

Prof Eric Robertson: Nice to see you all here. Thank you for coming. For those who haven't been to a *Making Space for Art* talk before, I can tell you that this is the third year of its running. We've had a wonderful array of speakers, mostly curators, but some practicing artists also from a wide range of national and international art spaces, art museums and galleries. It's been a wonderful opportunity to think about the different spaces in which one encounters art, the way in which art can reflect different spaces or even change them, and how we engage and interact with those various spaces. It's lovely to have today's guest speaker, Jannet de Goede who's over from-- Yes, I was practicing that.

[laughter]

Jannet de Goede: How impressive.

Eric: Thank you. Who is here from the Netherlands. She's the curator at the Kröller-Müller Museum in Otterlo, which is an absolutely-- The image will give you a bit of an idea. It's an absolutely magnificent space, both the building and the park that surrounds it. Jannet will be telling us more about that. Before Jannet came to the Kröller-Müller, she was for nearly a decade, the curator at the Kunsthal Rotterdam, where she curated a wonderful array of exhibitions.

Just to give you a sense of the range of her work, she curated exhibitions on Antony Gormley in 2006, Stanley Spencer, I think that was the very first international exhibition of Stanley Spencer, hugely successful show. That was 2011-12. In 2014, she curated a show on the little-known artist known as James Bond.

Very different kinds of exhibition, and Keith Haring in 2015. Since she went to the Kröller-Müller, she's already curated a show called *Nature-Based*. Last winter and currently running, there's a beautiful exhibition on Early Van Gogh, and later this year, opening in May, bit of shameless self-promotion is the magnificent exhibition, App: the poetry of forums, which will be an absolute hit.

[laughter]

I'm told. Anyway.

Eric: It's a real pleasure to have Jannet here. She will be talking on the subject of this quotation from the founder of the museum *For the Benefit and the Pleasure of the Community*. Over to you, Jannet.

Jannet: Thank you.

Jannet: First of all, I want to thank you very much for the invitation to give a lecture in the series Making Space for Art. I'd like to thank Professor Eric Robertson in particular for this wonderful invitation. Thank you. Secondly, I want to apologize for reading my lecture to you from paper because my English is not my mother tongue, and I thought it smart to write it down in advance, and in doing so, buying myself some time to get information formulation right.

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It's a tremendous honor to be able to talk here at Royal Holloway University about a museum where I've been working as a curator for just a year and a half now, because I can honestly say that I work at the most beautiful Museum in the Netherlands, possibly in Europe, or maybe even the world, but I don't want to be too presumptuous.

This afternoon, I'd like to take you into the history of the Kröller-Müller Museum. This is important for the theme Making Space for Art as you will see. I want to explain why the museum lies in the middle of the country at the heart of the largest nature reserve of the Netherlands.

I also want to show you how the art is accommodated in the Kröller-Müller Museum, why the building and its surroundings look the way they do. The building, its location, the collection, and how the artists presented inside and outside the museum are inseparably linked with the founder, Helene Kröller-Müller, and the directors that followed her after her death in 1939. It is the artistic conception of Helene Kröller-Müller, Bram Hammacher, Rudi Oxenaar, Evert van Straaten, and now Lisette Pelsers, that have determined how the artworks are given space at the museum.

First, a few important dates and events to give you a framework for this afternoon's story. There's a lot to take in here. There are some more important dates than others, you could say, for instance, 1907-1908 that's the moment that Helene Kröller-Müller starts to buy art. In 1921, she starts to construct the ground museum on the Hoge Veluwe. That's not the museum where we are working in now, but she started and had to halt it a year later because of the Great Recession, she even had to stop acquiring art in 1922. In 1938, another very important date, was when a transitional museum opened, one of the buildings where we are working in now. Another important year is 1961, that's the opening of the Sculpture Garden. In 1977, the opening of the Wim Quist Wing, which she loves so much. Some of these dates will come late from back in the lecture.

"For the benefit and the pleasure of the community," this is what Helene Kröller-Müller writes in 1925 when seeking to justify the reason for her art collection. It is the goal of the art collection that she assembled roughly between 1908 and 1922. To this day, we still rely on this idea of our founder. Her philosophy partly determines how we think about our exhibitions, how we present art, it colors how we think about our activities, and acquisitions we make to add to the collection.

