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JANE SAUER INTERVIEWED BY BLANCHE TOUHILL

Jane Sauer: I'm Jane Sauer, Jane Gottlieb Sauer. I've most recently owned a gallery for the last nine years and prior to that, I was a studio artist. Prior to that, I taught school and art was my lesser career.

Blanche Touhill: Would you tell us about your childhood: your parents or your brothers and sisters, your cousins, people you played with or teachers that encouraged you to study art, anything from your early childhood and into high school.

Jane Sauer: Well, I would say that I had a little bit of an odd upbringing and that probably...my father was probably the greatest contributor to my being interested in art. I did love to draw. That came from me. I was always interested in drawing; I was always drawing and if I'd read a book, I would draw the characters in the book and the scenes and so forth. And my parents were separated and I lived with my father in the Kingshighway, I think it was...Hotel across the street from his office. He was a doctor and my mother was a medical social worker. So my family had a very strong medical...and I have many doctors in my family so a very strong medical background. But my real interest was, somewhat to their disappointment, was in art and, of course, this is all very close to the St. Louis Art Museum. And so, from a very, very early age, I was dropped off at the Art Museum early Saturday morning when my father had his busiest office hours and he signed me up for classes consecutively and I was told, "Don't leave the museum. That's the one rule. You can do whatever you want when you're in there, but do not leave...enter those steps and don't leave the museum." So I was very familiar with the whole collection for a long, long time and obviously very familiar with all the teachers there. That was very encouraging to me. The other thing that my father did was I would be dropped off at his office and it was at a time when doctors were somewhat gods to their patients. I mean, they held the health and life of their patients in their hands. So, he had certain

sized paper for me to color on. I was given an examining room and called it my studio. I mean, they did the best they could to make it like I was an artist because I was very quiet and very well behaved when I played this role. So I had my examining room. I figured out very early that I could buy any art supplies I wanted, the most extravagant art supplies and my father's primary secretary was my curator and she would change the pictures...the paper fit the frames that they had in all the examining rooms and all around the office and it was her job to keep changing these and, of course, the lead in to doctors being gods was that all my father's patients would just ooh and ahh over these drawings because this was the doctor's daughter and I think they felt a little sorry for him so they would ask for these pictures and, I mean, I thought I was an artist. I called myself an artist and I was kind of in business. No money exchanged but I would save certain things. Somebody would say, "Oh, I love horses. Would you draw me horses?" Well, I'd save those because he had, obviously, regular patients. So that was sort of my beginning and I always took all the art classes that I could. And it wasn't just art. I mean, I loved theater; I loved painting the backdrops for theater. Wherever I could put visual arts into something, I did. And that was really sort of how I began. So, I knew that I wanted to go to an art school when I went to college.

Blanche Touhill: Well, how about high school? Did you get encouraged in high school as well?

Jane Sauer: Yes, I did. I went to University City High School and I had made a note about, Ed Menges was the primary...I guess he was head of the art department and he was very, very encouraging to me and so that just...my interest in art exploded at U City High School because there were a lot of opportunities within the high school to do that, from painting birds on the wall of one teacher's classroom to painting plants for a botany class and I was interested in student government but I made all the posters for the...it was my job, to make the posters for the candidates. So there were many opportunities and they certainly helped me find a college that would be good.

Blanche Touhill: Did you take private lessons at that time?

Jane Sauer: No, I didn't. I actually didn't take private lessons. I mean, it was at the museum that I took lessons but I don't think they thought about that. Morton May was a patient of my father's and he did take me to Morton

May's house on a number of occasions to see the art. I had no idea what I was looking at, how fine what I was looking...I mean, I kept being told that I was so lucky and this was quite an opportunity but I just was too young to know what I was really looking at.

Blanche Touhill: And Morton May was a collector so he had a lot of different artists.

Jane Sauer: Well, the German Expressionists is what I was looking at and then he did show me a lot of pre-Columbian art which is now at the museum.

Blanche Touhill: Did you know Max Beckmann?

Jane Sauer: I did not know him.

Blanche Touhill: He was before your time?

Jane Sauer: He was there but I saw many of his paintings and I can't say that I understood them but they were explained to me and I certainly did know what the meaning of them was and the rawness that they displayed was very interesting to me and something that I did connect with because, being Jewish myself, I had family that were part of the Holocaust that were destroyed in Germany. So I did understand that part of it. I just didn't understand how great a painter he was.

Blanche Touhill: Did any of your family get out?

Jane Sauer: Some did, mm-hmm; some did, yeah who live in England now. Many didn't.

Blanche Touhill: So you went to an art institute for college?

