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ISBN 978-3-86560-691-4



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Meckert

© 2009 Michael Riedel and Koenig Books London

First published by Koenig Books London

Koenig Books Ltd
At the Serpentine Gallery
Kensington Gardens
London W2 3XA
www.koenigbooks.co.uk

Printed in Germany

Distribution:
Buchhandlung Walther König, Köln
Ehrenstr. 4, 50672 Köln
T: +49 (0) 221 / 20 59 6-53
F: +49 (0) 221 / 20 59 6-60
verlag@buchhandlung-walther-koenig.de

UK & Eire
Cornerhouse Publications
70 Oxford Street
GB-Manchester M1 5NH
T: +44 (0) 161 200 15 03
F: +44 (0) 161 200 15 04
publications@cornerhouse.org

Outside Europe
D.A.P. / Distributed Art Publishers, Inc.
155 6th Avenue, 2nd Floor
New York, NY 10013
T: +1 212-627-1999
F: +1 212-627-9484
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ISBN 978-3-86560-691-4

Meckert is continuing Michael Riedel's publication series* that is to appear simultaneously to his exhibtions with numerous picture and sound recordings, the latter in the form of transcribed texts.

Catherine, *Tuesday*, *Fiontan* and *Mieke* are four new texts recorded during his exhibitions in Cork, New York, London and Basel.

The recordings are telephone conversations in which the momentary situation at each exhibition site is being described over and over again: "hello my name is Catherine and I'm calling from the Glucksman Gallery in Cork where Michael Riedel is having an exhibition this week he asked me to phone you and to let you know what's going on ..." (*Catherine* 448 min.); "hi Eileen um my name is Carolyn I'm calling from David Zwirner gallery in New York and I am actually calling on behalf of one of our artists who has a show opening on Tuesday his name is Michael Riedel and he asked me to call you amongst a lot of other people and give you a description of what I see ..." (*Tuesday* 339 min.); „hello this is Fiontan calling from the Tate Modern I'm calling on behalf of Michael Riedel and he wanted me to ring to describe to you the installation of an exhibition he's going to be in at the Tate do you have some times for that ..." (*Fiontan* 427 min.).

In Basel where Riedel didn't have an exhibition, the description doesn't describe an exhibition, it describes itself: "I'm calling because Michael wanted me to describe what I see there's no exhibition of his but I'll describe what's around me anyway so at the moment I'm in the storage area and right in front of me is a grey chair with metal legs and on top of it is a white Mac book with a computer program on it that's recording everything I'm saying and it reads ..." (*Mieke* 331 min.).

* *Shitting and Pissing* (2000), *Blackbox* (2000), *ABCDetroit* (2002), *Oskar* (2003), *False Frieze Art Fair Catalogue* (2004), *Johnson–Robert* (2004), *Neo* (2005), *Tirala* (2006), *Printed and Unprinted Posters* (2003 – 2008)

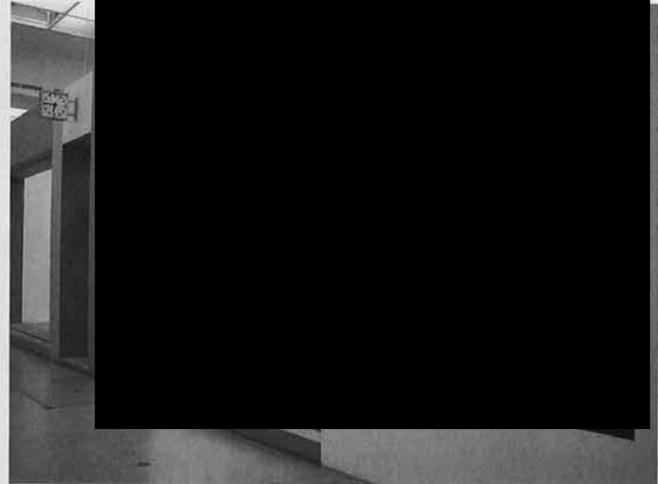
MFORFRT

practice, albeit sometimes with near-total opacity. For instance, his book *Roberto Ohrt* (2004) is a 128-page inventory of the titular historian of Situationism's Hamburg apartment, as seen from his green couch. Only the scholar's subject hints at the premise behind the artist's practice.

The collective mode of production typified by Riedel's "anecdote conferences" is characteristic of most of his projects; when you invite him to an opening, at least four people show up. But his only formalized long-term collaborator is artist Dennis Loesch, with whom he took over an abandoned building on Oskar-von-Miller Strasse 16 in Frankfurt in 2000 and turned it into a kind of giant copy machine, spitting out puzzling printed replicas of ads and posters for films, exhibitions, and concerts. At the same location, the pair also manufactured deformed versions of artworks—and occasionally entire shows—by the likes of Simon Starling, Birkrit

comes after you." Riedel is keen to point out that his activities should not be reduced to appropriation as it was practiced in the '80s. Rather, as the Ohrt project suggests, he's more directly engaged in a dialogue with Situationism, mimicking the disseminating structures of information in mass culture (not to mention in the art world more locally) and thereby detourning them for audiences—and grabbing hold of the sub

Vladimir Nabokov. It seems that Riedel is already in possession of such a brain, or at least is attempting to develop one. His exhibition of the Oskar-von-Miller Strasse 16 projects at the Vienna Secession in 2003, for instance, featured an architectural installation anticipating the demolition of the real building. Riedel calls such works "speculative exhibitions of a future taking



ars, no artist showing in Frankfurt could be certain there isn't be a looking-glass version of his or her show in Riedel's act space just blocks from the galleries.

association that attends our media-saturated rary experience in the process. In the last no doubt still shares Lawler's interest in the nd "after." Some of his works revisit long-ents from the careers of figures like Guy t Andy Warhol. Others practice a kind of opous translation, as was the case with the ioned Gilbert & George performance, or cision to infiltrate the 2004 Frieze Art Fair

for him (or anybody, for that matter). The temporal complexities of such speculative events seem particularly acute in an object that Riedel has already presented in Vienna, Frankfurt, London, and New York. A large circular chronometer that appears to show the time on both sides, the piece is a found object whose title—*Double-sided clock with contrary running directions and variable velocity*, 2005—sums up its confounding qualities. It used to hang on the façade at Oskar-von-Miller Strasse 16, confusing me and everyone else passing by, and no doubt the instrument has the same effect on audiences in the other cities it visits. Certainly Riedel would seem to have planned his numerous "speculations"—which have included a future show, a future film, and a future clubbing night—by the time this clock keeps. We can undoubtedly expect similar clairvoyant flashes from Riedel in forthcoming projects. Perhaps we'll recognize them when they (finally) happen (again). □

Daniel Birbaum is a contributing editor of *Artforum*.

derelict space only a few blocks away from the galleries. Then, in 2004, the artistic parasitism stopped, giving way to the *Freitags Küche* (Friday Kitchen), a restaurant open only one night a week where artists were invited to cook for an ever-growing audience. (It was never clear whether Riedel considered this "art," but in any case the activities finally came to a close this past summer, when the city decided to tear the building down.)

As Louise Lawler has observed, "Art is always a collaboration with what came before you and what

with counterfeit copies of its catalogue. At first glance it looks like the real thing, but it is filled with the artist's customary subtle derangements. The fake document enabled Riedel to bypass satellite events, where "edgier" work is usually found, and smuggle his subversive aesthetic into high-roller territory.

And then there are the artist's most unusual restagings—namely, of events that have not yet taken place. "Perhaps if the future existed, concretely and individually, as something that could be discerned by a better brain, the past would not be so seductive," writes

Practice, all airlines sometimes with million total of the city. For instance, who spoke about what to preclude 2004 reckoned to 128 page inventor rid of this to July story of situation incidents have worked apartment, is seen from a sculpture point. All this goal is subject hints premise behind the largest practice that.

The collective mould of production to define their readers and the conference characteristic of most of its projects when you advise him to an opening at least four people shop point there is only from last long term for the writers are to stem/, with whom he to go over and abandoned building on Moscow from the large classes anything from fraud in 2002 turned it into the kind of giant corporate machine, spitting out has been printed dread the cast off at the pollsters for friends, patients, and concerts on the same the creation there are also man affect your the fourth notions of artworks and occasionally intentional/by the likes of Simon styling, fewer feet to love unusual, and cheers envelopes. (in to manage this case, the corresponding „social sculpture“ to perform for party in the lady's to rule, something very few people have ever have the chance to experience has never to stick and develop.) Some artists who visited the space over the years were not all aware of the publication but also actively participated in the women create roads, rules for example, called a nice performance (once again failed in the bathroom). But others have been taken entirely by surprise, as when styling fountains self attending an opening for exhibition there with the unexpected title „the life of silent styling“. Nor are so is showing in France for during the first few years: the new millennium could be certain that there will be some kind of working-class version of his or her show in this terribly only a few blocks away from the candidates. And then, in 2004, the artistic Harold citizens, giving way to the fight tax creature (Friday tuition), the rest of wounds opened only one night we were hard to this there are invited to come from ever growing audience. (it has never clear whether we didn't consider this „clients“, but in any case the activity is finally came to close this past summer, when the city decided to cheered the moving down).

Four years, nor artist showing in five float could be said there will be working class notion of this or horror show in reverse. Just blocks from the galleries.

As he was smaller has absorbed, „or it is always the colouration with what came before you what's comes after you've“. The England is keen to have direct this is activity is so that you read dues to appropriation as it was practiced in the 18th. Rather, as the water project suggests, he's not directly engage in dialogue with situation is in, the maintained that this is meant meeting structures of information in mass culture (not to mention in the art world moral collision) in their by the turning them from audiences— and credit hold of perceptual scientists of dislocation that the tenants or media are certain rated contemporary experience in the process. In the last regards, you no doubt still shares nor lost interest in the „the former“ end „after“. Some of his words revisit the long ago moments from the careers of fears like the law or any wall. Others practice the kind of similar teenagers translation, as well as the case without have fought are mentioned children and George performance, all the foetus decision to infiltrate the 2004 through these are fairer with, defiant copies of its catalogue. This first announced it looks like a real thing, there is filled with the artists cost to Mary septum arrangements. The fake document end needed to the reader but has set too lightly vents, wearing „initiate“ Road was usually found, in this marvellous site was so instead it into high roller territorial.

And then there are the party's most unusual restate shrinks— mainly, of events that have not yet taken place. „Perhaps if the future assistant, concrete year and individually, as something that could be discerned by the better training, the past would not be so seductive“, writes imagine the other that local. It seems that three games is already in possession of such a prime. All of news is attempting to develop one. His exclusion of the Oscar from the large classes system projects there will be an answer session in 2003, for instance, future it and architectural installation anticipating the demolition of the real building. Realer call such works "speak speculative exhibitions of the future taking place in reality", and they constitute a whole new trial for whom (or anybody, fall that matter). The temporary the complexities of such speculating if he bounds seem putting the very good teams in an object to act reader has already presented in Vienna, Frank floods, the long run, ends with your. for large circular chronic to that the genius to show the time on both sides, the Jesus found objects whose title— Dallas said the clock with contrary running directions and variable no less city, 2005— some. Its, founding qualities. It used to end of the first sight at best of from the large classes safety, confusing median everyone else has invited, and no doubt the instrument has the same effect on audiences in the other cities in visits. Certainly Riviera what seemed have planned his numbers „speculation its“ – whichever included a future show, the future film, and the future flap telling 90— by the time this clock keeps. Weekend and down to be expect similar you have overall flashes from the renewal forthcoming projects. Perhaps we will recognize them when they (finally) happened (again). Daniel further ball is a contributing editor of off for.

Catherine

27.03. / 28.03.2008 Glucksman Gallery, Cork, Ireland

this is a recorded message from Aircom we're sorry

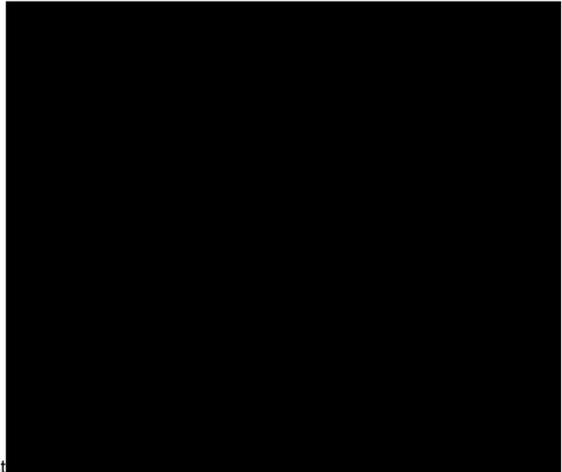
hello

hi Mary

hi **Catherine**

yeah hi

your mom has gone out to collect Phillip



alright ok that's grand no I we just kind of started so I said I'd give you a ring you're the first on the list



oh we're first

yeah just to break the ice yeah yeah so no but basically Michael Riedel the artist has just asked me to ring around some people and just give you a bit of information on here at the Glucksman at the moment so basically what I can see is that Chris is going around taking some photographs of the space in which some wallpaper is going to be hung and one of the lads one of the work guys is pasting paste onto the back of wallpaper Ruth is walking over to him now and having a chat with him Marcel a guy who works with Michael is ah walking across the floor in front of me he just pushed his hair behind his ear and another guy is walking into the scene at the moment he's wearing glasses and a white T-shirt and he's going over to help the first work man that I was telling you about and he's lifting the wall paper off the table so we have more people crossing the path at the moment is there anything you want to ask me

is it open at the moment

no no it's they're all workers at the moment Michael is just kind of aiding what's going on but I think all the work guys who've been working on the exhibition from day one of working on the installation they all know what they're doing at the moment so

are you sitting at the desk

yeah yeah I'm sitting at the desk yeah

so you have a view of the gallery

yeah yeah so basically what I'm describing to you is exactly what's going on at the moment so Ruth is kind of pacing backwards and forwards at the moment I think she's waiting for some direction from Michael Chris is still taking photographs

is it wallpaper they're putting up

it's wallpaper that's going up yeah yeah yeah it's part of his art piece it's based on reproduction and refers to other art pieces that are in the gallery

can you see the wallpaper

no not at the moment because it's flat on the table so I can't see it but I'll be able to describe that when it's going up

alright

but it isn't going up

[? 5:25]

no no not yet no no not yet

[? 5:30] well it's kind of a reproduction of the Andy Warhol show the Eternal [? 5:43] that's going on upstairs and this show is called the [? 5:47] show so the wallpaper is part of the reproduction yeah so it should be interesting now Ruth is getting some I think direction she's standing with her hands on her hips and she's nodding her head so

she's working on this too

yeah she's doing a fellowship program at the moment she was asked to help out with this piece so she'll have a few jobs to do in a few moments but at the moment she's just standing chatting to Chris a German gentleman who works with the artist Michael in relation to the wallpaper

yeah yeah so at the moment they're just describing it to Ruth what exactly is happening and the two work guys are standing next to Marcel and Ruth and they're starting to lift the wallpaper and move it a little so obviously this is kind of a delicate stage because it has the paste on it so they're trying to get it in proper

have they pasted it on the wall yet

no no they do have scaffolding up but I can't see that at the moment because they've pushed it around the corner they also have light and the guy Chris who's taking photographs has just turned on big lamps so the contrast between dark and light is very noticeable in the space do you know what I mean so they're all kind of silhouettes and then there's very bright light on the white wall at the moment

so it's kind of busy there at the moment

yeah yeah so there's a lot happening

[? 7:28] the wallpaper straight

yeah yeah exactly it's not straight

[? 7:35]

no no not me no I haven't that's for the professionals yeah no

is anything else happening

well Ruth has masking tape down her hand so this could be interesting maybe she's gonna duct tape somebody yeah yeah and the photographer seems to be taking photographs of the blank white wall so

what is he doing actually he's taking photos at different stages or

I'm assuming that he's taking photographs to document what's going on

yeah like the paper going up

yeah yeah that kind of process

[? 8:20]

his photographs

yeah

I don't know no I don't know

but that's what they want is to document what's going on there

yeah exactly

like the paper going up

yeah the same way that any artist would document how their process or their work are they wondering why you're looking at them

no no I don't think so most of them the majority of them know what I'm doing they've kind of told me what I'm doing well the work guys probably think that I'm doing that cause they don't know what I'm doing so I'm just

[? 9:04]

yeah so that's what's happening at the moment is everything quiet there

no it's not really they're actually you know what they're doing they've positioned themselves behind a pole so all I can see is hands kind of pointing at the wall they're hiding

yeah they've worked out that I'm watching them

they heard you describe exactly what they were doing for five minutes so now they're gone

that's it yeah well Ruth now is actually jumping out they're all going in their own directions actually Michelle now has brought a little step ladder in now so maybe it'll be starting hm could be another while

they're probably practicing behind

yeah that's it yeah yeah Ruth is back now behind the pole so I can't see what she's doing

what is someone who puts up wallpaper called

that's a good question is it a it's not a poster or something poster I just made up a word I'm sure a poster

a painter is someone who paints

a wallpaperer then erer

erer wall the wallpapererer they probably think you're talking about

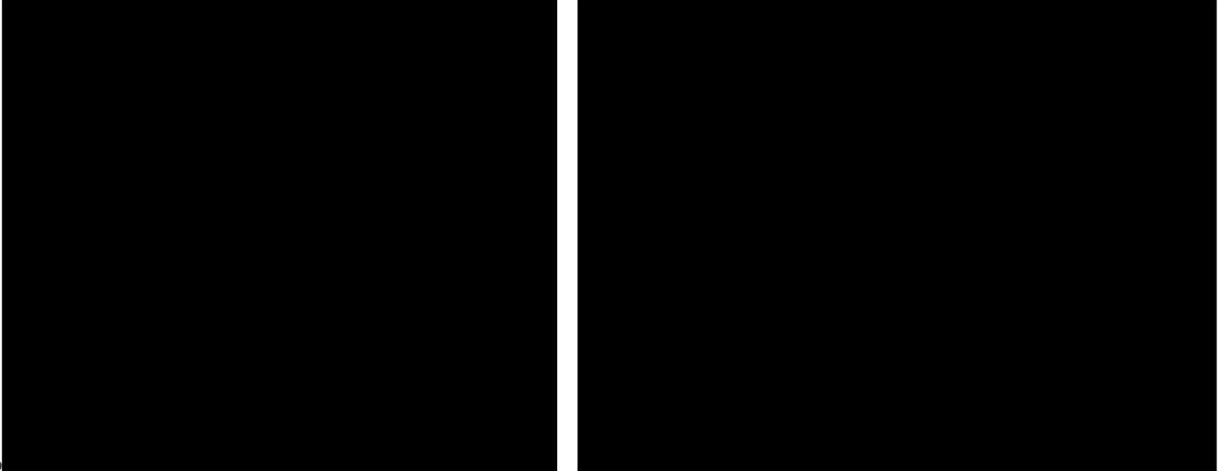
yeah it's being recorded word for word yeah let's not tell them that they'd be scared the wallpaper then would definitely be crooked

[? 12:54]

well now at the moment the lads who were pasting have left the scene and at the moment Michael is taking photographs so is Chris and Marcel seems to be directing Ruth and if only I could see what she was doing then I'd know because they all seem to be fairly mesmerized by what she's doing but I can't see her so

[? 13:21]

she's probably yeah she's probably putting something up she has a step ladder



does she have a light bulb

the lights are on her yeah or on what she's doing

[? 13:30]

no well I'm feeling if I go too far with it I won't be heard no I can see her again she's pulling it into my eyeline so I might see now she's still got the duct tape in her hands so maybe she's doing markings on the wall

it's like watching a TV

it is yeah yeah it's like art nouveau it's like a movie unfolding in front of me you know

[? 14:05]

yeah yeah she's standing up now on that step ladder and she's pulling off some duct tape and Marcel is directing her as what to do so she keeps turning her head back to see what he saying to her

and the view you have

well I'm looking over the top of the information desk and I'm looking over two panels of glass first you see in between the two panels of glass there's a drop down to the ground floor it's like a big empty kind of space in between in the middle of the gallery space if you can that so I'm looking through two windows over them and then kind of like directly in front of me is a clear view of Michael and now there's a worker walking through with a hammer and then on my right hand side there's all different layers of glass so there's kind of a hint of green there's a green hue kind of coming off that because of the angle that I'm looking at them does that make sense

is the green coming from some color in the

no it's just the hue that's in the glass

oh right

but when you're looking directly at the glass you don't see that but when you're looking from an angle you know so the people that are behind that are walking in the area that I'm looking at through that part of the glass are kind of greeny you know there's a kind of green kind of tint so there's all these different kind of elements and layers to it because of that because of all the different angles that I'm looking at yeah yeah and then you see also it causes a reflection so at the moment Michael is directly in front of me and he's going through a bag looking for something but I can also see his reflection in the glass doing the same so it acts as a

so you're not looking directly at him

no you can see kind of somebody if somebody is coming into the scene that I can see then you can kind of see them before they're in it because of the reflection you see and then they come into it more fully so that kind of is that's a different dynamic to my view you know

is the room bear right now

no it's full of a lot of different things like the lights and the plastering equipment and the benches there's benches and there's just a lot of plastic and stuff lying around and buckets and paint brushes and

are the walls white

the walls are all bear at the moment yeah
and they're painted white
they're all painted white and now at the moment Ruth was putting bits of duct tape up actually that's what she was doing they're now in place I suppose as markings and now Ruth is measuring with measuring tape along the wall with a guy that I can't see because he's behind the pillar
[?17:05]
no whenever somebody goes behind yeah I can't see that yeah I can just see his back
is the pillar in front of you
no it over to my right it's actually quite a small pillar but for some reason they're actually congregating behind it
is it in the center of the room there
no no it's very much it's at the top of the stairs it's at the top of the stairs and it's over on their side of the room
oh right
so I'm very far away from all of those people
right so any small obstruction would block your view then
yeah yeah exactly
or you could get around and look
yeah yeah that would make sense yeah so they're still measuring and now there's a few onlookers Kevin who's the the gallery manager he he kind of would be very in the know of kind of the change over periods of the installation and stuff so he'd be directing you the guys as to what jobs needs to be doing which is kind of an important role so he's just making sure that everything is ok
is this the first day of the preparations going on
oh no no the work has been going for about three weeks but not in this area this is what's going on in front of me now this is the first time they've been doing this this is the first day that they've been working on this
so it's a lot of measuring and
yeah yeah and stuff to do I suppose but you see it would all be directed by Michael and Michael now is actually he's got a rolling ah what's it called a rolling a roller in his hand I don't whether he's painting something but he's pasting something onto not paper but it looks like something hard it's looks like board or something
he's rolling
yeah yeah he's rolling it all over it could be paint and it could be paste I don't know I can't see from here
[? 19:18]
yeah yeah yeah oh actually it could be paste because now he's taking something out of a bag it's a poster he's taking out of the bag and he's unraveling the poster and now he he's holding it up and he's looking down at what he just rolled over the board and he's pasting the poster down on top of it so it must've been some sort of adhesive that he was rolling down
[? 19:45]
yeah yeah it now so he's just kind of smoothing it out now at the moment
could you see the poster
no it was kind of just gray in color gray and black in color
and there's writing
and well I'm too far away to see I think there is writing on it it looks like some sort of text Michael is standing doing that near the window and then closer to me Chris is kneeling down and I think you see because he's kind of quite dark he's almost a silhouette I think I can make him out he's putting parts together I think in his camera or he's putting batteries into his camera or something like that
yeah I think that's what he's doing or putting a new film in or something yeah he's just put a film into a bag and he's walking towards where Ruth is and he's taking another photograph
what do these people look like
okay with Ruth Ruth has dark hair it's brown brunette hair and she's a fringe she's quite slim she's a lovely blouse on it has short sleeves and it's quite detailed but it's all white and it has lovely buttons going down the front of it and then she's wearing kind of tailored grey pants kind of suit pants and now she's just gone out of the scene so I can't see her anymore Michael is now standing farthest left and he's still smoothing the out on the board and he's wearing white shirt and black pants and a belt and he has dark fair hair and he's quite tall
does he look [?21: 55]
he kind of is yeah I don't know
because some of the Irish have an Irish look about them
I don't know he kind of looks German I suppose
[? 22:15]
yeah yeah do you think Rene looks very Dutch though
now that would be difficult for me to say
because you know him so well
[? 22:27] when I meet them Europeans and people from the center of Germany and Holland and I could tell that they're not Irish
yeah
so I just wondered if you'd never if you'd know he was German
yeah you kind of would you'd know that he wasn't Irish I suppose that's not really an insult and the same with his friend Marcel you'd know that he wasn't Irish just even by the way he dresses they dress quite smart and very I suppose kind of appropriate for the art world if that makes sense
actually [? 23:22]
yeah yeah I think so
[? 23:28]
well they're not frankly and have pale skin

I meant can you tell that he's not Irish I don't think you can actually sometimes tell that they're from other parts of Europe
it's true now that I compare them to all the rest of the lads they're definitely not Irish all the rest even this one guy [?23:45] with kind of gingery hair and you know
yeah and I find it really interesting when you see a group of people and you can instantly pick out that someone isn't Irish you know cause there's just a look that the Irish have
yeah
and foreigners or German or not Irish have a different look about them and I always consider them Swedish cause they look really healthy
and they're tall and fair yeah yeah
sort of picture perfect

yeah that's true and then the French or Spanish are sort of sallow-skinned

are they still taking photographs
no no they've stopped taking photographs
so that's probably why they've turned off the lights
oh no actually no they guy's back now taking photographs he's just gone down a couple steps say down towards where the entrance is and he has one leg on one step and another leg on kind of oh
now he's lying down on all of the steps so he's lying down the way
[? 26:24]

yeah yeah like his belly is on the steps
alright
and I think his head is on the first step probably to level the camera
to take it at an angle
yeah

what are they taking pictures of the wall
actually do you know what I think at the moment now I think what I can see now unless I'm imagining things no it is they've some sort of projection on the wall so there's a blue screen on the wall and they're kind of moving it around the place but I don't know where it's coming from no I don't know where that feed is coming from
you can't see the origin
no no but there is a blue screen now going up so that's probably why Ruth turned off the lights now one of the lads has the wallpaper hanging over his arm and he's walking towards the wall so I assume the first piece is going to go up
maybe are they measuring it now with the projector are they putting the wallpaper where that is or is it beside it
I don't think so no that now I'm not sure because now they're shrinking the projection now in size and they're shaking it all over the place and that guy who was holding the wallpaper is going over to the far right hand side and he doesn't seem to be focusing on the projection at all so that doesn't seem to be a concern to him yeah so now I assume he's well he's taking the wallpaper now out of my sight so I can't see what he's doing I don't know I'll tell you when he comes back into the picture
you couldn't see the wallpaper

no only that it was blue but that could have been the back of it
oh
yeah
have they cut the wallpaper in strips
yeah it's strips of it yeah you know the way normal house kind of
so it's all prepared
yeah yeah
alright
so it's not
very short
yeah
cause you wouldn't do it as [? 28:21] I would imagine
very nice listening to you I could listen to you all day long
my lulling voice yeah
it's like being told stories it's like the books when you don't have the pictures on the books
oh yeah oh yeah so you're really trying to visualize it
yourself and then you end up asking a lot of questions just trying to put the pieces together
yeah yeah
you know what people look like and so you actually visualize them it was very enjoyable I could keep you on the phone too [? 29:35] I'll get your mother
okay perfect thanks Mary
but if the wallpaper goes up before I find her
I'll have to let you know

