

Interview with Paul Moscatt, 1601 Guilford Avenue, Baltimore, Maryland 21202

Date: June 11, 2013

Interviewer: Aiden Faust

Transcriber: Beverly Bowers

AF: Today's date is Tuesday, June 11, 2013. The interviewer is Aiden Faust. The interviewee is Paul Moscatt. I'll be interviewing Paul at 1601 Guilford Avenue, Baltimore, Maryland 21202.

Well, thank you for being willing to talk to me today.

PM: Okay. What's your first name again?

AF: Aiden.

PM: Aiden. Right.

AF: Could you tell me a little bit about where you're from?

PM: I was born in Brooklyn, New York and I went to parochial school there. Passed the high school, then worked a bit on Rector Street, which is a little bit like Wall Street in Manhattan. Then went in the Navy. Korean War from 1952 to 1956. Then got out and went back, interestingly enough, they had to take me back at my old job. And then I got to Cooper Union in New York. An art school, Cooper Union, which was a whole life change. In other words, then I became an artist. I had done art up to that time. I did a couple correspondence courses in art in the Navy. But I did get into Cooper Union, fought off all the music and art students. They're very good students from the magnet high schools. I was still in Brooklyn, commuting to Manhattan. Then I got into Yale. Cooper Union: 1956 to 1959. Yale: 1959 through 1963, where I picked up the BFA and the MFA. Cooper didn't offer a BFA at the time.

Do you want this history?

AF: Yes.

PM: Okay. I had a lot of part-time jobs teaching around New Haven. I did all this in one year, which I don't recommend. I got my first driver's license at thirty-three. Being a New Yorker, you didn't ever need it before. But first the driver's license, then I got my first wife, and I conceived my first child all pretty much in the same year. And my first full-time job. So I recommend you spread those things out, okay?

But we taught two years at Cincinnati and then I heard Bud Leak was looking for people. I saw him at a the College Art Association and he hired me on the spot. So I came to Maryland Institute in Baltimore in 1966. And I taught at the Institute as full-time faculty until 2000, when I retired. I continued teaching continuing education another five or six years—no, actually ten years. So that brings us up to the present, where I'm retired but I'm teaching a bit in my studio and teaching plein air courses, but mostly I'm rehabbing the studio, especially the windows. And

like tonight, we will have the figure posing for the Morton Street group, which I'm a member of. We meet once a week to paint or draw the figure. And then on Friday, I'll go out to Roland Park and have a class in plein air or landscape painting. On Saturday, we will probably have the figure, and I've actually had a figure group meeting here since—well, actually, I had the figure group before I came to the Cork Factory, which I did in 1988. So I've had that figure group from, say, 1985 or earlier to now. So that's about thirty years of having a figure group.

AF: I wanted to ask you—before we turned the recorder on, you told me a little bit about some of the other studio spaces that you had around the city.

PM: Yes.

AF: Would you be willing to talk a little bit about that?

PM: When I first arrived, the big choice of finding a studio—one of my friends from Yale, Michael Economos, had a studio in 206 West Franklin [Street], which is between Howard [Street] and Park [Avenue]. I saw that there was space available under him, so that's where I first got a studio. I had that studio from 1966... I had that thirteen years as far as I remember.

Then I actually moved my studio from 206 to across the street, and I even forget the number, but it was a studio over a liquor store. The artist before me in that place was Israel Hirschberg. He was teaching at the Institute, but then he left. Eventually, he went to Jerusalem and started the Jerusalem Art School, which is still going. It's very active.

So anyway, I was there seven more years. And then I had to leave and I had to pack all my stuff up. I was looking for a space, so I packed all my stuff up and Howie Weiss allowed me to store my belongings in the loft that he was renting.

Then I had a heart attack and a bypass. During that time, I was able to sublet a large room in the present loft I'm in. And I subletted that from Dan Gorski. So we have to kind of go slow here, because this actually includes a lot of the Cork Factory history. I will say that it was the easiest move I ever made, because all my stuff was packed up and I had my assistant at MICA help me out. He and another person rented a truck and moved all my stuff. I didn't have to lift a finger.

AF: Nice.