Due to the exceptional location of the museum in the middle of the park, we are cut off from the rest of the world as it were. You might perhaps compare to a monastery. We are at the heart of the Hoge Veluwe Park which is 25 hectares big, and the visitors really have to undertake something, they have to do their best to come and feel the art. For many, a visit to the museum is a one-day retreat. One very important reason for our visitors to make the effort is the large collection of Vincent van Gogh. That collection was largely assembled by Helene, and I'll come back to that later in this lecture.

Another important reason for people to visit the Kröller-Müller is the Sculpture Garden. The garden opened in 1961, making it one of the first sculpture gardens in the world. The original idea for this garden was from Bram Hammacher. That was the second director. It has since grown into an important space for exhibiting sculpture in the open air.

Let me start at the beginning. In 1911, at the age of 42, Helene is hospitalized with a serious illness. She's told that she needs an operation, which is far from certain that she will survive, and she makes a solemn promise to establish a museum, to build a monument to culture for the community.

She wants to enable everyone to become acquainted with the developments in modern painting, and particularly with the work of Vincent van Gogh. She finds this artist - and bear in mind it's only 1911, and Vincent van Gogh is only known among select group of collectors and enthusiasts – but she finds the work of this artist the most important thing that modern painting has produced at that moment. During her lifetime, she acquires 11,500 objects for the collection. By comparison, our collection currently contains roughly 20,000 objects, so half of our current collection was assembled by the founder.

To purchase the artworks, she uses the funds from the company Müller & Co run by her husband Anton Kröller. The company originally belonged to her father, but after his death, her husband, Anton, takes the helm. He developed it into a powerful international concern, with major interest in shipping, in grain trade in America, and operation of ore mines mainly in North Africa and Spain. The headquarters are located on the Lange Voorhout in the Hague. Helene conceives the idea to collect art when she comes into contact through her daughter with Hendrik Bremmer, an art educator who gives lessons in art and art appreciation to ladies from high society.

She's fairly impressed with his lessons and soon asked him for private lessons. She even employs him as a personal advisor on the acquisition of art. Together, they visit artists' studios, auctions, and art dealers in the Netherlands and abroad.

Helene is a frequent letter writer, and for us, this is a rewarding source of information to see and understand how she operated but also how she thought about her acquisitions. She writes almost every day to a confidante Sam van Deventer. From Paris, she writes in 1910, and I quote, "This morning, we went to look at the rest of the van Goghs." Mind you, the rest of the van Goghs.

"They were wonderful. I'll just mention the subjects, a basket of apples, like lemons, only a little tighter perhaps and thinner, but stemming from the same sentiment. A valley, imagine you wandered over a mountain, passed, climbed, descended constantly with a bubbling stream beside you which was sometimes still in the deeper part, sometimes rushing over the descending ground, and you wandered back home, closed your eyes and still saw the precipice stream, the blooming banks, and everything together, had woven

itself into a joyful, colorful tapestry. The most beautiful is an olive grove, so soft and intimate, and such a complete large painting."

Helene buys rapidly, and after a few years, she owns the largest private collection of Van Gogh paintings in the world. She ultimately assembles 91 paintings and 175 drawings by Vincent van Gogh. To fulfill her promise to enable everyone to become acquainted with the developments in modern painting, she installs, in 1913, the first floor of the Lange Voorhout as a museum. People can visit the modern art museum by appointment. In the art museum, Helene has hung the artworks according to her idea and her vision regarding the developments in art and art history. In the many letters that have been preserved, her thinking about art can be followed quite closely.

In 1923, she gives a series of lectures from the Volksuniversiteit at the Hague, which are collected under the title, *Beschouwingen Over Problemen in de Ontwikkeling der Moderne Schilderkunst*, reflections on problems in the development of modern painting. In this, she explains quite clearly what it's all about for her. She distinguishes two directions in art, realism and idealism. In her view, both proceed from the perceived reality whereby the realists are mainly engaged in observation, lighting, material expression, and the effects of color and perspective. On the other hand, the idealists abstract the shapes.

They instead offer a depiction of their idea of reality. Among the modern artists, it's mainly the cubists that she admires openly. She acquires work by amongst others, Pablo Picasso and Juan Gris, and she passionately advocates the new movement. She also has a great admiration for the new work of Piet Mondrian. She calls it cubist art in its purest form. Lange Voorhout Museum is merely a prelude to the grand plans that she has. She wants to build a large museum on a residence, and to this end, employs various architects to make a design. These include Ludwig Mies van der Rohe, but also Peter Behrens, and neither expense nor effort was spared to properly assess the designs.

