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# SOUTHCOAST Artists Index

*This story was collected through our partnership with the SouthCoast Artist Index, led by Ron Fortier.*

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**Interviewer Name: Ron Fortier**

**Storyteller Name: Judith Klein**

Ron Fortier

Hello and welcome to our next podcast. I'm your host, Ron Fortier, and today's guest is a painter and much more. And as usual, I'll let her introduce herself to you. And also, if you wouldn't mind to spell your name, there's several reasons for that. Number one, sometimes people. Want to write your name down? They want to contact you or whatever, and the only reference they have is to the podcast. So that's it's important, OK.

Judith Klein

OK. OK. So let me first to spell out my name. OK. JUDIDH Judith Klein Klein.

Ron Fortier

OK. And my assumption is another thing too, is the people ever mangle your name?

Judith Klein

Oh, they tell me, Judy, and I'm correcting them. I'm Judy.

Ron Fortier

And Kline is right, right. Yeah. Yeah.

Judith Klein

Usually, yeah, yeah. Then they need to write that sometimes. But yeah, you know, because of Calvin Klein is sort of people kind of familiar with the image of the name.

Ron Fortier

Exactly and.

Judith Klein

No relationship.

Ron Fortier

I'm going to shut off this phone cause I totally forgot about it, and if you've got yours too. Yeah, cause you know



it's gonna.

Judith Klein

Oh, you know what? I should shut up.

Ron Fortier

It's gonna ring, yeah.

Judith Klein

Yes, always works when you don't want it to.

Ron Fortier

Ring so Judith. You you are named after a very famous biblical. Figure and all I can think of is Judith and Holofernes. And could you just give us a little bit about about Judith and Holofernes and was it it was General Holofernes, wasn't it? He was a.

Judith Klein

General. Yeah, I mean, did it, you know, was like. Biblical heroic during a big revolution that when the Romans were land of Israel and Greeks and and the revolution happened, that was that's the celebration of the. Holiday Hanukkah, actually. And she just did what she thought is right to do. To you know, to find the revolutionary and freeze the country. Yeah, but I don't know if my mum saw. This is my Hebrew name, which is in Hebrews, spelled out Yahoo did which I became to did here. But my other name that appears in my.

Ron Fortier

It's not.

Judith Klein

Official name is actually Julianna, so I have Juliana, Vishal and yeah, who did and became Judith, which I liked always much better.

Ron Fortier

Yeah. Yeah. Also too I the reason. Why? I asked. Is because you know what's going on in the country now. The timeliness of all of this.

Judith Klein

OK. Uh-huh.

Ron Fortier

We just, we just never know what's going to happen. It could turn into a biblical thing now. You were educated as a painter.

Judith Klein

I was at UK. I went to art high school at the time my major was graphic design and textile design. But we had a very wide education of sculpture, painting, drawing. All my professors were trained in mostly in Russian academics, so I got like.

Ron Fortier

Really good endemics. Wow.



Judith Klein

Yeah. Yeah. So they, you know, came to the how they used to teach in Europe. The real basic lot of drawing, you know. And anyway, so I got very good.

Ron Fortier

Yeah, yeah.

Judith Klein

Basis and then. I went on for a year. I studied in a painting school. It's called in Israel. It was called Avni Painting School, which is a renowned school in in Israel. And then I went to art teachers college. And I thought public school for like, 3 years in Israel and I. Yeah. And after that got married. And both of us went to study in Italy, Milan and I studied at Academia de Belle Arte in. None of that. That was in the yeah.

Ron Fortier

In the 70s and and in in Europe and obviously in the Middle East, that's a traditional thing where students go to another country at their scholarship students and.

Judith Klein

Well, you really didn't need that scholarship because education in Europe is free. So all you needed to get in to get get your the diplomas, I have to apply and if they accept me, that's it. Yeah. And only thing you had to pay when you went to the school and signed in it was called ball or the state state stamp which was.

Ron Fortier

Or did you have to apply? OK.

Judith Klein

I know \$10. That's all the whole school year cost me.

Ron Fortier

Where you said Art high school.

Judith Klein

Art High School is you have a very long day, half a day you 4 hours or five hours a day are only related to arts from art history to studio work and. The rest of the day until 5:00 or 6:00, you study all the other subjects that you will study in a regular high school.