Jane Sauer: No, I was accepted to the Chicago Art Institute and by the time I was ready for college...my father died when I was 16 so I was quite young and I was ready for college...my mother was probably overwhelmed with two daughters herself and she found out there were no dorms, that you just lived in an apartment and she absolutely forbid it and since she had the purse strings, that was...and so I went to Sophie Newcomb which is the girls part of Tulane and part of that whole German background and Holocaust and the connection with all of that made me very interested in civil rights and freedoms and so forth. So I was misplaced in going to a Southern school and it was the very early days of picketing and I picketed

a lunch counter there with my roommate who was from Chicago and was in total shock over this.

Blanche Touhill: On behalf of the blacks being able to eat at the lunch counters?

Jane Sauer: Yeah. We were downtown shopping for things for our dorm room and the white counter was very crowded. The black counter, there was practically nobody there and we said, "Ah." You know, there were just things beginning to be uttered about this kind of thing, like, time to break barriers and we were pretty gutsy and we just sat down and I still remember the woman behind the counter kept saying, "Please, please move; please don't do this; oh, please don't do this. Don't do it when I'm here" because she knew that this was going to be explosive; it was going to be very explosive. So we just stayed there and...

Blanche Touhill: Did you get arrested?

Jane Sauer: Yes, we did and that was...you know, this was sort of a girls finishing school. It was not looked kindly upon. So it was actually suggested that we both find another school at the end of that semester.

Blanche Touhill: And did you?

Jane Sauer: Yes, I came to Wash U and actually, at that time, my mother decided that...I didn't have sense, I think is what she decided and I needed to be where I could be overseen. So I came back to Washington University which was, it was good. That was a very good thing that I did.

Blanche Touhill: And how was the art here?

Jane Sauer: Well, the art school was really good and...

Blanche Touhill: Was that the time of Conway or...

Jane Sauer: Yes, yes, it was the time of Conway and there were wonderful artists there and, interestingly enough, there was not one woman professor but I didn't notice; I didn't know. I mean, I never noticed that. It's only as I look back and say, I had not one female teacher, except the ceramics teacher, and probably because her husband taught there that they kind of let her in. Maybe that's how they got him to come and teach, was to give her a job.

Blanche Touhill: So you majored in art?

- Jane Sauer: So I majored in art at Washington University and barely survived the science classes and that was sort of...when I first got out of school, I taught at Jefferson Barracks School District. That was a separate school district at that time and they were in the middle of their own struggle because they had decided to...there were blacks in the barracks, on the facility there and this school, although it served other areas, it primarily was serving servicemen and they hadn't been allowed to go to that school but then they were while I was there. They did open the school.
- Blanche Touhill: About what year was that, roughly?
- Jane Sauer: That would be about '60, 1960 and so that was a big...
- Blanche Touhill: Because Brown vs. the Board of Education was, I think, '54 or something like that.
- Jane Sauer: My memory isn't really good but somehow they had been able to not allow blacks in that school and it was a very racist area and so when I came was when this was just happening and they were just beginning to...it was my very first job out of college and I thought that aspect was interesting.
- Blanche Touhill: But you had black children in your class?
- Jane Sauer: Not the first year but the second year, I did. The second year is when it opened up and the school board was in chaos.
- Blanche Touhill: You know, I think that was about the right time. I think Brown versus the Board of Education was '54 but I think they first integrated, say, the college level and then they did the high schools and I think then they did the...I don't know how they did..
- Jane Sauer: This was in elementary so...
- Blanche Touhill: So, I think '59 was about...well, that's a little late, isn't it?
- Jane Sauer: Yeah.
- Blanche Touhill: It's a couple years late.
- Jane Sauer: Right, because what I do remember was that there was discussion about how did they keep this white.

Blanche Touhill: Yes, that's a little late because I can't remember whether they did the college first and worked to the elementary school or they did the elementary school and worked up. My instinct is, they went to, like, Harris and made it Harris-Stowe. Do you understand what I'm saying?

Jane Sauer: Yeah, I do.

Blanche Touhill: Then went to the high school and then came down to the elementary school but I'm not certain but '59 for an elementary school integration in the State of Missouri was a little late.

Jane Sauer: Was it? Because I very clearly remember the discussions about how did this school get overlooked and it was partly because it was sort of in this military barracks area and it was something unto itself.

Blanche Touhill: And did you enjoy that stay?

