



**Smithsonian Institution**

*Archives of American Art*

## **Yasuo Kuniyoshi Papers, Autobiography Preliminary Notes, 1944**

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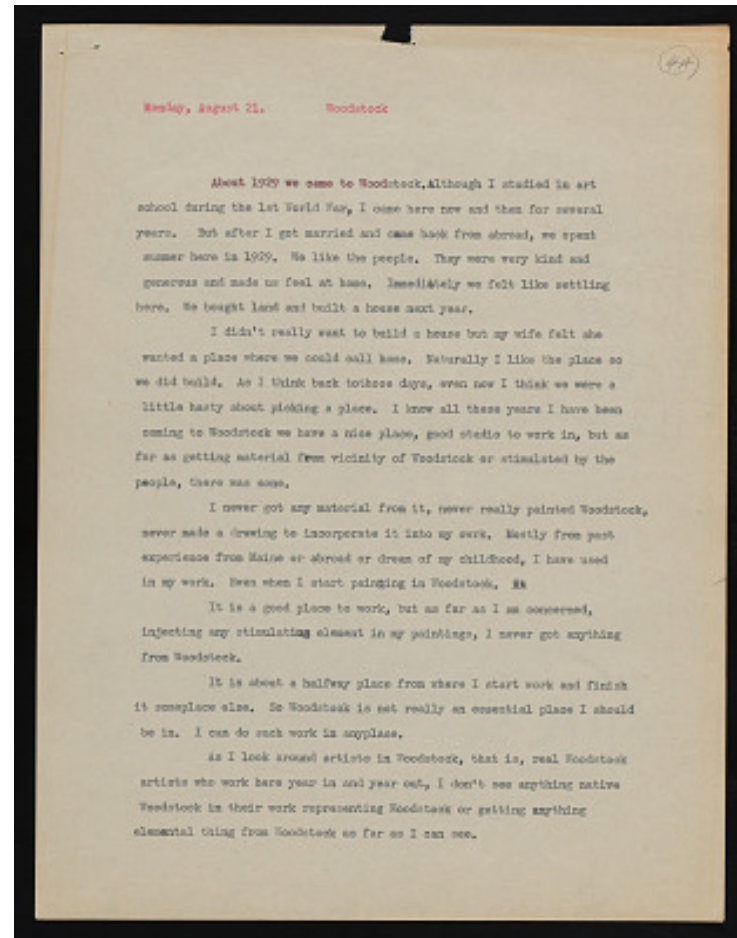
Monday, August 21 Woodstock

About 1929 we came to Woodstock. Although I studied in art school during the 1st world war, I came here now and then for several years. But after I got married and came back from abroad, we spent summer here in 1929. We like the people. They were very kind and generous and made us feel at home. Immediately we felt like settling here. We bought land and built a house next year.

I didn't really want to build a house but my wife felt she wanted a place where we could call home. Naturally I like the place so we did build. As I think back to those days, even now I think we were a little hasty picking a place. I know all these years I have been coming to Woodstock we have a nice place, good studio to work in, but as far as getting material from vicinity of Woodstock, or stimulated by the people, there was none. I never got any material from it, never really painted Woodstock, never made a drawing to incorporate it into my work. Mostly from past experience from Maine or abroad or dream of my childhood, I have used in my work. Even when I start painting in Woodstock. [symbol] It is a good place to work, but as far as I am concerned, injecting any stimulating element in my paintings, I never got anything from Woodstock.

It is about a halfway place from where I start work and finish it someplace else. So Woodstock is not really an essential place I should be in. I can do such work in anyplace.

As I look around artists in Woodstock, that is, real Woodstock artists who work here year in and year out, I don't see anything native Woodstock in their work representing Woodstock or getting anything elemental thing from Woodstock as far as I can see.



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