Ron Fortier

I know there are a lot of people who think that we really and we do it well. There's the, the, the, the performing arts school in New York High School and my wife went to a high school in Detroit that the chancellor at UPS also went to Cass.

Judith Klein

Yeah, something like that. Yeah, yeah, yeah.

Ron Fortier

And so if you could imagine what they call a mashup of vocational. Studies and and. The Fine Arts right put together. I I think there's so many students who are just so frustrated that they, they they don't have.

Judith Klein

This outlet? Yeah, I mean here today I'm quite, I mean not it's excellent but it's getting better at work because I



have now. Type student. You know the program through the Art Museum, the teen art mental. The sheep and they they getting a quite a good education. I mean can be better, you know, in many ways. But they got some good directions. Yeah. You know, so something, you know, I think is is there now you know. But I don't think it's enough.

Ron Fortier

Right. Yeah, yeah.

Judith Klein

You know.

Ron Fortier

No, it it's, it's not. It's not. I mean both my, my grandson, this is his first year and my youngest daughter. It's her second. She's gone on her third year soon. And uh, wow, it's it's a feeling, a great feeling to just know that they're in a safe place. And and the it's very rigorous. It's very rigorous comparing educational systems between, you know, Europe, the Middle East and here. What are your thoughts about it?

Judith Klein

In Israel, used to be really, really high level at the time I went to school. You know that generation that tired died out, that were my professors. And the young generation is is different already. And again, public school has problems, large classes and you know, kind of similar like here. It's still I find it still better than here. Well you know Israel is the size of Rhode Island. So country is small so if. It actually it's a couple of very good art high schools, so people can travel, you know, from one side to the country also just go to school you know. So that's makes a difference.

Ron Fortier

When, when and why was your first trip here to the United States well?

Judith Klein

Our first trip we were students in Milan and my husband had here relatives that invited us for the summer and we had the summer break and offered offered the opportunity my husband to work so we can make some money, you know. And then we went back to Italy and his uncle was very impressed, you know, with Andre Skills, my husband skills and said Ohh, why don't you transfer to United State, finish your studies here and you can also work because in Italy is a problem as a foreign student you cannot work, OK. I mean, you can work like couple of hours a week, very limited. You cannot survive on that, you know. So. So that kind of you know, I mean we really liked it, but we were here in the summer was beautiful. You know, this area is in the summer, we thought Ohh wow, that's a gorgeous area to be in and very young and you know, pick up our suitcases come I had by then.

Speaker

Let let me.

Ron Fortier

Right, yeah.

Judith Klein

Almost a 2 year old little girl. Well, and, you know, we were like in our 20s. So we were like, so I said OK, we'll finish your studies. The opportunity to be able to work and and study and then we'll go back to Israel. That was the plan.



Ron Fortier

Yeah. What was your first impressions of this country because? My friend John Matthew and I worked on this video for the State Department and it was called the Fair Haven Project where they had, I believe, 6 Israeli students and six Palestinian students, and they put them on a boat. For the summer and. It it it it? It was a a very human story to hear how they interacted with each other and and and and I remember Ari, who I still say is going to be the Prime Minister of Israel someday. It's just something about this.

Judith Klein

Uh-huh. Go to bed.

Ron Fortier

Kid. But his first impression, he said it was like. Green that he he was like stunned by how green everything was. What was your first impression?

Judith Klein

What was everything green. Ohh here. Ohh yeah. Yeah, well, you know, I was born in Romania. So similar climate like here and emigrated to Israel at the age of 14. So you know the greenery. I I seen it before and you know but it it just was.

Ron Fortier

Yeah. Everything is so green. OK.

Speaker

Right, right.

Judith Klein

You know, everything seems everybody has a nice home and you know, just in general and summer time, I love the ocean. And yeah, was just really beautiful.

Ron Fortier

Yes, how has your background? You know, Romania. Israel. Milan and the United States has that affected you at all as a visual?

Judith Klein

Artist. Ohh. Of course. Of course you know it's all stemmed into your memory or the visions that you grow up. And see and I was just thinking the other day that really about influenced me as a young child and I think kind of set me in, in art world. Umm, my mom worked for a teacher in our city in Romania and as a child. I used to spend a lot of time, you know, watching rehearsals and just. In a background that goes on in a theater, and of course, seeing a lot of plays and concert, I mean. Age of you know 4-5, you know. So yeah. So that's kind of started my visions of art. And and I was surrounded at our homes or wars were paintings and went to museums and you know concert and you know.

