

Audio Transcript: In Conversation: Julia Solomonoff and Frédéric Boyer

Solana Chehtman:

Good afternoon everyone. My name is Solana Chehtman and I'm the director of civic programs at The Shed. I am a Latina woman with short, salt-and-pepper hair wearing a blue-and-white-striped shirt sitting in my living room with some plants, some art, and a green couch behind me. Thank you all for joining us for the launch of *hand, writing* by a filmmaker Julia Solomonoff and for the conversation that will follow between Julia and Frédéric. I hope you enjoyed this beautiful and powerful film just now. I know every time I watch it, I find more poetry, more humor, and also more punches in the gut, if you will, and I'm so incredibly excited to have this film be part of *Up Close*, a program that was born in April 2020 as a digital platform for both artists, creativity. And audience catharsis in the midst of Covid-19 and has become a space for mourning, joy, questioning, and reflection, as well as a space for experimentation about what it means to make art in this moment for this moment.

And about this moment when the pandemic is still unfortunately far from over. Before I introduce our guests, I want to go through a few of the forms of access that we are providing today: in the bottom of your zoom window, there's a button that says live transcript where you can find real-time captions provided by Rifka. We also have American Sign Language interpretation provided by Rory Burton who will be visible at all times. And I want to thank both of them. We want to make the conversation fully enjoyable for everyone. So please, at any point, feel free to use the Q and A button and someone from our team will try to accommodate any requests and also use that button to share any questions you have for Julia, for Frédéric as they arise in the conversation and we'll share them with our guests at the end for them to try to get to the most of them.

I want to thank our supporters who make *Up Close* possible: M&T Bank, the Stavros Niarchos Foundation, and the New York City Department of Cultural Affairs, as well as our own Lizzie and Jonathan Tisch Commissioning Fund and the Shed Commissioners. And I also want to thank the Howard Gilman Foundation for providing the Zoom platform that we are using for today's conversation. And now, yes, finally, I'm incredibly excited to introduce our guests. Julia Solomonoff is an Argentine filmmaker living in New York. She wrote and directed three feature films: *Hermanas*, *The Last Summer of la Boyita*, and *Nobody's Watching*, which was shown and won best actor in Tribeca in 2017. She also directed the documentary *Aerocene Pacha*, in conjunction with the work of Tomás Saraceno, and *Paraná, biography of a river*. Her films were shown at the festivals of Cannes, Toronto, San Sebastian, as well as New Directors/New Films and Tribeca Film Festival, and Julia is also the incoming chair of the NYU Tisch graduate film program, which is really exciting, as well as a board member of McDowell. And she was a reviewer for this year's Shed *Open Call*. And Frédéric Boyer is the artistic director for Tribeca Film Festival and Les Arcs European Film Festival since 2009. Prior to that, he was the artistic director and head of programming for the Director's Fortnight at Cannes. And he has served on juries of several festivals, and in Paris in 1994, he created Vidéosphère, a video library of some 60,000 titles including a wide range of art house films. So now I can't wait to get started without further ado. Julia, Frédéric...

Frédéric Boyer:

Yes, hi, Julia. Okay, so my name is Frédéric Boyer. I'm calling you from Paris, France. It's 6:22 here. And yes, I'm programming film festivals. I don't know to read, I didn't do studies. I was working in a video store for 14 years and I was selling vinyls for 14 years and I'm programming since 14 years, I mean, 15 years. So it's like three times, uh, 15 and I went to a cinémathèque, and I didn't know a lot, but now I'm working with my passion is watching film, but most important to, to meet young filmmakers and to discuss the new projects and to eat good food with them and to talk about life and not only about cinema, what are we going to do with Julia immediately. And that's it, it's a pleasure for me because when Julia told me, I would love you to introduce my film to do the Q and A with me. And I say yes, but the fact when I saw the film, I love the film and I adore the film, and I'm going to tell you why soon. Julia.