Helene has them, the designs, built in full size in wood, covered with painted canvas. You see it on the second photo. These structures are then put on wheels and placed in the intended location in Wassenaar near the Hague. She was not convinced, and she shifts her attention to the Veluwe because there, her husband has meanwhile bought last pieces of land to pursue his hobby of hunting. The Veluwe has become a place where they enjoy staying together, far from the bustle of the city and close to nature to live there for much of the year in a simple farmhouse. Here, her plan to unite culture and nature develops gradually to build a museum for art surrounded by the silence and emptiness of the forest and dunes.

She awards a new commission to the Dutch architect Hendrik Berlage at this time. He too enters the service of the family and designs among other things, Sint-Hubertus, the later residence of the Kröller-Müller family in the Hoge Veluwe Park, near Otterlo. It's not a simple farmhouse, you could say. Before the work really begins and design for the museum home, that collaboration falters, and in 1919, Berlage leaves for the Hague where he builds the Gemeentemuseum.

Helene then invites the Belgian architect, Henry van de Velde, to continue the project. He starts to work on the design of the museum in 1920. A year later, the construction of the building actually begins, and you see here, the exact location of the building, located near the Vaalserberg, the French mountains, or small hill. They worked with great haste. Again, no expense is spared. A special railway line is built on the Veluwe to transport the bespoke building blocks to the intended location at the Vaalserberg. Here, you see the designs, really a large building. Helene is beset by misfortune.

Just two years after the building of the museum started, she writes a letter to Bremmer, her teacher, and advisor. Her financial conditions no longer allow her to continue acquiring art, let alone that it allows her to build a museum. Müller & Co suffers from severe recession in the early 20s, and her company incurs significant losses. The Kröller-Müllers almost goes bankrupt. Not only is the construction of the museum halted, and the purchasing of art for the collection ceased, even the preservation of the country estate and the collection that she assembled in previous years is put at risk.

To keep the collection together, Helene decides to donate it to the Dutch state on the condition that a suitable museum will be built to house it. The design from de Velde however is also too expensive for the state, and an architect is asked to make a new design for what Helene calls a transitional museum.

Van de Velde's design is much smaller and more intimate than his first plan of the Grand Museum. It is clear in its composition, the entrance is at the road. It's a very vague picture, but you enter the building, and once inside, the public walks through a long corridor with small cabinets for paintings left and right enabling the visitor to walk through the history of art as it were.

In the first rooms, hang works of old masters such as Lucas Cranach, *the Elder*, and Floris van Schooten as benchmarks for the developments in modern painting, as described by Helene. In the middle section, and I mean by the middle section, that room, the middle section is reserved for the work of Vincent van Gogh. His work is the heart of the collection, and here, Helene also places it in the heart of the museum. In her opinion, he is the most important artist in whom realism and idealism converge. This is the highest possible achievement in modern painting in her view. Helene opens the museum herself in 1938 but dies the following year.

Her husband also dies two years later, and they are both buried on the Franse Berg near the spot where Helene Kröller-Müller had initially planned her Grand Museum. Here you can see her coffin in the museum, surrounded by the work she much loved. After the Second World War, Bram Hammacher is appointed as director of the museum in 1948. He is confronted with a museum that houses a wonderful collection of modern painting, but also with a desire of the founder to preserve this collection as it is.

Helene saw her collection as complete and if Hammacher were to strictly adhere to our wishes, he would have become the director of a mausoleum, a place where art hangs in silence, but where nothing would change. He was not the kind of man to accept this. One of the first things he devoted himself to was the plan for an extension of the building with the congress wing and a large sculpture garden both designed again by Henry Van de Velde.

This is initially conceived, this new large sculpture garden by Van de Velde, as a combined outer room of the museum, but Hammacher wanted an environment with greater exhibition possibilities, and with a design that enhances this, and he says, he writes down, "spatial effects of sculptures and the effects of light on the works". Hammacher longs for an open light space with large windows for the sculptures to thus create a clear relationship with the surrounding nature. He wants to make sculpture a second specialty of the museum, and he follows the developments in the contemporary sculpture closely, and much is happening.

