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Date	From	Subject
07.06.2007 17:33:01	<u>pre-curator (selected the artists #1, #2, #3, #4, #5, #6)</u>	<u>budapest_ausstellung</u>
14.06.2007 18:14:59	<u>pre-curator (selected the artists #1, #2, #3, #4, #5, #6)</u>	<u>sent_away</u>
15.06.2007 09:41:30	<u>pre-curator (selected the artists #1, #2, #3, #4, #5, #6)</u>	<u>feedback</u>
27.06.2007 18:54:34	<u>pre-curator (selected the artists #1, #2, #3, #4, #5, #6)</u>	Re: <u>exhibition's title/accomodation</u>
27.06.2007 23:29:00	<u>artist #4</u>	RE: <u>exhibition's title/accomodation</u>
28.06.2007 13:06:39	<u>operative manager</u>	<u>exhibition's title/accomodation</u>
01.07.2007 01:33:58	<u>advising artist (formerly collaborated with the institution and the curator)</u>	info about <u>inviting institution</u>
01.07.2007 01:44:00	<u>artist #4</u>	RE: info about <u>inviting institution</u>
01.07.2007 01:45:00	<u>artist #4</u>	<u>fyi</u>
01.07.2007 11:39:27	<u>artist #3</u>	Re: <u>fyi</u>
01.07.2007 13:30:42	<u>artist #1</u>	Re: <u>fyi</u>
02.07.2007 12:41:32	<u>artist #1</u>	<u>installment/accomodation/etc</u>
02.07.2007 14:55:46	<u>operative manager</u>	RE: <u>installment/accomodation/etc</u>
02.07.2007 17:17:21	<u>operative manager</u>	<u>exhibition's title 2007</u>
02.07.2007 23:55:00	<u>artist #4</u>	RE: <u>fyi</u>
03.07.2007 00:03:00	<u>artist #4</u>	RE: <u>fyi</u>
03.07.2007 00:42:00	<u>artist #4</u>	RE: <u>installment/accomodation/etc</u>
03.07.2007 09:35:18	<u>operative manager</u>	RE: <u>exhibition's title/accomodation</u>
03.07.2007 13:36:22	<u>operative manager</u>	RE: <u>installment/accomodation/etc</u>
03.07.2007 14:52:00	<u>artist #4</u>	RE: <u>installment/accomodation/etc</u>
03.07.2007 22:09:13	<u>artist #3</u>	RE: <u>installment/accomodation/etc</u>
03.07.2007 22:30:49	<u>artist #1</u>	<u>uuuh</u>
03.07.2007 22:41:43	<u>artist #3</u>	Re: <u>uuuh</u>
03.07.2007 23:03:35	<u>artist #1</u>	Re: <u>uuuh</u>
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03.07.2007 23:30:12	<u>artist #2</u>	RE: <u>uuuh</u>
03.07.2007 23:40:49	<u>artist #3</u>	RE: <u>uuuh</u>
04.07.2007 10:48:00	<u>artist #4</u>	RE: <u>uuuh</u>
04.07.2007 11:48:00	<u>artist #4</u>	RE: <u>installment/accomodation/etc</u>
04.07.2007 11:52:00	<u>artist #4</u>	RE: <u>uuuh</u>
04.07.2007 13:08:20	<u>artist #2</u>	RE: <u>uuuh</u>
04.07.2007 14:01:40	<u>artist #5</u>	RE: <u>installment/accomodation/etc</u>

04.07.2007 14:15:37	<u>artist #3</u>	RE: uuuh
04.07.2007 14:48:03	<u>artist #2</u>	RE: uuuh
04.07.2007 15:25:00	<u>artist #4</u>	RE: uuuh
04.07.2007 15:40:25	<u>artist #1</u>	information
04.07.2007 20:04:52	<u>artist #2</u>	Re: thank you!
05.07.2007 11:06:19	<u>artist #2</u>	RE: uuuh
05.07.2007 12:27:20	<u>curator</u>	Budapest <u>exhibition's title</u>
05.07.2007 13:05:04	<u>artist #1</u>	happy car
05.07.2007 13:12:22	<u>artist #2</u>	Re: happy car
05.07.2007 13:51:25	<u>artist #3</u>	Re: happy car
05.07.2007 13:57:31	<u>operative manager</u>	<u>exhibition's title</u> transportation
05.07.2007 16:07:02	<u>artist #1</u>	Re: happy car
05.07.2007 16:37:23	<u>artist #2</u>	Re: happy car
05.07.2007 20:08:44	<u>artist #1</u>	Re: happy car
05.07.2007 20:15:29	<u>artist #3</u>	Re: happy car
06.07.2007 10:53:40	<u>curator</u>	your presentation in <u>exhibition's title</u>
06.07.2007 11:14:00	<u>artist #4</u>	FW: your presentation in <u>exhibition's title</u>
06.07.2007 11:20:47	<u>artist #1</u>	Re: your presentation in <u>exhibition's title</u>
06.07.2007 11:39:13	<u>artist #3</u>	Re: FW: your presentation in <u>exhibition's title</u>
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06.07.2007 15:12:13	<u>curator</u>	<u>artist #5's performance at inviting institution</u>
06.07.2007 15:34:00	<u>artist #4</u>	RE: your presentation in <u>exhibition's title</u>
06.07.2007 20:15:00	<u>artist #4</u>	RE: Budapest <u>exhibition's title</u>
07.07.2007 18:26:39	<u>artist #3</u>	meeting 07.07.07
07.07.2007 19:32:00	<u>artist #4</u>	RE: meeting 07.07.07
08.07.2007 00:37:00	<u>artist #4</u>	some thoughts
08.07.2007 15:10:32	<u>artist #1</u>	Re: meeting 07.07.07
08.07.2007 17:30:03	<u>artist #3</u>	Re: meeting 07.07.07
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09.07.2007 13:39:04	<u>artist #1</u>	Re: meeting 07.07.07
09.07.2007 14:46:57	<u>operative manager</u>	<u>exhibition's title/transportation_07.11</u>
09.07.2007 17:46:00	<u>artist #4</u>	the contract
09.07.2007 18:13:16	<u>artist #3</u>	re: the contract
09.07.2007 18:18:25	<u>artist #3</u>	I tried... twice!
09.07.2007 18:53:47	<u>artist #1</u>	Re: the contract
09.07.2007 19:16:30	<u>artist #1</u>	contract
09.07.2007 20:20:06	<u>artist #5</u>	RE: <u>artist #5's performance at inviting institution</u>
09.07.2007 20:39:00	<u>artist #4</u>	RE: <u>exhibition's title/transportation_07.11</u>
09.07.2007 20:52:30	<u>artist #1</u>	Fwd: <u>exhibition's title/transportation_07.11</u>
10.07.2007 09:48:29	<u>operative manager</u>	FW: contract
10.07.2007 12:48:19	<u>operative manager</u>	<u>exhibition's title/transportation</u>
10.07.2007 13:00:48	<u>curator</u>	Re: Budapest <u>exhibition's title</u>
10.07.2007 14:43:46	<u>artist #2</u>	Re: FW: contract

10.07.2007 19:23:42	<u>artist #1</u>	<u>installment .</u>
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11.07.2007 12:17:00	<u>artist #4</u>	<u>RE: Budapest exhibition's title</u>
11.07.2007 12:27:06	<u>artist #3</u>	<u>happy car</u>
11.07.2007 12:51:00	<u>artist #4</u>	<u>RE: happy car</u>
11.07.2007 13:05:21	<u>artist #2</u>	<u>RE: happy car</u>
11.07.2007 13:12:00	<u>artist #4</u>	<u>RE: happy car</u>
11.07.2007 13:20:26	<u>artist #1</u>	<u>Re: happy car</u>
11.07.2007 13:42:08	<u>artist #3</u>	<u>Re: happy car</u>
11.07.2007 15:33:23	<u>operative manager</u>	<u>RE: FW: contract</u>
11.07.2007 20:22:57	<u>artist #2</u>	<u>RE: FW: contract</u>
12.07.2007 08:50:02	<u>operative manager</u>	<u>RE: FW: contract</u>
13.07.2007 12:50:56	<u>curator</u>	<u>Re: Budapest exhibition's title</u>
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17.07.2007 11:20:00	<u>artist #4</u>	<u>RE: Budapest exhibition's title</u>
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18.07.2007 11:23:16	<u>artist #3</u>	<u>Re: wow2</u>
18.07.2007 16:19:28	<u>artist #1</u>	<u>Re: wow2</u>
18.07.2007 23:29:00	<u>artist #4</u>	<u>RE: wow2</u>
19.07.2007 00:03:00	<u>artist #4</u>	<u>text attached</u>
19.07.2007 09:52:42	<u>curator</u>	<u>Re: text attached</u>
19.07.2007 10:47:00	<u>artist #4</u>	<u>FW: text attached</u>
19.07.2007 12:52:00	<u>artist #4</u>	<u>RE: text attached</u>
19.07.2007 13:24:53	<u>artist #1</u>	<u>translation / installation</u>
19.07.2007 13:28:43	<u>artist #1</u>	<u>Re: text attached (intern)</u>
19.07.2007 13:35:00	<u>artist #4</u>	<u>RE: text attached (intern)</u>
19.07.2007 13:36:16	<u>artist #1</u>	<u>Re: wow2</u>
19.07.2007 13:51:53	<u>operative manager</u>	<u>your traveling and stay in Budapest</u>
19.07.2007 13:58:30	<u>artist #3</u>	<u>Re: your traveling and stay in Budapest</u>
19.07.2007 15:07:00	<u>artist #4</u>	<u>RE: your traveling and stay in Budapest</u>
19.07.2007 16:42:29	<u>curator</u>	<u>Re: text attached</u>
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19.07.2007 21:58:00	<u>artist #4</u>	<u>FW: text attached</u>
19.07.2007 22:07:35	<u>artist #1</u>	<u>Re: text attached (intern)</u>
19.07.2007 23:42:04	<u>artist #3</u>	<u>Re: text attached (intern)</u>
20.07.2007 20:14:44	<u>artist #1</u>	<u>information please</u>
21.07.2007 00:28:00	<u>artist #4</u>	<u>RE: text attached</u>
21.07.2007 10:24:31	<u>artist #1</u>	<u>Fwd: information please</u>
21.07.2007 19:32:33	<u>curator</u>	<u>Re: text attached</u>
22.07.2007 10:19:00	<u>artist #4</u>	<u>FW: text attached</u>
22.07.2007 11:36:24	<u>artist #1</u>	<u>Re: information please</u>
23.07.2007 16:06:36	<u>artist #2</u>	<u>Re: FW: text attached</u>
23.07.2007 16:27:36	<u>artist #2</u>	<u>Re: flyer #1</u>
23.07.2007 17:43:31	<u>artist #1</u>	<u>Re: flyer #1</u>
24.07.2007 22:34:18	<u>artist #4</u>	<u>travel route</u>

From: pre-curator (selected the artists #1, #2, #3, #4, #5, #6)
To: artist #1; artist #3; artist #4; artist #6 (cancelled participation)
Cc:
Subject: budapest_ausstellung
Date: 07.06.2007 17:33:01

dear artists,

here is the information concerning the exhibition in budapest.
looking forward to hear from you, **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)**

curator wrote:

In regard to your positive answer that your institution is open to participate in the exhibition **exhibition's title**, I write you now, because as much as I can estimate this is the time of graduation at your institution (in Hungary this is when graduation begins), so now you can possibly select the works for **exhibition's title**. As the Hungarian curator of **inviting institution**'s exhibition I would like to ask you to take further steps in realizing our cooperation.

The exhibition opens on 26th July!

This year **exhibition's title** features artists from Slovenia, Austria, Czech Republic, Poland, Budapest and Hungary.

So far there is no title or topic for the show, as we don't intend to make the selection on a thematic basis, but rather focusing on quality and creativity. I kindly ask you to take it into consideration that **inviting institution** can not show performative or installation based work, preferences are: painting, drawing, sculpture, photograph and video art.

Please check this schedule for **exhibition's title** in order to see the deadlines.

- End of selection, final list of the art pieces (technique, size, year of creation, value for insurance purposes) latest by 15th June
- List of the participating artists (contacts: e-mail, postal address and phone number) is sent to **inviting institution** latest by 15th June
- Image of the selected pieces are to be sent by e-mail to **inviting institution** (in order to present them in the **inviting institution** Newspaper) latest by 22nd June
- Lending agreement is signed and sent for the artists by **inviting institution** latest by 29th June
- Transportation of the works to Budapest (organized by **inviting institution**) 9th - 17th July (expected time)
- Installation of the exhibition 23rd - 25th July
- Opening ceremony 26th July

I kindly ask you to help us in meeting the deadlines indicated above. If you have any question regarding the preparations, please write me or call me.
Thank you for your attention.

Best regards,
curator

curator of **exhibition's title** in Budapest
e-mail: **curator**

inviting institution operative manager's contact:

operative manager

e-mail: **operative manager**

I would like to ask you to select 3 artists (graduating this summer!), whom you think are quite extraordinary in being articulated about the specific problem they pose. The basis of my selection in Hungary is to show artists, who:

- pose interesting questions,
- develop new and individual language,
- be aware of their connection/link to other artists' earlier work and their contemporaries abroad,
- develop interesting use of the medium.

The number of art work we can fit into the show depends on the spacial need of each piece. If you pick a painter, then 3 paintings ranging from small to 2 m x 2m max. can be fit. If you choose a video artist, then it is esaier for us to display it on TV, but in case we can always get a projector.

Please take it into consideration that large format installations can not be installed in this showroom. The ceiling is 2, 8 m high.

The show rooms are sometimes used for events and installations then have to be taken apart.

The show focuses on mediums such as: painting, graphics, sculpture, video, photographs.

In case you choose to show video, please note that the audience will need translation. We take care of the translation to Hungarian.

Best regards,

curator

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From: pre-curator (selected the artists #1, #2, #3, #4, #5, #6)

To: artist #1; artist #3; artist #2; artist #4; artist #6 (cancelled participation)

Cc:

Subject: sent_away

Date: 14.06.2007 18:14:59

dear artists,

i just sent the files to **curator**, i would like to thank you for quick and reliable collaboration.

i will come back to you as soon as i get some feedback. **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)**

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From: pre-curator (selected the artists #1, #2, #3, #4, #5, #6)

To: artist #4; artist #2; artist #3; artist #1

Cc: curator

Subject: feedback

Date: 15.06.2007 09:41:30

dear artists,

please see below the answer from the **curator**. i will

be out of town for the next week so please send directly to her a few images.

wish you a nice weekend. **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)**

curator wrote:

Dear **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)**,

Thank you for the selection! I am very happy to read these articulate statements by the artists, and I think they will get into a very inspiring atmosphere with the others in the show. I am sure that all the questions of installation, presentation will be solved as soon as we get to the operative level organizing things. When you will be back on the 22th June we shall discuss these details. Still, let me ask you for some more images of the artwork, at least one by each piece.

Thanks a lot,
best reagrds,

curator

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From: pre-curator (selected the artists #1, #2, #3, #4, #5, #6)

To: operative manager

Cc: artist #1; artist #3; artist #4

Subject: Re: exhibition's title/accomodation

Date: 27.06.2007 18:54:34

dear **operative manager**,

the participants names are:

artist #4 & artist #2

artist #3

artist #1

please contact them directly from now on with detailed questions.

All the best for the exhibition!

Best regards, **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)**

Am 26.06.2007 um 15:16 schrieb **operative manager**:

> Dear **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)**,

>

>

>

> As **curator** has already written to you the accommodation of the
> Austrian participants of **exhibition's title** is hope to be supported by
> the **austrian cultural institute**, Budapest. To get the approval of the
> **austrian cultural institute** we need to know the name of the artists who would come to
> Budapest for the opening and we also need to know when they arrive
> and when they leave.

>

>

>

> Would you please send me this information as soon as possible in
> order to be in time with the application for the financial support
> of the **austrian cultural institute**.

>

> Thank you for your help in advance.

>

>
>
> Best regards,
>
>
>
> **operative manager**
>

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From: **artist #4**
To: **operative manager**
Cc: **pre-curator (selected the artists #1, #2, #3, #4, #5, #6); artist #1; artist #3; artist #2; artist #5**
Subject: RE: **exhibition's title/accomodation**
Date: 27.06.2007 23:29:00

dear **operative manager**,

our work's presentation will not be held only by the two of us but also by a third person: **artist #5**

please to include **artist #5** and **artist #2** in future e-mail conversations.

our travel dates depend on when and how we will have our presentation.

we will come to budapest one day before the opening and we will leave one day after our presentation which we tend to have on the day of the opening or - if not possible - on the following day.

regarding such questions but also technical and organisatorial ones, whom should we address to, is it you or **curator**?

very best, **artist #4**

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From: **operative manager**
To: **artist #4; artist #3; artist #1**
Cc: **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)**
Subject: **exhibition's title/accomodation**
Date: 28.06.2007 13:06:39

Dear **artist #3**, **artist #4** and **artist #1**,

It is a great pleasure for us that your works have been selected to participate in this year's edition of **exhibition's title** at **inviting institution**, Budapest.

Regarding the details of the transportation and the lending agreement of your works of art you are going to receive an e-mail in the beginning of next week. (For your information: the transportation is to be organized between 9th and 13th July but you will get the exact date and time next week.)

The opening ceremony will take place on 26th July. Please send us an e-mail as soon as possible if you would like to participate on it, as the **austrian cultural institute** in Budapest may support your accommodation for that night. I am looking forward to your urgent feedback latest by 29th June regarding your demand for accommodation in order to be in time with the application for the financial support of the **austrian cultural**

institute.

If you have any other question regarding the organizational details feel free to contact us.

Best regards,

operative manager

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From: advising artist (formerly collaborated with the institution and the curator)

To: artist #4

Cc:

Subject: info about **inviting institution**

Date: 01.07.2007 01:33:58

Hi **artist #4**, here is some info about **inviting institution** in Budapest:

My experience with the **inviting institution**, Budapest in nutshell:

I took part in a show there in 2005, organised by **curator**, who as far as I know is curating the **exhibition's title** shows every year.

I took part in another show there with a photo series that consisted of 9 images. They completely abused my work: without asking me they took one of photographs out of a series and put it in the woman's magazine **international fashion magazine** to advertise their show. Moreover, I was only wearing underwear in the photo.

The reading of this one image in the magazine context did not represent my work at all, plus my name and the title of the work wasn't even mentioned in the magazine (maybe that was fortunate..)
Anyway the way I got to know that it happened was that some friend of mine called me and said: "hey, did you know that your image of you half naked is in **international fashion magazine** advertising the **inviting institution** show?"???!!!!

I did not know of course and I immediately called **curator** who was the curator of the show and asked her, how the hell this happened. As an answer she shouted at me and said she does not know and anyway she is not responsible for this!
And that was it.
She did not even say sorry.

The only reason why I did not persue legal action was that the owner of **inviting institution** is very rich, so I thought my chances of winning a case in a corrupt Hungarian court were quite small.

Anyway at that time I tried to boycott the place, and I wrote to all the artist friends of mine telling them what happened and that they should be beware of **inviting institution** and **curator**.

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From: artist #4
To: advising artist (formerly collaborated with the institution and the curator)
Cc:
Subject: RE: info about inviting institution
Date: 01.07.2007 01:44:00

wow, your story is unbelievable but it matches quite well with the picture that i had after checking their website including the statement of "the founder":

"I want to build a collection characterized by beauty, harmony, equilibrium and inspired, honest art, where deep spiritual goals and eternal values of the psyche are immanent to aesthetic qualities. I am certain that in the next one-hundred years we will discover artists whom, as **hungarian painter** wrote in his diary, "made acquaintance with God"."

artist #6 (cancelled participation) was also invited to that show and we had a long talk before in which i expressed my doubts of taking part in such an event.

(exkurs: "So far there is no title or topic for the show, as we don't intend to make the selection on a thematic basis, but rather focusing on quality and creativity. I kindly ask you to take it into consideration that **inviting institution** can not show performative or installation based work, preferences are: painting, drawing, sculpture, photograph and video art."

curator)

artist #6 (cancelled participation) was also sceptical but all in all in favour of taking part, in the end (after reading that statement) she was the one who cancelled participation contrarily to us (**artist #2, artist #5, me**) :)

best wishes, **artist #4**

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From: artist #4
To: artist #3; artist #1; artist #2; artist #5
Cc:
Subject: fyi
Date: 01.07.2007 01:45:00

hi all,

i m forwarding **advising artist (formerly collaborated with the institution and the curator)**'s mail to you:

> -----Original Message-----

> From: **advising artist (formerly collaborated with the institution and the curator)**

> Sent: Sunday, July 01, 2007 1:34 AM

> To: **artist #4**

> Subject: info about **inviting institution**

>

> Hi **artist #4**, here is some info about **inviting institution** in Budapest:

>

> My experience with the **inviting institution**, Budapest in nutshell:

>

> I took part in a show there in 2005, organised by **curator**, who

> as far as I know is curating the **exhibition's title** shows every year.

>

> I took part in another show there with a photo series that consisted

> of 9 images. They completely abused my work: without asking me they

> took one of photographs out of a series and put it in the woman's

> magazine **international fashion magazine** to advertise their show. Moreover, I was only wearing

> underwear in the photo.

> The reading of this one image in the magazine context did not

> represent my work at all, plus my name and the title of the work

> wasn't even mentioned in the magazine (maybe that was fortunate..)

