

00:00:05:03 - 00:00:06:14

DAVID SCOTT: Welcome to Curious City, the

00:00:06:14 - 00:00:10:09

podcast from Glasgow Life Museums.

00:00:10:11 - 00:00:12:08

I'm David Scott and this is how it works.

00:00:12:08 - 00:00:16:08

In each episode we head into Glasgow,
discovering pieces and museum objects

00:00:16:08 - 00:00:21:11

that link and surprising ways,
uncovering the stories that surround us.

00:00:21:13 - 00:00:25:15

Who knows where we go
and what we see this time?

00:00:25:17 - 00:00:26:24

As our guest this week,

00:00:26:24 - 00:00:27:13

we welcome

00:00:27:13 - 00:00:30:03

actor, comedian and writer Sanjeev Kohli.

00:00:30:03 - 00:00:31:06

Sanjeev, welcome.

00:00:31:06 - 00:00:33:11

SANJEEV KOHLI: Thank you for having me.

It's a pleasure to be here.

00:00:33:11 - 00:00:34:18

DAVID SCOTT: Thank you for coming along.

00:00:34:18 - 00:00:35:22

Before we dive in.

00:00:35:22 - 00:00:38:02

Can you tell us a little bit
about yourself, Sanjeev?

00:00:38:02 - 00:00:40:12

SANJEEV KOHLI: I'm a radio presenter turned writer.
Turned actor.

00:00:40:12 - 00:00:42:11

That's kind of the way that that happened.

00:00:42:11 - 00:00:45:21

Originally, I was going to be a doctor,
if you want to hear the full story.

00:00:45:23 - 00:00:46:23

Did that for four months - hated it!

00:00:46:23 - 00:00:50:24

Did a maths degree, which I haven't used either, and I fell into broadcasting.

00:00:50:24 - 00:00:54:03

So, actually this sort of thing
is kind of where I used to earn my bread

00:00:54:03 - 00:00:56:08

and butter - radio presenting,

00:00:56:10 - 00:00:57:20

and that led to

00:00:57:20 - 00:01:01:18

comedy writing because I'd been a massive
consumer of comedy as a child

00:01:01:18 - 00:01:06:11

in as much as a very academic child
and kind of across the board academically.

00:01:06:16 - 00:01:08:13

It turned out my actual education

00:01:08:13 - 00:01:12:04

happened watching the "Two Ronnies" and "Kenny Everett",

00:01:12:06 - 00:01:13:11

and "Absolutely".

00:01:13:11 - 00:01:16:18

So I became known as a radio presenter

who could be funny.

00:01:16:20 - 00:01:20:01

And that led to sketch writing things
like “Chewin’ the Fat” and “Goodness,

00:01:20:01 - 00:01:24:12

Gracious Me” then led to acting
and then eventually “Still Game”,

00:01:24:12 - 00:01:28:09

which is probably the thing
that I'm best known for

00:01:28:09 - 00:01:31:20

and I'm happy to be best known for
because it seems to be almost

00:01:31:22 - 00:01:33:03

universally popular.

00:01:33:03 - 00:01:36:00

So yeah, if you just say the guy from the shop

00:01:36:00 - 00:01:38:16

from “Still Game”, people
generally know who you're talking about.

00:01:38:16 - 00:01:41:13

DAVID SCOTT:Are you spotted a lot when you're out
and about in Glasgow?

00:01:41:13 - 00:01:43:03

SANJEEV KOHLI: It's happened
more and more over the years.

00:01:43:03 - 00:01:45:09

I mean, I'd like to think
I look very different from Navid.

00:01:45:09 - 00:01:48:16

Navid actually looks like
my Dad, he's kind of based on my Dad.

00:01:48:18 - 00:01:52:05

My dad is a turban Sikh
who came to England originally,

00:01:52:08 - 00:01:54:04

so he was born in India.

00:01:54:04 - 00:01:56:16

My mum was born in Nairobi.

00:01:56:16 - 00:01:58:04

They had an arranged marriage.

00:01:58:04 - 00:02:00:14

"Lunch was at 12, dancing was at 3"

00:02:00:14 - 00:02:03:24

- I always do that joke - and they landed in

00:02:03:24 - 00:02:09:00

in London in 1966, which is where me
and my two brothers were born.

00:02:09:00 - 00:02:14:23

And my dad retrained as a teacher
at a teacher training college in Dundee.

00:02:15:00 - 00:02:19:02

Got his first job in Glasgow and that's
the reason I finally landed in Glasgow.

00:02:19:02 - 00:02:22:11

You could argue that I'm kind
of the epitome of the sort of immigrant

00:02:22:13 - 00:02:25:14

experience
in the UK and in Scotland, though

00:02:25:16 - 00:02:28:01

my mum and dad worked really,
really, really hard

00:02:28:01 - 00:02:31:11

to get us a private school education,
which I'm eternally grateful for.

00:02:31:11 - 00:02:33:23

The irony being that

I didn't become a doctor.

00:02:33:23 - 00:02:36:00

I became a comedy writer and actor.

00:02:36:00 - 00:02:37:14

I'm very, very proud of this city.

00:02:37:14 - 00:02:40:05

I loved Glasgow.

I brought my kids up here.

00:02:40:05 - 00:02:44:04

I'm very much a Weegee
and have absolutely exploited my Weegee-ness

00:02:44:06 - 00:02:47:01

in things like "Chewin' the Fat", like "Still Game".

00:02:47:01 - 00:02:50:11

I mean, you could argue as well
that Navid is almost my

00:02:50:13 - 00:02:52:03

Glasgow half and my the Asian half

00:02:52:03 - 00:02:55:20

coming together on a beautiful point
it was almost like it was written for me

00:02:55:22 - 00:02:59:18

and I could showcase
that GlaswegAsian accent, which

00:02:59:20 - 00:03:02:24

I apologize to the denizens of Govanhill
for stealing your accent.

00:03:02:24 - 00:03:05:04

I didn't steal,
I borrowed it. I'll give it back.

00:03:05:04 - 00:03:08:04

It's just a beautiful Glasgow
vernacular with that little spin,

00:03:08:06 - 00:03:09:13

just that way of speaking,

00:03:09:13 - 00:03:12:13

you know, I grew up with people like they were...

00:03:12:16 - 00:03:15:16

"don't worry, I am brand new - widoes!"

00:03:15:20 - 00:03:20:04

I think actually Glasgow
folk don't know how funny they are.

00:03:20:06 - 00:03:22:17

So it's been nice to be able to

00:03:22:17 - 00:03:25:17

almost tell Glasgow

folk, "you do know you are funny?".

