



TRT: N/A

TITLE: DAVID DEE: INTERVIEW
AIR DATE: July 18, 2008
TAPED: June 20, 2008

TRANSCRIPT

FABRIZIO:

00:00

DAVID DEE:, WELCOME.

DAVID DEE:

01:02

THANK YOU.

FABRIZIO:

01:08

IF YOU WOULD, GIVE US THE THUMBNAIL SKETCH OF THE JOURNEY OF THESE PAINTINGS. HOW DID THEY END UP HERE?

DAVID DEE:

01:14

THE CLEVELAND MUSEUM OF ART IS ONE OF THE GREAT COLLECTIONS OF EUROPEAN MASTERWORKS IN THE WORLD. AND THIS EXHIBITION WAS ONE THAT WE BECAME AWARE OF AS ONE THAT THE, LET ME START OVER. UM, WE BECAME AWARE THAT THE CLEVELAND MUSEUM OF ART WAS, HAD DECIDE TO TRAVEL THE BEST WORKS FROM IT'S COLLECTION WHILE THEIR BUILDING WAS UNDER A RENOVATION AND EXPANSION. AND

FABRIZIO:

01:45

DID YOU GET EXCITED ABOUT THE PROSPECT?

DAVID DEE:

01:46

WELL WE WERE ABSOLUTELY INTRIGUED BY THE IDEA THAT WE MIGHT BE ABLE TO HOST THIS EXHIBITION. YOU KNOW, OUR AMBITION HAS BE TO GROW OUR EXHIBITIONS PROGRAM TO BECOME A WORLD CLASS EXHIBITIONS PROGRAM ALONG WITH THE GROWTH OF OUR COLLECTION. AND SO WE MADE SOME INQUIRIES AND UH, COMMUNICATED THAT WE WERE SUITABLE, ERNEST, SERIOUSNESS, AND FELT LIKE THIS WOULD BE A VERY WELCOME AND ENTHUSIASTICALLY RECEIVED EVENT FOR THIS COMMUNITY. AND UM,

FABRIZIO:

02:20

WHAT DID YOU FIGURE YOUR CHANCES WERE AT THAT POINT?

DAVID DEE:

02:20

WELL, IT, PROBABLY PRETTY LOW TO BE HONEST WITH YOU. THERE ARE UH, IN TODAY'S MUSEUM WORLD, IT'S MORE AND MORE DIFFICULT TO SECURE AND BRING TO YOUR VENUE EXHIBITIONS OF THIS CALIBER. COSTS ARE EXTREMELY HIGH. COLLECTIONS DON'T TRAVEL AS FREQUENTLY AND THE SHOWS ARE NOT BEING PUT TOGETHER AS OFTEN. SO WE FELT THAT OUR CHANCES WERE PROBABLY PRETTY LOW. UNTIL ABOUT JUNE OF LAST, 2007, WHEN WE HOSTED A TEAM FROM CLEVELAND MUSEUM OF ART THAT FELT LIKE THEY LIKED WHAT THEY SAW AND FELT LIKE WE COULD BE A GOOD VENUE FOR THE SHOW.

FABRIZIO:

03:03

HOW DID YOU REACT WHEN YOU GOT WORD? HOW DID YOU FIND OUT?

DAVID DEE:

03:04

PHONE CALL. PUTTING TOGETHER SHOWS LIKE THIS IS SO COMPLICATED AND IS SO COMPLEX AND IT INVOLVES SO MUCH SHARING OF INFORMATION. UH, IT WAS MOSTLY THE REACTION THAT WE FELT FROM THE TEAM. WE LEFT THAT DAY, WHEN THEY LEFT TO RETURN TO CLEVELAND THAT DAY, WE FELT LIKE WE HAD PASSED A TEST. AND THAT ASSUMING THAT OTHER THINGS WENT WELL, THAT UM, WE WOULD MOST LIKELY BE ABLE TO HOST THE SHOW AND WE WERE ECSTATIC. WE WERE THRILLED.

FABRIZIO:

03:35

YOU HAD TO MAKE SOME CHANGES. MAKE AN SIGNIFICANT OF MONEY? HOW DID YOU BALANCE THAT OUT?

