

On the one hand, it's an institutional situation, which is just that institutions, both academic institutions and in the most examples, museum institutions are structured in a disciplinary way. And so it's, it just messes things up when you work between them. And it's kind of an interesting thing where, you know, everybody loves interdisciplinarity, kind of as an idea. And so these programs get kind of hatched, but then the institution can't really support them fully. So like, you remember, the endless fights at SAIC, with the administration, both just to explain what we did and keep the program open, but also to get us studios, because it couldn't be explained, like why we need the Art History Lounge and the studios. I mean, they're practical things. I kind of like that they're like funny spatial things. But it's one thing to have interest in an interdisciplinary form, and it's quite another to actually support it.

So another example that I've had many times with museums with the lecture performance form is they want that, they want artists to give performances instead of just talks and whatever. But then when you're like, I need this many dollars, and I need to be able to bring an object in, and I need to not be wearing shoes, and I need... And they're like, 'Oh no.' Like the registrar doesn't know what to do with that object because is it an artwork or not? Literally, I mean, it's so funny. Like, we don't know whether we should insure that thing, because we don't know whether or not it's an artwork or not (that's the point). Isn't that what you wanted? But you know, or Education doesn't have the budget to pay for this, because if it's a performance, then it's Curatorial and their commissioning work, so you can't call it a performance, you have to call it a program. Anyway, it is just so so so funny. I mean, funny is one word for it. It's exemplary of the difference between being interested in interdisciplinary forms and actually restructuring things to be able to accommodate them.

I think one really good example is actually what the New Museum has done, and I'm sure there's other examples of this too, but their Education Department is... partly because they're so small, compared to MoMA and other other big museums. The Education Department is woven into the curatorial platform. So the fifth floor is their, like, Educational Gallery. And so they have artists working on exhibitions that also have all of this educational component to it. I think that's how Education

Departments should work and they don't care. They don't... they're not worried whether it's Curatorial or Education.