00:03:25:17 - 00:03:29:11

It's just taken a character like Navid

to be to slightly represent it.

00:03:29:13 - 00:03:31:24

DAVID SCOTT: It's been written for you,

but you're slipping into that.

00:03:31:24 - 00:03:34:24

I mean, how,

how easy or how difficult was that?

00:03:35:04 - 00:03:39:06

SANJEEV KOHLI: I could pretend it was a lot harder

than it was that there was a "process",

00:03:39:06 - 00:03:44:09

but - I knew this guy. Ford and Greg,

geniuses that they are - and I have to stress

00:03:44:09 - 00:03:47:17

they write every single word

of "Still Game" -

00:03:47:19 - 00:03:50:07

every single show. Be it

00:03:50:07 - 00:03:53:07

the TV or the live
shows - absolute geniuses.

00:03:53:13 - 00:03:57:07

And they had the foresight
to write this character that was based on

00:03:57:09 - 00:03:58:20

a shopkeeper that we all knew.

00:03:58:20 - 00:04:02:20

And I did worry to start with that
what the reaction might be.

00:04:02:20 - 00:04:06:24

“Oh, the highest profile Asian
character on television is a shopkeeper -

00:04:06:24 - 00:04:07:24

what a stereotype!”

00:04:07:24 - 00:04:09:15

Well, yes, it is a stereotype.

00:04:09:15 - 00:04:11:20

But it’s a stereotype because it's true.

00:04:11:20 - 00:04:14:12

I've not done the stats,
but I would imagine that

00:04:14:12 - 00:04:16:23

a disproportionate
number of of these shops are run

00:04:16:23 - 00:04:19:23

by Asian families,
not just in Scotland, but all over the UK.

00:04:20:00 - 00:04:23:13

And you have to examine the reasons for
that - it's because my mum and dad weren't

00:04:23:13 - 00:04:24:02

getting jobs.

00:04:24:02 - 00:04:26:00

I mean, we had a shop for a while.

00:04:26:00 - 00:04:27:12

My mum, was a trained social worker.

00:04:27:12 - 00:04:29:02

My dad was a trained teacher

00:04:29:02 - 00:04:31:11

but he watched all of his colleagues
get promoted above him

00:04:31:11 - 00:04:35:06

and he had his own theories as to why

perhaps a turban Sikh wasn't getting promotion.

00:04:35:06 - 00:04:38:20

So at one point he thought maybe we should

00:04:38:22 - 00:04:41:14

take control

of the situation and run our own business.

00:04:41:14 - 00:04:44:07

And to me, that speaks of

00:04:44:07 - 00:04:48:17

an incredible work ethic,

but also just a life ethic.

00:04:48:17 - 00:04:51:17

I mean, I've always said that

if you want to

00:04:51:18 - 00:04:53:16

see the kind of

00:04:53:16 - 00:04:56:16

Asian immigrant experience

encapsulated in the snapshot,

00:04:56:16 - 00:05:00:04

go to any private school in Glasgow,

pick-up time.

00:05:00:06 - 00:05:02:23

It'll be at least one shop van
and one restaurant van,

00:05:02:23 - 00:05:06:16

and that will be Asian
families, Italian families working their

00:05:06:21 - 00:05:10:10

bahookies off to give the kids
an education they never had.

00:05:10:12 - 00:05:13:19

I mean, the whole education ethic, again,
that's a stereotype because it's true.

00:05:13:19 - 00:05:15:21

We were never not going to go
to university.

00:05:15:21 - 00:05:20:10

You know, as it turns out,
I didn't really use the degree that I got.

00:05:20:10 - 00:05:21:10

But, you know,

00:05:21:10 - 00:05:25:11

the point was you're going to university
and there's no real choice with that.

00:05:25:13 - 00:05:28:20

So all of these
things, I think these are stereotypes

00:05:28:20 - 00:05:33:01

that we can celebrate
because they are positive ones.

00:05:33:03 - 00:05:36:09

So I knew this Navid character,
just the history of a guy like Navid

00:05:36:09 - 00:05:41:05

a guy that is in a pretty
kicked-in area of Glasgow

00:05:41:07 - 00:05:46:03

and is the richest guy there. He is
the guy driving the tan Mercedes with

00:05:46:03 - 00:05:50:01

the private number plate. There's probably going
to be a lot of jealousy aimed at this guy.

00:05:50:01 - 00:05:53:01

And also he's probably
the only brown face in the neighbourhood.

00:05:53:01 - 00:05:56:22

So, he will have had to put up
with a lot of rubbish and it's only

00:05:56:22 - 00:06:01:04

fleetingly referred to in "Still Game", which I think is part of the beauty of the writing.

00:06:01:06 - 00:06:04:08

Part of the reason that I was drawn to Navid in the first place was,

00:06:04:14 - 00:06:05:11

yes, he's Asian.

00:06:05:11 - 00:06:08:00

Yes, he's Muslim, but it's not the first thing that he is.

00:06:08:00 - 00:06:09:21

It's a sixth or seventh thing that he is.

00:06:09:21 - 00:06:13:12

And it's only latterly that you'll maybe make reference to the fact

00:06:13:12 - 00:06:16:12

that he did have a hard time running a shop in Craiglang.

00:06:16:14 - 00:06:20:08

There's a whole thing where an episode called "Hyperdales", where everyone's going

00:06:20:08 - 00:06:25:07

to this big out-of-town version of Costco
and he might have to give the shop up.

00:06:25:07 - 00:06:28:07

And he does

this big monologue in *The Clansman*,

00:06:28:11 - 00:06:31:23

which is: "I was there for you
every day of life, bringing in your rolls

00:06:31:23 - 00:06:33:23

and where you now? You've gone to Hyperdales.

00:06:33:23 - 00:06:37:24

I put up a lot of rubbish!"

And he just says the word "graffiti".

00:06:38:01 - 00:06:40:17

It's one single word and you know exactly
what he means by that.

00:06:40:17 - 00:06:43:11

He doesn't say racist

graffiti, he just says graffiti.

00:06:43:11 - 00:06:46:10

But the implication is:

"I went through a lot,

00:06:46:10 - 00:06:50:01

growing up as an Asian man in Glasgow

00:06:50:05 - 00:06:53:13

in the seventies and eighties," to a lesser extent than I did.

00:06:53:13 - 00:06:56:03

So I knew exactly who this guy was.

00:06:56:03 - 00:06:58:15

So it was a very good fit for me,

00:06:58:15 - 00:07:01:17

even though he was, you know, theoretically 30 years older than me.