> Anyway the way I got to know that it happened was that some friend of

> mine called me and said: "hey, did you know that your image of you
> half naked is in **international fashion magazine** advertising the **inviting institution** show?"???!!!!
> I did not know of course and I immediately called **curator** who
> was the curator of the show and asked her, how the hell this happened.
> As an answer she shouted at me and said she does not know and anyway
> she is not responsible for this!
> And that was it.
> She did not even say sorry.
>
> The only reason why I did not persue legal action was that the owner
> of **inviting institution** is very rich, so I thought my chances of winning a case in
> a corrupt Hungarian court were quite small.
> Anyway at that time I tried to boycott the place, and I wrote to
> all the artist friends of mine telling them what
> happened and that they should be beware of **inviting institution** and **curator**.

i m more and more thinking to cancel that show ... anyway i was sceptical from the beginning (as mentioned)
but with such additional information ...

best, **artist #4**

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From: **artist #3**
To: **artist #4**
Cc:
Subject: Re: fyi
Date: 01.07.2007 11:39:27

Hi **artist #4**,

that sounds really terrible! where is your friend from?
did you forward this to **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)**? I think we should do
this,
if you allow me, I would like to forward to my former professor and ask
for his advice.

I will be out of town whole july and come back only to make the
transport and go to budapest (if it is that i will go). but you can
reach me anytime per email, or in my handy: XXXX XXXXXXXX

hope you don't mind I answer you in english. too lazy for writing
german :P
let's keep in touch.
best
artist #3

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From: **artist #1**
To: **artist #4**
Cc: **artist #3; artist #2; artist #5**
Subject: Re: fyi
Date: 01.07.2007 13:30:42

hi,
crazy story. but it seems to me to be less a case of cancelling but more of
being specially careful and maybe even to bring up this topic.
what do you think?
but all in all it seems to be really a terrible context we are getting into.
best **artist #1**

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From: **artist #1**
To: **operative manager**
Cc: **artist #5; artist #3; artist #2; artist #4**
Subject: installment/accomodation/etc
Date: 02.07.2007 12:41:32

dear **operative manager**,
thanks for your message! of course i think it would be very good to
have accomodation for two nights - if possible!
yes, the installation of the work will not be too simple although i
am not planning to rebuild the whole installation in budapest.
i had it built up with 5 persons for several days and
rebuilding it the same way would be too much of an effort - in terms
of time, transportation, costs - and also space.

space: - how about the exhibition space - would it be possible to
get some photographs / measurements or a groundplan of it?
costs: is there a budget also for the (re-)production / translations
of our works and/or travelling costs?

technical needs:

1 videobeamer
1 dvd player and 1 amplifier or 2 amplifiers and 1 cd player
2 speakers / or headphones

please let know what is going to be possible - will there be someone
to help installing?
all my best **artist #1**

ps. would be nice to reply to all of us, thank you very much!

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From: **operative manager**
To: **artist #1**
Cc: **artist #5; artist #3; artist #2; artist #4**
Subject: RE: installment/accomodation/etc
Date: 02.07.2007 14:55:46

Dear **artist #1**,

As we had a deadline for the application at the **austrian cultural institute**, Budapest we asked accommodation
for the four of you for the nights 25th and 26th July. I hope it will be approved and they can support it

financially.

As far as the traveling costs are concerned unfortunately we can't afford to finance it. Isn't it possible for you to ask the support of your academy?

You will receive an e-mail (hopefully) today about the details of the transportation of your works.

As far as the installation is concerned I forwarded your e-mail to **curator**. She is going to answer your questions.

Best regards,
operative manager

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From: operative manager
To: artist #4; artist #2
Cc:
Subject: exhibition's title 2007
Date: 02.07.2007 17:17:21

Dear **artist #4** and **artist #2**,

It is a pleasure for us that you participate in this year's **exhibition's title** exhibition at **inviting institution**. The international show of fresh graduates is organized at **inviting institution** for the fourth time and we consider it to be an important and exciting challenge in the life of our gallery.

The opening of the show will take place at **inviting institution** on 26th July, 6pm and the exhibition will be on view through 16th September.

In order to meet the deadlines of our schedule for the exhibition we would need the following assistance from you:

1.

We need to sign an agreement on the lending of your work of art to **inviting institution** for the duration of **exhibition's title** 2007 exhibition (Please find enclosed the lending agreement). In order to complete the lending agreement we need the following data from you:

- your mother's name:
- your address:
- data of the exhibited works of art
- title:
- year of creation:
- material, technique:
- size:
- value (for insurance purposes):
- current location of the work of art:
- name of the person who will take over the work of art at the back delivery
(his/her mother's name and address):

.....

2.

In order for us to mail this agreement to you, we kindly ask you to send us the above data and your postal address by e-mail as soon as possible.

3.

We are going to transport your works of art that will be exhibited on **exhibition's title** 2007 from Vienna to Budapest on 9th July in the morning but the exact time will be sent to you in a few days.

Please let us know the address in Vienna from where we can take over your works. Furthermore, we also need your mobile phone number just to have a direct contact to you or to the person who will hand over your works.

If you have any further question about the details, please contact us.

I am looking forward to your answer!

Best regards,
operative manager

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From: **artist #4**
To: **artist #3**
Cc: **artist #1; artist #2; artist #5**
Subject: RE: fyi
Date: 02.07.2007 23:55:00

advising artist (formerly collaborated with the institution and the curator) is from budapest, currently living in london. she was studying in my class some years ago.

i dont know if she d like us to fw it to some academy professors. i can ask her but why would you like to do it? i think there are only three possibilities how to deal with that information:

- * cancel the participation
- * bringing up this topic as a part of your/our participation
- * dont mention it but be cautious in dealing with this **inviting institution** XXXXXXXX

pls reply to all.

very best, **artist #4**

> -----Original Message-----
> From: **artist #3**
> Sent: Sunday, July 01, 2007 11:50 AM
> To: **artist #4**
> Subject: Re: fyi
>

> Hi **artist #4**,
>
> that sounds really terrible! where is your friend from?
> did you forward this to **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)**? I think we should do this,
> if you allow me, I would like to forward to my former professor
> and ask
> for his advice.
>
> I will be in carinthia whole july and come to vienna only to
> make the
> transport and go to budapest (if it is that i will go). but you can
> reach me anytime per email, or in my handy: XXXX XXXXXXXX
>
> hope you don't mind I answer you in english. too lazy for writing
> german :P
> let's keep in touch.
> best
> **artist #3**

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From: **artist #4**
To: **operative manager; curator**
Cc: **artist #5; artist #3; artist #2; artist #1**
Subject: RE: installment/accomodation/etc
Date: 03.07.2007 00:42:00

dear **operative manager**,
dear **curator**,
dear all,

the fact that your institution can not afford to pay the travel costs for the participating artists is really a piece of bad news - because nor can i.
according to my experience paying the travel costs as well as accomodation and food for the length of the stay is the MINIMUM an art institution has to offer to participating artists (not to mention honoraries). especially when its not an alternative off-space but such an established institution like the one you are working for.
i hope you can find a budget for that ...

according to the last mail i sent ([see here](#)) there is a third person who is taking part in the presentation of our work: **artist #5**. so its not four of us but five ...

thanks for your effort!

all the best, **artist #4**

> -----Original Message-----
> From: **operative manager**
> Sent: Monday, July 02, 2007 2:53 PM
> To: **artist #1**
> Cc: **artist #5; artist #3; artist #2; artist #4**
> Subject: RE: installment/accomodation/etc
>
> Dear **artist #1**,
>
> As we had a deadline for the application at the
> **austrian cultural institute**, Budapest we asked accommodation for the four
> of you for the nights 25th and 26th July. I hope it will be
> approved and they can support it financially.
>
> As far as the traveling costs are concerned unfortunately we
> can't afford to finance it. Isn't it possible for you to ask

> the support of your academy?
>
> You will receive an e-mail (hopefully) today about the
> details of the transportation of your works.
>
> As far as the installation is concerned I forwarded your
> e-mail to **curator**.
> She is going to answer your questions.
>
> Best regards,
> **operative manager**

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From: operative manager
To: artist #4
Cc: artist #2; artist #5; curator
Subject: RE: exhibition's title/accomodation
Date: 03.07.2007 09:35:18

Dear **artist #4**,

Regarding the question of installation and the way of presentation of your work please contact **curator**.

Best regards,
operative manager

> -----Original Message-----
> From: **artist #4**
> Sent: Wednesday, June 27, 2007 11:30 PM
> To: **operative manager**
> Cc: **artist #1; artist #3; artist #2; artist #5 pre-curator; (selected the artists #1, #2, #3, #4, #5, #6)**
> Subject: RE: **exhibition's title/accomodation**
>
> dear **operative manager**,
>
> our work's presentation will not be held only by the two of us but also by a
> third person: **artist #5**
>
> please to include **artist #5** and **artist #2** in future e-mail conversations.
>
> our travel dates depend on when and how we will have our presentation.
> we will come to budapest one day before the opening and we will leave one
> day after our presentation which we tend to have on the day of the opening
> or - if not possible - on the following day.
>
> regarding such questions but also technical and organisatorial ones, whom
> should we address to, is it you or **curator**?
>
> very best, **artist #4**

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From: operative manager
To: artist #5; artist #2
Cc: artist #4
Subject: RE: installment/accomodation/etc

Date: 03.07.2007 13:36:22

Dear **artist #5** and **artist #2**,

We are just closing the invitation card of **exhibition's title** for the press. On this card we usually indicate the nationality of the participants as well. As far as I have heard you are "guest students" at your academy. What nationality would you like us to indicate after your name? Can it be Austria, as you represent the academy in Vienna or you prefer your own country?

I am looking forward to your early answer!

Best regards,
operative manager

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From: **artist #4**
To: **operative manager; curator**
Cc: **artist #5; artist #2; artist #3; artist #1**
Subject: RE: installment/accomodation/etc
Date: 03.07.2007 14:52:00

dear **operative manager**,

lets wait with this information until the previous mail is answered because right now i dont even know how i will be able to travel to budapest and what to eat there.

very best, **artist #4**

> -----Original Message-----
> From: **operative manager**
> Sent: Tuesday, July 03, 2007 1:32 PM
> To: **artist #5; artist #2**
> Cc: **artist #4**
> Subject: RE: installment/accomodation/etc
> Importance: High
>
> Dear **artist #5** and **artist #2**,
>
> We are just closing the invitation card of **exhibition's title** for
> the press. On this card we usually indicate the nationality
> of the participants as well. As far as I have heard you are
> "guest students" at your academy. What
> nationality would you like us to indicate after your name?
> Can it be Austria, as you represent the Art Academy of Vienna
> or you prefer your own country?
>
> I am looking forward to your early answer!
>
> Best regards,
> **operative manager**
>
>

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From: artist #3
To: curator; operative manager
Cc: artist #2; artist #5; artist #4; artist #1
Subject: RE: installment/accomodation/etc
Date: 03.07.2007 22:09:13

Hi guys,

Sorry I was away the whole day, was in venice today.

I also have another problem: my work is hanging at another gallery and the exhibition runs until 14th of july. At the beginning they told us the transport would be made on the 13th... now on monday already? that sux for me.

I am not in vienna at the moment, but lets go on discussing all this per email.

I don't know about you, but when **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)** invited me for the exhibition, she told me they would try paying for our travel costs... so, that is very strange that now they will not pay.

anyways, I will NOT send the info they requested for the contract before you guys tell me what you decided.

lg
artist #3

---- **artist #4** schrieb:

> dear **operative manager**,
> dear **curator**,
> dear all,
>
> the fact that your institution can not afford to pay the travel costs for
> the participating artists is really a piece of bad news - because nor can i.
> according to my experience paying the travel costs as well as accomodation
> and food for the length of the stay is the MINIMUM an art institution has to
> offer to participating artists ([see here](#)). especially when
> its not an alternative off-space but such an established institution like
> the one you are working for.
> i hope you can find a budget for that ...
>
> according to the last mail i sent (i attached it also to this mail) there is
> a third person who is taking part in the presentation of our work: **artist #5**
> so its not four of us but five ...
>
> thanks for your effort!
>
> all the best, **artist #4**
>

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From: artist #1
To: artist #3
Cc: artist #4; artist #2; artist #5
Subject: uuuh
Date: 03.07.2007 22:30:49

hmmm .. i am afraid, this mail also went to **operative manager** and **curator**.
now its getting experimental. let's see. ;)
best **artist #1**

On 03.07.2007, at 22:09, **artist #3** wrote:

> Hi guys,
>
> Sorry I was away the whole day, was in venice today.
>
> I also have another problem: my work is hanging at another gallery
> and the exhibition runs until 14th of july. At the beginning they
> told us the transport would be made on the 13th... now on monday
> already? that sux for me.
>
> I am not in vienna, but in Villach at the moment, but lets go on
> discussing all this per email.
> I don't know about you, but when **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)** invited me
for the
> exhibition, she told me they would try paying for our travel
> costs... so, that is very strange that now they will not pay.
> anyways, I will NOT send the info they requested for the contract
> before you guys tell me what you decided.
>
> lg
> **artist #3**
>

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From: **artist #3**
To: **artist #1**
Cc: **artist #2; artist #4; artist #5**
Subject: Re: uuuh
Date: 03.07.2007 22:41:43

hey!!!!!!

I am so fucking sorry!!!!!!!!!! I didn't pay attention to this :P I guess I am still super tired from the trip to venice
:P

oh gosh... hope I did not fuck this up to you guys...

---- **artist #1** schrieb:

> hmmm .. i am afraid, this mail also went to **operative manager** and **curator**.
> now its getting experimental. let's see. ;)
> best **artist #1**
>

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From: **artist #1**
To: **artist #3**
Cc: **artist #2; artist #4; artist #5**
Subject: Re: uuuh
Date: 03.07.2007 23:03:35

don't worry there is nothing outrageous in your mail, only facts and that we don't rush with signing the contract.
but maybe it will help them to understand that they should react on our requests.

best **artist #1**

On 03.07.2007, at 22:41, **artist #3** wrote:

> hey!!!!!!
> I am so fucking sorry!!!!!!! I didn't pay attention to this :P I
> guess I am still super tired from the trip to venice :P
> oh gosh... hope I did not fuck this up to you guys...
>

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From: **artist #4**
To: **artist #1; artist #3**
Cc: **artist #2; artist #5**
Subject: RE: uuuh
Date: 03.07.2007 23:22:00

yeah relax, maybe it ll make them move :)
unbelievable that they dont answer my request ...
XXXXXXX ...

maybe **artist #3** you should switch to german if you plan to include **curator's** and **operative manager's** e-mail addresses in our conspiracy communication :))

good night, **artist #4**

PS: i believe that venice was tiring you :)

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From: **artist #2**
To: **artist #4; artist #1; artist #3**
Cc: **artist #5**
Subject: RE: uuuh
Date: 03.07.2007 23:30:12

how about including this e-mail traffic into the exhibition?:)

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From: **artist #3**
To: **artist #4; artist #2; artist #1**
Cc: **artist #5**
Subject: RE: uuuh
Date: 03.07.2007 23:40:49

I'm so glad you guys can laugh about this :) makes me feel better! ah and the fact i gave some creative input is also taken as a complement.
yes, venice was super exhausting... and I am using webmail shit... okay... I stop now with the excuses!

ps... I doubled checked the email addresses now ;)

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From: **artist #4**
To: **artist #3; artist #2; artist #1**
Cc: **artist #5**
Subject: RE: uuuh
Date: 04.07.2007 10:48:00

why to laugh? i think including the conversation (or at least its topics) into the exhibition (if there will be one for us) is a good idea.

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From: **artist #4**
To: **artist #1; curator; operative manager**
Cc: **artist #2; artist #5; artist #3**
Subject: RE: installment/accomodation/etc
Date: 04.07.2007 11:48:00

dear all,

as mentioned also for me the question of travel and food costs is absolutely decisive - without receiving an answer to that i dont see the sense in discussing further technical details ...

very best, **artist #4**

> -----Original Message-----

> From: **artist #3**
> **artist #3**

> Sent: Tuesday, July 03, 2007 10:09 PM

> To: **artist #4; artist #1; curator; operative manager**

> Cc: **artist #2; artist #5**

> Subject: RE: installment/accomodation/etc

>

> Hi guys,

>

> Sorry I was away the whole day, was in venice today.

>

> I also have another problem: my work is hanging at another

> gallery and the exhibition runs until 14th of july. At the

> beginning they told us the transport would be made on the

> 13th... now on monday already? that sux for me.

>

> I am not in vienna, but in Villach at the moment, but lets go

> on discussing all this per email.

> I don't know about you, but when **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)** invited me for the

> exhibition, she told me they would try paying for our travel

> costs... so, that is very strange that now they will not pay.

> anyways, I will NOT send the info they requested for the

> contract before you guys tell me what you decided.

>

> lg

> **artist #3**

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From: **artist #4**
To: **artist #3; artist #2; artist #1**
Cc: **artist #5**
Subject: RE: uuuh
Date: 04.07.2007 11:52:00

hey guys (especially **artist #3** ;)

didnt want to confuse you, just sent an answer to all (including **operative manager** and **curator**) in order to keep the conversation alive and not to let an "emberassing break" (peinliche pause) to arise ...

best, **artist #4**

ps: if you agree i d propose to keep this conversation in english and always reply to all - also if **operative manager** or **curator** are sending e-mails only addressing one of us

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From: **artist #2**
To: **artist #4; artist #3; artist #1**
Cc: **artist #5**
Subject: RE: uuuh
Date: 04.07.2007 13:08:20

hey!

what about including **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)** into the conversation at some point so shes not too surprised if all this ends in a mess. not that i care much about the image of the academy by some XXXXXX art institution in budapest, shes a nice person though and should not find herself in a bad position towards anybody from the academy!

best **artist #2**

>hey guys (especially **artist #3** ;)

>

>didnt want to confuse you, just sent an answer to all (including **operative manager** and
>**curator**) in order to keep the conversation alive and not to let an
>"emberassing break" (peinliche pause) to arise ...

>

>best, **artist #4**

>

>ps: if you agree i d propose to keep this conversation in english and always
>reply to all - also if **operative manager** or **curator** are sending e-mails only addressing
>one of us

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From: artist #5
To: operative manager
Cc: artist #4; artist #2
Subject: RE: installment/accomodation/etc
Date: 04.07.2007 14:01:40

dear **operative manager**,

artist #5, so thats me, is slovak nationality, not austrian.. its worth to mention that i study in the academy in vienna but to have a correct information please announce my nationality as slovak..

thank u and best regards.. **artist #5**

>From: **operative manager**
>To: **artist #5, artist #2**
>CC: **artist #4**
>Subject: RE: installment/accomodation/etc
>Date: Tue, 3 Jul 2007 13:32:05 +0200
>
>Dear **artist #5** and **artist #2**,
>
>
>
>We are just closing the invitation card of **exhibition's title** for the press. On
>this card we usually indicate the nationality of the participants as well.
>As far as I have heard you are "guest students" at your academy.
>What nationality would you like us to indicate after your name? Can
>it be Austria, as you represent the academy in Vienna or you prefer
>your own country?
>
>
>
>I am looking forward to your early answer!
>
>
>
>Best regards,
>
>**operative manager**
>

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From: artist #3
To: artist #2; artist #1
Cc: artist #4; artist #5
Subject: RE: uuuh
Date: 04.07.2007 14:15:37

Hi guys!

Today I'm not that tired :P
Yes, I think it is a great idea to include **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)** in the conversation. What about someone writing a resume email to her (maybe you **artist #4?**), just that she can understand what is going on in the last days.

I also did NOT receive any answer so far, neither about the fucked email i sent nor about the transport. That really starts to piss me off.
Anyways, I was super polite to them the whole time and **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)** was so great with all this, so engaged.

If I hear from **operative manager** or **curator** I will let you know asap.

so, **artist #4**? have you decided already for good? you are NOT going?

lg

artist #3

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From: artist #2

To: artist #4 artist #3; artist #1

Cc: artist #4; artist #5

Subject: RE: uuuh

Date: 04.07.2007 14:48:03

artist #5, you TRAITOR!!! :)))

>dear **operative manager**,

>

>**artist #5**, so thats me, is slovak nationality, not austrian.. its worth

>to mention that i study in the academy in vienna but to have a correct

>information please announce my nationality as slovak..

>

>thank u and best regards.. **artist #5**

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From: artist #4

To: artist #2; artist #3; artist #1

Cc: artist #5

Subject: RE: uuuh

Date: 04.07.2007 15:25:00

artist #5: READ YOUR E-MAILS - lazy you :)

> -----Original Message-----

> From: **artist #2**

> Sent: Wednesday, July 04, 2007 2:48 PM

> To: **artist #3; artist #1**

> Cc: **artist #4; artist #5**

> Subject: RE: uuuh

>

>

> **artist #5**, you TRAITOR!!! :)))

>

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From: artist #1

To: curator
Cc:
Subject: information
Date: 04.07.2007 15:40:25

Dear **curator**,
as transportation is set on Monday morning i am really in desperate need of any information on the exhibition space and technical possibilities and possibilities of any financial support - on all of that information it depends if i can install my work or at least - how i can do that!
so please let me know asap,
thanks in advance, with kind regards
artist #1

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From: artist #2
To: artist #4; operative manager
Cc: artist #4; artist #3; artist #5; artist #1
Subject: Re: thank you!
Date: 04.07.2007 20:04:52

Dear **operative manager**,

in my case Austria would be ok. By the way **artist #5** and me are not "guest" but "regular" students in the Academy.