Ron Fortier

Yeah, yeah, my, my I worked in a theater as a set designer. My influences came from from a grand uncle in New York. And I think the exposure is is. So is so so so.

Judith Klein

Important as a child, I think that first impression of very young age really stays with you.



Ron Fortier

Yeah, it does. How would you describe yourself as a painter? You know what little slot or niche or genre?

Judith Klein

Well I'm. I'm a printmaker and painter and because of my background that I studied graphic design, textile design, painting and. I mean as. You know, I was described, but critique that I'm kind of, uhm, impressionistic expressionist.

Ron Fortier

And impressionistic expressions. Wow, that's interesting.

Judith Klein

Yeah. And I really like, you know Mook. Edward Monk, work Mattice, you know. That grow open and I'm always my eyes always for composition and colour and I'm never look really so much for the story. What's happening, you know? Is that the boat or you know it's that's a bird. I don't care. As as long as it looks right to me, you know, as a composition and the color division and the atmosphere that and how I relate to it, you know and. You know, so and and this is part of my education, I always was told the story is not. Yeah. Yes. Yeah. You don't do any illustration. Illusion. If you do an illustration, yes. But if you do a painting, you are a real painter, you know, or printmaker, whatever. You know, the story. That's not the first place that you have to look at it.

Ron Fortier

Really, it was part of your education. OK, right. It's composition and color. Yeah, because I always felt like an odd duck because, you know, people would ask me. You know what? What I'm trying to represent in my work and tell them nothing. My, my, my attempt is to try to paint nothing. That by itself becomes something. And painting saying far cold blooded because there's no emotion and yet.

Speaker

Right.

Judith Klein

Emotions comes through no matter what. You cannot help it.

Ron Fortier

Yeah, yeah, yeah. Yeah. Now in my case, women always give me the biggest pushback. They they they. It's very bizarre. How? People who don't even know me. Women again, I don't know why women, especially, maybe they're. A little more. Aware or I don't know, tuned in whatever, but they start telling me things about myself that would almost be impossible for them to know as I'm painting.

Judith Klein

And that's the. Well, I think women are more tuned in, in their emotions and more sensitive and. Intuition and all that together.

Ron Fortier

Now in your audience, is it women more or men more or?

Judith Klein

That respond to my work. I had, you know, a lot of women that really responded, but I do have men that respond to my work. Yes, I know women more. I know I have to do.



Ron Fortier

Do do the women's comments, are they different from the men's comments?

Judith Klein

Yeah, yeah. Interestingly, yeah, man, you know that make a comment is usually is interested. How long it take me? You know, like the financial right, right, right. How much is better now or something?

Ron Fortier

Yeah, yeah, yeah.

Judith Klein

Like that, you know. And I my answer is. All my life.

Ron Fortier

Yeah, exactly. Exactly. Yeah. Yeah. Yeah. They don't want to pay \$1500 for something that took you 15 minutes. I don't know why they they they think that you know that 15 minutes was was was the condensation and all of your years to that moment.

Judith Klein

Right, exactly. Something you can do in 50 minutes, something fantastic and you can spend 3 months and it's still not what you want to be.

Ron Fortier

Yeah. Do you have?

Judith Klein

You know.

Ron Fortier

Do you go on cycles? Do you have like you're going along and you're producing a piece and oh, that one's good. That one's finished. Oh, that one's good. That one's finished. And then there's that one piece that stares back at.

Judith Klein

You and goes. I'm not going away. Yeah, yeah. I had pieces like that. And I also sometimes I pull out pieces that I did years ago. And I.

Speaker

The goal?

Judith Klein

See something that should be there or something and I change them. I, you know, do some changes in some old pieces of mind, yes.

Ron Fortier

Really. OK. Is is it that one thing like out of the corner of your eye and not even thinking about it and you're going like? It needs a.

Judith Klein

Green dot like right there. Exactly. Exactly.



Ron Fortier

And then finally, it's like right. Do you also have pieces that you were neutral about was like, well, I don't love it. I don't hate it. And then. You it moves to a different location in the building or a different light hits it and all of a sudden you look at it and go. Oh my God. I love.

Judith Klein

This. Yeah. I mean, light makes a huge difference in, you know, colour is is light. Otherwise you don't have color you know? So I I always tell people, you know that look at the piece, you know, let's look at it in a different light because the piece is changing, you know.