00:07:01:17 - 00:07:05:01

I knew this guy was a
I knew how to play him.

00:07:05:03 - 00:07:08:01

DAVID SCOTT: Sanjeev, before we see where we are this week, can I ask, are you

00:07:08:01 - 00:07:10:20

someone who likes the museum?

SANJEEV KOHLI: Not always.

00:07:10:20 - 00:07:13:18

You know, we've been on holiday

and you feel duty-bound to visit

00:07:13:18 - 00:07:18:11

local museum and sometimes you think
this isn't speaking to me.

00:07:18:11 - 00:07:19:19

My kids are bored.

00:07:19:19 - 00:07:22:22

Museums are meant to be interactive
in the moment.

00:07:22:22 - 00:07:26:07

Affect you on some level,
but this is just dull.

00:07:26:09 - 00:07:28:23

And then there are other places
like at the Kelvingrove

00:07:28:23 - 00:07:32:19

which speak to everyone
of all ages, of all backgrounds.

00:07:32:22 - 00:07:35:11

So I like a museum that likes me back.

00:07:35:11 - 00:07:37:08

DAVID SCOTT: Opened in 1901,

00:07:37:08 - 00:07:39:07

Kelvingrove holds a very special place

00:07:39:07 - 00:07:42:16

in the hearts of visitors
from across the city and across the world.

00:07:42:18 - 00:07:44:14

It's a classic city museum.

00:07:44:14 - 00:07:48:11

It's got a collection that showcases
Scottish history, the history of our city

00:07:48:13 - 00:07:51:24

design, medieval arms and armory,
natural history.

00:07:52:01 - 00:07:53:07

And it's also the home

00:07:53:07 - 00:07:57:07

to one of the finest civic fine and decorative arts collections in Europe.

00:07:57:09 - 00:08:01:21

This place has everything, including
a host of wonderful memories for those

00:08:01:21 - 00:08:05:22

who grew up coming to Kelvingrove. Sanjeev, does that sound like you?

00:08:05:22 - 00:08:08:08

Were you somebody who grew up
coming to Kelvingrove?

00:08:08:08 - 00:08:09:07

SANJEEV KOHLI: Absolutely.

00:08:09:07 - 00:08:13:17

When my folks moved up to Glasgow in 1973,
we lived

00:08:13:19 - 00:08:17:02

round the corner
really in Hillhead in flats and Bank St. and Otago. St

00:08:17:02 - 00:08:19:05

You know,
take us to my two abiding memories

00:08:19:05 - 00:08:22:20

as a child at that time
were going to the swimming baths

00:08:22:20 - 00:08:26:16

at the union, the Stevie building
and coming here to the Kelvingrove.

00:08:26:16 - 00:08:29:03

It was just such a lovely thing
to be able to do.

00:08:29:03 - 00:08:32:22

And I remember being absolutely bamboozled
by the height of the ceilings.

00:08:32:22 - 00:08:37:10

It was kind of kind of scary,
quite echoey and big and cavernous.

00:08:37:10 - 00:08:41:10

But then you very quickly realize kids
are allowed. There's things there for kids.

00:08:41:10 - 00:08:42:19

It's been there for everyone.

00:08:42:19 - 00:08:45:24

Always felt like a very inclusive place,
but also just the building itself.

00:08:45:24 - 00:08:49:04

It's one of my favourite buildings
in the world, it is a city

00:08:49:04 - 00:08:52:19

museum, is a pretty central location
and it's massive!

00:08:53:00 - 00:08:55:05

You'd come around the corner
and there it was.

00:08:55:05 - 00:08:57:15

It was almost like a choir of angels
would sing

00:08:57:15 - 00:08:59:05

as you see this beautiful red sandstone building.

00:08:59:05 - 00:09:04:03

just sitting there like it'd
been there since the dawn of time.

00:09:04:05 - 00:09:06:20

And yeah,
there's just something for everyone.

00:09:06:20 - 00:09:09:00

DAVID SCOTT: What is it that gives it that sense?

00:09:09:00 - 00:09:13:11

SANJEEV KOHLI: I think it's just the range of objects,
you know, I'm thinking now of the Elvis,

00:09:13:11 - 00:09:17:07

you know, who doesn't look the Elvis
in my day, the dinosaurs, the plane.

00:09:17:07 - 00:09:19:02

I mean, it was just that thing of

00:09:19:02 - 00:09:21:14

trying to speak to people and say, "look, art is for everyone".

00:09:21:14 - 00:09:25:08

And it just felt like a home from home,
whatever age you were,

00:09:25:08 - 00:09:28:08

whatever your background was,
there was just something for you there.

00:09:28:08 - 00:09:31:23

You never felt that you weren't
allowed to touch anything or, you know it.

00:09:31:23 - 00:09:33:23

It just felt like a very welcoming space.

00:09:33:23 - 00:09:35:02

DAVID SCOTT: So for the episode today,

00:09:35:02 - 00:09:38:02

you've chosen a few of your favourite
Kelvingrove highlights.

00:09:38:04 - 00:09:39:04

Where would you like to start, Sanjeev?

00:09:39:04 - 00:09:43:07

SANJEEV KOHLI: I apologise for being slightly
obvious, but I'm gonna go for the the Dali painting.

00:09:43:07 - 00:09:45:00

Pretty iconic, totemic.

00:09:45:00 - 00:09:49:02

I associate it with the late
eighties, early nineties and at that age,

00:09:49:02 - 00:09:52:20

I mean I was sort of late
teens, early twenties and I'm

00:09:52:20 - 00:09:57:12

not actually massive on visual art,
but everyone know's who Salvador Dali is.

00:09:57:12 - 00:09:59:02

I mean, an absolute groundbreaker.

00:09:59:02 - 00:10:01:17

I loved where they positioned it -
the big, lovely long

00:10:01:17 - 00:10:04:17

walk to it and you could see that
lovely changing perspective.

00:10:04:22 - 00:10:06:14

I think it's done so beautifully.

00:10:06:14 - 00:10:10:03

And that sense of height - you almost get vertigo when you look at it,

00:10:10:05 - 00:10:12:18

when you ask most people about Dali,
they're going to be probably

00:10:12:18 - 00:10:15:06

talking about the surreal stuff
and the melting watches and all that.

00:10:15:06 - 00:10:19:02

But this was a much more,
I guess, conventional work,

00:10:19:05 - 00:10:21:00

but still incredibly impactful.

