



TRT: N/A

TITLE: STEVE WYATT: INTERVIEW
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TRANSCRIPT

STEVE WYATT::

00:14

MY NAME IS STEVE WYATT: AND I'M CURATOR OF EXHIBITIONS HERE AT THE UMFA.

ELIZABETH::

00:19

SO EXPLAIN WHAT YOU DO TO PEOPLE WHO HAVE NEVER THOUGHT ABOUT THE DIFFERENT JOBS AT A MUSEUM WHAT YOU DO.

STEVE WYATT:

00:32

WELL FOR MOST EXHIBITS THAT WE DO HERE AT THE UMFA, I DO SORT OF A PROJECT MANAGEMENT POSITION. I WORK WITH EVERYONE WHO WAS INVOLVED IN THE EXHIBITION PAR.. PROCESS. I WORK WITH EVERYONE INVOLVED IN THE MUSEUM PROCESS. I WORK WITH THE PEOPLE THAT RAISE MONEY, I WORK WITH SECURITY, I WORK WITH THE CURATORS, EVERYBODY WHO HAS A STAKE IN THE EXHIBIT AND I KIND OF COORDINATE THEIR EFFORTS TO KIND OF PULL THE EXHIBIT OFF AND BRING IT TO FRUITION.

ELIZABETH:

01:05

IT'S BEEN MY OBSERVATION THAT YOU'RE THE HANDS-ON GO-TO GUY. WHAT HAS IT TAKEN TO PULL ALL THIS TOGETHER?

STEVE WYATT:

01:13

WELL, THIS EXHIBITION IS KIND OF INTERESTING IN THAT IT WAS SO BIG THAT IT IMPACTED VIRTUALLY EVERY SINGLE DEPARTMENT, EVERY SINGLE JOB, EVERYBODY WAS AFFECTED BY THIS EXHIBITION JUST BECAUSE OF THE MAGNITUDE OF THE SHOW AND THE EXPENSE OF THE SHOW. AND WHAT IT'S BRINGING TO THE COMMUNITY, IT'S JUST HUGE. SO IN THIS INSTANCE, WE HAD A PROJECT MANAGER AND I ENDED UP FOCUSING MORE ON THE LOGISTICS OF ACTUALLY GETTING THE EXHIBITION INSTALLED, GETTING THE GALLERIES PREPARED, PAINTED AND COMING UP WITH THE DESIGN. ALL THOSE SORTS OF THINGS, I WORKED WITH TO BRING THAT OFF.

ELIZABETH:

01:58

ONE OF THE THINGS THAT I FOUND INTERESTING WERE THE WALL PANELS THAT WERE PUT INTO THE GREAT HALL. WHY WERE THEY NECESSARY AND WHY WILL THAT BE A BOON TO YOU AND THE JOB THAT YOU DO? WHAT WILL YOU DO WITH THOSE IN THE FUTURE?

STEVE WYATT:

02:18

WELL THE GREAT HALL, A LOT OF PEOPLE THINK OF IT AS AN EXHIBITION SPACE BUT REALLY IT IS AN EVENT HALL. BUT IN THIS INSTANCE WE HAD TO USE IT AS A GALLERY SPACE BECAUSE THIS EXHIBITION, WE WANTED TO PUT IT ALL ON THE FIRST FLOOR JUST FOR LOGISTICS AND MOVING PEOPLE AROUND MADE IT MUCH EASIER TO PUT IT ALL ON THE FIRST FLOOR. SO WE REALLY HAD TO USE THE GREAT HALL AS A GALLERY AND THERE WERE NO WALLS IN THERE AT ALL. SO WE MANAGED TO ACQUIRE WHAT THEY CALL (?) WALLS, IS THE BRAND NAME AND IT'S A PORTABLE WALL SYSTEM THAT IS ACTUALLY MADE BY THE SAME COMPANY THAT ACTUALLY MAKES MERCEDES BENZ AUTOMOBILES. SO THEY ARE PORTABLE WALLS THAT WE CAN ASSEMBLE ON THE FLY. SO IT WAS REALLY GREAT THAT WE COULD ACQUIRE THESE SO IN THE FUTURE WE CAN USE THEM FOR ALL OF OUR EXHIBITS. TO REALLY CREATED SPACES RATHER THAN TO JUST HAVE A GALLERY WITH ART ON THE WALL OR OUT IN THE MIDDLE. WE CAN KIND OF CREATE SPACES AND REALLY CHANGE THE MOOD HOW WE WANT TO FOR DIFFERENT EXHIBITIONS. SO I THINK IT'S REALLY GOING TO ENHANCE ALL OF OUR FUTURE EXHIBITIONS.

ELIZABETH:

03:25

SO THAT THE SPACE ISN'T DICTATING THE FEEL OF THE GALLERY BUT RATHER WHAT IS WARRANTED BY THE ART ITSELF.

STEVE WYATT:

03:32

YEAH IT JUST GIVES US KIND OF ONE MORE THING IN OUR ARSENAL TO REALLY CREATE AN EXPERIENCE FOR PEOPLE WHEN THEY COME TO THE MUSEUM TO REALLY GIVE THEM SOMETHING DIFFERENT EVERY TIME THEY COME HERE.

ELIZABETH:

03:47

TELL ME ABOUT THE DIFFERENT COLORS USED ON THE WALLS?