DAVID DEE:

03:56

GREAT QUESTION. SINCE OUR ASPIRATIONS HAVE BEEN TO GROW OUR CAPACITY TO HOST EXHIBITIONS OF THIS CALIBER AND THIS SIZE, WE HAVE ANTICIPATED THAT MOMENT WHEN WE WOULD HAVE TO BUILD INTO THE BUDGET OF A LARGE EXHIBITION, SOME OF THE UPGRADES TO OUR FACILITY. THIS HAS BEEN A BEAUTIFUL BUILDING. AND WHEN IT WAS OPENED IN 2001, BOTH THE EXPECTATIONS AND THE POSSIBILITIES WERE RAISED. SO WE'VE BEEN SLOWLY MAKING INVESTMENTS. FORTUNATELY FOR US, THE COMMUNITY RESPONSE TO OUR APPEALS FOR ASSISTANCE TO BRING THIS HERE HAVE BEEN SUCH THAT WE COULD BUILD INTO OUR BUDGET, SOME OF THE UPGRADES AND IMPROVEMENTS TO THE BUILDING THAT WE NEEDED TO MAKE.

FABRIZIO:

04:48

PUT THIS EXHIBIT IN CONTEXT. HOW IMPORTANT IS THIS COLLECTION OF ART?

DAVID DEE:

04:59

I THINK THE CURATOR OF THE EXHIBITION SAID IT WELL THIS MORNING WHEN HE TALKED ABOUT HOW THIS COLLECTION IS KNOWN THROUGHOUT THE WORLD. UM, POSSIBLY IN SOME RESPECTS BETTER KNOWN OUTSIDE THE WORLD THAN, OUTSIDE THE UNITED STATES, PARDON ME, THAN IT MIGHT BE IN THIS COUNTRY. BUT PEOPLE WHO KNOW OF THE LOCATION OF THE GREAT COLLECTIONS OF THE IMPRESSIONISTS, POST-IMPRESSIONISTS AND MODERN WORKS ARE AWARE THIS IS VERY IMPORTANT GROUP OF WORKS OF ART. UM, FOR WHAT I'VE BEEN TOLD, WHEN THE IDEA WAS FIRST BROACHED TO THE TRUSTEES AND DIRECTOR OF THE CMA, THAT THIS EXHIBITION

MIGHT BE PUT TOGETHER AND THESE WORKS MIGHT TRAVEL, THERE WAS A, ALMOST AN AUDIBLE GASP. ARE YOU CRAZY? AND CERTAINLY THERE ARE WORKS THAT WERE NOT ABLE TO TRAVEL, THAT CLEVELAND SHOWS ALONG THESE WORKS, BUT BY AND LARGE THE GREAT MASTERWORKS OF THIS COLLECTION WERE ABLE TO TRAVEL. SO, THERE ARE WORKS THAT ARE ABSOLUTELY ICONIC BY ALMOST ALL OF THE MOST IMPORTANT ARTISTS WHO BE, WHO PARTICIPATED IN THE IMPRESSIONIST MOVEMENT AND THOSE MOVEMENTS THAT FOLLOW. THERE ARE SOME WONDERFUL PICTURES YOU DON'T EXPECT TO SEE BY SOME ARTISTS, MAYBE SLIGHTLY ATYPICAL SUCH AS MONET'S "RED KERCHIEF" AND WONDERFULLY TYPICAL WORKS. AND THEN THERE ARE WORKS THAT ARE BY ARTIST WHO THE GENERAL PUBLIC MAY NOT BE AS AWARE OF THAT ARE ALSO VERY MOVING, VERY INTERESTING AND ARE REALLY GEMS THAT PEOPLE WILL DISCOVER IN THE SHOW.

FABRIZIO:

06:52

I WANT TO HAVE YOU ANSWER THIS QUESTION NOT IN YOUR ROLE AS THE HEAD OF THIS MUSEUM BUT AS A LOVER OF ART. WHAT WAS IT LIKE WHEN A VAN GOGH OR A PICASSO WAS TAKEN OUT OF A CRATE? HOW WERE YOU REACTING JUST AS A LOVER OF ART?