00:10:21:00 - 00:10:24:17

DAVID SCOTT: "Christ of St. John of the Cross" is
the formal title. Painted in 1951,

00:10:24:17 - 00:10:27:07

it was brought to Glasgow in 1952,

00:10:27:07 - 00:10:30:13

but it's not just Glaswegians
who love this painting.

00:10:30:15 - 00:10:33:03

In fact, it's on loan again right now.

00:10:33:03 - 00:10:36:10

Alan met with our European

Art Curator to find out more.

00:10:36:12 - 00:10:37:23

PIPPA STEPHENSON-SIT: My name's Pippa Stephenson-Sit.

00:10:37:23 - 00:10:40:21

And I'm the curator of European

Art for Glasgow Museums

00:10:40:21 - 00:10:45:03

and within my remit

that includes paintings, drawings

00:10:45:03 - 00:10:51:01

and works on paper and sculpture

that date from around 1450 up to 1960.

00:10:51:01 - 00:10:55:13

And the reason why it's 1960 is because

the latest painting that I deal with is,

00:10:55:13 - 00:10:59:11

is this painting itself

Dali - Crisis of St. John of the Cross.

00:10:59:13 - 00:11:02:10

ALAN BRAIDWOOD: So you're absolutely the right person

to speak to you about it!

00:11:02:10 - 00:11:06:10

Yeah, it's it's one of my

one of my big favourites, this painting.

00:11:06:12 - 00:11:09:02

So, the Dali - it's been chosen by Sanjeev,
and he's told us

00:11:09:02 - 00:11:11:10

it's one of his favourite objects
in Kelvingrove.

00:11:11:10 - 00:11:13:17

ALAN BRAIDWOOD: Could you describe
the painting itself, please?

00:11:13:17 - 00:11:14:03

PIPPA STEPHENSON-SIT: Sure.

00:11:14:03 - 00:11:17:10

Well, it is an absolutely remarkable picture,
particularly

00:11:17:10 - 00:11:21:11

when you know the work of Salvador Dali
and you're used to seeing things like the

00:11:21:13 - 00:11:26:07

the clocks and the eggs
and the spindly-legged elephants, etc..

00:11:26:09 - 00:11:29:18

And then the way we've positioned

the picture is that you go into a

00:11:29:18 - 00:11:31:18

small room - it has a room to itself.

00:11:31:18 - 00:11:35:18

And what you're seeing before you
is an image of the crucified Christ

00:11:35:18 - 00:11:36:14

on the cross.

00:11:36:14 - 00:11:40:00

But what's so different about this picture
is that while we're used to seeing

00:11:40:00 - 00:11:44:11

images of crucified Christ with bloodied
hands, a gash down the side of him,

00:11:44:12 - 00:11:47:23

a crown of thorns,
this Christ is absolutely perfect.

00:11:47:23 - 00:11:50:00

He's got a perfect muscular body.

00:11:50:00 - 00:11:51:00

He's suspended.

00:11:51:00 - 00:11:52:12

We can't see his face at all.

00:11:52:12 - 00:11:56:14

And the usual attributes or things
that we associate with the crucifix

00:11:56:16 - 00:11:58:02

are completely gone.

00:11:58:02 - 00:12:00:12

And then furthermore,
at the bottom of the painting,

00:12:00:12 - 00:12:05:10

we can see a landscape which is quite
a distinctive seaside landscape,

00:12:05:10 - 00:12:09:08

and it forms a kind of optical illusion
because although we're looking down

00:12:09:08 - 00:12:13:02

on the cross, we're also looking straight
across this landscape.

00:12:13:02 - 00:12:18:04

So what you're presented with is quite
perplexing and incredibly memorable.

00:12:18:06 - 00:12:21:06

ALAN BRAIDWOOD: Why did Glasgow Life Museums

choose that particular painting?

00:12:21:09 - 00:12:24:09

PIPPA STEPHENSON-SIT: Well, this picture has a really interesting history behind it.

00:12:24:13 - 00:12:27:00

So when it was made in 1951,

00:12:27:00 - 00:12:31:14

Dali was starting this new phase in his career called Nuclear Mysticism.

00:12:31:14 - 00:12:34:17

And this is where he tried to fuse science with religion.

00:12:34:17 - 00:12:37:10

And our Director at the time, Dr.

00:12:37:10 - 00:12:41:06

T.J. Honeyman, was very interested in Dali and the work that he was doing.

00:12:41:06 - 00:12:45:07

And so he was invited to a gallery in London to see the work.

00:12:45:07 - 00:12:47:12

And this was in late 1951.

00:12:47:12 - 00:12:50:02

So just a few short months
after it was painted

00:12:50:02 - 00:12:51:09

and he went to see the picture

00:12:51:09 - 00:12:55:17

and it just left a real impression
on Honeyman and indeed the whole room.

00:12:55:17 - 00:12:56:20

There were many pictures

00:12:56:20 - 00:13:00:00

by Dali on display
at the time in this particular exhibition,

00:13:03:03 - 00:13:07:01

And Honeyman recognised the interest
that this picture was causing.

00:13:07:03 - 00:13:10:04

And so it was really through
his dedication

00:13:10:04 - 00:13:13:13

and interest in the picture
and him recognising what

00:13:13:15 - 00:13:17:07

a fascinating picture
this would art-historically,

00:13:17:07 - 00:13:22:21

and just aesthetically that that's why with his
personal momentum, he pushed it through.

00:13:22:23 - 00:13:26:13

And despite protests, indeed it was
it was purchased at the price

00:13:26:13 - 00:13:31:03

of just over £8,000, which was seen
as wildly extravagant at the time.

00:13:31:03 - 00:13:33:21

And it led to protests
by the Glasgow School of Art.

00:13:33:21 - 00:13:36:13

People were writing in the newspapers
for months on end.

00:13:36:13 - 00:13:41:04

It proved to be a very prudent
and very important purchase.

00:13:41:06 - 00:13:43:15

ALAN BRAIDWOOD: What do you think
makes it so popular with people?

00:13:43:15 - 00:13:48:09

PIPPA STEPHENSON-SIT: As curator responsible for the picture,
I do get quite a few emails and comments.

00:13:48:09 - 00:13:52:11

I think people are just really
firstly struck by the skill behind

00:13:52:15 - 00:13:54:14

the way that Dali has painted this.

00:13:54:14 - 00:13:57:14

But secondly,
I think that people are often very moved

00:13:57:14 - 00:14:00:15

by this picture
and they don't expect to be whether or not

00:14:00:15 - 00:14:04:03

that's because they think they know Dali
and then they see this picture.

