

Better Living with Nick Carissimi on KRLD  
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**Nick Carissimi:** Welcome back to Better Living. I'm your host, Nick Carissimi. We are talking about the Meadows Museum today and here to help me with that is their interim director of education, his name is Scott Winterrowd. How are you doing today?

**Scott Winterrowd:** I'm doing great. Thanks for having me.

**Nick:** Well thank you very much for joining me. A previous guest on the show—Suzanne Massey—that works at SMU, came in to talk about all the great things that SMU is doing, and the Meadows Museum came up. I have to admit I was unfamiliar with the Meadows Museum and I love to go to art museums. Uh, so I went and I checked it out. It's a wonderful facility with a wonderful collection. It's a great place. So I wanted to bring you in and just talk about the museum and what you guys have to offer to the community. The Meadows has a theme, let's say, and what is it? Tell me about the Meadows.

**Scott:** [0:46] Well our collecting area is very focused on Spanish art, Iberian Spanish specifically. So we do have some art objects that are related to Latin America and Mexico, but the primary holdings of the collection and where this really develops out from is the initial collector of the museum, Algur H. Meadows, who was interested in Spanish painting and he's the one that founded the museum in 1962.

**Nick:** Okay. So that just blows out my next question which was Why Spanish art? And it's really just that was what he was into. So what did Mr. Meadows do for the university, how did he become such an important part of SMU?

**Scott:** [1:26] I think it was because of his background here in Dallas. He really made his fortune in oil in the city of Dallas and he was kind of imbedded within the community. I think he had had some leanings toward working with SMU before. It wasn't where he went to school. He actually went to Centenary College in Shreveport, Louisiana, and there's a Meadows Museum there too. That's why we call ourselves Meadows Museum Dallas, just to make sure there's no confusion between the two. We did get the holdings that he originally had in Spanish painting and as I said a

minute ago, he founded the museum in his ideas and with the university in 1962 but we didn't open to the public until 1965.

**Nick:** [2:05] Is Spanish art a specialty of yours or is this something that you have learned about over the years working at the Meadows Museum Dallas?

**Scott:** [2:13] Yes, my background was more in American painting and I started out working at the Amon Carter Museum when I was much younger and I worked at the Dallas Museum of Art for a long time and worked very closely on exhibitions of American art as well as doing educational outreach programming. But since 2003 I've worked primarily in European art collections, but the mentor that got me involved in working in museums was the first curator of education at the Meadows Museum and she was very interested in Spanish art, and so she kind of directed me towards working there long ago. So I've been looking at the Meadows and I've had relationships with the Meadows for around twenty years now, and I interned there in 1998, and I have a good strong background now in Spanish painting, yes.

**Nick:** [2:55] Is your background then in education or is it in art or is it art education?

**Scott:** My degrees are in art education so my Master's degree is in art education, but my certification's in museum education, art-museum-specific education, from the University of North Texas. I have a lot of art history leveling and because I've been in museums so long, I know a good deal about art history and I'm also an artist so there's a number of things that kind of, I think, play together to make me the person that I am working in a museum.

**Nick:** [3:25] This is your world.

**Scott:** Yes.

**Nick:** This is what you do.

**Scott:** Yeah.

**Nick:** Okay. So you were the curator of education at the Meadows Museum for a long time, right?

**Scott:** Yes. I've been there for almost ten years. It'll be ten years in October.

**Nick:** Wow. Okay, so, and recently you became the interim director of education.

**Scott:** Yes.

**Nick:** Now, when you are doing this is it your job to kind of figure out how the museum is going to educate the community? Are you running new programs? Are you just making sure that the older programs are continuing to run?

**Scott:** [3:51] It's both. So we do have an established set of programs that we usually run and, because we're a university museum, we do a lot of academic-focused work with lectures and symposia, colloquia, that type of programming that's very rigorous and scholarly. But at the same time we're also looking always at developing new audiences and reaching our community in different ways. So there's a number of different initiatives that we'll do and we're also very responsive to people that we work with on campus as well as people in the community. I try to stay up with what's happening in the Arts District and what's happening with my colleagues at the other institutions. We often collaborate with the Nasher Sculpture Center on workshops and things of that nature. So trying to bridge ourselves into the community. So there's always, like, new avenues that we want to explore with the community.

**Nick:** [4:39] I do want to talk a lot more about that but first I'd like to ask about how Meadows Museum works with the art community of SMU. Now is there a lot of involvement with students through the museum or are they kind of separate entities?

