Maritime merchandise.

TG: I love that. … She called me because she was alone, and she didn't want to be alone. And I came in and had lunch with her, and I thought, that's just astonishing. I don't know her. I'm sort of one of the outer circle. The fact that she was that needy was interesting to me. And that she had no compunction about, I want to have somebody here with me. It was just amazing. It showed me how she was always maintaining her life.

RH: Oh, yeah. That's something you see in *Correspondence Course*, the level of care that she put into her friendships, you know, checking up, remembering what was said last time, and doing this with so many people. … [She was] gifted socially and in the community, and that's very unique, especially in somebody who is ostensibly this genius artist, you know, who could very well be a total iconoclast.

TG: Yeah, exactly.

RH: Who's just very warm and able to make everyone in her orbit feel like they're her best friend.

TG: And it was genuine. … I took great pictures of her giving a talk, and it's when she started giving the talks where she would bring in the picture that she made when she was like, I don't know, six months old or something like that. [*laughter*] [A drawing of] a cat, and she'd be speaking, and she'd have the picture behind her. The fact that she would remember that stuff. I used to love going to those, at the end when she would do those talks, bringing up finding a drawing from when she was five and looking at it now and talking about it. Nobody does that.

RH: Yeah, and making connections that are legitimate, too. That's really pretty wild. That's cool that you saw some of those.

TG: Oh, I saw a lot. I wonder if there's pictures or anything from the archive? …

RH: One of the long-term projects is to go through and transcribe, compile, and make available that kind of material, because we do have a lot of it. It's just kind of all over the place, you know. It's a huge job to wrangle. We've got so much, but it's just getting it usable, searchable.

TG: So is that digitizing it?

RH: I mean, things have been digitized, but like, getting hard drive A and hard drive B and everything labeled and clear. It's a lot of work. I mean, I could sort papers until the cows come home. …

TG: Are there grants for renovating that big old house since it's a historic house?

RH: Yeah, there's funding available. … The NEH, they have preservation money available for surfaces, furniture, things like that that are relevant to history. We're working on that. But, as I'm sure you know, grant writing is, that's like a whole extra [job].

TG: I'm not good at it. I stopped doing it. I don't know how to do it.

RH: It's an undertaking.

TG: Carolee and I were writing a grant together. We even had to make a video. … It was some complicated grant where we would have to make a 20-minute video of our idea. This is when I realized, this is too complicated for me, [for] my personality to do while she's alive because it was just, it was just too hard.

RH: Was this for the cat book?

TG: Yeah, yeah.

RH: What was that going to be?

TG: I actually should look at the notes and it even had a title. We had like notes written down about why, all of that.

RH: Yeah, I'd be really curious because that seems just like [it] has to be done.

TG: It's a cat book. Would you need a librarian for the Carolee Cat section?

RH: Yeah, for real. That would be really useful.

TG: Cat librarian… That would be the [business] card.

RH: Yeah, a cat librarian for the Schneemann Foundation. Maybe the ASPCA could sponsor a… you know how universities have that title?

TG: Yeah. A chair! [*Laughter.*] ASPCA chair.

RH: … What a fun three-month fellowship to have.

TG: Exactly. That's a great idea. … It's cozy knowing [the house] is there, and that the materials are all there. … Just the level of stuff that she had that had to be organized in and of itself. I think you're in really good shape considering how much stuff you had to deal with, right? Just on an archival level, on an art level. It feels like you're probably over the hardest period. … Also, [Carolee] did a lot of setting up. That really helps.

RH: Yeah, we had a blueprint. And, like we were talking earlier, she knew the importance of her archive and took a lot of care to—I mean, it wasn't disorganized. A lot of work had gone into it over the years.

TG: And then digitizing it all. I'm about to go—I've been asked to go to the Marshall McCluhan archives. Do you know Marshall McCluhan? He was a writer and a thinker in the '60s and '70s. He died in 1980, but he wrote about electronic technology. He came up with the idea called "the medium is the message." Sort of one of the figures, like Tim Leary, one of those great kinds of people in the '60s. I'm about to go into his archives, … because I want to see all those annotations, right? Somebody went through and has listed the book,

listed that there's light annotations in it, and what the book is. So that's what you guys need.

RH: The marginalia.

TG: The marginalia, exactly. And then also the stuff that's in the books. Because somebody said McLuhan, that maybe his greatest work was not the books that he produced, but all these annotations in this enormous library.

RH: That's really cool. That's one of my favorite things at Carolee's, the library.

TG: It's just so fun.

RH: Opening up a book and the way she on the back page, how she would list every page that a cat appeared.

TG: Oh, God, that's amazing.

RH: Do you know about that?

TG: No!

RH: It's incredible. It's pretty much every book that she read where there's a mention of a cat, on the back page she'll write cat, underline, one, 13, 125. You know, cats show up in a lot of books.

TG: … She and I were total fans of that crazy book from Australia called *Why Cats Paint*. I'm sure she told you that story of going to meet them?

RH: No.

TG: Oh, it was so sad because she was totally thrilled to meet them. They're this young couple, and this was years ago. And I agree with her. I think it's a brilliant book.

RH: Oh, it's so smart. The captions are brilliant.

TG: It's just so good. And when she was there, the people, they couldn't really have cared less, and they weren't that interested in her. And it was one of these sort of dud experiences where you would have thought it would have been—it's like they didn't understand how great their book was.

RH: … I mean, like how many people would approach them with—I can't even imagine the level of interest and in-depth study that Carolee would have had. Well, that's disappointing.

TG: It was really disappointing because the way that they could create different art movements, different cat art. I mean, it was just … She had that, too, where this would be what Minos would make, and this would be what Kitch had made, and all of that stuff. You know, I have a cat because of her. His name is Sailor Boy. She called me and said that someone had found a kitten in the Navy Yard. He was under a car. He was all by himself, and he was literally like a few days old. So I went and rescued him, and I saved him. He's

my Carolee cat. So then I was connected to the guy—there was this really interesting guy who teaches at Brown. He does all this weird stuff with his dog and Marxism. Anyway, he was in touch, I think [with] Kenneth White [film scholar]. Yeah, Kenneth called Carolee, and then Carolee called me [from] up in New Paltz. I mean, it was this funny way of getting a cat.

RH: Yeah, there's been a couple people who have stories that Carolee called them up, "I've got this cat for you." And they always end up being the right cat for the person. We need this cat fellowship, because we need somebody to go find all the people who got cats through Carolee.

TG: You need a cat fellow.

RH: It's obvious that that's a crucial piece of this organization that we're missing. Gosh, imagine all the work that I could delegate.

TG: Yeah, exactly. Well, anything else?

RH: I don't think so. I think we've … gotten a lot of places. And coming to [speak] with you, I didn't have a specific goal. I just wanted to talk.

TG: I do that, too, because it's the stuff you don't expect. That's the most powerful.