Best
artist #2

>Dear **artist #5**,
>
>Thank you very much for your response. It was really important for us to get it because we are closing the invitation card for the press today. Do you know anything about **artist #2**?
> He hasn't answered to our e-mail yet.
>
>For your information: about your accommodation and travel cost all of you will get a positive e-mail from **curator** till tomorrow.
>
>Thank you again!
>
>Best regards,
>**operative manager**
>
>
>-----Original Message-----
>From: **artist #5**
>Sent: Wednesday, July 04, 2007 2:01 PM
>To: **operative manager**
>Cc: **artist #4; artist #2**
>Subject: RE: installment/accomodation/etc
>
>dear **operative manager**,
>
>**artist #5**, so thats me, is slovak nationality, not austrian.. its worth
>to mention that i study in the academy in vienna but to have a correct
>information please announce my nationality as slovak..
>
>thank u and best regards.. **artist #5**

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From: **artist #2**
To: **artist #4; artist #3; artist #1**
Cc: **artist #5**
Subject: RE: uuuh
Date: 05.07.2007 11:06:19

Hi all,

until now i didnt receive any e-mail concerning travel costs etc. from **curator** nor from **operative manager**: im losing my patience!! :) the reasons why i wrote them yesterday:

1. because im a traitor! ;)
2. because i thought it would be a nice gesture after **operative manager** wrote about this mail about travel costs which should arrive today.

anyway: i was and still am very sceptical to go there, this e-mail conversations are very amusing but i think we should decide soon what to do. I would suggest a deadline like today evening or tomorrow afternoon and take a decision then, as a group or as individuals, go or not go. its not our business but it would be fair to the people in budapest, to **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)** and anyway we should decide before this process gets enervng. what u think?

i will write to **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)** now and try to explain the story.

Best
artist #2

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From: **curator**
To: **artist #1; artist #4; artist #3**
Cc:
Subject: Budapest **exhibition's title**
Date: 05.07.2007 12:27:20

Dear all,

First let me apologize that i couldn't reply earlier, I did my best to get all the information for you.

I am a freelance curator I have my own schedule and one of them is to make this show at **inviting institution** this summer. I collected all the info required to answer you now.

There are 4 participating Universities outside of Hungary, from where participants are invited to this show. All country's Cultural Centre located in Budapest are supporting their artists in travelling and accommodation, except for the **austrian cultural institute!!!!**

inviting institution has applied to the **austrian cultural institute** for supporting your trip, accommodation. They do not answer as their director is out of office until the end of July (lol)

Now **inviting institution** understood that there is no more time waiting for the answer of the **austrian cultural institute** and regarding the fact that it is very important for us to have you here, **inviting institution** finances your trip and accomodation. This is quite extraordinary at **inviting institution**, as far as I know.

They expect that the 5 of you come by one car and so they can pay for the

petrol. All five of you get accommdation.

As far as the food is concerned **inviting institution** offers you a lunch at **inviting institution** on the day of the opening and also there will be standard catering at the opening with wine and pogácsa. Afterwards all 40 participants go out together.

The space has about 5 technicians who will help us installing the work.

I get back to you soon regarding the question of installment.

best reagrds,

curator

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From: artist #1

To: artist #4; artist #2; artist #3; artist #5

Cc:

Subject: happy car

Date: 05.07.2007 13:05:04

> They expect that the 5 of you come by one car and so they can pay
> for the petrol.

oh, _this is gonna be great fun! we can sing funny songs on our funny
trip to funny budapest show!

anybody want to tell them, that no one of us has got a driving
license? :)

artist #1

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From: artist #2

To: artist #1; artist #4; artist #3; artist #5

Cc:

Subject: Re: happy car

Date: 05.07.2007 13:12:22

hahaha...this is a joke, isnt it? i would say, we go by car, park in front this XXXXXX **inviting institution**, the boot full of alcohol and wiener schnitzel and present our work in the car. we have just to "ausschnapsen" who will drive back.

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From: artist #3

To: artist #2; artist #4; artist #1; artist #5

Cc:

Subject: Re: happy car

Date: 05.07.2007 13:51:25

Hey guys!

I have a "happy car "license, but NO car. which whom car do you go there?
one more thing: when would we go?

I can only on the 26th in the morning or 25th at night, because I will arrive in vienna (from villach) only 25th in the evening.
anyways, in worst case I go by train.

did **curator** mention if they will pay accomodation for both nights?

Ig
artist #3

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From: operative manager
To: **artist #4**; **artist #5**; **artist #2**
Cc:
Subject: exhibition's title_transportation
Date: 05.07.2007 13:57:31

Dear **artist #4**, **artist #2** and **artist #5**,

As far as your accommodation and travel costs are concerned **curator** is going to send you an e-mail, I am sure that everything will be arranged somehow!

Hereby I would like to inform you about the transportation of your work from Vienna to Budapest.

As you may have heard from **artist #3** the date of the transportation from Vienna to Budapest has changed.

We are going to collect your works of art on 11th July around 12 am. Please let us know the address in Vienna from where we can take over your works. Furthermore, we also need your mobile phone number just to have a direct contact to you or to the person who will hand over your works.

We are also waiting for the data of your work together with the lending agreement. We need these data to arrange the insurance matters during the transportation and the exhibition in time.

I am looking forward to your answer on the above!

Best regards,
operative manager

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From: **artist #1**
To: **artist #3**
Cc: **artist #2**; **artist #4**; **artist #5**
Subject: Re: happy car
Date: 05.07.2007 16:07:02

i have a very happy license but cannot drive AND have no car
if we are payed for two nights i would prefer to go on the 25th already
- but can also go by train (haha) - let's keep each others updated..
still no news from **curator** concerning installation .. maybe i ll
just rebuild the work out of schnitzel and bear cans in the course of

the opening. -- btw i like the idea of representing beautiful austrian nationality and culture over there :) in terms of convenience we should have let shipped all the other drugs by wednesday's transportation.

best **artist #1**

On 05.07.2007, at 13:51, **artist #3** wrote:

> Hey guys!
>
> I have a "happy car "license, but NO car. whith whom car do you go
> there?
> one more thing: when would we go?
> I can only on the 26th in the morning or 25th at night, because I
> will arrive in vienna (from villach) only 25th in the evening.
> anyways, in worst case I go by train.
>
> did **curator** mention if they will pay acomodation for both nights?
>
> lg
> **artist #3**
>

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From: **artist #2**
To: **artist #1**; **artist #3**
Cc: **artist #4**; **artist #5**
Subject: Re: happy car
Date: 05.07.2007 16:37:23

i feel like GELITIN! What about Lodenanzüge?

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From: **artist #1**
To: **artist #2**
Cc: **artist #3**; **artist #4**; **artist #5**
Subject: Re: happy car
Date: 05.07.2007 20:08:44

yeah very nice idea, just afraid they'd like it a lot..affirmation tragedies..
(whilst we all know to what glamorous presence just wearing underwear could get us overthere !)
aehm
but yeah lets go there and behave like assholes. would this attract attention in **inviting institution?**

btw. after their imagination of our travelling, i am thinking now, how do you guys imagine our accomodation?
*they expect that the 5 of you sleep in the car and provide

some blankets - This is quite extraordinary at **inviting institution*** ? :)
so if anyone does not wanna stay for 2 nights (as maybe .. maybe provided) do not tell'em! so that one of the others could be given the chance to spread his/her arms a little..

ok seriously now - think we've already put so much of an effort into preparation - i think we should go - and have fun. be it in lodenanzuege bawling and chanting selling schnitzels to other starving artists or or or?

even more seriously - how's the final voting - pro or con? or should we extend that deadline?

artist #1

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From: **artist #3**
To: **artist #2; artist #1**
Cc: **artist #4; artist #5**
Subject: Re: happy car
Date: 05.07.2007 20:15:29

hey...

I told already the gallery in vienna that the work will be picked up next wednesday at 12am. so I guess if you guys still want to say "NO", you should tell me asap, please :)
I still ask: who has a car???

one more thing: **operative manager** is waiting for the data stuff for the contract until tomorrow. would be also nice to know if we travel or not still tonight.

best
artist #3

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From: **curator**
To: **artist #4**
Cc:
Subject: your presentation in **exhibition's title**
Date: 06.07.2007 10:53:40

Dear **artist #4**,

Did you get my last e-mail about the transportation and accomodation?
Although we haven't met already, I am quite sure that you are a much autonomous and self-assured artist.
The questions you pose in your work, are quite political. In your short review **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)** sent me a month ago, I haven't found any

information regarding your wider political views although I would like to hear more on that.

Let's get to the point of this work: The text **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)** sent me was just a

work-phase as she put it. She told me that the text is not the final version and you send me a final one soon. I am still waiting for it!

Now the installation and presentation is still not clear, so let's discuss it!

It is important for you to know that in the show there are 40 participating artists, each of them provide a 10 sentences long text which gives in depth information about there artistic statements. This is very much needed in your case as well.

1. What sort of text shall we display in Hungarian and English next to the book?

2. The book is in what language? (**pre-curator (selected the artists #1, #2, #3, #4, #5, #6)** told me the English version is to come out soon)

3. How do you want to display the book? It has to be safe, so that nobody can move it, steal it, ruin it.

4. This is the first time I hear about the fact that there are the 3 of you to present the work. **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)** hasn't mentioned it. It's ok. What is **artist #5's** role

in the project and in the presentation? How does he contribute?

Please tell me how long is the presentation? What is the script for it? How much are you familiar with the Hungarian situation of Roma people and the art audience's possible interest in this issue? How much do you try to make that presentation "site-specific and audience-specific" ? What language you use for the presentation? (my suggestion is English) Still we have to translate you to Hungarian. How much time is the presentation with translation?

5. Do you prefer a random audience or an audience made up of professionals (artists, curators, critics)?

6. Are you sure you want to use the same arrogant and aggressive language you used in your previous e-mails?

Looking forward your reply.

Best regards,

curator

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From: artist #4

To: artist #1; artist #2; artist #3; artist #5

Cc:

Subject: FW: your presentation in exhibition's title

Date: 06.07.2007 11:14:00

fyi

to keep it transparent ...

answer to your last mails coming soon ...

best, **artist #4**

> -----Original Message-----

> From: **curator**

> Sent: Friday, July 06, 2007 10:53 AM

> To: **artist #4**

> Subject: your presentation in **exhibition's title**

>

> Dear **artist #4**,

>

>

> Did you get my last e-mail about the transportation and accomodation?

> Although we haven't met already, I am quite sure that you are a much

> autonomous and self-assured artist.

> The questions you pose in your work, are

> quite political. In

> your short review **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)** sent me a month ago, I haven' t found any

> information regarding your wider political views although I

> would like to

> hear more on that.

> Let's get to the point of this work: The text **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)** sent me

> was just a

> work-phase as she put it. She told me that the text is not the final

> version and you send me a final one soon. I am still waiting for it!

> Now the installation and presentation is still not clear, so

> let's discuss

> it!

> It is important for you to know that in the show there are 40

> participating

> artists, each of them provide a 10 sentences long text which

> gives in depth

> information about there artistic statements. This is very

> much needed in

> your case as well.

> 1. What sort of text shall we display in Hungarian and

> English next to the

> book?

> 2. The book is in what language? (**pre-curator (selected the artists #1, #2, #3, #4, #5, #6)** told me the English

> version is to

> come out soon)

> 3. How do you want to display the book? It has to be safe, so

> that nobody

> can move it, steal it, ruin it.

> 4. This is the first time I hear about the fact that there

> are the 3 of you

> to present the work.**pre-curator (selected the artists #1, #2, #3, #4, #5, #6)** hasn't mentioned it. It's ok. What

> is **artist #5's** role

> in the project and in the presentation? How does he contribute?

> Please tell me how long is the presentation? What is the

> script for it? How

> much are you familiar with the Hungarian situation of Roma

> people and the

> art audience's possible interest in this issue? How much do

> you try to make

> that presentation "site-specific and audience-specific" ?

> What language you

> use for the presentation? (my suggestion is English) Still we have to

> translate you to Hungarian. How much time is the presentation with

> translation?

> 5. Do you prefer a random audience or an audience made up of

> professionals

> (artists, curators, critics)?

>

> 6. Are you sure you want to use the same arrogant and

> aggressive language

> you used in your previous e-mails?

>

> Looking forward your reply.

>

> Best regards,

>

> **curator**

>

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From: **artist #1**
To: **artist #4**
Cc: **artist #2; artist #3; artist #5**
Subject: Re: your presentation in **exhibition's title**
Date: 06.07.2007 11:20:47

no. i cannot believe this. just read the ending.
lets discuss when we meet.
artist #1

On 06.07.2007, at 11:14, **artist #4** wrote:

> fyi
> to keep it transparent ...
>
> answer to your last mails coming soon ...
>
> best, **artist #4**

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From: **artist #3**
To: **artist #4**
Cc: **artist #2; artist #1; artist #5**
Subject: Re: FW: your presentation in **exhibition's title**
Date: 06.07.2007 11:39:13

gosh... what are you guys going to do?
I think it is more then time to contact **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)** about all
this...
lg
artist #3

---- **artist #4** schrieb:
> fyi
> to keep it transparent ...
>
> answer to your last mails coming soon ...
>
> best, **artist #4**

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From: **artist #4**
To: **artist #1; artist #2; artist #3; artist #5**
Cc:
Subject: RE: happy car
Date: 06.07.2007 12:13:00

dear all,

i didnt have time to answer the mails and take part in the last funny elements of our conversation as i m digging in my mother's yard like a mole these days.

so here are the collected answers to those last mails that seemed to be worth to be answered (which is excluding lodengelatine :)

btw: any skype-users here? what about a conference?

artist #3:

- > I told already the gallery in vienna that the work will be
- > picked up next wednesday at 12am. so I guess if you guys
- > still want to say "NO", you should tell me asap, please :)
- > I still ask: who has a car???

i have a car and i planned to go there by car. its really an affront what they offer and how **curator** is presenting that. but as there is something like a nice group dynamics emerging and as i m very curious to see the generous **inviting institution** i d be in favour of going there. to be precise: i d like to go there as a group and do "something" that is connected to the procedure we went through the last days and to the aversion towards that institution that is obviously unifying ourselves.

artist #1:

- > yeah very nice idea, just afraid they'd like it a lot..affirmation
- > tragedies..
- > (whilst we all know to what glamorous presence just wearing
- > underwear
- > could get us overthere !)
- > aehm
- > but yeah lets go there and behave like assholes. would this attract
- > attention in **inviting institution**?

i ll start to become serious: if we would want to do something "subversive" we have to be very careful ... "austrians" in hungary behaving like assholes ... there is a certain history ...

- >
- > btw. after their imagination of our travelling, i am thinking now,
- > how do you guys imagine our accomodation?
- > *they expect that the 5 of you sleep in the car and provide you with
- > some blankets - This is quite extraordinary at this Foundation* ? :)
- > so if anyone does not wanna stay for 2 nights (as maybe .. maybe
- > provided) do not tell'em! so that one of the others could be given
- > the chance to spread his/her arms a little..

of course they ll accomodate us in the shittiest youth hostel in the vicinity of budapest but nevermind, we should not fall into self-pity.

artist #1:

- > i have a very happy license but cannot drive AND have no car
- > if we are payed for two nights i would prefer to go on the
- > 25th already
- > - but can also go by train (haha) - let's keep each others updated..

i would actually also like to go on 25th in the evening (or night in order to be able to take **artist #3** with us) the only problem is that **artist #2**, **artist #5** and me are probably going to make a performance lecture which has to be videotaped and edited in order to be able to place it in the exhibition. and for editing i ll need one day. if we ll have the lecture at the day of the opening (we didnt go into into details concerning that as we had to wait that long for an answer regarding the travel costs) we could leave on the next (27th) in the evening.

btw: is somebody of you (**artist #1**, **artist #3**) willing and able to help us in documentating the lecture? i guess they not pay somebody who ll shoot ...

one more thing: i think NOBODY SHOULD GO BY TRAIN!

very best, **artist #4**

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From: curator

To: artist #5; pre-curator (selected the artists #1, #2, #3, #4, #5, #6); artist #4

Cc: operative manager

Subject: artist #5's performance at inviting institution

Date: 06.07.2007 15:12:13

Dear **pre-curator (selected the artists #1, #2, #3, #4, #5, #6), artist #5, artist #4,**

Let me ask you again my former question! What exactly is the presentation of

artist #4 is made up of? The last thing I got 3 weeks ago from **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)**

was a work-phase text which is according to **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)** not public. First let me

clear, that I address **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)** as well in this e-mail, so that she knows I am

worried about her selection.

I haven't received any script, plan, description from any of you so far, and it is getting very fuzzy by now.

I am getting much worried about this presentation. This week (!) it turned out that there is a 3rd person involved in this presentation. **artist #5** was not

even introduced to me, I have no information about his contribution in this work. The only thing I was informed about in a very aggressive style is that

if **inviting institution** doesn't pay the transportation, accommodation and food for **artist #4, artist #2** and **artist #5** then they don't participate at all and stop discussing anything.

You know, putting together a show of 40 fresh graduates from 5 different universities in Central Europe needs careful work and time-consuming efforts.

The way **artist #4, artist #5** and **artist #2** handles this cooperation worries me a lot! So I would like to ask you to be more precise and describe me what you want to do

here! There will be about 500 people attending the opening and about 100

artists around so we really have to organize this event quite precisely. The opening of the show will be by the Ambassador of Austria and the Dean of the

Academy, then there will be another performance by a

Hungarian artist in the garden. I can not organize all this without having a precise script from you.

artist #5, there is no way, that you are not discussing your performance with me.

Your reply to **operative manager** is just as neglecting as **artist #4's** reply about his cooperation with the organizers in Budapest.

Please let me know your plans ASAP!

Regards,

curator

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From: artist #4

To: artist #1

Cc: artist #2; artist #3; artist #5

Subject: RE: your presentation in exhibition's title

Date: 06.07.2007 15:34:00

yes. they are great, i start to like them!

thats also one of the reasons why we (**artist #2, artist #5, artist #4**) decided to go to budapest.

so i ll send answers to **curator** right now. i ll keep you being in CC - first because it could be interesting for you to read it and second (main reason) because it shows them the solidarity inbetween our group which could become useful in one moment.

i just talked to **artist #1**, we ll try to meet these days in order to find a proper strategy for the group:
artist #1, artist #2, artist #5, artist #4
artist #3 you could maybe take part via skype, can you?

i ll call you to find a day when we all can meet.

best, **artist #4**

> -----Original Message-----
> From: **artist #1**
> Sent: Friday, July 06, 2007 11:17 AM
> To: **artist #4**
> Cc: **artist #2; artist #3; artist #5**
> Subject: Re: your presentation in **exhibition's title**
>
> no. i cannot believe this. just read the ending.
> lets discuss during daytime.
> **artist #1**
>

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From: artist #4
To: curator
Cc: artist #1; artist #3; artist #2; artist #5; pre-curator (selected the artists #1, #2, #3, #4, #5, #6); operative manager
Subject: RE: Budapest exhibition's title
Date: 06.07.2007 20:15:00

dear **curator**,

by now i received three e-mails from you, one sent yesterday, two sent today.
i copied them all in this mail because i think its important to precisely answer your questions and other points.

regarding those "other points", i would like to state very clearly that i demand our communication to be PROFESSIONAL instead of polemic - which means that i want to ask you to NOT shift it on a personal level.

> -----Original Message-----
> From: **curator**
> Sent: Thursday, July 05, 2007 12:27 PM
> To: **artist #1; artist #4; artist #3**
> Subject: Budapest **exhibition's title**
>
> Dear all,
>
>
> First let me apologize that i couldn't reply earlier, I did
> my best to get
> all the information for you.
> I am a freelance curator I have my own schedule and one of
> them is to make
> this show at **inviting institution** this summer. I collected all the info
> required to answer
> you now.

- > There are 4 participating Universities outside of Hungary, from where
- > participants are invited to this show. All country's Cultural
- > Centre located
- > in Budapest are supporting their artists in travelling and
- > accommodation,
- > except for the **austrian cultural institute!!!!**
- > **inviting institution** has applied to the **austrian cultural institute** for
- > supporting your trip,
- > accommodation. They do not answer as their director is out of
- > office until
- > the end of July (lol)
- >
- > Now **inviting institution** understood that there is no more time waiting for
- > the answer of
- > the Austrian Cultural Fund and regrding the fact that it is
- > very important
- > for us to have you here, **inviting institution** finances your trip and
- > accomodation. This is
- > quite extraordinary at **inviting institution**, as far as I know.

in the names of everybody who will benefit from that generous gesture i would like to express my deep thanks to you and **inviting institution** for the extraordinary treatment, we really appreciate that!
 i m just curious how **inviting institution** manages to invite artists in "non-extraordinary" cases? how do these artists come to budapest? in their private aeroplanes?

- > They expect that the 5 of you come by one car and so they
- > can pay for the
- > petrol. All five of you get accommodation.

we will try to find a car that can bring the five of us to budapest. i dont know if we will succeed, cars are not growing on trees. if our arrival should be secured it would be much better to travel via train.
 just to be precise and to avoid some more misunderstandings: a trip by car is not covered if only the petrol is paid (toll, parking fees, etc). obviously you think it is ridiculous but i dont have the money to afford coming to budapest like a tourist for two days (travel, accom., food, etc).
 besides that its also a matter of principle.

- > As far as the food is concerned **inviting institution** offers you a lunch at
- > **inviting institution** on the
- > day of the opening and also there will be standard catering
- > at the opening
- > with wine and pogácsa. Afterwards all 40 participants go out together.

i am really looking forward to that meals but i will be starving on the 27th - does our hotel offer breakfast?
 i would like to kindly invite ourselves to have a lunch and/or dinner with you or anybody else who gets paid for contributing to **exhibition's title** 2007. what do you think?

