



TRT: N/A

TITLE: GRETCHEN DIETRICH INTERVIEW
AIR DATE: N/A
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TRANSCRIPT

ELIZABETH:

01:05

EXPLAIN TO OUR AUDIENCE WHAT YOU DO HERE AT THE MUSEUM.

GRETCHEN DIETRICH:

01:21

MY JOB IS A REALLY FUN ONE BECAUSE I GET TO WORK VERY CLOSELY WITH THE CURATORIAL STAFF AND THESE ARE THE WONDERFUL PEOPLE WHO RESEARCH WORKS OF ART, KNOW THE COLLECTIONS, MAKE RECOMMENDATIONS FOR WORKS OF ART TO ACQUIRE AND ADD TO THE MUSEUM'S COLLECTION, MAKE RECOMMENDATIONS FOR THINGS TO (?) AND MOVE OUT OF THE BASEMENT TO MAKE ROOM FOR OTHER THINGS AND TO REALLY HELP SHAPE THE FUTURE OF THE COLLECTIONS, BUILD THE COLLECTIONS, DEVELOP THEM TO SUIT THE NEEDS OF OUR AUDIENCES. WE ALSO, CURATORS, WORK ON FINDING SPECIAL EXHIBITIONS AND BRINGING THEM TO THE MUSEUM. IN THIS CASE, I BELIEVE IT WAS DAVID DEE, OUR DIRECTOR, WHO FOUND FIRST THE EXHIBITION OPPORTUNITY THAT WE'RE HERE TALKING ABOUT TODAY FROM THE CLEVELAND MUSEUM OF ART. BUT THAT'S NOT ALWAYS THE CASE. WE HAVE COLLEAGUES AND CONTACTS ALL AROUND THE COUNTRY, EVEN SOME OF US INTERNATIONALLY. AND WE ARE ALWAYS LOOKING FOR NEW OPPORTUNITIES OF REALLY WONDERFUL THINGS TO BRING HERE TO UTAH. THE OTHER HAT THAT I WEAR HERE AT THE MUSEUM IS HELPING ALL THE WONDERFUL PEOPLE IN THE PUBLIC PROGRAMS AND EDUCATIONAL SERVICES DEPARTMENT. AND THESE ARE THE PEOPLE WHO REALLY CREATE AND SHAPE AND CONDUCT ALL OF THE PUBLIC PROGRAMMING AT THE MUSEUM. EVERYTHING FROM PROGRAMS FOR CHILDREN AND FAMILIES WE HAVE A WONDERFUL FREE PROGRAM ON THE 3RD SATURDAY OF EVERY MONTH FOR FAMILIES TO MAKE ART AND TO TALK AND LEARN ABOUT ART TOGETHER. WE DO PUBLIC PROGRAMS FOR ADULTS. WE DO FILM SERIES, LECTURES, A REAL WIDE VARIETY TO MEET ALL THE DIFFERENT NEEDS OF OUR AUDIENCES.

ELIZABETH:

02:58

WHAT DID YOU THINK THE FIRST TIME YOU HEARD ABOUT THE UMFA HOSTING THIS EXHIBITION?

GRETCHEN DIETRICH:

03:12

WITHOUT HESITATION I WOULD SAY, I TOLD HIM I THOUGHT IT WAS A REALLY WONDERFUL IDEA. I HAVE WORKED AT LARGE ART MUSEUMS BEFORE BACK EAST AND I'VE WORKED AT MUSEUMS THAT HAVE VERY AMBITIOUS AND VERY LARGE SCALE EXHIBITION PROGRAMS. SO I THINK I KNEW VERY WELL WHAT THE MUSEUM WAS IN FOR. I KNEW THE AMOUNT OF WORK THAT IT WAS GOING TO TAKE ON JUST ABOUT

