

## ***Modern Love Guide By Cell Transcript***

### **Prompt 121**

Heather Podesta: The two photos by Marina Abramović are two of my absolute favorites for a number of reasons. One is, I had my second date with Tony at the Dutch Embassy following an opening for Marina Abramović, and I found myself, 9'o clock, sandwiched between Olga Hirshhorn and Marina and was immersed in the contemporary world in a way that I had never experienced before. But what was magical... as I started to talk to Marina, she told me the story of this work. She told me about how she and her long-time partner Ulay had tried for ten years to get permission from the Chinese government for the two of them to walk the wall and after ten years, finally were granted permission. Each started at the other end of the wall, and they walked towards each other, which is just this incredibly compelling story until Marina looks you in the face and says, "He stopped walking!" Ulay had fallen in love with his tour guide and stopped walking, and Marina kept walking toward what would be a very different future than she expected. And these two photographs with drawings document the story of the lovers but also the start of my relationship with Tony and us collecting together.

### **Prompt 122**

Heather Podesta: On our third date, Tony invited me over to the house for dinner and had made this glorious home-cooked meal and with each course, took me on a tour of a different part of the collection. The photograph that caught my attention was the Malerie Marder *Untitled* piece. This piece was over Tony's bed, and Tony was describing the piece and said that it was a portrait of Katie Grannan by Malerie Marder. I said, "I know Malerie Marder. I went to high school with Malerie Marder. It can't possibly be the same Malerie Marder." Tony said, "Well, I have a photograph of Malerie Marder." So we went to different part of the house, and there was a picture of Malerie Marder and her sister completely nude, and I knew we both knew the same Malerie Marder.

### **Prompt 123**

Heather Podesta: Cathy de Monchaux's *Don't Touch My Waist* I absolutely adore. It is the chastity belt of the 21<sup>st</sup> century, only I don't think you can wear it out.

### **Prompt 124**

Heather Podesta: One of the big challenges for a collector is finding wall space, ceiling space, floor space for artwork, and E.V. Day's *Celestial Pelvises* shared a very special place in our home and that was above the dining room table.

### **Prompt 125**

Tony Podesta: One of my favorite parts of collecting is being able to travel the world and meet new artists and see new things. Some of the show was a function of places that we have been. Gluklya and Tsaplya who are two Russian artists in Saint Petersburg. I went to Russia six or seven years ago and met them, and they have a studio that they were work in together called the "Factory of Found Clothes" and they actually do sewing in much of their work and some of those objects are in the show. They produce wonderful videos, and they end up juxtaposing some of the sewn work that they do in their factory

with hypermasculine Russian sailors, which is in the video. I found them to be truly interesting and fascinating, and they were struggling away in Saint Petersburg and have now found their voice in shows and all across the world.

**Prompt 126**

Tony Podesta: A few years ago we were in Sweden at this wonderful old farm that has been turned into a Contemporary Art Center called Wanås in the south of Sweden. We actually flew into Copenhagen in Denmark and drove across the new bridge to Sweden, and there in the middle of a cellar was a show by the Swedish artist Charlotte Gyllenhammar, including the pieces that are in the show that you are seeing. They were truly mesmerizing, gravity defying constructions and installations and photographs that I just found compelling. And so I thought that they needed to come to Washington from Sweden, and now they are at the National Museum for Women in the Arts.

**Prompt 127**

Tony Podesta: On the trip to Australia, we met Australian aboriginal artist Tracy Moffatt, who made the piece that's of the two young boys being caught doing something illicit by their parents. These are all autobiographical pieces that came from her childhood stories that she lived, and she makes these photographs with young children and little captions below them that I think are extraordinarily evocative.

**Prompt 128**

Tony Podesta: We go to Italy. We begin each year going to the Bologna Art Fair and end it going to the Torino Art Fair and have always collected Italian artists. Two of my favorites in the show: Letizia Cariello, which is the piece *Piccola colazione per due*—breakfast for two. Two tied-together cups sort of speak a little bit about the way Heather and I have combined and started collecting together. The other piece that I call to your attention is from Marzia Migliora, a young Italian artist who actually studied with Marina Abramović, which you can see a little bit from the photograph of the gloves that she made with thorns on the inside. Marina's performances, and Marzia's inspiration from some of those performances, are visible in the material she has chosen to work with. And so Italian artists are always the front of my mind in part because we love Italy.