- > -----Original Message-----
- > From: **curator**
- > Sent: Friday, July 06, 2007 10:53 AM
- > To: **artist #4**
- > Subject: your presentation in **exhibition's title**
- >
- > Dear **artist #4**,
- >
- >
- > Did you get my last e-mail about the transportation and accomodation?
- > Although we haven't met already, I am quite sure that you are a much
- > autonomous and self-assured artist.

i really cant help myself, but how comes that these words beg to be conncted to the last point of your mail:

- > 6. Are you sure you want to use the same arrogant and
- > aggressive language
- > you used in your previous e-mails?

as you addressed me (and only me) with these words i checked our previous conversation and i wasnt able to find out what you are talking about.
 just in case you re talking about travel, accom. and food:
 demanding money to travel, for a place to sleep and for food to eat is not aggressive nor is it arrogant,

autonomous or self-assured - it's just realistic.

if you talk about something else, please let me know because I didn't want to offend you, **operative manager** or anybody else.

- > The questions you pose in your work are
- > quite political. In
- > your short review **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)** sent me a month ago, I haven't found any
- > information regarding your wider political views although I
- > would like to
- > hear more on that.

no, we did not pack our political views in the few lines we sent you as you requested them to be short. but I'm pleased to hear about your interest and I would honestly enjoy to go into details regarding an exchange of political views at our lunch and/or dinner on the 27th to which we invited ourselves just a few lines ago.

- > Let's get to the point of this work: The text **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)** sent me
- > was just a
- > work-phase as she put it. She told me that the text is not the final
- > version and you send me a final one soon. I am still waiting for it!

sorry, you didn't tell me that you are waiting for a text. the only text that was requested was the one mentioned above consisting of a few lines which you needed to present to somebody (**inviting institution** board or smthg like that).

until now I received three mails from you addressing me - in none of which you ask me to send a text.

so please to send me some details: which type of text do you need, what is its purpose (catalogue? press?), how many characters should it have, when is the deadline for sending it?

- > Now the installation and presentation is still not clear, so
- > let's discuss
- > it!
- > It is important for you to know that in the show there are 40
- > participating
- > artists, each of them provide a 10 sentences long text which
- > gives in depth
- > information about their artistic statements. This is very
- > much needed in
- > your case as well.

aha, you are waiting for this text? good to know because - as mentioned - I didn't hear about that before pls nevertheless to answer the questions above (esp. purpose of the text).

- > 1. What sort of text shall we display in Hungarian and
- > English next to the
- > book?
- > 2. The book is in what language? (**pre-curator (selected the artists #1, #2, #3, #4, #5, #6)** told me the English
- > version is to
- > come out soon)
- > 3. How do you want to display the book? It has to be safe, so
- > that nobody
- > can move it, steal it, ruin it.

regarding your points 1-3:

as it took you some time to answer the basic questions of travel, acc. and food we were not able to go into detail regarding our work until now.

(just to remind you as you pose such a number of questions and as they sound like you are actually expecting them to be already answered for days)

the installation of my diploma work consisted of three elements:

1) the book (german language), 216 pages
the translations to english and serbian are NOT finished until now.
it was placed on the wall as a 30m roll of paper as well as in a bounded version on a table.

2) videos (english language)

3) documentary videos of three work-in-progress-presentations including the following discussions that we had in

three different locations:

- * usti nad labem (CZ)
- * st. erme (F)
- * vienna

3) sources (some in english but mostly in german)

different texts and books that are related to the topic and were of use for us within our work

i told **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)** in the beginning: producing an english version of the book is possible - but it is a question of time and money.
but as you convinced me that **inviting institution** suffers hard to pay the artists basic costs i assume that there is not enough budget to finish a translation + layout of a 216 pages book within the next 3 weeks. ;)

so what we thought to do is to make a performance lecture (english language) on the day of the opening which will be videotaped. we will edit it on the following day and present it together with the 3 other videos.
maybe we would also put the german version of the bounded book there (we ll take it with us and discuss it with you or/and others if it makes sense to present it).

which leads me to our technical requirements:

for the presentation:

- * one table to sit at
- * one computer attached to
- * one beamer
- * three microphones for the performers
- * 3, 4 or more microphones (depending on the size of the audience) for the audience (IMPORTANT as the discussion should be videotaped)
- * two videocameras including proper microphones
- * four helping hands (2 cinematographers, 2 people for providing the audience with microphones)

for the installation:

- * 1 long table (4 or 5 meters)
- * 4 or 5 chairs
- * 4 video monitors
- * 4 DVD player
- * 4 headphones
- * eventually one device to secure our book from being stolen if it ll be installed

what do you think?

can you provide it to us?

- > 4. This is the first time I hear about the fact that there
- > are the 3 of you
- > to present the work. **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)** hasn't mentioned it. It's ok.

first time i announced that our lecture will not be held only by the two of us but also by **artist #5** was on the 14.06.

second time i announced it on the 27.06.

third time i announced it on the 03.07.

> What

> is **artist #5's** role

> in the project and in the presentation?

> How does he contribute?

similar to one presentation we had before (the one in vienna, see above) he will be somebody who looks at the project from the outside but isnt out of the system ... he will animate the audience to join the discussion.
his exact role is not defined until now. as soon as we appoint it we will let you know (around the middle of the next week)

> Please tell me how long is the presentation?

the presentation will last for approx. 45min - whereas the main part, the discussion afterwards, should be open end ...

it would be the best to make it in an extra room, one that is not occupied with other programs (speeches, etc) so that people can stay as long as they want or leave whenever they want.

later you mentioned another performance in the yard, i guess it would be good to have the presentation afterwards.

lets discuss this after the other things are clarified (technical equipment, etc) - i m sure we ll find a proper

solution.

what would be nice is if the presentation could be screened live to the fourth monitor ...
ok, now i ask for too much :)
or is it possible?

- > How
- > much are you familiar with the Hungarian situation of Roma
- > people and the
- > art audience's possible interest in this issue?

not at all.

- > How much do
- > you try to make
- > that presentation "site-specific and audience-specific" ?

hard to predict as we dont know the space nor its audience. but the presentation will be topic-specific and context-specific so i assume (i hope) it will be also site-specific and audience-specific.

- > What language you
- > use for the presentation?

english

- > Still we have to
- > translate you to Hungarian. How much time is the presentation with
- > translation?

how do you mean translate? simultaneously?
one could think about making subtitles for the video ... but its a hell of a work ...

- > 5. Do you prefer a random audience or an audience made up of
- > professionals
- > (artists, curators, critics)?

i d say everybody is very welcome, the more the people are interested in the topic the more sense it ll make to have an intensive and extensive discussion after the presentation ...

- >
- > 6. Are you sure you want to use the same arrogant and
- > aggressive language
- > you used in your previous e-mails?

see above, see below. i m really looking forward to some details concerning that accusation.

- >
- > Looking forward your reply.
- >
- > Best regards,
- >
- > **curator**
- >

reagrding your last mail, the one that you also sent to **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)** to express your worry (see below):

it includes some questions that you already posed one mail respectively 4 hrs before (form of presentation, short text, **artist #5**).

again i d like to ask you to tell me what exactly you perceived as aggressive.

yes: if the BASIC costs are not covered i dont participate in an exhibition - especially if its not an altenrative off-space but an established gallery who can afford to invite 500 people including ambassadors, deans and whoever.

yes: if this is not appointed i dont see a sense of going into details.
yes: organising exhibitions is a tough job. i hope you get paid for it :)

looking forward to receiving your answer,

very best, **artist #4**

PS: pls REPLY TO ALL. i know that some of them are interested and maybe somebody wants to contribute.

> -----Original Message-----

> From: **curator**

> Sent: Friday, July 06, 2007 3:12 PM

> To: **artist #5; pre-curator (selected the artists #1, #2, #3, #4, #5, #6); artist #4**

> Cc: **operative manager**

> Subject: **artist #5's performance at inviting institution**

>

> Dear **pre-curator (selected the artists #1, #2, #3, #4, #5, #6), artist #5, artist #4,**

>

> Let me ask you again my former question! What exactly is the

> presentation of **artist #4**

> is made up of?

> The last thing I got 3 weeks

> ago from **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)**

> was a work-phase text which is according to **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)**

not

> public.

> First let me

> clear, that I address **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)** as well in this e-mail, so that

> she knows I am

> worried about her selection.

> I haven't received any script, plan, description from any of

> you so far, and

> it is getting very fuzzy by now.

> I am getting much worried about this presentation.

> This week

> (!) it turned

> out that there is a 3rd person involved in this presentation.

> **artist #5** was not

> even introduced to me, I have no information about his

> contribution in this

> work.

> The only thing I was informed about in a very aggressive

> style is that

> if **inviting institution** doesnt pay the transportation, accomodation and

> food for **artist #4, artist #2**

> and **artist #5** then they don't participate at all and stop

> discussing anything.

> You know, putting together a show of 40 fresh graduates from

> 5 different

> universities in Central Europe needs careful work and

> timeconsuming efforts.

> The way **artist #4, artist #5** and **artist #2** handles this cooperation worries me

> a lot! So I

> would like to ask you to be more precise and describe me what

> you want to do

> here! There will be about 500 people attending the opening

> and about 100

> artists ar

> ound so we really have to organize this event quite

> precisely. The opening

> of the show will be by the Ambassador of Austria and the Dean of the

> Hungarian Academy of Fine Arts, then there will be another

> performance by a

> Hungarian artist in the garden. I can not organize all this

> without having a

> precise script from you.

> **artist #5**, there is no way, that you are not discussing your

> performance with me.
> Your reply to **operative manager** is just as neglecting as **artist #4**'s reply about his
> cooperation with the organizers in Budapest.
>
> Please let me know your plans ASAP!
>
>
> Regards,
>
> **curator**

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From: **artist #3**
To: **artist #2; artist #1; artist #5**
Cc: **artist #4**
Subject: meeting 07.07.07
Date: 07.07.2007 18:26:39

what a perfect date for a conspiracy :)

Hey guys,

So, after our conference today we came to the conclusion that we are all traveling to Budapest by car (when **curator** or anyone else from **inviting institution** doesn't decide on excluding anyone of us). We will drive on the 25th July around 18.00 (?). We also decide on showing our work as initially planned: I will install the video work, **artist #1** will show the 60cm (?) model of her installation, and **artist #4, artist #2** and **artist #5** will make their presentation. We also decided to print our emailing process and publish it in one way or the other.

We also decided to check the contract and include our suggestions of changes or (re) considerations and email **curator** (see bellow). Please, let me know what you think, if there is anything to change or to be added, and your considerations about the lending contract before I send her the email.

Lg.
artist #3

Dear **curator**,

This weekend the group got together to discuss the lending contract. We would like you to understand that we just started this discussion on the contract now because we were waiting for the topics accommodation, travel costs, and food to be defined. We also think it is very important to clear the questions regarding the installation and technical support for showing the artworks before signing the lending contract or effectuating its transport. Once these two points are clear, we would also like to bring some considerations and to suggest the following changes regarding specifically the lending contract you sent us as attachment per email:

[then we add our comments]

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From: **artist #4**
To: **artist #3; artist #2; artist #1; artist #5**
Cc:
Subject: RE: meeting 07.07.07
Date: 07.07.2007 19:32:00

dear all,

nice that we had such a conspirative and productive meeting, i m looking forward to start the process of working on our intervention :)

i already talked to **artist #1** about that, i think we just have to take care that we ll make something substantial and not to fall in certain role models.

regarding that i ll send some thoughts tonight or tomoorow ...

here are my comments to the contract:

"7.) The borrower is entitled to make photos of the borrowed work of art and use these photos free of any charge to make or publish (records, compact disc, cassette covers, calendars, popularizing publications, posters, slides, films, television, postcards, etc.) coloured reproductions of the work of art."

no way. if they want to use the work besides exhibiting it in their gallery they HAVE to inform us about the context of publishing and wait for our agreement. why? i dont trust them (remember **advising artist (formerly collaborated with the institution and the curator)**'s story) ...

"12.) The parties determine the date of 9th July, 2007 as the date of the taking over of the work of art. On behalf of the borrower the representative of the Roll-Truck shall be entitled to take over the work of art, and on behalf of the lender shall be entitled to take over the work of art at the giving back."

this point is obsolete as we ll not ship the works but transport them by ourselves.

"14.) Contracting parties conclude, that they plan to sign an agreement on co-operating for the purpose of presenting the **exhibition's title** exhibition in Vienna. In case of the hereby mentioned agreement come into existence, contracting parties shall enter to a negotiation concerning to the lending of the work of art."

i never heard about this vienna story. before signing such a point i want to have information and think about it.

"15.) Contracting parties conclude, that for the present agreement the Hungarian substantive and procedural law shall apply. Contracting parties shall try to settle the occasional disputes with negotiations out of court. If they fail to settle the disputes in a friendly manner, contracting parties submit themselves depending on the value of the case to the exclusive jurisdiction of the Hungarian court."

why that? i dont want to be restricted to a certain court :)

pls to send feedback

- > We also think it is very important to clear the
- > questions regarding the installation and technical support
- > for showing the artworks before signing the lending contract
- > or effectuating its transport.

i d say its not "very important" but "necessary" (not to say "ABSOLUTELY NECESSARY" ;)

- > Once these two points are clear, we would also like to bring
- > some considerations and to suggest the following changes
- > regarding specifically the lending contract you sent us as
- > attachment per email:

i think we should point out clearly that we dont want to sign such a contract. thats why we changed/skipped some points.

best, **artist #4**

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From: **artist #4**
To: **artist #3; artist #2; artist #1; artist #5**
Cc:
Subject: some thoughts
Date: 08.07.2007 00:37:00

dear all,

as announced i m sending a few thoughts on our meeting this afternoon.

as mentioned i think our main task will be to find a way of protest/rebellion which is sophisticated and substantial rather than platitudinous and polemic.

we have to very much take care to not take a certain stereotypical role of smart rebels or missionaries coming from austria to teach the hungarians something about the art system/market and show them how silly they behave.

on the contrary: we have to try to start an interaction with the audience which should lead to an intensive discussion rather than reading out our mission statement to afterwards leave the stage like heros.

artist #1 and **artist #3**, as you know we recently had a public about our project which was really functioning in an absolutely outstanding way. so i always come back to that when i think about budapest.

i was very much thinking about the factors that where creating that outstanding atmosphere and discussion and i came to the point that the main one was **artist #5's** role:

the way how he introduced us in the beginning, how he was smacking us in the face, was opening a certain space, people in the audience identified with **artist #5** and his smart role, they became brave and really started to attack us. another point was that we didnt react in a defensive way but that we agreed in a lot of points and that we sometimes even topped their critique.

so what came to my mind is that we again should use **artist #5's** role - the secret weapon - in order to put ourselves in a certain position from the very beginning on. i thought that he could be a young curator representing a fictitious institution from slovakia (for example). he would in short words present this institution which should make clear that it is an aequivalent to **inviting institution** (own collection, "big" history, "supporting" international young artists, financed by one oligarch, etc). he could introduce **artist #2** and me as the ones who are some upcoming fresh artists that they took in their collection and in one moment make a remark that we are this type of rebellious machoesque james-dean-like artists who are always protesting against established institutions but in the end still end up sitting in those institutions to present our work. he would add that he likes such types of artists - in former days institutions didnt know how to deal with them but nowadays one knows how to integrate the rebels immediately into the art market and use their nonconformistic attitude as it offers a potential which is addressing to a certain audience and opens additional markets.

with such a manoeuvre we would start the discussion in a self-ironic but also self-reflexive way instead of taking ourselves too serious and we would trick the part of the audience that dislikes us (**inviting institution, curator** and co.) as they would be sure that we are anyway analysed by **artist #5** before we start our critique (e.g. by handing out the mails bound to readers/booklets) and that he stealed our thunder (uns den wind aus den segeln genommen). so they ll start to attack us (maybe with the help of an agent provocateur in the audience?) and "the dam is broken" (der damm ist gebrochen) to have an intensive and extensive discussion.

i hope my explanations were not to confused and you got my point ...
what do you think?

best, **artist #4**

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From: **artist #1**
To: **artist #3**
Cc: **artist #2; artist #4; artist #5**
Subject: Re: meeting 07.07.07
Date: 08.07.2007 15:10:32

hey, i enjoyed a lot meeting and talking you yesterday -
now about the contract i am wondering if it is enough to just strike
through the points instead of redefining them -
or adding things like it has to stay in it's original installation
etc.. -
or is this more or less a second step in negotiating with them?
just as i think even if they agreed to striking the points aren't
they on the safe side with e.g. point 3 or 16?
i am really not too experienced with stuff like that..
sorry also for being that brief i just somehow _understood that there
are three days left until i am going to berlin -
two of them being stuffed with work for money and not much time left
for any preparations.
we should decide by tonight how to present them the edited contract,
artist #2 and **artist #5** what do you think about it?
i have been thinking a lot about the 'intervention' and i will come
up with my thoughts asap, latest from berlin, also for i think that
our position towards **inviting institution** might still be a matter of change
in the course of the happenings of the next days.. how they are
reacting to our pending, current and now upcoming wishes.
best, **artist #1**

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From: **artist #3**
To: **artist #4** **artist #1**
Cc: **artist #4; artist #2; artist #5**
Subject: Re: meeting 07.07.07
Date: 08.07.2007 17:30:03

Hi guys!

I also thought was nice to talking to you (despite the noise and my dog barking in the back).

So, when are we sending **curator** the email? **artist #2** and **artist #5**: did you guys have anything to add about the contract?

I suggest the following:

5.

They mention the fact that they will inform us (artist) in case of damage of the work, but they don't mention anything about informing the insurance company. So I suggest to include a sentence about it, and also the name of the insurance company.

7.

to erase it. If they insist in making pictures of our works (special when not in a wide angle in the exhibition context, but focused), then at least they should include something about copyrights and show us the layout of what they intend to make for us to approve.

14.

artist #4 is right here: I never heard anything about a show in vienna. wonder also where it would be presented.

Okay, so I will be waiting for you to tell me what I should add and when I should send the email.

have a nice sunday!

cheers!

artist #3

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From: artist #2
To: artist #3; artist #1
Cc: artist #4; artist #5
Subject: Re: meeting 07.07.07
Date: 08.07.2007 19:19:37

Hi all,

first to contract: none of us would accept number seven, i guess, that point must go!! im not that critical about the show in vienna because its pretty vague, it doesnt include any obligation for us. we could discuss about other points but i have no experience with contracts like that, f.e. dont know if its usual to be bound to the court xy in hungary, can we ask someone, maybe **artist #1** in the gallery?

to our action in budapest: i think the most important thing is that we know that first this all exhibition is about pr for this **inviting institution** and its founder. its about having ambassadors, deans, business partner etc etc in this space, its about the cocktail party and not at all about art, i think not even about fresh artist. that is at least my impression. i dont expect a artsy fartsy public in a classical sense but a rotary club meeting. so before we think about how we reach the public we should think about our roles in this context: we are decoration! if we think about starting a discussion we should also think about who we are expecting to discuss, im afraid the people dont come to a cocktail party to discuss but to have small talk, buffet and prosecco. actually i find the idea with **artist #5** good. that was what **artist #5** and me were discussing few days ago about a performance in istanbul: having him as a young, slippery curator introducing me and the book as a new part of the collection, i think that could also work out in budapest: him introducing to the audience our three works and commenting about compatibility to the art market, about goals of institutions like this, like **inviting institution** of course, too.

i guess tomorrow we will get **curator**'s reaction, i propose that we then start to discuss about the contract with her and about the performance among us, if we are not kicked out!!:)

best
artist #2

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From: artist #1
To: artist #4
Cc: artist #3; artist #2; artist #5
Subject: Re: meeting 07.07.07
Date: 09.07.2007 13:39:04

sorry for the late reply (oh i already sound like **curator**), but i am superbusy and i am really not the best one to be clear in this- and cannot concentrate right now - if someone else would edit it would of course be ok to for me to send it from my mail address - according to my gallery the contract seems quite ok .. - most important that the work is insured.

also to let them take photos etc is common (but at least i want to be informed and shown products before - of course).

>>>>>> they are only allowed to reproduce and publish
>>>>>> reproductions of our works
>>>>>> with our explicit agreement.

i think we should send it today, i agree with the edits proposed until now, but yes, rushing around i would appreciate if someone of you could finalize.

best **artist #1**

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From: operative manager
To: artist #3
Cc: artist #2; artist #4; artist #5; artist #1; curator; pre-curator (selected the artists #1, #2, #3, #4, #5, #6)
Subject: exhibition's title/transportation_07.11
Date: 09.07.2007 14:46:57

Dear artist #3,

Dear All,

I have discussed the matter of transportation with curator as well. She is going to start the installation of the exhibition on 23th July and it would be better to have an overview on the whole of the works in the very beginning.

So it would be better to take over your work on 11th July.

As for the works of artist #4, artist #2, artist #5 and artist #1, I am still waiting for the address from where we can collect your works. Would you please send us the address till tomorrow morning. Please note that the truck leaves from Budapest on 11th July (the day after tomorrow!!!) and there's still several administrative job to do. We would also need the value of your works for the insurance matters.

The lending agreement will be given to you by the transporters when taking over your works but in order for us to sign it we would need the data of your works!

I am looking forward to your urgent feedback!!!!

Best regards,

operative manager

-----Original Message-----

From: artist #3
Sent: Saturday, July 07, 2007 5:54 PM
To: operative manager
Cc: artist #2; artist #4; artist #5
Subject: transport

Dear **operative manager**,

I would like to ask you, since now we are all travelling by car to Budapest, if it would be possible (instead of handling the work to the transport company on wednesday) to carry the works along with us on the 25th july.