**Scott:** [4:54] Well, I think that we want a lot of involvement from the university and it's one of the major initiatives that we're aiming towards always at the Meadows. We do have a lot of involvement, of course, with the Meadows School of the Arts. We're part of Meadows School of the Arts, and so we work very closely with the art department and we work very closely, particularly, with the art history department. Previous art history professors that have been there have been curators at the museum. We currently have an art historian on the staff at Meadows School that is really a seventeenth century and Latin American specialist, who's really

focused on our area. So we have places where we're very closely enmeshed with the university and then we also have places where we work with different partners. We've been working, in the education department, most recently with the English department and freshman writing courses, bringing all the freshman writing courses through the museum to actually do a work-of-art-prompted writing piece. So we actually have three visits that we meet the students and we kind of prepare them for this writing project. There's also a newer kind of collaboration that we have with the Spanish language department which makes a lot of sense with us since we're a Spanish art museum.

**Nick:** [6:08] Absolutely.

**Scott:** And so we've been seeing a lot of the lower level Spanish classes through the museum in the recent year.

**Nick:** Is it more fun or is it more—maybe—more difficult to work with students that are not art students when you're bringing them into the museum? Because I could see it maybe go either way. That art students could be a little jaded about the art there, or I could see non-art students maybe not having a lot of interest in it. But then maybe you turn them on.

**Scott:** [6:35] We generally get a good response from the art students as well as the non-art students. I think people are really surprised when they come in the museum. They don't realize that it's on campus. They don't realize what's there. A lot of them have visited Europe and they had no idea that we even have collections like we have at the Meadows, because, you know, it's a pretty special museum in the fact that it has most of the major Spanish masters represented in the collection.

**Nick:** Yes.

**Scott:** [6:58] So I think that's always—it's a little overwhelming I think when people first come in and they see our gallery that has all the altarpieces in it. So I think that people are generally pretty impressed. I don't really get negative responses from most people that come in.

**Nick:** I couldn't imagine.

**Scott:** Yeah.

**Nick:** [7:13] It is a phenomenally interesting place and overwhelming. I expected it to be maybe one hall with whatever collection you guys had at the time, but it's big. You guys have a big facility, there's a lot of art in there, it's gorgeous, you've got a wonderful layout. I was impressed. So, hopefully, through our conversation today, people get more interested and show up.

**Scott:** [7:36] Well I think it may seem big and overwhelming, but I think it'll surprise you to know that there's only around 200 paintings in the collection.

**Nick:** It feels bigger.

**Scott:** Yes. And actually I like to say that we're still a very intimately-scaled museum as opposed to the Dallas Museum of Art or the museums in Fort Worth which have all doubled in size in recent years. And so, in a way, we're a much more digestible experience because I don't think you have to be there for hours and hours and feel like you didn't see everything.

**Nick:** True.

**Scott:** [8:06] It feels big because we do have a lot of really large scale Baroque paintings, we even have some monumental twentieth century and twenty first century sculpture, so it's a range of objects even though we primarily, of course, focus on Spanish art, we do have non-Spanish art in our sculpture collection. I think it has a grandeur and also an intimacy about the way the building's constructed and the way the collection is hung.

**Nick:** [8:34] Do you prefer that—you mentioned that, a lot of times, museums are getting bigger. Do you prefer the idea of a more intimate experience when it comes to art?

**Scott:** [8:42] I do actually prefer a more intimate experience, because when you visit the Prado museum, the great museum in Madrid which we work very closely with—our most recent exhibition came straight from the Prado, a Jusepe Ribera drawing show. When you're there you don't feel like you can see everything and you feel a little overwhelmed by how much is there and how much is on view. So I feel like whenever you're at the Meadows

you can much more easily kind of digest the story that you're seeing through the paintings and you feel more calm and more relaxed to sit down and just really take in a work of art and not try to take in everything. So I don't think it's as overwhelming as a lot of larger museums.

**Nick:** [9:20] Let's talk about how you are getting out in the community. One of the big things that we want to do, as I've mentioned, is make sure that people know this museum is here in town and that they are able to go and check this stuff out. Do you feel good about how you are getting out in the community?