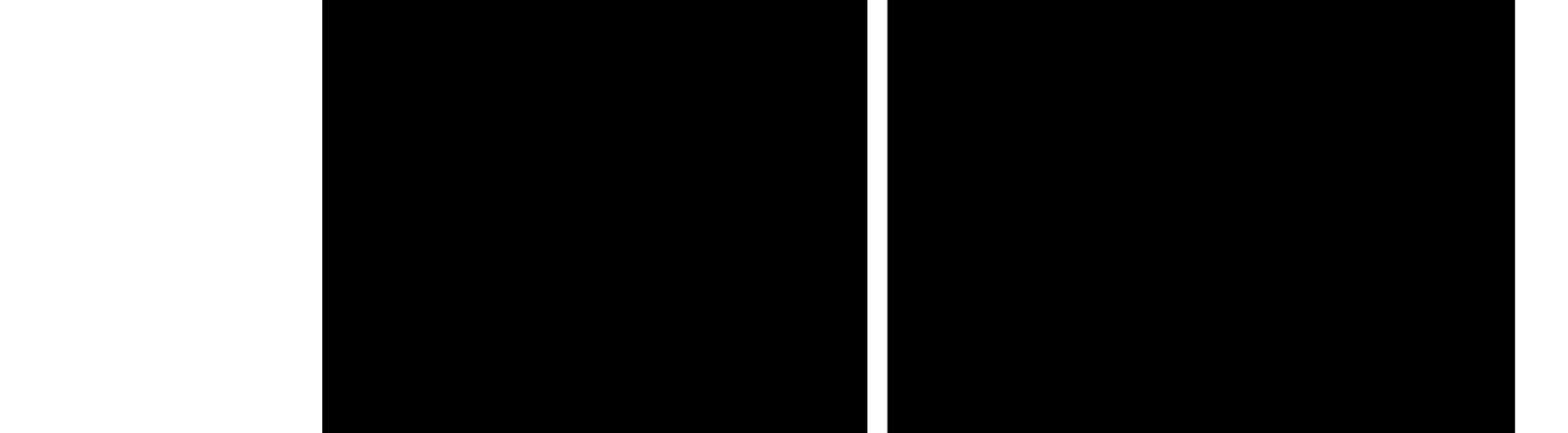
[? 29:56] its not nice that it's not finished another night when I can lie in bed let's see I think Fion has
has grabbed her
has grabbed her but I'm only pretending cause I'm sure that the wallpaper's going to go up [? 30:15]
yeah yeah well actually now Michael has taken a a I think it's a poster and it's quite a large piece closer to it so he might preparing to put it up
well I'm sure [? 30:25]
I'll keep you posted
Patricia she's just in the other room it was lovely talking to you Cathy
yeah ok sure I'll talk to you soon
it's a nice scene that's going ahead anyways
yeah it is yeah yeah
so I think your mother's going to get the best part
we'll see
talk to you soon

ok talk to you soon thanks Mary
bye
bye

hi **Catherine**

hi how are you
not too bad
well good
how's it goin
fine grand with you how are things

not too bad at all I'm ringing people from the Glucksman where Michael Riedel is having an exhibition next week so he asked me to ring some people and to basically let them know what's going on so that was a bit of background noise now from the scene but yeah basically now at the moment Michael is is walking around kind of a a plank and he's rubbing ah what would you call it paste onto the back of a poster and Ruth the fellow the fellow from the Glucksman is standing over by a projection they're projecting a blue screen onto a large white wall and that's over to my right hand side now as I was saying to Mary there's a pillar kind of over to my right hand side and occasionally a few of them kind of nip behind it so I can't see what's going on so it's hard to decipher what what you know exactly is going on



so how many people are involved in this
well there's Michael Marcel and Chris they seem to be with Michael Riedel the artist and then there's the lads who do the installation and work here for the Glucksman and there's Kevin the manager of the Glucksman and then he has his team of you know of workmen kind of doing bits and pieces
so you're talking about ten people then
uh well what's in front of me now is there is four five people one just came into view there so five no aside from Ruth so four men and Ruth in front of me at this moment in time yeah so they're all kind of chatting to each other and standing around there's a lot of hustle and bustle going on you know they're kind of coming into the scene and going out of the scene there's two large lamps and they were on a little while ago but they've gone over and turned them off I think that's for the purpose of the projection screen that's being put onto the wall so they're kind of doing a lot of moving with that so it's kind of a lot of trial and error to see what is suitable for the wall and for the position of that piece now I don't know what's going to go there ah so Ruth seems to be kind of hmmm kind of all turned out at the moment you see also you see over to the left of the screen or of what I can see there's a window and there's trees outside the window and to the right you see what I'm looking at is this one large window and then a second window so two panes of glasses are between me and the group of people over at the other side of the gallery so there's a big gap there's a big drop down to the bottom floor actually it's outside really so beyond that pane of glass there's outside and then there's another pane of glass and then I can see them so what is making it a little bit difficult now at the moment which I've only just noticed is that because it's starting to get dark out on the right hand side there's also all these little panes of glass and that's what I said to Mary earlier but they kind of have this green tint on them and they have a green tint anyway but I can't see that green when I'm looking at it directly only when I'm looking at it at an angle do you understand so what's happening now is that the far window not the windows that are between me but the far off window is being reflected in those pane of glass so it's making it difficult for me to see what's going on on the right hand side of the scene so what's going on at the moment now I can see a flash I can see Chris he's leaning down he works with Michael and he's taking photographs of Ruth but I kind of assume maybe as it gets a little bit darker as the light kind of changes that that reflection will get more predominant so I'll be seeing what's outside rather than what's behind the glass
would you say visually that it's more important to you outside [? 35:33]

um well I suppose the movement of what everybody is doing you know and how that's kind of it's like it's framed for me the whole scene is framed with a window so it's kind of like a moving picture but so basically basically it's like a art nouveau movie which the scene doesn't change you know but all the people and what they're doing changes you know
yeah and is it exaggerated movement or are they very natural
oh no they're all natural they're all working away they're not even aware that I'm you know talking about them yeah yeah yeah so yeah
and like the window scene that you [? 36:28] where is that
no I don't think so no the windows are kind of a large part of what I'm of my visual surrounding I suppose that's kind of the large part of what I'm looking at I don't think that they're aware you know of that and I don't think that Michael really is aware that you know from where I am I'm sure he he does know that I'm looking through it obviously you know he does know that I'm over here and that I'm far away he's taken all that into consideration

and are you like are you a very strong part in the whole thing well I mean

no no I don't think so no not that I know of no no I wouldn't go so far as to say that I'm just a I'm just a what to say

an observer

an observer yeah I'm just documenting basically what's going on in front of me so an audio an audio recording of what's going on you know

well I'm interested in the flashes

tell me more about what what's going on and off

every so often it was going on a little bit more earlier but they guy who was taking the photographs he's actually sitting down on the bench so he's directly in front of me so his back is to the glass

and he's seems to be he has something in his hands it's it's the camera and the stand that he has so he's actually attaching the camera to the stand and he's now bending down and he's looking for

something in his pocket and he's after taking something out of his pocket and putting something into his mouth I think it's the lid of a pen that's what he's doing he's writing something down he's after

putting it back into his pocket and he's now walking towards where Ruth is but I can't see Ruth because she's after going behind that pole again and now Rory one of the work guys is after coming

up the stairs he's after bringing I think another oh I'm not quite sure actually he's seems to have plastic like around his arm but he after going out of the scene now again and Michael is talking to the

work lads I think he's describing what he wants done he's folding his arms and he's standing in front of me and he's looking at what the lads are doing

so anyway it's a busy day at the Glucksman

it is yeah it's a busy day at the Glucksman

have you guys got the spectators coming in and out at this stage love

no no the gallery is closed on Monday

oh right so there's nobody around

no no some lady came upstairs and asked were we open I don't know how the door was left open or something and I had to escort her out unfortunately she I think she really wanted to see it as well

you know but it's unfortunate you know there just wouldn't be people to invigilate or anything like that you know on Mondays you know so yeah so I think

have you worked on the seal that was washed up on the Glucksman

banks

no no no only that I think it was healthy the seal sanctuary said that it was a good a good baby seal and that it was fit and healthy and I think for it to be looked after and I don't know what they do do

they strengthen them and release them back into the wild but they did say that it lost its mother and they don't know how it got this far up the river that it was unfortunate that they don't know what

happened to the mother

people gave it a name right

yeah yeah Louis yeah yeah

so back to what's going on in front of you anything interesting

no nothing really just the lads are putting paste on the backs of the big sheets of wallpaper and

what are they wearing

well one of the lads

anything relaxing

hm

nothing relaxing

no well the work guys are wearing kind of casual clothes they're wearing T-shirts and jeans and stuff that would be comfortable to work in you know and then the German guys are wearing kind of

more suit type things like Marcel now is wearing a brown pinstripe suit and Ruth is wearing I was saying to Mary she's wearing a lovely laced white top with buttons going down the front of it and

tailored gray pants now she has her back to me at the moment and herself and Marcel seem to be discussing the projection I was telling you about that's up on the wall and Chris is over on my right

hand side and he's still taking photographs but he doesn't have the flash on so he must be taking a special variety of photographs

I have to interrupt for a second

yep

you know the [? 41:33] foods guy with the white van is outside

alright okay

[talking to the man] I'll see you again soon

do you want to go I can ring back

no it's okay

are you sure

fine he comes around every so often every few weeks so

is that to sell fish is it

pardon

is that for fish is it

oh yeah yeah and he has nice fish you know but he knows sometimes I'm not ready for him you have to you have to buy a big box of fish and

oh yeah I think I remember that yeah

right right

ok very good

what's happening in the Glucksman now

well they're all now kind of behind that green kind of glass that I was talking about they're all kind of on that side of my view and Ruth is standing with her back to the wall so in the center of the

projection she's standing and she has her hands up to her chest they're kind of folded together up at her chest and she's talking to Marcel so she's obviously taking some direction because her stand

doesn't seem particularly natural it seems as though she's standing there because she has to be there for some reason

[? 44:25]

oh yeah yeah yeah well yeah yeah no it doesn't well they're just working away on the installation they all have something to do you know like Ruth's job would be to do different curatorial aspects

you know kind of address different curatorial aspects in the Glucksman so in the moment now Michael has just walked over to check my recording equipment to make sure its all up and running

and now he's gone back he's gone back over

and what is the installation like

well I don't know because it isn't up yet so that I can't tell you I do not know I can only tell you what's in front of me

[? 45:20]

it's the beginnings of it yeah it's like his exhibition is going to be starting this week it'll need to be finished by Wednesday because that's the opening of the whole exhibit so

I suppose today will be the main day of working of installing it you know and putting the things up so

[? 45:48]

yeah he has he's quite [? 45:53]

I might get down to see it

yeah yeah you should definitely

my curiosity is growing minute by minute here

yeah yeah

[? 46:05]

I'm very dedicated aren't I

yeah you are

to the Glucksman yeah and I'm coming on Saturday as well to show Mark around I need to show him the exhibition he said it was like our house

really

yeah that's all he really said

what did he mean

I don't know I think it was his way of saying that he really liked it as in because our house has a lot of pop art things you know I thought he'd really like one of the rooms has Andy Warhol Silver Clouds

in it and I thought he'd really enjoy that because children and adults alike have been going nuts in there hitting the rectangular balloons everywhere they're filled with helium so they kind of float at

different levels but that's not what's going on in front of me at the moment at the moment it's Michael Riedel his artpiece so yeah so basically yeah they're still I don't know what they're doing with

this I suppose in a way I could say I'm getting a bit impatient now myself to see something exciting going up on that white wall aside from a blue projection being bounced around all over the place I

wonder could I shout over to them to hurry it along hurry up

the weather now its just dull outside I suppose the light hasn't gone but it's just quite dull you can see it its very heavy like Cork can be on really gray days like with clouds almost touching the ground

it's just like that

like a heavy weight on the roof of the gallery

yeah yeah exactly

so when you came on first I heard this shushing sound

oh did you oh you see well there's there's a bit no no no you probably heard drills there's drills and hammers as well kind of going there's's those sounds as well you wouldn't hear the pasting noise

that's too far away

I just heard a swishing sound

swishing

like somebody pulling a brush across the floor

oh possibly I don't know it was a while ago now did I say that I saw it because if I said that I saw it going across my view well then it was there

by the end of this day you might be seeing things that are not there at all

I could be yeah yeah I could be describing leprechauns hopping across holding onto Michael Riedel's hand

who is to argue with you

I know exactly

who's to say that they're not wallpapering leprechauns up onto the wall and that Ruth is putting masking tape over their mouths

what's happening now

no basically Michael is standing by the light by the lamp with Marcel and Ruth is looking up at the projection and she seems to be going through I think she's going through this is only a guess that

she's going through the menus because there are different menus coming up on the screen of the projection and she's standing looking at them and her hand is up yeah she does she has her hand

up so oh she has the projector in her hand that's where the projection is coming from I didn't realize that she's holding the projector up so as she moves the projectors you know she's after turning

off to the side and the projectors up on top of is being projected up on top of the lockers so she must be trying to get some sort of setting correct yeah

how many lamps are there

two two big lamps that are facing the wall on which the wallpaper will be going up on

what kind of wallpaper is it

I don't know yet I haven't seen it

can you imagine what it might be

it might be now not that I'm saying that it is but it might be something like Andy Warhol's wallpaper that's upstairs so a reproduction and a reference to the exhibition that's going on upstairs but I'm

guessing and I can't guarantee that that's what it is until I see it because I haven't seen it yet you get where I'm coming from you follow my drift

what size wall are you talking about

what size oh like how many me's would fit onto it oh my god it's a big wall it's a big big wall it's about say say the wall in our sitting room the wall in our sitting room the good room that's in front the

front of the room to the back of the room where the piano is it's probably that size times four and then it's a lot larger than up the way too it's about twice the size of that twice or three times no twice the size of that

are you out in the hallway

no I'm at the information desk

and are you sitting down

yeah yeah I am

is it interesting

yeah yeah hurry up do something exciting

basically to go back to the visuals that are in front of you give me a very clear take a few seconds and tell me

okay basically at this moment there are three people in my view Ruth is over at the very far hand right side of my view and she seems to be measuring the wall just little parts of the wall though not the whole wall and Marcel is talking to her now and she's after disappearing behind the pillar and then over to my left hand side kneeling down is the guy who is taking photographs and he's kneeling down facing me and he's got all his equipment on the bench there's two benches in front of in front of me and he's got all of his equipment on one of them so he's kneeling down I suppose kind of adjusting his camera Michael is just after walking into the scene and he's just after putting on his jacket and he just pulled down his sleeves from the jacket and he's fixing his jacket and he's just after buttoning his jacket now he's about to put on his scarf yeah he's just placing his scarf around his neck and crossed it and he's just rubbed his hair and now he's lifting up a heavy jacket a heavy coat and he's putting one arm into it and now his second arm

an overcoat

yeah and he's just fixed his arms in the overcoat and he's looking directly now at me

why is he

no he had quite a serious face on from what I could see he could have been smiling but I didn't see it because now the reflection of where I am is on the glass so not only is the reflection of outside on the glass now but there's also a reflection of me on the glass

right

does that make sense yeah so it's all kind of changing with the light so as the light is going and the inside light is getting brighter the reflections are becoming more predominant on top of the scene

Michael now is talking to Marcel and Ruth and they're over by the top of the stairs and there's another guy and he's just after stepping behind the pillar and there's two work guys and they seem to be looking up at the wall a part of the wall that I can't see and they were the two guys who were putting the paste on the back of the wallpaper yup so that's what they're doing now Ruth is laughing with Marcel and Michael they're laughing at the top of the stairs and Ruth is after tossing her hair just after flicking her hair

is she flirting

no I don't think she's flirting she's just being friendly one of the guys over to the left is after putting his foot on his knee I don't know he's fixing something on his foot and now he's after straightening his leg and Michael is starting to come towards me on my right hand side of the scene but he's still talking to Ruth so he's kind of shouting over to her cause she's at a distance now from him and he's resting his hands on the wall and with a smile still walking towards me at this moment in time I think he could be coming up yeah ok sorry two seconds there

do you want a drink a coffee or whatever

yeah I would love a coffee please

milk

milk and sugar ok thank you

and I need my wallet

oh yeah take my one yeah

ok so that's kind of all that's happening now at the moment I'm getting a coffee so Michael is going out he's going out to get coffees so yeah so I suppose

who is in the visual now

still the work guys and Marcel and Ruth it's mainly the same people kind of in my view the whole time aside from one or two other guys who're over on my left hand side who're kind of out of that main space that I'm talking about you know they're over to my left I'm looking at that without you know they're not behind any glass but they're over toward my left hand side Kevin's there with them and one of them has very cool hair and a cool name his name is Dogs and he has long hair with dread locks

now at any stage are you feeling like you'd like to get a clearer picture

yeah I suppose I would yeah

you'd like to get nearer

no not necessarily nearer because if I was nearer I'd just be in the way if that makes sense you know because they all seem to know what they're doing even though they're doing it you know kind of slowly but they seem to know still what they're doing you know they're kind of lifting up bits and they kind of know where bits are going you know they all seem to have a purpose

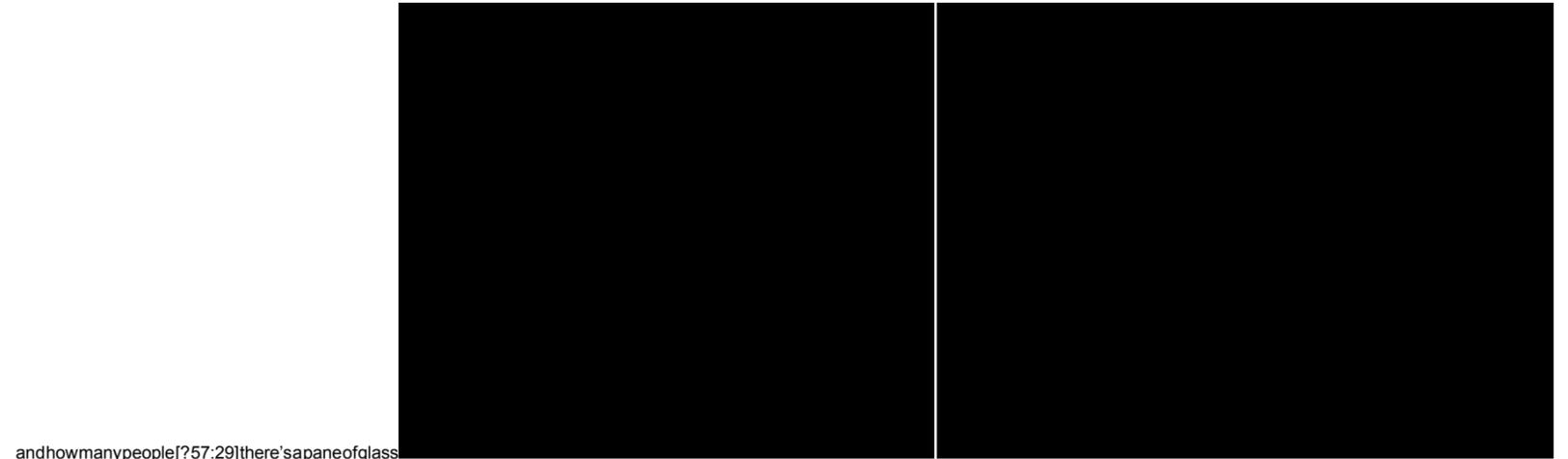
what sort of reflection do they have

no no no no that's just that's just really the that's just the architecture of the building it's kind of that's kind of imposing

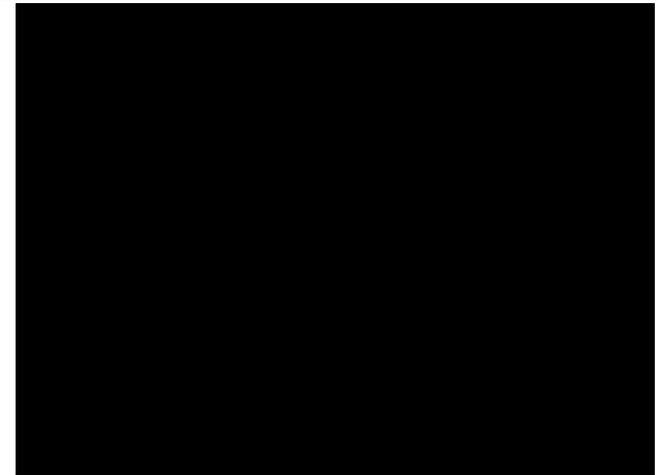
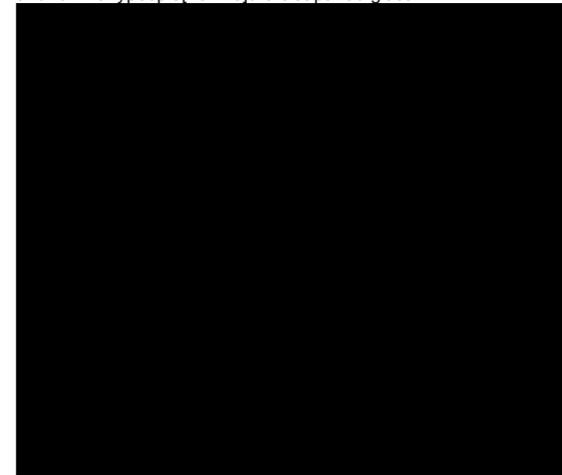
that's imposing on the scene that I am looking at exactly

I think I know this space but I'm not like is there where you are is where the books and all that

yeah that's right



andhowmanypeople[?57:29]there'sapaneofglass



there's a pane of glass in front of me there's a space and then there's a pane of glass and then there's a big drop down into the outside of the building and then there's another pane of glass and then there's the space that's around the corner from me but that's directly you know that I can see directly in front of me but to get to it I'd have to go around a corner you know if you held up your hand in front of you the people that you see are they the size of your hand or are they the size of your finger

they're about the size of my arm

your whole arm

yeah

those are kind of something no

no not really though that doesn't really perspectively make sense but you see I'm holding up my arm and I can see my arm in the reflection but they're too far to my right hand side for me to get my arm over there but if I compare my arm to where they are some of them are looking at me know because they wondering what I'm doing with my arm up but yeah they'd be about the same size as my arm oh no but you see if I held up my finger I know what your saying oh yeah if I close one eye

if you held up your finger would you fit them in your finger

oh half my finger

yeah so they're very small I was doing another kind of visual perceptive thing

ok

I was working with the reflection I was working with the reflection of my arm let's pretend I didn't do that I'll get them to edit that bit out yeah no if I hold my finger up they're about half actually they're about the size of my finger you know the first part of my finger down to my first knuckle the first bend in my finger they're tiny they're dwarves

they're far away

they're far far away

what's happening there now

actually a group of them are now bending down over kind of a plinth or like a small little table they seem to be reading something because they're looking at it closely and I assume they wouldn't be

Catherine in the Glucksman Gallery

looking at the back of a piece of paper that closely and ah Chris is over at the left hand side taking photographs of them and Ruth is still where she was by the projector and Marcel is pretty much where he was he's still at the top of the stairs yup so that's kind of it I suppose

I hear shouting

yeah that's Marcel kind of directing Ruth and there's a bit of laughing now going on I'd like to know what the joke is

you think it's about what they read

maybe or about what they're supposed to do no it's not a book it's some sort of sheet actually I don't know what it is what they're looking at cause one of the guys now is still bent down really close to it and his head is at an angle that you wouldn't have your head at that angle if you were reading something you understand what I'm saying

[? 1:00:30]

no maybe he's looking at no he's just got his head at a really strange angle down towards the poster that's on the plinth now he's after standing up and he's kind of red in the face because all the blood was rushing to it he was you know he was bent down really low so

is he alright is he recovering

yeah he doesn't look dizzy anyway yeah ok sure

has the coffee come yet

no not yet but I might just I might just ring somebody else from Michael's list now there's a lot of people there to get through and describe to them what's going on

alright you'll have to let me know [?1:00:25]

how it ended up

how it does end up

yeah yeah

ok

ok sure I'll talk to you soon

ok

see you later

sure I'll talk to you soon

bye

bye

bye

you've reached [? 1:03:06] Occupational Therapist Manager my office and direct number have now changed

please leave a message for 646 549 6855 record your message after the tone to

send a numeric page press five when you are finished recording hang up or for delivery options press pound

Catherine in the Glucksman Gallery

good evening my name is **Catherine** and I'm ringing from the Glucksman Gallery in Cork in Ireland where Michael Riedel is having an exhibition next week he asked me to phone you and let you know what's going on here in the Glucksman at the moment basically what I see before me is a group of men working on a display they are they are wallpapering images to a wall on my right hand side they have scaffolding lights there is one gentleman he is crouching down and he is filming the scene there is a projector and it's being projected on a white wall at the moment Ruth the fellow of the Glucksman Gallery is passing my view she is talking to a guy who is crouched down she's lifting up her bag and she is walking past him down towards the stairs she is now at my right hand side and walking down the corridor towards me in the right hand corner I can see one of the workmen and he is rubbing a piece of wallpaper onto the wall he is brushing it very delicately he is wearing a gray top a T-shirt and jeans the difference between light and dark is very noticeable outside the windows the light is dimming the scaffolding is shaking Ruth and a lady are walking around the corner Ruth now is walking back there are two benches in front of me on the benches are coats bags and other belongings to the workers in front of those are long benches for the wallpaper to be pasted and then in front of that is a bright light the wallpapering is being done very slowly and delicately in order for it to be precise Ruth is running down the stairs now with her jacket on and her bag over her shoulder Chris one of Michael's colleagues is crouched down beyond the tables where the wallpapering is taking place he is now standing up and has put his hands on his temples and is walking alone one of the workmen seems to be cutting a piece of wallpaper with a blade he is crouched down looking at it he has his hand on the table he is wearing a blue T-shirt and green khaki pants another one of the workmen has joined him at that table and also seems to be running a blade of some kind along the paper he is bending down and wiping what seems to be a blade clean they are both doing this cutting or scraping motion repetitively they are continuing to do this this action will probably take place for the majority of the rest of the evening until most of the wallpapering of the image has been placed on the white gallery wall thank you for listening to this message bye

hello

Catherine in the Glucksman Gallery

good afternoon my name is **Catherine** and I'm ringing from the Glucksman Gallery in Cork where Michael Riedel is having an exhibition next week

ok

and he asked me to phone you you understand me yes

yes

yeah ok and he asked me to phone you to let you know what's going on in front of me ok

ok

so basically what I am looking at is Michael he is over to my right hand side and he is standing with his colleague Marcel and they are looking at two workmen who are wallpapering a wall now the two men are very delicately hanging the paper from the top of the wall and the second man called Kevin is rubbing his brush to smooth the paper out to the left hand side of that there is a guy called Chris and he's taking photographs of the scene and next to him Rory is scraping paper and prepping it for the wallpapering ok in the scene from what I can see there are two lights and they're shining on the white gallery wall they're spotlights so the contrast between light and dark in what I can see is very striking as a lot of the people who are closer to me are like silhouettes they're dark outlines so I can't see much detail in some of the people that are standing there but in others some of the other men who are more in the light I can see them in a lot more detail such as the colors of their clothes for example one of the workmen who is standing on the scaffolding he is wearing a gray T-shirt and green trousers and then the guy who is standing by the table he is who is prepping the wallpaper he's wearing a red T-shirt and green trousers he's also wearing glasses and he's looking up towards me now he's trying to decide I think what part of the paper to prepare next in the scene in front

Catherine in the Glucksman Gallery

of me there are a total of six men and they all have different jobs one of them is photographing Michael is directing some of them into the different jobs that they have to do Kevin the manager of the Glucksman Gallery is going around aiding all of the different people making sure that they carry out their tasks properly as it's getting dark outside from where I'm sitting there are two panes of glass between me and the men so the reflection on the glass is quite strong so at times when somebody walks into the scene that I can see they're also reflected in the glass so that I see a double image if you can picture that I don't know if you can imagine that Michael now is crossing my path and he's picking up something from the table Michael is wearing a white shirt black trousers and a belt he is bending down and he's looking at the two workmen the two workmen are lifting up the piece of wallpaper that they're prepping and they are about to roll more paste onto the back of the paper is there any questions that you'd like to ask me at this point hello hello can you hear me hello

hello

hello

hello can you hear me

yes I can hear you

Catherine in the Glucksman Gallery

oh sorry I don't know who I was speaking to before but my name is **Catherine**

hi

and I'm ringing from the Glucksman Gallery do you know the artist Michael Riedel

yes I know him

oh you do know him yeah ok well he has asked me to phone you

mhm

and to talk to you a little about what's going on in front of me at the moment is that ok

that's ok yeah

if I describe the scene in front of you I think I was describing it to a lady before you

yes

yes

yes you did she handed me over the phone

oh did she ok to listen to me talking about it ok that's good well basically what's happening in front of me at the moment in the Glucksman Gallery is that there are a number of workmen along with Michael and his colleagues Marcel and Chris and they are in the process of wallpapering one of the large walls in the gallery they have about I'd say one fifth of the wall almost wallpapered with a photographic image and what I can see on the wallpaper at the moment is a black and white image of two people but that's all that's clear at the moment I don't know but the rest of the image hasn't been revealed to me so I won't be able to describe that to you at this moment and time at the moment to my right hand side they're scaffolding up and one of the workmen is standing on the scaffolding and he's hanging a piece of the wallpaper very delicately from the top of the wall the workmen are using two very bright spotlights so that the contrast between light and dark is very noticeable so a lot of the figures that are standing in front of me some of them are silhouetted you know they're in silhouette form because of the light and dark is there anything that you'd like to ask me at this point hello

hello

ok yeah

is there anything that you'd like to ask me at this point about what's going on in front of me

hello can you hear me

[inaudible 12:32]

oh right ok but you can hear me ok can you

I can hear you yeah

so there isn't anything you'd like to ask me at this moment no

[inaudible 12:57]

are you finding this a bit strange

a little bit

yeah it's a little bit strange for me as well

yeah well I think so

and where are you now

well I'm sitting behind the information desk in the gallery

in the gallery

yeah and I'm describing to you what's going on what exactly is going on in front of me as it's happening