EVERY SINGLE PERSONS PART ON THE STAFF. I KNEW THE FINANCIAL END OF WHAT WE WERE GETTING OURSELVES INTO BECAUSE IT'S NOT JUST A LOAN FEE TO THE CLEVELAND MUSEUM OF ART IT'S INSURANCE, IT'S PUBLIC PROGRAMMING, IT'S MARKETING AND PUBLIC RELATIONS. IT'S A BIG DEAL THAT REALLY REACHES INTO EVERY DEPARTMENT IN THE MUSEUM. BUT I'VE NEVER BEEN TO CLEVELAND BUT I'M FAMILIAR WITH SOME OF THE WORKS OF ART THAT ARE IN THIS EXHIBITION, I'VE SEEN THEM IN OTHER MUSEUM AROUND THE COUNTRY AND I KNEW THAT CALIBER OF THE WORKS OF ART THAT WE WERE TALKING ABOUT. AND I KNEW THAT NOTHING LIKE THIS HAD EVER BEEN TO UTAH. I KNEW THAT THE MUSEUM'S COMMUNITY WOULD JUST FLIP OUT. I KNEW IT WAS GOING TO BE REALLY INCREDIBLY EXCITING AND A REALLY AMAZING OPPORTUNITY AND A GREAT WAY FOR THE UMFA TO SORT OF BREAK OUT AND DO SOMETHING IT'S NEVER QUITE DONE BEFORE ON A SCALE IT'S NEVER QUITE DONE IT ON BEFORE. TO A GREAT OPPORTUNITY FOR THE MUSEUM TO MAKE NEW FRIENDS, NEW MEMBERS, TO BUILD SUPPORT IN THE COMMUNITY FOR WHAT WE ARE DOING AND TO GET PEOPLE EXCITED ABOUT ART IN THE STATE OF UTAH WHICH IS WHAT WE'RE ALL ABOUT.

ELIZABETH:

04:49

WHAT IS THE TYPICAL FAMILY GOING TO SEE WHEN THEY COME HERE?

GRETCHEN DIETRICH:

05:09

WELL I HAVE TALKED TO LOTS OF PARENTS AND I AM ONE MYSELF AND I RECOGNIZE AND VALUE HOW EXCITING IT IS TO HAVE THE OPPORTUNITY TO SHOW KIDS A REAL PICASSO PAINTING, A REAL MONET PAINTING. AND TO SHARE THAT WITH THEM AND THAT'S WHAT WE WANT FOR OUR CHILDREN TO REALLY INTRODUCE THEM TO INCREDIBLE THINGS. AND THERE'S NOTHING MUCH MORE INCREDIBLE THAN AN ORIGINAL MONET PAINTING. SO I KNOW JUST BECAUSE I AM PARENT MYSELF HOW EXCITING THAT IS GOING TO BE FOR PEOPLE AND I'VE HEARD THAT FROM MY FRIENDS AND PEOPLE I KNOW IN TOWN AND THAT'S VERY EXCITING. I THINK I WOULD RECOMMEND THAT FOR AN ADULT WHO WANTS TO SPEND A GREAT DEAL OF TIME IN THE EXHIBITION AND SPEND 15 MINUTES WITH EVERY OBJECT. IF YOU DO THE MATH ON THAT, 15 MIN. TIMES 74 OBJECTS, THAT WOULD BE A VERY LONG VISIT FOR A SMALL CHILD. SO I DO RECOMMEND THAT IF ONE WANTS TO REALLY TAKE IT SLOW AND REALLY DRINK THESE IN, WHICH I REALLY DO RECOMMEND, ONE MIGHT WANT TO GET A BABYSITTER BUT WE ALSO DID WORK REALLY HARD TO MAKE THE EXHIBITION WORK FOR PEOPLE WITH CHILDREN. AND ONE THING, TWO THINGS WE'VE DONE THAT WE ARE REALLY PROUD OF, WE CREATED A FREE AUDIO TOUR FOR FAMILIES. AND THE, IT'S SHORTER THAN THE ADULT AUDIO TOUR. THE ADULT AUDIO TOUR HAS MORE SORT OF WHAT YOU WOULD EXPECT INFORMATION ABOUT THE ARTIST, ABOUT WHEN THE PICTURES WERE MADE, WHAT UNIQUE AND INTERESTING ABOUT EACH INDIVIDUAL OBJECT AND SORT OF HOW THAT ONE INDIVIDUAL WORK OF ART FITS INTO ART HISTORY AND THE HISTORY OF FRENCH PAINTING. THE TOUR FOR FAMILIES IS A LOT MORE FUN AND A LITTLE MORE IRREVERENT AND WE CREATED A CHARACTER CALLED NANCY SKETCHER WHO ENGAGES YOU IN INTERVIEWING AND TALKING TO BOTH THE ARTIST WHO MADE SOME OF THESE PICTURES AS WELL AS THE PEOPLE SITTING FOR THE PAINTERS IN THE PORTRAITS, MORE SPECIFICALLY. AND REALLY I THINK WITH AN EYE TOWARDS HELPING CHILDREN AND ADULTS ALIKE TO LOOK CAREFULLY AT WORKS OF ART AND TO THINK ABOUT THE ARTIST THAT, THE CHOICES THAT THE ARTIST MADE TO CREATE THE WORK OF ART THAT YOU'RE STANDING IN FRONT OF. SO WE WANTED TO PROVIDE SOMETHING FOR THE ADULT WHO WANTS TO SPEND A LONG TIME BUT ALSO FOR THE FAMILY AUDIENCE WHO WANTS TO ENGAGE THEIR KIDS IN LOOKING AT