DAVID DEE:

07:21

SEEING ORIGINAL WORKS BY SOME OF THE MOST HIGHLY REGARDED BRILLIANT ARTISTS IN THE HISTORY OF ALL OF ART UM, IS A THRILLING MOMENT IN AND OF ITSELF. TO UNCRATE THEM AT OUR INSTITUTION AND TO SEE THE PASSIONATE BRUSHSTROKES OF VAN GOGH'S POPLARS AND UH, MONET'S THICKLY APPLIED PAINT. RODIN'S AGE OF BRONZE WHICH WAS, HAS THE ORIGINAL PATINA THAT THE ARTIST HIMSELF APPLIED. SO IT'S A VERY FAMOUS ADDITION OF IT. ABSOLUTELY TOOK OUR BREATH AWAY AND FELT US, HELPED US FEEL LIKE WE HAD DONE THE RIGHT THING IN STRETCHING OURSELVES AND ASKING FOR THE SUPPORT OF THE COMMUNITY TO BRING THE SHOW HERE.

FABRIZIO:

08:16

WHAT WAS IT LIKE AROUND HERE WHEN YOU WERE UNCRATING THAT AND YOU WERE GETTING EVERYTHING TOGETHER. IT MUST HAVE BEEN KIND OF CHAOTIC.

DAVID DEE:

08:20

WELL IT'S A, FOR US IT'S A MIX OF A, OF A LITTLE BIT OF TENSION, BECAUSE OF COURSE, UNTIL THE PICTURES ARE ON THE WALL THERE'S ALWAYS CONCERNS ABOUT SECURITY. AND FOR US THIS IS A FIRST TIME DOWN THIS ROAD. SO WE WANTED TO MAKE SURE WE DID IT WELL. UH, BUT WORKING ALONG SIDE THE CURATORS FROM CLEVELAND WHO ALLOWED OUR STAFF TO WORK, TAKE A CENTRAL ROLE IN UNPACKING AND CRATING IT WAS A POSITIVE AND A MEMORABLE EXPERIENCE. SO, OVER THE LAST COUPLE OF WEEKS THERE HAS BEEN A SENSE OF ANTICIPATION, A LITTLE BIT OF TENSION BUT MOSTLY, MOSTLY EXCITEMENT TO HAVE THE PICTURES HERE AND THE SCULPTURES HERE.

FABRIZIO:

08:58

ARE YOU HAVING A HARD TIME SLEEPING AT NIGHT? WHAT IS YOUR SENSE OF RESPONSIBILITY THAT YOU FEEL FOR THESE AMAZING PIECES OF WORK BEING HERE?

DAVID DEE:

09:09

I LOSE A LITTLE SLEEP OVER TWO ISSUES I THINK. ONE OF THEM IS THAT THE WORKS OF ART ARE SUCH IMPORTANCE. REALLY PRICELESS VALUE. AND I FEEL RESPONSIBILITY AND STEWARDSHIP THAT THEY BE, THAT THEY RETURN AS SAFELY AS THEY ARRIVED. SECONDLY OF COURSE, THERE'S ALWAYS THE FINANCIAL SIDE OF AND UNDERTAKING OF THE MAGNITUDE. WE'VE RECEIVED WONDERFUL SUPPORT FROM THE COMMUNITY, FROM THE UNIVERSITY. AND CAN NOW ONLY HOPE THAT THERE IS A LEVEL OF INTEREST AND SUPPORT OF ACTUALLY VISITING THE SHOW AND TAKING ADVANTAGE OF IT HERE. IF WE'RE SUCCESSFUL, THEN WE HOPE AND ANTICIPATE IT WILL SET THE STAGE FOR GROWING OUR EXHIBITIONS PROGRAM.

FABRIZIO:

10:00

IT'S INTERESTING THAT CLEVELAND GAVE YOU AN INCREDIBLE AMOUNT OF FLEXIBILITY OF HOW TO PUT IT THE EXHIBIT TOGETHER. TALK ABOUT THE LOGIC THAT YOU USED IN HOW YOU DECIDED TO HANG THE PICTURES AND WHERE.