Jane Sauer: Mm-hmm, I did because I was sort of a rabble-rouser but I did enjoy it. I did enjoy...well, actually, one of the funny things that happened was that, out of this, they discovered I was Jewish so then they didn't like me either but by that time, I had been teaching there maybe two or three years, because it was an ongoing struggle and I had been teaching there two or three years and I had people who loved me and loved how their children were developing in terms of art and so forth because they had some of the really bad boys in school and they would come and love art and be my assistant and so forth. So I had conquered some of the difficulties within the school body. And so there were people that..."I don't care if she's Jewish" and then there were other people, "No, but this is just as bad as the blacks," probably going back to my own early days of hearing about family members lost in the Holocaust and living in ghettos and so forth. I had this strong sense of what was right and wrong which I still do. I still stand up for it.

Blanche Touhill: How long did you stay there?

Jane Sauer: I stayed there until I got pregnant.

Blanche Touhill: Well, it doesn't matter.

Jane Sauer: It doesn't matter, the years...I'm not really good at following the years but I got pregnant and then...

- Blanche Touhill: In those days, did you have to quit if you got pregnant?
- Jane Sauer: Yes.
- Blanche Touhill: Or you had to...
- Jane Sauer: No, you did, you had to quit if you got pregnant. I mean, I didn't tell them I was pregnant for a long time and, in fact, I remember very well one of the other teachers saying to me that they really encourage gays and lesbians because if you get pregnant, then you have to leave but if you have a relationship with another woman or another man, you're not going to be with children and so, oddly enough...she was gay but not open at all about it, but how bizarre it was that the rules of the school fostered something that they would be terribly against, but it was very odd. But once I started showing, I was supposed to be gone and I did come back after...
- Blanche Touhill: ...the birth?
- Jane Sauer: Yeah, after...well, about a year after [inaudible 16:41] again and then had another child and that was sort of the end of it. I started really doing my own artwork and that was...
- Blanche Touhill: So you began to be a studio artist yourself?
- Jane Sauer: Yes, almost by default.
- Blanche Touhill: Did you have your studio at home?
- Jane Sauer: Oh, yes. That was...
- Blanche Touhill: And how did you sell your works?
- Jane Sauer: The Art Mart is still in business but they used to have a gallery. It was one of the few galleries in St. Louis and I sold work through Art Mart and then I sold it through...well, I always did sort of material based art and I did some children's wall hangings that I sold through Famous Barr but that became too...I knew nothing about business so...Famous Bar has all these stores so they ordered 12 of each and there was no way I could make 12 of each of the things I had made, even though I said yes. So I did get people to help me but then the next order that came was much bigger and I had to go out of business because I didn't have the resources to start a business where I would have a cottage industry. I didn't have the

space; I didn't have the resources to begin that. So I just thought, I've gotten into something bigger than I wanted to, plus I really only wanted to make one of a kind; I didn't really want to make multiples and so that was sort of my first entrée, I guess, into the business...

Blanche Touhill: Now, were there many women artists at that time, selling?

Jane Sauer: No, no, there weren't. At that time, there were so few women that were even desirous of having a career that, if you had a career, at least among the people that I associated with that I had gone to high school and college with, that if you had a career, it really was a signal that your husband wasn't making enough money to support your family. Otherwise, you could be at home, living a better life than having a job. So, it really was the...I mean, I'm jumping way ahead in years but it really was the women's movement that just changed my life altogether. That was when I said to myself, this is what I've always wanted to do, is have a career. I mean, I loved my children but...I can't remember who it was...Bella Abzug maybe that...I don't know who wrote about someone sitting in a playground watching their children playing and wishing that they were someplace else, wishing they were doing something more with their brain and I was one of those women that, it just wasn't fulfilling enough for me. So I am jumping ahead but that's when it...women here in St. Louis were...there was a very strong group of women who opened a studio together and that...I wish I could remember where it was but opened a studio together and were working to get professors, anything, assistant, teachers at the university, that were really fighting the system of no women and it, as you know, is a hard nut to crack, and even women in shows, women were not in museums. Women were not in shows and I was very attracted because I did always like making things and I was very attracted to women's work and how to change women's work into being a valid art form and the whole ideas of quilts and embroidery and there were a lot of women who were catching onto that. Some of them became...well, Judy Chicago being one of the most well known who took women's work and moved it into a statement about women rather than making tablecloths, but made samplers that said something important and we reinforced each other. We supported each other.

Blanche Touhill: And that was in St. Louis?

Jane Sauer: That was in St. Louis.

Blanche Touhill: And how did you meet these other women, or you just knew them from the art world?