Ron Fortier

Yeah, yeah, yeah. When you move it, it it it it totally it. Totally. It changes everything. Now when you have a piece that you've been disappointed with for that moment because like sometimes you know as we just said, the disappointment somehow fritters away and then all of a sudden you become amazed, not expecting it. Do you just go over your work and it's not all. Over again or you just.

Judith Klein

Many times. Yeah. Yeah. It's not all over.

Speaker

You don't.

Ron Fortier

Yeah, yeah. Now printmaking and painting. You know, these are the questions that people want answers to. Do you consider yourself more of a printmaker than a painter or the other way around?

Judith Klein

I don't know. I go through periods, then I it was a few years. I only did print making, you know, boot cuts. No cut mono prints. And then I went back to painting, you know, kind of, you know, back and forth. Yeah. Yeah. And actually I incorporate some print.

Ron Fortier

Plays off the other or what you learned painting.

Judith Klein

Taking in my pieces too, OK. Yeah.

Ron Fortier

Alright, alright. Now you have. Always operated. I'm. I'm assuming an artist studio, an artist gallery. Meaning it's y'all work. Predominantly. That's.

Judith Klein

I mean, not always I.

Ron Fortier

Yeah, but.

Judith Klein

Both for many years doing different exhibit, I was teaching art and. I was in different Co-op galleries and the last coop galleries we were on purchase St. it's called Mosaic and that's was 11 years ago. And then I know the group





kind of started falling apart and like, yes.

Ron Fortier

Mosaic. I don't think I've ever heard. Of that.

Judith Klein

Yeah, we were for a short time as mosaic before that we were on center St. and and also at artworks as a coop gallery, right? But and I I know maybe a year we were as mosaic there anyway. So when the group started falling apart, I actually I found that space. You know, right next to the green bin. And I just love the space and the rent was really reasonable at the time. And my friend Sheila Olivera, she's an artist photographer. She said, Judith this time, you know, just do it. Take it over and I just, you know, jumped in a pool, you know? Yeah. And started swimming. I, you know, I hang shows many times I, you know, exhibited for years in different places.

Ron Fortier

Yeah, yeah.

Judith Klein

And and. But you know, I still never run. I know a business type of thing and you know, and at the time was so close to you. Mess also, which, you know. Yeah, a lot of.

Ron Fortier

At the Star store. Yeah, yeah.

Judith Klein

Right. So it was, it started. People really wanted to show and I was really. I think Louise opened kind of the same time so, but I was very visible the location, so you know kind of a first gallery.

Ron Fortier

Now, were you on the travesia side of of the personal building, OK.

Judith Klein

Yes. Right. He well, what happens here after three years, he wanted to expand Traversia. He was next door to me. And so. The the owner of the building, you know, he was going to sign the lease for a big space and so I couldn't afford what he was going to pay. So I had to move. So then I moved to William St. yeah.

Ron Fortier

And that's when you went on. And I think that was a jewelry store at one time.

Judith Klein

Way back. Oh, way, way, way, way back. Yeah, yeah.

Ron Fortier

Yeah, like you there, how many years? On William St.

Judith Klein

And altogether, you're right, right altogether I was five years, you know, galleries downtown between purchase and Williams St.

Ron Fortier

And that's where I first. Met you, yeah.



Judith Klein

So and I had my studio, that is my gallery now always. Yeah. Many years. And I shared it with the space with different artists used to sublet from me. Yeah. And then I kind of burned out being open seven days a week. Yeah, I said, you know, I have a nice. Space. I developed the clientele and people and so I moved and people followed. Me. Really so.

Ron Fortier

Yeah. So you are actually kind of. A pioneer to the Kilburn Mills where you are now.

Judith Klein

Ohh yeah, nobody had studios.

Ron Fortier

Yeah, I mean, there were one or two wild people there, but as far as a business was concerned, it was different. And then?

Judith Klein

No, I'm. Right.

Ron Fortier

Louis, you know the story that he told. Me was he was.

Judith Klein

Well, he actually opened first. He he was there. Moved there first because he gave up the center straight like a year before me. Yeah, yeah.

Ron Fortier

Oh did. Right. Yes, that's right. That's OK. For some reason, I was thinking, oh, maybe you were. There because I remember.