INCREDIBLE WORKS OF ART BUT DOING IT IN A KID-FRIENDLY WAY THAT'S GOING TO WORK FOR YOUNG PEOPLE. THE SECOND THING THAT WE'VE CREATED SPECIFICALLY FOR OUR FAMILY AUDIENCE IS A REALLY WONDERFUL TAKE-AWAY GALLERY GUIDE, AGAIN FREE WITH THE PRICE OF ADMISSION ON ANYBODY WHO COMES TO THE MUSEUM WITH CHILDREN WILL BE GIVEN ONE OF THESE. AND THE PERSON, WELL THE THING THAT TAKES YOU ON A TOUR UM, THOUGH THE GALLERIES IN THE GALLERY GUIDE IS THE COLOR RED. SO WE FOCUSED ON A NUMBER OF DIFFERENT OBJECTS IN THE EXHIBITION WHERE THE COLOR RED PLAYS A REALLY SIGNIFICANT AND IMPORTANT PART IN THE WORK OF ART ITSELF. SO AGAIN, ANOTHER FUN, A LITTLE SLIGHTLY IRREVERENT BUT REALLY ENGAGING WAY TO GET YOUNGER PEOPLE EXCITED ABOUT REALLY GREAT WORKS OF ART.

ELIZABETH:

08:26

SPEAKING OF RED, TELL ME ABOUT THE JOURNEY OF THIS PAINTING, "THE RED KERCHIEF" WHAT'S THE HISTORY, TELL ME IT'S STORY.

GRETCHEN DIETRICH:

08:35

WELL, I ...WELL ACCORDING TO THE INFORMATION ON THE LABEL, I WOULD GUESS THAT THIS PICTURE ENTERED THE COLLECTION OF CMA IN THE LATE 1950'S AND IT WAS CREATED BY CLAUDE MONET PERHAPS ONE OF THE MOST IMPRESSIONIST ARTISTS, CERTAINLY ONE OF THE MOST IMPORTANT ARTISTS OF THE 19TH CENTURY. AND IT IS A PORTRAIT WE KNOW NOW, OF HIS WIFE CAMILLE WHICH HE UM, WHICH HE NEVER EXHIBITED AND NEVER SOLD. HE KEPT THE PICTURE IN HIS OWN PERSONAL COLLECTION THROUGHOUT HIS LIFE WHICH WAS RATHER UNCOMMON FOR HIM. AND WE BELIEVE THAT IT HAD SPECIAL PERSONAL SIGNIFICANCE TO HIM BECAUSE CAMILLE DIED JUST A YEAR OR SO AFTER THE PICTURE WAS COMPLETED AND LEFT HIM WITH AND 18 MONTH OLD SON. SO IT'S A VERY SAD STORY. SHE DIED VERY YOUNG AND I THINK WHAT'S SPECIAL ABOUT THIS PICTURE IS WE ARE REALLY PRIVY TO A VERY INTIMATE AND PRIVATE MOMENT BETWEEN A HUSBAND AND HIS WIFE HERE, BETWEEN AND ARTIST AND A PERSON HE'S PAINTING A PORTRAIT OF AND YET WE ARE SEPARATED BY THAT CLOSED WINDOW. SO IT'S ALMOST SORT OF UM, A FORESHADOWED SEPARATION THAT ACTUALLY DID COME TO PASS WITH HER EARLY DEATH. AND THERE'S SOMETHING REALLY HAUNTING AND VERY BEAUTIFUL ABOUT THE PAINTING. IT'S SO GREY ON THE INSIDE AND YET THE RED KERCHIEF ON HER HEAD, AS WE SAID ABOUT THE RED, THE COLOR RED WITH REFERENCE TO THE FAMILY GUIDE, IT DRAWS YOUR EYE RIGHT THROUGH THAT CLOSED WINDOW TO CAMILLE'S FACE AND REALLY MAKES YOU CONNECT WITH HER AS SHE LOOKS BACK AT YOU THROUGH THAT CLOSED WINDOW. SHE'S STANDING IN A SNOW STORM OR THERE'S SNOW FALLING ABOUT HER SO YOU CAN SEE THE WHITE ON THE GREEN LEAVES OF THE TREES AND THE WHITE COVERING THE GROUND BEHIND HER AND IF ONE LOOKS RATHER CLOSELY YOU REALLY GET TO SEE THAT BRUSH WORK THAT MONET AND THE OTHER IMPRESSIONISTS WERE SO FAMOUS FOR. THE PAINT IS SO LOOSELY APPLIED TO THE SURFACE OF THE CANVAS. IT'S DONE SEEMINGLY WITHOUT CARE BUT I THINK AND THAT'S WHAT THE CRITICS SAID AT THE TIME WHEN THESE PICTURES WHEN THEY WERE FIRST MADE. BUT I THINK IT GIVES AN OVERALL EFFECT OF THE LIGHTNESS, THE TEXTURE OF SNOW ON A LEAF AT A DISTANCE. AND ONE ENDS UP COMING AWAY WITH AN IMPRESSION OF WHAT IT FELT LIKE TO BE BOTH THE PAINTER, IN THIS CASE, MONET, INSIDE THIS BUILDING LOOKING OUTSIDE THE WINDOW AT HIS WIFE AND AS WELL AS WHAT IT MIGHT HAVE FELT LIKE TO BE HER SORT OF SURROUNDED BY THIS SORT OF COOL, WHITE OF THE SNOW ON THE LANDSCAPE AROUND HERE. IT'S VERY CHARMING AND RATHER HAUNTING, THERE'S SOMETHING REALLY SPECIAL ABOUT THIS PICTURE.

ELIZABETH:

12:07

WHAT WAS THE THOUGHT PROCESS BEHIND HAVING A STUDY AREA?