Julia Solomonoff:

Wow, thank you so much. Thanks for everybody joining us today at The Shed. Thanks Solana for this invitation and thanks Frédéric for being there helping me unpack this tiny film that seems to create some ripples. And that's what I love. I would love to hear other people's thoughts. I feel like I already just spoke for 15 minutes. That's what the film does and respond to any questions or things, you know, suggestions or things you want to talk about. I'm very, very happy to be here. And just like looking at this images where they were all done with the iPhone, except the images of my daughter, that's the British accent that we did with a bit of camera, but all the rest is iPhone all done in my house with my, you know, the voiceover was recorded in the closet. And I just loved the kind of free nature that this, this footage that when I was starting to shoot didn't know what it was going to do with it became something about this year of, I don't know, this year of a lot that we have been through.

Frédéric Boyer:

Yeah. so Julia it's like I was really surprised to change my mind about something which is in your film because normally I dislike a voiceover and it's not something, and that I'm not fan about road movies, but I can check my mind. But with this film I really enjoy how you use the voiceover how smart it is. And I always say, filmmakers looks like their film. If you meet Tarantino and the film by Tarantino, looks like him, same with Batman. And Julia is the same. I know you and you are what you are is in your film. So it's more than personal. But I really enjoy because the film is it's totally enjoyable and entertaining, but also very deep. So we're going to talk about that, but tell us a little bit about how you did the film, how long did it take? Because one thing which is very, very important, I want to tell you is to, to everybody in the beginning is like it's extremely what you did is super democratic because it's super difficult to make a film, but anybody who can make a film with an iPhone like you did, and you don't need a lot of money, but just to be creative, to be free, to have a brief period. So tell us Julia how you did, how long did it take to do the film and how long did it take to edit the film?

Julia Solomonoff:

The film was really like an invitation from a producer from Argentina at the beginning, like said, she said, you know, do something like like you know, her name is Vanessa Ragone. She was my first producer. The first film I did was with her. And she was like, we would like your view on the pandemic. And I

started this two activities I've been doing this year. I've been teaching. And that has become very, very important during the pandemic for me. And I've been watching films and I saw some pandemic films. And what I immediately felt is I did not want to make the dystopian film. That kind of seems to kind of rehash itself about, you know, like of course been living a very dystopian year and I did not want the film to kind of recreate that. And I was a little concerned about doing too much, navel gazing too much about me, myself and I, and my family and my cooking recipes, you know?

So I was like, how, how do I work with this? And I did not know it was going to be about writing. I knew I was going to at a certain point talk about my father. And I think the main, and then I had two very, very important losses this year, my father and the person who's, this film is dedicated to Susana Toté, who was my therapist. I've been through a lot of change, very deep personal change. And and she helped me and she died at the beginning of this year. And and she was incredible. So Susana Toté we were working, you know, we were basically on the phone because she was in Argentina and she was a great loss for me, but one of the things that she helped me see during this time is how much I tended to believe that because.

I wasn't like a working professional all the time. I was feeling like a little, like less valued as a filmmaker and how much of, how much I was able to find in the community of my students, my students at Feirstein Graduate School of Cinema in Brooklyn College, but also I taught at Columbia and now I'm teaching at NYU. And for me, it's not about one school, it's about the kind of communities and the kind of dialogues and the kind of collaborations we have been able to create and how that has sustained us during the pandemic. So for me, I, I'm not sure I'm answering your question Frédéric. Yeah. But but what I wanted, and I think it's what you said about democratic. One of the jobs I had to do this year, and it was very painful together with a lot of faculty around the world is telling all our students that they could not shoot, that they could not meet in working crews of more than four people, that they could not access big cameras.

And I felt like it would be totally hypocritical if I tell them, you know, if I teach them that they need 20 people and a great camera to make a film and then tell them that they had to do their exercises with their phones and with their, and work with their roommates. So I kind of felt that I had to prove to myself that I could also work with the same tools I was asking my students to work with and that we could do something that was personal and cinema, you know, cinematic in some way that was using cinema in some kind of, you know, like was exploring language. But I had to prove to my students every day that, that we, that, that film was not about the size of the camera or the size of the budget or the numbers in the crew.

