

Hrag Vartanian, the founder and editor of Hyperallergic (<https://hyperallergic.com/>) that is an online art magazine that he started 9 years ago and now has a very large following. We sat down in a conversation for approximately a one-hour in the late spring. What I wanted to talk about was what he meant by decolonial curating. He has described himself on Hyperallergic as a decolonial curator. I'm particularly interested in institutions in art and art history. I have a Ph.D. in Art History and Theory. I founded and run a small non-profit for experimental art in NYC. That's where we started. We had never meet. We had followed each other on different social media. What followed was an abstract on Hyperallergic that I proposed for the AICA International conference. My abstract was accepted, and I will be delivering my paper in Taipei in November 2018, that paper will be published by AICA as part of their proceedings.

I edited this recorded transcript. Hmm and repetitions have been deleted.

–Holly Crawford

## Decolonializing and other topics

**Hrag Vartanian:** Ariella Azoulay, a professor at Brown and she gave a lecture specifically about the relationship of the modern museum to colonial. About the sculpture and other art being stolen and talking about how these museums were when Picasso talks about going to the Trocadero and discovering all those masks. It was literally a storehouse of colonial spoil. You know what I mean?

**Holly Crawford:** Like he was the one who discovered America, who discovered the whole thing.

**Hrag:** So, it's the same, but then it's also, let's not forget that he discovered it within a context where all the artists and the creator's names had been removed. So, this idea it's like, he was building on a mindset, right? This idea that these were to be discovered and not artistic.

**Holly:** That's right they're not artistic, they're just a general thing there and therefore I'm the one bringing them to light and attention.

**Hrag:** That's right.

**Holly:** You guys are so stupid, so backward. You don't know what you've got here. I'm the one.

**Hrag:** That's exactly right. So, it becomes kind of, it's part of this, sort of loop, where we're trying to, and I guess part of the decolonial project, if you want to call it that,

**Holly:** You had listed yourself as a decolonial curator. That's why I'm asking.

**Hrag:** Yeah. No, I'm saying it's not a project. I think increasingly its much bigger, a much bigger thing that needs to be done then in terms of Picasso and the African masks. We're talking about how we can reinstate the sense of authorship to objects that had been robbed of their authorship. Do you know? And so, what does that and what does that mean. I think in some ways the art world is best situated because to do this because it involves a re-imagining or an imagining that hasn't happened yet. And we work in a community where building something new is still celebrated to a certain extent. And so how can we imagine authorship? Do you know people whose authorship has been removed? And I think in that way also we find a little bit of a connection with feminist and queer theory in that there is this idea of like women have been erased for so long. How do we bring in their voices? How do we bring them in even when they were there and central to the story, but were later erased? So, it's also about connecting.

**Holly:** Or where women who were doing projects were erased by other women who helped them. I am thinking about Judy Chicago's *The*

*Birthing* project.

**Hrag:** Oh, okay. Specifically, I don't know the specifics of that.

**Holly:** I know the specifics of that because I lived in LA and I went into a needlepoint store in Beverly Hills and the art project came up and they said, yeah, we did all the embroidery and all the fine needle work and she didn't mention us.

**Hrag:** It's interesting because then the inverse is contemporary of responses like Sam Durant a few years ago during a show at Paula Cooper. Everyone was actually listed on the labels of every object that was created, all the studio assistants that worked on it. So, I would consider that a decolonial gesture, this idea of revealing labor that gets erased because of the centrality of the artists individually.

**Holly:** It's just like, hey, I'm the major person and you're just sort of a craft person and they, as in the case of the *Birthing* Project even volunteered to do it. That's what they told me and zero.

**Hrag:** Right. So, so now what are we doing? Well, what would it mean if all artists put their studio assistants that worked on each of the works there? Would we start seeing new emergence, patterns all of a sudden maybe one studio assistant is particularly brilliant. Do you know? It's like it would reveal in a way that right now they benefit from the masking. I mean to use a word that we used earlier in reference to African art. But I think it's similar, like there's a certain masking that happens. How do we reveal that? How do we bring it up so that? So that, we can do that? I mean the essence of decolonialism is understanding the power relationships and negotiating those. That's the basis of it. So, for instance, a colleague of mine who's an Israeli colleague who was talking about the Israeli pavilion at Venice Biennale (2017).

This person had part, a personal part, and was a little concerned in terms of the politics of taking on this because this person...

