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2134 Woolsey Street
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To Whom it may concern,

Bhagwan Shree Rajneesh has been an exceptional influence in my professional life as a fine arts conservator to museums. His profound insight into the nature of the creative process has helped to increase my awareness of the unique character of each artistic expression. This is of prime importance in my field which attempts to preserve + restore art objects without altering their essential character.

During visits to Rajneeshpuram over the past year, I have had the opportunity to observe the effect of Rajneesh's profound insight on the development of this new community. Through meditation + communion with the extraordinary presence of this spiritual leader, community members are able to release within themselves their own creative potential. Because Rajneesh's very being points the way to express this potential without the barrier of self involved ego, these unique individual

energies are able to harmonize to produce a community richly endowed with artistic expression + creativity on all levels. This is manifested not only through beautiful painting, graphic design, ceramics, fashion design, music + dance etc. but also through the rapid transformation of a barren land into a flourishingly beautiful oasis.

Certainly, Bhagwan Shree Rajneesh's extraordinary ability to release creative human potential on all levels is unique and of immense value to the arts + our society at this time.

I am presently employed as consulting conservator to the San Francisco Museum of Modern Art Conservation Laboratory which I established in 1972, + where I trained several interns in painting conservation from the Cooperstown Graduate Program in Fine Art Conservation.

1962-1970 I was conservator to the Wadsworth Atheneum (one of America's foremost fine arts museums) where I established a paintings conservation laboratory. During this period I also functioned as paintings conservator to the Smith College Museum of Art, + to numerous historical societies + private collections.

Additional professional experience includes performing condition surveys of the collections at the Clark Art

Page 3.

Institute in Williamstown, Mass., appointment as head conservator to the Fine Arts Conservation Laboratories in N.Y.C. (approx 1960) + treatment of fire damaged paintings from Governor Rockefeller in New York (with Jean Volkmer of MOMA. for which we were mentioned in Time Magazine).

I was initially trained in art conservation by Sheldon + Caroline Keck, Honorary Fellows of AIC through their New York University Conservation Course + by three years of apprenticeship.

Sincerely Yours,

Thornton Rockwell

Fellow, American Institute for
the Preservation of Historic +
Artistic Works