**Scott:** [9:34] Yes. We could always do more. We're a very small institution and we don't have the manpower to really do outreach and my background was doing a lot of outreach. When I worked at the Dallas Museum of Art I was the Manager of Outreach Programs and I ran different types of programs that worked with the city of Dallas, different cultural institutions, and also ran the Go Van Gogh program. When I worked in Los Angeles, I worked at the J. Paul Getty Museum and I did English as a second language classes with adult education all over the city of Los Angeles. So I was one person in a large institution and I could do outreach. At the Meadows we just don't have the manpower to be out there and in all the places in the community, which would be a great thing if we did have that capacity, but we try in different ways to bring people in and one of the major ways—of course we focus primarily now on the SMU audience and making sure we can get as many SMU students through the door because, it's astonishing, but there are people on the SMU campus that never come in the museum and we want to change that. But at the same time we bring a lot of people in from the community. One of the focuses we have, of course, is K-12 audiences. We work a lot with art classes because of the specialization of our collection and we hold so many of these Spanish masters. Then we also work with a lot of Spanish language classes and in the past we've been able to bring students in and try to help collaborate with the university in order to have a tour of the museum and then also have them visit the university. So we try different efforts to do that in general, but we want to be as open and as inclusive as we can to the audiences that come to us so we try different things all the time to see how we can reach out to different parts of the community, bring them in.

**Nick:** [11:14] Well you guys are doing a lot and I think that maybe the best way you guys are doing it is with unique programs. I noticed

on your website, which is meadowsmuseumdallas.org, that you do offer a lot of different types of education and understanding about art to make it more accessible to people. So what are some of these programs that you're providing, you know, some of these younger kids, you were saying K-12?

**Scott:**

[11:35] Well, we try to devise specialized programs for certain groups. We do studio tours for elementary and secondary groups. So we try to make the experience where they're viewing art then actually making art, so we try to bridge things in that way. We have different kinds of family program offerings, family days, where we just have art activities and performances happening in the galleries. So we do different things of that nature that are pretty standard and traditional, what we do, what most museums do. Sometimes we have more of a specialized focus. We've in the past been able to train teachers that work with us specifically, so they get to know the collections and then they actually bring their students in to the museum and I try to work with them to develop curricular avenues that they can use for that. Right now we're working—we work a lot, I work a lot, I should say, with K-12 teachers and we're working with the Region 10 distribution center to host professional development workshops this summer and we just hosted the first one last week with elementary teachers and only three of the teachers out of the 25 that were there had actually been to the museum before. So, I feel like I'm reaching a new audience whenever I do something like that because I'm exposing them to a collection they didn't know was around and hopefully I'll get those people to come back into the museum. So, that's kind of the general. I mean we do a lot of other types of regular programming in the museum from gallery talks, where we engage, of course, everybody from scholars to local artists to talk about either exhibitions or parts of the permanent collection. We have a very active lecture program and then we have an even more active program for members that is a lecture program that happens on Friday mornings, which we recently had our new Associate Professor, Adam Jasienski, who is a Spanish art and Latin American specialist, run that program which was a full house, to capacity program in the month of February and March. That was to get prepared for the Ribera exhibition. So a number of different things that we do.

**Nick:**

[13:38] So a lot of it sounds like you're preparing for the art that is coming in or maybe preparing students for the art that is already there when they come in. It's not just taking it all in,

they're able to study it and get a lot more out of it than just that first viewing.

**Scott:** [13:51] Yeah, that's always your hope is that you're having a more deep experience and not just a really fast run through. Unfortunately, you know, in an informal museum setting like we are, it's hard to do that in an hour with students that come in and out, but our hope is always that if we work with these teachers, if we work with other groups, and we make these more kind of in-depth experience that that will be extended back into the classroom and they'll have a much deeper, richer experience.

**Nick:** [14:17] Do people find it surprising what they get out of it once they actually know more about that artist, or that painting, or the technique that went into it, or what was happening at the time? I think a lot of people just see a painting and they think, "Oh that's pretty, that's nice," but there's so much more to art when you actually start studying it. It makes it more real and it makes it more important and it kind of opens up your brain. So are you seeing people kind of shocked when they're actually able to really intake this stuff?

**Scott:** [14:44] Yeah, some people I think that aren't as accustomed to coming to museums definitely I've seen that happen. I've seen people be somewhat resistant to some of the ideas that we've had, you know, and funny enough, I mean I find it amusing when people are really resistant to art that was made over a hundred years ago. We're talking about Pablo Picasso and artists like that because, you know, it's old art now, it's not really new, it's not fresh, it's not as, I think, challenging as it was when it was originally made. But some people are kind of surprised.