**Holly:** I was there this time. I did a performance in the Research Pavilion. I saw it but I'm just blanking right now.

**Hrag:** So, the pavilion is right by the main hall. So.... and this person...

**Holly:** But what was, what was it?

**Hrag:** So, this was an artist who I guess had been toying with the idea of representing Israel and Israeli, and we had this conversation because of their concern was that. Oh, how can I do this in a way that would be fruitful to this bigger issue, because I don't necessarily believe, in sort of, supporting the Israeli government positions. So how do we, how do we connect? And you know, we had a really, I think, interesting conversation, but the idea of like, well has anyone even thought about who the land belongs to? Of that pavilion and how and who owned it beforehand and I think that is part of the decolonialism of something like that would be like just revealing those layers because, because those layers, I mean kind of almost like archaeology. When you sort of dig down and you're like, wait, there's all of a sudden this and there's all of a sudden that and revealing and figuring out what was the history of this land. What actually happened there? So, now we're talk about it being in Israel pavilion. But maybe there was something else that happened there that could reveal something about the bigger issues of how nation states have now created these sorts of pavilions to represent themselves. And so, it's how can we see that position. I'm not saying that there are no positions. One cannot. There's always a position that you can take to, to situate yourself in relationship to power, but also situate yourself and understand your position to it. And I don't believe in the position of just revealing it. We're all complicit but at the end of the day...

**Holly:** Right, I've heard that argument that you can't do anything about it at the end of the day .

**Hrag:** Well, I think that just reinforces the status quo.

**Holly:** Well maybe we could never do anything about it, which I don't believe.

**Hrag:** It reinforces the status quo ultimately through that position.

**Holly:** Reinforced slavery and everything else.

Hrag Vartanian:

**Hrag:** Exactly.

**Holly:** Can't do anything about it.

**Hrag:** That's right. And so, it's like at that point, what are you reinforcing? Right. So the idea that there is no neutral position, even though people who often present that position presented as a somehow as a more neutral position than actually wanting to engage in change something.

**Holly:** One installation, one of the persons, who presented at one of the fairs was a black artist, but who argued that this is how things are and can't be changed. I don't know maybe he presented to be protective of himself or to be more accepting his project. It's possible.

**Hrag:** It's possible. The other thing is we don't actually know his history.

**Holly:** No, we don't.

**Hrag:** I think this is actually something else that we're discovering increasingly. There's been this tendency in the contemporary art world to bring out, bring in worlds 'of voices from the global south or some other, however they characterize it. And then often you find that when they're bringing in these quotes unquote voices, it's often wealthy elites from

Hrag Vartanian:

places that are often educated in the west or live in the West in these cities. So really are we bringing those new voices or are we just reproducing the culture, the same culture through an elite. It's almost unfair to talk about contemporary art in a global way because you go to someplace like Abu Dhabi even Beirut and as much as I love Beirut or Cairo and it's even less popular than in places like New York, which means people have a concept of them not being allowed access to or not welcomed. Even more so than I find here. Do you know? So, who, what are the audiences we're talking about? If I'm going to Marrakesh to a biennial or something like that...

**Holly:** Are you talking to a different group?

**Hrag:** Am I? Or am I talking to the same people?

**Holly:** The fairs seem to bring the same people.

Hrag Vartanian:

**Hrag:** I was at a biennial last year, a workshop, and I literally I in the West Bank and I have to say, I looked around at one point and I thought, we could easily be in Geneva. This conversation is not that different. They were still using the same European thinkers. They were still using the same kind of frameworks. So, we're just geographically different, which I hate to say is, you know, it's kind of, we're all part complacent. This is when we're complacent.

**Holly:** We are in a teeny little bubble, which I had tweeted, yes, because we are. No matter who you are in art, it's a teeny bubble.

**Hrag:** That's true. It absolutely is. But where the danger in that comes is because of our proximity to power and money in the art world, we often have a sense, an illusion of it being more populous than we are because our voices are heard much louder than other people. I think they're often in a similar situation because we're speaking to an elite. We're speaking to reporters, curators, collectors and billionaires. What I mean, people who are listening to this, right, that like Eli Broad and the, you know, others of that status. We're talking of certain things and they have an outsized voice. So, now how do we connect to a different public?

**Holly:** They are trying to do that with the Saatchi's very inexpensive art fairs.

**Hrag:** Yes, it is interesting. In his case, people have also argued that it's partly because he got priced out of contemporary art in a way that people would. Absolutely. But he's not the player he was either,

**Holly:** Right. I saw his collection years ago. Broad did the typical first, he had it in his own little space in Santa Monica and now he's just here, my name is on the building and here's my collection at LACMA.