Jane Sauer: I don't know. I think maybe the...I guess we just gravitated...somebody would say, "You must meet so-and-so" and "I'll invite them over to the studio. I'll have them bring their work" and we had support groups. We did our picketing and things together but we also began to critique each other's work because we were doing work different than men were doing and they really wanted to pooh-pooh it and not allow it to be seen publicly and they pretty much abhorred what we were doing. I mean, there was really a woman's point of view and a man's point of view. I think I still say it: If I were a man, I would be very against women's lib. I would like to have my wife at home cooking dinner for me and praising me for making a living and take care of the children and so forth. There was quite a difference and we found each other. We just located each other. We moved around several studios.

Blanche Touhill: Did you have exhibits together?

Jane Sauer: Yes, we did.

Blanche Touhill: And where did you have the exhibits?

Jane Sauer: Anyplace that would allow us to have an exhibit. I remember having two at St. Louis University. I'm not really sure why they were open to it but they were. We had several at Craft Alliance. We had one at Portfolio Gallery. I think we had one at the Gateway Arch. They had a little room or something. We had one at the Missouri Historical Society. I mean, not galleries as such, but...

Blanche Touhill: As recognized art?

Jane Sauer: Right, being recognized as art.

Blanche Touhill: And if somebody wanted to buy it, they could?

Jane Sauer: Right, right. And so that was sort of the beginning of sales. It's not easy for an artist to make a living today but it was impossible then.

Blanche Touhill: Why is it so hard for an artist to sell their work...

Jane Sauer: That's a really good...

Blanche Touhill: ...themselves. I'm not talking about...there's something about the artists that, they can create but it's very hard for them to market.

Jane Sauer: It's such a different world. It's such a different life. It's really hard for them to ask for money for this thing that comes kind of from their soul and many times, many artists, they live in their head and their imagination and that creative zone. So if you want to know about this piece of art, they can tell you about the piece of art but they can't say, "Do you want to buy it?" They can't...I know from my gallery business, I know there are certain techniques that you would say, "Do you have a place for it? Do you have a place that you would like that? Is this something you would like to have in your home, you'd like to remember your trip to St. Louis or you'd like to remember this from your childhood or..." ...

Blanche Touhill: Well, now, I am jumping ahead too but I know you had a gallery in Santa Fe and was that a big change for you, to go to Santa Fe and open a gallery?

Jane Sauer: I think I am an explorer and that it was exciting. I fell into it accidentally which is how certain things have happened but then I just make them work. After 9/11, I had actually been very successful as an artist. I was really one of those few people that had financial success as well as being in a number of museums and so forth and when I moved to Santa Fe, I was getting a little bored with my own art. I was just beginning to just get bored with making it and at 9/11, I had a show here in St. Louis, in October, right after 9/11 and I didn't sell anything. It was just dreadful. People came like they were coming to a morgue or something and I decided I was going to get a job when I went back to Santa Fe because I'd always been interested in exploring the commercial end of art. So I was going to get a part-time job in a gallery which I did. The woman who owned the gallery died very suddenly after I started working there. So after I worked there maybe two months, three months, her husband said, "Would you like to be the artistic director of the gallery?" They had someone who was handling the business part, and I said, "Yes, but only, like, three days a week" but I became so enraptured with putting shows together. I had done some of that here; I had always done some creating shows, curating shows and so forth, but to think I'm going to do that every month was really exciting, and then build a gallery, build a stable of

artists. So I said, "Yes," I would do that. Well, how you can get somebody to work really hard full-time, it's harder than half-time, you know, because everybody works half-time, that's devoted, works full-time. So I just kept adding more and more time to it and then at some point, after I had been doing that maybe a year, year-and-a-half, he said, "This is more your gallery than my deceased wife's gallery" and it was. I had changed things and he said, "Why don't you buy it" and I said, "Well, let me think about it" and he said, "Well, you have one month and then I'm going to put on the market to sell it," and my husband, who was usually very, very supportive of me, said, "That's a great way for us to go bankrupt," which was, like, a really good way to get me to do it. It was like, that was not his anticipated outcome but I immediately said, I'm going to do this and I'm going to show him that I can make money doing this; I can have a career," and I was loving it; I was just really, really loving going to work every day and just...it was another kind of creating. It was another way of making things happen. It was a way of making things happen for women. I had a lot of women because I still had a definite priority to show work that was constructed and women who were using women's techniques to make conceptual statements about what they were doing and so I enjoyed it tremendously, doing that and I may have lost the question, that long answer.

Blanche Touhill: How did you happen to get to Santa Fe and into that gallery, and you were on the perfect street for it. You were right in the gallery row.

Jane Sauer: I know. That's why I even worked at that gallery, was because I didn't like everything at the gallery but it was where I wanted to be and so it was, it was in a wonderful place and the woman who had started it was a quilt maker herself, very contemporary quilt making, and she wanted to put quilts on Canyon Road, right in the middle of the big art scene. So I was close to her statement. It was just that I went kind of this way with it whereas she was just quilts.