That film was about something that we could all connect with and through, and use what we had at hand. And it was our, our need and our call and our opportunity to go deeper and to be less dependent on what I was saying, sizes, or, you know, like there's, America is obsessed with size. You know, America has the obsession with the big, like people talk about films about like either, you know, box office impact or, or budget. And the end is like, you pay the same amount for a film that costs \$10 to make then \$10 million to make, you're paying the same. You're giving one hour of your time or one hour and a

half or 10 minutes of your time. And it doesn't matter how big the crew was, how big the camera was, or how big this budget was if it's empty inside. And that's what I believe in. And that was my conviction working throughout this year with the pandemic, with my students.

Frédéric Boyer:

Your film is totally full, with a lot of ideas but we are always as a viewer. I was always breathing in your film, which is so important for filmmaker to give space to people who are watching the film because so many filmmaker, especially with filmmaker using the voiceover and doing "Covid" film, which is the worst idea in a way. And now it's magic because it's like it's a, it's, it's extremely open and open to think for some details, I was rewatching the film and I really like a scene when we see your kids on the video. And I don't, I cannot say what, what would be the same scene with another filmmakers, but, but what you did is to transform the screen with your family to a screen, on the wall and then friends and family watching a film, which is extraordinary. If we remember how it was to watch a family film, and I think you don't insist on anything, it's very light, but there is so many ideas. We stay seeing, the film is full of ideas, and it's still a very light film. I hope you agree to that.

Julia Solomonoff:

Thank you so much. For me, it was very important to not, I mean, this is a pandemic where people were hit very hard. I had losses, but there's a lot of people that lost their jobs. There's a lot of people that lost their homes. So for me, it's like, I did not want to make us, you know, like I did not want to be too heavy. I wanted to have some light because I belong to the privileged people who were able to continue working, to continue, you know, making a living and even like what we discussed right before this started, you know, like I could still do the things I love, watch films, read, cook, be with my family, connect with my friends, maybe not being able to hug them, but, you know, I was not an essential worker. I was not in the front lines.

And I, I hated when people were complaining about, I don't know, being tired of Netflix, you know or like I felt like that was not something I wanted. I did not want to participate in that. And I did not want to appropriate other people's pain and, you know, make it my own. For me, I'm very aware of the privilege of my position and how hard it's been on others. You know? So at the same time, I feel like we're all witnessing this and we happen to be people living in between continents. I'm from Argentina. I been, I've been lucky to go back toward Argentina with when my, you know, right before the pandemic, during the pandemic, when my father died back and forth, and I can see how different realities and different countries are affected by, by the pandemic. So for me, I do have a tendency to be a little nostalgic and that shows in my voice.

And so for me, it was very important to bring the lightness with my daughter who is a great comedian and has a sense of humor. And for me, it was also like the tension between past and present. I, I'm more worried about what is lost when we lose our handwriting. And I thought it was great to give her the possibility of say, okay, this was also boring. And also we need to be aware of like books take space and, you know, and there's like good and bad of all things. I belong to a culture of the physical world and the passage to the virtual world. Although it has advantages, I, I feel the losses. I, and, and I also did not

want to be overly nostalgic. That's why I think the balance between Nina's voice and attitude and humor in mine it's a good balance to say, okay, we, you know, this is where we were—

Frédéric Boyer:

It's exactly, of course, some of the deep topics like the imprints and the body, but it's illustrated with someone doing something on the rope, which is a light, but I was I really wanted to ask you a question about how did you edit everything? Did you, did you shoot more? How did you, how did you assemble everything?

