

From: Richard Criddle  
Sent: Thursday, February 15, 2007 9:14 AM  
To: Dante Birch; Joe Thompson; Nato Thompson  
Subject: RE: Some lines as to how far to go in putting objects in Buchel...

To hell with the maybe this maybe that.....CB is so fond of Sadam as a historical figure and he couldn't deal with deadlines either!(Remember Kuwait?) The time for further negotiation is over! In case anybody is interested the Ping closes to the public on the 28th Feb (JUST OVER A WEEK AND A HALF) if we don't open Buchel on that very morning you might as well just lock the front door! The list that I produced yesterday and circulated to everybody can, I believe, get done without stepping over any lines of "artistic integrity"

HE has missed his opportunity to return, he has been his own worst enemy, he has screwed-up a once in a life time chance to work with a world class museum on such a major scale. I am sure his career will suffer as a result. Nato said publicly that this was an exhibition to promote a developing artist's career! HA! I am sure we have all learned some lessons too! I know I have!

Lets do what we can, be aware of the dividing lines, and open the dam thing!

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

From: Dante Birch  
Sent: Wednesday, February 14, 2007 5:52 PM  
To: Joe Thompson; Nato Thompson  
Cc: Richard Criddle  
Subject: RE: Some lines as to how far to go in putting objects in Buchel...

Going ahead with some of these requests treads on ground that Buchel asked us to stay away from. I'm wary of this if we're still hoping to attract him back. What is our plan at this point?

I am attentive to the interests of the artwork but if the artist does not return there is no artwork. I think if the work is to be portrayed as an unfinished show then there is the matter of it being allowed to appear unfinished & unpolished. You could open the show now with the only addition being signage containing discriptions of individual vignets.

If we are to do a "MASS MoCA interprets Buchel" show, then we should go ahead with whatever we can do based on the Buchel's "word of mouth" instructions. Either way, I think the concept of how to portray the show to the public should be resolved prior to executing our interpretation of Buchel's ideas. It would also be helpful to have the stated "party line" figured out to provide answers to the public and give us some direction.

In my mind, we need to focus on the interests of the museum at this point. If Buchel doesn't return, this isn't a show about the artist - it becomes a show about the museum. Due to the unusual circumstances surrounding this exhibit we may need to be extra vigilant in how we would like the public to view us. It may not only not make sense to throw good money after bad in dressing up the show, it may also put us in a place we do not want to be (PR, politically and legally).

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

From: Joe Thompson  
Sent: Wed 2/14/2007 2:15 PM  
To: Nato Thompson  
Cc: Dante Birch; Richard Criddle  
Subject: Some lines as to how far to go in putting objects in Buchel...

Since we seem to be getting closer and closer to Plan B, here are my thoughts as to how far we can go in placing objects.

1. Box Office. Hang gold poster frame on exterior, but no poster within it.
2. Concession stand. Bring candy counter and make it fit to the space. Should be as large as possible, but allow free flow to projection stairs, box office, and allow space for the the imagined concession stand clerk behind it (on the north wall). Move popcorn machine to southeast corner, and plug in.
3. Projection booth. Hang ducts (I think I'm correct in saying that the duct work now in the fire corridor south of cinema actually belong in the projection booth, but Dante will know that for sure.). Fake plumb the copper pipe on water tank. Hang sink. Hang any other missing features. Mount camera. Touch up paint the "frames" around the projector windows...hide the cut marks.
4. Cinema. Hang screen, but do not rip or shoot it, since we don't know how far B?chel would take that. Adjust lights on elevator corridor. Bring whatever pads, sleeping bags, cots, water bottles and other items that we're 80% sure he would have used, and stack around as if they are awaiting Christoph to put them in place. Put lower wattage lamps on east end of dropped ceiling, higher wattage on west. Install fake strobes, etc.
5. Saddam zone. After Steve slashes in the poles, add big looping barbed wire to top of wall (Christoph talked about 4 or 5 strands, in big (3") loops, to create a visual barrier. Build masonry columns and add fence. The detailed drawing is in the answer book, last page. I can help with that. Gather as much of the kitchen materials as possible, and stack on east exterior wall. Ditto for stuff inside. (Note...I had John temporarily block door).
6. For all the sea containers, let's dust them out, and put the objects that we know go in them...again, not attempting to array them as CB might, but just stacking them in there. The reconstruction/law container gets stacks of files on the file cases...etc.
7. We need to find stairs for the mobile home. I recall that CB found one he liked at the place we got the shelter/tank...but the workman who was there wouldn't let him take it. CB was hopeful the owner would let the stairs go, if asked nicely.
8. Attach cross to top of church.
9. Dust and swab down all the vehicles and trailers, and move into place.
10. Anything else Dante and Nato feel is known with 80% certainty.

Let's get that stuff done right away.

Once we really commit to plan B, we'll finish the cinder block wall (in and out), bring the sand/dirt up to define the playground, move the immigrant car back in place (with suitcases stacked on top...I remember how those go), move the tanker back against the wall, add back porch to house and finish foundations...and of course add sprinklers, move a few real strobes into cinema, etc. once the life safety issues are all resolved with the inspectors. These last big jobs will like be week after next, when I'm back. We'll go into super production mode for four or five days, finish what we can, and call it done.

Joe

Joseph Thompson  
Director | MASS MoCA

**REDACTED**