Blanche Touhill: But you became more interested in textiles as you got older, didn't you?

Jane Sauer: Well, I was always sort of part of the textile world actually. What I was doing, constructing baskets with really a commercial thread, was, I looked upon it as sculpture but it was really because it was threads and it was constructing with threads, it was really considered part of the textile

world. So I expanded, kept expanding on what I would assume were the textiles, textile world.

Blanche Touhill: Go back to when you were starting in St. Louis and you were working with other women. How did you make the leap to become commercially viable?

Jane Sauer: You mean, from just making things/

Blanche Touhill: Yeah.

Jane Sauer: It was just the way my work moved. It was just sort of...

Blanche Touhill: So you sold it? When you would have exhibits your work sold?

Jane Sauer: I would sell. I was just very lucky. I just...the price was right; it was different. It was easy to understand work especially when I started. It was really quite...you know, it was pretty. It was just easy to bring into your environment and so I just would sell. I actually started out as a painter and I did not sell paintings very well.

Blanche Touhill: When you talk about studio art, it's obvious that you were...

Jane Sauer: Yeah, and so you become empowered by getting recognition, you know.

Blanche Touhill: Did any of the women that started with you, did any of them stick to it?

Jane Sauer: Oh, yes; oh, yes, they...

Blanche Touhill: And did they become commercial successes as well?

Jane Sauer: I probably was the most commercially...but I'm also very driven. They're not as driven as I am and that's a personality thing. But they have received recognition in St. Louis and not so much outside of St. Louis whereas I did know from the very beginning that I wanted to receive a bigger, a broader recognition because very early on, I travelled to New York to be in a show, drove across the country with a friend of mine to be in this show, brought my work and so forth and it was considered...at the time I did it, it was considered a really gutsy thing to do: two women, driving a van across the country and leaving...I was leaving my children with my mother-in-law and my husband and, you know, how can you do that? So, I think I always had that push, that wanting...you know, that feeling of wanting to be broader.

- Blanche Touhill: What museum did you get into initially?
- Jane Sauer: The very first museum? It was the Eerie Art Museum, was the very first one and Wadsworth Athenaeum was the second one, both on the East Coast. They saw my work in a show and purchased it...
- Blanche Touhill: ...purchased it?
- Jane Sauer: Yeah, and purchased it. I don't know if this name will resonate with anybody watching this or reading it but there's a gentleman named Jack Lenor Larson who is Mr...he's the textile god or someone and he wrote early books on textile as an art form and I read those books over and over and over again, trying to understand, trying to bring that into my world and then I met him at one of these shows and he bought my work which was a real milestone and I guess I would say, of all of my mentors later in life, he is my mentor because he introduced my work to many, many people who have bought it and he has a wonderful eye so I was really pushed to another level because I would think about...that he was such a hard task master and I would think, does this meet his expectations for me? He's done that for a number of artists but he's a New Yorker and had a textile company, Larson Designs for many, many years which he has since sold.
- Blanche Touhill: And collected art?
- Jane Sauer: Collected art.
- Blanche Touhill: So if he bought something, his friends would say...
- Jane Sauer: So that started a whole East Coast...
- Blanche Touhill: And what museums are you in today?
- Jane Sauer: I'm in the St. Louis Art Museum; I'm in the Pittsburgh Museum of Art...
- Blanche Touhill: A lot of them?
- Jane Sauer: I'm in a museum in Japan; I'm in a museum in Nova Scotia; in London, besides a number of museums here. I think I'm in 14 museums altogether.
- Blanche Touhill: Is there any award that you've received that you really prize or any couple of awards that you...

Jane Sauer: Well, okay, there are two awards that I received that I would say are my most valuable: National Endowment for the Arts, I received first, a \$5,000 grant and then I received a \$25,000 grant a few years after that and that is, like, the Good Housekeeping seal of approval for an artist and it was a wonderful thing. It allowed me to make some...it was the gift of time and it allowed me to make some very large work that I could never have made otherwise. Then the awards that I'm the second most proud of...and I guess because it represents a different part of my life...is that every year the top 50 women...women in business in New Mexico are given an award and it's all on gross receipts tax from your business so it's an honest award and I received...I'm one of the 50 top women. I've been 22, 23, and 24 in that so I'm very proud of that, the fact that I switched careers and...not totally. but switched directions in my career.

Blanche Touhill: How did your family fit into this art profession?