PM: Meanwhile, Dan Gorski made painting racks for me, according to my design. Dan Gorski, at that time, was chairman of painting at the Maryland Institute. So I'm not sure exactly when he first got this space that we're in. This space is divided into three rooms. And remember, I was only subletting the first room. All my belongings, all my paintings fit into that, and I still had good space to work. And then Dan eventually left to take the directorship of the [Wade Wilson Art] in Houston, Texas. So he went there as a director. And I took over the whole space.

Eventually, as you probably have heard, all the inhabitants, or a number of us bought into the spaces. So, obviously, for the next ten years we were paying a mortgage. That was eight years ago and we've been here since. So it probably is a good time for another question.

AF: It looks to me, and I think that you mentioned it before, this is just working studio space for you. It is not your living space.

PM: Right.

AF: And at this time, you hold classes and you have students and models who come to the space?

PM: Well, yes. Let's put it this way: One class I teach, I would have maybe three or four students coming in. And that was an Albers color class. Probably I have the only private set-up in Baltimore that accommodates fully the Albers color course, including the expensive silk screen paper. But that didn't go this year, so I really have very few students coming here. If you say a class, people visualize eight or nine. I've never had eight or nine, nor do I want that many, because I work and I paint with the students. In other words, I expect to get a day's work in of my own painting, as well as mentor students.

AF: I see.

PM: So, yes. I will say at this time it's not happening very much, but I'm open for classes. Most of the classes are outdoors, so we're not here. We go to landscape spots, so a lot of my teaching now is around plein air or outside painting, even though my specialty is portraits and figure painting.

AF: I guess as far as this building is concerned, how would you describe the ways in which you interact with the other people here, particularly as far as decision-making?

PM: Decision-making?

AF: Yes.

PM: Well, we are part of a LLC that has ten units. We have three of the unit owners that own two units each. So that takes care of six units, so I guess that's four left to individual owners. And we will have meetings. We have an operating agreement. We have a manager, a very important person who carries on the business, makes decisions and negotiates with outside vendors and companies. And we're having a lot of work done right now. Pretty expensive work done on the pointing and refurbishing the outside, the [window] sills, things like that. So because we have ten units, we can get this big stuff done because with ten people chipping in, it's not as bad. I know a few people can handle it all by themselves.

AF: Yeah. I've asked each person I've interviewed this question, just a very open-ended question.

PM: Yes?

AF: What would you consider the common thread that holds this place together?

PM: When we first came together as a group, there was kind of an agreement that it was an artists-oriented building. That becomes stronger and weaker as things happen. Right now, we have another person moving in that is very much involved in the arts and considers himself an artist, even though he makes his money in other ways. And one of us you probably know, Bob [Levine], was a ceramicist and in the arts, and he's not that involved anymore. However, Bob is a Tai Chi teacher. To me, Tai Chi is almost allied to the arts. I studied about twelve years or so with his group.

But I would say that with the present makeup, you have at least seventy percent direct artists, if you go to each loft. Because the present manager, who is going to be temporarily replaced by another—the present manager is not an artist, but his wife is very much involved in the arts and has her own studio. Besides her living space, she has another loft, which is her studio, plus rented out to other artists. And the fact is, all the rental spaces that we have involve artists. So I would say that right now we are providing quite a venue for a number of outside artists who are renting and who sometimes become very much a part of the LLC, even though they're not legally part of the whole function at times.

AF: I wondered that, actually. One of the questions I've had all along was the relationship between owners and renters in the building.

PM: Well, one renter, Dan [Herman], who is a person that is a glass artist, took over as manager when Lou [Linden] left last time. So he became manager.

AF: I see.

PM: Then other renters like John Ferguson has many times done work for us, helped us out. He's come into my studio and got some of my machines running and actually did some repair that had to be done. But he himself is a sculptor. He's a sculptor first, teacher second, and then he's a kind of guy that will bail you out, especially on metals. He's a metal man.

AF: Nice. That's nice.

PM: Welding and so on. Right now, another renter is coming on the first floor (replacing a more contracting group), who is involved with making instruments. I forget what Lou called him, but he's involved in making musical instruments.