Julia Solomonoff:

Okay. I did not edit this film. I had a great collaborator Dahlia Fischbein, who's also from Argentina living in New York. And when we started, this was a lot more like grave and nostalgic. And I was like, I need humor and I don't know how to do it. And I'm going to be absolutely honest while I was editing this, the, *The How To with John Wilson* came out in HBO and I was like, I need to free myself. I need to allow myself to make the connections with the, with the images that you know, that I'm not making it not be literal and people will follow. And it gave me a lot of freedom to see that. And so I was like, oh, I remember, like I was walking this day to the editing room and I was taking these pictures of all them, all the all the leaves in the, like the autumn leaves.

And then I run into this shrimp, that was the same color, but they were shrimp. And then I was like, oh, that's perfect for the web pages, because I have the pages that, of course, in, in, in Spanish, las hojas, you know, the leaves and the pages is the same word. So when you say lose pages or lose leaves is the same thing. It's the leaf of a tree. So it's like, okay, I can totally use this for the notebook because the leaves, the pages, I was thinking in Spanish when I wrote this and when I edited this and I was lucky to work with a bilingual editor that not only understands the value of the word to image connection, but the word image and sound connection. And those things are jokes that may be lost sometimes in different languages, but that was a creative collaboration with Dahlia.

That was amazing. And that is when we started saying, oh, maybe I've never worked with animation before, but I kind of feel like this cannot be said, but it needs to be written and read and maybe right now. So the original one was in Spanish and we're going to be releasing with *The Shed*, the Spanish version too, because I think for me, I, I, my, my accent, I just don't listen to, don't like listening to myself and I prefer myself in Spanish. So those who are bilingual, I think we'll get more fun with it. But I also feel like those kinds of like connections between editing image, word, sound, and letters, it was a total collaboration with Dahlia Fischbein. I don't know when I'd take up sole credit of that, because that is what filmmaking is great at, is like you, you know, you start kind of playing together and discovering things together.

Frédéric Boyer:

Yes. It's like a very enjoyable because there is a lot of closeups. You're talking about lines and lines in New York and it's the notebooks do those surveys, the older, closer to give something more to do this film. But personally, I really think this we should ask to each filmmaker to [inaudible] to Kelly Reichardt, I don't

know to Naomi Kawase, how are you?, because this film was done during the pandemic, but for me, it's a way to get news from you. And thank you to The Shed is one great filmmakers. How are you, Julia? Okay. What's happened to you. So for me, it's not, it's just a work of a filmmaker who want to send a post-card, as simple as that, even if it's a lot of work, but it give it's very accessible to everybody, even someone who is not a filmmaker can do it, try to do it, send it online. And then we can exchange with a small things. We don't need a big budget. And that is really what I appreciate to have news from you, because I didn't see you since a long time. And you know, where even if you are talking about this moment during the pandemic is much more, you sending something today for the premiere and you are giving news from you.

Julia Solomonoff:

Thank you so much, Frédéric. I think that is the intention. I did not know that doing the short, but I think in the short is like a letter to my friends or my people around and say, okay. And it's also an invitation to, to really get out of the boxes. I mean, I'm happy we have this technology to, now I'm having a conversation with you in France. That's amazing. But also I felt, I mean, right now, New York is pretty open. We don't know how much more we have. And we understand that these are things we cannot take for granted, we cannot take for granted the hugging, the walking, the riding a bike, the dancing, the getting together, the protesting together. For me, the very first time I came out of my apartment to be with more than five people was to be with a crowd at the one of the very first Black Lives Matter.

And it was incredible. And it was the most like the most moving experiences. And I have to say that, although I lived in a place where I could hear ambulances every day, all the time, and I could then see at a certain point, the, the, the tents, the white tents in Central Park, the moment where I could not sleep was the helicopters, seeing the city boarded up, like a police state, coming, having grown in a dictatorship, seeing that kind of boarded up helicopter tension. That was what really did not let me sleep. I was like, I was not, I mean, Covid, I wasn't ready for, but seeing New York turn like that, a city where I thought... So it was so, so, so important to be in the street with people and saying Black Lives Matter and understanding that, you know, in fact, when I was seeing the footage, I was like, ah, but this are very, you know, like I felt like there was a little bit too many white people in the crowd and I was like, well, but that is also why it's important because it matters because it matters to all of us.