Jane Sauer: Well, we lived in a great big old house on...I could tell many funny anecdotes...so it was a real great big house on Westminster and we had a huge dining room and I have a blended marriage so there were seven children between us and my studio was in the basement because I really had to work at home for the most part because I had to somehow integrate all of this and I turned the dining room into my studio and I always had children's art supplies in it so they made art. I made art; they made art and the kitchen was right next to the dining room so meals could happen. I just somehow made it work and none of my children are in the arts. Another very important sort of passion and path of my family has been civil rights and so all of my children are in...except for one...are in not-for-profit or some aligned area that follow that path to some degree. So that's the path they took. They make things and they're good with their hands but they're not so much and I have been very lucky that my second husband has been...he has grown with me; let's put it that way.

Blanche Touhill: Well, he must have known that this was your passion when you got married though?

Jane Sauer: Yeah, and he did know that...I was working and he did know I was not going to be a stay-at-home mom. So that wasn't a surprise to him but he's actually very nurturing, has taken a nice turn for himself and I have to fight to be in the kitchen.

- Blanche Touhill: So he's become the cook?
- Jane Sauer: He's very proud. He's actually a really good cook. Now he's become a cook and he's very nurturing with grandchildren because I was still working after he retired so he played a different role which I give him credit for because he grew up in the generation where...I remember him saying he thought it was a waste for women to go to medical school because they were only going to have babies and that place would be lost to a man.
- Blanche Touhill: Now, was he a doctor?
- Jane Sauer: Mm-hmm, and that was the first few years we were married.
- Blanche Touhill: Has he changed his mind?
- Jane Sauer: Oh, yeah, yes, yes. We have two children that are doctors, women. So, yes, he's definitely changed his mind, yeah, and he doesn't mind being the babysitter or the...
- Blanche Touhill: So, when you drove across the country, he helped take care of the children...and his mother?
- Jane Sauer: Yeah, yes, and many other times too. I have to say, his mother was a big help too. I don't even know that she quite approved of what I was doing but she was cooperative so that was, yeah, very nice. I mean, I think it was more friends and relatives that just really lacked the understanding of my doing this. I'm 76 so it was, you know, a long time ago and things were so different then than they are now.
- Blanche Touhill: How is the scene for women artists today in the world, or in St. Louis? Let's say, St. Louis and the East Coast?
- Jane Sauer: Well, I don't quite know as much about St. Louis. Santa Fe is very open, very progressive. It's like this little island so I think it's a really good scene for women but, as a woman gallery owner, we had a group of women gallery owners that met and we did talk about that we were not...I'm talking about yesterday, not 20 years ago...that we were not selected to serve on some of the committees that men were, that we weren't selected to hold some of the positions, even in the gallery association, as president of the gallery association or as the treasurer, there was still a prejudice and there is a prejudice among people who buy art. It's there,

it's just there. There's something about the size of a male, the voice but we felt we easily knew as much and were as capable of predicting what was good or recognizing poor art of which there's plenty in every city, but that people gravitated toward males.

Blanche Touhill: Well, now that you're back in St. Louis, are you going to open a gallery again?

Jane Sauer: No.

Blanche Touhill: Are you going to produce art?

Jane Sauer: I don't think so. I don't think I am. I have a few...I'm kind of ready to try something different and I have a few art consulting jobs and I probably will want to continue doing that.

Blanche Touhill: And what does that mean?

Jane Sauer: Well, for the people who bought my gallery, right now I'm running all of the art fairs that the gallery does. I'm doing the art fairs for them.

Blanche Touhill: In Santa Fe?

Jane Sauer: Well, we just did one in Santa Fe not too long ago. We're about to do one in Chicago, the 1st of November, and the end of January, we'll be doing one in Palm Beach, Florida and I think in the spring we're going to be doing one in New York. So they're all over the country. So it's basically that I set it up. I pick out...the man that owns the gallery selects the show we're going to do and then I just take it from there. We select the artists together, the two of us. Really, it's sort of by committee, the gallery. When I was director, we really operated a lot as a team and we selected and then I work with the artists to select the work and I plan the size of the booth and there are just so many details that go with that, that that's what I take care of and I'm going to curate two shows in the next year or two, and I'm helping someone disperse their collection. So, it's an opportunity to do different things with the arts and I really like curating shows. Basically art fairs are curated shows.

Blanche Touhill: Yes, they are.

Jane Sauer: And it is the hunt for the new artist, someone new and wonderful that's doing exciting things and giving them an opportunity.

Blanche Touhill: How does word go around that there's a new artist with a...is it a community that spreads the word or are there newspapers or is it art critics publishing reviews in newspapers or...