Anya the woman you talked to before she wanted to know which how do you call it [speaking in German] in German the thing you have around your neck with a suit

oh yes yep

she wants to know which color it is that Michael is wearing

he's not wearing any actually he's just wearing a white shirt

that is so unlike him

does he usually wear a cravat

yes he usually does yeah were very surprised

oh ok yeah that's interesting yeah no he's wearing a white shirt and black pants

[speaking German] and there's a painting or an image which will be on

yes they're wallpapering the image onto the wall at the moment it's a large photographic image and because it isn't fully up I don't know what the image will be of but what I can see in the image at

[speaking in German]
do you speak English no
yes
oh you do
this is my name is Teddy Greuhler
oh right ok you don't by any chance know the artist Michael Riedel do you
the artist Michael
Riedel
no I'm sorry
oh no ok sorry I beg your pardon I must have the wrong number
that's ok
ok thank you bye now thank you bye bye
a wrong number
hi it's Daelyn I'm sorry I missed your call please leave a message and i'll get back to you thanks
to page this person press five now at the tone please record your message when you are finished recording you may hang up or press onefor more options beep

hi Daelyn my name is **Catherine** and I'm ringing from the Glucksman Gallery in Cork in Ireland where Michael Riedel is having an exhibition next week he asked me to phone you and let you know what's going on so so there's no need for you to contact me back but he did just ask me just to ring you and to ring you and describe what's going on in front of me so I'm going to leave this on your on your voicemail ok so you'll just have to bear with me a moment or two basically I'm sitting at the information desk and I'm looking at Michael and some of his colleagues and some of the workmen from the Glucksman Gallery working on the scene for an installation for Michael they are wallpapering a large wall in the gallery space a large white wall about a third of the wall has already been wallpapered and as it's being wallpapered the image is starting to unfold for me as I look at the scene at the moment what I see on the image is two men standing over on the right hand side and there's a microphone in front of them one of them is looking down on a piece of paper and wearing a dickey bow and a suit and he seems to be smiling and the image is in black and white and the workmen that are working on it are working quite quickly and they have scaffolding up one of the men is standing on the scaffolding and he is very delicately hanging the wallpaper in it's place a second workman Rory is standing by a table he is walking around and scraping the back of the wallpaper and the paste I assume prepping the wallpaper to be hung you have reached the maximum time permitted for recording your message if you are satisfied with your message press one to listen to your message to send your message with normal delivery press one thank you your message has been sent goodbye

hello
hi Mark
how are you doing
hi are you
not too bad
glad to be home
yeah I'm home but I fell asleep
no I'm still working away on this
are you
yeah yeah so I just said that I'd give you a ring and hit two birds with one stone and we can talk about dinner and also I'll talk a bit about what's going on here at the Glucksman at the moment is that ok
yeah
yeah is that alright
that's good news what's the first question
if you feel if you feel that there's something that you'd like to ask then I'm all open to questions yeah
go ahead tell me
yeah ok

basically at the moment now Michael Riedel the artist who is having an exhibition here this week has asked me to phone people and basically describe to them what's going on at the moment in front of me ok
yes
so at the moment there's a group of workmen and some of the lads who work on the installation are here so they're familiar faces to me and then there's also Michael and some of his German colleagues are with him and that's Marcel and Chris ok now at the moment they're in the process of wallpapering one of the large walls of the gallery space of what I can see is a scaffolding and one of the workmen is standing up in the scaffolding and he's hanging very carefully obviously large strips of wallpaper that's what one of the lads are doing right now he's holding it up and Kevin is unfolding the wallpaper so that it hangs down I think I'll be a professional at wallpapering now after now that I've seen how it's done properly but basically now they're trying to get it done quickly I think so cause a lot of paper has been prepped now already they're now at times a couple of the work lads are now putting paste on the back of the paper but it seems to be that a when it's needed it's ready to be put up so they're kind of getting to the flow of it now at the moment Michael the artist is standing over at the left hand side of the scene and he's holding up a camera Kevin and Rory are in front of him so basically kind of to the right of him but also in front of me and they're pasting back the paper still Ruth is also there she's kind of going around and she's helping the lads the same Ruth as the fellow here at the Glucksman and it seems actually at the moment that she is hammering it into the wall nailing something into the wall so I don't know whether you can hear that in the background
no
no you can't no Marcel is kind of watching on he's recording it he has a camera on a tripod and he's recording the scene and he's watching it also as it unfolds so a couple of the people there seem

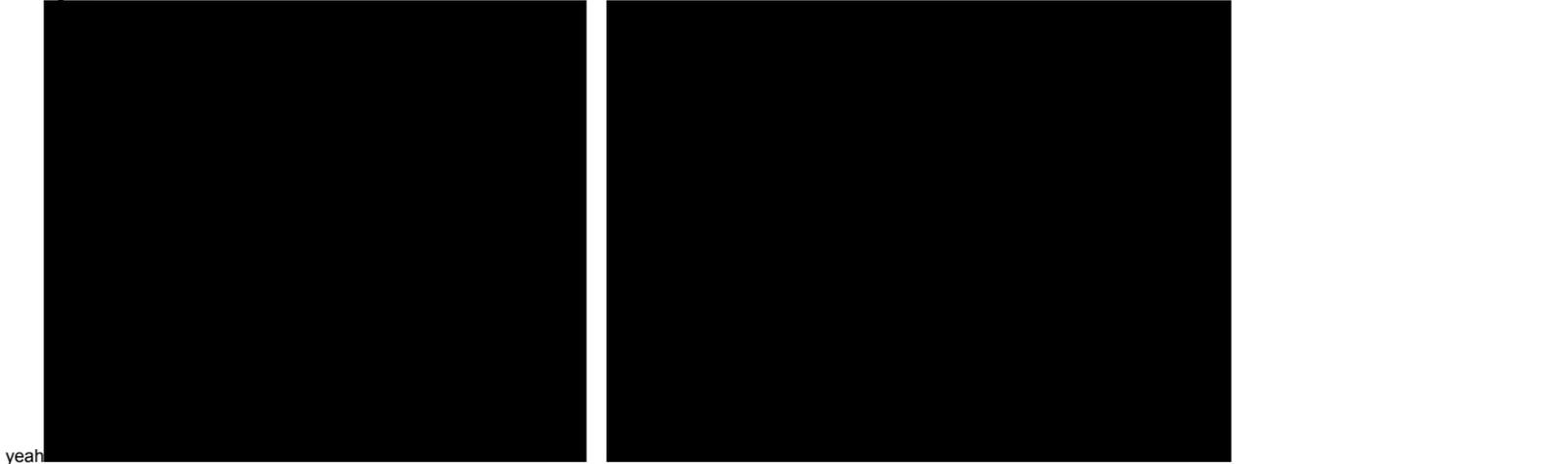
to be documenting the work that's going on at present one of the guys now is who's wearing a blue T-shirt and green pants and is smoothing out the wallpaper as the second guy is standing above him holds it in place for him to do that so far there haven't been any mistakes with the wallpaper for it seems to be going up very well yeah somebody asked me earlier what's a wallpaperer called somebody who wallpapers

sorry
do you know called what somebody who wallpapers is called
a wallpaperer

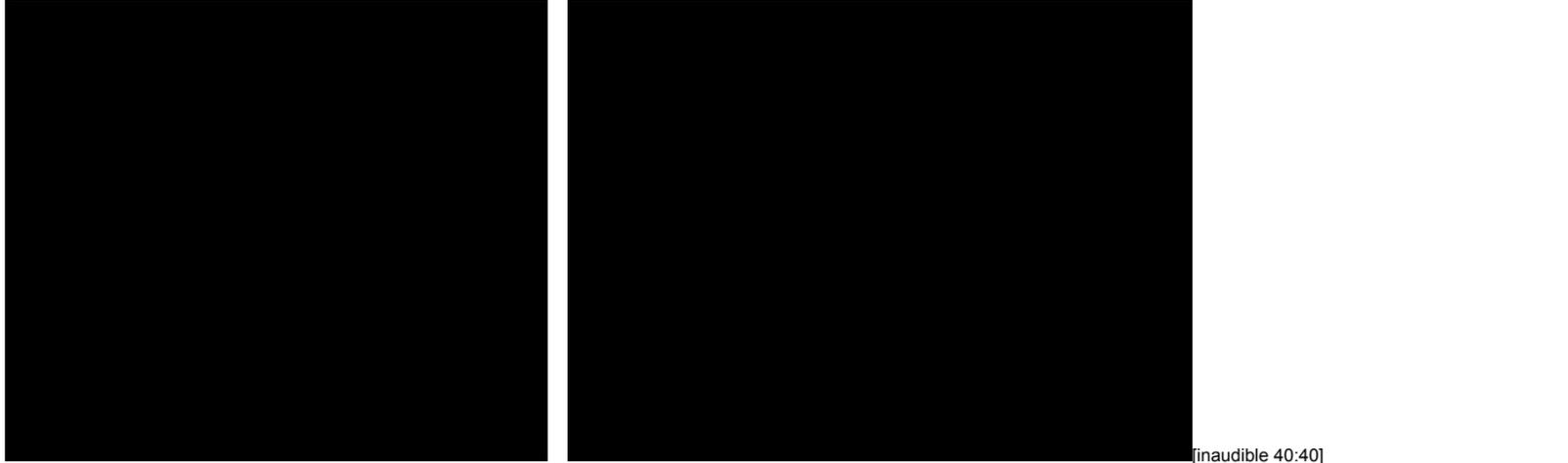
is it a wallpaperer that's what I thought as well but I'm not quite sure is it fair enough so that's basically what's going on it's after getting dark outside now so the spotlights that they have on the wall are needed more so than they were earlier on yeah so they seem to be kind of still discussing what's going on and well they're definitely putting the wallpaper up faster than they were earlier they're obviously just getting after the getting into the swing of it yeah Michael is still taking photographs of the scene and one of the workers is still smoothing out the wallpaper sheets while Chris is going around with his tripod taking photographs Ruth is kind of walking towards me on the right hand side with a hammer and she's actually putting it down and now she's after lifting it up and what seems to be a canvas she's hanging it on the nail and she's just after putting it onto the wall so where she's after hanging that canvas well that's what I think at least or she's after hanging that is just where the work lads have stopped kind of with the wallpapering you know so he's putting up kind of a sheet of wallpaper and I assume they're not going to wallpaper over the canvas that she's just hung but well have to see if that unfolds so that's basically it that's basically what's happening at the moment everything's alright with you

no I just woke up so I could reach my phone
are you how was work today

it was good



yeah



oh did he

[inaudible 40:50]

ok alright ok very good what's the story for dinner tonight
I don't know what to do

you're talking about the Andy Warhol exhibition

well I was on the phone to mommy and marian that's it for about an hour
each
no in total and actually I'm only after ringing like I feel as though ive been on the phone all day but I'm only after two four five six seven seven people
sorry
so and yeah that's what's going around i'ts fine
very good
ok sure I'll talk to you later then yeah
[INAUDIBLE 42: 09]
ok grand
I'll see you later
ok I'll see you later then
bye
ok bye bye bye
hello is this Daniel
yes

I was just thinking maybe a takeaway I know it's bold yeah we were just getting Chinese
well let's see what's below
see what's below in the press
yeah
it's up to you but I'd almost fancy now a Chinese
well I'd say a pizza but if you want something from the store then that's ok
well it's up to you so I'll leave you to it I don't know what time I'm going be home at so
alright well go for Chinese if you want to go for it

oh I hope it's alright yep ok so I think well that's it thanks for listening to me anyway I have to ring another few more people I'll have to fill you in on later about what Sandra said it's so funny
oh who else are you ringing

well I was on the phone to mommy and marian that's it for about an hour

each
no in total and actually I'm only after ringing like I feel as though ive been on the phone all day but I'm only after two four five six seven seven people
sorry

so and yeah that's what's going around i'ts fine

very good
ok sure I'll talk to you later then yeah
[INAUDIBLE 42: 09]
ok grand
I'll see you later
ok I'll see you later then
bye
ok bye bye bye
hello is this Daniel
yes

hi Daniel my name is **Catherine** and I'm ringing from the Glucksman Gallery in Ireland where Michael Riedel is having an exhibition next week and he asked me to phone you and to let you know what's going on here would it be ok if I took a few minutes of your time ah just to describe what's going on in front of me
sure
yeah

ok brilliant thank you basically what's the scene that's unfolding in front of me is that Michael is standing off to my right hand side underneath a large spotlight and he's watching as some of the workers here in the Glucksman hang pieces of wallpaper onto a large white wall now the scene has been that the image that the wallpaper is revealing is kind of starting to come together for me and to the very far right hand side there's an image of two people and they're standing in front of a microphone the first person has a piece of paper in his hand and he's looking down reading well he looks as though he's reading from the piece of paper and he kind of has a smirk on his face he's wearing a he's wearing a suit and he has a dickey bow on so that's kind of the beginning of the wallpaper image and it's as it's going on it's starting to be revealed but a few of the pieces of wallpaper that went up were blank so there hasn't been an image on that for me to describe as of yet
Michael is kind of walking around I know it's kind of strange I'm sorry it's a little bit hard for me as well
it takes all your freedom

so basically a couple of the workmen are at the moment in front of me they're stretching a large piece of wallpaper on a table they're prepping it to be hung there's two people standing on the right hand side and they're looking as one guy is hanging a large piece of wallpaper from uh he's standing up on the scaffolding and he's trying to position the wallpaper
and Michael he's not working at all

he he kind of is he's taking photographs at the moment of the scene

oh yeah
yeah that's his work

I was told earlier that he usually wears a cravat is that true

that he usually does what

that he usually wears a cravat around his neck

what is that

it's kind of a neck kind of thing it's a it's wraps around your neck

yeah exactly no it's always there's always a microphone attached to it

oh is there always a microphone attached to it I'll have to pass that on to him I'm finding little bits about Michael from people I'm finding out different things about him yeah which makes it more interesting for me yeah so basically so at the moment we have a number of workers there's two four there's five men in front of me in the scene that I can see and one girl Ruth and she's moving a table at the moment so basically kind of their jobs are kind of varying from taking photographs of the scene to prepping the wallpaper before it's hung Marcel one of Michael's colleagues is kind of seems to be kind of standing around a lot and kind of directing all of the others as to what to do

and the Warhol exhibition is it already shown

the Warhol exhibition is that what

isn't that Michael Riedel right

it is yes yeah yeah that's right yeah

you're talking about the Andy Warhol exhibition

I thought he was doing something with Andy Warhol
it is yeah the Andy Warhol exhibition has been installed it's not on this floor though
it's downstairs
no it's upstairs it's up on the upper two floors yeah yeah so
it already opened
it opened yeah it opened on Friday
oh ok
yeah yeah yeah

so this is kind of the last then installation part of the exhibit that's taking place at the moment so it should be it's interesting to watch it you know kind of unfold but it's quite a slow process as well you know I've been here since half twelve this morning so and my descriptions haven't changed that much
how many descriptions have you had to do already
oh well I've phoned it doesn't seem like many people but I've phoned about eight people so far

are they all like half asleep already

well some of them I was leaving long detailed messages on answering machines so yeah an interesting listen when they come back to work and then I think I spent a good hour on the phone to my mother so she was quite receptive to what was going on and asking me questions
finally she gets a long call from you
yeah yeah yeah exactly yeah so you're familiar then with what Michael usually does with his working kind of process are you
sure

yeah yeah

sometimes I'm his victim but not really

oh really ok well then I think I'm his victim then today yeah

well if you can have it it's a pleasure because it's you know it's a it's a good experience

oh it is

the everyday life

it is oh definitely yeah

well everyday life for Michael

exactly yeah he just makes an everyday life out of it

maybe I should get him to come in tomorrow and ring people that I know and tell the people that I know what I'm doing ah you could do that yeah

see how he likes it

yeah ask him probably he'll say yeah but watch out he turns everything into his thing then again

oh does he so ok he'll start directing me then as to what to do

well your friends will start to blame you not me

oh alright ok oh so he's very clever then

yeah he is it's true

yeah yeah ok

yeah I kind of saw the I had a glimpse into his show when does it open

well the opening night is Wednesday

alright so you still have two days of phone calls ahead of you

well see I think he's he's going to try to get the whole thing done tonight so yeah yeah so were all working troopers here

so you thought you might have two days off

yeah exactly yeah to recuperate yeah absorb some of the culture

yeah well say hello to Michael

I will do thank you very much Daniel for taking the call

you're welcome bye bye

it was very nice talking to you now

bye

[voicemail in German]

hello my name is **Catherine** and I'm ringing from the Glucksman Gallery in Cork I'm leaving a message for Daniel Daniel Michael Riedel is having an exhibition in the Glucksman this week and he asked me to phone you and let you know what's going on so if you don't mind I'm just going to leave a brief message for you describing the scene that's unfolding me Michael is standing in front of me with a number of colleagues and workers here from the Glucksman he is in the process of wallpapering a large wall in the gallery space with help of some workers Michael is standing at the moment with his hand on his hip and he is watching as the workers place the paper on the walls he is holding a camera in his hand and he is observing as they work there is a large scaffold scaffolding standing in front of the wall in order for the workmen to carry out the task at hand they have been preparing wallpaper and one of the men is standing on the stepladder and he is very delicately holding some paper and a second man is smoothing the paper onto the wall as the first workman holds up a piece there are a number of other people walking around the area in total there is there's five people in my view at the moment Michael is after walking behind the pillar so I can no longer see him Chris a photographer is standing directly in front of me and he is holding up the camera taking photographs and images as the workmen place the wallpaper onto the wall he is now after positioning himself to my far right and he is getting photos from a different angle Michael is after reappearing and again he stands with his hand on his hip he is now walking quickly over towards the wall he has his left hand side his left hand arm to the wall and he is facing my direction taking

Catherines in Cork

some photographs of the people in front of them Ruth the fellow here at the Glucksman I can now see and she is standing with her hands on her hips talking to Marcel Michael Riedel's colleague Rene the curator of the Glucksman Gallery is walking towards Michael and he is pointing at the wallpaper Rene now puts his hand to his head now to his mouth and now points again towards the wallpaper he is now walking away from Michael and towards the scaffolding and the workmen who are now putting the wallpaper in place Chris the photographer is again after relocating himself a flash is just after going off his camera he is standing at the top of the stairs and in front of the scaffolding Rory one of the workmen is crouching down he is directly in front of me he is crumpling up some pieces of paper he is looking at the wall he is wearing a red T-shirt and cream combat trousers he wears glasses he now is picking up a black bin liner bag and walking towards the wall he is now bending down and picking up some scrap paper and plastic rolling it up he is dragging it all together he is compacting the scrap plastic together and he is now shoving it into the black bin liner bag he now is looking around the ground looking around the floor he places the bag down by his side his arms are down by his side and he is now walking towards the right hand seat aside of the scene over towards the pillar and towards the scaffolding he is now after lifting a stick that looks like some sort of leveler and he is after walking out of the scene I can no longer see him Michael still stands over to the right hand side a little bit back from the scaffolding and he is listening to Marcel as Marcel talks to Ruth two of the workmen are still precisely and delicately placing the wallpaper onto the wall onto the white wall piece by piece they press their hands gently onto the wall this is what is unfolding in front of me thank you very much for taking the time to listen to this message goodbye now hello

hello is this David
yes
hello is this David
yes

Catherines in Cork

Catherines in

hello
hello is this Gabby
yeah

hello Gabby my name is **Catherine** and I'm ringing from the Glucksman Gallery in Cork in Ireland I'm ringing on behalf of Michael Riedel the artist

yeah yeah yeah yeah
you know Michael
yeah yeah
yeah good
just a moment just a moment
oh yeah of course yeah yeah

hello
hello
you are speaking to Veronique I'm the gallery assistant
oh hello how are you hi
hi there hi

hi my name is **Catherine**

hi
hi I was I'm ringing from the Glucksman Gallery in Cork and I was asked by the artist Michael Riedel to give you a ring and to basically explain to you what's going on in front of me would you mind if took a moment of your time

no of course
ok well basically what I see before me is part of the gallery space here in the Glucksman and it's full of equipment for installation so what I see is a large scaffolding set up

a what
scaffolding scaffolding they're like metal kind of pipes all joined together for people to climb up on

ok
you know to get up onto heights yeah

ok
and they're on wheels so they can move they can be moved around

oh great
yeah
ok
so just in front of the scaffolding I can see a step ladder and there's a man on the step ladder now all I can see of the man is his legs then at the other side of the scaffolding there is another workman and he seems to be working at a table as far as I can see

ok
now just at this moment in time another two people are after crossing their paths a girl and the girl is after she'd be the closest to me in terms of where all the people are positioned and she is placing some white paper on a big glass I suppose a glass type wall it's like a very large window that's between me and her so she's at the moment she's kind of standing up and she's moving her hands from above say the right hand is above the left hand and then the left hand is above the right hand and she keeps doing that motion as she brings the sheep of paper to the very bottom of the glass

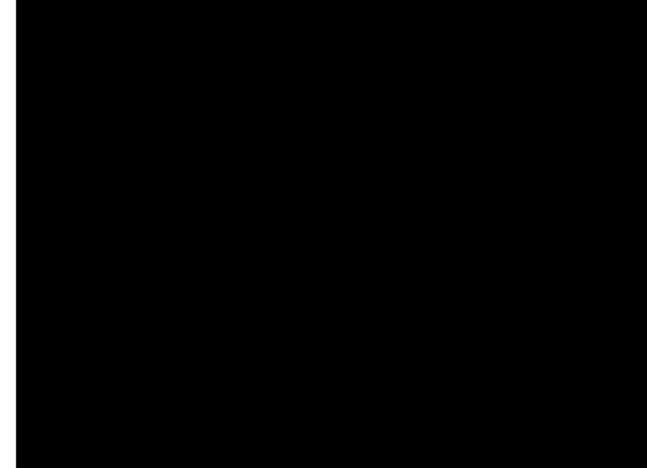
mhm
she's now crouching down and now she's standing back up again the whole area over there is lit up as I said by two very bright lights on stands at the moment in my view I can see five people so that's four men and one girl the colors that are before me there is the walls are very white there is a window on the other side of where all the people are and I can see out beyond that and there's trees and houses there over to the right hand side of the gallery there is wallpaper that has been put up and

[cannot understand 10:00]

wall wallpaper its
its' from is it from the artist Michael Riedel

it is yes
yeah

yeah that's right yeah yeah yeah and this wallpaper is grey white and black



it's a cow looking isn't that [not sure – cannot understand – 10:13]

not at the moment you're guessing you're guessing I can't see that

ok
so so but what I can see is part of an image a partial image because there isn't anything else in my view and the partial image is black and white and there's elements there's like fragments of what seems to be a picture frame on the wallpaper so it's 2D it's two-dimensional because it's flat because it's wallpaper but there are fragments of a frame on that wallpaper so it looks as though it'll be quite an interesting image once its complete but as I said it's only a fragment of that at the moment that I can see as I said there are a number of things in the way that are obscuring the view they

include are two pillars two pillars

two pillars
pillars that are supporting the architecture

ok
of the building so they're two big grey stone pillars there's also a barrier there's also stairs and as I said there's also quite a lot of glass between where I am and where the people at the other side of the gallery are working so really if you can imagine the whole scene that I'm looking at being split into a foreground a middle ground and background and the description that I'm giving you to where all the people are they're in the background ok

ok
in the middle ground you have the glass and the stairs and then in the foreground closest to me I'm sitting in the bookshop so I have books surrounding me I have chairs I have there's cards and there's tables with different arrangements of books so that just gives you kind of an overall view of what I'm looking at and there's also some mobiles hanging from the ceiling and which size is this room

oh this oh it's a very very large room it's a very large space oh I'm very bad at dimensions

ok
so

but it's a large space
yeah it's a very large space yeah if you can imagine a bookshop kind of an entranceway then coming into the middle of it like a big empty then kind of a hollow in the architecture kind of drops down to the floor and then it kind of goes back to the background of where I was describing that gallery space where Michael is working
mhm
yeah and where he has his colleagues at the moment I can see Michael over at the very background and he is standing behind the scaffolding closest to the window that I was describing the view of the trees and the houses and he is standing and he's taking photographs of the other workers in the area so he has his colleagues there Chris and Marcel and then there's workers from the Glucksman such as Rory and Ruth they be people who work here all of the time
mmhm
ok so I hope I've given you a good enough visual description of what I can see and yeah you did
oh good and thank you thank you very much for taking the time to listen

your name is **Catherine**

it is **Catherine**

you work at the it's a gallery

it is a gallery yeah

ok

the Glucksman

the Glucksman

the Glucksman Gallery in Cork yeah yeah

ok thank you

Catherine

ok thank you very much for taking the call it was lovely talking to you bye now

bye

bye

hello

hello is this Jody

yes that's right

hello

hello Jody my name is **Catherine** and I'm ringing from the Glucksman Gallery in Cork on behalf of Michael Riedel do you know the artist Michael

yes Michael Riedel

yes yeah that's right yeah yeah he asked me to ring you and to let you know what's going on in front of me would you mind if I took a moment or two of your time to describe to you what's in front of me ok thank you very much well basically Jody at the moment what I can see in front of me is Michael he is standing in he is standing quite far away from me and he was taking photographs above his heads of a scene I cannot see its not in my view therefore I do not what he was taking a photograph of but he was facing me and he was taking a photograph so he was holding the camera quite far above his head he had just walked out of my view now and he has just come back in and he is holding the camera in his right hand he is looking at it and he has his hand on his hip he is standing in front of a large table which has various items on it because I'm so far away from them I can't decipher what the items are but one of the workmen Rory he is standing on the right hand side of the table and he seems to be going through what looks like a plastic bag behind Rory and in front of the window at the very far side of the gallery there is a very large light on a stand there are two of these lights and they are shining on the wall that I cannot see so the wall that's kind of between me and the people working on the wall it's a wall that's above their heads and so out of my vision so basically if I can just describe to you kind of the scene how it is in front of me as much as I can anyway Jody basically in my in the foreground I'm sitting in the bookshop so there's a lot of books in front of me then there's a pillar and some barriers and then we have in the middle ground we have steps leading up into the gallery from the lower floor and we also have large glass windows which kind of act as a big empty space in the middle of the gallery dropping down to the ground floor and then over in the very far background that is where Michael is and where he's working with the workmen he is taking photographs as I said the workmen all have their differnt duties and Marcel one of Michael's colleagues is standing with Michael at the moment and discussing that wall that I said that I cannot see and again Marcel is taking photographs of that wall over to the very right hand side of the background scene there is wallpaper on the wall and because there are a lot of things obscuring my vision from where I am sitting I can only describe to you different fragments of the wallpaper if that's ok basically the wallpaper in color is grey black and white and it displays fragments of frames that are positioned on the image on the wallpaper so it's all 2D and as I said there's only fragments of photographs or frames or some sort of a picture frame that is visible to me in front of that wallpaper there seems to be well what I can make out it seems to be a table and then there's a low bench next to that table and items of clothing I assume belonging to the workers are sitting on that bench Ruth one of the ladies who works here in the gallery is standing in front of the barrier and she is looking back to the other workmen she is looking back at Michael at this moment and now she is walking over towards large scaffolding and she is looking up is there anything at this point that you'd like to ask about what I can see

how big is the gallery

the gallery space is very large so where I am is I'm positioned quite far away from where they are if you can imagine that so there's a lot of things kind in the way between where I am and where they are as I said the bookshop the barriers the stairs you know it's a very large space

how many meters

meters I'd say its about I'm guessing now I'd say about forty meters forty to fifty meters they are away from me ok ok so and at the moment now one Michael's other colleagues is taking photographs he's on my side really of the glass and he's looking over towards the workmen and taking photographs of the scenes that he can see ok Jody thank you very much for listening to my description of what's going on in front of me you were very patient with me and sure I'll tell Michael that I was speaking to you

yeah say hello to him

I will do of course ok thank you very much Jody ok

hello

hello is this Lufar [not sure]

you're welcome

goodbye now take care bye

bye

bye

hello

hello is this Lufar [not sure]

hello

hello my name is **Catherine** and I'm ringing from the Glucksman Gallery in Cork on behalf of Michael Riedel the artist you know Michael

listen could you call me in about one hour because I'm busy now

yeah that's no problem ok ok thank you bye now

[voicemail – Different Language]

hello my name is **Catherine** and I'm ringing from the Glucksman Gallery in Cork on behalf of Michael Riedel the artist Michael has asked me to phone you and just to leave a message about what is going on here at the moment in the gallery space so what I'll do is I'll describe to you for a moment or two exactly what I see and how it is happening ok at this moment in time Michael is standing at the top of the stairs which is the entrance way into the gallery he is now walking and he is eating at the same time he has some food in a white paper bag and he is eating as he is walking through the gallery space closer to me on the right hand side there is a girl walking around a large pillar with a piece of paper she is bending down and removing some paper and pushing it aside now she is placing the small piece of paper to the pillar she is now looking towards Marcel Marcel is Michael's colleague Marcel is now walking through the gallery space with a white bag he is now out of my view Rory one of the workmen is standing at a table he is wearing cream pants and a navy T-shirt he is also wearing glasses in my view at this moment in time there are five people four men and one girl there are two bright lights shining on the wall that is facing the workers this wall I cannot see it is above the workers heads Michael is standing by a large white gallery wall at the end of this wall there is some wallpaper this wallpaper is grey black and white in color and the fragments of the wallpaper in which I can see contain a small part or a small image of a picture frame this image as I said is two dimensional and it is only a fragment there are a few objects obscuring my view between me and the workers those objects include barriers pillars stairs glass book shelves and books card stands and chairs in the background of the whole scene where Michael is working with the workmen there is a large scaffolding set up one of the men is standing on a step ladder in front of the scaffolding I can only see his legs there is another workman and he is over to the far right he has long hair he is wearing a grey or a navy T-shirt with white stripes and dark trousers Marcel is after walking back into view he is now crossing the window another one of the workers has crossed the window and is after bending down to pick up a hammer he is now walking back over to the right hand side of my view
[voicemail - different language]
hello [cannot understand]

hello

hello my name is **Catherine** and I'm ringing from the Glucksman Gallery on behalf of Michael Riedel the artist

oh [cannot understand]

do you know Michael yes yeah

yes he is a best friend of mine

oh good well Michael has asked me to ring you and to describe to you what's going on in front of me at the moment would you mind if I took a moment of your time to do that that's fine

yeah

but now I'm sitting in the bank to make some business things

oh are you ok and are you in a cue are you waiting

yeah yeah

alright ok do you want to tell me then when you've finished waiting and I can stop talking

ok ok

would that be a good

that's a good idea

yeah

just call me in ten minutes

ok that's no problem

is that ok

yeah that's no problem ok

and if you want to you can we can because of [cannot understand] things you can call me in the museum on the [cannot understand] telephone I don't know if that's better for you ok what number is that then