DAVID DEE:

10:27

WELL ALL THE (?) THE MIX AND THE HANGING OF THE SHOW WAS A COLLABORATION BETWEEN OUR STAFF AND THE CLEVELAND STAFF WHICH OBVIOUSLY KNOWS THE ARTWORKS WELL AND HAD REVIEWED OUR FLOOR PLAN AND AGREED TO GIVE US THEIR ADVICE. AND THE SHOW LENDS ITSELF, IT REALLY IS A JOURNEY THROUGH THE DEVELOPMENT OF MODERN ART, STARTING WITH MANET AND (CORBET?) WHO WERE NOT CONSIDERED IMPRESSIONISTS BUT REALLY SET THE STAGE WHO WERE REBELS THEMSELVES AND INSPIRED AND PARTICIPATED WITH AND WORKED ALONG SIDE THE IMPRESSIONISTS. SO IN TERMS OF THIS PARTICULAR SHOW, BECAUSE IS REPRESENTS A BREADTH AND A DEVELOPMENT IT DOES BEG TO BE HUNG MORE LESS CHRONOLOGICALLY. FORTUNATELY IN DOING SO YOU ALSO DO GET TO SEE SOME WONDERFUL JUXTAPOSITIONS AND WONDERFUL COMPARISONS AS YOU WALK THROUGH THE SHOW FOR EXAMPLE, AT THE VERY BEGINNING YOU SEE MULTIPLE PORTRAITS OF WOMAN PAINTED BY DIFFERENT ARTISTS REFLECTIVE OF EARLIER ACADEMIC STYLES BUT YOU GET TO SEE THE BRUSH STROKES STARTING TO LOOSEN UP IN THE RENOIR. YOU GET TO SEE THE WONDERFUL BERT MORISOT WHICH BECOMES A COMPLETE DEPARTURE. SO YOU KNOW YOU'RE SORT OF MOVE ALONG THIS TIME AND THIS PLACE OF THESE ARTISTS WHO WERE REVOLUTIONARY IN THEIR TIME, FOR US TODAY, TAKEN FOR GRANTED AS JUST THE WAY THINGS WERE. IN FACT, WERE REALLY PUSHING AGAINST THE SOCIETAL NORMS OF ART OF THE TIME.

FABRIZIO:

11:54

SO IF I'M WALKING THROUGH IT, I'M SEEING HOW THIS TRANSFORMATIVE TIME IN ART BUILDS AND EVOLVES RIGHT?

DAVID DEE:

12:01

WELL THAT'S EXACTLY RIGHT. AS I MENTIONED THE FIRST GALLERY INTRODUCES YOU TO SOME IDEAS ABOUT COLOR AND ABOUT BRUSH STOKES AND BY THE TIME YOU GET TO THE SECOND AND THIRD GALLERIES, YOU'RE (?) SEE PLANES OF ART. THEN YOU'RE INTO THE MONET'S, THREE FABULOUS PICTURES HUNG RIGHT NEXT TO EACH OTHER. AND THE REALLY EMPHASIS ON COLOR AND ON LIGHT AND ON IMPRESSION. THE

ARTISTS WERE MAKING A STRONG STATEMENT THAT IT WAS OK, IN FACT THAT IT WAS IMPORTANT TO HAVE THE ARTISTS HAD EVIDENT IN THE WORK OF ART. WHICH IS AGAIN A DEPARTURE FROM TWO CENTURIES OF ACADEMIC PAINTING WITH VERY PRESCRIBED SUBJECT MATTER. AND AS YOU WALK THROUGH THE SHOW YOU SEE THE POST-IMPRESSIONIST VAN GOGH'S VERY PASSIONATE, KIND OF TROUBLED PROBABLY, BRUSH STROKES THAT SAINT-REMY WAS PAINTED, UH, POPLARS OF SAINT-REMY WAS PAINTED WHILE HE WAS ON A LEAVE FROM THE ASYLUM. YOU SEE THAT MOVING AND THEN WE'RE AT RODIN AND THE GREAT DEPARTURE HE WAS TAKING IN SCULPTURE FROM ALL THE CLASSICAL SCULPTURE ALL THE WAY UP TO THE MONDRIAN AND THE PLACEMENT OF THE PLANES OF COLOR WHICH IS REALLY TAKING, I DON'T WANT TO SAY THAT IT WAS A LOGICAL (EXTREME?) BUT IT IS ON SOMETHING OF A CONTINUUM OF THE BREAK FROM THE PAST AND THE EMPHASIS ON COLOR AND PLANES OF A, OF COLOR AND DESIGN THAT REALLY BEGINS WITH THAT DEPARTURE FROM THE PAST.