Jane Sauer: Well, I read all of that and I read all the magazines and I go to art shows and that's really, I think, where you kind of find the ones. If I look at, let's say, the show that we're doing in Chicago, those artists are already taken by another gallery so the kind of fun part is finding one that isn't already being exposed in a national way and exposing them. For example, the show I'm doing in Chicago, I have...she's not actually a young woman but a woman who showed...she's a New Yorker and she showed in New York and then she had a show in Santa Fe and I just fell in love with her work but that was the first show she had outside of that little East Coast area. So I hope to have a show for her here too. So, you know, it's finding somebody like that that you just immediately fall in love in with her work and want to help their career.

Blanche Touhill: If you were born 50 years earlier, what would you have...would you have been in art or would you have...

Jane Sauer: Well, it's kind of hard to say. I don't know what I would have done. I can look back and I'm sure I wouldn't be doing what...because the opportunities just weren't there so I'm sure I wouldn't be doing what I'm doing now. I just couldn't be but as I look back at my two grandmothers, they both worked in their husbands' business. So there is a pattern and my mother was a medical social worker so she also worked. So there has been a pattern in my life of women working in a career. So I think I probably would have done some work but I don't know if I would have been an artist because there weren't women artists or if they were, it was so hidden. I'm dying to ask you: tell me about you.

Blanche Touhill: How did you get into the International Women's Forum?

Jane Sauer: Well, Marilyn Mann nominated me and I didn't really know too much about it but I was thrilled and it was, in reading the questions that I might be asked, I, of course, gave that some thought. When I moved to Santa Fe, at first I was too busy just with my own life, getting settled and then the first thing I did was become part of the Women's Forum because it was the kind of women that I wanted to be friends with, that I wanted to get to know and I'm sure that's the same thing here. It's been a very

important part of my life, a very, very important part of my life. As much as friends...because we're all busy because we work, so we're all busy so we don't have time to have lunch and do lots of things together but it's the inspiration of the other women too; it's knowing what they do and they did this and they were women and many of them are my age or 10 years younger, let's say, and I know they struggled just like I did and the younger ones, I mean, probably have their own struggles too because it still exists. We're way far ahead but it still exists and so it's really inspirational to meet women that have succeeded, that have made their headway. So I had to think about it a lot, you know: isn't that wonderful that da da da da da.

Blanche Touhill: I've often wondered about the artist: when you wake up in the morning, are you anxious to get out of bed and do art?

Jane Sauer: Yes.

Blanche Touhill: Is it a solitary process or is it a social process?

Jane Sauer: Solitary, it really is solitary and I think that's one reason I was ready to make a change, is that I am a pretty gregarious person and I think I was ready to make a change from being in my studio so much by myself that I think that was the draw of going into business. I mean, I knew nothing about business. I was reading books to try to figure it out, what you're supposed to do but I do think that that was what drew me out. It is a very solitary...a day can go by and you're doing something and you're like, oh, my goodness, the whole day and I haven't talked to anybody. So you do get lost in it.

Blanche Touhill: How long can you go in your creative process? I mean, can you go for four hours? Can you go for eight?

Jane Sauer: Twelve.

Blanche Touhill: You can go 12 hours?

Jane Sauer: Yeah.

Blanche Touhill: Do you stop for lunch and a coffee break?

Jane Sauer: Sometimes.

Blanche Touhill: But sometimes you can just keep going?

Jane Sauer: Sometimes you just get so wrapped up with trying to solve a problem that you just get lost in it, that you just...you know, I'm sure I would stop and have a drink of water or stop and eat something. It's almost kind of like I do now, eat something at my computer, that you just...you know, something really quick like a carrot, a whole bowl of carrots because they're not messy, so I know I did that in my studio. I always would have stopped...you know, have ice water and things like that or another cup of coffee or make a phone call or something but sometimes I couldn't even do that. I just got so wrapped up that I would just keep going but it's interesting because I'm seeing that in my granddaughter who...science is really her...she's 16 and it's a different field but she gets wrapped up in something that she's doing, some research that she's doing and she just completely gets lost. So I think it is somewhat of a personality trait, to have that, but I have talked to a lot of artists that say that, that they just get totally immersed in what they're trying to do.

Blanche Touhill: Can you see the end product before you start?

Jane Sauer: Mm-hmm, but it's how to get there. It's just...yeah, I do see it and I still see things even though I don't make them now. I still...

Blanche Touhill: Do you think the artist is more observant about the things around them than the regular person?