This way the my work could still hang at another gallery until the end of the exhibition. Besides that, we would also feel more comfortable to transport the work after the lending contract is signed.

I hope this is a good solution and there is still time to cancel the transport company on wednesday.

We are all looking forward to hear from you!

Best regards,

artist #3.

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From: artist #4

To: artist #2; artist #3; artist #1; artist #5

Cc:

Subject: the contract

Date: 09.07.2007 17:46:00

dear all,

see below the mail which should be sent to **operative manager**. who will send it? **artist #1? artist #3? artist #2?**

best, **artist #4**

dear **operative manager**,

as mentioned we, the participants from vienna, came together this weekend to discuss about the contract and we slightly changed it in a few points. the adapted version is attached, the edited parts are marked in red. additionally we put the comments and reasons for the changes:

ad 5) please to fill in the insurance company's name

ad 7) some of us made very bad experiences with giving such a comprehensive right to the borrower.

ad 12) it's erased as we anyway will transport the works by ourselves.

ad 14) it's erased because none of us ever heard about the idea of travelling with the exhibition to vienna and we would have to get further information about that plan before we would agree on including that paragraph in a contract. but as it is only expressing an intention the paragraph anyway is not of high importance.

how will we exchange the signed contracts? will you send the one's signed by **inviting institution** via fax or via snail mail? should we also send the ones signed by us via fax or snail mail?

thanks a lot for your help!

best wishes,

artist #1, artist #3, artist #2, artist #4, artist #5

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From: artist #3
To: artist #2; artist #4; artist #5; artist #1
Cc:
Subject: re: the contract
Date: 09.07.2007 18:13:16

Dear artist #4, dear all!

for me the way artist #4 edited the contract is OKAY.
Just one more thing: I never sent that email to operative manager nor curator. So we never mentioned (yet) that we would suggest any changes, or did we?
So, maybe we should include that email I wrote to it or?
Maybe artist #1 could send? Here I copied and pasted what I wrote again:
xo
artist #3

Dear curator, dear operative manager

This weekend the group got together to discuss the lending contract.
We would like you to understand that we just started this discussion on the contract now because we were waiting for the topics accommodation, travel costs, and food to be defined. We also think it is very important to clear the questions regarding the installation and technical support for showing the artworks before signing the lending contract or effectuating its transport.
Once these two points are clear, we would also like to bring some considerations and to suggest the following changes regarding specifically the lending contract you sent us as attachment per email:

[then we add our comments]

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From: artist #3
To: artist #2; artist #4; artist #5; artist #1
Cc:
Subject: I tried... twice!
Date: 09.07.2007 18:18:25

Dear artist #3 and artist #1,

We would really prefer to have your works earlier. Please notice that we have to install the works of 55 artists in three days so we really should have an overview on the whole of them from the very beginning.
Please consider this when decide on the transportation. So all in all we would prefer to transport your works on 11th July and ask for the address from where we can collect it.

Best regards,
operative manager

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From: artist #1
To: artist #4
Cc: artist #2; artist #3; artist #5
Subject: Re: the contract

Date: 09.07.2007 18:53:47

dear all,
i am writing another mail on my behalf to **curator** concerning the transportation
i am also ok with the edits of the contract - is the mail below the final version to be sent along with the attachment?
should i send it?
best **artist #1**

On 09.07.2007, at 17:46, **artist #4** wrote:

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From: **artist #1**
To: **artist #4 operative manager**
Cc: **artist #2; artist #4; artist #3; artist #5**
Subject: contract
Date: 09.07.2007 19:16:30

dear **operative manager**,

the participants from vienna came together this weekend to discuss about the contract and we slightly changed it in a few points.
we would like you to understand that we just started this discussion on the contract now because we were waiting for the topics accommodation, travel costs, and food to be defined. we also think it is very important to clear the questions regarding the installation and technical support for showing the artworks before signing the lending contract or effectuating its transport.
the adapted version is attached, the edited parts are marked in red.
additionally we put the comments and reasons for the changes:

ad 5) please to fill in the insurance company's name
ad 7) some of us made very bad experiences with giving such a comprehensive right to the borrower.
ad 12) it's erased as we anyway will transport the works by ourselves.
ad 14) it's erased because none of us ever heard about the idea of travelling with the exhibition to vienna and we would have to get further information about that plan before we would agree on including that paragraph in a contract. but as it is only expressing an intention the paragraph anyway is not of high importance.

how will we exchange the signed contracts? will you send the one's signed by **inviting institution** via fax or via snail mail? should we also send the ones signed by us via fax or snail mail?

thanks a lot for your help!

best wishes,
artist #1, artist #3, artist #2, artist #4, artist #5

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From: **artist #5**

To: **curator**

Cc: **operative manager; pre-curator (selected the artists #1, #2, #3, #4, #5, #6); artist #4; artist #2; artist #1; artist #3**

Subject: RE: **artist #5's** performance at **inviting institution**

Date: 09.07.2007 20:20:06

Dear **curator**,

my name is **artist #5** and i am, as you already know, part of the project/presentation of **artist #4** and **artist #2** at the **exhibition's title** Show/Exhibition at the **inviting institution** in Budapest in the end of this month.

First of all i would like to apologize for - what it seems like - ignoring the discussion with you and the gallery but the thing is that i put myself rather in the background since i wasn't chosen neither by **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)** nor by your

gallery to present my work, but invited by **artist #4** to support with my part/performance the social/political ambition of his project, on which he is cooperating together with **artist #2**. As mentioned i am part of the presentation of these two artists/kollegues and i understood the position of **artist #4**, as in fact he is the one who passed the diploma and also was invited and as i am not presenting myself and because of this am not in need of extra time and space, as somebody who is in the position and charge to negotiate about the things connected to his/our presentation at the **inviting institution** in Budapest.

To **artist #4's** question if i would support him/them i said yes, but i knew that i had to wait for your answer and the negotiation i considered then as **artist #4's** role. This is a short explanation of my not appearing the discussion and one more time i am sorry for the missunderstanding.

I am student of the Academy in Vienna and part of my work are also performed guided tours focusing the art and the market. **artist #4, artist #2** and me were cooperating few times presenting their project and every time we managed to have highly political and also emotional discussions with the audience. My role always was to provoke and to stimulate the discussion as the very important part of their ambitious project. And this also is planned for Budapest since these two guys (and probably the audience too) are also interested to reflect their activities..

This is for now from my side, i/we am/are curious about what do you, after having some more information, think about this proposal and am remaining with kind regards. **artist #5**

>From: **curator**

>To: **artist #5, pre-curator (selected the artists #1, #2, #3, #4, #5, #6), artist #4**

>CC: **operative manager**

>Subject: **artist #5's** performance at **inviting institution**

>Date: Fri, 6 Jul 2007 15:11:50 +0200

>

>Dear **pre-curator (selected the artists #1, #2, #3, #4, #5, #6), artist #5, artist #4,**

>

>Let me ask you again my former question! What exactly is the presentation

>of

>their project is made up of? The last thing I got 3 weeks ago from **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)**

>was a work-phase text which is according to **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)** not public. First let

>me

>clear, that I address **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)** as well in this e-mail, so that she knows I am

>worried about her selection.

>I haven't received any script, plan, description from any of you so far,

>and

>it is getting very fuzzy by now.

>I am getting much worried about this presentation. This week (!) it turned
>out that there is a 3rd person involved in this presentation. **artist #5** was not
>even introduced to me, I have no information about his contribution in this
>work. The only thing I was informed about in a very aggressive style is that
>if **inviting institution** doesn't pay the transportation, accommodation and food for **artist #4, artist #2**
>and **artist #5** then they don't participate at all and stop discussing anything.
>You know, putting together a show of 40 fresh graduates from 5 different
>universities in Central Europe needs careful work and time-consuming
>efforts.
>The way **artist #4, artist #5** and **artist #2** handles this cooperation worries me a lot! So I
>would like to ask you to be more precise and describe me what you want to
>do
>here! There will be about 500 people attending the opening and about 100
>artists around so we really have to organize this event quite precisely. The opening
>of the show will be by the Ambassador of Austria and the Dean of the
>Hungarian academy, then there will be another performance by a
>Hungarian artist in the garden. I can not organize all this without having
>a
>precise script from you.
>**artist #5**, there is no way, that you are not discussing your performance with
>me.
>Your reply to **operative manager** is just as neglecting as **artist #4's** reply about his
>cooperation with the organizers in Budapest.
>
>Please let me know your plans ASAP!
>
>
>Regards,
>
>**curator**

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From: **artist #4**
To: **operative manager**
Cc: **artist #2; artist #5; artist #1; artist #3; curator; pre-curator (selected the artists #1, #2, #3, #4, #5, #6)**
Subject: RE: **exhibition's title/transportation_07.11**
Date: 09.07.2007 20:39:00

dear **operative manager**,

i'm very sorry that we let you wait that long with the answer to your request but as mentioned in the email sent to **curator** we had/have to wait until the basic points are defined.

in the very bottom of this mail you find the answer to your previously sent e-mail.

but before we can proceed with that, there are still some open questions waiting to be answered. i copied them from the mail i sent to **curator** before the weekend.

- 1) transport
- 2) food
- 3) text
- 4) technical requirements
- 5) form, place, day and time of the performance
- 6) translation(??)

1)
we will try to find a car that can bring the five of us to budapest. i don't know if we will succeed, cars are not growing on trees. if our arrival should be secured it would be much better to travel via train.
just to be precise and to avoid some more misunderstandings: a trip by car is not covered if only the petrol is paid (toll, parking fees, etc).

2)
we will be starving on the 27th - does our hotel offer breakfast? are we going to have dinner/lunch with somebody?

3)
> Let's get to the point of this work: The text **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)** sent me
> was just a
> work-phase as she put it. She told me that the text is not the final
> version and you send me a final one soon. I am still waiting for it!

sorry, you didnt tell me that you are waiting for a text. the only text that was requested was the one mentioned above consisting of a few lines which you needed to present to somebody (**inviting institution** board or smthg like that).
until now i received three mails from you addressing me - in none of which you ask me to send a text.
so please to send me some details: which type of text do you need, what is its purpose (catalogue? press?), how many characters should it have, when is the deadline for sending it?

4)
technical requirements:
for the presentation:
* one table to sit at
* one computer attached to
* one beamer
* three microphones for the performers
* 3, 4 or more microphones (depending on the size of the audience) for the audience (IMPORTANT as the discussion should be videotaped)
* two videocameras including proper microphones
* four helping hands (2 cinematographers, 2 people for providing the audience with microphones)

for the installation:
* 1 long table (4 or 5 meters)
* 4 or 5 chairs
* 4 video monitors
* 4 DVD player
* 4 headphones
* eventually one device to secure our book from being stolen if it ll be installed

what do you think?
can you provide it to us?

5)
the presentation will last for approx. 45min - whereas the main part, the discussion afterwards, should be open end ...
it would be the best to make it in an extra room, one that is not occupied with other programs (speeches, etc) so that people can stay as long as they want or leave whenever they want.
later you mentioned another performance in the yard, i guess it would be good to have the presentation afterwards.
lets discuss this after the other things are clarified (technical equipment, etc) - i m sure we ll find a proper solution.

what would be nice is if the presentation could be screened live to the fourth monitor ...
ok, now i ask for too much :)
or is it possible?

6)
> Still we have to
> translate you to Hungarian. How much time is the presentation with
> translation?

how do you mean translate? simultaneously?

one could think about making subtitles for the video ... but its a hell of a work ...

so these were the open points copied from the mail sent to **curator**, here are the answers to your mail:

- > As for the works of **artist #4**, **artist #2**, **artist #5** and **artist #1**, I am still
- > waiting for the address from where we can collect your works.
- > Would you please send us the address till tomorrow morning.
- > Please note that the truck leaves from Budapest on 11th July
- > (the day after tomorrow!!!) and there's still several
- > administrative job to do. We would also need the value of
- > your works for the insurance matters.

in our case there is no work to pick, we will bring the DVDs and the book with us.

- >
- >
- >
- > The lending agreement will be given to you by the
- > transporters when taking over your works but in order for us
- > to sign it we would need the data of your works!

how do you want to do it in our case? will the truck driver visit us to give us the contract although there is no work to pick?
alternatively we can also finish that in budapest, but if you prefer to do it now we can do it with the truck drivers or via fax.

looking forward to your answer.

very best, **artist #4**

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From: **artist #1**
To: **artist #4**; **artist #2**; **artist #5**
Cc:
Subject: Fwd: **exhibition's title**/transportation_07.11
Date: 09.07.2007 20:52:30

sorry, just have seen that it did not go to all of you,
however .. just a further insisting on cancelling transportation...
artist #1

Begin forwarded message:

- > From: **artist #1**
- > Date: 09. Juli 2007 18:59:58 GMT+02:00
- > To: **operative manager**
- > Cc: **artist #3**
- > Subject: Re: **exhibition's title**/transportation_07.11
- >
- > dear **operative manager** -
- > we perfectly understand that it is much better for you to have the
- > work earlier.

> but i please want to explain my prospective as well -
> i know how much work it must be to pre-check all the installment
> questions and wishes by the artists - but the first time i got to
> know about technical situation and financial situation in not being
> able to spare some money on reproduction and about installing
> possibilities was the 5th of july. i sent a proper plan to **curator**
> which is noch answered yet and in my situation i have to re-install
> a work, that had a certain meaning and shape in its original
> display, and to reproduce it without money and also thinking of
> your technical possibilities. parts of it now within one day.
> so could you maybe agree on a later transportation (maybe it could
> be possible to just postpone the transportation onto the 20th or
> so?) so that **artist #3s** work has not to be removed from the gallery
> where it is still supposed to be exhibited on the 11th(!) and my
> work can be done in a suitable way. which is important for me but
> also nice for your institution, or? of course i would keep you and
> **curator** updated with photos and measurements additionally to the
> current discription.
> i kindly ask you to understand our position as well - and the
> reasons why we are really doing hard in sending our works by
> wednesday.
>
> all my very best,
> **artist #1**
>

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From: operative manager
To: **artist #1**
Cc: **artist #3; artist #4; artist #2; artist #5; curator**
Subject: FW: contract
Date: 10.07.2007 09:48:29

Dear **artist #1**,
Dear All,

Please find below our answers to your points regarding the lending agreement.
Attached to this e-mail you will find the agreement corrected according to your preferences.

As far as the date of delivery is concerned please take into consideration that we have to organize the transportation of the works of other participants from the Czech Republic, Poland and Slovenia together with your works. When changing in the time of transportation from Vienna it means change in the whole schedule of our international transportation. We have already postponed this time from 9th July to 11th July for your sake. Nevertheless to transport only from Vienna in a later time would mean extra cost.

Please note that we are in lack of time and the exhibition will be opened in two weeks!

So I kindly ask for your feedback very urgently today.

Best regards,
operative manager

-----Original Message-----

From: **artist #1**
Sent: Monday, July 09, 2007 7:13 PM
To: **operative manager**
Cc: **artist #2; artist #4; artist #3; artist #5**
Subject: contract

>dear **operative manager**,

>

>he participants from vienna came together this weekend to discuss
>about the contract and we slightly changed it in a few points.
>we would like you to understand that we just started this discussion
>on the contract now because we were waiting for the topics accommodation,

travel - it has been already written to you by **curator** that your travel costs (if you can manage to come by one car)together with the accommodation for two nights will be covered by **inviting institution**. You will also get a dinner on the day of the opening.

>costs, and food to be defined. we also think it is very important to
>clear the questions regarding the installation and technical support for
>showing I know from **curator** that the installation of your works is already under discussion with you
>the artworks before signing the lending contract or effectuating its
>transport. the adapted version is attached, the edited parts are marked in red.
>additionally we put the comments and reasons for the changes:

>

>ad 5) please to fill in the insurance company's name

XXXXX Insurance Company

-

>ad 7) some of us made very bad experiences with giving such a
>comprehensive right to the borrower.

this point refers to the **inviting institution** Newspaper which is a special edition for the promotion of **exhibition's title**. It presents the images of the works of every participant of **exhibition's title**. It was communicated to **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)** that this is also the reason why we asked the images from you. Do you agree with it?

>ad 14) it's erased because none of us ever heard about the idea of
>travelling with the exhibition to vienna and we would have to get
>further information about that plan before we would agree on including that
>paragraph in a contract. but as it is only expressing an intention the
>paragraph anyway is not of high importance.

You are right, it is only an intention and it is only for your information.

>how will we exchange the signed contracts? will you send the one's
>signed by **inviting institution** via fax or via snail mail? should we also send the ones
>signed by us via fax or snail mail?

According to our practice we usually give the signed agreement to the participants when collecting their works and ask for their signiture on the spot or ask them to send it back by mail. In your case it really seems a bit complicated so I kindly ask you to fill in the contract and after signing it please send it us to the following fax number: XXXX X XXXXXXXX as soon as possible. The contract will be sent back to you by fax if you give us a fax number.

thanks a lot for your help!

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From: **operative manager**

To: **artist #3; artist #1; artist #4; artist #2; artist #5**

Cc: **curator**

Subject: **exhibition's title/transportation**

Date: 10.07.2007 12:48:19

Dear **artist #3**, **artist #1**, **artist #4**, **artist #2** and **artist #5**,

As it seems to be a bit complicated to collect your works tomorrow in Vienna and we are running out of time we discussed the matter and concluded that it would be better to bring your works with you on 25th July.

Please note that you should arrive till 12am to have enough time for the installation! We have to finish till Wednesday afternoon.

Naturally in this case you won't be able to come by one car so the travel costs are covered for you by **inviting institution** also if you come by two cars.

AS for your accommodation we will find a place for you not far from **inviting institution** where you can have breakfast as well. The costs will be covered.

I hope everything will go well from now. Please have a look at my previous e-mail about the corrected lending agreement.

I am looking forward to hearing from you soon.

Best regards,
operative manager

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From: curator
To: **artist #4**
Cc: **artist #1**; **artist #3**; **artist #2**; **artist #5**; **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)**; **operative manager**
Subject: Re: Budapest **exhibition's title**
Date: 10.07.2007 13:00:48

Dear **artist #4**,

Regarding your comments on how **inviting institution** normally finances the participating artists trip, let me make it clear, that normally the artists' **National Cultural Institute** in Budapest finances the trip after handling in the applications for it. This is the case with artists invited from the Czech Republic, and also from Poland. The artists from Slovenia do not attend the opening as far as I know, since they did not intend to travel to Budapest. I certainly agree that the best thing is to have all the participating artists invited and pay for their full visit. You know this show is not a commercial show, but a non-profit show made by a foundation.

Regarding your travel: if you do not intend to travel by car, or you can not get a car for the 5 of you, then please communicate this to **operative manager**, the operative manager at **inviting institution**. I am sure she can help you solve that.

As far as I know **inviting institution** or the **austrian cultural institute** doesn't pay for your food on the 25th July. I am very sorry to learn that this causes you such a problem, as NON of the other invited artists get any support for food or any daily fee from **inviting institution**, and so far in the last 4 years we have'nt got any such complains from any invited artist. I will certainly let **inviting institution's** board know, that you can't afford a day without a daily fee and maybe they can help you. Otherwise I am not sure if this is fair with all the other participants, who do not get this support. I am sure that the accommodation **inviting institution** books you will offer breakfast.

As far as my opinion is concerned this is NOT the case of institutional abuse, since the exhibition offers opportunity for the participating artists to meet each other and start more international cooperations with foreign artists and curators, the artists get promoted in an exhibition-catalogue

which is for free and attached to 15.000 Hungarian daily newspaper on the day of the opening. The artwork of 40 artists are delivered into the showrooms from 4 different countries. And there will be a number of technicians help in mounting the show for 4 days. All the participating artists are invited to Budapest, and all who intended to come get things organized through **inviting institution** of course.

Regarding your comment on how rich the gallery is that they invite 500 people for the opening, you probably misunderstand something, I am talking about the number of people who normally attend the opening of **exhibition's title**. This is not a reception! But an opening.

As for your idea to get yourself invited for lunch and dinner - unfortunately you are talking to the wrong person.

Your presentation:

The text is needed to be displayed next to the book and video, which describes the piece in short. We display a short text (500-700 characters) by each artist. I have communicated this need earlier to **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)**. She said she sends me one, which is probably not the final version. So that is the text I have from you now. I do not start to beg you for texts, I will use the one which I got earlier from **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)**, if you do not send me another one soon.

Regrading your installation please find my remarks next to your description.

- > 1) the book (german language), 216 pages
- > the translations to english and serbian are NOT finished until now.
- > it was placed on the wall as a 30m roll of paper as well as in a bounded version on a table.

At **inviting institution** the only possible way to display the book is a base on top of it the book. The etxt describing the project is next to the base.

- > 2) videos (english language)
- > 3 documentary videos of three work-in-progress-presentations including the following discussions that we had in three different locations:
 - > * usti nad labem (CZ)
 - > * st. erme (F)
 - > * vienna

Great, did you know that there are 3 participants of **exhibition's title** from Usti Nad Labem, you might met there. This is the first time i hear about this 3 videos, I checked the previous mails and yu have never mentioned this to me, nor did **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)**. Unfortunately there is absolutely no possibility to show all 3 videos in 3 different TV sets, there is no space and TV sets. We were initially informed of 1 TV set and 1 dvd player. So I kindly ask you to record all 3 videos on 1 DVD but then we have to make a DVD which contains the Budapest "part" as well.