FABRIZIO:

13:26

THE FIRST THING WE'LL SEE IN THE EXHIBIT IS THE CORBET. WHY THAT?

DAVID DEE:

13:31

WE WANTED TO START WITH AND SIZABLE PAINTING. ONE BY AN ARTIST WHO LEADS YOU INTO THIS PERIOD. AND CORBEY ALONG WITH MANET WAS A, HE REBELLED AGAINST THE ESTABLISHMENT. YOU SEE IN THIS PAINTING SOMETHING THAT WE ALL RELATE TO - LANDSCAPE - WHICH WE ALSO FELT WAS APPROPRIATE FOR OUR AUDIENCE. COMPARED TO, ALTHOUGH, WE DON'T HAVE THE ACTUAL PICTURES TO HANG ALONG SIDE OF IT, EARLIER LANDSCAPES. HE'S EMPLOYING VERY LOSE BRUSH STROKES AND HE'S USING KIND OF A POWER OF REPRESENTATION THAT WAS NOVEL. [BEEPING] THAT'S COMING FROM OUR AUDIO GUIDES. [TALKING]

FABRIZIO:

15:01

ARE YOU GUYS READY?

DAVID DEE:

15:03

THIS PAINTING WAS LEFT UNFINISHED AS I UNDERSTAND IT BECAUSE OF CORBET'S INVOLVEMENT IN MOVEMENT THAT THE GOVERNMENT DID NOT APPROVE OF. MEANT THAT HE HAD TO ESCAPE THE COUNTRY SINCE ONE OF THE REASONS THAT THE PAINTING, IT JUST SHOWS AGAIN, HIS INVOLVEMENT IN REALLY CHANGING THE COURSE OF ART HISTORY.

FABRIZIO:

15:26

IT'S FAMILIAR FOR PEOPLE WHO LIVE IN THE FOOTHILLS OF MOUNTAINS. WAS THAT PART OF THE LOGIC?

DAVID DEE:

15:31

IT WAS PART OF THE LOGIC. WE LIVE OBVIOUSLY AT THE FOOT OF MOUNTAINS AND THAT WELCOMES YOU IN. IT HELPS YOU ORIENTS, I THINK, THE VIEWER A LITTLE BIT. AND UH, PROVIDES SOME FAMILIARITY TO OUR AUDIENCE.

FABRIZIO:

15:46

THERE ARE SOME CANONS OF THE ART WORLD THAT ARE REPRESENTED HERE. HOW DO YOU THINK ABOUT THAT AS AN OPPORTUNITY FOR PEOPLE WHO LIVE IN A PLACE THAT DOESN'T HAVE THIS KIND OF ART?

DAVID DEE:

16:25

UM...PROVIDING TO OUR AUDIENCE THE OPPORTUNITY TO SEE SOME ICONIC WORKS OF ART WAS A MAJOR INFLUENCE IN OUR DECISION TO ACTIVELY PURSUE THIS SHOW AND REALLY AT WHATEVER COST, ATTEMPT TO BRING THEM HERE. THE UH, ICONIC WORKS DEVELOP A REPUTATION NOT ONLY BECAUSE THEY ARE SHOWN ALL THE TIME BUT BECAUSE OF THEIR IMPORTANCE AS WORKS OF ART. AND SO PICASSO'S "LA VIE" IS SO REPRESENTATIVE OF IT'S BLUE PERIOD, IT'S VERY ENIGMATIC, IT'S MYSTERIOUS, IT'S STUNNING, IT'S MOVING ALL AT THE SAME TIME. UM, AND WE KNOW THAT WHILE SOME OF OUR COMMUNITY MEMBERS HAVE THE OPPORTUNITY TO TRAVEL AND SEE GREAT WORKS OF ART, MANY PEOPLE DO NOT. AND AS WE ARE PROUD OF OUR PERMANENT COLLECTION BUT WE STRIVE TO BRING WORKS OF ART TO THE COMMUNITY. ESPECIALLY IN AREAS THAT WE DON'T HAVE GREAT REPRESENTATION. SO FOR US THIS WAS AGAIN, A PERFECT OPPORTUNITY OF OUR INTERESTS AND WHAT WE THINK ARE OPPORTUNITIES THAT THE COMMUNITY DESERVES.