**Hrag:** And then after all that incident at LACMA, I remember. And then he does his own museum and it became such a huge.

**Holly:** I don't have a set of questions.

**Hrag:** I actually prefer this. I've been wanting to talk to you anyway. So, this is kind of two birds with one stone. I love it.

Hrag Vartanian:

**Holly:** Social media, we meet on Twitter and FB.

So, I would like to talk about how FB categorizes us for the advertisers. And most people, including me, didn't know about it until recently.

My FB, it's all art, there are no family members. Nothing else is happening there. But okay. I was categorized as very liberal and knows blacks. It irritates me because I didn't get to write what I thought I was.

**Hrag:** They're saying if an advertiser wants to know, and they do, It says, oh, she's very liberal, and she knows black Americans.

**Holly:** and expats. But says nothing about Hispanics and Asians. I studied Chinese. They don't know that.

**Hrag:** That's right. They don't. Or somebody yesterday, I think that was the tweet you were talking about where someone is like, they don't know I'm not Christian. How does Facebook after 14 years not knowing somebody had tweeted that she had gotten a happy Easter happy thing. And she's like, for all this surveillance, how does Facebook not know, I'm not Christian.

**Holly:** Yeah. And it's a funny question. Twitter or Facebook? I think somebody put that they were really upset because she was secular. She finally said I'm secular and a group really came down on her. So, I said I was too.

Hrag Vartanian:

My parents weren't religious. For instance, for Easter we got dressed. I put a pretty little dress as if we were going to church and we hunted for some Easter eggs or whatever, and then went to the zoo. (This was when I was about 9.) We were waving to all the neighbors. So, it was a fake out. Obviously, my mother felt it was necessary to fake it. I was told to basically lie about going to church. Whatever church you went to we went to a different one. But, if you said you didn't ever go to church, most people would say to me "how did you learn any morals? How do you know how to be ethical?" I've gotten these questions my whole life, over and over. My reaction is excuse me!

**Hrag:** Well it also tells you how people feel.

They need some sort of outside structure to validate their morality.

**Holly:** Yeah. But they figure I need somehow this box and the structure. So, my thought is sometimes, intellectually, to stand by the door with the car keys to the hand and leave quickly. Yeah, okay. We're out of here.

**Hrag** I love it. Yeah, definitely.

**Holly:** My father said church for his grandparents was strictly social. He was aware they didn't practice. My mother's side was the same.

**Hrag:** Oh totally. I mean my grandmother used to go to church, but she used to say like my father's mother, but she used to say, and I know this from my dad, it's like she'd go because it was her social club. She's actually even admitted not really believing.

**Holly:** Same that they were just going socially, but they felt they needed to go.

**Hrag:** Yes, because it was social club and also.

**Holly:** And they had businesses.

**Hrag:** That's right.

**Holly:** Even if it's strictly social.

**Hrag:** That's right, because it would impact their business. Right? Absolutely. All those things have a role, and this is part of the system we're talking about, right? That we're trying to dismantle a little.

**Hrag:** You know what I mean? Exactly, but it's.

**Holly:** You still need to put on that mask.

**Hrag:** This is where the pressure comes in, right? Where all of a sudden, we've gotten to a situation where artists are now exploiting other artists unabashedly, whether they're stealing their images or whether they're doing this and then they're trying to make an intellectual framework to justify it that somehow makes them seem even brighter and smarter. Do you know that? But, you know, and I think appropriation is particularly one of the most contested because of that because when appropriation came, most of the images they were appropriating were from corporations and other entities. Now it's often from individuals that are creating content for free for social platforms that then benefit and milk them essentially. And then, and benefit from controversy but specifically, um, controversy that has to do with argumentative kind of, you know, situations where their flare out, flame wars and other things like that. And so, now we're at a position where Richard Prince can steal an image of a lesser known photographer. And literally when he's called out, says I don't care.

**Holly:** Right.

**Hrag:** And Go to court and like justify all this stuff about it that is a problem

**Holly:**1

And if you have enough money, right, you can really intimidate and threaten the other party. That's what Disney was doing. That's why I have no images in my book from my dissertation. Two university presses went, no, we don't want to deal with this thing.

**Hrag:** But this is also part of the reimagining like honestly, I mean academia is literally what fair use was written for an academic argument. Exactly.