The staging of sculpture exhibitions in parks and gardens was flourishing in the years after the Second World War. In London, the open exhibition of sculpture at Battersea Park was held in 1948, and it was extremely well attended. The exhibition consisted entirely of modern work, all made in the last 50 years by Auguste Rodin, Aristide Maillol, Henry Moore, Frits Wotruba, and many, many others. It was a first in a series of exhibitions that they repeated every three years. Not only was it the first in Britain, it also acted as a catalyst for many others elsewhere.

Two years later, in 1950, for instance, Antwerp organized an international sculpture exhibition in Middelheim Park. This still was highly successful, and it was decided to repeat it every two years. Middelheim organized the sculpture biennale, until well into the 1990s. Following the example of the London exhibition, Arnhem, in Holland, organized its first sculpture exhibition in Sonsbeek Park in 1949, European sculpture in the open air. Bram Hammacher was closely involved in the organization of this first Sonsbeek exhibition.

He was a member of the honorary committee, but the other additions of Sonsbeek were also decisions for the additions to the sculpture collection in the park, and the way that the landscape around museum was approached. The Battersea Park exhibition, Middelheim Park, and Sonsbeek showed Hammacher the direction that he wanted to take. He developed the plan for a permanent outdoor sculpture exhibition in a park near the museum. Henry van de Velde, the architect, points out the possibility for extending the collection of sculptures on the east side of the new wing being added to the museum, and so it happened.

This is the old Museum, this is the extension, and east of that, he proposes to make a park there. Landscape architect, Bijhouwer is asked to make a provisional sketch designed for a sculpture garden in the direction of the Franse Berg. He bases his thinking on the idea that the sculpture gallery completed in 1953 will be and I quote, "Extended as it were into the open air and form the transition from indoor museum to

outdoor museum." He arrives at the highly articulated layout of outdoor galleries around the main exhibition space, as you can see here.

It took eight years to complete. In 1961, the Sculpture Garden opens with the lawns bordered by green walls, hedges, but also many rhododendrons and a variety of different trees. The outdoor area is designed by Bijhouwer as if it were museum galleries. The green walls function as a backdrop for the sculptures installed. In anticipation of the opening, Hammacher continued acquiring sculptures in the eight years leading up to it. In accordance to late Helene Kröller-Müller's painting collection, he focuses mainly on the developments in modern sculpture. He commissions several artists to make a work of art specifically for the garden, which incidentally, by no means, all realized without a struggle.

Marta Pan, for instance, asked Bijhouwer for a pond for her swan, but the architect finds a pond in Veluwe out of place. He finds it too artificial, too contrived. Ultimately, the wish of Marta Pan is granted and the little lake is constructed, and her swan has been floating there ever since the opening. It is Hammacher's wish to show the interplay between the sculptures themselves, and between the sculptures and nature, or as he writes, "The sculpture gallery was like chamber music compared to the orchestral music outside." Immediately after his appointment as director of the museum in 1963, Rudi Oxenaar enthusiastically continues this line in the collection policy of Hammacher.

In a sculpture garden, he orders the reconstruction of the pavilion of Gerrit Rietveld designed for a third Sonsbeek exhibition in 1955. After this exhibition at Sonsbeek, the pavilion was dismantled, and after long and intensive lobbying for reconstruction, and with Oxenaar's permission for a spot in the park, the reconstruction could begin. For the opening, an exhibition was organized with the work of Dame Barbara Hepworth, who finds displays one of the most, if not the most, exceptional spot to exhibit her sculptures.

When returning home after the opening of the pavilion, she wrote to a friend Warren Forma,

"I have just returned from my most beautiful exhibition at Otterlo. Never again will I see my work in such perfect and wonderful conditions and surroundings. The new Rietveld pavilion is a glorious thing in itself."

In the meantime, major renovations are carried out on the old museum building of Henry van de Velde. The building no longer meets the requirements for a museum at the time. In 1970, the Dutch architect Wim Quist is appointed to make plans for a new building. More space is needed for the reception of the public, but much more important is that Oxenaar is seeking space for the art of his time.