STEVE WYATT:

03:54

WELL FOR THE MOST PART OUR COLOR FOR THIS EXHIBITION IS WHAT WE CALL NEBULAS WHITE IS IT'S OFFICIAL TITLE. BUT THEN CERTAIN SECTIONS, FOR EACH SECTION, WE HAVE A NEW COLOR, A BRIGHT COLOR. SOME OF THEM ARE KIND OF A CORAL OR IN THIS CASE A GREEN TO REALLY LET PEOPLE KNOW THEY ARE IN A NEW SECTION OF THE EXHIBITION AND IT'S A NEW ERA OR A NEW TYPE OF ART THAT THEY'LL SEE IN IT. SO IT'S KIND OF JUST LIKE AN EXTRA INDICATOR THAT THEY ARE IN SOMETHING DIFFERENT THAN WHEN THEY WERE JUST AT. AND THEN IF THEY LOOK AT THE WALL PANELS, THE TEXT PANELS, THEY CAN FIND OUT EXACTLY WHAT IT IS THAT'S DIFFERENT THAN THE PREVIOUS SECTION THAT THEY WERE IN. AND CHOOSING THE COLORS, I SHOULD SAY, IF ANYONE'S EVER, YOU KNOW, PAINTED A HOUSE AND HAD A SPOUSE THAT THEY WERE WORKING WITH TO CHOOSE A COLOR, THEY KNOW WHO DIFFICULT IT CAN BE. AND WHILE HERE WE HAVE A LOT OF PEOPLE WHO WORK HERE AND A LOT OF PEOPLE HAVE IMPACT AND COLOR IS SOMETHING THAT PEOPLE ALWAYS HAVE DEFINITE OPINIONS ON. SO IT'S ALWAYS A CHALLENGE COMING UP WITH SOMETHING THAT MOST PEOPLE LIKE BUT THERE'S NEVER ANYTHING THAT EVERYBODY TOTALLY AGREES ON. SO IT'S KIND OF AN INTERESTING PROCESS. AND WE GO THROUGH THAT EVER EXHIBIT THAT WE DO.

ELIZABETH:

05:08

WHO HAD THE FINAL SAY ON THE COLORS THAT WERE USED?

STEVE WYATT:

05:10

JILL DAWSEY, OUR CURATOR WAS ACTUALLY, BECAUSE I THINK BECAUSE SHE WAS NEW ON STAFF THEY JUST SORT OF SAID HEY THIS IS NEW PERSON, LET'S LET THEM MAKE THE DECISION. SO SHE CHOSE THE COLOR AND I THINK SHE DID A VERY GOOD JOB BECAUSE FOR THE MOST PART, EVERYBODY REALLY LIKES THEM.

ELIZABETH:

05:29

HOW HAS THIS EXHIBIT BEEN DIFFERENT THAN ANY OTHER?

STEVE WYATT:

05:49

I THINK JUST THE ABSOLUTE MAGNITUDE OF THE IMPACT OF THE EXHIBITION ACROSS THE BOARD ON EVERYONE IN THIS BUILDING AND EVEN ON THE UNIVERSITY, IT HAS AN IMPACT ON THE PEOPLE WHO DO THE PARKING HERE ON THE UNIVERSITY. JUST THE HUGE MASSIVE IMPACT. A LOT OF THE EXHIBITS WE DO WILL HAVE A BIG IMPACT ON MAYBE THE EDUCATION DEPARTMENT OR MAYBE ME OR JUST SELECTED PARTS OF THE MUSEUM WILL BE IMPACTED A GREAT DEAL AND OTHER PARTS MIGHT NOT EVEN REALIZE WE'RE DOING AN EXHIBIT ALMOST. IT'S, YOU KNOW, IT'S JUST KIND OF UNDER THE RADAR FOR SOME PEOPLE IN SOME EXHIBITIONS. BUT THIS ONE WAS JUST ACROSS THE BOARD. EVERYONE'S WHOLE WORK ENVIRONMENT WAS BASICALLY TURNED UPSIDE DOWN THE MINUTE WE STARTED ON THIS PROCESS OF GOING FORTH WITH THIS EXHIBITION. IT REALLY TURNED THE WORK SPACE, EVEN JUST ARRANGING, RE-ARRANGING ALL THE OFFICES EVEN ALL THE BEHIND THE SCENES THINGS THAT PEOPLE DON'T EVER SEE WHEN THEY COME HERE ALL HAD TO CHANGE TO ACCOMMODATE THIS EXHIBITION.

ELIZABETH:

06:56

WHY IS IT WORTHWHILE?

STEVE WYATT:

06:57

WELL I THINK THE ART TOTALLY SPEAKS FOR ITSELF. THIS EXHIBITION WAS VERY MUCH WORTHWHILE DOING JUST BECAUSE OF, BRINGING ART LIKE THIS TO UTAH. I THINK THIS IS LIKE PROBABLY THE MOST IMPORTANT EXHIBITION THAT'S EVER COME TO UTAH AND I THINK IT WAS, EVERYONE THAT WAS INVOLVED IN THE PROCESS I'M SURE WOULD AGREE THAT THIS WAS SOMETHING THAT EVEN THOUGH IT WAS A MAJOR IMPACT ON EVERYTHING, IT KIND OF TURNED EVERYTHING UPSIDE DOWN, IT WAS, BEEN VERY WORTHWHILE.

ELIZABETH:

07:29

DO YOU HAVE A FAVORITE?

STEVE WYATT:

07:33

I THINK I KIND OF LIKE THE VAN GOGH "THE POPLAR TREES" WHICH IS KIND OF OUR SIGNATURE PIECE. I THINK WE'RE USING IN A LOT OF ADVERTISING. I REALLY LIKE THE WAY THAT HE USES YELLOW AND HE WORKS THE LIGHT, KIND OF TWILIGHT LOOK TO IT. SO I REALLY LIKE THAT ONE. AND I REALLY LIKE THE SCULPTURE HERE TOO, THE SCULPTURES REALLY NICE, THE RODIN IS VERY NICE.

****THIS TRANSCRIPT HAS NOT BEEN EDITED FOR CONTENT OR GRAMMER****