Judith Klein

I had my studio there, my studio. I don't know, last 20 years or more, I I have to look it up for a long, long time.

Ron Fortier

OK, OK, what's that? All right, all right. So you did have a studio there, OK.

Judith Klein

Yes. Yeah. And I used to share with other articles as a big space and then, you know, I said I can, you know, just move at the gallery and studio combine. It's a nice large space.

Ron Fortier

Yeah, yeah, yeah. Yeah, cause Louise for for people who don't know. Louise, feeling whoever had the color color gallery on center St. And as he was telling me, he said, you know, I never answer the phone if I'm in the shower, it's ridiculous. I can wait, he said. But something told me to answer the phone and he was told that he had, I know 30 days that he had to leave, he had to leave his his gallery because the. Building had been. Sold at the same time, I have been speaking with. Steven lefkowitz. Owned the criminals which which were. Yeah, I used to own. He and Larry cause they they were one of my father's accounts. Yeah, and.

Judith Klein

I know him well. He used to own. Yeah, right. I know. Know them very well. Yeah.



Ron Fortier

And I said, well, Steve and I have been discussing the possibility of why not. Develop something in that mill because Hatch Street is.

Judith Klein

Yeah, we thought I talked to him about at the time, but it was already kind of too late for him, you know, to do it.

Ron Fortier

All one in, yeah, yeah. Yeah, unfortunately, once he's got rolling and then he found out that, you know, he. Was ill and and and so.

Judith Klein

Well, he's yeah, other issues.

Ron Fortier

Yeah, yeah, yeah. And so, you know, it it, it's amazing that. If if we go back just a few short years, how much has changed? Umm, in the creative community and how many artists there are, right? I mean, I I very rarely can get out because, you know, we still have a teenage daughter. We work. I try to fit anytime that I've got doing this hmm and developing the artist index website Project which is the mother of this. I didn't try. To paint and I know how important it is to to go out and network and connect. Because we all complain about being isolated, alright, and yet a lot of that isolation is self-imposed because I don't know how some people do it.

Judith Klein

Right.

Ron Fortier

I just don't know how they do it. I don't. I don't know if they they they sleep don't know.

Judith Klein

But you mean?

Ron Fortier

Well, like Marsha Goodwin, she's everywhere.

Judith Klein

Oh, yeah, yeah. Well, she's a character, yeah.

Ron Fortier

And I, you know, we've gotta get her on. We gotta. I want to get her on the. Show it's it's, it's.

Judith Klein

Yeah, yeah, she's funny.

Ron Fortier

Yeah, she is like everywhere. It supports everybody and that's that's phenomenal. That's fantastic.

Judith Klein

Right. I mean, I'll, I'll try to go as much as I can, but at this point of my life, I have grandchildren and you know, if I need to babysit, I just drop everything, cancel everything you know. And that's was one of my reasons to to move.



Ron Fortier

See. Yeah. Yeah. Yeah. And things are a bit spread out.

Judith Klein

Gallery the studio because I can make my own schedule. I'm not so visible. Yeah, like downtown. On that, you know, would look wrong to be closed, you know, for a few days or a week or so, you know.

Ron Fortier

Yeah. Yeah, man. For some reason, being closed was a sign of not doing well versus. I just can't be here.

Judith Klein

Right, exactly. All the time, right? Right. That was high, you young. I was working very hard to cover the rent. Yeah. And and I hear that for many people. I mean, traversal just close to.

Ron Fortier

Yeah, yeah. Yeah. And the. Wrench just keep going on. Yeah. Well, he's been hired by right? Yeah.

Judith Klein

I know, I know, but he couldn't. His rent doubled.

Ron Fortier

Ah, ah.

Judith Klein

Yeah, he wrote the whole letter. You must have gotten it too. About that. You didn't read it. Yeah, I know you have time to read.

Ron Fortier

Yeah, but again, I have a pile of things that I I filed. I'm gonna read. Yeah. So right now at at your current location, you've you almost had, like, a small school.

Judith Klein

Going well, I I have private students and I do every year the type program is Art Museum and just right, I don't want. But I really don't advertise people approaching because between the exhibits my own work and teaching, yeah. Just enough.

Ron Fortier

How have your students fared in the world? I mean, have they continued to go on to?