GRETCHEN DIETRICH:

12:11

WELL I THINK THE STUDY TABLE, THE READING RESOURCE TABLE THAT WE ARE CREATING IN THE EXHIBITION IS REALLY IMPORTANT BECAUSE WE WANT TO MAKE SURE PEOPLE KNOW THAT THERE IS LOTS MORE TO LEARN AND LOTS MORE TO DO AND IF ONE'S INTEREST IS PEAKED YOU KNOW, BY A PARTICULAR OBJECT OR BY THE WORK OF A PARTICULAR PAINTER, I THINK IT'S IMPORTANT FOR MUSEUMS TO PRESENT ADDITIONAL RESOURCES FOR VISITORS SO THAT THEY CAN LEARN MORE AND DISCOVER MORE. WE'RE REALLY ALL ABOUT TRYING TO MAKE PEOPLE FALL IN LOVE FOR A LIFETIME. NOT ONLY WITH THIS INSTITUTION BUT WITH ART MORE BROADLY. AND SO ENCOURAGING PEOPLE TO SIT AND TO THINK AND TO LEAF THROUGH A BEAUTIFUL BOOK IS JUST ANOTHER PART OF THAT EXPERIENCE. WE WORKED REALLY HARD AND ESSENTIALLY RE-WROTE ALMOST ALL OF THE INTERPRETIVE MATERIALS FOR THE EXHIBITION BECAUSE WE WANTED EACH LABEL TO WORK FOR AN AVERAGE PERSON. I WANT THIS EXHIBITION TO WORK FOR PEOPLE WHO DON'T HAVE MASTERS DEGREES OR PH.D.'S IN ART HISTORY. AND THE OBJECTS THEMSELVES ARE REALLY POWERFUL AND REALLY CAPTIVATING SO I'M NOT WORRIED ABOUT THAT. THE OBJECTS WILL DO THE WORK OF SORT OF CALLING PEOPLE TO THEM BUT ONCE SOMEONE GETS THERE AND OF COURSE THEY HAVE THE OPTION OF LISTENING TO THE AUDIO TOUR WHERE YOU CAN HEAR COMMENTARY BY THE DIRECTOR OF THE CMA AND THE CURATORS IN CLEVELAND. BUT I ALSO WANTED ADDITIONAL INFORMATION ON THE LABEL COPY HANGING NEXT TO THE OBJECTS. NOT TOO MUCH BUT AGAIN JUST ENOUGH TO SORT OF GIVE YOU SOME CLUES ABOUT WHAT YOUR LOOKING AT, TO OFFER SOME THINGS TO THINK ABOUT AND THEN THE TABLE IS JUST AN EXTENT...THE RESOURCE IS AN EXTENSION OF THAT. THERE'S ALWAYS MORE TO LEARN, THERE'S ALWAYS MORE TO DO AND I LOVE THE IDEA THAT SOMEONE IS GOING TO COME TO THIS EXHIBITION, NEVER REALLY HAVING THOUGHT ABOUT CLAUDE MONET OR THE IMPRESSIONISTS OR THE CUBISTS AND PABLO PICASSO OR THE SURREALISTS AND DALI, AND GO AWAY WITH A REAL BURNING INTEREST, YOU KNOW TO GET ONLINE, TO GET ACCESS TO MORE INFORMATION AND TO LEARN MORE AND TO LOVE THE WORK MORE. AND I'M CONFIDENT THAT WILL HAPPEN BECAUSE IT'S REALLY GOOD STUFF.

ELIZABETH:

14:20

IS THERE ANYTHING YOU'D LIKE TO ADD?

GRETCHEN DIETRICH:

14:20

I DEFINITELY WANTED TO TALK ABOUT FAMILIES, WE DID THAT. I WANTED TO TALK ABOUT INTERPRETIVE MATERIALS, WE DID THAT.

ELIZABETH:

14:28

LET ME ASK THIS LAST QUESTION, AT THE END OF THE DAY, HOW WILL YOU FIND A SUCCESSFUL ENDEAVOR.