**Holly:** But you have to go to court and argue it. And it costs you and the corporation and government have the funds and resources to go to court. If you don't go, you lose. So, Disney, just one example, instead of attacking the artist started attacking the publishers.

**Hrag:** Of course, because they know it's easier. That's right.

**Holly:** Then hey, the history won't go on. These pictures won't get out.

**Hrag:** That's right. And so, they knew how to do it and I think we're in a similar situation. I'm in the art community where it's like no one is willing to put their neck out.

**Holly:**

And I've written an art history that is not cited by art historians. It cited by intellectual property lawyers. For instance, I discovered that the National Gallery has a contract with Disney for *Look Mickey*. Some Pop artist had licensing agreement with Disney too.

**Hrag:** Really?

**Holly:** Warhol did. Ronald Feldman let me see the contract. As for my book, Disney first had it on the do not read list and now it's on the recommended reading list, or it was years ago.

**Hrag:** The MIT linguist Noam Chomsky says this about the CIA. They often list his book's critically in the bibliographies as a way to sort of co-op it, like to tap down the critique. He talks about that as manufacturing consent....

**Holly:** Yeah, says you don't need to read this. Right.

**Hrag:** Right.

And that actually happen in the contemporary art world a lot, right? Where it's like somebody feels like just by citing something it's critiquing inciting

it. Its critique as if somehow that's the work? And decolonization is kind of like, it's sort of saying, no, that's not just the work. There was all this other work that comes with it. How do we restructure this, do you know? So, I mean we've definitely taken that to heart and at Hyperallergic in terms of even the weekend editorial collective, they have total freedom to do whatever they want, and we don't oversee it. They have their own voices that they cultivate. And so, the idea is how can we de-center this? Right? So that the weekend has its own voice and certainly different artists and different types of articles. And then on the weekday we have our own. And, so that was a small gesture. But, how can we have a more multipolar conversation within the same venue? And so that, I mean it feels small, and it's still is, but it has created a bit more space for different kinds of conversations. They have credit, they have freedom to criticize us and the weekday and we have freedom to criticize them if we needed to even in the publication and that's been part of the deal. And so, how can we do these things, small things, and to cumulatively see what the impact could be.

**Holly:**

I don't know whether you, you can, I mean I don't know whether I've had an impact in what, eight, 10 years of project with AC. The first being Critical Conversations in the Limo. It was a UCSC as part of Interventions, but the editor wanted to cut my project from the publication because she argued that interventions were bottom up. Censorship is not nudity. Some think so.

**Hrag:**

The other older thinking is that censorship is only something that's governmental and you're like in this day and age, corporations have as much power as governments often do. So, can't a corporation censor?

**Holly:** Corporations are larger than a lot of governments.

**Hrag :** Exactly. Absolutely. So, so our terms are kind of old too, that we're using. We're talking, and I think part of the terms are also the challenges we're having. We talk about all artists, like they're the same and all institutions, like they're the same and you know, it's like we'd like to play up nonprofit culture in the art world. The nonprofit is actually an arm of capitalism, right? It was created for private philanthropy to supplement what the government was not doing something. So, it's like, so often those institutions we attribute very good like morality to.

**Holly:** I know. AC that I run is a small non-profit.

**Hrag:** But when I'm saying nonprofit I'm talking about, say, something like MoMA.

The nonprofit, they play up the charity aspect. But where do we see that? Do you know? In terms of like the charity aspect.

**Holly:** Basically PS1, which was a dollar a year rent to the New York City.

**Hrag:** Right, exactly.

**Holly:** Should they have just taken it over with the same contractual agreement?

**Hrag :** That's not the only thing. Don't forget, a couple of years ago when MoMA PS1, got that donation from the city to buy the building next to them to put their offices in. And so, you're like, there, they keep milking the city.

**Holly:** I understand how the school was disintegrating and she really just did exhibitions with the most minimal little budget. The rooms were rented to countries. That was one source of her money.

Hrag: Oh, I didn't know that.

Holly: I do.

Hrag: She rented rooms to different countries?

Holly: That's how she got her money,

Hrag: But what, what do you mean rent to them to countries?

Holly: Artists from different countries would come to NYC and use a room. It was a residency of sorts. I have met artists from different places in the world who would apply to their country to come to NYC and do a project at PS1 in one of the spaces. They were aware that this relationship was gone.

Hrag: Oh, I got it. So, she would rent out some of the rooms.