He does so, not just with the Quist commission for the design of a new building, but also with an extension of the sculpture garden. He initiates a new program of summer presentations for young British and American sculpture. In 1966, he opens

the extended garden with an exhibition by David Smith. The following year, he invites Anthony Caro and Eduardo Paolozzi. The Sculpture Garden, again, were decided to be altered as Oxenaar writes to Caro. He writes, "We have always seen our lawns as a working floor where anything should be possible. Any necessary adjustments can be made, moving, flattening sandy areas, hills, holes, platforms of pavements. It will be custom-built for your convenience."

Not only the landscaping changes, also the way sculptures work and our ideas change rapidly in those years. In the annual report of 1973, it says, "In sculptural art, many new insights have now occurred. There's an increase in skill and an increase in use of new materials, but above all, new conceptions regarding the functioning of sculptures." Two years earlier, together with the Wim Beeren, Oxenaar curated exhibition *Sonsbeek '71, Sonsbeek Buiten de Perken*, or Sonsbeek outside the borders, where the work of artists such as Claes Oldenburg, Roberts Smithson, Carl Andre, and Richard Long was placed not only in the park but also far beyond, throughout the Netherlands.

Sculpture had become site-specific and Oxenaar sought to make space for the new art, both literally and figuratively. He invites many of the artists with whom he collaborated for the Sonsbeek exhibition to either make a new sculpture in the park or the forest, or to place one there. Richard Serra found this bowl-shaped valley as a location for a new work. It's one of his first works in corten steel. At the foot of the slope, he places three huge steel plates, and the center of the valley is empty. Because the plates are not placed concentric to one another, there's also no center point. The *Spin Out* in the title refers to the experience you have as a visitor when you walk precisely in the middle, an outward movement.

Oxenaar also commissions Jean Dubuffet to realize his *Jardin D'email* fullsize. Oxenaar has already seen the maquettes and models that Dubuffet made for proposed constructions in late 1960 in Paris, and he'd become utterly intrigued with the idea that once realized, it would be possible to enter those models so that the visitor could actually walk around in a completely artificial world. The third example of a sculpture that Oxenaar made space for in the Hoge Veluwe Park is Oldenburg's *Trowel*.

It was originally made for the *Sonsbeek Buiten de Perken* edition, but the production costs of the sculpture were so high that Oxenaar offered to have the museum pay for it as long as Oldenburg donated the work to the museum after the event, and so it was. Just last year, he restored this work completely and gave it a new paint job. The blue had become seriously faded over the years and had literally lost its shin. We knew that it was originally a silver trowel. Once we started our research, it emerged that not only the color of trowel has changed, but also the title, the shape (a new version was made in 1976 with a different shaped handle) and also the location in the park was changed. This is Oldenburg sitting in Arnheim at that moment, but here you see the two locations of *Trowel* in the Hoge Veluwe Park. Today, it stands beside the entrance road to the museum, but for years, it stood in one of the rhododendron rooms in the Sculpture Garden.

In 1977, the new wing designed by Wim Quist was opened. Light and space, art and nature, are the key words for the new museum concept. Everything is on one floor. Just to give you a bit of an idea, this is the old building with the extension from Van de Velde and that's placed by Wim Quist. Everything's on one floor. The long corridors that connect the different spaces have large windows from floor to ceiling.

Quist has made the transition between nature and architecture as gentle as possible. You can see here. The entrance is literally the intersection between the public outdoor space on the one hand, and the museum and sculpture garden on the other. Here, we stand on the public space, not paid yet for our entrance, and you go through the glass corridor immediately can step outside again into the sculpture garden. Oxenaar reserved the new rooms for art made after 1945. For the opening exhibition, he chooses pop art, minimal art, and Arte Povera.

In the large sculpture room, it is possible as he says himself, "For the first time to exhibit several sculptures by English and American artists, some of which were acquired long ago in an ideal situation."

The large rooms that Quist has added to the transitional museum or from Veluwe are, therefore, entirely suited to contemporary art. Installations come into their own. By now, these spaces have become almost classic, large but human-sized, gray but not colorless. Made of hard materials such as concrete, metal, and glass, but to make the soft transition between inside and outside, between nature and architecture as smooth as possible.