Judith Klein

Well I have. Of couple of adults that all their life wanted to learn to paint and never had a chance. And now at that stage of their lives, they can dedicate to their passion. And it's just, I guess. For their own. Passion or, you know, are they not? You know, I mean, I do. When I do, students exhibit, exhibit their work, but they just passion of learning and knowing. And then I have some things. You know that take private lessons that can fit in in their school, can schedule, you know, taking art or something and plus the type program is also things I used to have young children, but I stopped that. I yeah. I did that for many years.

Ron Fortier

Yeah, too much. Do you have any interesting stories that you can share about your adult learners without really revealing who they are? Cause I I have a couple. I mean it was like I was like stunned. I was sad almost at a very,



you know, I was really emotionally affected by the stories of why these people later in life decided that they. This was it. They had to learn how to paint. They had to learn how to draw. Do you have stories about?

Judith Klein

Yeah, I can share. I mean, one of the adults that I teach in quite a few years now, she has a full time job and. Am kind of supporting all her family and there's a lot of issues, lot of serious issues and this is her outlet. This is her refuge when she comes to paint. Really. Yes. And she's good and she's. You know, some adults are really. Oh, I just want to do watercolor and just want to, you know, they're very set in their mind, but she's really anything that, any technique, any, you know, she wants to know it. So through the years, we really covering from print. Taking a lot of lot of things, yeah.

Ron Fortier

I mean, I had. Dozens of stories that were all very similar of adults who carried around this whole in their heart that they wanted to to be artists, they wanted to explore art more, and they were told to put those things down and be an adult, to be serious. They're like wounded birds and.

Judith Klein

Right, yeah.

Ron Fortier

To see them throwing themselves into it and then, you know, the frustrations that they because they want to move faster than than a young student student doesn't know the speed, but the adult wants to move faster. And yeah, yeah, yeah.

Judith Klein

Right. Right. Yeah, right. That's true.

Ron Fortier

Well, we talked about your, your, your, your childhood and and geographic influences. But what about your artistic influences? Is there anybody who you've been chasing or chase you and your consciousness or?

Judith Klein

I mostly I was influenced. In high school of one of my professors that I mean, he passed away a. Few years ago.

Speaker

What was his name?

Judith Klein

His name is Moses Rosenthal Allis, and he's kind of internationally known, exhibited a lot in the United States and. He I don't know. He just had a way, had a personality very warm. Always constructive criticism. Never like put you down, make you feel like you know you cannot do it, and always something positive to say and and. And not only his approach, but I loved his work. He's just stuck to me. Yeah, yeah, actually I have a piece in my house.

Speaker

So you carry those.

Ron Fortier

You just carry that warm feeling with you and this person.



Judith Klein

Yeah. Yeah. And his style. And, you know, and. I I think he was the one that really believed in me. Really, really believed in me.

Ron Fortier

Yeah. Yeah, that's that's that's important. That's very, very important. Where do you see yourself in the next 5 or 10 years?

Judith Klein

I don't know. I kind of see myself continue to do what I'm doing now. No. Uh. My husband is still working and is, you know, I don't plan to retire. Yeah, that's his passion, his work and.

Ron Fortier

What does he?

Judith Klein

He has a textile meal, a narrow webbing. Yeah, he used to work for all the fashion industry before, moved to China, and now it's all industrial, you know, you know, when you used to buy a pair of pants used to come with the belt. Yeah, that's the same, you know, was braided. Or you can buy separate.

Ron Fortier

Ohh the web. Yeah, yeah, yeah, yeah.

Judith Klein

I mean, he still does some, you know, for some high end stuff, but yeah, but that's his major market.

Ron Fortier

Right. And retirement is is dangerous for some people, yeah.

Judith Klein

Yeah, it's not good for everybody. Yeah.

Ron Fortier

No, now you need to have a. Purpose. Yeah. To get up, you know, put your feet on the floor. In the. Morning and get up and start and start your your your life going when you're looking at the community and we you know we we're discussing about how many how how it's changed how it's evolved So what are what are your what are your perspectives what what's what's your. Opinion of of where things were, where things are. Where do you think things are going?

Judith Klein

Well, I'm. I'm. I'm it's definitely, you know, the community about the. You know, lot of artists that you know, find studio space, inexpensive in this area still. And so I'm sure you know we are really close to major cities and. People will start discovering us, but still the market here is expectation of people. You know, the same type of work. They won't pay here because it's new, bad for as much as they would pay in New York. And you know, the expectation is just. You know.