- > 3) sources (some in english but mostly in german)
- > different texts and books that are related to the topic and were of use for us within our work
- > i told **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)** in the beginning: producing an english version of the book is possible - but it is a question of time and money. but as you convinced me that the **inviting institution** institution suffers hard to pay the artists basic costs i assume that there is not enough budget to finish a translation + layout of a 216 pages book within the next 3 weeks. ;)

I am sorry this is the first time to hear that you are not ready with the English version and

pre-curator (selected the artists #1, #2, #3, #4, #5, #6) never told me it should be financed by **inviting institution**. What I asked for earlier is the English version of the short description of the whole project, that is all.

- > so what we thought to do is to make a performance lecture (english language)
- > on the day of the opening which will be videotaped. we will edit it on the following day and present it together with the 3 other videos.
- > maybe we would also put the german version of the bounded book there (we
- > ll
- > take it with us and discuss it with you or/and others if it makes sense to
- > present it).

I am positive that in order to make the viewers understand your project better, it is inevitable to display the book on a base.

- > which leads me to our technical requirements:
- > for the presentation:
- > * one table to sit at
- > * one computer attached to
- > * one beamer
- > * three microphones for the performers
- > * 3, 4 or more microphones (depending on the size of the audience) for the audience (IMPORTANT as the discussion should be videotaped)
- > * two videocameras including proper microphones
- > * four helping hands (2 cinematographers, 2 people for providing the audience with microphones)

There are only 3 or 4 microphones available. - The performers need just one microphone, as they can pass on to each other as they do not speak the same time! 1 is for **artist #5** 1 can be passed on to the audience.

Videoprojectors are hard to get and all of them are installed in the show.

It is not even clear what you use the projector for?

There is only one videocamera, if you need one more please take one with you. **inviting institution** doesn't have more cameras unfortunately.

There is only 1 TV set and 1 DVD player for its installation. with 1 headphone. Please note that there are 40 participants in the show and many of them need TV sets and DVD players.

- > > 4. This is the first time I hear about the fact that there
- > > are the 3 of you
- > > to present the work. **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)** hasn't mentioned it. It's ok.
- >
- > first time i announced that our lecture will not be held only by the two
- > of us but also by **artist #5** was on the 14.06.
- > second time i announced it on the 27.06.
- > third time i announced it on the 03.07.

I am sure you have announced it on the above mentioned dates - the problem is that it was not announced to me! But to somebody else, who never forwarded this information to me!

- > > Please tell me how long is the presentation?
- >
- > the presentation will last for approx. 45min - whereas the main part, the discussion afterwards, should be open end ...
- > it would be the best to make it in an extra room, one that is not occupied with other programs (speeches, etc) so that people can stay as long as they
- > want or leave whenever they want.
- > later you mentioned another performance in the yard, i guess it would be good to have the presentation afterwards.
- > lets discuss this after the other things are clarified (technical equipment,
- > etc) - i m sure we ll find a proper solution.

Listen i really do my best to position your presentation well in terms of timing and space.

My suggestion: the opening is from 6 pm to 5 40 pm, then the performance i the 1 st floor terrace is from 6.45 and open end.

Your presentation can start at 7.15 and last until 8 pm on the 3rd floor exhibition area. I can't guarantee that people will not be loud and walking around, since this is an opening. There is no extra room at **inviting institution** only the 3 exhibition floors.

- > what would be nice is if the presentation could be screened live to the
- > fourth monitor ...
- > ok, now i ask for too much :)
- > or is it possible?

Unfortunately there is no such technical background in **inviting institution**.

- > How
- > > much are you familiar with the Hungarian situation of Roma
- > > people and the
- > > art audience's possible interest in this issue?
- >
- > not at all.

Then we have to discuss it before your presentation.

- > > What language you
- > > use for the presentation?
- >
- > english
- >
- > > Still we have to
- > > translate you to Hungarian. How much time is the presentation with
- > > translation?
- >
- > how do you mean translate? simultaneously?
- > one could think about making subtitles for the video ... but its a hell of
- > a
- > work ...

The audience is mainly from Hungary. All text and audio material is English and Hungarian in this show.

At least the subtitles need to be in HUNGARIAN. Send me the English version I translate it.

- > 5. Do you prefer a random audience or an audience made up of
- > > professionals
- > > (artists, curators, critics)?
- >
- > i d say everybody is very welcome, the more the people are interested in
- > the
- > topic the more sense it ll make to have an intensive and extensive
- > discussion after the presentation ...
- >
- > >
- > > 6. Are you sure you want to use the same arrogant and
- > > aggressive language
- > > you used in your previous e-mails?
- >
- > see above, see below. i m really looking forward to some details
- > concerning
- > that accusation.

I don't have the time to analyse your manner. I have my opinion though, and that's about it for now. I work with 54 other artists on this show, but I

never came across such an unpolite tone as yours **artist #4**.

with regards,
curator

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From: **artist #2**
To: **artist #4 operative manager; artist #1**
Cc: **artist #3; artist #4; artist #5; curator**
Subject: Re: FW: contract
Date: 10.07.2007 14:43:46

Dear **operative manager**,

first to the transport issue: we have to discuss with all how to organize the transportation concerning space and time, we will inform you as soon as possible if it will be possible to arrive at 12:00 on the 25th or any alternatives.

second to the agreement: please see our comments below.

Best
artist #2

>>ad 7) some of us made very bad experiences with giving such a

>>

>>comprehensive right to the borrower.

>

>

>

>this point refers to the **inviting institution** Newspaper which is a special edition

>for the promotion of **exhibition's title**. It presents the images of the works

>of every participant of **exhibition's title**. It was communicated to **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)**

>that this is also the reason why we asked the images from you. Do you agree with it?

>

we agree if the procedure will be as described in the agreement, you can use images of our work but we would like to see text and image first.

>>ad 12) it's erased as we anyway will transport the works by ourselves.

>

>The point of transportation hasn't been discussed yet and it is also refers to the back delivery of your works.

as the works will be transported to Budapest by ourselves, we think this point isn't necessary anymore. the back delivery (who is going to take over the works) is regulated in the data sheet.

as soon as we've got your answer we will sign and fax you the contract.

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From: artist #1
To: artist #2
Cc: artist #4; artist #3; artist #5
Subject: installment .
Date: 10.07.2007 19:23:42

so. time to forward my fun with nice **curator**. her answer
is in capital letters -
best **artist #1**

On 10.07.2007, at 18:02, **curator** wrote:

> dear **artist #1**,
>
> I wrote my answers next to yours with capital letters:
>
>
>>>Thanks for the plan for 4 x 4 meters space. I think I understand what you are going to install.
>>>Let me clear what **inviting institution** can contribute to your installation. Max. 1 amplifier and some
headphones. I think it would
>>>be better to have all the 5 audiopart in one CD!
>>
>>think it is a shame that the audio will not be heard in the space, but ok.
>
>WHAT DO YOU MEAN BY IT IS A SHAME???????
>
>>>is the second sound ok?
>
>SURE
>
>>right, important is to have some meters - three - of space for the shadow projection-
>>and at least one white wall for images and shadow - that is ok now, or?
>
>OK
>
>>Do you bring the same "selection" as in your first installation?
>
>
>yes.
>
>>>>tell me if you like more details. back to the speakers. one after another you
>>>>could hear 5 soundpieces. find below a part in brief (and therefor not
>>>>so good) translation.
>
>>>I read that text, I don't think this translation enables me to translate it to English.
>>>Will you get these texts translated by a professional? Because then we have to make translations to
Hungarian.
>
>>i have them in german only. as told, i get them translated to english.
>>below was just for your information and - interest.
>>all the sources are german.
>>now let's have it in english on audio. it's a complex text and i am really not wanting to lose it.
>>this is the first time i hear everything has to be in hunagrian too.
>
>
>??
>
>I AM SORRY, BUT IN ANY COUNTRY YOU GO TO EXHIBIT, THE TEXTS WILL BE TRANSLATED TO THE GIVEN
>COUNTRY'S LANGUAGE AS WELL, AT LEAST IT HAS TO BE AVAILABLE IN CASE A VIEWER DOESNT
>SPEAK GERMAN OR ENGLISH, WHICH CAN HAPPEN!
>
>>it will be a matter of time.
>>is it also possible for **inviting institution** to translate directly from german to hungarian?
>
>YES, WE CAN TRANSLATE IT.

>
>>>I think this is a good idea, but we have to translate everything to Hungarian, so send them by Friday to me!
>
>>see above. i will prepare everything in the installation in english - if we manage -
>>let us have the hungarian translation on extra sheets ok?
>
>SURE
>
>>>>so i hope this is kind of clearer now. looking forward to your suggestion. one
>>>>else thing i have is a quite pretty printed documentation - unfortunately in german - for i am afraid I
cannot afford
>>>>to have it reprinted in english i could provide it and
>>>>have the translation on an extra sheet, together with the text of the lions
>>>>also translated.
>>
>>Put this into tha pack and we will try to find a place for it, I can't guarantee though, that this one
>>will be fianlly displayed, as for I have never seen this printed documentation.
>
>
>>it would be for information and interest a booklet with a long (but yet german) text - not necessary
>>for me. if you want you'll get a pdf version of it soon. YES PLEASE SEND IT TO ME.
>
>
>>>>speaking of translation:
>>>>thank you for your offer concerning translation! - what is possible -
>>>>english-hungarian or also german-english/hungarian?
>>>>for - i habe a describing text in german, that would be nice to have at least in
>>>>english and i do not know if my translator from german to english will make it
>>>>in time so i could give you an english version fur translation to hungarian.
>>
>>Normally the whole exhibition is in English and Hungarian, so i would like to present your work the
>>same way as others.
>
>see above. if you can provide a translation from german to hungarian we could have it done all in parallel. OK
>
>
>>>>huh. this was a lot now. hope i did not cause to much of a confusion. looking
>>>>forward to your suggestions! technical list now:
>>
>>>This is what **inviting institution** provides for you:
>>>
>>>1 spotlight
>>
>>the light should be strong enough to throw a shadow of the modell on the wall - i also will bring one with me
>>but i think it's good to have two for trying - i do not know the light situation at **inviting institution** (do you
think it
>>would be possible to dim the light in the section my work is placed a little?) - it will be also important
>>that the position of the spot and the modell are in the same height.
>
>WE WILL TRY, PLEASE BRING YOUR
>SPOT AS WELL.
>
>>>1 amplifier!
>>>1 apron about 70x70x50
>
>>please can you tell me the exact measurements and material of the base/apron?
>>just that the flat base of the modell will be fitting. what color is it? i would prefer white.
>
>WOOD, WHITE, MEASURE IS APPROXIMATELY WHAT YOU ASKED FOR!
>
>>>1 cd player(s)with speakers/headphones for each
>
>>thanks - its ok. what kind is the cd player? large or "discman" - just for thinking where to put it
>
>LARGE
>
>>just to ask again -will the second sound be ok? - it will be not loud, but heard in the room.
>>for me it is NECESSARY in the installation.
>
>OK

>
>>concerning the short text - let me say that we did not know that it was more than an internal -
>>same with the images we sent. this info might have made us send other material.
>
>I AM SORRY, IT THOUGHT YOU WERE INFORMED. WHY WOULD YOU SEND A WORSE VERSION
>TO THE CURATOR AS INTERNAL INFO THEN TO THE PUBLIC??????
>
>>i am still ok with the text i sent then - or do you think i should adapt it more to the budapest installation
mode?
>
>I THINK THE TITLE FOR YOUR WORK IS STILL QUITE UNCLEAR, CAN YOU BE A LITTLE
>MORE PRECISE WITH IT?
>YES, IF YOU THINK IT HELPS THE VIEWER, WORK ON THE TEXT AND SEND IT TO ME SOON,
>IT GOES TO THE PRINTERS NEXT MONDAY MORNING.
>
>>all my best for now, **artist #1**
>
>BEST, **curator**

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From: **artist #1**
To: **artist #2; artist #4; artist #3; artist #5**
Cc:
Subject: Fwd: ground plan and suggestions
Date: 10.07.2007 23:07:09

my answer to **curator**, for your information etc.

Begin forwarded message:

> From: **artist #1**
> Date: 10. Juli 2007 22:56:56 GMT+02:00
> To: **curator**
> Subject: Re: ground plan and suggestions
>
> dear **curator**,
>thanks for your answer.
>*(i think) it's a shame* means, that *it's is a pity (for me)*. that was meant by me using that expression.
>if you got me wrong, i herewith apologize.
>good to stay at that point:
>to me it's also a pity, that you react on my mails as if i offended you by describing my work and asking my
>questions while i try to do my best in cooperating with the possibilities at **inviting institution**.
>i understand you are time-pressured or that it was a misunderstanding concerning the initial phrase or that
>i am getting on your nerves because it's somehow complicated.
>but let me say, it is also for me. another mail in that style and i immediately will conclude on any efforts
>from my side. i hope you understand this.
>i guess i do not have to tell you that it is not totally common that everything is translated into the language
>of the country a work is displayed at.
>explanations - mostly yes. language inside a work is more often experienced to be sufficient in english.
>that is why it was clear for me to have all my german parts translated to english, which is a lot of work, but
>as i considered it to be necessary, alright for me.
>i honestly find it great that you offer the audience everything in hungarian and - perfect to know that it is
>possible to translate from german to hungarian! that was just my question and it would have been a matter
>of time if it was from english to hungarian in short time - but it is ok now! so i can give you my german
>text parts to be translated to hungarian.
>concerning the short text - it is not a matter of the quality of a text - but a matter of knowing what it is for.
>there might be a difference between an explanation to a curator and some kind of a press release. there
>might be a more impressive than explaining picture (e.g. a total exhibition view to make visible all of the
>components) if known it is for a catalogue, etc. it is ok for now - in any upcoming case i would like to
>know in advance what is going to happen with things i give out of hand.
>i slightly will change my text and have it sent. the precise title is still **artist #1's work's title** if you translate
it, please

>put the translation of the title into brackets, for this is the proper title - >no matter where it is displayed at ;)
>then - everything else sounds good to me. we'll still have to think how to put the cd player but that's it! i
>get back to you with the other material.
>many thanks for organizing for my work and
>all my best **artist #1**

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From: **artist #4**
To: **curator**
Cc: **artist #1; artist #3; artist #2; artist #5; pre-curator (selected the artists #1, #2, #3, #4, #5, #6); operative manager**
Subject: RE: Budapest **exhibition's title**
Date: 11.07.2007 12:17:00

dear **curator**,

> Regarding your comments on how **inviting institution** normally finances the
> participating
> artists trip, let me make it clear, that normally the
> artists' national **Cultural Institute** in Budapest finances the trip after handling in the
> applications for it. This is the case with artists invited
> from the Czech
> Republic, and also from Poland. The artists from Slovenia do
> not attend the
> opening as far as I know, since they did not intend to travel
> to Budapest. I
> certainly agree that the best thing is to have all the
> participating artists
> invited and pay for their full visit. You know this show is
> not a commercial
> show, but a non-profit show made by a foundation.

i think its great that some of the embassies' cultural sections are paying the travel costs of participating artists. i think its a pity that one of them does not (austrian). but how to deal with that situation is the host's task - not the participant's.
i can just repeat myself: covering the basic costs (travel, accom., food) is the MINIMUM the host has to provide.

>
> Regarding your travel: if you do not intend to travel by car,
> or you can not
> get a car for the 5 of you, then please communicate this to
> **operative manager**,
> the operative manager at **inviting institution**. I am sure she can help you
> solve that.

we will make up a plan within the 5 of us and let **operative manager** know asap.

>
> As far as I know **inviting institution** or the **austrian cultural institute**
> doesn' t pay for
> your food on the 25th July. I am very sorry to learn that
> this causes you
> such a problem, as NON of the other invited artists get any
> support for food
> or any daily fee from **inviting institution**, and so far in the last 4 years
> we have'nt got
> any such complains from any invited artist.
> I will certainly
> let **inviting institution's**
> board know, that you can't afford a day without a daily fee
> and maybe they

- > can help you. Otherwise I am not sure if this is fair with
- > all the other
- > participants, who do not get this support. I am sure that the
- > accommodation
- > **inviting institution** books you will offer breakfast.

you are right, it would be absolutely unfair!

don't get me wrong, it's not about getting a special treatment just for me or for the five participants from Vienna - on the contrary, I think EVERY participant's basic costs should be covered. As you are working with young artists I assume that you know very well about the miserable financial situation that most of us have to deal with. The fact that you didn't get any complaints until now doesn't implement that there is nothing to complain about. In other words: the fact that no participant until now requested the lacking coverage of basic costs is probably not resulting from their economical wealth but from other reasons ...

I think it is time for the **inviting institution** institution as well as for you as a freelance curator to rethink your policy. This is - besides to report the fact that I will be starving - something that I kindly ask you to also deliver to the board's members.

> Your presentation:

- >
- > The text is needed to be displayed next to the book and video, which
- > describes the piece in short. We display a short text (
- > 500-700 characters)
- > by each artist. I have communicated this need earlier to
- > **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)**. She said
- > she sends me one, which is probably not the final version. So
- > that is the
- > text I have from you now. I do not start to beg you for
- > texts, I will use
- > the one which I got earlier from **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)**, if you do not
- > send
- > me another one
- > soon.

obviously it was a misconception, I (and I'm not the only one as I learned this afternoon) understood that you need the text for some internal purposes (presenting it to the board). Although I assumed that one day you'll send a request, I was not told to send a text for the exhibition before receiving your last mail.

but as I said: no problem, we will send it to you. please just to tell us the exact deadline.

btw: will there also be a catalogue being published? or is the newspaper that you mentioned earlier substituting the catalogue? which text will be published there?

- >
- >
- > Regarding your installation please find my remarks next to
- > your description.
- > >
- >
- > > 1) the book (German language), 216 pages
- > > the translations to English and Serbian are NOT finished until now.
- > > it was placed on the wall as a 30m roll of paper as well as
- > in a bounded
- > > version on a table.
- >
- > At **inviting institution** the only possible way to display the book is a
- > base on top of it
- > the book. The text describing the project is next to the base.

We again discussed the question concerning the book and we agree on taking it with us and exhibiting it.

but it doesn't make sense to put it on a pedestal as the recipients need to be invited to take a seat in order to be able to go through the book properly.

so what we need is a table with chairs - pls see below when it comes to the requirements of the installation.

- >
- >
- > 2) videos (English language)
- > > 3 documentary videos of three
- > work-in-progress-presentations including the
- > >
- > > following discussions that we had in three different locations:
- > > * Usti nad Labem (CZ)

> > * st. erme (F)
> > * vienna
>
> Great, did you know that there are 3 participants of **exhibition's title**
> from Usti Nad Labem, you might met there. This is the first time
> i hear about this 3 videos, I checked the previous mails and you have
> never mentioned this to me, nor did **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)**.

we didnt - for weeks - receive any request from your side about our work nor about what we plan to show and how to install it.
last friday i received the first mail in which you posed such questions - the one that was merged with an analysis of myself (autonomous, self-assured) and some personal accusations (aggressive and arrogant).
you received a detailed reply answering each and every of your points on the very same day.
that's the reason why you didnt hear about our installation before last friday ...

> Unfortunately there is absolutely no
> possibility to
> show all 3 videos in 3 different TV sets, there is no space
> and TV sets. We
> were initially informed of 1 TV set and 1 dvd player. So I
> kindly ask you to
> record all 3 videos on 1 DVD but then we have to make a DVD
> which contains
> the Budapest "part" as well.

see above: we were not asked about the form of presentation before last friday.
the fact that you cant provide additional monitors is sad - we ll try to pack all the videos on one DVD but please to take in consideration that the quality of the videos will terribly suffer as the complete duration is already some hours (excluding budapest presentation which's length we dont know yet).

> >
> > i told **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)** in the beginning: producing an english
> version of the book
> > is
> > possible - but it is a question of time and money.
> > but as you convinced me that the **inviting institution** institution suffers
> hard to pay
> > the
> > artists basic costs i assume that there is not enough
> budget to finish a
> > translation + layout of a 216 pages book within the next 3
> weeks. ;)
>
>
> I am sorry this is the first time to hear that you are not
> ready with the
> English version and
> **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)** never told me it should be financed by
inviting institution.

pre-curator (selected the artists #1, #2, #3, #4, #5, #6) knew from the very beginning that there is only a german version of the book - i have no idea if she told you, but anyway, as far as i understand it was not her task to care about such things as she is not the curator of that show but YOU are. and - as mentioned - you didnt ask us anything before last friday ...

of course nobody told you that the transl. SHOULD be financed by **inviting institution** institution but it WOULD have been necessary if you insisted on a translated version.

> > which leads me to our technical requirements:
> > for the presentation:
> > * one table to sit at
> > * one computer attached to
> > * one beamer
> > * three microphones for the performers
> > * 3, 4 or more microphones (depending on the size of the
> audience) for the
> > audience (IMPORTANT as the discussion should be videotaped)

- > > * two videocameras including proper microphones
- > > * four helping hands (2 cinematographers, 2 people for providing the
- > > audience with microphones)
- >
- >
- > There are only 3 or 4 microphones available. - The performers
- > need just one
- > microphone, as they can pass on to each other as they do nat
- > speak the same
- > time! 1 is for **artist #5** 1 can be passed on to the audience.

our experience shows, that it is absolutely crucial for a proper documentation of a panel discussion which is including the audience to have microphones in a sufficient number. if there arent at least 2 microphones (3 or 4 are MUCH BETTER) for the audience it is IMPOSSIBLE that discussions within the audience can be taped in a way that the conversation is understandable on the video. this is including helping hands who are carrying the mics from one contributor to the next.

also it is crucial for us to have one microphone each of us in order to be able to concentrate on the discussion and interrupt each other instead of wasting our concentration on how to share the mics.

please to take in consideration, that the presentation plus the following discussion is our main part of contribution to that exhibition so as we understood that you have no possibility to find any additional monitors to display our work in the way how it should be displayed, i think you should at least equip us with a sufficient number of microphones to enable us to make a proper documentation. renting standard microphones for one evening can not be too expensive ...

additionally we would need some more information about the technical setting (is there a mixer?) in order to plan in which way to record the microphones.