I don't have the number in my mind right now

alright

just give me a call on the handy and I tell you in twenty minutes

that's perfect ok ok it might be a little longer than that but I will ring you back ok

ok

it could be an hour but ok that's great thank you

ok

ok bye now bye bye

hello

hello is this Marcus
it's Marcus yeah hi

hi Marcus my name is **Catherine** and I'm ringing from the Glucksman Gallery in Cork on behalf of the artist Michael Riedel

Michael

yeah do you know Michael

again Michael

sorry

what's the whole name please

Michael Riedel

oh ok [different language] yes yes yes yes

yeah yeah yeah you do ok

ok

well basically Michael asked me if I could just ring you and describe to you what's going on here at the moment

ok

is it ok if I take a moment or two of your time

yes yes yes yes

ok well basically Marcus at the moment what I can see in the background of my vision ok so basically there is a foreground there is a middle ground and far in the background is where Michael is working with some of the workmen here from the Glucksman and also with some of his colleagues

ok

and what they have set up is scaffolding is on the very far on the left hand side there is a step ladder and there are two large spotlights facing towards me and they are on large stands there is also wallpaper on the wall on the back wall which is on the right hand side this only covers a portion of the wall and it's in black and white and grey and the fragments of the wallpaper in which I can see display what looks like a part of a picture frame so an image of a picture frame of two picture frames actually is on that wallpaper now there are a number of things that are obscuring my vision that are in the way of the whole scene that is over there and those objects include bookstands with books on top of them it also includes large grey stone pillars there's barriers kind of that go around where the stairs are where the stairs lead up to the first level and there's also large panes of glass so all of these all of these things are in between where I am positioned in the bookshop and where all of the of Michael and his workmen are placed over at the other side of the gallery so if you can just visualize that there are also by that wallpaper that I was describing to you just a moment ago there's also a table in front of that it's a white table and next to the table there is a part of a bench that I can see and on that bench there's some belongings to the workmen now at this moment in time the workmen are there's about three of them in my line of vision and they seem to be all standing at the top of the stairs and they all standing with their hands by their down by their sides and they're all kind of looking at each other and now one or two of them is looking up at something that is out of my sight so out of my line of vision

sorry sorry its tons of information I've never seen this work before so it's a little bit so and I'm not possible to repeat this so just that you told me [not completely sure – 36:15]

oh no no

ok but anyway go on go on

no it's just really just for me to describe to you

ok

just kind of for you to listen I suppose and try and understand exactly what I'm looking at

ok

so basically over then I'll just describe just a little bit more to you basically of where Michael is standing at the moment he is standing over by the windows they're large windows they're about the windows are about the height they're a little bit they're about six foot high and about I'd say nine foot wide

ok

it's a large window and maybe actually a bit a little little bit wider than that maybe about twelve foot wide and Michael and Marcel are standing in front of that large window and they're talking now between me and them there's also the scaffolding which the workmen were using which they set up and there's also a large low table which has many different items on it now at the moment all of the workmen are standing at the top of the stairs and they're starting to make their way down the stairs at this moment in time so I'll finish up there and I just would like to thank you for listening to my description of the scene that's in front of me you were very patient

ok

ok

ok

ok that's very good now I'll tell Michael that I was onto you ok

ok

ok thank you very much ok bye now

bye

bye bye

[cannot understand – different language]

hello is this Isabella

yes

yes

yes

yes

yes

yes

yes

hi Isabella my name is **Catherine** and I'm ringing from the Glucksman Gallery in Cork in Ireland

oh sorry I thought I saw zero zero three five I thought it was an artist of mine

alright ok oh yes well I'm actually I'm ringing on behalf of Michael Riedel an artist

yes

and he asked me to give you a call and just to inform you about what's going on in front of me in the Glucksman Gallery today would you mind if I took a moment or two of your time just to describe

to you what I can see

of course

ok very good thank you

no problem

ok well at the moment now at the very far side of the gallery there's a group of people working and they have lights big big lights set up so they're lighting up the wall that they're working on now the wall that they're working on I can't see its not in my line of vision but I can see them as they climb up and down the scaffolding so at this moment in time they're sliding the scaffolding along the floor in my line of sight there are five men and one woman and the lady at the moment is lifting up pieces of paper and she's sticking them onto a big grey pillar that's to my right hand side now at this moment in time she's just after going behind the pillar and I can't see her now she's after reappearing again and she's smoothing the pieces of paper out on the pillar so over to the right hand side as well Michael is sitting down near the back wall of the gallery he's got his legs crossed he's wearing all black he's sitting at the end of a bench and he's looking over at the some of the men carrying out their tasks he's not saying anything and he's holding the bottle of water in his right hand behind Michael on my right hand side on his left hand side behind him there's some wallpaper and the wallpaper is grey white and black in color and from what I can see from where I am sitting there are fragments of images so the whole image isn't visible to me at this moment in time because there's a few things in the way of my line of vision but what I can see are fragments of frames they're like picture frames and they're obviously 2D because that's the image that is on the wallpaper that's on that back wall at the moment when I look directly ahead of me there are two workmen and they're talking to each other and they're signaling and pointing up at the wall above their heads the wall that I cannot see at this moment in time one of them is bending down and the other one is standing up with his hands in face and resting on his hips and his legs are wide apart basically in line with his shoulders he's wearing a navy T-shirt and green pants now the other worker is after standing in front of him so I can no longer see that worker and the other guy is wearing a dark jumper and also light colored pants that area of the gallery is very bright with the light that is lighting it up but between where I am and where they are there's many things in the way and there's many things I suppose obscuring my line of vision such as book displays there's books and there's barriers and there's big pillars and there's chairs so there's a number of things between where I am and where they are working is there any questions you would like to ask at this point Isabella

no

no am I describing it clearly enough

it's perfect I'm like I'm there

oh very good

I'm with you

excellent that's good feedback so basically that's what's happening now at the moment a few of them are after going behind that pillar so I can't see what they're doing but Michael is watching them very very intensely he is obviously making sure that they are carrying out their job as precisely as possible and now he is looking away so he is looking down and then back up so well Isabella I think I'll leave it there but thank you for your patience and for taking the time to listen to me describe the scene in front of me

thank you

thank you very much ok take care bye now have a nice day

bye

[cannot understand – different language]

hello is this Christine

yes

yes

hello Christine my name is **Catherine** and I am ringing from the Glucksman Gallery in Cork in Ireland

yes

the artist Michael Riedel asked me to give you a ring

yes

and I was wondering would it be ok if I just talk to you a moment or two and just told you about what's going on here at the gallery at the moment is that ok

yeah

ok very good so if you just bear with me a moment I'll just describe to you what's going on in front of me and if you have questions in the mean time don't hesitate to interrupt me ok

yes

just as long as I'm describing the scene clearly enough then we're perfect basically at the moment on the far side of the gallery Michael is sitting down on a bench and he's over at the very far right hand side and he's sitting in front of an area of wall that has been wallpapered and also an area of wall that is blank so he is kind of sitting right in the center of a part of the wall in which has something on it and then nothing on it the wallpapered area of the wall the color that it incorporates is grey black and white and in my line of vision only fragments of the image can be seen so what I can see at the moment is basically frames what look like frames like photo frames or picture frames on a wall and that's obviously a 2D image because that's on the wallpaper

sorry what sort of image

it's like part of a photo frame like a photograph of a picture frame or a painting frame but that's basically it's only kind of a fragment of that it's only a little bit because it's kind of blanked out by a blank white square so as you can imagine only part of it can be seen so over towards the left of that there's a large grey pillar and in front that grey pillar the workmen have set up scaffolding so the scaffolding is quite large and behind the scaffolding I can see roof who works here at the Glucksman and also another man now I can't see his face at the moment because the scaffolding is in the way

yes

over to the left of that again we basically have two big bright spotlights that are lighting up the area in which the workmen are where they're carrying out their tasks so they're facing me but they're also pointed up so as to light up that area very brightly now between from where I am I'm sitting at quite a length lengthy distance away from where they are all working so if you can imagine the area the space being split into three into maybe the foreground the middleground and then the background all of what I have described is taking place in the background then in the middleground on the right hand side we have some barriers we have steps leading up to the background which is where Michael is sitting and then we have over to the right hand side we have large panes of glass and some of the glass panes are jutting out and they're kind of like green they have kind of a green tint in them so that makes the whole kind of image that's in front of me very interesting because it kind of adds this interesting color aside from the whites the grays the browns that are all in front of me in the you know the white of the walls the brown of the wood and the grey of the stone so that adds a little bit of color into the image that's in front of me now at this moment in time a couple of the workers are after moving the scaffolding over to they very left hand side of my view and so I'm looking at them through two panes of glass so one pane is on my side then there's a big open space and then the second pane of glass is over at their side so they're behind that pane of glass and one of those workmen is now starting to climb up the side of the scaffolding and now I can only see his legs and now only his feet and his feet are still there Marcel

lucky you

lucky me yeah yeah I'm seeing wonderful things today yeah yeah and describing wonderful visions

sounds like but you describe it very well

thank you that's good

Michael will be satisfied

good well I'm glad I'm glad yeah so well I think that's enough anyway information

yeah

so but you're very good for listening to me patiently and taking the time out to

is Michael still there

yes he's over to the other side

are you actually describing what's going on right at the moment in the very moment when you are talking

yes I was yeah yeah

that's fantastic

yeah

that's a nice trend thank you very much

ok no problem thank you very much for listening have a nice day

thank you

bye now

have a nice day

bye

bye bye

hello

yes

I didn't get
it's a large light
ok
and its shining up towards the top of the wall
ok

ok now Chris I think one of Michael's colleagues is walking around at the moment with a camera in his hand and then over to the left over to Michael's right hand side and to my to Michael's left hand side and to my right hand side there is a workman and he is standing up on top of a latter and that workman is wearing a dark T-shirt and has white stripes going down its arms and he has long hair he is just after stepping down from the latter and he's just going out of my sight out of my vision ok now over to the very very far right hand side of the left hand side of the scene there is scaffolding set up and on the scaffolding there is a man standing now I can only see his body and his legs now he is just after jumping down from the scaffolding he's after repositioning a step latter and he's just after stepping back up onto that step latter and he's reaching up to an area of the wall to which I cannot see so his head and his shoulders and his arms are out of sight and all I can see is his torso and his legs behind the scaffolding so behind that man there's a lady who's wearing a grey cardigan and she has long hair and a fringe and she's walking backwards and forwards and now she's just after going out of my line of vision behind those large lights that I was talking about the man who was carrying the camera a few moments ago now has his jacket in his hand he's just after hanging it up now he's just after turning back to it because it looks as though he forgot something in his jacket and he's now rooting through the pockets of his jacket while he's looking a Michael he's just after picking up his camera again and he's gone behind part of the glass that's between me and him so I can no longer see him ok so going back to Michael he is still talking to that person who is behind the pillar in which I cannot see and he's moving his hands and smiling and the girl Ruth who was standing to the left hand side of that was giggling a moment ago and she was shrugging her shoulders and now Michael is looking over towards my direction and he's now looking back to his friend who is behind the pillar ok so you're very good for listening to my description of what's going is there any questions that you'd like to ask at this moment of what is before me

any questions yeah I would so if Michael [cannot understand – 19:15]

yeah yeah well the guy walking around with the camera his name is Chris and then the person now who is behind the pillar I can see him now at the moment
right

and that's Michael's colleague called Marcel

ok so that's marcel

yeah yeah ok

ok fine

ok so the rest of the work people that are here are people who work for the Glucksman at time of installation

ok

yeah ok

ok ok

ok

fine thank you

that's great thank you very much for your patience

ok

it was lovely talking to you bye now bye

ok bye ciao

ciao

hello

hello is this Thomas

yeah

hello Thomas my name is **Catherine** and I'm ringing from the Glucksman Gallery in Cork in Ireland

hi

hi Thomas how are you keeping

I'm fine how are you

good not too bad Michael Riedel the artist is having an exhibition here in the gallery this week and he asked me to phone you to let you know what's going here at the moment so would you have a moment or two Thomas for me to just describe to you what's going on here in the Glucksman

ok

is that ok yeah

yes why not

very good very good well basically Thomas what I can see in front of me is a large gallery space in the background of the space Michael is sitting and he has his hands together he is sitting on the end of a bench in front of a very large wall

in this moment

at this moment in time yes yeah yeah this is what I'm looking at yeah yeah I'm just I'm going to describe to you

ok

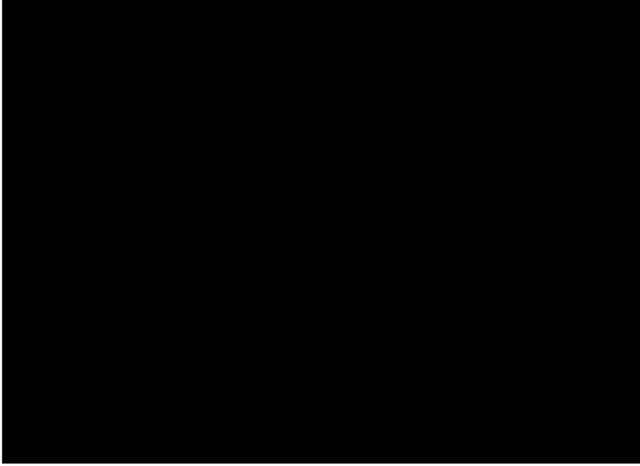
what's happening as I see it ok

alright

so basically Michael is sitting as I said in the background on my right hand side he is wearing all black and behind him is a very large wall half of the wall is white and the other half has been covered in wallpaper and the wallpaper is grey white and black in color and there are different fragments and images on that wallpaper but it hasn't been complete yet and because there are different things

obscuring my vision the whole scene isn't there for me to see ok if you follow me now to my right hand side then again to Michael's left there is a workman and he is sanding down the edges of a table so he is bent over he's wearing a navy T-shirt and cream pants he's sanding the edge of the table very rapidly over to the left hand side then of my view there are two very large lamps now the lamps are off so what is really lighting the space is some over head spotlights and then natural light that is coming in through the gallery windows and it's very sunny outside so the space is very bright
oh that sounds good

oh it is its nice its nice yeah definitely especially since yesterday was so miserable



hm

but yeah but over anyway over to the left hand side anyway to the far left of my vision there's scaffolding that's set up that the workmen were using now that's this all of this work is taking place over in the background of my vision ok so if you can imagine the space between where I'm sitting and where they are being split into three so there being a foreground a middleground and a background so they're quite far away from me

ok

and there's a lot of other there's a lot of other say items between where I am and where they are including a kind of wide open space panes of glass are over to the left hand side and there's also barriers now at this moment in time there's a couple of bewildered looking people standing at the top of the stairs and they're kind of looking around because they're not quite sure as to whether the gallery is open but now they've just been informed that it is so they're
but it's open

it is open and they've quickly made there way to the top of the stairs and they're now coming down towards me and they're now out of my sight so back over to where Michael is sitting the workmen are still carrying out their tasks some of them one of the men is over now to the left hand side and he's just after stepping under the scaffolding and he's got what seems to be like a container for paint in his left hand and his right hand is holding onto the scaffolding but he's just after passing that palette now to another workman so he can climb safely up the scaffolding the workman is holding the container I think what's in it is probably paste and he's now making his way up behind the first workman who went up the scaffolding Michael is still sitting over at the right hand side of my vision and he's watching as the workmen carry out their tasks he's watching them very intensely

yeah

with his hands very patiently down by his legs and he seems to be in a world of his own and as I said that workmen then to my right hand side is still filing the table another gentlemen is just after

— 100 —

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walking past he’s wearing a navy jumper dark pants and he has long hair is there any questions that you’d like to ask at the moment

how is Michael

oh he seems fine

is he fine

as I said he’s quiet at the moment he’s just watching he’s observing

aha ok

but he’s busy he’s busy now with everything that’s going on

ok no that sounds good you can go on

well now at this moment in time there isn’t anything happening so i’d have to say i’d be silent on the phone if until something does somebody is leaving now the gallery that’s that’s somebody’s just

after

why is he leaving

no just somebody a visitor is just after leaving he’s just walking down the stairs yeah yeah Michael now is looking over at me he’s looking he’s giving me the intense look now

the intendency [not sure 29:17] is to repeat what’s on the on the wall that’s in front of you

well the wallpaper the wallpaper

what kind of wallpaper

it’s basically a photo that has been transferred onto the wallpaper

black and white

black and white yeah yeah but unfortunately only part of it is visible from where I am sitting so it’s only the part of it that I can see that I can describe to you ok because in a way there is a large grey

pillar so the wallpaper seems to have a print of photoframes or some sort of picture frames on so it basically looks as though there are pictures hanging from the wall except they’re not hanging from

the wall it’s 2D its flat does that makes sense

yes

and they’re only partially there because black blocking out half of the image is two large white squares as though the whole image has to be completed so it isn’t complete for me to describe to you

am I am I explaining myself clearly enough

yeah its fine

yeah yeah

it’s kind of an abstract

no no I think it will be it’s just that something else I think has to go in place there but it hasn’t been put there yet so I can’t you know I can’t tell what is going to be there but I think it will be quite a

readable image it’s just that from where I’m sitting the whole picture isn’t clear yet

ok

yeah yeah now Michael is after getting up and leaving so he is no longer in my line of vision I don’t know where he’s gone but the workmen are still there there’s two people in my vision now two men

one is standing on kind of a sturdy step ladder and the other is walking across the floor holding a plastic container the lights that I was describing to you earlier that were off and I was saying that it

was just natural light and the small spotlights that were lighting that space well now the very large lights are on again lighting up the upper wall that I cannot see Michael now after walking back into

my line of vision and he’s walking very casually around the space he’s wearing his coat and he has his collar up around his neck and he has his hands behind his back and he’s just after sitting down

now and I can’t see exactly where he’s sitting but I can see

but he looks good

but he looks good yeah he looks good he looks well

he is one good looking guy

yeah he is yeah but what I can see though is his reflection in the window so I can see that his head is turned and I can see that his hands are joined together but all I can see then after that is the

trees outside the window so it’s quite a nice image that I’m looking at now

well I would love to come around

yeah and see for yourself yeah

where are you in Ireland

in Cork

in Cork

yes yeah the south of Ireland the very south

ok

yeah have you been in Ireland before

never

never oh well then you’re due a trip

but that would be an opportunity an interesting opportunity to

well this exhibition is opening is open until the eighth of June so you still have time enough to come over and see it

and we will still phoning [cannot understand – 33:00]

you’re walking through the door now I can see you yeah

no that’s my brother

yeah so I hope I’m not doing this up until June I could be making up things that I am seeing it might not be the full truth at that stage ok you’re very good [can’t understand] for taking the time to listen

to my description and I hope it was informative enough for you

it was my pleasure

— 100 —

— 100 —

— 100 —

— 100 —

— 100 —

— 100 —

— 100 —

very good thank you very much

thank you very much have a nice day now

say hello to Michael

i will do of course yeah ok

ok

thank you bye now

thank you bye

bye

I completely get confused as to

[voicemail – different language]

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kind of bright ones it's they're basically there's basically two of them in the space and they're directed up towards the wall that the workmen are working on but now that wall I cannot see that's not in my line of vision now over to the right hand side I can see a workman and he seems to be painting part of the wall he's standing on a step ladder and he's wearing a navy T-shirt and cream pants there's another workman and he's directly in front of me he's standing by the newly positioned scaffolding

mhm
and he's walking around the space then over to the very left hand side Marcel one of Michael's colleagues

yeah

is showing

[cannot understand – 47:34]

is he yeah yeah yeah he's showing one of the girls here Ruth some photographs and they have the camera on a tripod and Ruth is sitting on the edge of a little step ladder Marcel is just after crouching down in front of a window and he's lifting a piece of paper in his left hand and he seems to have I think a pen in his right hand he is now after walking back over to Ruth and he is pointing at something on the page to Ruth Ruth now is looking throughout the space and she's looking up at the wall and back at the camera the other workmen seem to be walking around the space and Chris one of Michael's colleagues is after walking to the very right hand side Marcel now is after walking up to Michael and Michael is standing in profile to me so he is not looking at me I can only see his side profile and now he's just turned his back so I can no longer see Marcel because Michael is in the way Michael is wearing a long black coat black trousers he's now after putting his mobile phone to his ear and he seems to be making a phone call Marcel is still standing beside him as they are doing that two more workmen are after coming into the space one of them is standing directly in front of me behind the scaffolding he has his hands on his hips and he is looking up at the top of the scaffolding and towards the wall that I cannot see I think that Katie that's that should be enough description for you is there any questions that you'd like to ask about the space that's in front of me no you find it a bit strange

greetings to the boys from

ok I'll tell them that you said hello

yeah greetings from Zurich [not sure – 49:37]

ok

very good

ok that's very good thank you for taking the patience to listen to me

yeah

ok have a nice day bye now

you too bye

bye

[different language – cannot understand]

hello is this George

yes it is

hello George hi my name is **Catherine** and I'm ringing from the Glucksman Gallery in Cork

oh alright

hi how are you

I'm fine and you

not too bad now not too bad

what are you having to endure

sorry

what are you having to endure at this point

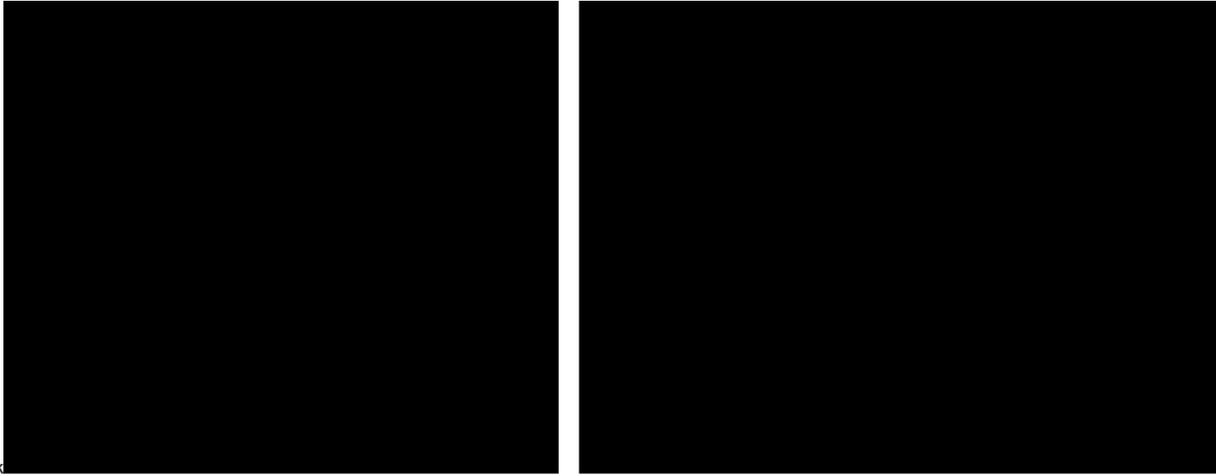
oh well at this point now I've endured a lot from the artist Michael Riedel do you Michael

yes I do

yeah

I guess that's where you guys got the number and he made you call people

that's it yeah he's making me call people that's right yeah yeah



ok

so you're one of the victims on the list

well I'm a pleasure

oh good good well you don't mind then George if I just describe to you what's going on here at the Glucksman at the moment

I have just one question before is this all going to be recorded the organization is to be minuted

is it belimited is that what you said

minuted he's going to transcribe what we're talking about

well I'm not a hundred percent sure I think that could be the intention yes yeah

ok

yeah alright

but it's still a little bit vague to me as well so but basically

don't worry that's the way it goes

yeah

ok so fire away

yeah so if you have any questions anyway you know in the mean time or about what I'm describing to you feel free to give your perspective

just jump in

yeah exactly yeah thank you but basically at the moment George Michael is standing at the very back of the gallery to my left hand side and he's looking up and he's taking some photographs he's

aha

he's standing in the space and he's wearing a very black coat and black trousers with black shoes and he's using his right hand to take the photograph and he has his left hand down by his side

is he on the phone

no no there's other people there as well there's a gentleman next to him called Marcel Marcel is standing with his back to me and he's looking down at a girl called Ruth and Ruth is looking up again

Ruth's Ruth is in profile so I can only see the side of her face and she's looking at the top of a camera the camera that is standing on a tripod now Marcel is just after moving so he's standing now

in front of Ruth so I can longer see her and Michael is just after walking out of my sight so my line of view he's no longer there in my picture now over to the right of where they're standing there are

two large spotlights on I suppose kind of stands so if you can kind of picture those very large lights that they use in films you know on film sets

yeah

yeah they have two of them in the gallery space and they're shining upwards towards the ceiling well more towards the top of the wall than directly up to the ceiling

how large is the room what height do you have there

well where I am now the ceiling is very low but where they are the ceiling would be a lot higher it would be about double the height from where I am but I'm kind of looking through the building like

through kind of a cross section of the building to where they are so I'm not over at their side at the moment

ok

yeah ok so but basically in front of those large spotlights there's scaffolding set up and at the moment what's happening or what I can see is little bits of paper are falling down from the top of the

scaffolding down to the ground

ok

so now I don't know where they're coming from or what's producing those pieces of paper to fall now over to the right again of that part of the large gallery wall has been wallpapered and the wallpaper

is grey black and white in color and its only kind of a small part of the wallpaper that I can see so it doesn't really give me a very big picture George at the moment I can't describe the whole

what's the name of the exhibition are there any names or any working titles or whatever

well this part of the show is called the inevitable show

ok

yeah yeah so

alright

this floor is going to be called the inevitable show yeah that's right so

and you're the only one who is supposed to call people you've been calling people for a couple days now haven't you

yes yeah yeah

it's all over Europe

yeah

and all over the world I guess

yeah yeah

how is that coming along are you having fun with it or

honestly well it's not too bad it's not that bad now I think you know when you start off doing these things you're always a little bit more enthusiastic but on day two I'm starting to get a bit tired now

so

you're describing the same thing over and over again

exactly yeah yeah

and how are people reacting I mean is it are you [cannot understand – 56:27]

oh actually yeah no I was surprised I thought people were going to get really annoyed with me and you know ask me what are you doing why are you describing what's in front of you you know but they've been very patient and I've been very grateful for that patience so it seems to be working out in my favor so

well I guess as soon as you mention the name people are used to it a lot and they probably know what's coming up

I think so I think yeah when I give them the artist name they seem to know exactly who I'm talking about and why I'm doing this you know so they obviously know his style I think that's probably

it they know his style and what he's like so

how do you like it on a personal level I mean do you like what's going on at this point