00:14:04:03 - 00:14:08:07

But for some reason or another, people
often find themselves sat in front of this

00:14:08:07 - 00:14:12:03

picture for half an hour, an hour,
and they just keep coming back to it.

00:14:12:03 - 00:14:15:15

It has this kind of magical appeal
to people. Visitors to Kelvingrove,

00:14:15:15 - 00:14:18:24

sometimes are disappointed because
there's a space where the painting is hung.

00:14:19:01 - 00:14:21:20

I was just wondering why we loan it,
why we share it with the world.

00:14:21:20 - 00:14:25:02

Glaswegians, quite rightly,
feel a great attachment to this picture.

00:14:25:04 - 00:14:28:23

It is one of our most treasured objects
in the entire Glasgow Museums

00:14:28:23 - 00:14:30:21

collection, and I know people do travel

00:14:30:21 - 00:14:33:24

quite far to see it and it can be
disappointing when it's not on the walls.

00:14:33:24 - 00:14:35:17

But I think what
we also have to understand

00:14:35:17 - 00:14:38:22

is that we have a responsibility
when we care for these objects

00:14:38:22 - 00:14:42:15

that not just people from
or visiting Glasgow can see them.

00:14:42:15 - 00:14:45:21

And indeed Dali spoke
quite passionately about the world

00:14:45:21 - 00:14:47:11

having a chance to see his painting.

00:14:47:11 - 00:14:50:23

So he was quite adamant that we should
show this picture around the world.

00:14:50:23 - 00:14:54:06

And I think that's not only does
allow people who might not have the chance

00:14:54:06 - 00:14:58:02

to visit us here to see the painting,
but it also puts it in a greater context.

00:14:58:02 - 00:14:59:22

So for example, with this picture,

00:14:59:22 - 00:15:03:20

an entire exhibition is being devoted
entirely to our picture,

00:15:03:22 - 00:15:08:01

and that includes archival content
that has never been seen before.

00:15:08:03 - 00:15:11:01

And it also brings with it
great academic work.

00:15:11:01 - 00:15:12:09

A whole book has been published

00:15:12:09 - 00:15:15:16

by the Dali Foundation in line
with this exhibition.

00:15:15:18 - 00:15:18:11

We will learn a great deal
more about this picture as well

00:15:18:11 - 00:15:21:19

by affording it the chance to be seen
in a different context.

00:15:21:19 - 00:15:25:11

And indeed the one where it was painted,
back in Dalis' home.

00:15:25:11 - 00:15:27:04

ALAN BRAIDWOOD: Pippa, thanks so much for taking a moment to speak with us.

00:15:27:04 - 00:15:28:22

PIPPA STEPHENSON-SIT: Ah - it's been a pleasure. Thank you.

00:15:28:22 - 00:15:29:13

DAVID SCOTT: Okay.

00:15:29:13 - 00:15:33:19

We've stepped into Kelvingrove's East Court and we're surrounded by sculptures.

00:15:33:19 - 00:15:36:06

We're in Kelvingrove's "Expression" wing.

00:15:36:06 - 00:15:38:13

This space is a gateway into the building's

00:15:38:13 - 00:15:43:08

painting galleries. High above us is expression, written large.

00:15:43:10 - 00:15:44:22

Known as the Floating Heads,

00:15:44:22 - 00:15:47:19

hovering above us are dozens of larger than life

00:15:47:19 - 00:15:52:01

white, sculpted, floating heads, and they're all pulling different faces.

00:15:52:06 - 00:15:55:06

Sanjeev - what do these heads say and mean to you?

00:15:55:07 - 00:15:58:04

SANJEEV KOHLI: Well, I'll always associate
these heads with my kids

00:15:58:04 - 00:16:01:09

that when we came here,
that was the first thing we got to see.

00:16:01:11 - 00:16:04:03

And again,
it just speaks about the accessibility

00:16:04:03 - 00:16:06:11

of the place
because you can't not love them.

00:16:06:11 - 00:16:10:16

I mean, we talk about what does it it's
about the human condition. What better

00:16:10:22 - 00:16:15:00

expression of the human condition
than how we express ourselves facially.

00:16:15:01 - 00:16:15:24

You always hear that

00:16:15:24 - 00:16:19:21

beautiful sound of children laughing
when you're around the floating heads.

00:16:20:02 - 00:16:24:05

I think it's hard not to smile
when you see the the floating head.

00:16:24:05 - 00:16:26:07

DAVID SCOTT: Absolutely - you're right -

00:16:26:07 - 00:16:26:18

Bryony was here

00:16:26:18 - 00:16:30:18

earlier in the week to hear a little bit
more about the story behind the Heads.

00:16:30:20 - 00:16:31:10

BRYONY BATES: Hi, Adam.

00:16:31:10 - 00:16:35:04

Could you just introduce yourself
and say what you do here at Kelvingrove?

00:16:35:06 - 00:16:37:09

ADAM KENNEDY: Hi there. My name's Adam Kennedy.

00:16:37:09 - 00:16:41:09

I am one of the duty managers at Kelvingrove
and I deal with the day-to-day

00:16:41:09 - 00:16:43:13

operations of the building.

00:16:43:13 - 00:16:46:22

BRYONY BATES: So we're here to talk
about the Floating Heads,

00:16:46:22 - 00:16:49:07

as they're often
known in the Expression gallery.

00:16:49:07 - 00:16:52:19

So first of all, what do the Heads mean?

00:16:52:21 - 00:16:55:17

ADAM KENNEDY: So the heads were specially designed
for us

00:16:55:17 - 00:16:59:16

during our major refurbishment
in 2003 to 2006

00:16:59:18 - 00:17:04:06

as a way to balance the Spitfire
airplane display in the West Court.

00:17:04:08 - 00:17:08:18

The heads are intended to imitate
the freedom of visitor's thoughts

00:17:08:20 - 00:17:12:11

and ideas drifting from the Orchestreon
and at the center of the Expression court

00:17:12:15 - 00:17:15:14

and to the perimeter galleries
above the idea for

00:17:15:14 - 00:17:18:15

the Heads was the brainchild
of Sophie Cave, a visual designer.

00:17:18:17 - 00:17:21:09

She designed all of our refurbished
displays.

00:17:21:09 - 00:17:23:11

I have a quote from her here as well.

00:17:23:11 - 00:17:27:01

Here we go, she says, "We needed a visual "wow!" to match

00:17:27:01 - 00:17:30:05

the West Side it had to fill the space,
be visible

00:17:30:05 - 00:17:34:04

and exciting from 360 degrees
and draw the visitors'

00:17:34:04 - 00:17:38:01

eye up, so that they become aware
of the upper floor galleries.