- > Videoprojectors are hard to get and all of them are installed
- > in the show.
- > It is not even clear what you use the projector for?

the projector is crucial to project different images (research, book, settlement, diploma exhibition ...) that are necessary to be shown in order to present our work to the audience in an understandable way. if **inviting institution** does not dispose of a sufficient number of projectors we want to kindly ask the institution to rent one for the very evening on which our presentation will take place.

- > There is only one videocamera, if you need one more please
- > take one with
- > you. **inviting institution** doesn't have more cameras unfortunately.

ok, one camera is better than none. we ll try to bring another camera with us.

please to send us the technical specifications (exact name) of the available camera.

it will be also necessary that there are two cinematographers, people who will operate the cams.

additionally we d like to ask you to provide a tripod for one of the cameras as well as sufficient accessoires (audio-cables, etc)

- > for the installation:
- > > * 1 long table (4 or 5 meters)
- > > * 4 or 5 chairs
- > > * 4 video monitors
- > > * 4 DVD player
- > > * 4 headphones
- > > * eventually one device to secure our book from being
- > stolen if it ll be
- > > installed
- > >
- > > what do you think?
- > > can you provide it to us?
- > >
- > There is only 1 TV set and 1 DVD player for tis installation. with 1
- > headphone. PLease note that there are 40 participants in the
- > show na d many
- > of them need TV sets and DVD players.

as mentioned above we will try to deal with the fact that there are some monitors lacking and will attempt to put

all the video material on one DVD.

but please at least to equip the video station with two pairs of headsets (you just need a splitter) so that not only one person is able to watch the videos in the same moment.

coming back to the installation's construction:

we need a table that is large enough to place the monitor and the book in the same time and next to each other. the book requires at least as much space as the monitor.

at the table there should be 3 chairs placed (2 for the video viewers, one for a book reader).

> > > 4. This is the first time I hear about the fact that there

> > > are the 3 of you

> > > to present the work. **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)** hasn't mentioned it. It's ok.

> >

> > first time i announced that our lecture will not be held

> > only by the two

> > of

> > us but also by **artist #5** was on the 14.06.

> > second time i announced it on the 27.06.

> > third time i announced it on the 03.07.

>

>

>

> I am sure you have announced it on the above mentioned dates

> - the problem

> is that it was not announced to me! But to somebody else, who never

> forwarded this information to me!

i dont know about **inviting institution's** forwarding policies, but the one from 27th was sent to **operative manager** and the one from 3rd was even sent to you.

so dont blame me for the fact that you didnt know who is **artist #5** ...

> > > Please tell me how long is the presentation?

> >

> > the presentation will last for approx. 45min - whereas the main part, the

> > discussion afterwards, should be open end ...

> > it would be the best to make it in an extra room, one that is not occupied

> > with other programs (speeches, etc) so that people can stay

> > as long as

> > they

> > want or leave whenever they want.

> > later you mentioned another performance in the yard, i

> > guess it would be

> > good to have the presentation afterwards.

> > lets discuss this after the other things are clarified (technical

> > equipment,

> > etc) - i m sure we ll find a proper solution.

>

>

> Listen i really do my best to position your presentation well

> in terms of

> timing and space.

> My suggestion: the opening is from 6 pm to 5 40 pm, then the

> perormance i

> the 1 st floor terrace is from 6.45 and open end.

> Your presentation can start at 7.15 and last until 8 pm on

> the 3rd floor

> exhibition area. I can't guarantee that people will not be

> loud and walking

> around, since this is an opening. There is no extra room at

> **inviting institution** only the

> 3 exhibition floors.

your plan for scheduling our presentation sounds great. but please to take in consideration, that the presentation should not be closed down at 8pm but scheduled with an open end as in the continuation of the presentation the discussion is going to start which is a decisive element of our performance.

which possibilities does the **inviting institution** have to create the presentation setting? how many chairs for the audience are available?

we took a look at the ground plan: where exactly in the third floor would you like to place the setting? is there enough space? is there a free wall to project on it? if no: will there be a screen to project on?

noisy visitors are no problem at all - as long as we are equipped with proper audio devices (mics, mixer, amp, speakers) ...

> > How
> > > much are you familiar with the Hungarian situation of Roma
> > > people and the
> > > art audience's possible interest in this issue?
> >
> > not at all.
>
> Then we have to discuss it before your presentation.

thanks a lot for your offer, we are very interested in every information we can gain regarding that topic. in order to be able to properly prepare ourselves for budapest presentation we would very much appreciate if you could in advance - already now - provide us your thoughts and knowledge via e-mail to enable us to benefit from them.

> > > Still we have to
> > > translate you to Hungarian. How much time is the presentation with
> > > translation?
> >
> > how do you mean translate? simultaneously?
> > one could think about making subtitles for the video ...
> but its a hell of
> > a
> > work ...
>
>
> The audience is mainly from Hungary. All text and audio
> material is English
> and Hungarian in this show.
> At least the subtitles need to be in Hungarian. Send me the
> English version
> I translate it.

the videos that are going to be screend are lasting 35min, 42min and 105min. do you really want to make a transcript and translate it to hungarian? it would be a hell of a work - i fear even as much work as translating the book
so if you really have resources for that in sort of time and labour, the latter one would be preferable ...

>
> > 5. Do you prefer a random audience or an audience made up of
> > > professionals
> > > (artists, curators, critics)?
> >
> > i d say everybody is very welcome, the more the people are
> interested in
> > the
> > topic the more sense it ll make to have an intensive and extensive
> > discussion after the presentation ...

concerning the audience:
are you able to "form" the audience, to influence on who is coming and who is not? because this could be interesting ...

> >
> > >
> > > 6. Are you sure you want to use the same arrogant and
> > > aggressive language
> > > you used in your previous e-mails?

> >
> > see above, see below. i m really looking forward to some details
> > concerning
> > that accusation.
>
>
> I don't have the time to analyse your manner. I have my
> opinion though, and
> that's about it for now. I work with 54 other artists on this
> show, but I
> never came across such an unpolite tone as yours **artist #4**.

the reason could be that you didnt address other artists with disrespect and personal accusations, couldnt it?

but as you are obviously that sure with the estimation of my person it doesnt need one more analysis in order to tell me what made you feel being offended.

so ... i m still waiting for your reply to that ...

looking forward to your answer,

very best, **artist #4**

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From: **artist #3**
To: **artist #4** **artist #2**; **artist #4**; **artist #5**; **artist #1**
Cc:
Subject: happy car
Date: 11.07.2007 12:27:06

hey guys!

curator is taking really hard lately on you huh?

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From: **artist #4**
To: **artist #3**; **artist #2**; **artist #5**; **artist #1**
Cc:
Subject: RE: happy car
Date: 11.07.2007 12:51:00

what does it mean "to take hard on smbd."?

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From: **artist #2**
To: **artist #4**; **artist #3**; **artist #5**; **artist #1**
Cc:
Subject: RE: happy car

Date: 11.07.2007 13:05:21

">what does it mean "to take hard on smbd."?":

By the way, guys: i'm wondering why our dear **curator** is taking hard on anybody but not **artist #3! artist #3**, you know the meaning of the words "insider" or "agent provocateur"? :)

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From: **artist #4**
To: **artist #2; artist #3; artist #5; artist #1**
Cc:
Subject: RE: happy car
Date: 11.07.2007 13:12:00

artist #3 = mole?
what do they pay you? meals?

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From: **artist #1**
To: **artist #4 artist #2**
Cc: **artist #4; artist #3; artist #5**
Subject: Re: happy car
Date: 11.07.2007 13:20:26

huh. in fact we do not even know _where you are at the moment!
don't need the happy car, could not attend conspiracy conference?
imagine **curator** could even be sitting next to you all of the time?
brrrrr ;)
best **artist #1**

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From: **artist #3**
To: **artist #2; artist #1**
Cc: **artist #4; artist #5**
Subject: Re: happy car
Date: 11.07.2007 13:42:08

huh?????????????
I went out for lunch, come back and already totally lost the converstation :P
I just ment that she was being picky with you. Like capital letters with **artist #1** and also I referred to **artist #4's** last comment to her saiyng she had made already a picture of him... this stuff.

xo

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From: operative manager
To: artist #2; artist #1
Cc: artist #3; artist #4; artist #5; curator
Subject: RE: FW: contract
Date: 11.07.2007 15:33:23

Dear artist #2,

Regarding the contract please see my answers below. I hope everything is ok now.
I am looking forward to your contracts via fax.
Please decide how to travel to Budapest as soon as possible!
Thank you in advance!

Best regards,

operative manager

>>> ad 7) some of us made very bad experiences with giving such a
>>> comprehensive right to the borrower.
>>
>>this point refers to the **inviting institution** Newspaper which is a special edition
>>for the promotion of **exhibition's title**. It presents the images of the works
>>of every participant of **exhibition's title**. It was communicated to **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)**
>>that this is also the reason why we asked the images from you. Do you agree with it?
>
>we agree if the procedure will be as described in the agreement, you can use images of our work but we would like to see text and image first.

THIS IS THE IMAGE AND TEXT THAT YOU OR **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)** HAVE SENT TO **curator**. IT HAS COME FROM YOU.

>>> ad 12) it's erased as we anyway will transport the works by ourselves.

>>
>>The point of transportation hasn't been discussed yet and it is also
>>refers to the back delivery of your works.
>
>as the works will be transported to Budapest by ourselves, we think this point isn't necessary anymore. the back delivery (who is going to take over the works) is regulated in the data sheet.

THE BACK DELIVERY SHOULD BE REGULATED IN THIS AGREEMENT AS THIS IS THE POLICY OF OUR INSURANCE COMPANY.

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From: artist #2
To: artist #4 operative manager; artist #1
Cc: artist #3; artist #4; artist #5; curator
Subject: RE: FW: contract
Date: 11.07.2007 20:22:57

dear **operative manager**,

i attached the updated and actual version of the contract.
pls also to see my comments below.

>>>> ad 7) some of us made very bad experiences with giving such a
>>>> comprehensive right to the borrower.
>>>>
>>>>this point refers to the **inviting institution** Newspaper which is a special edition
>>>>for the promotion of **exhibition's title**. It presents the images of the works
>>>>of every participant of **exhibition's title**. It was communicated to **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)**
>>>>that this is also the reason why we asked the images from you. Do you agree with it?
>>>>
>>>>we agree if the procedure will be as described in the agreement, you can use images of our work but we would like to see text and image first.
>>>>
>>>>THIS IS THE IMAGE AND TEXT THAT YOU OR **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)** HAVE SENT TO **curator**. IT HAS COME FROM YOU.

so if i got you right you will not make any fotos of the works as you anyway have those that we sent. then i will add again the "not" that you erased.

>>>> ad 12) it's erased as we anyway will transport the works by ourselves.
>>>>
>>>>The point of transportation hasn't been discussed yet and it is also
>>>>refers to the back delivery of your works.
>>>>
>>>>as the works will be transported to Budapest by ourselves, we think this point isn't necessary anymore. the back delivery (who is going to take over the works) is regulated in the data sheet.
>>>>
>>>>THE BACK DELIVERY SHOULD BE REGULATED IN THIS AGREEMENT AS THIS IS THE POLICY OF OUR INSURANCE COMPANY.

ok but then this paragraph should be edited. please check the paragraph 12) in the attached version of the contract.

sorry for the inconvenience.

very best, **artist #2**

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From: **operative manager**
To: **artist #2**
Cc: **artist #1; artist #3; artist #4; artist #5; curator**
Subject: RE: FW: contract
Date: 12.07.2007 08:50:02

Dear **artist #2**,

As the images of your works were sent partly for the reason to be published in our **inviting institution** Newspaper we won't make any other photos of your works. So if you feel it better you can leave 'NOT' in ad 7).

Please see the edited version of ad 12). Please fill in the name of the person who will take over your work when we transport it back to Vienna.

I hope everything is affordable now.

I am looking forward to your feedback!

And please decide on the way of traveling to Budapest as soon as possible as we have some administrative work with it.

Thank you in advance!

Best regards,
operative manager

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From: curator
To: artist #4
Cc:
Subject: Re: Budapest **exhibition's title**
Date: 13.07.2007 12:50:56

Dear **artist #4**,

We are working on getting all the technical requirements for your presentation and installation.
I hope we can get all things, I let you know if something is too difficult to get.

I get back to you with more sociographic infos on the Hungarian Roma people.
I have a good friend who is working with them.

Get back to you as soon as I have more info.

best,

curator

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From: artist #3
To: artist #4 operative manager; curator
Cc: artist #5; artist #1; artist #2; artist #4
Subject: Next week
Date: 16.07.2007 13:09:15

Dear **operative manager**, Dear **curator**,

We all decided to travel by car on the 25th july and we will arrive early afternoon in Budapest.
artist #1, **artist #5**, and I will to return to Vienna by train on the 27th july in the morning.
artist #4, **artist #2** will return by car to Vienna after they edit their video and burn the DVD.

We're looking forward for it!
Kind regards,
artist #3.

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From: **artist #4**
To: **curator**
Cc: **artist #2; artist #5; artist #1; artist #3; operative manager**
Subject: RE: Budapest **exhibition's title**
Date: 17.07.2007 11:20:00

dear **curator**,

thanks for your effort in advance!
when will you be able to tell us some details about the technical equipment that you are able to provide?

do you really only see two points in my mail that are worth to be answered (techn. req. + roma in H)?

best, **artist #4**

> -----Original Message-----
> From: **curator**
> Sent: Friday, July 13, 2007 12:50 PM
> To: **artist #4**
> Subject: Re: Budapest **exhibition's title**
>
> Dear **artist #4**,
>
> We are working on getting all the technical requirements for your
> presentation and installation.
> I hope we can get all things, I let you know if something is
> too difficult
> to get.
>
> I get back to you with more sociographic infos on the
> Hungarian Roma people.
> I have a good friend who is working with them.
>
> Get back to you as soon as I have more info.
>
> best,
>
> **curator**
>

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From: **artist #4**
To: **artist #3; artist #2; artist #5; artist #1**
Cc:
Subject: wow
Date: 17.07.2007 12:23:00

dear all,

i created a .pdf out of all the mail traffic that we had until now concerning budapest.
guess how many pages it has ...
612!

ok, i didnt go through and erased those mails that are not important and i also didnt find a possibility to erase those parts of the mails that quote the former mails and are in most cases not important but nevertheless its a huge amount of text ...

i guess we would have to think about which mails to include and which to exclude for our intervention ...

see attached the .pdf ...
looks like a hell of a work to select those that we want ...

what do you think folks?

best, **artist #4**

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From: **artist #3**
To: **artist #2; artist #4; artist #1; artist #5**
Cc:
Subject: Re: wow2
Date: 18.07.2007 11:23:16

Hi **artist #4**,

In my opinion, we should select the emails in which **curator** and **operative manager** are included as receivers... I think if we paste all other little emails we sent it gets boring...
but that is only my opinion ;)

I think also that the "highlight" is the email in which I tell you guys I did shit... these series, in which **curator** and **operative manager** don't participate, I think would make sense to include.
what do you think?

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From: **artist #1**
To: **artist #4 artist #3**
Cc: **artist #2; artist #4; artist #5**
Subject: Re: wow2
Date: 18.07.2007 16:19:28

i agree with **artist #3**,
think we should just include the mails involving **inviting institution's**
organisatorial board,
best **artist #1**

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From: artist #4
To: artist #1; artist #3
Cc: artist #2; artist #5
Subject: RE: wow2
Date: 18.07.2007 23:29:00

of course i d not like to publish 600 pages of e-mails...
but maybe there are also other interesting mails - e.g. the one that i fw from **advising artist (formerly collaborated with the institution and the curator)**

i dont know. we ll talk about it when we meet, i just wanted to send it to you so that you can go through and check a bit what could be interesting and what is not ...

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From: artist #4
To: curator; operative manager; artist #1; artist #3; artist #2; artist #5
Cc:
Subject: text attached
Date: 19.07.2007 00:03:00

dear **curator**,

please find attached the requested text describing our project. as far as i understood it will be placed next to the work (installation) and published in a newspaper (which so to say has the function of the exhibition's catalogue). will it be used also for other purposes?

very best, **artist #4**

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From: curator
To: artist #4
Cc:
Subject: Re: text attached
Date: 19.07.2007 09:52:42

Dear **artist #4**,

The text you sent me last night arrived too late, we have sent the other text to the printing house. I really wrote you weeks ago that we need a text from you otherwise we use what we have.

I attach you your text and the translated version, which we got earlier from **pre-curator (selected the artists #1, #2, #3, #4, #5, #6)** and this is what we are about to use in the show. I am sorry, but all printed material is ready by now for the show, since it opens in one week. I think this text makes your project understandable, I don't find it problematic.

What do you think?

best,

curator

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From: artist #4
To: artist #2; artist #1; artist #5; artist #3
Cc:
Subject: FW: text attached
Date: 19.07.2007 10:47:00

i cant believe it, this XXXXXX curator XXXXXX curator!
i told her to NOT use the text and i asked her TWICE for a deadline for the new version - she didnt answer.
i m really fucking pissed off!

grrrrrr

> -----Original Message-----

> From: curator

> Sent: Thursday, July 19, 2007 9:52 AM

> To: artist #4

> Subject: Re: text attached

>

> Dear artist #4,

>

> The text you sent me last night arrived too late, we have

> sent the other

> text to the printing house. I really wrote you weeks ago that

> we need a text

> from you otherwise we use what we have.

> I attach you your text and the translated version, which we

> got earlier from

> pre-curator (selected the artists #1, #2, #3, #4, #5, #6) and this is what we are about to use in the show.

> I am sorry, but all printed material is ready by now for the

> show, since it

> opens in one week. I think this text makes your project

> understandable, I

> don't find it problematic.

>

> What do you think?

>

>

> best,

>

> curator

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From: artist #4
To: curator
Cc: artist #1; artist #5; artist #3; artist #2; operative manager; pre-curator (selected the artists #1, #2, #3, #4, #5, #6)
Subject: RE: text attached
Date: 19.07.2007 12:52:00

what do i think?
are you kidding?
do you want to fool me?

--> i think the way how you act is EXTRAORDINARILY PROBLEMATIC and TERRIBLY UNPROFESSIONAL!
and i m really fed up with your constant unprofessionality!

i explicitly told you to NOT USE THE TEXT AS IT IS AN OUTDATED VERSION!
i asked you TWICE for a deadline for the text that you requested.
TWICE! - and you DIDNT ANSWER.
remember?
but obviously it is your style to not answer the questions of artists with whom you "collaborate".

what happened inbetween us until now was annoying, unpleasant and the very opposite of a productive collaboration but it was at least INBETWEEN US. with your current action you ENLARGED THE TERRITORY OF CONFLICT by including THE PUBLIC REPRESENTATION OF OUR PROJECT. i guess that you, as somebody who designates herself being a "curator", is aware of what that means ...

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From: artist #1
To: curator
Cc: artist #4; artist #5; artist #3; artist #2
Subject: translation / installation
Date: 19.07.2007 13:24:53

dear **curator**,

how is the translation of the text going?
please to send it to me by the end of the week latest. thank you!
what about the short text i had sent by friday? i very much hope you publish that one.

concerning the base for the model, i please need the _exact measurements asap to base it on an exactly same sized ground.
what about the booklet i had sent as pdf?

--

now there are still some technical questions:

has the cd-player to be connected to an amplifier? in this case i'd need a second amplifier!

for the player i wanted to bring with me is unfortunately broken, i have to kindly ask for a second cd-player as well.

so it is:
2 amplifiers (in case the cdplayer does not need to be connected to the amplifier but connected to headphones only, i still just need 1)
2 cd players
1 pair of headphones
1 base plus:
2 additional - bases (for the cd player with headphones and the booklet)

--

thank you very much in advance, this time please to reply soon,

best
artist #1

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From: **artist #1**
To: **artist #4**
Cc: **artist #2; artist #5; artist #3**
Subject: Re: text attached (intern)
Date: 19.07.2007 13:28:43

oh no! it is incredible.
btw i am waiting for her reply to my last mail since one week now.
have you all already faxed the contract?
(i haven't yet, for after **curator**'s last mail to me i was really
unsure in going there and wanted to wait what to come up)
best **artist #1**

On 19.07.2007, at 10:47, **artist #4** wrote:

> i cant believe it, this XXXXXX **curator** XXXXXX **curator**!
> i told her to NOT use the text and i asked her TWICE for a deadline
> for the
> new version - she didnt answer.
> i m really fucking pissed off!
>
> grrrrrr
>

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From: **artist #4**
To: **artist #1**
Cc: **artist #2; artist #5; artist #3**
Subject: RE: text attached (intern)
Date: 19.07.2007 13:35:00

unfortunately we faxed it yesterday.
but anyway we HAVE TO GO THERE (cap. letters) and XXXX up this XXXXXXXX **curator** :)

artist #1, are you back in vienna?

btw: please now - as we (i) start to curse - really to take care which mail to send to whom (**artist #3!** ;)

best, **artist #4**

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From: artist #1
To: artist #4
Cc: artist #3; artist #2; artist #5
Subject: Re: wow2
Date: 19.07.2007 13:36:16

yeah, maybe also to have sections as:

food - transportation - installment - contract ...

another question: will we leave their names or not? could also imagine the whole looking like a theatrical script:

curator, organizer, artist 1-5

i do not have any problem in putting my name there, but i think it could be more pragmatic or professional not to name them (**operative manager** + **curator**), while it still would be understood by the public. what do you think?

best **artist #1**

On 18.07.2007, at 23:35, **artist #4** wrote:

> of course i d not like to publish 600 pages of e-mails...
> but maybe there are also other interesting mails - e.g.
> the one that i fw from **advising artist (formerly collaborated with the institution and the curator)**
>
> i dont know. we ll talk about it when we meet, i just wanted to
> send it to
> you so that you can go through and check a bit what could be
> interesting and
> what is not ...
>
>

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From: operative manager
To: artist #3; artist #1; artist #2; artist #4; artist #5
Cc: curator
Subject: your traveling and stay in Budapest
Date: 19.07.2007 13:51:53

Dear **artist #1**, **artist #3**, **artist #4**, **artist #2** and **artist #5**,

Let me summarize the details of your travelling and accommodation in Budapest.