FABRIZIO:

17:42

WHAT DIFFERENCE DOES IT MAKE TO SEE A PAINTING IN PERSON?

DAVID DEE:

17:44

IN THE DIGITAL AGE A LOT OF QUESTIONS ARE BEING RAISED ALL THE TIME ABOUT WHETHER OR NOT PEOPLE ACTUALLY NEED TO SEE WORKS OF ART IN PERSON. IMAGES ARE POWERFUL. THEY HAVE ICONOGRAPHY AND YOU CAN LEARN A LOT FROM LOOKING AT THE SYMBOLS THAT ARE INVOLVED AND ARE DEPICTED IN WORKS OF ART. BUT THERE IS A, THERE IS A PUBLIC TRUST THAT MUSEUMS HAVE TO PROVIDE AN UNMEDIATED EXPERIENCE WITH GREAT WORKS OF ART. BECAUSE IN PERSON THE PHYSICAL PRESENCE, THE ARTIST IS PRESENT IN THE WORK OF ART, THE ARTIST HAND IN THE CASE OF THE BRUSH WORK. UM, THE UM, THE DIMENSIONS OF THE WORK, THE PHYSICALITY OF THE WORK DOES TRANSPORT THE VIEWER FOR A MOMENT OUT OF OUR OWN WORLD AND WE COME BACK, AS A COLLEAGUE OF MINE WROTE RECENTLY, WITH A DIFFERENT ANGLE TO THE WORLD. AND I DON'T THINK YOU GET THAT EXPERIENCE WITH A REPRODUCTION.

FABRIZIO:

18:51

I'VE READ, YOU'VE SAID BEFORE THAT YOU WANT ALL PEOPLE TO FEEL WELCOME...YOU WANT PEOPLE TO FEEL LIKE THEY HAVE ACCESS TO THIS RIGHT?

DAVID DEE:

19:09

ABSOLUTELY.

FABRIZIO:

19:13

TALK ABOUT THAT.

DAVID DEE:

19:16

IT WAS NOT THAT LONG AGO THAT MUSEUMS, ONLY A FEW DECADES AGO THAT THE PRIMARY RESPONSIBILITY OF AN ART MUSEUM WAS TO BE REPOSITORY, A PLACE OF CONSERVATION AND PRESERVATION. AND VISITORS WERE IN MANY WAYS, A SECONDARY CONCERN. UH, I THINK TODAY, OVER THE LAST 30 YEARS, THE EDUCATION, EDUCATIONAL POSSIBILITIES OF WORKS OF ART AS WINDOW INTO, INTO WHOLE NEW WORLDS, AND, AND THE EDUCATIONAL UH, UH, THE EDUCATIONAL MECHANISMS THAT HAVE GROWN UP TO MAKE WORKS OF ART ACCESSIBLE TO VISITORS HAVE ADVANCED DRAMATICALLY. AND ART MUSEUMS KNOW THAT IN ORDER TO SURVIVE FINANCIALLY AND TO STAY RELEVANT WITH THEIR COMMUNITIES, WE HAVE TO FIND WAYS TO BRING WORKS OF ART AND INTERPRET WORKS OF ART AND INVOLVE OUR AUDIENCES IN WAYS THAT HAVE MEANING TO PEOPLE TODAY. SO THE WORKS OF ART THE WE PRESENT TODAY WILL HAVE DIFFERENT MEANINGS THAN THEY DID 50 YEARS AGO. AND THEY WILL HAVE DIFFERENT MEANINGS 50 YEARS FROM NOW. FOR EXAMPLE, WE HAD A SHOW, OF (?) PHOTOGRAPHS A COUPLE OF YEARS AGO IN CONJUNCTION WITH THE DAY OF THE DEAD. AND WE HAD AN ALTER UPSTAIRS. WE PROBABLY HAD 1000 PEOPLE COME AND CREATE AN INSCRIPTION AND POST IT UP ON THE, AN INSCRIPTION TO SOMEONE THAT HAD PASSED AWAY THAT THEY HAD A FOND MEMORY OF. AND SO I, I THINK WE'VE GOT TO FIND WAYS TO CREATE DIALOGUES IN OUR COMMUNITY WITH ART OF THE PRESENT AND ART OF THE PAST.