AF: This is kind of jumping around a little bit, but when you were talking about this idea of being an artist first, a teacher second, you know, in regards to someone else. Of all the people I've talked to in the building so far, not as many have been teachers. I'd be interested in your experience with having so many decades affiliated with MICA and the painting department, how you kind of balance being an artist/teacher.

PM: Well, when I taught, I always taught as an artist. But the skill of teaching as a teacher is that you are making sure your class is using their time and the experience they're getting. Many artists will come in if they don't have that feel for teaching. By going through Cooper Union for

three years with the greatest teachers in some ways, and then Yale, another three years in residence, one year out, I've had a lot of teachers. And I think you learn teaching by having teachers. And then as you teach, you learn more about teaching. After each class, I almost want to write a book because all of a sudden, oh!—it all comes together and I understand. I have chapter one through ten, you know?

I think that's what happens at the Institute. They will hire artists. The artists nowadays have to have a Masters [degree], at least. You know, Grace Hartigan never got a Masters, but she got a number of honorary doctorates.

On retiring, in some ways it was very difficult. The only thing is I would teach at night. Once I fell asleep, I would be back at the Institute teaching. I did not get paid for this, by the way. But again, just to go back to that one point, almost anyone in the art department at MICA comes up with the experience of being an artist and the sensibility of being an artist and that's what feeds his teaching. So when you say artist/teacher, the slant between them is still connecting them.

AF: What is it like working with younger artists?

PM: Well, in terms of educational systems, I always say that when you have a freshman class, they become family. Usually they're the sweetest people to work with, because they're willing to learn. Then you get on and when you get [seniors]...

I started the senior independent program at MICA. No one knows that. But I was the one that actually started the program, because they needed a program for us to get the student studio space. We had to write a program. So this was the first official independent painting at the Institute, and that was like in 1979. I was chairman. I was chairman a couple of times, but I usually quit the chairmanship because I wanted to teach and paint and I didn't want to do administration.

So anyway, the senior has their bible already from someone else. They're coming and they have their own experiences. So when they meet you as a senior, that's a whole different category. It's interesting that if you want to, obviously you need your integrity in facing the senior. Well, there's going to be more conflicts. But it can also be very fulfilling, because you can see them on their own path.

It's kind of funny when you say, "What is it to teach young artists?" Well actually, when you're first teaching, they're not really necessarily artists. They're doing art. So the whole idea is for them to find out what it is to be an artist. And essentially that same question is always open: "What is it to be an artist?" To me, I've never tried to find an answer. I haven't tried to write that book, *What is it to be an Artist?* So that's the big question.

I will say now I'm starting to get interns. My first intern was a young woman that, as I was retiring, she wrote me a note asking if she intern for me, because she heard I do the figure. And that was a very good, fulfilling internship. She went on to connect with the Morton Street group later on, and then we still keep in touch. Well, we'll write some things on Facebook. But it's

interesting that she's working on her own in New York for a number of years. In some ways, "Can you make it in New York?" is always interesting.

I didn't have interns until last year, when I decided I have to do these windows and I have to do an inventory of my work. And I need people to help me. Many colleges will offer a person credit if they will work with an outside branch. I've had two interns, and they both put in their time and I think it was good for all of us and we're still in touch.

Now, I'm actually starting two more interns this summer. So when you have an intern, they're all painting students. So it's kind of nice that we're getting back into meeting young people and talking with them. They also can use my groups. I invite them to come to the Morton Street group, where they can work from the figure. Antoine and Michael both came to my Saturday figure classes, and they can do this for free. They don't have to pay a fee. It's part of the perks. And so you get together on a more professional basis in terms of their work. We have critiques. So they will participate in the critiques of themselves and others and me.

AF: In your Morton Street group, people in that group critique you, as well?

PM: Well, in the Morton Street group, we don't have critiques because we're all professionals.

AF: Okay.

PM: But every once in a while, there will be opinions shared on the work.

AF: Yeah.

PM: And they know they can come to me anytime for an opinion. And that happens. But the opinions happen in a different way than the critique. It happens like, "Oh, I like that" or, "You need a little bit more light there." And we know each other well enough that we can make these remarks without any ego getting in the way.