I do I like what I see now you know aside from what I can see from this angle you know what I've seen throughout the gallery it seems to be coming well you know together quite well but I think there's

still quite a bit to do and it'll be up and running now for tomorrow night so it'll be interesting to see the public's reaction as well you know because we'll be giving tours as well for the public coming in

so I'll need to know exactly what it's about and what it's like you know to be able to

don't put too much hope in it

oh yeah

[cannot understand – 57:42]

oh yeah yeah but I suppose just have good grasp of it to be able to explain to people you know what they're looking at and I suppose what the aim of the

of the whole thing is

exactly is behind it yeah yeah

I think you're probably doing the most important part of the show at this point

do you think that's great

yeah I'm pretty sure you are actually

good good

listen I really have to let you go at this point I have to answer I have the office

oh that's ok oh no that's fine no you were very patient and thank you for giving me so much time

no no no you're doing a wonderful job

oh thank you

keep on doing we've been actually talking about you for like twenty four hours now

alright

you have already been calling a couple of people and relatives even

alright you were expecting my call then

yeah you've been doing a great job keep on doing it give my best to Michael ok

oh I will do thank you very much you're very kind have a nice day bye now

bye

bye

hello

hello

hello I wonder could I speak to Alexander please

yes that's me

oh hi Alexander my name is **Catherine** and I'm ringing from the Glucksman Gallery in Cork in Ireland

yeah uh huh

hello how are you

hi I'm fine

good good Alexander I was asked to phone you by the artist Michael Riedel you know Michael

yeah

yeah he asked me to give you a ring and to just talk to you a bit about what is going on here at the Glucksman Gallery at the moment would you mind if I took a moment or two of your time just to

describe to you what's going on is that ok

did I get you right you're in Cork

in work yeah yeah

alright

that's right yeah well basically at the moment Alexander I am looking over to a large gallery space ok where I'm sitting is in the bookshop so there's lots of books around me and cards and chairs and

lots of different things so I'm quite far away from where Michael is with the other people working over there on that side

where is Michael is he in Berlin or is he back in [cannot hear - 1:38]

no he's here in the gallery with me

oh I see

alright

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yeah
tell me something
yeah
what kind of project are you doing with me here
well that now I don't know I can't really disclose that information I can only tell you what's in front of me
ok
yeah so I'm basically reproducing for you what I can see
ok
ok
that was I mean who's idea was that to do that
Michael's
Michael's ok
yes yeah he asked me to do this yeah
ok
ok now you've been very good to listen to me explaining it to describing what was in front of me Alexander thank you so much for being patient and giving me your time
ok
I hope you have a nice day ok
you too
ok
give my regards to Michael
i will of course ok thank you very much enjoy your day bye now
bye
hello
hello Hanna
hi

hello Hanna my name is **Catherine** and I'm ringing from the Glucksman Gallery in Cork in Ireland and I was asked Hanna to ring you Michael Riedel the artist asked me to give you a call and to describe to you
yeah you did that yesterday
yeah I did that's right I left you
[cannot hear – 11:17]
no no no I left you a message and Michael asked me to ring you back and just to talk to you really he wants me to talk to you today if that's ok are you busy at the moment
that's alright that's fine let's talk I didn't know about the show I was completely surprised it's happening on friday you said
it's opening up tomorrow night yeah it's opening tomorrow night tomorrow's the opening night so they're just kind of finishing a few touchups around the gallery space at the moment but my job is just to give you a call and to describe to you exactly what I can see in front of me as it's happening now of course as I go on feel free to jump in at any stage just to ask me any questions about the space ok
yeah
ok well basically Hanna at the moment what I can see is I'm looking through the gallery space and at the very far side of the gallery there is a workman and he is going around to Hoover I don't know if you can hear the Hoover
yes
but he is hoovering up the dirt that is on the ground behind him there are two large lights if you can imagine the kind of lights that are on film sets you know the big ones that are on stands and they have

kind of big flaps that kind of come out from the light

sure

you're not a workman

well there's two of those in the gallery space now they've been turned off so they're no longer illuminating the space like they were earlier now over to the right of those lamps there is a big pillar and that's blocking some of the view that I have from where I am sitting and as I said at the moment the only person who is in my line of vision is the man who is hovering now over to the very far right hand side of the space there is wallpaper up on the back wall of the gallery and it takes up about half of the gallery wall and the part of the wall sorry to interrupt this is Michael's wallpaper

it is yeah that's right and basically what I can see sorry sorry I was talking to ok ok sorry

ok thank you Hanna basically the part I can see it's a black and white image and it's fragmented it looks unfinished basically the image shows two picture frames on a wall but this is the wallpaper so if you can imagine it's two-d it's flat there aren't actually picture frames hanging on the wall it's just images of picture frames and these are kind of only fragments because there are two large white squares in the middle of the wallpaper and basically so it only gives a little part of the frames if you can imagine so that's what I can see from here as I said the workman is still now hovering underneath the those frames that I was talking about the images of the frames there are some benches and there are some items and belongings of the workman along those benches there's black jackets and there's a few other belongings but I can't make them out from here because I am quite far away now over to the right hand side I can see another workman and he's just after bending down and he has quite a large step ladder and I can only see the side of the step ladder just one of the legs of the stepladder and now he is after going to the top of the step ladder and I can see his arm just his right arm and he seems to have something sharp in his right hand like a screwdriver or something like that again I can't be quite sure because of the distance that I am at from them another guy he is just after crossing my line of vision he is wearing a navy T-shirt and green pants he also wears glasses and he has black hair the gentleman who hovering at the moment has long hair and he has that up tight in a little ponytail if you can imagine that and he also has a kind of beard then just after walking past him is another workman he has short hair he is also wearing glasses and he has a grey T-shirt on and dark pants he is standing now over to the right hand side talking to the other workman who is standing at the top of the ladder

may I interrupt you yeah of course please do i have to go

oh that's no problem no that's no problem Hannah no you gave me enough time thank you very much for letting me thank you for your patience

please say hello to him when is the opening

tomorrow night

would you mind e-mailing me because I've been trying to find something on the internet but I can't find it is it possible for you to email me a link do you have a website

yeah well I can give you the website its wwwgluksmanorg

ok thank you so much

ok thank you very much for your patience bye now bye

[voicemail] how did I know it was you

hello

[voicemail] leave me a message bye to page this person press five now at the tone please record your message when you have finished recording you may hang up or press one for more options

hello Dave my name is

and I was asked to phone you Mark Michael Riedel the artist asked me to give you a ring uh huh

he's having an exhibition here at the Glucksman this week it's opening tomorrow night

ok

he asked me just to give you a ring and describe to you what I can see at the moment would it be ok if I took a few moments of your time

go ahead

ok perfect well Mark interestingly enough now you're the first to hear this but Michael is going around the gallery space hovering up so he has a hoover in his hands and he's wearing quite a dressy jacket as he does that which is buttoned up

that's my boy [not sure – 23:10]

yeah he is he is dressed quite smart now so to see him hovering is quite unusual so he's going around hovering the floor

I once went to visit his [cannot hear – 23:18]

it doesn't sound like there is or does it now no

no no I once went to visit him in Frankfurt

oh really

it didn't look like

oh no no maybe he learned that lesson over here in Ireland he picked that up yeah yeah so that's what Michael is doing at the moment so he's over to my right hand side he's in my right hand side

of vision I suppose you would say in front of him there is a large stepladder and behind him there is a large wall and on half of that wall there is wallpaper now the wallpaper is a black and white image and from where I am sitting only part of the image can be seen so if you can kind of imagine that the image contains two photo frames or picture frames on the wallpaper now obviously they are two-d because they are part of the image and over them as part of the wallpaper there two big blank white patches so the frames aren't complete

yeah

so it's only a fragment of frame that I can see from where I am sitting

now as I am talking to you one of the well the manager here is just after walking past my view and he is walking to the top of the stepladder and all I can see of him now are his legs and he is wearing

light colored pants a visitor is just after walking up the stairs and she's walking down towards me she seems to be listening to music she has headphones in her ears over to the very far left hand side

of the scene Mark what I can see are two large lights now the lights aren't on they're like the tripod type lights that you would have on a film set they're large and they have big black flaps around the

circular part of the light and they're standing they were on they're off now behind the one on the very left hand side there is a large window the window is about twelve feet wide and maybe about

seven feet tall and beyond the window I can see trees and houses and it seems to be very bright and quite pleasant outside in front of the window there is a small tripod with a camera on top now at

the moment Michael has finished hovering and he's standing and he's looking at the wallpaper he is now going over to the wallpaper and rubbing his hand along the wallpaper I suppose checking to

see whether it's smooth as he is walking through the gallery space the curator is just after coming up the stairs and he's standing with his hand on his hip and he's scratching his head he's just after

folding his arms and he is now walking over to Michael and he's talking to him and he's using his hands as he speaks the two of them have their backs to me as they look at that wallpaper Michael

now is dragging a table across the floor it's a white table and he's now placed it in front of that wallpaper again his back is still to me and I can't exactly see what he is doing with the table but he's still

moving it anyway he is still positioning it he is now walking away from the table he's standing back and taking in I suppose how the table looks in I suppose along with it the wallpaper so he's kind of

bending down and looking at it in various angles he's now gone up to the wallpaper and he seems to be moving something that's on the ground that looks like a canvas and it's a canvas again with a

black and white image on it and it seems to be the rest of the picture frame that I was talking about so the rest of that image seems to be on the canvas but that's on the ground at the moment and I

can see that through a barrier so not very clearly Michael is just now standing and he is scratching his head and he has just put his scarf around he is wrapping his scarf tightly around his neck

there is an important bit of information you have not told me

sorry

there is an important bit of information you have not told me

what

how big is the room

oh the room yeah people have asked this now and again I'm not very good with the diameters or the size so the room is about I'd say ninety meters

ninety meters

yeah so it's very very large

and that's ninety meters square

yeah yes so from where I am from them I'm quite far away and if you can imagine the foreground where I'm sitting in the foreground there are books around me I'm sitting in the bookshop then in the

middleground there's quite a large empty amount of space the barriers have kind of chorded that off and there's a drop down to the ground floor and from the ground floor in that middleground the

stairs come up and they lead into the background and that's where I am describing where those lights are where the windows are where the wallpaper is so the action of where Michael is that's all

in the background but as you can imagine there's a lot of things between me and where they are so I'm not in their space at all most of the time they are not aware that I am talking about them and

the workmen would not be aware of what I am saying about them so I'm at a safe distance from them is there anything else you'd like to ask Mark

well I guess now I'm curious just to how long you're going to be doing this describing

well I've been doing it all day and I did all of yesterday as well so I think this is the last day though of it it's really as the work has been carried out and it's being finished today because the opening

now is tomorrow night so it has to be finished for tomorrow

ok and so is he exhibiting anything that [cannot hear – 29:20]

no the wallpaper I think is the main exhibit it kind of works on the idea of reproduction and it's kind of working along with the exhibit that on upstairs at the moment we have an Andy Warhol show

yes that's secret information now I shouldn't have told you that so keep it to yourself

ok

ok so thank you very much Mark for taking this call and for being patient with me while I described to you what was in front of me ok

alright

ok enjoy the rest of your day

you too

thank you very much

bye

bye now bye

this is a recorded message

hello

hello is this Mathias

yes

hello my name is **Catherine** and I'm ringing from the Glucksman Gallery in Cork in Ireland

Ireland

in Ireland yeah I'm ringing in from Ireland at the moment I'm ringing on behalf of Michael Riedel the artist

Michael

Michael Riedel or Michael Michael Riedel

I don't know

you don't know him no

I don't know Michael

no he asked me now to ring you in specific he must know you

Michael

Michael yeah Michael

Michael what artist

his name is Michael Riedel

and he has my phone number

he has your phone number yeah I'm guessing that you do know him

so I should know him I can't remember

no ok well basically he asked me to ring you to let you know that he is having an exhibition this week in Cork in the Glucksman it's opening tomorrow night and he's given me a few numbers to ring

basically and to describe to them what's going on in front of me would you mind if I took a moment or two of your time

the thing is I'm not in Ireland at all I'm in Berlin

oh yeah no no that's fine I realize that it was a long number that I dialed into the phone I figured it wasn't a local number

I won't have the opportunity to go to any exhibitions

oh no no no that's ok that's not the reason that I'm ringing you the reason I'm ringing you is to let you know that the exhibition is on and what is going on at this present moment in front of me what I

can see so basically you're going to be living through my eyes for the next few moments is that ok

ok

ok so bear with me while I describe to you what I can see ok

uh huh

so basically I'm sitting at the far side of the gallery I'm sitting at the bookshop area and looking out into quite a large open space well open now kind of at the other side of the space there's a lot things obscuring my vision from here to the other side of the gallery now at the other side of the gallery the far wall on that wall there is wallpaper on half of the wall and the wallpaper is black and white in color and basically it has fragments of an image on the wallpaper and the image is of picture frames or at least part of picture frames because the image is not complete there's big blank kind of squares missing from the full image so it's only a fragment it's not completed if that makes any sense now further over to the left there's a large grey pillar and then left again there are two large lamps or big lights and they're the kind of lights that you would have on a film set or a movie set now they're not on and the space over there is starting to get quite dark because I suppose outside is losing light and they're would've been a lot of light shining into the space earlier but now the light is kind of dimming so it's getting quite dim over there but at the moment I can see Michael and he is rolling up what seems to be some sort of like a shiny film and he is rolling it up very tight he was first of all on the floor when he was rolling it and now he is standing up and he's kind of shaking the roll and trying to get it rolled up neatly he has just turned around and he is tapping the very top of the roll again to straighten that side of it he is still doing that he is the only person in my line of vision at this moment at time I can't see anybody else now he is just after walking behind lots of kind of layers of glass and that glass is kind of tinted green so I can no longer see him so there's no one in my line of vision at the moment now if you can imagine where he is it's in the background of the gallery then there's a middleground and a foreground and I'm in the foreground in the middleground there's those panes of glass that I was describing to you and there's also a very large drop down to the ground floor and then steps coming up from the ground floor on the right hand side and they lead to the background of the space where Michael is and where his wallpaper is also by the wallpaper in front of it there's a stepladder are you findin g this quite strange

yes

yeah believe me it's even stranger to describe

but why are you even telling me this

I've been asked to tell you this

by who Michael what's his name Michael

Michael which is Michael Michael Riedel

what

I'll spell it for you ok M-I-C-H-A-E-L is the first name and Riedel R-I-E-D-E-L

Riedel Michael Riedel Michael Michael is he from Berlin actually

yeah

Michael yes I can remember

you do remember him

I don't know many artists from Berlin but he must be Michael yes

yeah

tall guy

yes he is a tall tall and thin

skinny

yeah

Michael yes yes ok

ok you can picture him that's good

yes he is tall

ok well you were very good for taking my call and for being patient with me while I described to you what's going on

no that's ok you can go on describing

oh no no no no that's ok I have enough time anyway from that and I have another three people anyway to ring before I go home it's almost my home time thank god

ok you know I was just confused and like Michael Riedel I haven't seen him for long I think four weeks ago the last time

four weeks ago ok yeah that's a very long time

he's not very present in my every day life just from time to time

oh yeah

ok

ok you're very good thank you very much have a nice day

yes thank you

bye now bye

bye ■

hello

Daelyn

hi

hi can you hear me okay

yeah

okay so Michael asked me to call you and tell you what is going on

yeah

and so are you at the doctors do you have a minute hello

yeah I'm at the doctors but I can listen

so right now Joel is prying up the crate for the gigantic screen he has got a crow bar and a hammer and he is like walking around it trying to open it up it's actually like a really big crate it's pretty thin but it's big that is the noises that you here he is taking a good look at trying to figure out what to do next but now he is walking around possibly going to take off the lid they have all the other materials out for the show they are open in the middle of the floor there is a gigantic forklift that is yellow in the corner but they haven't used that yet right now Michael is setting up the small projector and he has got a piece of white cardboard that is folded against the wall and a dvd case that has kind of been somehow affixed to the back of the cardboard and then Justin is

what does the dvd case look like

sorry

what does the dvd case look like

it is white and it is plastic and it is open so the part where the dvd goes is actually like open in the air and the back of the case is stuck to this piece of cardboard that is against the wall and right now they are kind of fiddling with the projector and the dvd player Justin who is another art handler is kind of looking around the dvd player and plugging things into a cord um into the side of the projector and then there is a gigantic orange extension cord that goes all the way across the room and then behind a white wall that hides all of the electrical plugs and Dave is now hammering out some of the nails in the crate they got the top of the crate off they there is a row of

doctors here I have to go

okay good luck talk to you soon

bye

bye

hey

Alexander

yes

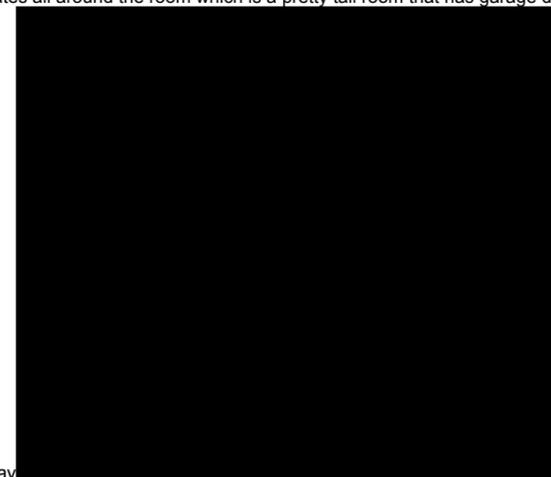
hi

hi what is happening in New York

so we are installing his show today and I want to describe to you what I can see and what they are doing today

okay

so right now um the art handlers have brought in all the material into the space but right now they are going to take a break so they are walking out of the space and they have a lot of material and crates all around the room which is a pretty tall room that has garage doors in the front and as you heard the loud sound before they have been opening and closing the garage doors



okay

right now they have one piece of white cardboard that has been bent like a l shape against one wall and they are projecting from a small projector and a dvd player on the floor they are projecting a video piece that is a lot of images moving really fast projected on top of just the white cardboard with the container of a dvd player that has been somehow attached to the back of the cardboard so that is going in one corner of the room I think they are testing it to make sure it looks okay and then there is a really huge yellow forklift which I think is left over from a previous exhibition because everything in here is not very heavy and there is lots of sheets of white cardboard that they are leaning against the wall so that Michael can figure out what to do with it there are eight or nine chairs

that have dvd players computers and everything that is going to be projected to a larger space in the next room and there is a large crate that has a screen in it a very large case that has been shipped from Europe so with that there is a really long extension cord an orange extension cord that I can see that is tangled up in one corner that extends to the dvd players and then there is also an open crate that has lots of poster board so that is pretty much what I can see from right now they have been working a lot this morning

what is the title of the show

sorry

what is the title of the show

the title of the show is Filmed Film

okay

and it is based on the large projection that is going to be in the big space that is recordings of different films that Michael made in I guess the past few months

okay

and then what is being projected against the cardboard is a sped up version of the filmed films so it is called the trailer of the filmed films

so are you just calling me to describe me this whole scenario

exactly

Michael asked me to call everybody in his phone so since you are one of the person

you are calling everybody

I am calling everybody in the phone so you're

awww is this phone call being recorded okay and then can people listen to that

we are going to eventually transcribe it and I'm not sure what his intentions are exactly there are also past transcriptions sitting on a chair that he did from an exhibition in Ireland that I can see and I

have been able to read those and I am just describing what I see around the room today

how long is the show going to be up

it is going to be up for five Saturdays so it ends at the end of October

so that is the end of October

exactly

oh yah I'm coming so maybe I can see it

you should definitely come see it

and maybe I can listen to my recording

exactly exactly

yes so how many numbers do you have to calls

there is about maybe sixty numbers that I am going to call and I'm not sure how many numbers I going to reach today but you are my first call actually

oh because I'm a

because you are a

and we are calling everybody in Europe first

sometimes people accidentally call me with their phone in their hands because I am first one in their mobile phones

exactly

say hi to Michael and yeah good luck with the show and I couldn't really uh get a good idea of what is happening but it all sounds very good to me

yes it is very much the beginning there's lots of open crates and boxes so they are just starting to figure out exactly how it is going to work

who is they

they are all the art handlers that are opening up all the crates and then Michael is here and eventually David will come this afternoon but today it is just the art handlers opening up all the crates and

Michael putting everything around the room

alright all the best to you have a lot of success

thank you very much hope to see you soon

bye

bye

hi

hello is this Andre

yah

my name is Carolyn and I am calling from David Zwirner gallery in New York and Michael Riedel is here installing an exhibition that is going to open on **Tuesday** and he asked that I call you to describe to him what we are doing today with the installation

uh huh yeah

do you have a few moments to listen to the description

how long you say

just a few minutes I'm just going to talk to you and tell you about what they are doing today

okay good

okay great so right now we are actually in one of the viewing rooms of the gallery we are not actually in the actual space that the show will be in because um Michael is here with three different art handlers who help to hang the work and he has these large piece of cardboard that are about four feet tall that he had printed with the video stills from the video from the show that are very small like about five or six inches on the entire piece of white cardboard and he is leaning them against the wall in order so that he can figure out the best way to install them in the space and right now

they are all standing in front of the pieces of cardboard talking about what the best way to hang them and what is the best order and Michael is talking the different images and where they came from so that is what I see right now and they have lots of packaging on the floor right that they have used to unwrap all of the cardboard pieces and they all the art handlers are wearing purple gloves so is Michael because they are touching and moving the pieces so they are making sure that they don't make them dirty umm and right now they are just lining them up and making sure that they are printed correctly so that's what I see right now and they are all now Michael is standing on his tiptoes and he is moving some of the pieces apart from each other to count how many they have in the space and they are moving in one last batch of the cardboard pieces that has yellow tape and is wrapped in bubble wrap um so I think that once they unwrap this this is going to be all the pieces that they have moved around the room and so do you have any questions about this description

no

no

sounds good

sounds good

umm okay well they are unwrapping the last batch with knives and I think that is all that is going on here today

good perfect

thank you so much thank you so much for listening

you have a good evening

okay bye

bye

yeah

hello is this Basti

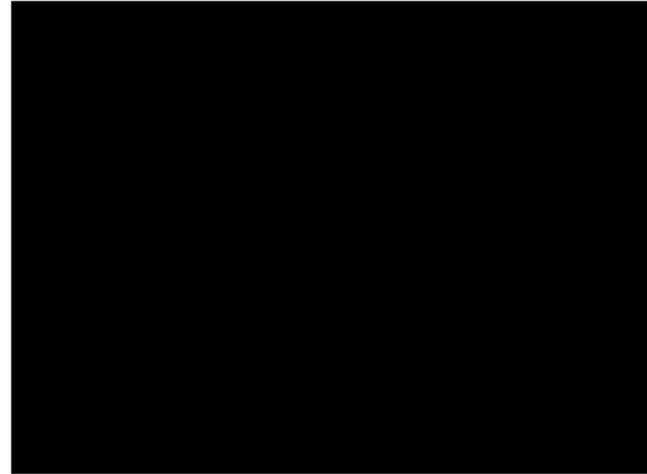
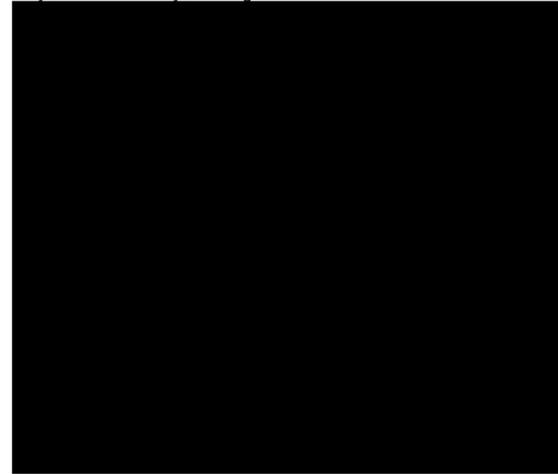
hello

Basti hello

better

uh this is Carolyn from David Zwirner gallery can you hear me okay

ah yeah hi how are you doing



I am calling because Michael Riedel has a show

that opens **Tuesday** and he is here in New York installing the show and he asked that I call you to describe what we are doing here today with the installation

okay I'm

do you have a few moments

yes do it

okay great so right now we are actually not in the gallery space that we are going to be installing the show but we are in a viewing room that is in another part of the gallery because we have brought in all of the cardboard pieces that Michael has used to print video stills that is going to be one artwork in the show and there are four different art handlers that brought in the material into the room and leaned them against the wall so that they are on all four walls around me and Michael is standing in the middle of the room with a print out of the order of the video stills and he is going through all the pages one by one looking at the book and determining if everything is in the right order

okay that's fine

and right now there is also a menu for a sushi restaurant on the floor because all of the art handlers are ordering lunch and um there is also a big plastic bag full of bubble wrap that had all of the different cardboard pieces in it um and right now

is Michael

sorry

is Michael with you

he is with me he is standing in the middle of the space and he is

is he eating sushi

sorry

is he eating sushi

he is going to eat sushi after we order the lunch

ah okay

right now everybody

right now we are going to an Italian restaurant

you are going to an Italian restaurant right now

yes

because it is dinner time right

yes so we are going to eat together

we are going to eat together exactly you are part of our installation in many different ways

so thank you for the discussion

no problem thank you so much for listening have a good dinner

yeah you too

okay and greetings to Michael

okay I will definitely pass them on

okay

okay bye

so is there anything else to say

5

nothing else to say except that the show opens on **Tuesday** and right now they are just moving along the pieces to figure out the best order for this artwork and that's the only description I

have for you right now

6

okay I will try to be there on

Tuesday

great we will see you there

okay see you bye bye

bye

7

hello Catherine my name is Carolyn I calling from David Zwirner gallery in New York and I'm calling because Michael Riedel is has a show that opens in **Tuesday** and right now we are installing his installation in the galleries and he asked me to call and describe to you what I see today and right now I am in a viewing room and not actually in the main gallery um because they have one there is one piece in the show that is made out of large pieces of white cardboard that has small different images of video stills that are from a video piece that is also in the show and there have been four or five art handlers as well as Michael that have brought all the pieces into the room and leaned them quite close to each other so that they are touching some places there are little gaps and then behind me is a stack of six or seven cardboards leaned on top of each other so they have yet to spread those out and find out the order um and there are eight on one wall and then behind me is a plastic bag full of wrapping material full of bubble wrap and yellow tape because the pieces were shipped from Germany and then on the floor is a yellow plastic folder that has pieces of paper that show the order of the video stills and the video still behind me that is closest to me has it looks like some text on the bottom of it well there is text on the bottom of every single one of the video stills but I am too far away to read it and there is actually a John McCracken steel plank in the room as well because this is a viewing room where you see other artworks um and the art handlers have all left to order sushi at this time but now um people are going to come in to look at the viewing of the John McCracken piece David Zwirner has come in he is wearing jeans and a stripped shirt and has brought in someone also wearing a grey suit and there is an alarm system in the corner that has a red light on it and there are nine lights above this piece with a skylight and right now I am sitting on the floor so I'm trying not to be in the way of David showing people what this McCracken piece is and the Riedel pieces around it there are two plugs on the bottom of the space the bottom of the white wall and David has now left the room so I am free to give a longer description there are um three or four different screws going into the wall and that is what is left over from paintings that were hung here and I have Michael's cell phone here as well that is how I was able to get your phone number to call you and um that's about it in this room in the other room there are a lot of open crates that I saw um right now I can hear more people coming down the hall that is behind me um so they might be bringing in more work here or moving this work here out soon and that's about it

8

so Michael's show opens on **Tuesday** thank you very much for listening

hello

hello Chris

yah hello

hi my name is Carolyn I'm calling from David Zwirner gallery in New York

ah yeah

9

Michael Riedel has a show here that opens on **Tuesday** and he asked that I call you today to talk to you and describe what we are doing with the installation

okay and what are you doing

today well I'm sitting on a bunch of chairs in the main space of the gallery where his show is going to be and there are about three or four art handlers that have been here all morning with Michael

unpacking work and getting everything read sorry

what time is it

right now it is one forty nine pm so it's about two o'clock in the afternoon in New York

oh okay

what time is it where you are

2678

it is eight am

it is eight am

yes

oh wow it's early

oh no it's eight pm sorry

okay good otherwise I would be disturbing you so right now we are still in the beginning stages of the installation and there are two or three open crates in front of me one has a large screen for a video piece that will be in the back space um and there is also another open crate that had some cardboard pieces in it that will be video stills in the front space but right now I just see plastic bubble wrap and they just turned on the lights in the room actually so now I can see a lot better um and there is a yellow fork lift in one corner and also a piece of white cardboard that has been bent like an I shape and that's where there is going to be one projected piece in the corner so they are still figuring everything out and this room that I am in is actually really tall with white walls two of the walls have actually just been built for the exhibition um so this space has changed a lot and there are two skylights and it's really kind of grey out so it's not very bright in here although they just turned on the lights um and then there are two garage doors in the front of the space one of the garage doors is open and one is closed right now so that is what I can see do you have an questions about the description

well is Michael himself in the picture

Michael is not in the room right now I'm actually not sure where he went there was talk of ordering some sushi so I think he might have put in his order for sushi at this time

he is in New York

he is in New York right now he is in the gallery but not in the room that I am in right now

so when he comes back you can give him some greetings from me

I absolutely will if you come to New York this month you should come to the exhibition

um maybe not

maybe not

okay thank you

thank you have a good evening

you did very well

thank you very much bye

hi can I talk to Liz please

she is out can I take a message

no could I actually just

you know what you know what actually I think she is back

she is back it's Carolyn

I'm sorry I'm sorry

it's Carolyn calling

oh hey how's it going

good how are you

I'm good one second let me go find her

hey

hi

how are you

I'm good how are you

I'm good what are you up to

10

so right now the artist who opens his show on **Tuesday** Michael Riedel has asked me to call different people and describe to them the installation so do you have a few moments to listen to

a description

yes absolutely hold on let me just get to a place where I can here you a bit better

okay good

hi

so right now I am in our most eastern space um and I'm just in the front part of the space and all our art handlers were with me but I don't know where they went I think they might have gone to order sushi but um we are just in the beginning stages of installation so there is about two or three crates in front of me I see one that is kind of square and it is propped up on all these pieces and it use to house all these pieces of cardboard but they have taken them out and but them in a viewing room so now there is just lots of bubble wrap and then there are two or three boxes full of dvd players and projectors because we are figuring out which one is the right projector to use and then there is the yellow fork lift in one corner that is left over from another exhibition bc nothing here seems too heavy and they have taken a piece of white cardboard and Michael did this himself and he bent it in an L shape and he put it in one corner against a wall and there is a dvd player and projector and top of each other on the floor and a long long long orange extension cord and there is a white dvd case that has been like taped like the back of it or actually more the front of it taped to the cardboard so that when you project the video it will be on top of the white dvd case on top of the white cardboard does that make sense