When Oxenaar retires in 1990, he is offered the sculpture of *43 Roaring Forty* by Carl Andre. This lies in the grass of the first outdoor gallery that you enter when walking into the Sculpture Garden. It leads the visitor, as it were, to the park and forest, the Oxenaar placed the developments in sculptures of the 1960s and '70s. When Evert van Straaten takes office in 1990, he observes that although a wealth of sculpture has been assembled in the Sculpture Garden, it is sometimes difficult for the visitors to find a way or to understand how the garden, park, and forest relate to each other.

He seeks to a unifying concept for the site and a long-term vision for its maintenance. To this end, he invites Adriaan Geuze of landscape architects, West 8. One of the first things that van Straaten and Geuze change is that the garden will be open to the public all year round. Previously, the Sculpture Garden was only open during summer, but that had to change. Nature is not there merely to serve as a pretty background for the sculptures, it also is there to experience, to embolden yourself.

The result of which is that visitors can gain a much more diverse experience of the garden precisely what Geuze has in mind and he presents his plan under the motto, "How do we recalibrate the garden so that the public has a more memorable experience?" He seeks to exploit the diversity of the landscape and improve it where necessary. You can actually not read one word over here. Just for location, this is

the building, the sculpture park, rhododendrons, small rooms, large cross, the Franse Berg, the forest, events, terrains, so there are lots of different landscaping, which he has brought into the garden and forest.

He seeks to explore the diversity of the landscape and improve it where necessary by writing a specific management plan for the gardeners. Some patches of grass are maintained as lawns, while in other areas in the park, we let it grow all season and become rather wild. The rhododendrons are pruned so that they form walls, whereby space is created for a smaller sculpture in almost intimate rooms. In 2005, Evert van Straaten also built another pavilion in the park. This time, it is a pavilion that Aldo van Eyck designed for the Sonsbeek exhibition in 1966. It is almost the opposite of the Rietveld Pavilion.

While Rietveld's structure is open, space describing, van Eyck places the walls behind each other, almost like a scenery in a theater. He lets the people wander through a libertine structure, past sculptures that are displayed in alcoves on pedestals and small squares in the middle of the building. It is a welcome addition to yet another type of space for the presentation of small sculptures in a setting that has a more human and domestic size.

Now, at the start of the 21st century, we observe that despite a fantastic extension of Quist, we are outgrowing our premises. Here you can see wonderfully how the building seems to merge with the surrounding nature, but the extended floor plan is no longer sufficient. We are certainly not the only ones. Here you see a nice progression in the use of space in the Kröller-Müller museum on the one hand and Museum Boijmans Van Beuningen in Rotterdam on the other. It shows very clearly that the use of space in the building has completely changed over the years, and that the development is surprisingly similar in both museums. We have also had to contend with the boundaries of the building for years. It's nothing new.

The number of visitors has increased enormously and the building from the '30s, '50s, and '70s as a whole is actually no longer suited to the needs of a contemporary museum. Already on a directorship of Evert van Straaten, studies were carried out into the possibilities of expansion, but, and history seems to repeat itself here, the crisis at the beginning of the century, particularly the severe cutbacks of the Dutch government on art and culture threw a spanner in the works. In recent years, the plans have again been resurrected, and we've got around the table to think about the desire for expansion because the discovery of the fact that there's not enough space is not yet a solution.

We now have to answer the question of what we need, or better still, the question of what we think we need. Luckily, I don't have to think about spaces for school classes, for exceptions of groups, and about how much surface area this shop and cafe require for optimal sales. Together with the current director, Lisette Pelsers, I get to concentrate on the space that we need for an optimal presentation of the collection and for making a good program. What we really need is space for the presentation of post-war art.

Eventually, you want to be able to put a large number of our icons of the 20th-century sculpture on permanent display. Like the paintings of Vincent van Gogh, the works of just to name a few, Pistoletto, or Kit, Andre, and David also deserve a permanent place in the museum house on the Veluwe. What we want to work towards is a building and a garden, a museum, and a park as to quote, Evert van Straaten, "As a paradise, a refuge, a temple, a retreat for reflection and recreation center, an entertainment spot, a marketplace, a memorial, and a meditation center."

We want to create a place to describe it with a contemporary term, "For a total experience." A place for an experience of beauty, for the encounter with challenging and proven art, to taste the melancholic quality of a place, to feel the sensation of curiosity, and of mild irritation occasionally. For consolation and healing, and a smile. In short, a space for art founded and continued, for the benefit and the pleasure of the community. Thank you very much.

[applause]

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