AF: I see.

PM: But we only have about five people, you know. We always kept it limited membership and we all chip in and pay the model.

AF: Thank you. I have one tangential question related to interns. How does working with interns compare to your experience teaching?

PM: Well, the intern is someone I have to keep busy. In one way, it's similar to when I have an appointment. With an intern, I have to come to the studio. Many times, it's earlier than I would get here. So the interns make me work! We got a lot of work done and a lot of inventory that I would not have gotten done. Doing the inventory, they can see my older work. I think it's good for them where they can see some of the worst work in the world and some of the best.

[Carlene Moscatt (CM) arrives at the studio.]

CM: Hello.

AF: Hello.

PM: This is Carlene, as you know.

CM: My name is Carlene.

AF: Nice to meet you. Aiden.

CM: What's your name now?

AF: Aiden Faust.

CM: Aiden Faust.

PM: So...

CM: Can I interrupt for just a minute?

PM: Yeah.

CM: The parking lot is completely full. The streets are completely full. I went around the block. I had to park where the waste disposal is on the side of the building, but I put a note.

PM: So you're there illegally. You're not going to get a ticket there?

CM: I don't think so.

PM: You mean where the dumpster is?

CM: Yes, where the dumpster is. And I have a note on the dash with the phone number here and Moscatt.

PM: Right. That's good.

CM: Anyway...

PM: What I like about working with interns, the painters, is that you get into that thing of being able to view another person's process. And we do get into what they're involved in painting. We go slow, but when they're working with us in the group, you can see what their painting looks like. And again, you have the luxury of not having to give opinions until you've gotten to know them and their work. And by the time that happens, you can really feel there's some wisdom to your opinion, because it encompasses more than just a first look at something.

So essentially, what I like about the interns is they all probably like the idea of getting away from school and getting into a whole other kind of situation. And of course, to me they look around this studio, they're part of one thing. They're probably making a note that they don't want to be as messy as me, number one. But on the other hand, they like the idea of all this production.

AF: Sure. And that opportunity to get out of the classroom and the fact that you're willing to integrate them into the other activities that you're involved with and really help them on their career path—

PM: Right. The Institute's career development [office] makes them do three interviews of artists, or I guess people associated with what they're doing. So they will interview me, but they'll also interview one of the people at the Morton Street group; Joe Giordano, who formed the visual program at Carver, the magnet [high] school in Towson, one of the great magnet schools; and other people in the group. Or I can give them advice as to who I know at the Institute. Many times we'll say Dan Dudrow or people like that. So yeah, that's another way of connecting.

AF: Sure. Did you want to talk at all anymore about the Morton Street group?

PM: The Morton Street group? Well, the Morton Street group started on Morton Street. It was in August, especially where Carlene and I would go on vacation. And so people in my figure group would be sitting on their hands saying, "Okay, when is he going to get back?" So one of them, Susan Earle, decided to start a little group in her studio, just working from the figure. A little bit like the Morton Street group. So I joined that group. In fact, it wasn't on Morton Street, it was a little group in her studio. So two or three of the present members joined that group, and we had to move it, or she had to move. So we've been in about four or five different places, usually Joe Giordano's place. And it's just the last year and a half that we've been meeting here.

AF: I see.

PM: Because we have heat, which is part of a new thing for me. I spent twenty years without heat, you know. Just a space heater on West Franklin. And the hot weather is more bearable here, too.

AF: As far as the Cork Factory, this building and the people in it, how have you seen it change over time?

[Pause]

CM: Well, from everybody renting to a group of us buying it.

PM: What was that?

CM: From everyone renting to a group of us buying the building, because they all rented at one time.

PM: Well, yeah.

CM: That's completely changed the—

PM: My association subletting and then going as a renter, but still the place being controlled by Weant, the printing press company, that was one thing. But then when we did take it over, I remember many, many, many meetings. With LLCs, there's going to be turmoil at times. This group tries to avoid unpleasantness and turmoil. We do our best.