Holly: Right. But they would have shows. And that's how countries would get their artists to New York to have shows.

Hrag: But other people maybe weren't as aware of it.

Hrag: So, what do you find so interesting about the decolonial curator label?

Holly: Well, I know I'm doing various things, but you could say, okay, there's this white woman. That's how as people would label me. But I'm a very mixed background. I've lived in many places in the United States and how history of the United States in different in different regions. For instance, California related to the Civil War is different than say Ohio and the history of the underground railroad. So, I'm very aware of the different regional histories. I like research and I saw your label it intrigued me.

Hrag: How are you coming at this?

Hrag: Well, I mean, I think, since we're talking about arts specifically, I think museums are becoming the center or the hub of these conversations. I think there is a certain question that people like, Ariella Azoulay, who's the Brown University professor I mentioned, who's questioning whether the modern museum, is just a colonial structure. Do you know what I mean? Like it's just the nature of what it is like do we really have to dismantle the structure to really understand what we can create in its place? Um, there's an aspect of truth to that. I think that may have been more the case in my opinion, two or three decades ago. But I think now the way institutions are adapting to new contemporary art practices and types of art gives me hope that it's possible to shift the institutions. Do you know...

Holly: But not colonialized.

Hrag: Right.

Holly: Within the institution, which I've seen repeatedly

Hrag: Yes, and even new practices.

Holly: That's what I'm saying.

Hrag: Absolutely.

Holly: They are still colonializing, the museum, in a certain way. For instance, the MET has had the following curatorial practice: In certain galleries, you see contemporary Egyptian artists in Egyptian section and Japanese artists in the Japanese. These were contemporary artists, and this irritates me. No end. It's identity in curating. I'm aware of it. Maybe it doesn't bother other people. This is why I'm wanted to have this conversation.

Hrag: Because you're astute and you're sensitive to the realities of that. And, as you know, my argument would be the first thing we need to deal with in the museum as a form is to be more decolonial. We have to deal with the issue of collections. I just don't think it's possible to get institutions to a decolonial the place if they're

still collecting luxury objects. I don't think that that's possible because I think that plugs into the financial systems and the value systems that end up reproducing themselves in microcosm in the museum and creates like luxury objects. They require really a lot of upkeep, storage, preservation and insurance and all these types of things. I recently I heard that even museums in some parts of the middle of America or having higher insurance premiums because of fracking earthquakes. These are little things, but they're cumulative. Right? And so how do we deal with an institution that is essentially a storehouse of luxury objects and then start talking about it in a decolonial way. The amass of, of luxury goods and of value is essentially one of the projects of colonialism, right?

Holly: Or saying those are the only objects or those are...

Hrag: give me those or

Holly: What was left out?

Hrag: What was left out. That's right.

Holly:

My stepdaughter oversees feminist studies and a full professor of History at Vanderbilt, when I was working on the researching pop art and Disney, I got no end of criticism. She would tell me that I didn't have a fixed archive. Historians have a fixed archive. I don't know whether she's ever questioned what's left out of the archive that she's looking at and researching. Her specialty is early modern. What wasn't there? What had been removed?

Which is the same thing if you go in and look at luxury items in a museum. Everyone looks at them and says, wow. That's how everyone lived. No.

Hrag:

Well, I mean academia is part of the problem, sadly. Yes. We probably know academia is. I mean as Edward Said showed us, artists and academics were really part of the same system. And are actually reinforcing it.

We see that now where there's a whole series of academia, that reinforces different worldviews when sometimes they're not that same. Do you know what I mean? White supremacy was reinforced by academia for centuries. It still is, to a certain degree. I mean, what gets preserved is part of that system, right? Who gets erased from that system and then all of a sudden you're left with an archive where your, like your supervisors. It's like, well, you can't study that because we don't have enough material.

Holly:

I'm just more aware of certain things.

Hrag:

Maybe because you saw the transition. I was at the Frick last week and someone pointed out to me that up until the eighties, women weren't allowed to wear pants in the library.

Holly:

Right.

Hrag:

At the Frick. You know what I mean? Like that's kind of unbelievable. But that's the world we're about, right? Like it's, it's sort of like there is a, there is a rarefied world of elites, self-described elites, let's be fair, because they're not really necessarily elites. There self-described elites who have decided that they need to be the guardians or gatekeepers have a certain body of knowledge that they consider central to their identity and we also see something similar going on in the white supremacist movement where classical sculpture has become one of the things that they don't want changed.