It matters to all of us that we respect life and that Black trans lives matter. And that, you know, like, so I was like that you felt the city and I've been in New York for 20 years and I never felt more of a New Yorker as I felt that month. I felt like there was the community that stayed in the city that believed in, in, in togetherness. And we were able to find a way to be together. It was, it was relevant. It really felt relevant to be out.

Frédéric Boyer:

Yeah, exactly. And we see all the bikes, which is very surprising because before it was a empty shot of the Times Square. So, and then there's the shot with so many people. And so I think it's so vivid and great. I don't know if there is anyone who wants to ask a question to Julia.

Solana Chehtman:

Thank you Frédéric again. Yeah. We have a couple of questions that came up. The first one, it's very simple, Julia, which platform can people watch *Hermanas*, *The Last Summer of la Boyita*, and *Nobody's Watching*?

Julia Solomonoff:

Nobody's Watching is for sure on Amazon right now, and *The Last Summer of la Boyita* is under the name *La Boyita*—maybe we can write it in the, in the Q and A or something, in the chat. Both of them are on Amazon. They were at, until very recently, at least on Prime. So they were free. But I am not sure they are right now. I mean, they are, they are on Amazon, but I don't know if they're free and *Hermanas* may be a little harder to get. I am very honored to say this because I don't know if it's going to happen, but I, as I am nominated, I can still say that this year *Hermanas* was nominated for the Library of Congress as part of the Latino diaspora. So if it gets elected, it will be part of the, of the Latino diaspora collection. And I never expected that kind of recognition with my first film that I did as a, you know, it was the film I wrote as my thesis at Columbia. So hopefully it will be in the Library of Congress because right now it doesn't have distribution in the US.

Solana Chehtman:

Amazing. Thank you. And I can attest. They're all wonderful. So you should all watch them. The second question is, do you have any advice to young filmmakers and what is your storytelling process like?

Julia Solomonoff:

Okay. The very first advice to young filmmakers is watch movies really watch movies. We I've been teaching now for 10 years, and it's surprising sometimes how little people see. The problem is also don't expect an algorithm to pick for you. We have Frédéric here. I'm sure he has good advice about how to find movies that are challenging, that are eye opening, that are questioning, you know, the formulas. The algorithms are, are really killing individuality. One of the books I use a lot and I thank her in the short is Rebecca Solnit's *A Field Guide to Getting Lost*, it's not about filmmaking, but it's about the importance of getting lost in the creative process. So I don't have any shortcut. Tip is just go for a walk and get lost and watch movies. Watch, observe people with compassion, with curiosity, get rid of your prejudice, your bias, explore them. I'm not saying we can all get rid of them. We all need to at least be aware, but more than anything, be curious, be open, and leave judgment for the judges. Not for the filmmakers, not for the artists. That's the main thing I can say. Frédéric, what would you say to a filmmaker?

Frédéric Boyer:

Yeah, I, I would, yes, I totally agree. But I think because for people, for some people who didn't see a lot of them, it's super impressive. So my best advice is to watch a lot of film, but to start with, let's say, Andrea Arnold, I know we all love Andrea. She made only four films, just watch only what she did. And then it's easy to a little bit to be with her to understand that. And then it's going to be Rossellini, because it's so difficult to have so many films. And I would say it's watching film and listening music because cinema is musical. Editing is musical. The sound is so, so important. People are never talking about the mix about the sound but the poetry which happened through the music. So for me

personally, I'm listening music all the time and I'm watching music all the time, but I'm not reading because I'm not a good reader. I don't know how to read script—

Julia Solomonoff:

I'm more of a reader. I am totally a reader. That's true, but—

Frédéric Boyer:

I'm not a reader, but I'm compensating with listening music and cooking also because everything should be related to life and not... Otherwise a cinema becomes theoretical. And it's not theoretical, cinema.