I sort of

okay like the back of the I is against the wall and like the bottom of the I is on the floor and that is where the dvd player and the projector is so that when you project the video it will go against the dvd case

oh okay perfect

so they ran that this morning for a little while but they turned it off

uh huh
and the garage doors like one of them is open so they have been moving things in and out and it has been really loud and they just turned the lights on because they are actually going to do a photo shoot in the back of the space while we are installing but I can't see anybody that is doing the photo shoot right now I just kind of here muffled whispers and there is about eight or nine wooden chairs open and I'm sitting on one of them and these chairs I guess are going to be around one of the video pieces so people can sit in them while they are watching it and I have lots of different phones out because I have been trying to make international calls all morning and so do you have a good sense of like what is going on here right now
yeah I do actually I'm just wondering is the photo shoot associated with the work itself or is that just a
that's actually for these John McCracken pieces that are really large and since we have the open space that's what we have up and it's funny because Julia who is our head of marketing and our photographer just like came up really really fast from that area and just walked in different directions so right when you said that oh and now they just turned off the lights which is actually it's actually kind of dark in here despite the two skylights because it is really grey out today
yeah and is it nice and cool in there

it's nice and cool in here yeah um so our show opens on **Tuesday** and it would be really fun if you came
I'm planning on it

because right now I think you get a sense of how much we have open and out for installation but the pieces really aren't up yet

okay so how many pieces are going to be in the show

well there is going to be some cardboard pieces that have video stills printed on them and that's going to be against one wall but right now those pieces are in the viewing room bc they have to figure out the order we were all sitting there and they had to unpackage them and put them in order for a long time that was already in a viewing room so they will have to move those back in so that's kind of one piece but it's multiple parts and then there is going to be this projection that I was talking about that is a trailer a sped up version of this more the larger main piece of the show which is in the back of the space and right now the director of marketing is coming back in with Gillian who is shaking her bottom at me and laughing she just walked back and I think and look to see what the best way to shoot the John McCrackens are so that's sort of what is happening right now but there is going to be three main pieces in the show basically

okay well it sounds like you have a lot of work to do

we do have a lot of work to do and I have a lot of calls to make

but you sound very confident

that is good how is your day going

okay well I will let you get back your concentration

okay I'll see you soon

hello hello

David

yah

hi it's Carolyn from downstairs

oh hi Carolyn how are you

I'm good how are you

good what's cooking

do you have a couple second to hear what we are doing down here

yeah I'm sitting here you see with Robert Cohen so give me a few minutes and I can come down I can't talk right now

okay actually I just wanted to call and give you the description so I'll call you back in a little bit

okay perfect

alright

bye

hello

hi Brian

yes

hi this is Carolyn from David Zwirner

hi how are you

I'm good how are you

well thanks

so were installing Michael Riedels show and he asked that I call you or some different people and describe to you our installation process do you have a few seconds so I can give you that description

sure

okay so right now we are in the first day of installation and we are in our most eastern space and there are a lot of open crates and boxes around the front of the room it's a pretty tall room and it has these garage doors and one of these garage doors are open although the gates are down so there isn't a lot of light except for the lights that have been turned down this afternoon and earlier today Michael took a piece of white cardboard that's a pretty big piece it's about eight feet long and he bent it in half and so it's an l shape and the back of the l is against one of the white walls so it's kind of just bent up really close to the wall and there's a dvd player and a projector on the bottom of the cardboard projecting a video piece against the back of the cardboard so I don't know if that's clear or if that gives you a sense of what that looks like

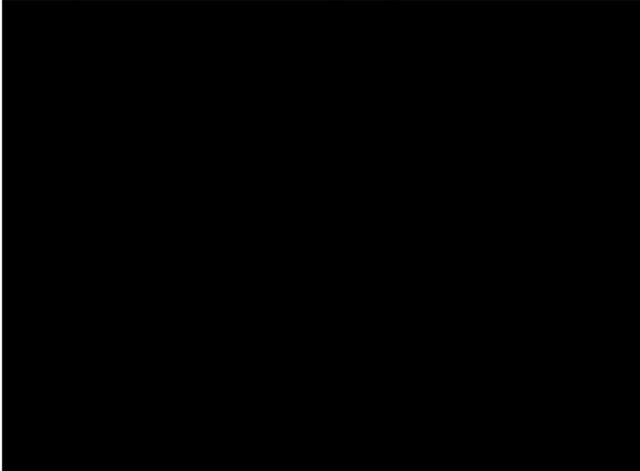
of course it begs the question is the longer side on the floor or the wall

the shorter side is on the floor and the longer side is up against the wall

okay thank you

and there is a dvd case that he took um and the front and back of the dvd case so as if it was opened has been glued on the back of the cardboard right where the projection is so the projection is over the open dvd case um and the projection is really really fast moving images so it looks like it's been a very sped up video piece and right now Michael just walked into the room and he is looking around for something I'm not sure what he is looking for he seems to be picking up a computer which has another video piece on it and he is gonna bring that to the back of the space where there's a bunch of different art handlers putting up the piece although I can't see them anymore um I'm in the front space and we put up three walls so I can't see anything happening in the back and there is a forklift here in the front that's yellow um although I don't think that's actually for this show I think it was for previous pieces and actually I have two colleagues standing here watching the video piece one of them is drinking water and has her arm in a sling um she appears to have a broken elbow and there's a lot of other pieces of white cardboard leaned up against a dolly so it seems like they are probably either be making new pieces or maybe Michael just picked the one piece that he wanted to use and that's pretty much what's going on right now there's a large crate that's really long it's about oh fifteen feet long and maybe half a foot wide and it houses a screen for the projection that's going to be in the back which they are going to set up very soon
okay well good luck with that

thank you so much so do you get a sense of what's going on here for the most part



yeah

okay cool do you have any questions

not yet but I look forward to seeing it once it's all complete

great it opens on **Tuesday**

thank you very much

thank you have a nice day

bye he was like what

Greene Naftali

hi can I speak to Alex please

she is out shell be back shortly um can I

hey I am calling because we are installing a Michael Riedel show which opens on **Tuesday** and he asked me to call some people and describe the installation process so i wanted to know if you had a few minutes to listen to the description that I'm gonna give you

sure
okay cool
is the same place where the McCrackens were by the way
yes I'm gonna be there at eleven am it's gonna be great
um hold on a minute what day of the week is that
tomorrow is Saturday
okay eleven o'clock I got that in my book
and Riedels opening is **Tuesday** if you're around
Riedel at Zwirner okay

okay so I'm at the front of our most eastern space which is in the garage space so there's two garage doors in the front and one of the garage doors is open right now although the exterior gate is closed so you don't really get the sense of the outside space right now um and Michael and some art handlers he is walking with Dave Miko who's one of our art handlers into the space and it seems like they are gonna pick up some empty boxes that have dvd players in them um right now Michael is looking at his piece that he installed earlier today which is a large piece of cardboard which is bent in an I shape so that the longer piece of the I is against one of the walls and there's a dvd player and a projector on the floor that's projecting a video piece which is a lot of images it seems kind of like movie screens or movies moving really really fast so you don't really have time to look at the image but they are moving by really really quickly and then the back of that I also has an open dvd box placed against the back of it so that the projection is actually over that dvd so that's the only piece that's been installed right now I guess there's two other art handlers that entered the room one of them carrying a cord um and they are all going back to the back of our space where they are going to work on another video piece and um they built three new walls one of them is really long so I can't really see what they are doing anymore i can hear them talking and there's echoing in the back and they are definitely installing something back there and then around me is an open box that has a lot of material in it that housed some cardboard pieces earlier and also in the room is a forklift although we haven't used that today and a lot of other pieces of cardboard that he used to select one of the I shaped ones from so that's what were doing today do you have any questions about the installation or anything seem unclear about what I've described

no that's about it I look forward to seeing it next week
good great thanks thanks for listening see you tomorrow

bye
bye
Artforum
hi may I speak to Knight please
okay may I ask who's calling
it's Carolyn from David Zwirner
Carolyn
yes
thank you
he wants me up here hi Knight how are you
I'm okay how are you

I'm good thank you I'm calling you today because we have a show opening on **Tuesday** with the artist Michael Riedel and we are currently installing the show and he is asked me to call specific people you being one of them and describe to them what I see in the installation so I was wondering if you had a few minutes to listen to my description
sure
okay great so I am in our most eastern space um and there's some garage doors that are in front of me one of the garage doors is open um the gates outside are down sitting on one of seven wooden chairs that have been lined up for some reason on the side of the wall on those chairs is a lot of plastic material Michael's cell phone um some remnants of some phones that were taken apart this

morning um I see a coffee cup on the floor in the other corner is a large stack of

so would you call it detris
yes absolutely detris and um there's definitely a lot of open boxes around me there's the top of a crate that came from a screen a projection screen that's being installed in the back of the space however I can't see what they are doing right now because we built all these walls towards the front of where I'm sitting so I'm in the front of the space and there's a bunch of art handlers and the artist in the back of the space and I'm pretty sure they are installing a video piece although I can't see what they are doing um and I actually can't really hear them right now because there's a truck in the street and it's kind of loud outside and the only piece that has been installed this morning is um a video piece that's in the corner of the room that I'm sitting in and it's a projector and dvd player and they are sitting on a piece of cardboard that's been bent into an I shape and projected on the side of that cardboard is a video piece that has a lot of images that looks like they are kind of sitting in a movie theater like Michael has filmed movies and it's going really really fast so you can barely make out the images you just see glimpses of them and glimpses of text so that's being projected over there in the corner there is a forklift in another corner a yellow forklift and then through an open door i can see other people working in the gallery going up and down another space
you can see a lot Carolyn you're very observant
I can see a lot
is Michael around to see anything or no
he is around I can't see him right now he is in the back of the space that I'm in he is arranging
installing
yeah moving around the main video piece that's gonna be installed in the show
that's great

yes
and then you can say there's a dance party afterwards
exactly I hope you're gonna come
yeah I'm planning to
okay good well thanks so much for listening to my description I think I gave you a glimpse of what's happening
I'm happy to hear about it and I appreciate the call

great and I'll see you on **Tuesday**

well dance
okay great
bye
hello
hello Maurizio
yes
hi this is Carolyn calling from David Zwirner
hi
hi do you have a moment
I do have a moment
okay good

I am calling because we are installing a show that opens on **Tuesday** and the artists named Michael Riedel he is installing the piece right now and he would like me to call you and describe to you what I see so id like to just take a
I lost you sorry I you like to call me and
describe to you about what I see right now and give you a description
okay
so all you have to do is listen okay
what do you see right now
so right now I'm sitting in the front of the space and there's a lot of open boxes in front of me there's two open boxes and there's one open crate so they have definitely been taking things out and moving things around in one corner of the room there is a piece of bent cardboard against the wall and he is
is there

it's a piece of cardboard oh yeah and he bent it so that one part of it is against the wall
was there a tear
no he did it on purpose he bent it so that you can put the dvd player on one side and project the video on the other side of the cardboard
alright so why does he want me why does he want me to know about the install of the show
he that I don't know the answer to it's just important to him to have a description of the process to be felt to everyone to be expressed to different people so I'm recording the conversation right now
ah you're recording the conversation right now
and I have called many different people today so you're just one of the people that I'm calling
alright
but I think that you should feel special definitely
oh my gosh
so right now the artist and three art handlers are in the back of this space
eventually they will be written up he is were going to make a transcription and then I'm not sure exactly but maybe a book out of them

why is it so important to know before
before what's happening you mean as opposed to after I think because the process is so important
alright the process is always important right
exactly
will we be part of this process
exactly
we are machines

absolutely and I have many machines around me too
were machines working for him
exactly
alright

okay so right now there's an art handler that's just come in his name is Joel and he actually just gave me the finger so I don't know what that was for
yeah that is so high school I mean yeah for sure that is not original
really well I don't know if the artist cares about originality
so there's a lot cardboard
a lot of cardboard pieces around right now two video pieces one that they are installing in the back of the space but I can't see them right now um because we built all these walls so the space
how many walls did you built
we built three walls one that's really long so you have to walk really far around it and right now on one of the videos um i can see Edie Sedgwick so I think that maybe it's a video that has been used
before a Warhol video perhaps so there's definitely some appropriated images
he has an audience for them
yes exactly
alright you seem so excited
it's very exciting
so I really have to go see it

yes it opens on **Tuesday**

maybe before that show with Olga I'm coming to see something to encourage
yes but I hope I can give you a description that makes you feel like you're already here
I actually saw like fifty percent of the shows are descriptive so I have a feeling that I'm there the story is compelling yes
good do you have any other questions about what is happening here during the installation
yeah I have to be honest I saw the ads in Artforum I already saw his work and what needs to be installed
so the title of the show is so now you're already intrigued

so it's
exactly
I like the way he works and then the gallery when is the opening

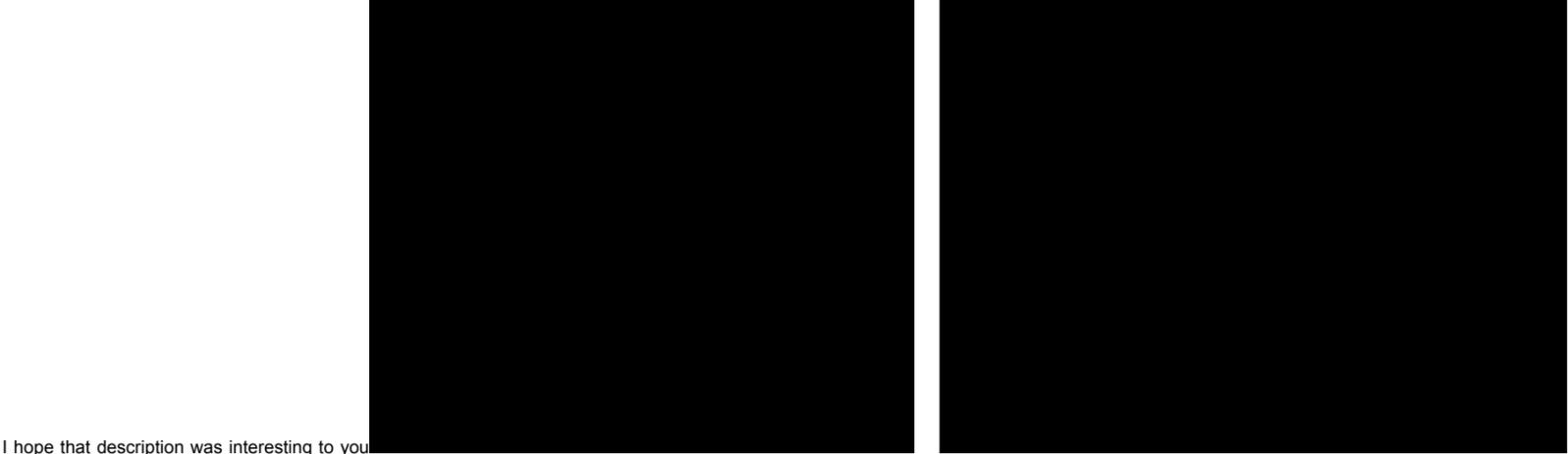
the opening is **Tuesday**
Tuesday

and we have two other shows opening as well so youll have to come and see them
exactly
so how many people are working at this gallery
in the show right now
yeah

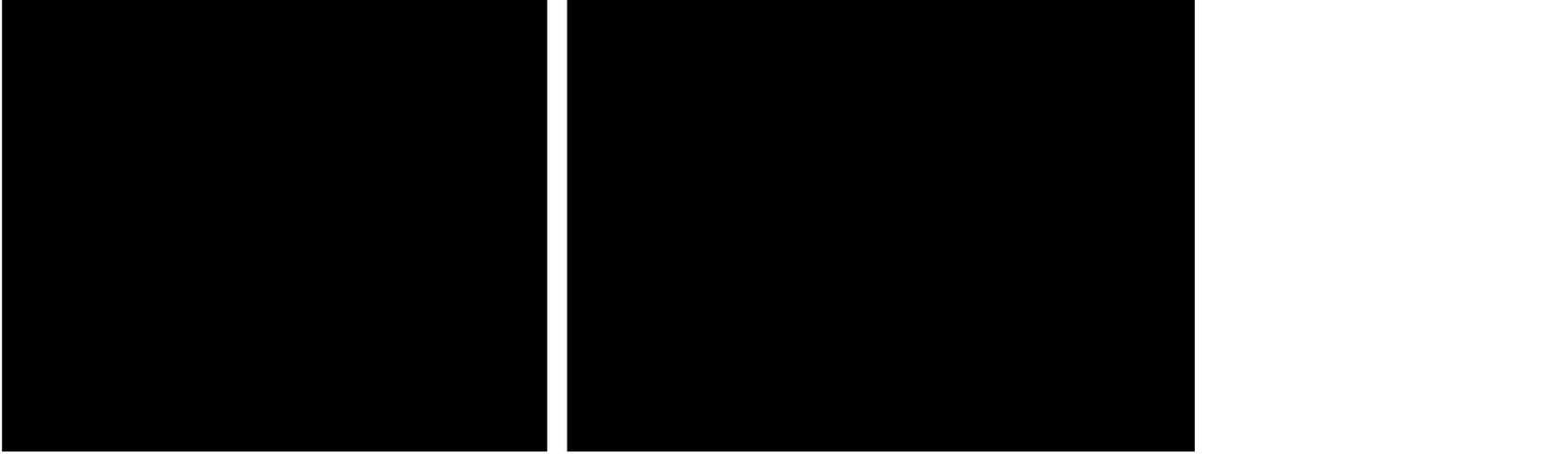
there are four art handlers although I can't see how many are working right now one just walked in and one just walked out so and the artist is in the back so there's five people working on the show
and then also David comes down and looks and Daelyn who works with the artist comes down and looks I think she is back there right now
alright don't worry I'll be around I'll stop by before the opening because I am curious to see the show
fantastic well thank you for letting me tell you the description
thank you for your patience and you kindly describing this fabulous installation
I will see you soon okay thank you Maurizio
bye Carolyn
bye

hi Neville it's Carolyn calling from David Zwirner I hope that you're well um I'm actually calling today on behalf of an artist who's installing his show right now at the gallery his name is Michael Riedel um and were in the process of installing and he asked that i call you and describe to you what I see so I just wanted to let you know about what's going on here we have two boxes sitting in front of me that are open one has a lot of bubble wrap coming out of it it's a bag of bolts that haven't been opened um there's an empty crate about six feet in front of me and next to that is a drill of some sort and a really really long extension cord that's been bunched up in one corner and then hiding behind a wall I imagine that it's plugged in the other side of the extension cord leads to a dvd player and a projector and they are on top of an I shaped piece of cardboard and were in the front space of the gallery were in the most eastern gallery at David Zwirner and against this white wall is this white piece of cardboard that's been bent as I've said um and the video is running and in it I can see footage of cities that are going really fast but then all of the different images

are going really fast and you can actually see heads on the bottom so it seems like filmed versions of movie screens um and then there's a box of a dvd player that's been opened and somehow attached to the back of the cardboard and right now Dave Miko who's one of our art handlers just walked in and he is walking across the space kind of slowly he is wearing jeans and a checkered shirt and he is opening the door to leave that space and then there's a yellow forklift in one corner but nobodys working on right now the artist and another art handler Joel are in the very back of the space but I can't see them because we have three walls but actually Joel just came out he is wearing a blue kind of headband thing and he is looking for something I'm not sure what he found I think it's a remote right at my feet and I'm going back to the back of the space um and now Hanna is coming in who is one of our partners and she is also going to the back of the space um we have seven chairs in the front of the gallery I'm sitting in one of them there's a lot of empty boxes there's some phones I see Michael's bag on one of the chairs um there's some people working on the telephones and there in the back of this wall behind me so I can't see them um one of the garage doors is open all the way the exterior steel doors are down so there's actually like no sunlight at all the lights aren't on it's a really foggy day the skylights give us the only light in the room um Hanna is standing with another client it seems like they are pointing at some of the artwork um it actually sounds like it might be raining right now that's the only thing I hear but now Hannas about to leave the space I can see the crack door um who work here that are walking around and there's a bunch of other pieces of cardboard that's leaned against a wood a wooden structure um and there's some purple gloves that one of the art handlers must have used I see two coffee cups a tape measure um and some of the rain is definitely getting really loud I can't hear that much more Dave Miko one of our art handlers that I've described before is actually about to come back into the space the door is almost closed so he had to sneak slip by um there's the top of a wooden crate to the left of me just the top of it um it's quite a long piece of wood it's gonna be like fifteen feet um and now there's a photographer coming in um he is coming in I guess with an assistant he is wearing a black shirt and jeans as well and is carrying some photo equipment a tripod and then his assistant has three or four I guess you could say suitcases full of photo equipment so they must be photographing some sculptures in the back of the space um and that's pretty much what i see right now and



I hope that description was interesting to you



hi Eileen um my name is Carolyn I'm calling from David Zwirner gallery in New York and I am actually calling on behalf of one of our artists who has a show opening on **Tuesday** his name is Michael Riedel and he asked me to call you amongst a lot of other people and give you a description of what I see during the installation so I'm going to give you that description now on your voicemail um so right now the artist is walking to the back of the space with one of our art handlers because they are installing a piece behind three walls um that we built and I can't see them at all what they are doing but they have been walking back and forth quite a bit looking for different screws and one had to come back here to get a remote and one had to get back here to get a wiring um there are some actual two other men that are here that are working on our garage doors cause one of them is stuck in the open position um there is a piece of white cardboard that is bent in an I shape that

is leaning against one of the walls um and on top of that is a projector and a dvd player and they're projecting a video that is moving really really fast with lots of different images and I can't really

quite make out what the images are because there are a lot of different faces some landscapes um some different text in between it but it's moving really really fast so I just see a blur of color and on top of that projection or in the middle of that projection the artist has glued a dvd case a white dvd case so the videos actually being projected on top of the dvd case right now they are closing the garage doors so I can hear that noise in the background um someone has come back here to watch what they are doing now the artist is going back here looking for something really intently um he is going through his bag to find a piece of white a folder that he is gonna take out some receipt and materials perhaps relating to the projector in the back another art handler is looking at that with him he is wearing black jeans and a black sweatshirt and the artist is wearing a black sort of nice suit jacket and nice black pants and black shoes both of them are wearing black um the art handler Justin has purple gloves in his pocket it's the only color that I see on them um Laura who works as our reception is watching me leave this message um there's a yellow forklift in one of the corners um another art handler Joel I can see him through the open door he is coming back in here he has

you want to talk about yourself and don't make any judgments and really just talk about what you see and hear

hello

David

Carolyn shoot

are you busy again okay so Michael asked me to call you and describe to you about what is going on with the installation

yes

so right now I am sitting on a wooden chair there's about nine different chairs on the side of the space Joel just came from the back of the space I can't see what they are doing back there but I think that they are installing a larger video piece Joel just came back here for a tape measure now he is gonna go back behind the wall so I'm not gonna be able to see what they are doing I can hear them talking to each other so they are definitely trying to figure something out um and in this space I can see a yellow forklift so that they haven't used that all day um and Laura is actually sitting next to me watching me um and there are these two men that I don't know who they are but they have been working on the garage doors they were able to find a way to have it close it was stuck open all day today um there is one piece that's installed in the corner of the space which is a gigantic piece of white cardboard that's been bent into an I shape um so that's leaned against one of the walls and they took a dvd player and a projector and they are projecting a video piece against the piece of cardboard um so there's a lot of movement in the video it's moving really fast so it's really hard to figure out exactly what's happening right now i see something that looks like animation and some heads and it looks like it's been filmed in a movie theater um do you have any questions so far does it is it clear to you what's going on down here

yeah it sounds good sounds good

sounds good okay good

the only thing one of the two spaces that's what you're telling me right

I can I'm in the front of the space and since we've built

right

three walls I'm not in the back I can't hear what's going on over here

the cardboard pieces over there are they photographs or prints or

no those are not in here those are still in the viewing room earlier today they spread them out and put them in order and then those are eventually gonna go behind me but it's still a little bit in disarray back here there's pieces of crates all over the place I see nails I see two open boxes um right now they are really focusing on the back of the space which is where they are gonna install the large video

okay okay so keep me posted

I'll keep you posted thanks for listening David Zwirner

okay take care

bye

hello

hi Scott

yes

hi this is Carolyn calling from David Zwirner

oh hi how are you

I'm good how are you

I'm good I'm good

are you recording what you say

good so um one of our artists who has a show that opens on **Tuesday** asked me to call you and describe to you about our installation process do you have a few minutes to listen to my description

sure

great so the artists name is Michael Riedel um and he is right now in the back of the space installing a video work um I can't see him right now because we built three walls in the front of the space that are temporary um I'm actually in the very front of the space so the walls are in the middle and then they are in the back of the space him the artist um Daelyn the director that works with him and three art handlers I think um they keep on coming in and out of the space um I can hear them talking to each other trying to figure out how to install the projector um they are looking for cords I saw one of them take a remote um the only piece that's installed that I can see right now is a piece of white cardboard that's ld say about eight feet long and it's been bent so that it's kind of an I shape so the back of the I is against the wall and then there's a dvd player and projector projecting a piece onto the cardboard I hope that makes sense um and you can see the videos going really really fast it's a bunch of different images um I see buildings and heads and it looks like it's some sort of narrative that's been sped up I just saw flowers and fruit and that sort of thing um and then there's a dvd case that has been glued to the back of the cardboard so the projected image is actually on top of the glued dvd case on top of the cardboard which is leaning against the wall so there's quite a lot of layers um I hope that is clear um and then there's two or three open boxes in front of me and then a crate that's been opened that they had these cardboard pieces in that have been removed um and then a yellow forklift and actually it looks like um John McCrackens wife is actually about to enter the space I can see her peeking in um so that's kind of exciting and there is some sheets of cardboard

well for both of us maybe

um and there are maybe ten or twelve more sheets of cardboard leaning against the wall it looks like the artist just selected one to make the I shaped installation in the corner um and there's about lets see eight chairs and I'm sitting on one of them I don't know why but they are in this perfect line randomly in the middle of the space so there must have been another reason why they were here um there are two garage doors one of them just got closed it had been stuck all day so we had to call people to have it be put down those guys just left they successfully put down the garage door um right now I still don't know what's going on in the back of the space but that's where the artist is um they had installed a large projection screen um there is lets see what else is around there's like pieces of metal and instructions next to me on the chair there's phones I have a pad of paper with a bunch of names on it of people that I've called today to describe um with your name and phone number being on there too I called a lot of different people um I just recently got off the phone with Maurizio Cattelan who had a lot of feedback um I left messages for Neville Wakefield and Eileen Cohen I spoke to another Artforum person Knight Landesman earlier today um there's actually flies surrounding me which is kind of gross um I think I'm gonna call Shamim next um and just before you I just got off the phone with David Zwirner himself um and they just turned on lights they are turning lights off and on right outside the gallery space which is strange but that's open to the public um so do you have any questions about the installation so far

no you've been clear

great the show opens on **Tuesday** so you definitely should stop by but the idea was more to give you a sense of what were doing here today and Daelyn just popped up from the door she is got a sling on her arm she has a broken arm she is giving me a smile and pretending to kick me um and now she is leaving elegantly from the space

okay that's good

great

are you recording what you say

I'm looking forward to seeing the show on **Tuesday**

great well then well see you soon and thanks for listening

okay thanks for calling

bye

Greene Naftali

hi Alex isn't back yet is she

um she is not actually

okay do you expect her back later today or is she gonna be in the meeting a long time

she should be back in I think a half an hour

okay well I'll call her again like in an hour or so thanks so much

yeah sure

okay bye

hello

Alex

hey

hey it's Carolyn

how's it going

are you recording what you say

going pretty good um we are installing our show for Michael Riedels show which opens on **Tuesday** and um he asked me to call different people and describe to them about the installation process so I was wondering if you had a few minutes to listen to my description

sure

great so were in the most eastern space of the gallery we have three spaces and this ones the most eastern so it's the one that kind of looks like the garagey warehouse space um and I'm sitting on one of these wooden chairs that are in a line um and they have been installing all day I see two empty boxes in front of me that have been cut open there's like bolts around them there's some bubble wrap I see the top of a wooden crate um and right now I can hear I think it's Justin and Dave Miko or Joel talking in the back of the space I can't see them cause there's three walls um they are installing the video the projector thing and the artist Michael is back there as well um so they are just kind of talking back and forth to each other that's the only sound that I hear and then in front of me is an I shaped cardboard that um there's a bunch of pieces of cardboard and earlier today Michael bent it in an I shape and then put it against the wall um and then on top of that is a projected video that um but now the images are going really really fast it's sped up um it's a trailer for the piece that's gonna be going in the back of the space so it's a really fast version um and right now it's just like a lot of buildings and landscape footage um it's hard to make out cause it's going that fast and then there's a door that's open and there definitely seems to be um some people coming through it's Hanna who's one of the partners of the gallery leading a gentleman through um and then there's a forklift to the left um which is yellow I don't really know what the forklift is doing here but must have been from another installation so that's pretty much what I can see right now um i think that there's gonna be a lot more installing of the video in the back do you have a sense of like what's going on to give you a clear description

oh yes I can imagine

okay good do you have any questions

oh no I guess I'll see you at the show

okay I'll see you at the show and by then i think a lot of this stuff is gonna be in different spots

okay alright

okay cool thanks for listening

yeah

talk to you later

are you recording what you say

I'm absolutely recording it I have you on speakerphone right now and then in my other hand I have a recording device and so I've been recording all of these phone calls

alright well good luck

thanks so much

bye

hello Massimiliano this is Carolyn calling from David Zwirner we saw each other briefly last night I hope you enjoyed our dinner um I'm actually calling on behalf of another one of our artists Michael

alright well good luck

thanks so much

bye

hello Massimiliano this is Carolyn calling from David Zwirner we saw each other briefly last night I hope you enjoyed our dinner um I'm actually calling on behalf of another one of our artists Michael