**Nick:** [15:13] In its ability to shock? Or, like—

**Scott:** Yeah.

**Nick:** It's like, "That doesn't look like what it's supposed to look like." In what way are people still having a problem processing this?

**Scott:** [15:22] I think there's just still that notion that if art doesn't look, you know, very naturalistic, it's not illusionistic in some way, that it's not of the quality of what abstract art is, and I think it's just mostly a misunderstanding of what happened in the twentieth century and how art changed in that period and the



reasons that that occurred. So I think it's funny, but there's a lot of people I think that need to get over that hump a little bit and so that's one of the things that we find challenging. We just had a major exhibition of Modern Spanish masters and the purpose of that show was to look beyond Pablo Picasso and Joan Miró and to look beyond Salvador Dalí and the big Spanish names and to a number of other artists that are lesser known. So I always find that there's—I sometimes find, I shouldn't say "I always find," but I sometimes find that there's a little bit of reticence to take in Modern art.

**Nick:** [16:14] Getting away from the idea of "Well I could do that?"

**Scott:** Exactly. (laughs)

**Nick:** Do you hear that a lot?

**Scott:** Not as much in our museum since we are really Old Master heavy.

**Nick:** Sure.

**Scott:** That's really what Mr. Meadows was most interested in collecting, and we have branched out and we do have some more contemporary pieces in the collection now, but I don't think we hear it as much. There is a little bit of that resistance still, unfortunately.

**Nick:** [16:39] Scott Winterrowd is the interim director of education at the Meadows Museum. One of the things that really caught my attention before you came in here was hearing about this program that you work with in regards to people that are blind or visually impaired. You are helping these people to see art as it were and it's a fascinating program so please tell me about that.

**Scott:** [17:03] The purpose of the program is really—well, the way that we frame the program and the way we frame our programming at the museum is that we want to be accessible to anybody that comes in the museum and make sure that they can have an experience with the works of art. So we've done a lot of training in the area of blind and low vision audiences in order to be prepared for anybody that could walk in the door and also to be prepared for special groups that come to us. We've been really

focused on trying to make materials and also training, of course, with our volunteers, training ourselves how to work with these audiences and so we have kind of a barrage of different materials that we use whenever we have audiences like this come in. We really try to focus on it as a sensorial approach to the works of art and so we really tried to think about "How can we engage this work of art in ways that we might not normally think about, that go beyond the visual?" So, first off, of course, the first thing we do is focus on verbal descriptions. So, we've had a number of trainings with the volunteers on how to approach describing an object where we've written up descriptions, we've talked about descriptions. We also try to describe the space that people are in whenever they come into the museum to make them kind of accompanied to where they're at, what the scale of objects are, so we have to think about all those kinds of things whenever we approach this.

**Nick:** [18:24] So you're not only talking about what is on the wall, you're talking about the room that you're in, to experiences, to maybe how the light falls onto the painting, that kind of thing?

**Scott:** [18:32] Yeah, I mean that has come up, yes. In those conversations we get pretty in depth once you get beyond the initial kind of basic description of what we're looking at. We go into conversation about the work of art. It might include art historical information, historical information. If you give this kind of program enough time, it works really well with both our blind and low vision audiences and our general museum visitor. We find that everybody gets a lot out of this because it's usually a pretty in depth exploration and what's really fascinating is, well, I remember spending time in a training program where we had constituents from the blind and low vision community as part of the program to really kind of get us attuned to how to work with the audience and we had been talking for quite a long time about El Greco, and El Greco's painting style—

**Nick:** [19:20] That was going to be the example of like something good to explain.

**Scott:** Exactly. I mean there's no reason to look at El Greco if you're not going to talk about the way it's painted.

**Nick:** Exactly.

**Scott:** [19:30] That's the whole purpose of us looking at these artists, the whole purpose that an artist like El Greco was so important. So when we had gotten beyond the description of our *St. Francis Kneeling in Meditation* and we had gone beyond that and talked about the color in the painting and all these other things, then we started to talk about the brushstrokes because that's what is so important about looking at an El Greco and that's what's really the fundamental importance about our collections. So we really do get beyond just that kind of initial in these conversations.