GRETCHEN DIETRICH:

14:43

THAT'S A GREAT QUESTION, YOU ASK GOOD QUESTIONS...I DON'T WANT TO REPEAT STUFF I'VE ALREADY SAID. WE HAVE WORKED EXTREMELY HARD WITH THE HELP OF AN INCREDIBLE MUSEUM STAFF AND AN INCREDIBLE VOLUNTEER SUPPORT SYSTEM, AN AMAZING VOLUNTEERS WHO GIVE OF THEIR TIME AND ENERGY TO THIS INSTITUTION JUST FOR THEIR LOVE OF THE ART. WE'VE WORKED REALLY HARD ALL TOGETHER TO CREATE THE VERY BEST VISITOR EXPERIENCE POSSIBLE. SO EVERYTHING FROM WHEN YOU ENTER THE MUSEUM TO FINDING WHAT YOU NEED TO THE CAFE, FINDING MERCHANDISE THAT YOU WANT TO BRING HOME IN THE SHOP, GETTING INTO THROUGH THE LOGISTICS OF ENTERING THE EXHIBITION AND GETTING YOUR AUDIO TOUR, WE'VE WORKED REALLY HARD TO MAKE IT POSSIBLE THAT ONCE YOU ENTER THE EXHIBITION SPACES, YOU REALLY ARE GIVEN THAT TIME AND THAT SPACE THAT IS JUST SO UNIQUE AND SPECIAL TO JUST SPEND TIME WITH THESE INCREDIBLE OBJECTS, INCREDIBLE ARTWORKS AND TO REALLY MAKE THAT PERSONAL CONNECTION. YOU KNOW IT'S, A LOT OF PEOPLE I THINK HAVE ANXIETY THAT THEY NEED TO KNOW A LOT BEFORE THEY CAN VISIT AN ART MUSEUM, THAT THEY NEED TO KNOW A LOT ABOUT ART HISTORY OR HISTORY BEFORE THEY CAN JUST ENJOY THE WORKS OF ART ON VIEW AND I REALLY DISAGREE WITH THAT. I THINK THERE'S SOMETHING HERE FOR EVERYONE AND THERE ARE WORKS OF ART THAT MAY NOT INTEREST YOU, MAY NOT CALL YOUR NAME ACROSS THE ROOM BUT I'M POSITIVE THAT THERE ARE MANY THAT WILL. AND THAT HAS NOTHING TO DO WITH YOUR EDUCATION LEVEL OR WHAT YOU'RE INTO. THESE ARE WORKS OF ART THAT ARE JUST THE BEST EXAMPLES BY THE BEST ARTISTS WORKING IN EUROPE FOR THAT 100 YEAR SPAN. AND WE ARE SO PROUD AND PRIVILEGED TO BE BRINGING THIS TO UTAH AND SHARING THIS WITH OUR COMMUNITY AND I AM WITHOUT A DOUBT, I KNOW THAT EVERYBODY WHO COMES HERE LOOKING FOR A UNIQUE AND EXCITING EXPERIENCE WITH REALLY GREAT ART, IS GOING TO HAVE A REALLY WONDERFUL EXPERIENCE.

ELIZABETH:

17:04

IF SOMEONE WASN'T SURE WHETHER OR NOT TO MAKE THE EFFORT TO COME TO THE SHOW, WHAT ARE THE TOP TEN PIECES OF ART THAT THEY WOULD BE REMISED IF THEY DID NOT SEE THEM IN THEIR LIFETIME.

GRETCHEN DIETRICH:

17:15

WELL I CAN SAY THAT PERHAPS TO SOME OF OUR COMMUNITY, \$15 MIGHT SEEM LIKE A LOT TO PAY TO GET INTO AN ART MUSEUM. BUT HOW MUCH DO WE SPEND ON GOING TO A MOVIE THAT WE DON'T EVEN REMEMBER A WEEK LATER. THIS IS GREAT STUFF AND IT WILL STICK WITH YOU. SOME OF MY FAVORITES ARE THIS INCREDIBLE AND VERY SORT OF UNUSUAL EXAMPLE OF MONET. THERE ARE OTHER MONET PAINTINGS IN THE EXHIBITION WHICH MAY SEEM MORE FAMILIAR TO PEOPLE. THE OUTDOOR LANDSCAPE PICTURES WHICH HE WAS REALLY FAMOUS FOR. THERE IS SUCH AN UNBELIEVABLY BEAUTIFUL PAINTING BY AN ARTIST CALLED PIZARRO. A VERY, VERY LARGE LANDSCAPE THAT IS JUST ONE OF THE MOST GORGEOUS PICTURES I'VE EVER SEEN. I WAS OVERWHELMED WHEN IT CAME OUT OF IT'S CRATE. THERE'S A BEAUTIFUL PAINTING BY THE ONE OF THE TWO WELL-KNOWN WOMAN IMPRESSIONIST PAINTINGS, BERTHE MORISOT, A PORTRAIT SHE DID OF HER SISTER READING. WHICH IS JUST GORGEOUS AND IT HANGS NEXT TO A PORTRAIT OF HER BY THE VERY IMPORTANT FRENCH PAINTER MANET. SHE ACTUALLY MARRIED HIS BROTHER SO THERE WAS A FAMILY CONNECTION THERE AS WELL. AND THOSE TWO OBJECTS ACTUALLY HANG IN THE GALLERY NEXT TO EACH OTHER. WHICH IS UNIQUE AND VERY COOL. THERE IS MY FAVORITE OF ALL TIME, MY FAVORITE PAUL GAUGUIN PAINTING CALLED "IN THE WAVES" OF THIS WOMAN SORT OF ABANDONING HERSELF TO NATURE. I MEAN IT'S HARD TO