Riedel who um was sitting behind you at dinner last night and who's opening a show here on **Tuesday** of next week um he asked that I call you and other people and give you a description of our installation um which I'm going to give you now so right now I'm sitting in the front of the space it's the most eastern space it's the most raw space the floor is poured concrete um so it's kind of a cold feeling today um it's actually really cold in here um the two garage doors that are closed and right now the artist and three art handlers are in the back of the space I can't see them but right now I can hear them yelling um back and forth to each other so they must be installing a piece um they are telling them to move one way or the other and in one corner of the space is a video being projected there's a lot of colors and lines going really really fast like a sped up footage um so it's really hard to determine exactly what's going on although I can see an illustrated mountain and some other different forms that are really colorful right now Joel one of our art handlers is going to take um this large piece of equipment that allows you to get closer up to the projector that's what the loud noise is in the background he moved it to the back of the space um so that way they can heed the projector up in the air um and affix it to the ceiling so there's lots of open boxes the yellow forklift back here um there's lots of lights that aren't on right now there's two skylights where I am but it's really really cloudy today um and then there are some there's the artists handbag his bag which is like a cotton black bag that has a lot of different paperwork in it there's an open box filled with different cell phones there's a lot of bubble wrap sitting in the chairs next to me I see the artists cell phone um Dave Miko one of our art handlers just poked his head around the wall um and then moved back I think he was looking for something and decided he didn't need it there's a drain in the middle of the floor um that's circular the video is still going on right now it's a black and white video um I saw the new Martin Scorsece really quickly um I see a lot of purple gloves that the art handlers use I see one pair that's sitting against the floor um there is a bag full of bolts almost at my feet um that's I don't know been unopened I can still hear the art handlers yelling to each other they are not quite yelling but just speaking kind of loudly there might be an echo here um and there's a drill on the floor as well and a really long orange extension cord that allows the projector that I've been talking about to work um right now the video is showing um like just maybe in one twentieth the size of the entire projected area there's the image and it quickly changed into something else they are moving really fast um and their door is half open to the rest of the gallery so I can see into the gallery space so I see Veronique who works here and Angela that works here who just passed by um there's a fly that's been buzzing around my head all day today um there are maybe ten or fifteen sheets of cardboard leaning against a wooden I guess you could say it's like a dolly on wheels um there's Daelyn just walking by who works here as well and lets see what else is going on the three walls that we built you have reached the maximum time permitted to record to send your message press one at any time message sent thank you for calling goodbye

[?]

in which I describe what Michael Riedel is doing he is having an opening this **Tuesday** and I will describe um what I see so he just placed the recorder by the phone to record this conversation he is um checking a black wallet leather with a zipper and is about to close it he is standing to my left and he is just standing there and he is holding some paper with David Zwirner print letterhead and now he is leaving the room and I am alone in the 515 gallery at David Zwirner I'm sitting at a wooden chair and um at a table which has thick cardboard and what looks like maybe cardstock they are very big sheets probably about two or three feet by four four feet maybe um there is some purple plastic gloves I think on the far end diagonally across from me and um on the other corner across from me there are papers with a pencil Michael is still gone I don't know where he went he went um to the other side of the gallery I think there is a fork lift here to my right maybe fifteen feet away from me actually there is two fork lifts one is partly red and the other is partly yellow by the fork lifts um are some wooden scaffolding and more cardstock with very small black prints and text I'm not sure what they say oh Michael has come back into the room he is walking back towards me now he is about six feet away from me and now he is walking up to me by the phone standing where he was standing before using an eraser pencil with a green eraser he is touching is face nervously

still the same call

yes

it's an answering machine

wow

I think that is good maybe I'll hang up now

hello

uh hi this is Mieke Marple I'm calling from David Zwirner gallery

hello

I'm calling from David Zwirner gallery

it's Daniel hello

yes hello this is Mieke I'm calling from David Zwirner gallery

hello Mieke

hi um

can I help you

alright well good luck

yes ah we are installing a show by Michael Riedel next

oh yes

yes and I'm calling to tell you what I see if that's okay

absolutely

okay well right now uh Michael is to my right he is about maybe fifteen feet away and he watching an art handler his name is Justin it looks like he is measuring something but I can't tell because there

is wooden scaffolding between me and him Michael is talking to a girl Daelyn she works at David Zwirner she is wearing all black and they are both watching Justin oh it looks like

does he work Michael or does he just stand there

it looks like he just stands there or he is standing there right now he is pointing with his right hand actually at Justin who was actually fixing a projector

for filmed film

yes he is projecting something against white cardstock the cardstock is about it's maybe about four feet by five feet it's white

alright well good luck

thanks so much

bye

hello Massimiliano this is Carolyn calling from David Zwirner we saw each other briefly last night I hope you enjoyed our dinner um I'm actually calling on behalf of another one of our artists Michael

alright well good luck

thanks so much

uh huh

there is another art handler I'm not sure what his name is he is sitting on the wooden scaffolding and watching the projector as well

uh huh

so there is four of them

oh right

all looking at the projector there is some forklifts behind Michael and Daelyn there is a broom leaning against one of them and a dust bin Justin is fixing the projector again

and in which room are you standing exactly

we are in uh the gallery one the five fifteen gallery

okay

there is Sue Williams in the five twenty five gallery and John McCracken in the five thirty three gallery but this gallery is closed off right now for Michael the projection looks like it is working it is being

projected against white dvd case that has been opened up and glued to the cardstock Justin is on the phone right now

who is on the phone

Justin is the art handler and he is wearing blue

oh yeah

yes no Michael is looking at the projector still he

are there only men working

um right now working with Michael yes there is two but Daelyn is here also

you are like the only woman in the room

oh no Daelyn Daleyn is also here she is female

and what is she doing

she is talking to Michael she has a broken arm

oh I'm sorry for that

yeah

how did that come

sorry

how did that come the broken arm

um you know I don't know actually unfortunately but yeah yeah they are all looking at the projector right now still um Michael is touching his his right upper arm with his left hand he is about a foot

taller than Daelyn

okay

Daelyn is standing on her toes right now because I think she heard my comment I think they are smiling but I'm am not sure because they are all turned away from me they are still looking at the

projector well do you have any questions

um is everything does he have any problems with the installation

um he is looking at me um I think it's okay there are some John McCrackens here that are suppose to be moved out but but I think it's okay

is he doing well is he worried

I think he is doing well we haven't really talked very much but I think he is doing okay

yeah yeah he is a discrete person

okay well I hope you have a good good evening

you too I'm going to have dinner now

okay that's good take care

say hi to everybody

okay

nice talking to you

nice talking to you as well okay

oh take care bye

okay

nice talking to you

nice talking to you as well okay

oh take care bye

okay

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oh take care bye

okay

hat the projection is started again um it is very fast there are people and some plants and a building and people again there is um two fork lifts in the room right now an art handler just walked back into the room from the back of the gallery he is leaving to one of the other galleries in David Zwirner he has an orange T-shirt the projection is still running there is a broom leaning against one of the forklifts it has one of the forklifts the one with the broom leaning against it has red the other one has yellow there is an orange extension cord running across this room in the five fifteen gallery from the left hand corner by the door all the way to the other side where the projector is the projector is still on and running the images are black and white right now looks like there is a window there is some noise coming from the back of the gallery it sounds like it might be measuring tape it is quiet right now an art handler just walked in he is wearing orange I am sitting at a wooden chair at a table with more pieces white cardstock the projector is still running well I think I think that is a good description of what is going on here right now so I will I will hang up at this point

hello

hi Emily

yes

this is Mieke I'm calling from David Zwirner gallery

yes

in New York where Michael Riedel is having an exhibition that opens next Tuesdsay

yeah

he is installing and he asked me to describe to you what I see

okay

so so right now we're we're in gallery one of David Zwirner which is currently closed for installation

okay

Michael is in the back of the gallery by a projector he is adjusting the linearity

I'm sorry I would love to hear the description but can you describe a bit louder

oh yes I'm sorry is this better

no problem that's great

okay he is um adjusting the projector which is being projected against a very large wall the projection is maybe fifteen by twenty feet

projection of what

um right now it is just a grid it's a grid that's being adjusted the keystone and the linearity I think they are trying to make it parallel with the wall

okay

Michael has just left right now I am in the room with um Justin and two other people who I have forgotten their names

where is Michael

Won Josh and Won are their names

okay

Josh just told me that Won is hungry but they are still trying to um fix the settings of the projection the projection just went white from the grid Michael is still gone

where has Michael gone

I don't know actually there I should tell you there are three John McCracken pieces in this room that were here for a viewing but they will be moved out soon for Michael's installation

who

John McCracken there are three bronze columns

okay

in this room with the projection

I'm sorry that means nothing to me who is John McCracken

um he is one of David Zwirners artists who actually just opened this Thursday in the adjacent gallery oh no sorry in two galleries over he um yes makes monolithic sculpture well he makes

sculptures

sculptures or monolithic sculptures

sorry

are they sculptures or are they monolithic sculptures

well these are kind of monolithic sculptures but I should just say he makes sculptures

okay

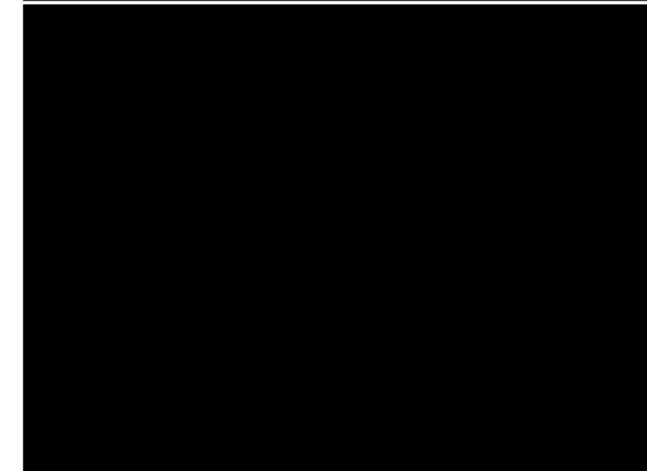
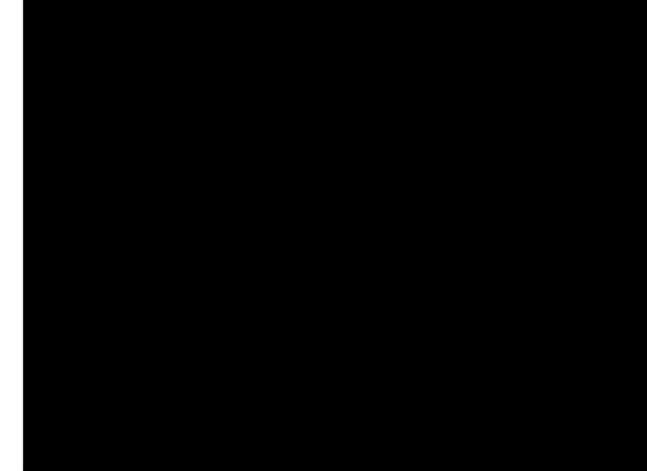
minimalist in vein well post minimalist

so post minimalist and kind of monolithic

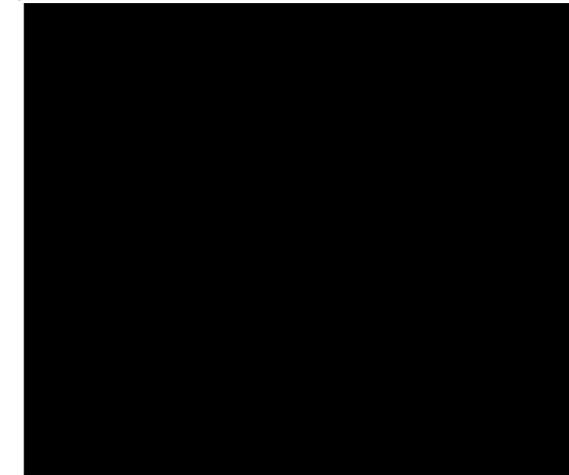
well it is maybe part of that in that vein

I can picture it well

you can picture it well well maybe I should describe them bit better to you they are probably about ten feet tall and bronze and square columns



I'm sorry ten feet tall blonde and square



no no bronze sorry
highly reflective
okay there is three of them equal distance from each other
okay
those are in the middle of the room right now and Michael's projection is um still white and the settings are still being worked on Justin taping the outlines of the projection I think to measure how far to make sure that it is centered
is Justin some kind of an assistant
yes he is one of David Zwirners art handlers he is using green tape
maybe you should also describe to me what Justin Won and Josh look like
yes I will do that for you Justin is wearing black pants and a blue shirt oh Michael just walked in Justin has some facial hair and has um purple gloves coming out of his right back pocket Michael and Justin are standing next to each other now by the projector talking to each other
okay
Michael is looking at his projection and he is smiling
what is he wearing I can guess
he is wearing black pants as well both Michael's and Justins pants are fairly tight
whose are tighter
no they are both tight
whose are tighter
oh whose are tighter um I couldn't really tell you because Justin is blocking my view right now of Michael maybe maybe Justins the art handler
that's fitting
yes um Michael has a dress shirt on
for a change
it's tucked in he looks rather nice
okay
he is looking at this projection and talking to Justin um they are talking about
is the opening tonight
sorry
is the opening tonight

no it's **Tuesday** Justin is talking about the perimeter of the projection
and how big is it
I think it is about fifteen by twenty feet right now on a wall that is maybe twenty by forty or maybe maybe twenty by forty I'm no maybe less than that I'm not very good at estimating but they are standing in the middle of the room in the middle of the three John McCracken sculptures
okay
um Michael is touching his upper left arm with his right hand and now he is explaining something to Justin with hand gestures and pointing
hand gestures to indicate size hand gestures to indicate I think to indicate how to center it or how to space it on the wall
okay
yes I think so um I can't really hear them Josh and Won are still here by the the projector um oh Michael and Justin are walking back over to them right now um Josh Josh has jeans and a green T-shirt on Won has jeans and a white T-shirt on
and approximately how old are they
I'm going to say that the art handlers are probably about twenty something and Michael is maybe in his late thirties
okay
that's my guess is that wrong
no I don't think it's too far from the truth
too far from the truth
I would maybe describe him differently
you would describe him differently
maybe it's been a hard week for Michael
early thirties
well say mid
mid well you know
it's fine
so they are all gathered around the projector and Michael and Justin are talking again
so is it common for three art handlers to set up one projector or is the more installation plans in man
yeah you wouldnt think so but um David Zwirner has a lot of art handlers
okay
so maybe um I think Michael might be leaving oh no no he is not he was just snapping his fingers oh now they are measuring the exact distance from the end of the

projector to the end of the wall and now they are doing the other side to make sure that it is centered it looks like maybe it is five feet away from the end of the projector to



the end of the wall



okay
Justin just got a phone call well alright do you have any questions
I have one sort of obvious question how long will the show run
how long with the show run um I you know I should know that but I don't um it will probably run for five four or five weeks
so when I'm there
sorry
what should I expect to see besides a projected image
I think there will be several projections I know the whole installation is films
I got the postcard it looks great
sorry I didn't hear what you said
I said I got the postcard it looks great
oh yeah it does look good um well I think that's good you've listened for quite a while
yeah
yeah
I feel like I'm there
yeah yeah thank you for listening nice talking to you
thank you for describing
yeah no problem
what's your name

Mieke
Mieke thank you
yes have a good evening
you too
good bye
bye
I'm not sure who are you
I'm Jasper I'm calling from the David Zwirner gallery in New York City
okay
um for Michael Riedel and basically he wanted me to describe um the installation of his show here to you on the phone do you have any time
yeah but uh
or if you are busy it's okay
no a quick second
okay well basically I'm sitting in um the gallery in a white room um and they are installing a video piece and um
I can't hear you actually
you can't hear okay I'll try back
I'll try to call the gallery from another line
okay
hello
hi is this George
this is George
hi this is Jasper I'm calling from the David Zwirner gallery in New York City
yeah
um Michael Riedel wanted me to call you and basically describe the part of the installation of his show do you have any time
um at this point it's rather difficult but just go ahead go ahead I know the routine and I know what's going on so just do it
okay well basically in the back room of the gallery and the skylights have been darked out because it's a video installation um and right now next to me are some tools and cable tape um and then a projector hooked up to the laptop that's projecting some of the film onto a wall the wall has tape on it where it's marked out the lines of where the screen is going to go
okay
there are two workers um one is
what is your part in this are you just are you the person that is just describing the thing
yeah
you work for the gallery
I do yeah
okay how many people have you called yet
this is my first one
hey I'm honored how many are there still on the list
uh a lot because we've had some difficulties finding people to do it
well okay what time is it in New York anyways
sorry there is something else going on okay I hope that's over with what were you saying
what time is it in New York anyway at this point
in New York right now it's ten past three
ah okay how do you like what's going on personally do you enjoy it
yeah I was here on Friday last and I was here trying to help them figure out some things for uh the projector there was some trouble with it but um it's
he is a nice guy but he definitely likes people to work for him
yeah I know he is been really nice so far and yeah it's been a little difficult because there was this other show that's been here that taken a while to take down it has taken a while to get this all rolling
but now it's fine it's going ahead tomorrow is the opening
okay listen keep on talking I'm going to put you on
yeah yeah it's fine
just for a moment just for the performance because I want to help you but I can't talk for a second but I'll be listening
okay sure
so just go on
so um one of the workers is crouching down and um I dunno it looks like he is tightening a bolt on part of a thing that is a fastener for the screen which will be attached to the wall um another one is fitting something onto a drill bit or something onto the front of a power tool and then a third worker is on the cherry picker on the lift that will um go up and um I think he is going to attach um the hardware to the wall in a second
so I'm there I'm there I'm there
okay and um yeah I don't know he right now they're kind of speculating on how high it should go um
are they doing that in English or in German do you understand at all what is going on

yeah it's in English um it's I don't know he is um yeah it looks like they are trying to figure out how they should go about getting the screen up the workers are up in the other room
I really feel the experience I'm honored to take part of another one of his projects
you've done it a few times
I wish you all the best of luck good luck calling people you will have a lot of laughs and joys
thank you
be well
alright
good bye
bye

hi Ingo this is Jasper I'm calling from the David Zwirner gallery in New York City on behalf of Michael Riedel and today is being installed and he wanted me to call you and basically to um tell you what I am seeing around me um so right now I am sitting in the rooms in one of the rooms of the gallery on the floor and the skylights the windows have been darked out so that um he can use one of the walls for a video installation piece um next to me is the projector on top of a cardboard box that is wired up to his laptop which is project an image onto a wall um right now it's of a boy it looks like maybe he is sleeping and then um with in between the projection and the wall is one of the workers who is on top of a sort of mechanized lifting thing a cherry picker and his shadow as he is getting onto the image on the wall as well he is driving towards the wall slowly so that he can I guess he is going to lift it up and then attach the actual screen onto the wall for the opening of the exhibition which is tomorrow and then next to him is a ladder which is also going to be used and then also right now there are two more workers
hello
hi is this Christina
hello yah
hey yeah my name is Jasper I'm calling from the David Zwirner gallery in New York City for Michael Riedel
ah hello

he wanted me to tell you basically what is going on during the installation of his show do you have any time right now
well I'm actually tucking my little girl to bed at the moment
oh okay it's okay
how long do you want to tell me about what you are doing
maybe five minutes I can call back later or
it's okay it's better now than later
okay um well basically I'm sitting in the gallery on the floor and next to me is a laptop and a projector and um the workers are installing one of his video pieces right now and the windows are blacked out so it's darkened in here um the workers are on the other side of the room um one of them is watching the video and another two are working on attaching sort of hardware to the screen which they are about to mount to the wall
for the Filmed Film

yes it's for the Filmed Film exactly and the Filmed Film is playing right now in front of it is two ladders and then sort of a mechanized like elevator lift thing that I guess they are going to use to lift up the screen housing two of the workers are leaning against one of the ladders talking to the third one whose scratching on the floor with some tools Michael is coming into the room with some water give my greetings to him
I will and he is watching the film and also what the workers are doing and the workers now are going back and they are trying to find the proper attachment for their drill um and the third one is cutting some Styrofoam it looks like I don't know what for yet I can't really tell
which film are you looking at which one of the filmed films

well
or is it not um
I don't know what it's called but it's black this one has sound and the image right now is very hard to kind of pick up on what it is because it's a close up of something uh food or something I can't tell but it's very black and there's a kind of colorful shapes in the center of it but yeah I think it might be vegetables or I don't know what and besides that there is not too much going on because they are trying to take down the remnants of another show in the next room so they are kind of struggling between the projects at hand right now um Michael is coming back right now with two chairs and um setting them up on the floor I guess maybe to watch the installation or something I can't tell um
did he film the filmed films
did I film
you are not filming it now

no no no these ones are not maybe they will be filmed during the next few days yeah but now the screen that is meant to go on is just being projected against the wall right now one of the workers has just gotten onto the lift and the other one climbed up the ladder and they are going up right now I think and they are going to start drilling holes to attach the pull down screen with but it seems like they are having some some sort of difficulties I don't know finding the right the right tools and something I don't know what is going on with them I think right now he is getting a piece of paper that is maybe a plan for it or something one of the workers is telling the other one I don't know what he is talking about something with the tape
it is all happening in one room or different rooms
this is all happening in one room and in the other room there is going to be something that right now there is other artwork by a different artist that is being packed up and taken out so they haven't started work on that one yet um but um yeah for right now it's just a very big projection on a wall
I can hear the sound

yeah there is some sound in this and then I don't know um yeah it's going well there is also a lot of noise coming
what time is it now in the states
um it's like three thirty six hours back yeah earlier okay well I'll let you
fine then

hi Lisa this is Jasper and I'm calling from the David Zwirner gallery in New York City and um I'm calling for Michael Riedel who wanted me to basically describe what I'm seeing as the show is being installed so basically right now I'm sitting in the backroom of one of the galleries and it's dark in here and they have blacked out the windows um next to me are some small things two pairs of pliers some tape and cardboard boxes on top of one of the cardboard boxes is a projector that is projecting some of Michael's filmed films that are being run from his laptop on the far side of the room where the image is being projected there are workers working on hanging the screen that the film is ultimately going to be projected on and there are two ladders that are set up against the wall and then also a machine that has is a cherry picker it elevates and then you can work from it is kind of like a platform on wheels um right now nothing is really going on in terms of them doing things because I think they need more people to lift the screen and one has just left to go get some more people right now uh they are just standing around and watching the film um the forth worker as just arrived and Michael has just arrived too they are just looking at the screen now the fifth worker has just arrived and they are putting on rubber gloves to lift the screen up because they don't want to get dirt on it or anything they are kind of standing around one of the workers is putting up to the wall to I guess where he wants the screen to go with tape they have kind of worked out an area where the screen is going to fit um there are two workers by each of the ladders then the fifth worker is on the machine okay now the four of the workers are bending down and lifting are beginning to lift up the screen so it can be installed to the wall they've just lifted it it looks like it's quite heavy they are having a little difficulty getting it up there now they have just raised it and they have just lifted it on top of the machine it's sitting on the gates of it two of the workers are standing on the floor now another two are on each of the ladders supporting it while it is kind of balanced in the middle on the machine the fifth worker um holding I guess the controls of the machine um looks like it's kind of paused and they are discussing how they want to go about doing it maybe the worker that is using the machines seems to be having some kind of difficulty with the controls he is driving it slowly towards the wall um yeah slowly towards the wall so that they can get there as close as possible um now one of the both workers on the ladders are getting off the ladders and they are dragging them closer to the wall so that they will be able to give it support while the machine lifts it up um all the while this is going on Michael is sitting in a chair and watching the piece go up um it seems like now they are now the workers have gotten tools and they are going up and they are going to drill holes

hello

hi yeah is this Rotta

hello

hi my name is Jasper and I'm calling from the David Zwirner gallery in New York City for Michael Riedel he wanted me to explain what is going on as his show is being installed do you have anytime right now

yeah yeah yeah he is there

well basically now I'm sitting in the backroom and the windows have been all darked out so that the films the filmed films can be projected against the wall there are five workers three of them are up on this machine and they are holding a screen against the wall keeping it balanced the fourth on is one the floor looking up at them and another one has just left the room Michael is sitting on a chair and kind of just looking on um making sure that everything is going to plan I guess one of the workers is getting a piece of wood now um I think they want to use it to um to kind of hold the screen in place while they attach it but it seems like they are having some difficulties getting this put together um one of them they are talking amongst each other about um I guess how they are going to do this um on my side of the room some other tools are on the floor a tape roll pliers screwdrivers and then there are two projectors one of which we were using before and it didn't work and the new on which is on top of a box that's on and it's projecting the films from a laptop the film is of a window it looks like looking out a window and there are some people knocking on a door um then now back into the room the workers have gone back up again they are kind of talking amongst each other I don't know what they are um trying to listen one of them almost fell off the thing and now it's okay yeah are kind of having some troubles and everything is kind of going a little bit slowly right now um with this and now he is climbing back up he forgot something he is

where exactly is this happening

in the New York City in the gallery David Zwirner gallery

ah

yeah in one of the back rooms um yeah um now yeah still not much the workers are talking amongst each other um about I don't know they are talking about something completely different now then basically they are not doing very much just looking at the image of the man that is being projected against the wall I think they are waiting for one of the workers to come back with the piece of wood that they want now they are asking Michael if the screen is positioned correctly if he wants it there or if he wants it moved left or right um he is saying that he wants it moved to the left about a foot or so um and now he is going to they are showing him where they were planning on putting it and he says that he wants it moved even further and

when is the opening of the show

the show is opening tomorrow evening yeah so they are kind of rushing to get this put up because they have had some trouble because there is another show that had to be taken down and all sorts of things but today is really the day in which they are doing the most work getting this all finished the fifth worker has now just come back in and he has a piece of wood and he is handing it to them he is giving it to the man on top of the machine the machine that is holding the um rolled up screen on it

is is is is Michael available

yeah he is would you like to talk to him

can I talk to him

yeah of course here he is

Michael

hello

wait one sec Michael he wants to talk to you it's on speaker phone still

hey

hello

hello

Michael

yah

(speaking in german)