So I would say the evolution to me is something that I would have to think about, and actually I'd rather not think about it. I like to think that this is my art space. This is where all my belongings are. This is where my history has gone to. And I'd rather it not become like teaching and the administration and this and that.

But of course, we are involved in the maintenance of this building, I would say directly. I'm very much involved in refurbishing windows, which I'm getting a late start on, but I've gotten an excellent tutoring in how to do these windows historically.

AF: From Lou [Linden]?

PM: From Lou. And the idea of keeping this building historical is an interesting challenge. And I will say that we have a lot of very competent people, especially Lou and Bob, very competent. It's great to have a number of people that do different things. So we're still struggling, of course.

CM: Well, you know we—

PM: Carlene, this is my interview, so I'd don't think that you should—

CM: Wait a minute. I just want to say one thing.

PM: Go ahead.

CM: When we bought it, we decided our mission was to have an art colony. That was kind of in our mission.

PM: Sure.

CM: In other words, artists or artisans acceptable to our group.

AF: Thank you. I hope we get a chance to talk, actually.

CM: Yeah, I'm willing to talk.

AF: Is that good? Okay. Very good. Thank you.

What about beyond the physical walls of this building—like the area? Different people have told me different stories about this district as they've seen it change over time.

PM: Well, when we first got here, we really were almost hesitant to come here at night. At that time, you had people living in the Copy Cat building. So it wasn't that there weren't artists around, but we felt there was more danger. And I remember when I went through my bypass and was still recovering and was around here, there was a great sense of vulnerability. On the other hand, you could park right outside the door. And I would say that the building has gone through many things—you've probably heard there was quite a lot of community action and community involvement. It's developed over the years and a lot of it took the form of activism.

AF: Yes, Carol [Higgs] spoke to that.

PM: Yeah. Just to contrast that, when *The Wire* was being made, my daughter was the key craft serviceperson on *The Wire* for four or five years. Well, one year, they took over where the Montessori school is right now. They took that over as a staging area. They were outside and her crafts truck was outside for that whole season. I just had to look out the window and look at my daughter lugging all that craft service stuff. So that was quite an interesting feeling.

As things went on, they established these houses on the alley here. That was a kind of new risk and incentive. So I don't know how those houses are doing, but they're occupied and they're brightly colored. They looked like painted ladies, a little bit.

CM: They are for artists, I think.

PM: Yeah, well they originally felt they would be for artists, but I'm sure they're renting widely. Then, all of a sudden, things happened on Greenmount [Avenue] and you have somewhat of a center or artist housing there.

AF: Oh yeah.

PM: Is there a senior situation? And gallery space, Area 405. Area 405 was kind of like our sister building, where we were coming along at the same time. We just went to something over there where we saw an old Jeanne Moreau film and had a dinner for a small price. And I found that there's a tool library over there that you can join.

And, of course, the Copy Cat has been across the street all this time, and that's the famous building. The people that live here can tell you much more about that, I guess. There's a love-hate thing where that's kind of like a musicians' performance building.

AF: Yeah, with much more transient students and whatnot.

PM: And the sound thing, because they have bands playing there. I don't hear them from here.

AF: A lot of people I've spoken with already are on more of the south side of the building. So is it different on the north side?

PM: Well, we never hear anything from the Copy Cat.

CM: We're older. [Laughs]

PM: Well, there may be a young person on this side. I don't know. In a sense, there's been multi-uses in the gallery upstairs. So I've had to face that kind of thing up there, if they'd have a big meeting of some group.

AF: Oh yeah. And that's directly above you?

PM: Yeah, as long as it's just talk and not stomping on the floors or something. But now, there is an artist that's renting most of the space. Actually, a person that took a class with me a number of years ago. And then there's somebody else in the other part of the space. So instead of renting to a company that will actually sub-rent that area, now it seems a little bit more stable. So it brought [things] back completely into the art range or art function.

AF: Sure. Are there things you would like to see change, or things that you would like to stay the same about this area?

PM: This area?

AF: Yeah, or is that less of a concern?

PM: Well, I think we're all going to be concerned about the parking once this magnet school [Baltimore Design School] starts to function. So the Montessori is not a problem for us, because the idea is you just drop off and you pick up your child. And that might be the same with the other area. The magnet high school might be the same. We'll just see on that. But yeah, I mean, it would be great if they had a parking building.

