

Heather and I contributed an essay to a book called *Out of Place*, which was a project conceived of by Zoë Charlton and Tim Doud, who are in Maryland. Um, and our text, it begins with, "Our relationship to the institution has always been fraught." Um, and it's a kind of a meditation on our reliance as artists and non-profit directors, about our position of always relying on some relationship with the institution but being deeply skeptical of institutions, generally. And it is an essay that is also a meditation on this idea of hiding in plain sight. So, you're an insurgent in the institution. And it was also a musing on [SIGH] what we were doing. We were building another institution, or are we building an organization, is that different? How do we not, um, replicate the same structures that we're attempting to dismantle? Um...

And our other essay, which is in *Wikipedia @ 20*, which is also a critique on that project and on the Wikimedia project writ large. Which, you know, the Wikipedia project intends to be as a democratically authored and maintained public encyclopedia. However, when the encyclopedia is largely written by white cis men from Western countries, um, how democratic is that? And when the encyclopedia is written by people who have education and time and don't mind taking agency for themselves to tell people what facts are, [LAUGHS] how democratic is that? When how many people in this country don't have high speed internet? Or don't have access to libraries? How democratic is that?

And when, you know, one of the things that we've really pushed as a project is what is considered notable? It used to be that artists, in order to be considered notable, had to have at least two museum shows. [LAUGHS] And, *and*, you know, a sufficient amount of coverage in noteworthy journals in order to be considered notable. Now, think about who gets museum survey shows, politics of the art world, and who is included and who is discluded, it gets really complicated to include anybody, right? So, I feel like that has been successful. So, I guess all of this is to say, you know, we're thinking about who is informing the structure of the institutions that we participate or choose not to participate in, and how we as artists can force,

encourage, help, push, catalyze a different kind of thinking around those structures, right? And how much of that work we want to do ourselves.