**Nick:** [20:01] Was it surprising how hard it was to get a good description of a painting? Because if we're talking about El Greco, you'd be like "they're pale and it's kind of stretched out and everybody's really gaunt" like, you could say that and that would be an apt description but that is probably not helpful to a blind person at all.

**Scott:** [20:17] Well I think, you know, that's really an important aspect of the way that we try to approach all of our teaching, again, is that we want the teaching that we have in the museum to be a conversation. So it really is about people asking questions and us returning, you know, with answers and it's really, in most situations, best as a group effort and so the way we kind of approach and the way we try to train the volunteers is to really facilitate conversations about these works of art so people can put their input in, so they feel like they're part of the conversation and also so we're really answering what they actually want to know. The most important aspect of that is listening.

**Nick:** [20:52] Is there any way to kind of gauge—what they visualize?

**Scott:** Usually they give feedback as to what we're talking about. We did this also with a Goya painting. We have six Goya paintings but we were actually working with a painting that was on loan and we were talking about the way that it's painted because it's—

**Nick:** Which one was it?

**Scott:** It was a painting from the Louvre, it was a portrait of Ferdinand Guillemardet who was the French ambassador to Spain [inaudible] time.

**Nick:** [21:19] Okay.

**Scott:** So it was interesting because, again, we were getting to that point of talking about the paint and people were explaining back what we were talking about, so you do get a sense that there's understanding—

**Nick:** [21:29] Exciting.

**Scott:** It really, again, comes down to that issue of conversation and really being able to—I can't stress enough the importance of listening. Whenever I go to other museums and I go on tours and sometimes you hear people ask questions and then they keep talking about something that they're interested in talking about and they're not really interested in listening to what people are saying and going off of that. So really, you know, for myself, I always try to build on what people are interested in and go the direction that my audience is taking me.

**Nick:** [21:59] So you're bringing these visually-impaired people in and so you're explaining these paintings through discussion, and also sculpture, but I guess maybe sculpture might be a little bit easier because you don't want to have people touching paintings, but you might be able to have them touch sculpture?

**Scott:** We do.

**Nick:** You do!

**Scott:** Yeah.

**Nick:** Okay, so is it easier or is that maybe—am I wrong about that?

**Scott:** [22:20] It's a different process. I should say that, in addition to description, we do have tactile and sensory materials. So we've created, like, smaller details of paintings so people can actually touch it and feel the paint surface that's been created on there so we can talk about—

**Nick:** So like brushstrokes?

**Scott:** Yes. Exactly.

**Nick:** Like examples of brushstrokes and things like that?

**Scott:** [22:41] Examples of brushstrokes or different textures that are created. In some of our twentieth century paintings there's actually gravel or sawdust mixed in with the paint, so we did that so that we can talk about it. There's raised areas in some paintings so we've created things like that so that people can actually feel it and we can talk about the relief qualities in some of these works. Like we have a great painting by Diego Rivera, it's an early Cubist portrait that was done in 1915 when he was working closely with Pablo Picasso. It's actually down at the DMA right now in the *Mexico* show, but we use that painting a lot because there's all these wonderful textures in that work, and so that's one way we talk about it. The other way, of course, is that there's a pipe in the subject of that painting, so we actually will bring in a pipe and talk about a pipe and bring up that kind of sensory tactile quality of being able to hold a pipe. And then also we have a number of scents that we've gotten from a company—a perfume company. So we'll bring in the scent of tobacco so you can smell the tobacco and kind of have another kind of connection to what we're talking about when we're talking about this particular painting.

**Nick:** [23:42] So you're really attacking all the senses that are still remaining—

**Scott:** Exactly.

**Nick:** To make sure that people have the best 3D view of what this painting is all about.

**Scott:** Exactly. And we'll even go to taste. I mean it's a little difficult to do in the galleries because we don't like food up there, but sometimes we'll use jelly beans and we'll bring in a flavor that way because there's, you know, myriad flavors of jelly beans.

**Nick:** Yeah!

**Scott:** So when we're talking about oranges or orange trees or things like that we can talk about that in a whole different way.