As know from **artist #3** the five of you arrive at **inviting institution** on 25th July early afternoon. If I am right all of you are going to travel by one car.

In order for us to be able to pay you the costs please keep the receipt of petrol either bought in Austria or in Hungary.

As far as your return to Vienna is concerned **artist #1**, **artist #5** and **artist #3** is going to travel by train in the morning of 27th July. We are going to buy the train tickets in Budapest for you...this is the most simply way for us to finance it for you. How early would you like to leave?

About your accommodation:

We have reserved your accommodation in Hotel XXXXXX which is very close to **inviting institution**. There's one room reserved for **artist #1** and **artist #3** and another one for **artist #4**, **artist #2** and **artist #5** for the nights of 25th and 26th July. You will also get breakfast there.

On 26th July you will get lunch at **inviting institution**. As **artist #4** and **artist #2** will stay in Budapest till 27th afternoon they can get a lunch in **inviting institution** on Friday as well.

I hope everything is all right now!

See you in Budapest on 25th!

Best regards,
operative manager

PS. **artist #1**, what about your lending agreement? Can you send it us via fax?

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From: **artist #3**
To: **artist #4; artist #2; artist #1; artist #5; operative manager**
Cc: **curator**
Subject: Re: your traveling and stay in Budapest
Date: 19.07.2007 13:58:30

Dear **operative manager**,

Thank you very much for your effort!

We will be getting back to you about the time we would like to leave Budapest by train on the 27th asap.
See you next week!

best regards,
artist #3.

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From: **artist #4**
To: **operative manager; artist #3; artist #1; artist #2; artist #5**
Cc: **curator**
Subject: RE: your traveling and stay in Budapest
Date: 19.07.2007 15:07:00

dear **operative manager**,

thanks a lot for your effort regarding our travel and stay, we really appreciate that!

yes we are all travelling in one car, arriving on 25th early afternoon.

we will keep the petrol bill as well as the bill for the highway toll.

where will we park the car? is there a garage or a parking place in the hotel or in **inviting institution**?

looking forward to your answer!

best, **artist #4**

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From: **curator**

To: artist #4
Cc: operative manager
Subject: Re: text attached
Date: 19.07.2007 16:42:29

Dear **artist #4**,

Thank you for your kind and supporting e-mail. I do share your feelings, and yes it is just as difficult for me as it is for you.

I certainly feel ashamed and I don't think I deserve the right to criticize such a great artist as you are. So let me just express my humble opinion as a misunderstood NON-curator: I think I have wrote you quite some time ago that the text is urgent, without saying tomorrow 12 am, i just said urgent, now your interpretation of this is quite different then mine. Never mind **artist #4**, I take care of this "cultural/semiotic conflict" and I get your new text translated ASAP. At the very moment I have to send the new text into the printing house and get your previous one cancelled.

I truely hope I could get away from your ever-enlarging territory of conflict. Right now I am very busy in other territories.

(You know I think you could make an overwhelming piece about this nonsense Hungarian curator (who is in reality not a curator), this **curator**, who is just simply unable to handle your claims. You could call it the : answering machine - disorder.)

Thanks again for your kind and cooperative reply,

I am looking forward to meet you in Budapest, and I hope to be able to come up to your expectations then.

with warm regards,

curator

On 7/19/07, **artist #4** wrote:

>
> what do i think?
> are you kidding?
> do you want to fool me?
>
> --> i think the way how you act is EXTRAORDINARILY PROBLEMATIC and
> TERRIBLY
> UNPROFESSIONAL!
> and i m really fed up with your constant unprofessionality!
>
> i explicitly told you to NOT USE THE TEXT AS IT IS AN OUTDATED VERSION!
> i asked you TWICE for a deadline for the text that you requested.
> TWICE! - and you DIDNT ANSWER.
> remember?
> but obviously it is your style to not answer the questions of artists with
>
> whom you "collaborate".
>
> what happened inbetween us until now was annoying, unpleasant and the very
> opposite of a productive collaboration but it was at least INBETWEEN US.
> with your current action you ENLARGED THE TERRITORY OF CONFLICT by
> including
> THE PUBLIC REPRESENTATION OF OUR PROJECT. i guess that you, as somebody
> who
> designates herself being a "curator", is aware of what that means ...
>

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From: operative manager
To: artist #4
Cc:
Subject: RE: your traveling and stay in Budapest
Date: 19.07.2007 17:11:33

Dear **artist #4**,

For the time of installation you can park the car in the yard of **inviting institution**. For the night you can leave it in Hotel XXXXXX, there's parking place for the guests there.

Best regards,
operative manager

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From: artist #1
To: curator
Cc: artist #4; artist #2; artist #3; artist #5
Subject: Re: translation / installation
Date: 19.07.2007 19:46:12

dear **curator**,

thanks for your answer!
when asking for a text, I meant the other text (audio-text.doc, german, the one of the sound installation, word document) you had asked me to send for translation.
i had sent it to you last tuesday along with the catalogue - this is the text i am nervous about being translated, for it is really more poetic and a part of the artwork and therefor i am double and triple checking also the english translation, i am having done here
- and that is the translation i would like to be sent in advance (end of the week latest, means by tomorrow) to go through it!

- are you translating that one as well?

anyway, thank you for the short text!
there's a wrong comma in line 12, but was my mistake, i had corrected it in the version i had sent shortly after.. anyway - just to remove the comma if still possible or if the text is still being used for else!
also if not too late or on possible other occasions:
i had asked you to leave the english title of the work (translation in bracketts) also in the hungarian translation for: it is a title chosen by me for a reason and I want to use exactly that title for it referres to american tv-series' titles, popular cultur and seriality as well as to the object.
please change that if possible!

- concerning the base, i see, i think i had asked for 70x70 but just need to be sure how the size is. thank you for asking!

- booklet/catalogue-(i sent you along with the text of the sound installation), would be great if printing it was possible!
as you have seen it is square-shaped (quadratic),

so it is possible to colourprint, cut it and have it bound somehow?
(i had used spiral binding, but am ok also with other solutions as long as they are decent)
please let me know what's possible!

as you saw it is a german version only. are you translating it to hungarian or should we just use the german version and i attach the text of the soundinstallation as well? i can do _this or send an english version instead, but the english version still takes a little time.

anyway, you need the printable version! (the one you have is for draft web view _only)
when do you need it latest?

please also inform me about the technical possibilities, thank you and all my best again

artist #1

On 19.07.2007, at 16:51, **curator** wrote:

> Dear **artist #1**,
>
> The updated text you have sent me is translated by me, so that i
> can make sure the text is not misunderstood by any translator.
> I guess you ask me to send you the translation of the text in
> hungarian. I can sure that, i havn't thought though that you read
> Hungarian. Here I attach it to you next your english text.
> The short text I tarnslated as well and it will be published in the
> newspaper.
>
> The size of the base I have to check again, I think when you last
> wrote me the size you want my colleage put one awy for you.
>
> The booklet can be printed, I still have to see how many can we get
> done. How many you suggest?
>
>
> On 7/19/07, **artist #1** wrote:
> dear **curator**,
>
> how is the translation of the text going?
> please to send it to me by the end of the week latest. thank you!
> what about the short text i had sent by friday? i very much hope you
> publish that one.
>
> concerning the base for the model, i please need the _exact
> measurements asap to base it on an exactly same sized ground.
> what about the booklet i had sent as pdf?
>

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From: **artist #4**
To: **artist #2; artist #1; artist #3; artist #5**
Cc:
Subject: FW: text attached
Date: 19.07.2007 21:58:00

wow, she is becoming ironic :)

> -----Original Message-----

> From: **curator**
> Sent: Thursday, July 19, 2007 4:42 PM
> To: **artist #4**
> Cc: **operative manager**
> Subject: Re: text attached

> Dear **artist #4**,

>
> Thank you for your kind and supporting e-mail. I do share
> your feelings, and
> yes it is just as difficult for me as it is for you.
> I certainly feel ashamed and I don't think I deserve the
> right to criticize
> such a great artist as you are. So let me just express my
> humble opinion as
> a misunderstood NON-curator: I think I have wrote you quite
> some time ago
> that the text is urgent, without saying tomorrow 12 am, i
> just said urgent,
> now your interpretation of this is quite different then mine.
> Never mind
> **artist #4**, I take care of this "cultural/semiotic conflict" and
> I get your new
> text translated ASAP. At the very moment I have to send the
> new text into
> the printing house and get your previous one cancelled.
>
> I truly hope I could get away from your ever-enlarging territory of
> conflict. Right now I am very busy in other territories.
>
> (You know I think you could make an overwhelming piece about
> this nonsense
> Hungarian curator (who is in reality not a curator), this
> **curator**, who is
> just simply unable to handle your claims. You could call it
> the : answering
> machine - disorder.)
>
> Thanks again for your kind and cooperative reply,
>
> I am looking forward to meet you in Budapest, and I hope to
> be able to come
> up to your expectations then.
>
>
> with warm regards,
>
> **curator**
>

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From: **artist #1**
To: **artist #4**
Cc: **artist #2; artist #3; artist #5**
Subject: Re: text attached (intern)
Date: 19.07.2007 22:07:35

wow ! and let me say, i envy you, for at least you seem to get your mails answered much more quickly and MUCH more passionate then i am!

On 19.07.2007, at 21:58, **artist #4** wrote:

> wow, she is becoming ironic :)

>

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From: **artist #3**

To: **artist #4; artist #1**

Cc: **artist #2; artist #5**

Subject: Re: text attached (intern)

Date: 19.07.2007 23:42:04

seems like **artist #4** is teaching some respect here!

---- **artist #1** schrieb:

> wow ! and let me say, i envy you, for at least you seem to get your

> mails answered much more quickly and MUCH more passionate then i am!

>

>

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From: **artist #1**

To: **curator**

Cc: **artist #4; artist #3; artist #2; artist #5**

Subject: information please

Date: 20.07.2007 20:14:44

dear **curator**,

could you please give me information concerning the text for the sound installation?

i really need to know now if it will be translated or not, and, if

so, when you will send it? it is the same with the other questions:

will the technical needs be realizeable?

when do you need the printable pdf version of the catalogue?

thank you and best **artist #1**

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From: **artist #4**

To: **curator**

Cc: **artist #2; artist #5; artist #1; artist #3; pre-curator (selected the artists #1, #2, #3, #4, #5, #6); operative manager**

Subject: RE: text attached

Date: 21.07.2007 00:28:00

nice that you finally became humorous - but at least you understood that you made a mistake and you corrected it.

best, **artist #4**

ps: still waiting for some questions to be answered ...

> -----Original Message-----

> From: **curator**

> Sent: Thursday, July 19, 2007 4:42 PM

> To: **artist #4**

> Cc: **operative manager**

> Subject: Re: text attached

>

> Dear **artist #4**,

>

> Thank you for your kind and supporting e-mail. I do share

> your feelings, and

> yes it is just as difficult for me as it is for you.

> I certainly feel ashamed and I don't think I deserve the

> right to criticize

> such a great artist as you are. So let me just express my

> humble opinion as

> a misunderstood NON-curator: I think I have wrote you quite

> some time ago

> that the text is urgent, without saying tomorrow 12 am, i

> just said urgent,

> now your interpretation of this is quite different then mine.

> Never mind

> **artist #4**, I take care of this "cultural/semiotic conflict" and

> I get your new

> text translated ASAP. At the very moment I have to send the

> new text into

> the printing house and get your previous one cancelled.

>

> I truly hope I could get away from your ever-enlarging territory of

> conflict. Right now I am very busy in other territories.

>

> (You know I think you could make an overwhelming piece about

> this nonsense

> Hungarian curator (who is in reality not a curator), this

> **curator**, who is

> just simply unable to handle your claims. You could call it

> the : answering

> machine - disorder.)

>

> Thanks again for your kind and cooperative reply,

>

> I am looking forward to meet you in Budapest, and I hope to

> be able to come

> up to your expectations then.

>

>

> with warm regards,

>

> **curator**

>

>

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From: **artist #1**

To: **artist #4; artist #2; artist #3; artist #5**

Cc:

Subject: Fwd: information please

Date: 21.07.2007 10:24:31

(grrr..)

Begin forwarded message:

> From: **curator**
> Date: 21. Juli 2007 09:44:56 GMT+02:00
> To: **artist #1**
> Subject: Re: information please
>
> Dear **artist #1**,
>
> Sorry I couldn't get to use internet yesterday as I was travelling
> outside Budapest.
>
> Regarding your questions:
> - audiotext : your german text is really very sensitive, i can see,
> i figured that text is better stay in german and we get a Hungarian
> translation to it. We will print it as handout in German and
> Hungarian.
> - title: the HUNgarian and the english version will be written
> right next to each other with a slash between them, so i really
> think it would be redundant to print the english title next to each
> other twice.
> - base - **operative manager** takes care of the size you requested.
> - pdf - we can print it out in German here, if you don't have a
> printed version on you. Unfortunately the translation and the re-
> editing of the translated text into the booklet is too much, there
> is no one here who could do that. This can be next to the
> installation in German.
> -technical equipent:
> -The Cd player attached to the headphone . has sound without
> amplifier. , 1 amplifier.
> 2 cd/dvd player, 1 headphone, 3 bases.
>
> Hope this is is allright for you. In case you have additional
> requests about the bases, or the structure of your installation, we
> do our best to help you in the exhibition space.
>
> Best regards,
>
> **curator**
>
>
> On 7/20/07, **artist #1** wrote:
> desr **curator**,
> could you please give me information concerning the text for the
> soundinstallation?
> i really need to know now if it will be translated or not, and, if
> so, when you will send it? it is the same with the other questions:
> will the technical needs be realizeable?
> when do you need the printable pdf version of the catalogue?
> thank you and best **artist #1**
>
>
>

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From: **curator**
To: **artist #4**
Cc:
Subject: Re: text attached
Date: 21.07.2007 19:32:33

more info for your questions:

4 Microfons
1 projector,
1 screen
chairs, table for presentation and for installation purposes
2 TV set, 2 DVD player,
headphones

available.

I have personally invited the curator of the Roma Pavilion in Venice for your performance, hope she can come.

Hereby, you can find more info on Hungarian Roma:

<http://www.cidcm.umd.edu/mar/assessment.asp?groupId=31001>
www.mfa.gov.hu/NR/rdonlyres/05DF7A51-99A5-4BFE-B8A5-210344C02B1A/0/*Roma*_en.pdf
www.keh.hu/.../fix/00000001/_portal/00000120/_subpage/files/_000020070523szakmai_eletrajz_kallai_erno.pdf
<http://www.errc.org/cikk.php?cikk=2801>

best,

curator

On 7/21/07, **artist #4** wrote:

>
> nice that you finally became humorous - but at least you understood that
> you
> made a mistake and you corrected it.
>
> best, **artist #4**
>
> ps: still waiting for some questions to be answered ...
>

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From: artist #4

To: artist #2; artist #1; artist #3; artist #5

Cc:

Subject: FW: text attached

Date: 22.07.2007 10:19:00

now she becomes being responsible ...

> -----Original Message-----
> From: **curator**
> Sent: Saturday, July 21, 2007 7:32 PM
> To: **artist #4**
> Subject: Re: text attached
>
> more info for your questions:
>
> 4 Microfons
> 1 projector,
> 1 screen
> chairs, table for presentation and for installation purposes
> 2 TV set, 2 DVD player,
> headphones
>
>
> available.

>
> I have personally invited the curator of the Roma Pavilion in
> Venice for
> your performance, hope she can come.
>
> Hereby, you can find more info on Hungarian Roma:
>
> <http://www.cidcm.umd.edu/mar/assessment.asp?groupId=31001>
> www.mfa.gov.hu/NR/rdonlyres/05DF7A51-99A5-4BFE-B8A5-210344C02B1A/0/*Roma*_en.pdf
>
> www.keh.hu/.../_fix/00000001/_portal/00000120/_subpage/files/_000020070523szakmai_eletrajz_kallai_erno.pc
> <http://www.errc.org/cikk.php?cikk=2801>
>
>
>
> best,
>
> **curator**
>
> On 7/21/07, **artist #4** wrote:
> >
> > nice that you finally became humorous - but at least you
> understood that
> > you
> > made a mistake and you corrected it.
> >
> > best, **artist #4**
> >
> > ps: still waiting for some questions to be answered ...

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From: **artist #1**
To: **curator**
Cc: **artist #2; artist #4; artist #3; artist #5; operative manager**
Subject: Re: information please
Date: 22.07.2007 11:36:24

dear **curator**,
thanks you.
technical needs - ok + one device to prevent the booklet from being stolen.
here the list again:
3 bases
1 amplifier
2 cd players (+cables)
1 spot
1 headphone
1 device to prevent booklet from being stolen
audiotext:
i finally got information on the translation to hungarian!
as the text given 10 days ago (mentioning already before that it was very sensitive and i would provide help for it would be needed etc..) was handed over to the translator on friday (!) it really looked quite bad for me to see the result still on the very same day, no? ;) pretty clear! but obviously, i was not supposed to know, but just should keep on waiting and begging for it!
..while the translator was not even given my contact nor basic information on the project.
i let aside any further comments on that.
-
ALRIGHT: when the translation to hungarian will be finished (which we know will not be before tuesday night) please note that the final edit (before printing anything) is still on ME.
booklet/catalogue:
i bring one with me - please to provide a device to secure it from being stolen
short text:
i will now stop to negotiate on slash versus bracketts. display the original title (only) in capital letters. thank you.
best regards

artist #1

On 21.07.2007, at 09:44, **curator** wrote:

>
>
> Dear **artist #1**,
>
> Sorry I couldn't get to use internet yesterday as I was travelling outside Budapest.
>
> Regarding your questions:
> - audiotext : your german text is really very sensitive, i can see, i figured that text is better stay in german and we get a Hungarian translation to it. We will print it as handout in German and Hungarian.
> - title: the HUngharian and the english version will be written right next to each other with a slash between them, so i really think it would be redundant to print the english title next to each other twice.
> - base - **operative manager** takes care of the size you requested.
> - pdf - we can print it out in German here, if you don't have a printed version on you. Unfortunately the translation and the re-editing of the translated text into the booklet is too much, there is no one here who could do that. This can be next to the installation in German.
> -technical equipent:
> -The Cd player attached to the headphone . has sound without amplifier. , 1 amplifier.
> 2 cd/dvd player, 1 headphone, 3 bases.
>
> Hope this is is allright for you. In case you have additional requests about the bases, or the structure of your installation, we do our best to help you in the exhibition space.
>
> Best regards,
>
> **curator**

> On 7/20/07, **artist #1** wrote:

>> desr **curator**,
>> could you please give me information concerning the text for the
>> soundinstallation?
>> i really need to know now if it will be translated or not, and, if
>> so, when you will send it? it is the same with the other questions:
>> will the technical needs be realizeable?
>> when do you need the printable pdf version of the catalogue?
>> thank you and best **artist #1**

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From: **artist #2**
To: **artist #4 curator**
Cc: **artist #4**
Subject: Re: FW: text attached
Date: 23.07.2007 16:06:36

Dear **curator**,

thank you for your answer, these are real good news for us to have two monitors and all the other technical stuff!!

Also thanks for the links about Roma in Hungary, we will study them carefully before coming to Budapest.

Best
artist #2

From: **artist #2**

To: **artist #4** **artist #1**; **artist #3**
Cc: **artist #4**; **artist #5**
Subject: Re: flyer #1
Date: 23.07.2007 16:27:36

These are the sentences with the quotes we are using in the subtitle (which is extraordinarily great, i find :))... If we want to use them on the website..

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From: **artist #1**
To: **artist #4**
Cc: **artist #2**; **artist #3**; **artist #5**
Subject: Re: flyer #1
Date: 23.07.2007 17:43:31

ok right ridiculous might it be to you, but for me a giant step -
i now go and fax the contract -
bye bye freedom of choice - hello happy car etc..!

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From: **artist #4**
To: **artist #2** **artist #1**; **artist #2**
Cc: **artist #3**; **artist #5**
Subject: travel route
Date: 24.07.2007 22:34:18

dear all,

just to remind everybody of the travel route and time:

11:15 **artist #2** (XXXXgasse)
11:30 **artist #1** (XXXXgasse)
11:45 **artist #3** (XXXXgasse)
12:00 **artist #5** (XXXXgasse)
14:30 hotel
15:00 **inviting institution**

please be on time - i ll also try to be :)

see you, **artist #4**

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