Ron Fortier

That it it's I've, I've I've actually used. The creative economy when I was still teaching marketing at at at the Carlton College of Business at UMass Dartmouth. UM and. The students would really. Put their shoulder to the wheel, so to speak, to try to figure out it just doesn't make any logical sense that a piece of work that no one will



pay more than, say, \$200 for if that here when you move it to A to a city like Providence, you might be able to double the price or even add a one in front of the price.

Speaker

All right.

Judith Klein

Right.

Ron Fortier

If you move it to Boston now, you could probably add a. Zero and a one to.

Judith Klein

Right, yeah.

Ron Fortier

It you know, one at the beginning and a zero at the end, so now you're up to you're up to four figures. It just it, it just baffles me. I I know when Portugal, for example, the culture there was kind of weird, they really didn't like anything under glass. They preferred to have. Canvas. Uh-huh. But the thing was, there was a status. Uh-huh. That you had to be somebody. In order to attract the pricing that you want and it would drive, it's something my friend Rui Baja, who's also the gallerist, that Arash and if you go to the forge. Said it just drove him insane, yet he said the tourists would come into town like the French, the the Germans or whatever and. They would pay a price that he thought was like, well, God bless me, but. I think it's ridiculous, yeah. But I still couldn't. Sell it here. It's like that 8020 rule. Most of your 80% of your of of your sales will come from the furthest point away on, you know geographically.

Judith Klein

Right. Yeah. Yeah. I I think in Europe, the market is different because the culture. As education of the arts is in your face, wherever you go, you know, because history and you know, arts were always every place in a state, unfortunately. You see, you know the same McDonald, the same wherever you go, you forget which city you are, you know and.

Ron Fortier

Exactly. Yeah, there's yeah.

Judith Klein

You know, starts being, you know, some outdoor sculptural work here in there. But if really, if you travel Europe is, is every place no big deal. You know that every corner is a sculpture or every home has paintings, you know, that's.

Ron Fortier

Yeah, yeah. And and people you know, when you introduce yourself. Or or they introduce themselves. They you know, what do you? And you say you're a painter, and over there it's like, oh, really? Have I seen your work? Is it any applications? Is it?

Judith Klein

Right.

Ron Fortier

A gallery right now.



Judith Klein

Yeah, that's a big deal.

Ron Fortier

Here you say the same thing to them they're like ohh you. Make a living doing.

Judith Klein

That exactly. So that's a mentality.

Ron Fortier

Yeah, it is. It is a little. It is a little crazy. We're getting close to wrapping this up. And I always ask people. UM to really? I guess it really is to get in touch with their mortality. What do you want to be known for when you, you know when your time on this planet is gone? What do you want to be known for or remembered for?

Judith Klein

You know, just that. I made a little bit of tiny impact with my work and somebody like just recently I had a client that she bought a couple of my pieces and she wrote me such beautiful letters that I get up in the morning and is writing. You know? But she hanged it in front of by rumors. I walk out and puts a smile on my face. You. Know and if you make people feel better with your work, then you know, maybe I did something a little something.

Ron Fortier

Yeah. Yeah, it is. It's about you. Know the the the. So the the reason for the question is because. It's about. When people try, you know you you try to get what they call the elevator speech. So what is the artist index website project? I said, well, we're building a pyramid. You know, pyramids weren't built to preserve bodies. They were built to preserve memory, and they felt that as long as your memory was was recorded, as long as people knew who you were, your soul would stay alive.

Judith Klein

Right.

Ron Fortier

And I'm always curious about painters and artists in general as to what they. Feel that their legacy or what they would like their legacy to be when when they're no longer here and. You know, making making, as you said, making a small impact. Anything else about that, that, that subject that intrigues you or?

Judith Klein

Or add no I I don't, you know, dwell on it. But you know, going to be after I'm gone, but I. You know, have a few, you know, little anecdotes like similar and that think that's all it counts, I mean. As the first year when we visited here in United States, they just opened up. North Dartmouth Mall and they offer the huge art show like, you know, like an Arctic school type of thing. Yes, all you know, all the between the stores and the.

Ron Fortier

1971 yeah.

Judith Klein

And and I did bring some stuff, you know, my my work from Italy and. And so I exhibited and I had a I don't have a picture of it unfortunately a small painting a mixed media it was I I considered it quite good. For the small piece, it was a very young couple. They introduced them there from Newport and they kept walking back and forth, said they just loved that peace, love, but they cannot afford it. And you know the price, you know, wasn't much I was asking, but still for them was a lot and. And they just kept coming back. And I said that how much can you pay?