Jane Sauer: I think if they didn't...I imagine they started out that way but if they didn't start out that way, I think they'd become so because it's just like anything that you do, the more you do it, the more you do it in depth and the broader the sensors are toward that so you do start seeing things around you, you start seeing them all around you. As an example, I started writing press releases because there was nobody else to write press releases and I consider myself not a good writer but I had to do this. There just wasn't another person to do it and by the end, I got faster and better and it was just doing them. My vocabulary got better; my looking at other people's work and trying to write about it so that the reader would understand and I could make it come alive for the reason, all those skills just got better. So I think artists who are serious artists, who are career artists do see things. Early, when I first went to college, one of the professors used, as an example, a puddle with oil in it and he made a puddle with oil in it outside of Bixby Hall and had us all write down the colors we saw in it and he said at the end of the year he was going to do

the same thing and we were going to see many more colors and it's true. It's true, you do; it's the training, just like moving faster with the keyboard. It's the training.

Blanche Touhill: I think the depth is what I just assume a really good artist has to have, the depth of meaning in the work.

Jane Sauer: I always say there are two really important things: one is the depth of meaning. There has to be something behind the work, some concept, something they're trying to express to the viewer, and then there has to be the skills, the tools to express it because those two go so hand-in-hand and when one is missing, it just kind of falls flat.

Blanche Touhill: Have you had a fulfilling life?

Jane Sauer: Oh, yes. It's been absolutely wonderful.

Blanche Touhill: And would your father be pleased?

Jane Sauer: Oh, he probably would say, "I wish she had been a doctor but I'm glad she did something that she liked," yes, I think...yes, he would have...he actually was interested in art and did buy some art. I mean, he took me to some art openings and he did buy some art. So he had an interest, so, yes, he would have been pleased, yeah.

Blanche Touhill: Because, in a way, he started you out.

Jane Sauer: Well, he did, yeah, yeah. He definitely did.

Blanche Touhill: So he must have been able to draw himself. He must have liked art.

Jane Sauer: I never saw him draw but he did like it.

Blanche Touhill: He probably went to the museum with you?

Jane Sauer: Yes, oh, yes, he did and he took me to see...

Blanche Touhill: Because he could have dropped you off at the gym.

Jane Sauer: Yeah, that's true. It is true. He definitely could have dropped me off at the Y or something and...

Blanche Touhill: At the Y, yes, or something.

Jane Sauer: And said, "Don't leave the building," too.

Blanche Touhill: But he chose the art institute.

Jane Sauer: And he did take me to many shows at the museum. He did make sure I saw all the important shows at the museum. So that was...there was some gallery that he was friends with and I don't remember the name of it but he made sure that I went to those openings and Bloch Gallery. I don't know if you remember Bloch Gallery, the bookstore and the gallery?

Blanche Touhill: I do.

Jane Sauer: And I can remember hanging out there and looking at the shows. He'd have little shows and then the books, you know, and look at the books.

Blanche Touhill: Well, my last question is: are you still interested in civil rights?

Jane Sauer: Yes, yes.

Blanche Touhill: And have we made progress?

Jane Sauer: Yes, huge progress, just huge. Both my husband and I graduated from U City High and a friend of ours won an award. We went to a dinner last Friday night and, of course, he's our age and we just looked around and we said that when we went there it was all white and that it's changed so much. It was so multi-cultural, multi-racial that it was very thrilling. Yes, it has changed. There's no doubt in my mind that we've made tremendous progress. There's also no doubt in my mind that we have huge steps to go. I never thought that I would live for a gay marriage to be legal. I mean, I just thought that won't happen in my lifetime and of course, it hasn't happened here in Missouri but it is legal in New Mexico and it was very exciting. It was a very wonderful thing, to make a big step like that and Missouri will come.

Blanche Touhill: How's our time, Brian?

Brian: Four minutes.

Blanche Touhill: Oh, four minutes. Is there anything you want to talk about in this remaining time?

Jane Sauer: You know, I guess I want to say that when you say "has it changed," that I look at my own children and what my sons do and the responsibilities that they take for their families, and of course, I have to take credit that I

raised them well but, you know, they have friends who are doing the same thing and so I think we are...sometimes you think things that you did didn't make a difference and then you look and you think, well, they did make a difference and I look at all of the females that teach at the various universities in the art department and then I look at the shows that are, I'm sure it's probably 50/50 for women and major shows, probably will be taken to task for saying that, but maybe it's 60 and 40 for women. So things have certainly changed and I do like to think I had some small part in that and that I'll continue to have some continuing part in that as time goes by. I'm still giving.

Blanche Touhill: Well, thank you very much. It was a wonderful conversation.

Jane Sauer: Yeah. You're a very good interviewer. You're a very good interviewer.