

**From:** christoph büchel < REDACTED >  
**Sent:** Monday, April 9, 2007 7:52 PM  
**To:** Joe Thompson < REDACTED >  
**Cc:** MC >; Cornelia Providoli REDACTED ; nicole  
Keller REDACTED ; Marc Payot < REDACTED >, kitchen  
**Subject:** Your Fedex with a deadline from the 31st of March arrived the 2nd of April in Basel

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Joe

As I have heard a black-mailing letter from you has arrived in Basel the 2nd of April with a "deadline" of 31st of March... just the fact of sending this letter, not to mention its black-mail content, shows me again your attitude, how you are not able to estimate time and deadlines and spend money (express FedEx mail to Europe) for no reason. I am staying in Iceland and cannot react in detail on letters that I don't have in front of me and that are full of threats, as I was told. Neither have threats anything to do with resolving a situation nor makes an absolute unrealistic proposal to finish the installation with 50'000 \$ (included all flights, salaries for the team, per diems, materials, sprinklers and other security demands) any sense, as you exactly know. Up to know just 50% of the skeleton of the show is built, and this partly wrong, besides all the missing materials and elements and the labor of installing these.

I will not accept any longer your intention to damage my art, intellectual property and reputation by allowing the press, politicians, curators, artist and other people to see and make public a totally distorted and unfinished installation, my source material and project ideas. How can you even dare to install stuff and details you have no idea about, how they should be installed (I have seen the pictures Johnny made). By inviting repeatedly your friends from the press to see an unfinished, distorted installation, you caused purposely an avalanche of articles in the press, on the Internet and in blogs with the intention to damage my art and my reputation, you already implicitly threatened in earlier letters to do this. My gallery told you to stop this, but you continued to lead press through the unfinished installation. It was not me or my galleries that got in touch with the press, it was only you and your institution, which did it against our agreement and also against my written condition. This is totally unprofessional, a breach of the agreement and an illegal act of violating private and intellectual property rights.

I have to say you are very much protective of your friends, not even the curator of the show (!) is mentioned in one single article, but I am standing there as the person, idiot and bad artist to blame. Thank you Joe, for initiating "very intelligent" articles from your clever friend, that help very much to resolve the situation, like for example these ones (, besides the tabloid sensational style one from Boston Globe), which purposely damage my art and which have nothing to do with journalism:

[http://www.berkshirefinearts.com/show\\_article.php?article\\_id=257&category=fine%20arts](http://www.berkshirefinearts.com/show_article.php?article_id=257&category=fine%20arts)

[http://www.thetranscript.com/editorial/ci\\_5557145](http://www.thetranscript.com/editorial/ci_5557145)

You know exactly, that in the case of this project you and your institution failed from A-Z. In front of the press and the other

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Did you ever realize that your institution and your job is based on art production and that you destroy the condition of its existence, the artwork and artist concept, by doing all this? i guess not, unless you wouldn't do it. On top of all you and your institution expose me as the person to blame and damage my art and my reputation as well as my galleries.

Christoph

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people you guide through building 5, you hide all the true facts, tell untrue stories and are not honest, not even with yourself. I told you several times in November-, after experiencing your, Natos and Richards unprofessional attitude towards the project of not even thinking realistically one single step through, after experiencing all your failures, delays, your attitude of knowing-it-all, your bossiness and your inability to communicate and to handle a project in terms of logistics, time and in terms of its budget, - that your museum is not ready for an installation of this scale and that you have to change totally your attitude towards the project, in order to make it happen. You never did listen to me and didn't accept my experience in doing my art. You, Nato and Richard handled the project, as you would "know" better than me, what my art is about and how it has to be done.

As I could read and as you proofed to me repeatedly in person, you don't even know my art, or the content of the show at all. It's very disappointing for me; really you don't have any idea what "training ground for democracy" is all about. How then do you dare with your lack of understanding, to install elements and details totally wrong in the show, without my approval and against my intention, just in order to make the unfinished installation look presentable for your guided tours, which you do against my will and which I prohibited, it's insulting.

I really recommend you to stop immediately leading people through this unfinished show and not to continue to spread information around which you don't have any idea about.

Besides showing an unfinished and distorted installation you are showing my picture archive, personal notes and project ideas, without my permission and against our agreement and my written condition, to the press, artist, curators and other people. You show no respect towards me as an artist. By doing all this, you and your institution violated repeatedly intellectual property rights. I told you and you know, that I never intended to show the source and picture material to the public nor to anyone else. You wanted to convince me several times to show it as part of the exhibition, which I would never ever do and which I refused to do.

Now on top of that you even take possession of my most important work tool by not letting an assistant getting my archive back, that I need urgently for my work. This is unacceptable.

I am really totally disappointed by you, your unprofessional and unfair behavior. You proofed repeatedly to be untrustworthy. I also have seen, that you changed Mass Mocas web page announcement for "training ground for democracy", where you first confessed your inability to manage the project in time and logistical difficulties. Later in February 2007 you took the text off from the web page for several weeks, so that there was no info for people available and now after the article in the Boston Globe from your "journalist" friend Geoff Edgers appeared, you put me in the limelight as being responsible for logistical problems...

Your behavior is really unbelievable. As you know, after the opening was postponed, because of your logistical, practical and financial failure, you let me cancel several important shows for no reason, exactly knowing about your disastrous financial situation at the time, that made it impossible to continue the project as proposed and agreed upon. you were not honest to me nor to my gallery representatives that especially came to North Adams to resolve the situation by then not telling anything about and concealing your financial mismanagement.