AF: Sure!

PM: Although, you know, the idea of a parking building to me is also very decadent, in the sense that there you have a whole building area where what are you doing? You're just housing cars.

But what I'd like to see happen to the area, I'd like it to sustain itself. I'd like to see it stay at least the same in the function that it's doing. It's doing the art and entertainment function. And it's doing it very strongly.

This area hosted a mural program where outside muralists who competed for doing murals in the Station North area all came together [Open Walls Baltimore]. And now, if you look around Station North area, you see all these murals. If you go to North Avenue, there's a very interesting one of the corner of Charles and North, and that's typical. I would love to know how the indigenous inhabitants are relating. They have not vandalized these murals. The murals are existing in this area. So there must be an unspoken word that this is good, and this is our area, and we have all these beautiful decorations here.

AF: Have you seen tensions with the surrounding community a lot?

PM: I would say that our building has always had a pretty good relationship with the surrounding [community]. Some of the programs here—that Carol and Dennis and Bob and Kate did—I'm sure that helped. It's almost like we've been here long enough so that we've been part of it. I haven't noticed anything. I mean, we've had no trouble, let's put it that way.

There's been some crime in the area, and interestingly enough, it's not been here. It's been on Calvert [Street] more, so it's not quite in this [vicinity]. But it could, you know. Crime could happen anywhere, obviously. I think the worst we saw was sometime there was some shooting on the street and a couple bullets went through our door, right through.

AF: Those huge metal doors down there?

PM: Well, these are new ones.

CM: They replaced them.

AF: Oh, okay. I was going to say.

PM: Yeah. I don't know, was that fifteen years ago?

CM: No.

PM: It might be less.

CM: I think it was less than that.

PM: But that was an incident that had nothing to do with the building.

CM: It happened during—

PM: It happened to be in front of our building, but—

AF: Yeah.

PM: That's pretty good stuff.

AF: That's great. Are there other things that we haven't talked about that you would like to talk about?

PM: I can't think of any. Well, let's just say that the Maryland Institute has, in many ways, been interested in this area. I think in some ways, the Cork Factory has been a little bit of a role model—and I guess Area 405—but we've been a role model of artists getting their own space. It's kind of carrying the tradition of artists going into an area that was somewhat blighted and staying there, and after a while it starts to become like a SoHo. Because that's how Greenwich

Village was. The artists left Greenwich Village after a while, because it became too expensive to live there. And the same thing with SoHo, but—

AF: How much of that did you live through in New York?

PM: Well, my class went there. I, unfortunately, went to Cincinnati when everybody was buying their lofts. I remember Janet Fish getting her loft. And the lofts were somewhat affordable. If they could come up with that extra money and buy it. Like maybe they could buy it for ten thousand or twenty thousand dollars. Right now, it would be five million, you know?

My class at Yale included Chuck Close and Brice Marden, Bob Mangold, Sylvia Mangold. It goes on! So they went through the SoHo situation. And one way of understanding their success is when they can then get their place out of town and still have their place in town, and then you know they've made it.

But the nice part of this is the fact that I'm in a loft that in New York would be maybe a million to five [million dollars], and we're able to sustain it in Baltimore. So we always say Baltimore is a working space. In some way, they would say career-wise it's nowhere near being in New York. But as a workspace, that's the place to go. In fact, there's some New Yorkers were looking here. Sal Scarpitta, who you've probably heard about, he got his loft here, which he could afford. He had a living area in New York, but he also got a loft here. And Grace Hartigan bought a building in Fells Point.

AF: I know the building. Right on the corner of Eastern and Broadway.

PM: Right! And when she did that, they all perked their eyes up and said, "Oh, yeah. Buy your own building."

AF: Yeah. It's a magnificent building.

PM: So anyway, that's kind of like a summation, where you can really see that Baltimore is still the working class city, and the artist is fitting in. I love the way the artist is fitting in in this Station North area.

AF: Well, thank you.

PM: Okay. You're welcome.

[End of interview]

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