And they told me. And I said it's yours. End of the story and I always remember I don't know. You know, I was young. I never recorded that. I was just so happy that somebody loved my work so much that they just, you know, yeah, wouldn't leave it, you know. So I think that's it. That's what you want.

Ron Fortier

Yeah. Would you like? To know where they are, where they work. That's that's what it's all about. Yeah. Yeah, that's that's what it's all about. Well, Judith, thank you so much. This wasn't that bad, was it? Yeah. No. And again, you know, again, I tell everyone this is not a one and done. I mean, a lot of guests will come here and they'll think, well, I have to like stuff my biography in here. And I have to do.

Judith Klein

You're welcome. Thank you. That's so lovely.

Ron Fortier

My artist statement and.

Judith Klein

Yeah, they can look my website and they see my.

Ron Fortier

And it's so exactly so. They think they think, OK, this is basically an audio version of my my resume and it can be that if you want, but it's also it's a conversation. So for example, that young couple, hopefully it's still together and they're still in Newport and they still have that peace. If they ever to, you know, to to. Explain to friends about you. Now they have a reference point. I I you know, there's several reasons why we started this. One of them was because of Mary Jane Blaisdell and and her directory of New Bedford artists before she published that, she was asking people to there's 150 artist names that she had but nothing else. She just wanted something about.

Judith Klein

Them. Who is?

Ron Fortier

That Mary Jane Blasdell she was the curator. The whaling museum.

Judith Klein

All right. OK.

Ron Fortier

And then another another influence was I was writing for the Brazilian. Tourism of Ministry of Tourism like arms length, basically and they had something called etal cultural which was an online I guess you'd call it an encyclopedia and they had every single artist they could to get their hands on, even if sometimes they had a just a name. With a question mark next to it, or name a date of birth with a question mark on it, and then they would just go and you know it would expand and expand and expand as to what they.

Judith Klein

It's wonderful.

Ron Fortier

That so that that, that that always you know that always intrigued me and.



Judith Klein

No, I think it's very important because nobody did it and it's really, I mean it's the number of artists. I I don't even know how much, but I always bumpy, no, this one is here, this one is here.

Speaker

Right.

Ron Fortier

Well, there's 65 of them at the Hatch Street, right, you know.

Judith Klein

You know. Right. And in our building, I didn't don't even know at this point how many they are. Oh, I know, I know, I know.

Ron Fortier

And and and and it's growing and it's growing, it's growing and you know the other influence was I you know I've got to find it and ask somebody out. It was the abstract expressionist, and they shot it. It was a film because the video didn't really exist back then. They shot it with the artist sitting on ladders. And I always remember that. And I said, wow, you know, to see it a work, regardless of if it was Picasso, anybody.

Speaker

Right.

Judith Klein

Mm-hmm. You're right. Yeah, yeah, yeah.

Ron Fortier

You see a photograph of him and you see and you see you see.

Judith Klein

During that. So your word.

Speaker

His work.

Ron Fortier

But not to hear the voice and. Not to see them move. Because they are attached to each other. So that's that's basically what all of this is has come down to so.

Judith Klein

No, I think it's a great idea and and is needed really.

Ron Fortier

Thank you.

Judith Klein

Thank you. Because it's a large community.

Ron Fortier

Thank you. Here, yes, there is in fact. I haven't. We have enough people here to interview to last for a long time.



Judith Klein  
Oh, I I believe.

Ron Fortier  
You we have one every week and we still have those that we have recorded like yours won't show up now probably till April because we have this backlog because right now. That's the.

Judith Klein  
You have to edit everything. Yeah. Yeah. I wanted to ask you. I was trying to fill up yesterday that thing and was quite confusing. Ohh sorry.

Ron Fortier  
Hold hold on. Hold on. So that's fine. That's fine. It's fine. So with that in mind, we'd like to thank our guest, Judith Klein and.

Judith Klein  
And you know, it's still on. Thank you.

Ron Fortier  
Hope that that you enjoyed this and we look forward to having you join us again next time on the In Focus podcast. Brought to you by the artist Index website project and the artist, the artist index.com. I'm your host John Fortier and till the next time. Thank you. Bye bye.