FABRIZIO:

20:59

DO YOU HAVE ONE THAT IS PARTICULARLY POWERFUL FOR YOU THAT YOU'VE GROWN TO SEE IN A DIFFERENT WAY?

DAVID DEE:

21:16

GREAT QUESTION. UM...I THINK TO DATE, MONET'S RED KERCHIEF HAS A, A POWER AS A PAINTING. KNOWING A LITTLE OF THE BACK STORY, KNOWING THAT HE PAINTED IT OF HIS FIRST WIFE WHO, FROM WHOM HE WAS TO BE ESTRANGED BY DEATH NOT TOO LONG THEREAFTER. SHE WAS ILL AT THE TIME. AND HE WAS YOUNG ENOUGH AS AN ARTIST, HE WAS STILL INNOVATING, HE WAS STILL EXPERIMENTING A LITTLE BIT BUT KNEW THAT HE WAS ON TO SOMETHING VERY POWERFUL. THAT COULD CAPTURE A GLIMPSE, AN IMPRESSION, A MOMENT IN TIME AND A MELANCHOLY EMOTION. THAT, THAT, THE INNOVATION, THE EMOTION, THE POWER, THE APPEAL, I THINK OF THAT PICTURE, ALL DRAW ME BACK TO IT. AND HAVE DONE SO ON MULTIPLE OCCASIONS ALREADY.

FABRIZIO:

22:11

FINAL QUESTION. IT'S GOING TO COST A LOT OF MONEY TO HANG THIS THING. IS IT WORTH IT?

DAVID DEE:

22:17

GREAT QUESTION. YOU CAN BREAK DOWN THE ECONOMICS OF THE VISITOR EXPERIENCE TO AN ART MUSEUM LOTS OF DIFFERENT WAYS. IF WE TAKE OUR ANNUAL BUDGET AND DIVIDE IT BY THE NUMBER OF VISITORS WE HAVE TO A PARTICULAR EXHIBITION, THE NUMBERS CAN GET KIND OF CRAZY. AND IS IT WORTH IT TO PAY THAT MUCH MONEY BOTH BETWEEN THE ADMISSION FEE AND THE DONORS AND OTHERS FOR SOMEONE TO COME AND SEE THIS WORK OF ART. WHAT WE SEE HERE BECAUSE

WE HAVE VISITORS FROM ALL WALKS OF LIFE. FROM SCHOOL KIDS, TO COLLEGE KIDS WHO DRIVE DOWN IN A VAN FROM WYOMING FOR 5 HOURS TO SENIOR CITIZENS WHO COME UP AND SAY WE ARE SO PROUD OF THIS MUSEUM. TO PEOPLE WHO WORK NEXT DOOR ON CAMPUS, IS THAT THEY SAY THEIR LIVES ARE CHANGED. THEY ARE GIVEN A GLIMPSE INTO ANOTHER WORLD. THEY ARE TRANSPORTED SOMEWHERE ELSE AND IN, IN SOME WAYS ACTUALLY BECOME A LITTLE MORE TOLERANT, MAYBE A LITTLE...BETTER CITIZENS FROM ASIA, FROM AFRICA AS WELL AS THEIR OWN BACKYARD. SCHOOL KIDS TELL US, WHO HAVE AN ASIAN BACKGROUND FOR EXAMPLE, TELL US THEY COME HERE AND THEY FINALLY FEEL AT HOME BECAUSE THEY SEE CHINESE WORKS OF ART. AND BY THE SAME TOKEN, RECENT IMMIGRANTS COME AND SAY THEY UNDERSTAND MORE ABOUT THIS PLACE BECAUSE WE'RE SHOWING WORKS OF ART FROM THE 19TH CENTURY UTAH EXPERIENCE. SO I DON'T KNOW HOW YOU PUT A DOLLAR VALUE ON THAT. LUCKILY AND SO FAR, BOTH OUR VISITORS AND OUR SUPPORTERS HAVE FELT LIKE IT'S WORTH IT AND SO AS LONG AS THEY AGREE WITH US WE'LL CONTINUE TO TRY AND DO IT.

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