00:17:38:03 - 00:17:40:14

It's an unconventional
and playful solution

00:17:40:14 - 00:17:43:02

and the public will love it or hate it!"

00:17:43:02 - 00:17:46:14

There were only four expressions created,
but when viewed en-masse

00:17:46:14 - 00:17:50:07

and at different angles, they appear
like so many more.

00:17:50:09 - 00:17:53:10

The expressions are repeatedly represented
throughout

00:17:53:10 - 00:17:57:03

the installation
and 110 and total were produced

00:17:57:05 - 00:18:00:11

However, we'll keep secret how many are actually on display up there!

00:18:00:11 - 00:18:03:01

That's something

we like to ask visitors to guess.

00:18:03:01 - 00:18:05:15

And how do visitors react to the Heads?

00:18:05:15 - 00:18:09:07

BTYONY BATES: Do they like them?

ADAM KENNEDY: Like quite a lot of things in this building.

00:18:09:07 - 00:18:13:12

When you see visitors coming in here
for the first time, whichever galleries

00:18:13:12 - 00:18:17:05

they're going into, often
the reaction is to look up

00:18:17:05 - 00:18:20:15

and you see that
'wow!' in their face. With the Heads

00:18:20:15 - 00:18:24:11

specifically, a lot of young families
come to view them, you usually see parents

00:18:24:15 - 00:18:28:01

pointing at their Heads, asking
the children what expressions they see.

00:18:28:03 - 00:18:30:05

So there's quite often

cheerful reactions to them.

00:18:30:05 - 00:18:34:05

I would say, as when you talk to visitors
and you explain

00:18:34:05 - 00:18:37:23

that they're not necessarily
an accessioned object artwork,

00:18:37:23 - 00:18:41:11

they're part of the design that came
with the refurbishment

00:18:41:11 - 00:18:44:16

of Kelvingrove and they realize it's
more of an interior design.

00:18:44:18 - 00:18:46:02

Let's see sort of the purists,

00:18:46:02 - 00:18:50:07

if you like, maybe don't have such
a positive reaction to them.

00:18:50:09 - 00:18:52:08

I suppose there's no reason really why.

00:18:52:08 - 00:18:53:10

BRYONY BATES: What difference does it make

00:18:53:10 - 00:18:56:18

if it's an object as opposed to,
as you say, interior design?

00:18:56:18 - 00:18:59:04

The thing itself is still.

It is what it is.

00:18:59:04 - 00:18:59:21

ADAM KENNEDY: Yeah, that's right.

00:18:59:21 - 00:19:04:07

And I think they become iconic themselves -
a lot of the questions

00:19:04:07 - 00:19:07:22

we have when people come through the door,
one of the questions is

00:19:08:00 - 00:19:09:05

"Where are the Heads?"

00:19:09:05 - 00:19:12:10

You know, that is something
that people come to see maybe

00:19:12:10 - 00:19:15:19

sometimes more
than the wonderful artwork that we have.

00:19:15:21 - 00:19:18:14

BRYONY BATES: And you said people ask to see The Heads.

00:19:18:14 - 00:19:22:10

Is there anything else
people ask about them in particular?

00:19:22:12 - 00:19:26:07

ADAM KENNEDY: Yeah, a lot of the time people ask, well,
the main one being how many are there?

00:19:26:09 - 00:19:30:01

We usually flip that around
and ask the visitor how many of they think

00:19:30:01 - 00:19:30:20

there are.

00:19:30:20 - 00:19:32:15

We don't necessarily
have an official answer.

00:19:32:15 - 00:19:33:21

I've counted them myself

00:19:33:21 - 00:19:37:01

and I came up with 94,
and I think that's the official answer.

00:19:37:03 - 00:19:42:04

We know that there was 110 made in total,
but not all are on display.

00:19:42:09 - 00:19:45:23

But we quite like to keep that
part of a mystery and invite the visitor

00:19:45:23 - 00:19:47:10

to come and count them themselves.

00:19:47:10 - 00:19:52:17

BRYONY BATES: How many do people guess?

ADM KENNEDY: People usually think there's over a hundreds,

00:19:52:17 - 00:19:53:24

I would say.

ADAM KENNEDY: Okay.

00:19:53:24 - 00:19:56:01

I mean, keep it an official secret,

00:19:56:01 - 00:19:57:08

You think it's 94...

00:19:57:08 - 00:19:58:00

ADAM KENNEDY: The one other thing

00:19:58:00 - 00:20:02:15

I'll say is what we also ask visitors
is "how many expressions

00:20:02:16 - 00:20:07:08

do you think there are?" - and they'll usually

come up with a number like 12 or 16.

00:20:07:13 - 00:20:10:23

There's actually only four expressions altogether.

00:20:11:00 - 00:20:13:22

BRYOMY BATES: Yeah. I had that same experience myself.

00:20:13:22 - 00:20:16:16

I thought they were all different, which kind of seems ridiculous now.

00:20:16:16 - 00:20:17:03

I think about it.

00:20:17:03 - 00:20:19:20

They can't all be completely different expressions.

00:20:19:20 - 00:20:20:07

But yeah.

00:20:20:07 - 00:20:22:22

Then someone told me, "oh, it's four!"

00:20:22:22 - 00:20:24:22

And then when I looked at it, I could see that.

00:20:24:22 - 00:20:27:23

But it wasn't, it wasn't obvious.

00:20:28:13 - 00:20:31:03

ADAM KENNEDY: One of
the other things that I like to point out,

00:20:31:03 - 00:20:35:00

although it's not an actual design
feature of the heads,

00:20:35:01 - 00:20:39:20

if you stand directly underneath them
and look up, they look like flying pigs!

00:20:39:20 - 00:20:40:20

And I always love pointing

00:20:40:20 - 00:20:44:16

that out to visitors
and seeing the reactions that you get.

00:20:45:00 - 00:20:46:16

Quite often
there's just this look of confusion

00:20:46:16 - 00:20:50:03

and then that's followed by a giggle.

00:20:51:02 - 00:20:53:22

DAVID SCOTT: Okay, this week we're all about
Kelvingrove Museum and Art Gallery.

00:20:54:02 - 00:20:56:20

Let's take a quick
look back at where we have been so far.

00:20:56:20 - 00:21:00:10

We started off talking about
this much loved museum itself.

00:21:00:12 - 00:21:03:12

Next, we talked about Salvador
Dali and his iconic Christ of

00:21:03:12 - 00:21:06:19

Saint John of the Cross painting,
before heading into the East Court

00:21:06:19 - 00:21:09:17

and getting expressive
with some Floating Heads.