Holly: And they're attacking.

Hrag: Oh, the idea that somehow, they were painted polychrome sculpture in classical. So last year we had a writer, we wrote a piece on this.

This is an example of what I mean. So when Sarah Bond, who's a classics professor in Iowa, wrote a piece about polychromatic which was not a controversial topic and since the sixties it's been researched and it's fully developed. It's not a hypothesis or anything. She had white nationalists posting posters on her campus with her photo on it and antisemitic things on them. So, there was that level of anger. Anger at an academic, pointing out a fact about sculpture that has become central to their identity. So the whole Europa movement is an example of that. They use classical sculpture as a way to say this is what were and are. This is where art institutions, like the MET, are quite honest and are better on this topic than others. But then, you still walk into their classical sculpture hall and it's all white and you would never know these were painted. And so that tells me museums aren't doing their job.

Holly: Right. They don't even have a photograph to make the point.

Hrag: So historically not even accurate.

Holly: They know, and you would think that they would do something.

Hrag: Right? Like one model or like a wall or something.

Holly: Maybe a text saying something about how this was figured out and what the colors were. Something.

Hrag: So, if you're a visitor you'd probably walk out of there thinking all classical sculpture was white. Well, yeah you would. And so why are we not calling out an institution to reinforcing that frankly incorrect and, and problematic history that is being championed by white supremacists. Now this is an example of institutions that aren't doing their job.

Holly: I see what you're saying.

Hrag: Do you see what I mean?

Holly: I know. Of course, they're saying, oh, this sculpture is white and we're white. It's used to reinforce their position.

Hrag: That's right. Because particularly when we look at like 19th and 18th century where all of a sudden then they are reproducing that idea, right? That somehow whiteness then I'm sort of like the emergence of the concept of Whiteness, right? In that era, it's not a coincidence. There's a connection there. Why is the capital building in DC in white? Why is that lily white when in reality if they're really reproducing older models, it would have been painted partly.

Holly: [48:14](#) Partially?

Hrag Vartanian: [48:46](#) Partially, yeah. Do you know as an example? So, the reproduction of those ideas, how do we stop them? How do we stop so they don't metastasize into these really dangerous things? You have to keep doing it, keep calling it out. So also, there's some education that has to happen on all sectors of this debate because, as you know, with the recent debate about the new curator of African art at the Brooklyn Museum-- honestly, I have no problem with the curator who I've looked her up and she's very academically qualified study with some really excellent researchers. But the structural problems are clear and that why is this a field that is not, does not have a much more

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integrated African intellectual presence, when these are objects from that cultural context. And, that's where institutions have to go the extra mile. To do that work.

Holly: Did they go the extra mile in their search? I mean, it's hard to tell.

Hrag: I think they have to address it and I don't think it is. It's be normal that all those sorts of positions are done without any sort of scrutiny from the public.

Holly: Even though the public is paying for it because they're a public institution.

Hrag: No, I understand the Brooklyn Museum is increasingly more privatized financially for different reasons. So that's another example of how do we, how do we approach an institution? And I think the big one that I'm seeing is institutions are seeing all criticism as a way of tearing them down. They were very defensive.

Holly: Giving your example of the classical sculpture, you let the museum know it would be an improvement if they added the history and art education about the correct history.

**Hrag:**

And here is something that's more actually intellectually accurate and academically accurate that you are not reflecting in your galleries or in your presentation. I mean just the simple fact of how the MET is organized. You know, you go up these stairs to the European old masters. Do you know? I mean there's a very clear image there, right? You know what flank is classical. The other flank is Egyptian. Do you know this sort of divide is right here, right? The Byzantines get under the stairs, and good luck finding the instruments. So even the way they're organized,

**Holly:** \_When you went up the stairs years ago you went off to the

right, as Peter Salz and I did wondering walked around there was an Edvard Monk behind a palm.

It was literally was in the far corner. Do remember seeing that.

**Hrag:** Oh, that's so funny. I don't remember that. That's great.

**Holly:** It was about 2000. They do this stuff.

**Hrag:** They do, so this is where it's our job to call them out when it's not an easy thing to do because people don't like to be criticized No. Which I think is a natural inclination.

Particularly in a field where there isn't that much money, at least for a lot of us. So, I think people feel like they should just get credit for something that they're doing well with the little compensation.

**Holly:** I think that's about it. Thank you.

**Hrag:** Thank you.