Julia Solomonoff:

I love, I love what Frédéric said. And I'm going to go back to what you said, because one of the things that for me was very important was I remember reading Éric Rohmer, you know, like Éric Rohmer, a great French filmmaker. And he has a book called *The Taste for Beauty*, the good [crosstalk] And he talks about film as this omnivorous thing. Like he eats everything. He eats reality, eats literature. It feeds from, not eat. It feeds from all those things from music, from literature, from philosophy, from the streets, from the news. But you don't want to make, like, that's why the cooking analogy works. What I understood or what stayed with me is you don't want to make a hamburger with refried meat. You need fresh stuff. So if you only make films about films that watch films, you create this kind of very enclosed culture. That is very claustrophobic. It's very for me, it doesn't, it doesn't breathe and it does it... And sometimes it just becomes hermetic. So you, you want film to feed from all those things. So Frédéric does it with, I do it with books. I love—

Frédéric Boyer:

Exactly. Anyone is doing with another things.

Julia Solomonoff:

Or food, or... One of the best editors that I work with, he comes from sculpture and you can see how much sculpture has helped him understand how to trim the footage. So I always learned with my collaborators because they come from different places and I learn how they see the world and they create from what they learn. So whatever you love, do a deeper, you know, go deeper and it's going to take you somewhere. Yeah.

Exactly. That's to be obsessional, but they're also I really appreciate people who can change their mind. And I change my mind, not all the time, but I think it's, to change my mind about film, about filmmakers or sometime a film is great because there is maybe two actors, but I can watch an ok film with Bette Davis. I don't care because I'm going to, so there is so many way to watch film, but watching films and a lot of film is important. And of course, to discuss film with people, even if they don't agree with you, to have debate, discussion, because alone with a computer watching film and taking notes, it's not interesting. It's interesting for nobody it, it's the reason why discussing it can be online, but it has to be... A group of people watching film is interesting. Yeah.

Solana Chehtman:

And a lot of people are asking for the actual writing of this name. So we're

going to ask you both, Frédéric and Julia, to send us those names so we can then share with everyone who was here today. I'm going to have one last question just out of time that we have available. But I think the other question that someone had before, Julia, was how do you go about storytelling and someone else has added now how do you go about creating a structure for a film like this in particular that is so kind of essay-like. And maybe there's something there to discuss both those questions.

Julia Solomonoff:

I gave myself some limits. Like I wanted stuff from my phone. In fact, even like that, there's like most of it is New York, but there's the stuff from a vacation that was Super8. And when my father died, we did a little ceremony by the beach. And there's also that shot that is in Paris through the, through the through the taxi. And that there's like one, one of the very few trips I did on 2020 was I went to Biarritz to the, the festival to Biarritz where they were showing my films. So the, the guy that is trying to do like like balancing in the rope is in Biarritz and the, and the taxi's in Paris. And of course for me, Paris and, and the rain and the nostalgia to be like, okay, this is the shot that I should use for that.

So more than anything, I try to find some kind of structure, like for a while, I thought it was ending with my father's death and it was too much. And people were all the time thinking, oh, it's about your father. So like, I just didn't want to make it about my father. I wanted my father to be part of it because it's clearly very, you know, the most important thing that happened to me in 2020, but also I wanted to be able to get out of it. So after that I was ending with Black Lives Matter. And for me, that was a perfect ending. And I was like, okay, I'm done. And it's great to have producers because the producer was like, I don't think it ends with Black Lives Matter. I don't think that's, it, you disappeared there. It's like, where are you?

It's like, you're all of a sudden, there's a crowd and there's this, what, what do you, so I was like, oh, well, but that's done. I don't have anything else to say. And then time passed. And I remembered I'd been doing like all those shots from above with the changing seasons. Of course, when the whole thing started, I never expected that I was going to be seeing that same view in four different seasons. And that Covid was going to last so much. And the truth is when I was editing, it was in the winter. So I had to end in the winter, but my feeling was like, we don't even know if winter is the end of that was, you know, like February, if this is the end of Covid. And I also wanted some hope, so it's like, I have a shot from the spring.