00:21:09:19 - 00:21:11:03

For our last piece this week

00:21:11:03 - 00:21:12:20

we're staying with expression.

00:21:12:20 - 00:21:16:24

Sanjeev, you've chosen Glasgow Museums'
Annual Art Competition as our final item

00:21:16:24 - 00:21:19:15

this week. Is this something
you entered as a child?

00:21:19:15 - 00:21:23:15

SANJEEV KOHLI: Yeah, my memory,
I think I entered it twice - I must have been somewhere

00:21:23:15 - 00:21:25:13

between the ages of eight and 12.

00:21:25:13 - 00:21:27:09

A couple of the best days
of my life, actually.

00:21:27:09 - 00:21:32:06

The idea was, was that you get picked
from your class at school

00:21:32:17 - 00:21:35:17

and you would come to Kelvingrove
and just pick something to draw.

00:21:35:17 - 00:21:37:23

And it was always
one of my favourite days of the year.

00:21:37:23 - 00:21:40:23

I mean, the thing was
I wasn't a particularly good drawer.

00:21:40:23 - 00:21:42:12

I think that's probably fourth or fifth,

00:21:42:12 - 00:21:46:10

fifth best in my class, but that's quite a big drop from fourth to fifth.

00:21:46:12 - 00:21:50:08

Also, the idea that you'd be mixing with kids from other schools

00:21:50:10 - 00:21:53:19

was lovely and there was generally a girl I would fancy as well from Fernhill.

00:21:53:19 - 00:21:58:01

It kind of summed up the the ethos of the museum, which is "kids

00:21:58:01 - 00:21:58:17

are welcome!"

00:21:58:17 - 00:22:02:09

to think that a museum would actually open its doors to the schools of Glasgow,

00:22:02:11 - 00:22:06:03

but that tells you the story of what the Kelvingrove is.

00:22:06:05 - 00:22:09:05

And in my memory, I think I came twice.

00:22:09:05 - 00:22:11:14

I think both times I picked the wildlife.

00:22:12:01 - 00:22:14:21

I think I picked like a beaver

00:22:14:21 - 00:22:17:21

and some second time

I picked some kind of bird

00:22:17:24 - 00:22:22:13

and it was just a lovely, lovely morning

because I was a very academic kid

00:22:22:13 - 00:22:26:00

and that felt like a real day away

from that.

00:22:26:02 - 00:22:29:09

In one of my favourite buildings in the world.

DAVID SCOTT: Running for 120 years,

00:22:29:14 - 00:22:34:02

our annual art competition is open

to all children aged 3 to 18.

00:22:34:02 - 00:22:37:08

Let's catch up with Michael

and Carolyn to find out more.

00:22:37:10 - 00:22:37:22

00:22:37:22 - 00:22:41:03

CAROLYN FORAN: My name is Carolyn Foran,
and I'm the Museum's Education Officer,

00:22:41:19 - 00:22:45:01

and my role is to oversee our are programs

00:22:45:01 - 00:22:48:13

and projects for schools and nurseries
and college groups.

00:22:48:15 - 00:22:50:08

MICHAEL MACKINNON: Carolyn, can you tell us

00:22:50:08 - 00:22:53:04

a bit about the Glasgow Museum's
Annual Art Competition?

00:22:53:04 - 00:22:56:11

CAROLYN FORAN: Yes, the art competition has been running
since 1904.

00:22:56:11 - 00:22:59:11

The competition remains the same
as it did back then.

00:22:59:13 - 00:23:04:09

It's about young people coming in to the museum to paint or draw things on display.

00:23:04:11 - 00:23:08:11

It's open to children aged 3 to 18 years old

00:23:08:17 - 00:23:11:01

and they can take part either through their school group

00:23:11:01 - 00:23:14:01

or they can take part in their own time as well.

00:23:14:05 - 00:23:17:16

And really the main aim of the competition is to encourage

00:23:17:18 - 00:23:21:13

young people to visit museums, but also to enhance their drawing skills

00:23:21:18 - 00:23:25:10

through giving interesting things to inspire them, things that they wouldn't

00:23:25:10 - 00:23:29:20

get to see every day and things that they might not have in class to draw.

00:23:29:22 - 00:23:30:23

MICHAEL MACKINNON: That sounds brilliant.

00:23:30:23 - 00:23:34:03

And what type of artwork do we receive?

00:23:34:19 - 00:23:37:19

CAROLYN FORAN: People draw a wide range
of different things on display,

00:23:37:19 - 00:23:39:05

but things are always popular

00:23:39:05 - 00:23:42:05

include the animals, sculpture.

00:23:42:07 - 00:23:45:01

Natural history collections feature
quite a lot.

00:23:45:01 - 00:23:49:16

Most of the drawings are done by pencil
or by pastel and crayons, but we do get some

00:23:49:16 - 00:23:53:22

who come and paint and that's great
because it's really exciting to see someone

00:23:54:16 - 00:23:57:16

who's brought along
paints to the gallery and drawn

00:23:57:18 - 00:23:59:20

and painted in-situ.

MICHAEL MACKINNON: can you tell me a bit

00:23:59:20 - 00:24:02:09

about the judging process

for the competition.

00:24:02:09 - 00:24:06:18

CAROLYN. FORAN: So we saw all the artworks

into age categories and lay them all out

00:24:06:20 - 00:24:10:08

and then our judges come in

usually round about the first week in June

00:24:10:10 - 00:24:14:10

to pick their, their favourites

of the drawings that have caught their eye.

00:24:14:12 - 00:24:15:17

In terms of the judges -

00:24:15:17 - 00:24:18:03

we usually have a contemporary artist.

00:24:18:03 - 00:24:20:20

We also sometimes have curators or people

00:24:20:20 - 00:24:23:20

involved in learning or museum education.

00:24:23:20 - 00:24:25:01

We've had some quite well-known names.

00:24:25:01 - 00:24:28:18

For example, the artist Stephen Campbell,
was a judge in previous years,

00:24:28:20 - 00:24:31:14

so we've had a whole host
of different people coming along.

00:24:31:14 - 00:24:34:00

And recently, for the past two years,
we've been trying

00:24:34:00 - 00:24:37:00

to reestablish the partnership
with the Glasgow School of Art,

00:24:37:02 - 00:24:41:14

who were involved right at the onset
of the competition back in 1904.

00:24:41:16 - 00:24:42:20

So for the past two years

00:24:42:20 - 00:24:46:12

we've had a judge from the Glasgow School
of Art as part of our judging panel.