**Nick:** Whose idea was jelly beans? That's genius.

**Scott:** I don't know exactly where—

**Nick:** [24:11] That's like the perfect food for a museum and you're right, there's every flavor on the planet, so—

**Scott:** I don't know who—

**Nick:** Very slick.

**Scott:** I don't know who first came up with it, but I wouldn't be surprised—so a lot of these programs were developed by the former director of education as well as others. I should give credit where credit is due. So Carmen Smith was the director of education, until recently, that I've been working with for quite a while, but Allison Davidson was a person that worked with us on a lot of these projects. One of the people that has been instrumental—I should also mention Mary Ann Siller, she's a national consultant on blindness and low vision and she's local and we work very closely with her. She's been instrumental in getting us connected to a lot of people. Probably the person I think might have instigated the jelly beans was the artist John Bramblitt who we've worked with quite a bit since we started these programs about seven years ago. John is an artist who is blind and he actually did an activity with the jelly beans where he was getting people to connect these ideas of color to the senses. The way John actually paints is he paints in a tactile way, I should say first. So he paints very tactilely with raised lines and also with different textured paints. That's how he knows what he's working with. So he kind of develops his paintings that way, but the way that he uses color is really associated with music or sound. So he talks a lot about that whenever he teaches and he's a really inspirational teacher. Actually it's part of a project that we're going to be doing next week. I think the jelly beans are going to come back into play.

**Nick:** [25:42] He's using jelly beans to give people an impression of a color.

**Scott:** Yes.

**Nick:** Because you hear people say stuff like that all the time where you're like, "that tastes like blue."

**Scott:** Exactly.

**Nick:** And it sounds like a stupid thing to say but when you really think about it that might be a great way to do it.

**Scott:** Again, it's not just for this one audience but for any audience, I think, when we bring in these associative qualities into talking about works of art. It's something we've been thinking a lot about. You had mentioned that you saw the Jusepe Ribera drawing exhibition that we just had.

**Nick:** Yes.

**Scott:** [26:09] One of the things about Ribera's work is that he's very much about the five senses. It's something that was part of a print series that was in the show, there was even a scream in one of the paintings that you saw in that exhibition. We were really trying to think about how do we talk about the senses when we talk about a work of art with any of our audiences lately. It really brings this kind of different dimension and recall of memory, which is a whole other thing that people might have. We don't know what kind of connections we might be making to people when we bring these things in.

**Nick:** [26:40] If someone is listening that is blind or visually impaired that would like to get involved with some of these programs you guys have going, how do people do that?

**Scott:** Well, we have worked with different audiences. Again, our real effort is to be ready any time someone comes in, so our docents, if they come to a regular tour, they can just let people know that they're blind or low vision and they will include description in the tours. We've got all the materials that we've created so far for the paintings that we have been working and focusing on. They're ready to go upstairs right next to the galleries.

**Nick:** [27:15] This is much like those things that you listen to when you walk around a museum—it's almost like that where if you are blind, you show up, these things are ready. You guys are always prepared.

**Scott:** Exactly. That's the idea behind this. Often schools will come and they won't tell us that they have a student who has low vision and then we'll find that out when they get there. Thankfully, the docents at the museum, they're already prepared to work with

that, so they'll just include more verbal descriptions and work with the class in a different way.

**Nick:** [27:44] Amazing. Unfortunately, we are running low on time but let's talk about what you guys have coming up on the calendar. I know you guys have some great exhibitions on the way, so what is coming up at the Meadows?

**Scott:** Our next exhibition is a group of paintings. It's a small focused show, but it's focusing on our Pablo Picasso painting from 1915, which is called *Still Life in a Landscape*, and our Diego Rivera painting also from 1915 which is a portrait of Ilya Ehrenberg. It's really focused on the use of still life and this play of these undefined indoor-outdoor spaces. The show is called *Picasso/Rivera: Still Life and the Precedence of Form* and that opens on August 6<sup>th</sup> and it runs until November the 5<sup>th</sup> I believe.

**Nick:** [28:24] Okay. You guys also have a family program coming up almost at the same time.

**Scott:** From the 8<sup>th</sup> through the 11<sup>th</sup>, that first week of the Picasso/Rivera show, we're going to be doing family activities in the galleries. We're going to have some storytelling later in the week. Some things to kind of kick off that program and to kick off the end of the summer and beginning of school, so I hope people will come out. We'll have things going on all day those four days of the week and I hope you'll turn out to see the exhibition.

**Nick:** [28:52] It's a wonderful facility with an excellent collection. It is the Meadows Museum. You can find them online at [meadowsmuseumdallas.org](http://meadowsmuseumdallas.org). I've been speaking with their interim director of education, Scott Winterrowd. Thank you so much for your time today, I really appreciate you stopping by.

**Scott:** Thanks for having us on and exposing the museum.