So I'm gonna put the, the, you know, I'm going to put the winter shot, but I'm going to reverse. I'm not gonna follow the real order that was winter at that time, I'm going to end with the spring because I really think by the spring we should be out. It was a, an expression of, you know, desire or a wish. So I, so that is what I'm saying about the structure. It's not something that I wrote and then brought the staff and tell the editor, this is how you edit this. We were writing and editing at the same time and finding things and thinking, oh, this is what we need for this. And now I'd like to say, I mean, to be honest, after we were done and locked picture, I wanted to go back and I was like, oh, I have this perfect thing.

Like I remembered, I had this thing about blank, blank notebooks and filled no books. And then in Chinatown, there were these incredible buildings that were all written and say, this is the perfect illustration for what, because I was explaining in the voiceover in notebook was blank. And a book came with a, you know, with the, whatever, the, the, the, the letters on it. And I was like, oh, I, I kept finding things that I could put in, but we were already like locked. And I see it now. And I still see places where I could be more playful and do more things. But I think part of the fun of doing this is the limits, too, it's like, you cannot do an encyclopedia, it's 15 minutes, your phone, your house, your family, your thoughts of 2020. And, and, and then if, if Covid continues it's a different film, but this is about this year, this time, this resources and I, that is a very helpful thing for anybody in terms of structure, it's not so much about, you know, how many pages, but it's about understanding what you, what is your range. If you're doing a short, if you're going to be working in 10 minutes, most likely you don't want to tell, you know, a saga of a family over two years, you need, you will have a stronger short, if you can concentrate the action that happens in one day in one location, or if you have, you know, like you have to find the frame for it to work. It's very, the frame is super important. I think. Frédéric, It seems like,

Frédéric Boyer:

Yeah, I totally agree. And the one other thing, which is, I'm not talking always about music, but I think people when they're making their first film and just beginning about music, they put always the music they like. And I think it's a mistake. It's better to have a music, which is, which is going for the film, illustrate the film, by the way, a little bit to the beginning. And at the end is a piano is beautiful. And the problem is everybody wants to put everything. I love Jackson Pollock, so I love music. I love this. I love the... And then it's too much. I think less is more. And the less you put in your film, the richer, the film will be. It's a contradiction, but I think it's totally true. And in the music, it has to be just light, just like this and we can breathe. We don't feel oppressed by the taste of someone who loves to play it, I don't know, or something. And so I think that the film is perfect because it's, it's very discreet in a way.

Solana Chehtman:

Thank you both so much. This has been such a joy. I can share that everyone on the chat is sharing, as well, how amazing this has been. It has been kind of the perfect lunch break for a Tuesday. Thank you so much for, for sharing all your thoughts and for the film, Julia. It's just really so beautiful, poetic in every single sense of the word with the words with images. So beautiful.

Frédéric Boyer:

I think at The Shed what you are doing is... I'm just discovering what you are doing. I knew, I knew what I didn't know exactly, but I think I'm discovering what you do. It's, it's fantastic. It's great for you to discover, to talk with film-makers. I think it's... I'm going to follow it and now I'm addicted.

Solana Chehtman:

Excellent. That's what we want to hear. And I want to thank of course one more time, our supporters M & T Bank, the Stavros Niarchos Foundation, and the New York City Department of Cultural Affairs, as well as the Lizzie and Jonathan Tisch Commissioning Fund and the Shed Commissioners and the Howard

Gilman Foundation for providing this Zoom, our access workers, our team for making all this possible. And again, Julia, Frédéric, such a pleasure. I hope we have other opportunities to continue discussing, and just for everyone to know, the film stays on our website. So please come back and as Julia said, we will have it also in a Spanish version very, very soon. So we'll let everyone know.