UNDERSTAND WHAT IS HAPPENING BUT IT IS SO STRANGE AND SO CAPTIVATING AND SO BEAUTIFULLY PAINTED AND THE COLOR IS SO INCREDIBLE, IT COULD NEVER POSSIBLY IN REPRODUCTION, ONE COULD NEVER EVEN UNDERSTAND WHAT THIS PICTURE IS LIKE IN THE REAL WORLD. THERE ARE NOT ONE, NOT TWO BUT THREE UNBELIEVABLY BEAUTIFUL PAUL CEZANNE PAINTINGS. ONE OF THE GREAT FRENCH PAINTERS OF ALL TIME. AND ONE REALLY, WITH THREE PICTURES BY AN ARTIST LIKE CEZANNE, YOU REALLY GET AN OPPORTUNITY TO SEE WHAT HE WAS TRYING TO DO. YOU REALLY GET AN OPPORTUNITY TO LEARN FROM ONE OBJECT TO THE NEXT WHAT HE WAS SORT OF AFTER. WHICH WAS A UNIQUE AND WONDERFUL EXPERIENCE. MY ALL-TIME FAVORITE PICASSO PAINTING, WHICH I SAW MANY YEARS AGO IN THE PHILADELPHIA MUSEUM OF ART WHEN IT WAS ON LOAN IN PART OF A LARGER EXHIBITION. IT'S CALLED "LA VIE" OR LIFE. IT'S ABSOLUTELY, WITHOUT A DOUBT, THE MASTER PIECE OF HIS BLUE PERIOD. THIS VERY EARLY PERIOD WHERE HE PAINTED, WHERE HIS PICTURE PREDOMINATELY HAD A SORT OF BLUE PALETTE AND THERE'S A REAL MYSTERY AND A SADNESS AND IT'S VERY UNCLEAR WHAT'S GOING ON IN THIS PAINTING AND IT'S ENORMOUS AND IT'S CAPTIVATING AND IT'S MAGICAL. THERE'S ALSO AN AMAZING AMOUNT OF SCULPTURE IN THE EXHIBITION WHICH IS AGAIN QUITE UNUSUAL BECAUSE SCULPTURE IS DIFFICULT TO MOVE AROUND. IT WAYS A LOT, IT'S MORE TO TRANSPORT AND SO ON. BUT ANYBODY WHO WANTS TO LEARN ABOUT THE EVOLUTION OF EARLY MODERN SCULPTURE, PARTICULARLY WITH THE GREAT MASTER OF THAT, RODIN, THE GREAT FRENCH SCULPTURE, AGAIN, BECAUSE THERE ARE SO MANY PIECES OF SCULPTURE BY RODIN AND OTHERS WHO WORKED AFTER HIM, YOU REALLY GET THE WHOLE PICTURE. YOU REALLY CAN LEARN AND SEE WHAT RODIN WAS TRYING TO ACHIEVE. INCREDIBLE. AND THEN, IF WE GO TOWARDS THE END OF THE SHOW, WE ARE MOVING AWAY FROM FRENCH ARTISTS AND MORE TO EUROPEAN ARTISTS WHO CAME TO PARIS BECAUSE PARIS WAS THE CENTER OF THE ART WORLD AT THAT TIME. AND THERE ARE INCREDIBLE WORKS OF ART BY DALI, THE GREAT SPANISH SURREALIST, THERE'S AN AMAZING PAINTING BY DALI CALLED "THE DREAM" WHICH IS JUST SO PERFECTLY CAPTURES THE WEIRDNESS OF A DREAM AND THE ANXIETY SOMETIME WHICH, WHICH SORT OF COMES OUR WHEN WE SLEEP. AND IT'S SO PERFECTLY CAPTURED BY THAT ARTIST IN THAT ONE IMAGE. PAINTED THE SAME YEAR AS HIS FAMOUS "PERSISTENCE OF MEMORY". A PICTURE MANY PEOPLE KNOW OF MELTING WATCHES, WHICH IS AT THE MUSEUM OF MODERN ART IN NEW YORK. SO NOT ONLY IS IT A GREAT DALI PAINTING, BUT IT IS A GREAT DALI PAINTING FROM PERHAPS THE, JUST THE PERFECT MOMENT IN HIS LIFE WHEN HE WAS REALLY DOING INCREDIBLE THINGS. THERE'S ALSO A REALLY BEAUTIFUL MAX ERNST PAINTING. HE WAS A GERMAN SURREALIST AND IT, AGAIN, JUST SORT OF BLEW ME AWAY WHEN IT CAME OUT OF THE CRATE. I WAS JUST SORT OF OVERWHELMED BY JUST HOW GORGEOUS IT IS. AND HOW REPRESENTATIVE IT IS OF THE BEST POSSIBLE WORK THAT MAX ERNST DID. AND I'LL SAY MY LAST FAVORITE, UM, MY LAST FAVORITE IS A PAINTING BY A FRENCH, SORRY A PAINTING BY, OH DEAR I DON'T REMEMBER HIS NATIONALITY. LET ME START AGAIN. MY LAST FAVORITE IS A PAINTING BY THE ARTIST (?) WHO, WHO, WHO PAINTED A LOT AFTER SORT OF OLDER FRENCH ARTISTS. SO THE PICTURE THAT'S IN OUR EXHIBITION IS PAINTED AFTER A PICTURE HE SAW AT THE LOUVRE, THE GREAT MUSEUM IN PARIS BY A VERY IMPORTANT FRENCH PAINTER A GENERATION EARLIER NAMED CHARDIN AND IT'S OF A RAY, IT'S OF A STINGRAY SORT OF FILLETED, OPEN AND IT'S, IT'S A REALLY DISTURBING, REALLY BEAUTIFUL, REALLY STRANGE IMAGE UM, THAT AGAIN, IN THE CATALOG IT IS IT'S REPRODUCED IN FULL COLOR AND I WAS BLOWN AWAY WHEN THE OBJECT ACTUALLY ARRIVED. IT LOOKS LIKE A DIFFERENT PAINTING ALL TOGETHER. VERY POWERFUL. VERY BEAUTIFUL.

THIS TRANSCRIPT HAS NOT BEEN EDITED FOR CONTENT OR GRAMMER