00:24:46:14 - 00:24:49:23

So they are
then tasked with a very difficult process

00:24:50:00 - 00:24:55:16

of choosing within each age category
bronze, silver and gold medal winners.

00:24:55:18 - 00:24:57:02

And they also select

00:24:57:02 - 00:25:00:22

runners-up in the forms of commended
and highly commended as well.

00:25:00:24 - 00:25:03:12

MICHAEL MACKINNON: And in terms of your time working on the project,

00:25:03:12 - 00:25:06:03

are there any memorable moments
that stick out to you?

00:25:06:03 - 00:25:08:19

CAROLYN FORAN: I think memorable moments
tend to be things

00:25:08:19 - 00:25:13:04

like we had a judge recently
in about 2017, Marion Gardyne,

00:25:13:06 - 00:25:17:17

and it was a nice story because we invited her as a judge, because she is an artist

00:25:17:17 - 00:25:21:15

and also has always been a strong supporter of museum learning.

00:25:21:17 - 00:25:24:05

But. Marion it turns out and I didn't know it when I approached

00:25:24:05 - 00:25:28:04

her to be a judge, had actually won herself in the 1960s as a child!

00:25:28:04 - 00:25:30:17

She'd taken part and won a bronze medal.

00:25:30:17 - 00:25:35:02

She then went on to pursue a career in art and in teaching, and then as a teacher,

00:25:35:02 - 00:25:39:03

brought her children into the museum, her pupils, and some of them won medals.

00:25:39:08 - 00:25:42:04

And there she was, full circle coming back and being a judge.

00:25:42:04 - 00:25:46:22

So it really is
something that people really remember

00:25:46:24 - 00:25:49:24

taking part in and even more so if they've won.

00:25:49:24 - 00:25:53:02

So I think what's special for me
is hearing these stories from people

00:25:53:02 - 00:25:54:00

when they're older,

00:25:54:00 - 00:25:56:07

but they're coming back to me
and they're saying, "oh, I

00:25:56:07 - 00:26:00:04

remember taking part, or I remember what I drew, or I won a medal and I've still got it!"

00:26:00:06 - 00:26:03:18

And actually quite a few of our winners
have gone on to pursue careers

00:26:03:18 - 00:26:04:14

in the arts.

00:26:04:14 - 00:26:08:13

You know, it really does
inspired, encourage young people to go on

00:26:08:15 - 00:26:12:24

and pursue arts either as a profession
or just as a hobby.

00:26:13:01 - 00:26:16:09

MICHAEL MACKINNON: It's great to hear it
being a real platform for people as well.

00:26:16:09 - 00:26:17:08

That's fantastic.

00:26:17:08 - 00:26:19:22

CAROLYN FORAN: It's a wee bit different from

00:26:19:22 - 00:26:23:15

other competitions
where you can just draw home and send it in

00:26:23:17 - 00:26:27:07

and also it's different
because so much of what that age group,

00:26:27:07 - 00:26:31:24

especially the teenagers, are consuming,
as is digital imagery and digital media.

00:26:32:01 - 00:26:35:24

So it's quite nice to come in
and just take your time and slow down

00:26:36:01 - 00:26:40:01

and look at something on display,
really look in depth at something

00:26:40:03 - 00:26:43:15

and then do a detailed drawing over
and the teacher say the children.

00:26:43:15 - 00:26:44:18

I've never quieter than they are when they

00:26:44:18 - 00:26:46:09

take part
in the competition,

00:26:46:09 - 00:26:48:05

so they seem to be quite engrossed
in their work.

00:26:48:05 - 00:26:51:10

MICHAEL MACKINNON: So many people would want to see their artwork displayed

00:26:51:10 - 00:26:53:13

in Kelvingrove, alongside such prestigious work,

00:26:53:13 - 00:26:56:21

- it must be such a buzz
for the people that get their work displayed

00:26:56:23 - 00:27:00:04

CAROLYN FORAN: Yeah, even just at the prizegiving, when they come along to get their medals

00:27:00:14 - 00:27:02:05

You can see they're really proud.

00:27:02:05 - 00:27:03:12

They usually have

00:27:03:12 - 00:27:07:05

friends or family along with them

and we really make it quite a special affair,

00:27:07:05 - 00:27:11:06

the prizegiving - it's quite a...

it's held in Kelvingrove's Centre Hall.

00:27:11:06 - 00:27:15:00

We have the judges back

along to present the medals

00:27:15:02 - 00:27:18:10

as well as the Friends of Glasgow Museums

who fund the competition.

00:27:18:10 - 00:27:20:24

They come along and help

with the medal ceremony as well,

00:27:20:24 - 00:27:24:03

and then the works go on display

and Kelvingrove museum.

00:27:24:12 - 00:27:25:14

And I do joke to them

00:27:25:14 - 00:27:26:01

and I say, you

00:27:26:01 - 00:27:27:24

know, there's plenty of well-known
artists out there

00:27:27:24 - 00:27:29:23

that would love to have
the works on display.

00:27:29:23 - 00:27:32:19

So, it's really something for them.
And we try to make them look good.

00:27:32:19 - 00:27:35:03

We want their artworks to be properly displayed.

00:27:35:07 - 00:27:39:03

MICHAEL MACKINNON: It's been really nice learning a bit more about the competition - Carolyn,
thank you.

00:27:40:09 - 00:27:42:11

DAVID SCOTT: That's it for this episode of Curious City!

00:27:42:11 - 00:27:45:17

Huge thanks to Sanjeev Kohli
for being my curious guest this week.

00:27:45:17 - 00:27:46:20

SANJEEV KOHLI: It's been a real pleasure.

00:27:46:20 - 00:27:51:01

I will sing from the rooftops, literally,
if you'll let me about.

00:27:51:01 - 00:27:54:20

this place is very, very close to my heart
and I think it's an absolute

00:27:54:20 - 00:27:55:12

jewel in Glasgow's crown!

00:27:55:12 - 00:27:57:16

DAVID SCOTT: We've been in Kelvingrove this week,

00:27:57:16 - 00:28:00:05

sharing our love for this special place.

00:28:00:05 - 00:28:03:14

We talked Salvador Dali, got expressive
with some Floating Heads and closed up

00:28:03:14 - 00:28:06:14

with our Annual Art Competition.

00:28:06:16 - 00:28:08:07

In our next episode...

00:28:08:07 - 00:28:10:06

we'll be hearing a little bit of this...

00:28:14:16 - 00:28:15:13

See you next time,

00:28:15:13 - 00:28:16:19

on Curious City.