hello

hi is this Marcel

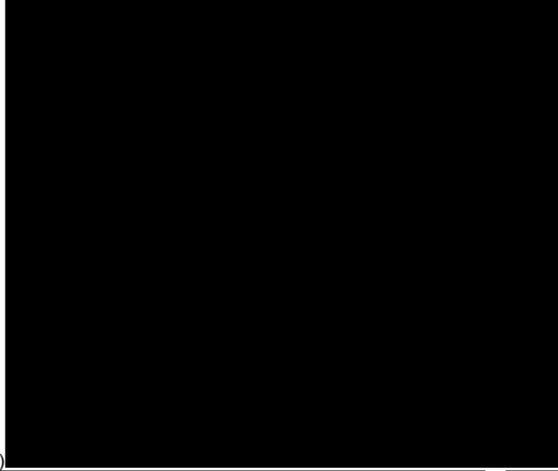
hello

hi is this Marcel

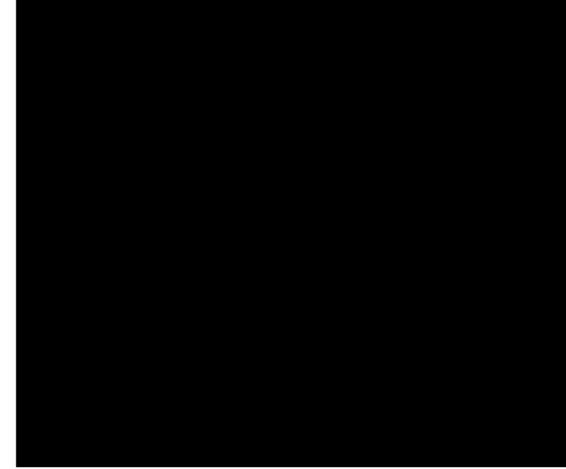
hi is this

is this Marcel

hello



(german)



yeah hi my name is Jasper and I'm calling from the David Zwirner in New York City

yeah yeah hello

hi and I am calling for Michael Riedel and he wanted me to call you and basically describe what I see as his show is being installed here for his opening tomorrow

oh yeah okay welcome

do you have time right now

yeah

okay well so basically right now I'm in the room and it has white walls and a concert floor with a garage before they made it into the gallery the the sky lights have been darked out so that the filmed films can be projected and right now the projector is connected to the laptop and they are projecting the films onto the wall and right now four workers are trying to connect this big screen onto the wall but it seems like they have kind of run into some problems just now they are going they did something wrong but then Michael is sitting in the chair on the other end of the room and he is watching them them set it up but um I don't know they are having some kind of a problem one of them is on the floor with two screw guns and then the other four are up on ladders and are this machine that's holding the screen in place and they are standing on it it's sort of like a platform on wheels like a mechanical thing that lifts it up and um they are um I think the problem is that the wall isn't strong enough to hold it or something like that I can't I can't tell but they are trying to figure out what they are going to do about it um one of them is telling the others to shift the screen over to the left slightly the other two on the platform are basically just looking on as is the one that's sitting on the floor um they are talking amongst each other about what they should do um they want to get go get something but then they also don't want to move the screen because they are worried that it might fall off the thing it was balancing on another worker has just come in from the next room and he is carrying I think a bunch of pipes perhaps yeah it looks like a bunch of metal pieces that he is putting in a closet in the corner of the room next to me and he is just going to putting them away the too workers on the ladder have just one of them in just beating on the wall to hear if it's solid enough to drill into and the other one is talking on his phone um the two atop are just sitting there they can't really move ahead with this right now as is one on the floor he is sitting on top of two power drills that are facing the opposite way and he is kind of made it share out of the tools

uh huh okay
Michael has gotten out of his chair and he is going he is talking to Joel the head art handler and they are kind of trying to figure out what they are going to do to get this screen up onto the wall again
I'm not really quite positive what the problem is but again I think the problem is that they are worried that when they attach the screen to the wall that um it will just rip with the weight because it's too thin plaster so they are trying to figure out another method to um attach it properly another one of the workers two more of the workers from the other room have just come in and they are coming towards me and also looking up at the project on the wall they are trying to figure out what to do they are kind of talking with the too that are up on the machine laughing about it they are making some kind of jokes about the problems and then one of them is trying to give maybe some kind of an advice about what they should do to get it to work um the third one who looks sort of like Charlie Chaplin is there and he is drilling something into the wall he is climbing up and he is looking at it um he seems to be trying to figure out how to line it up and how to get this drill working but they are definitely having some kind of problems another two of the workers are now on the ground he he is showing he is explaining to one of the ones that just came here what exactly the problem he is pointing to the wall and kind of trying to say something on the thing right now is a filmed film
you're like part of the whole
me
you're you are you are your descriptions are like part of the whole thing right
yeah I think they are for a piece that he is going to do later um for a book or something
ah I see okay
they are going to be written out and put printed in some kind of a book yeah
they are like similar thing that like you are watching the art handlers and me I'm suppose to sit here working in the kitchen and watching me being cooked and that's pretty you know I hear your descriptions of this art handlers problems why I see the cook sitting in the mirror fixing like vegetables and that's a good situation and you know quite a similar thing
yeah
I I I I just did like this installation
the descriptions are working for you
yeah yeah yeah yeah
good
like the one idea and the one I have it's a good mix
I haven't really talked to him much about the final project but I think it's something like that is what he is aiming for ultimately
yeah
okay well I'm going to go and call more people now thank you very much
yeah it was cool I I anyway sorry I can't understand you right now because now is the prime time to get loud
yeah
good luck for you all
thank you thank you
okay
have a good night bye
good night
bye
hello
hello hi uh this is Mieke I'm calling from David Zwirner gallery well Michael Riedel is having a show um that opens today
who is it over there
sorry
who is it with the show
Michael
Riedel
Riedel yeah
ah okay go
so he asked me to call you so that I can tell you what I see
yeah uh huh so what do you see then
that's okay I will tell you
okay go ahead
right now I am in a very large room in David Zwirner um I'm looking at a very large projector that Michael has mounted on a wall that divides the gallery the screen is probably about fifteen by fifteen feet and it's centered in the middle of the wall um
okay
right now
surprising
sorry
ah nothing nothing go ahead
okay right now nothing going on we have two art handlers on a forklift with a wire I think they might be mounting the speakers
yeah
the show opens in five hours



um Michael is not here

what time is it right now
oh an image is projected on the screen from a computer
what time is it
sorry
what time is it in New York now
it's um about eleven thirty
in the morning
yes so an image is being projected now against the wall the image is much larger than the screen it looks um like it's being projected from a computer screen laptop and the image is um final cut
pro and it's asking if we want to save the project the yes button is highlighted but as of now no one is on it it is just staying as that image um there is there are two very large ladders in this room and
several wires running across the floor um the two art handlers on the forklift are still up working with wires um I am currently sitting on the cement floor looking at the art handlers um
sitting on the floor you're sitting on the floor
yes I'm sitting on the floor because I don't have a table or chair
oh isn't that cold
it's a little cold it's a little uncomfortable but it's okay
oh that's not nice you have to take a pillow or something
I think I think I might for the next phone call but
yeah you should
oh thank
I would like want that
oh thank you for caring
yeah of course
there is nothing on the walls except for this one screen that the video will be projected against and one another art handler walked in the room he is wandering a bit aimlessly and I think he is about
to leave he is oh the screen image just changed it went entirely blue
okay
I think because no one was attending the computer oh the art handlers are coming down now from the lift I think they just finished with the speakers
are they in a hurry
they don't seem to be in so much of a hurry
is the opening of the exhibition tonight
yes the exhibition is opening in a few hours are you guys worried they said no
okay
yes do you have any questions
um what can you tell me what's behind you do you have to do you think you could turn around
oh behind me is a wall
just a wall
just a wall I'm sitting close to a corner about a foot away from a wall there's actually there is actually a chair right next to me but um
oh well you should take it
I know but it's complicated because we are recording this phone call and I'm not sure if I could hold everything I need the floor to spread things out on but maybe I'll get a table and then I'll sit on the
chair oh the art handlers have moved across the room and now they are going up on the lift and I think
maybe this should be enough
this should be enough
can can I say something a joke
yes you can say something
a limerick
a memory
a limerick
oh a limerick yes please
(german)
um can you repeat that just one more time I want sure that it is recorded well
(german)
very very nice
you like it
yes I don't speak german sorry I'm having trouble the connection I think is bad but I will let you go now
say hi to Michael
yes I will say hello to him for you
give him a kiss from me
I will make sure
give him a kiss from me

sorry
give him a kiss from me
hm hello do you want me to continue
no give him a kiss from me
give him a kiss
yes from me not from you from me
from you
as a little greeting
um I'll think about it okay
bye
okay have a good night
yeah you too
okay bye
bye
hello
hello
hello
hello hi
hello

hello my name is Mieke I'm calling from David Zwirner gallery where Michael Riedel is having a show today or it opens today

ah right yeah

and he asked me call you so that I could tell you what I see is that okay

yeah sure no problem

okay

go ahead

well right now I'm sitting in a gallery in David Zwirner and I'm looking at a very large screen that's mounted on a wall that divides the gallery the screen is about fifteen by fifteen feet and there is an image being projected that against it but the projection is much larger than the screen um

right

um

he did everything wrong

yes everything is wrong but the image really overwhelms the screen but um it's just blue right now and the lights are on so it's a bit dim um and there's a ladder right in front of the screen um that's also being projected against and there's another ladder too and a lift and there's lots of wires still running across the floor there's a couple of screwdrivers and lots of other crap also I'm the only one here right now I don't think Michael is in and all the art handlers are somewhere else oh one just walked in he is carrying a gallon or two bucket of paint it's white it's Benjamin Moore and he is just he went looks like he is putting in the bathroom and now he is walking away he is looking at me right now and shaking his head he has a yellow T-shirt on and now he is just left another art handler two art handlers walked in one's name is Justin and the other's name is Josh Josh is looking at me Justin just got a screw driver and now he is he is putting it on the lift and now he is walking across the room the lift is about fifteen feet away from me maybe twenty it is red and grey and I think it will be used to mount the other speaker now I'm alone again the art handlers have left um the show opens in five hours six yes five hours oh the art handlers have just walked back in one of the art handlers is measuring the speaker that was also placed on the lift earlier the speaker is white I'm not sure how long it is no he is walking to the other side of the room he has purple plastic gloves in his left back pocket and now he is gone um there is nothing else on the other walls they are just left without anything do you have any questions

my question is um how long would you

I'm sorry I think something is being sawed which is why I did not hear what you said

that's good

that's good

that's very good

sorry something is being sawed

no I would love to continue listening to your description for a couple of hours but unfortunately I have to make my own descriptions here in Frankfurt rather than hang out further

oh that's okay I'm not offended

yes okay

well have a good day

you as well

okay bye

bye

hello hi

hello

hi my name is Mieke I'm calling from David Zwirner gallery where Michael Riedel is having a show that opens today it actually opens in five hours he asked me to call you to tell you what I see is that

okay hello hello did she hang up

hello

hello

hello

hello hi this is Mieke I'm calling from David Zwirner gallery where Michael Riedel is having a show

um sorry I'm on the street I didn't totally understand what you are saying can you say it again

yes my name is Mieke

yes

I'm calling from David Zwirner gallery

okay

where Michael Riedel is having a show

oh Michael Riedel

yes

oh yeah now I'm on track

and he called or he asked me to call you to tell you what I see um so right now I'm sitting on the floor in a gallery in David Zwirner and I'm looking at a screen that is about fifteen by fifteen feet that is centered in a wall that divides the gallery space and an image is being projected on it or a movie rather and um the projection is a bit larger than the screen so it is going onto the wall it looks like little yellow dots that are moving around like street lights perhaps but um the lights are on so it's rather dim Michael is not here but there are three other art handlers in the room with me now there are two one is on a lift that's about twenty feet high and he is drilling something I think he might be drilling a speaker the other one is looking at his Blackberry and now he is looking at the wall he is to my right and now he is dragging a ladder so it's a bit noisy and he is looking again at his Blackberry and he is oh another art handler just walked in and he is picking up a speaker that was on the floor it's white and now he is taking it away with him um the show opens in five hours the image just changed now it looks like oh and it might have just gone off but there is still sound coming from a black speaker behind me and there is a wire running in front of me that I'm not sure where it goes actually and there's still um there's lots of tape and rills and scissors all across the gallery it's a bit of a mess actually still oh it looks like now the image is of a building it's black and white and looks like an old film there are two art handlers on the lift working with the speaker they are talking to each other and a third art handler just walked in one of the art handlers on the lift is pulling a wire

sorry to interrupt you but I got to wear my Vespa helmet now

maybe at the opening okay well have a good day

I would will have to catch the conversation so you can call me later so you can call me later if you have to

you too

and greetings to Michael

yes okay

ciao

okay bye

bye

hi my name is Mieke I'm calling from David Zwirner gallery where Michael Riedel is having a show that opens today um in five hours he asked me to call you to tell you what I see right now I'm in a gallery at David Zwirner where Michael has installed a screen on a wall that divides the gallery on the screen a video is being projected right now the image is black and white and a bit hard to see because the lights are on so it's a little dim it looks like it's upside down perhaps driving through a city now it is right side up and there are people by a tram the projection is not centered on the screen but rather off center sot that it is going onto the wall and it also appears to be a bit bigger than the screen Michael is not here but there are three art handlers that work at David Zwirner that are in the room with me ones name is Justin

hi my name is Mieke I'm calling from David Zwirner gallery where Michael Riedel is having a show that opens today at six pm in six hours um he asked me to call you to describe to you what I see right now I'm sitting on the floor in a gallery at David Zwirner I'm looking at a screen that has been mounted to a wall the screen is about fifteen by fifteen feet on a wall that is about twenty five by forty feet the screen has been centered on the wall and there is a video being projected on to it however the the projected image is much larger than the screen and not centered right now the image is just blue and the lights are on so it's rather dim um one of the art handlers is is touching a cord that is coming down from the screen a wire I think it goes to the speaker and another art handlers is painting the mounting that the speaker is being set on he he is to my right about twenty feet away on the ladder that is orange and about twenty feet tall the speaker he is painting is about three feet from the ceiling of the gallery he is holding a bucket of white paint and he is coming down from the ladder to my right is a lift an art handler whose name is Justin is on it it looks like he is messing with some wires although I can't really tell because I'm sitting right next to it and it's blocking my view of his activity a ladder has just been placed next to the screen and now it is being moved to the center of the screen now it is being moved more to the right the art handler with the bucket of paint is dipping his paint brush in wiping his brush against the side of the bucket and now he is painting the wall

hello

hello

hello

hello my name is Mieke I'm calling from David Zwirner gallery where Michael Riedel is having a show today and he asked me to call you to describe what I see do you have a moment

hello

hello

hello

hello

hello

hello

yes

hi

Michael asked me to call you to tell you what I see

yes I understand the problem is I'm in the middle of a meeting

oh that is fine

okay

okay

good bye

bye

hello this is Mieke I'm calling from David Zwirner gallery

hey

where Michael Riedel is having a show

yeah

and he asked me to call you to describe what I see

ah you are calling from the exhibition space

yes yes Michael is being installed so right now I'm in a gallery at David Zwirner and I'm looking at a screen that has been mounted to a wall that is in the middle of the gallery the screen is about fifteen by fifteen feet centered in the middle of the wall to my right a lift a lift is passing by me very closely a bit unnervingly away from me it is being driven by an art handler named Justin he is driving it a little further away no right up to the wall and he is holding a wire attached to a speaker I think he is trying to turn around there are two other art handlers in the room with me one is sweeping right by the screen hello

is somebody sleeping

no no sweeping

cause um there is lots of crap on the floor still there are wires running across the floor as well lots of drills and someone is sawing something just on the other side of the gallery one of the hart handlers is moving the art handlers is moving a ladder to make way for the large lift that is being driving and now the lift is going up that is that noise and the art handler is attaching the wire from one speaker to another speaker they are are about twenty or thirty feet away from each other

yeah

and

hello

hello

2704

yeah

so one art handler is still sweeping with the broom and now he is sweeping the trash into a dust bin and the other art handler has left an image is being projected against a screen it is much larger than the screen though and off center and it is just blue the lights are on so it's fairly dim and now the art handlers have left and it is just Justin on the lift and me sitting on the floor talking to you do

you have any questions

ah where is Michael

I don't know where Michael is I don't think he is in the gallery though

ah okay

yeah there is nothing else on the walls it's just this screen that is in this part of the room although he has work on the other side of the gallery room but that's not visible from here

are you taping the conversation

say again

are you taping the conversation

yes or rather Michael is is that okay with you

ah no

Justin is now driving the lift again back to where he was before which was right next to me he is coming closer to me he is not about less than ten feet away maybe five now driving very slowly coming to a stop now he has braked and he is going up back to the other speaker that is closer to me ah he image has changed now it's a computer screen and now it's back to blue there is a bucket of paint sitting in front of the screen with a paintbrush on it it is white white paint there is some blue and grey on it though I think it is Benjamin Moore oh an art handler has just walked in carrying a computer lap top with a super nova screen saver on it I think it is the computer from which the image is being projected yes it is it is the computer now that image is being projected against the wall with the screen and the art handler is on the computer using going to the settings and changing them I can see this because it is being projected largely on the wall he is changing the display settings and then I'm not sure what he is doing right now oh a wire has just nearly hit my head because the art handler has no moved from the speaker that was on my right maybe I should ask if you have any questions

no I don't have any questions

no questions

well I think that perhaps that is good enough

okay thank you

yes thank you for listening ■

2705

21.04.2009, Tate Modern, London

thank you for calling [cannot understand] please note our telephone number has changed please redial one eight seven one six six three two five zero one six six three two five zero zero to reach our switch board please redial one eight seven one six six three two five zero one that's zero eight seven one six six three two five zero one thank you for calling the mail box has an extended greeting in place and will not accept new messages 00:58

thank you for calling [cannot understand] please select from the following three options if you know the extension number you have to dial press one if you wish to book a ticket or obtain event information if you wish to speak to a member of staff press three thank you your call has been queued and will answered shortly the other person has 00:55

good morning [stefanni?] gallery

hi I am ringing from the Tate Modern and was wondering if I could speak to Margo Helen

oh sure she's actually away on holiday at the moment can I take a message I'm her pa so I could possibly get a hold of her

well I'm actually calling on the behalf of artist Michael Riedel and I was wondering if I could describe what I'm seeing for a piece

sorry the line is really really bad I can't really hear you

I'm ringing from the Tate Modern on the behalf of Michael Riedel an artist here and he wanted me to describe what I can see of the installation of his work do you have a few moments for that

sorry he wanted you to describe the installation of what

of his work to you on the telephone

okay

is that okay

yeah sure

okay well I'm sitting here in a narrow corridor

I can tell

and I'm at the back section and I can see a ladder in front of me on which a woman is standing and then there is um a panasonic projector um attached to and to my far right there is a man on a big kind of a ladder frame machine which is called a genie one about that he is working and he is working on the lighting for the ring and then there is also a canvas propped up against the wall on my right and there is a few people installing works around

when does the show open

the show opens next week and it's called Stutter Michael is a one of a number of artists featured in it

okay

and to my left there's a fire extinguisher that is propping open a door and I can see a sign that says stop button drawn onto the wall um that is pointing to some kind of box that has masked tape on it and above me is a fire exit sign for which is green for running towards the door and I'm sitting on a chair a white chair um with a cord in front of me and to my right there is another projector of kind of carriage um which has a number of other equipment like paints and brushes and drills and the lights um are features of the gallery are open because they are working on it a kind of light pale green and all of the walls of the gallery are white at the moment and the ground is grey to my immediate right there is a small room that has been painted a dark shade of grey and which they just finished hoovering and a woman just walked past with a blue top on with her brown hair in a pony tail

that's not the exhibition is it

ah no I guess it's just the people strolling through the work and cleaning up the work and things like this so actually exhibition will be a series of paintings and a projection of a film so I'm just describing to you the

yeah yeah yeah

all the brouhaha happening with us

are you going to describe for as long as possible basically

ah yes but I mean obviously if you want to leave let me know if you want me to stop

is that the thing thought I need to let you know when to stop or you will just continue otherwise

well I mean I'll see how it goes until I run out of things to say but there is a woman to my right with long blonde hair and a black top and she is holding a kind of a level ruler that shows you when things are straight and a man is now drilling things into a wall

so what is the work going to be like

um

paintings

at the moment I see a canvas and so there is a series of canvases which are white that have shapes on them and I think there will be a film projection also but those are the only works I can see at the moment and I think there will be more over time and in a small room in front of me they have patch work which is all varying shades of grey and now to my left there is a woman in blue jeans and black blazer came with what I think might be an extension cord and

what are you doing there are you working there

um I'm working there and I'm helping with other exhibitions but ive volunteered to stay to relay my experience of this installation

ok is this just her that is doing this or is it other artists

um I think it's just Michael's thing he's the only one who has this thing he's going to put into a book which will then transcribe all these conversations and um what's your name

oh god do I have to say my name

you don't have to if you don't want to

okay I'll just say my okay it's Naomi

Naomi okay mine is Finton is my name

you should work on the line you know

what do you mean

you are very really faint you're really really faint

I think because it's on loud speaker
yeah I think because it's on loud speaker
so um the tape can record both our voices
oh yeah you should probably say that when you first spoke or suppose you wouldn't want to speak to you if you said that
okay maybe that's true
I don't care I'm just saying
yeah
um okay

I can see the arches walking around the gallery spaces now and your mans going up the one about the fix the lighting but I think that's all I can describe to you at the moment
well that's a pretty good in depth analysis of the installation
um thank you for your time
no problem
okay thank you
okay thanks bye 06:09

hi Anne Marie hello
hi I'm ringing from the Tate Modern can I speak to Sarah Martin
hello

hello can you hear me
ah no I really can't it's really quiet
I am a bit can you hear me now
I can hear the words Sarah Martin and the word something else but I that's all I can hear

can you hear me any clearer now
ah no but I can hear you a little bit so carry on
[cannot understand] Sarah Martin
she doesn't work here anymore
okay well who am I talking to then
you're talking to Ann Marie Watson

I'm ringing from the Tate Modern on the behalf of Michael Riedel he wanted me to describe the installation that's going on here for transcription do you have time
well since I can't hear you I don't think it's a good idea for you to do now but if you want to talk to me you could either email me which might be easier or phone me later
okay well thank you for your time
okay thanks a lot

okay
bye 01:28
hello there I'm just I'm just ringing from the Tate Modern on the behalf of Michael Riedel who am I talking to
this is Vivian
what position do you hold
sorry
what job do you have
I'm the pa lady

okay well I'm just ringing on the behalf of Michael he wanted me to describe the installation of the exhibition he's got at the Tate Modern and I was wondering if you had some time to listen to me
describe it to you
is it something that we should do another time
no the project is just for me to describe what's going on around me just to you over the telephone and it's being recorded
[cannot understand-quiet]
Rebecca speaking

hello there this is **Fiontan** from the Tate Modern
I can't here you very well
can you hear me a bit better now
I would say no
that's just because I'm on loud speaker and that's why can you hear at all what I'm saying
I just turned up my volume yeah a little bit yeah
I'm just ringing on the behalf of Michael Riedel he's got a show here at the Tate Modern that's opening next week and he just wanted to see if I um could describe to you what's going on around me
for a few minutes do you have any time hello
hello
sorry could you hear me
yeah

yes
yeah really not ever so well
I'm just going to describe what is around me

is there anyway that I can hear you better cause I turned my volume up



um I'll just check can you hear me now it's for a recorder can you hear me any better now
no
or this way
no really not any better
can you hear any thing that I'm saying
I can but it's quite faint and if you're going to be describing something that's quite
well
involved I won't get the most out of it
well do you want me to do a short one then maybe see how were going
sorry
I'll just describe it for a short time see how you can hear
okay

okay well I'm standing in a kind of corridor space by a doorway and the artist here is standing before me and he has black pants on and a grey blazer and to the right of him is a woman with a black top on and black trousers glasses and trainers and they're standing behind a ladder which has wires leading up to a Panasonic projection and to my right there's a canvas leaning against the wall and a man place a wire on the wall for some reason and the blonde woman is now walking past me holding a box and they're talking to my right and there's a man with a hat and a blue jumper and shirt sitting on a lever seating box and to my right I can see a yellow trolley which has some hardware and things on it and a bag and wires and to my left I can see some fire extinguishers and a white wall with marks upon it are you hearing me okay hello hello 04:41

hello
hello is this Anita
yes

hello I'm just ringing from the Tate Modern my names **Fiontan** and I'm just ringing on behalf of Michael Riedel
can you just talk closer to the receiver can you do that
can you hear me any better now
a little bit are you talking right to the receiver
I'm on loud speaker I'm afraid
nah I can't hear there is too much going on in the room
okay um
are you on the phone direct
can you hear me better now okay I'm just ringing on the behalf of Michael Riedel
[cannot understand too quiet]
Michael Riedel
yeah

and he just wanted me to describe what I can see of the installation at the Tate Modern do you have some time for me to do this
okay can you tell me why I'm hearing about this
well he wanted just to have people to describe the installation as he sees it
whose asking me whose asking this
pardon
you're calling me then you're calling Michael
I'll just describe to you what I can see around me
wait a minute you're calling me from the Tate Modern
hello yes yes yes do you have some time
what is this all about is it part of an artwork
it's part of a project that will then be transcribed into a book
you're trying to describe an artwork I don't know you do I know Michael
pardon
I don't know you
no you don't know me
[cannot understand]
ah yes I'm just an intern at the Tate Modern at the moment
at you're an intern at Tate Modern okay
ah yes
yes

okay describe what you are to describe
well I'm sitting in a corridor
you have to [cannot understand] before you say something
okay can you hear me now
no I can't hear you now you're going to have to move it closer to your mouth
would it be possible for me to ring you back
pardon
would it be possible for me to ring you back
for me to ring you back
for me to ring you back
okay you can ring me back
okay thank you very much sorry about that 3:30

hello
hello is this Anita
yes
Anita
whose speaking

this is **Fiontan** from the Tate Modern I rang earlier today and you couldnt hear me
is that Michael
yes I'm ringing on the behalf of Michael Riedel
and who is that now

it's **Fiontan** who rang you earlier I'm an intern at the Tate Modern
Kristen

Fiontan like tintin with an F
linstin
like tintin with an F

Fiontan Fiontan with an F **Fiontan**
yes

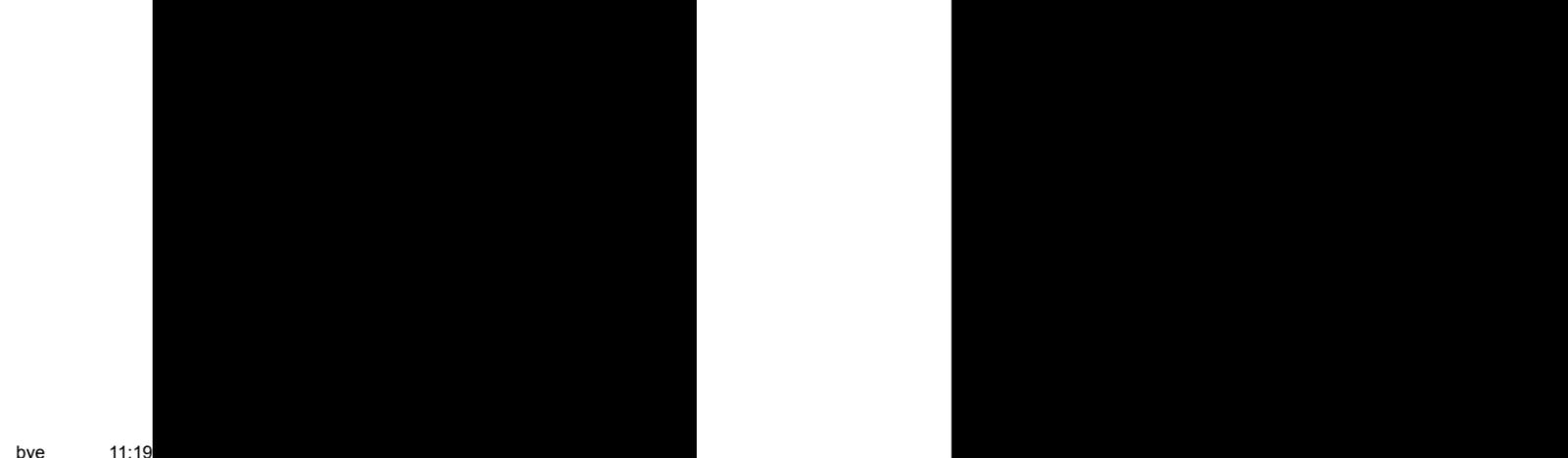
you're name is **Fiontan**
yes believe it or not and you're an intern like Michael Michael is an intern as well
no Michael is the artist who is an having an exhibition with a few other artists at the Tate Modern this week
and where about in the Tate Modern are you
I'm on the level two gallery
level two
yes it's kind of by the shop they have
shopping fantastic
and I'm ringing to see if I can describe the installation that's happening around me to you
if I can hear you properly I'll do my best to hear yeah



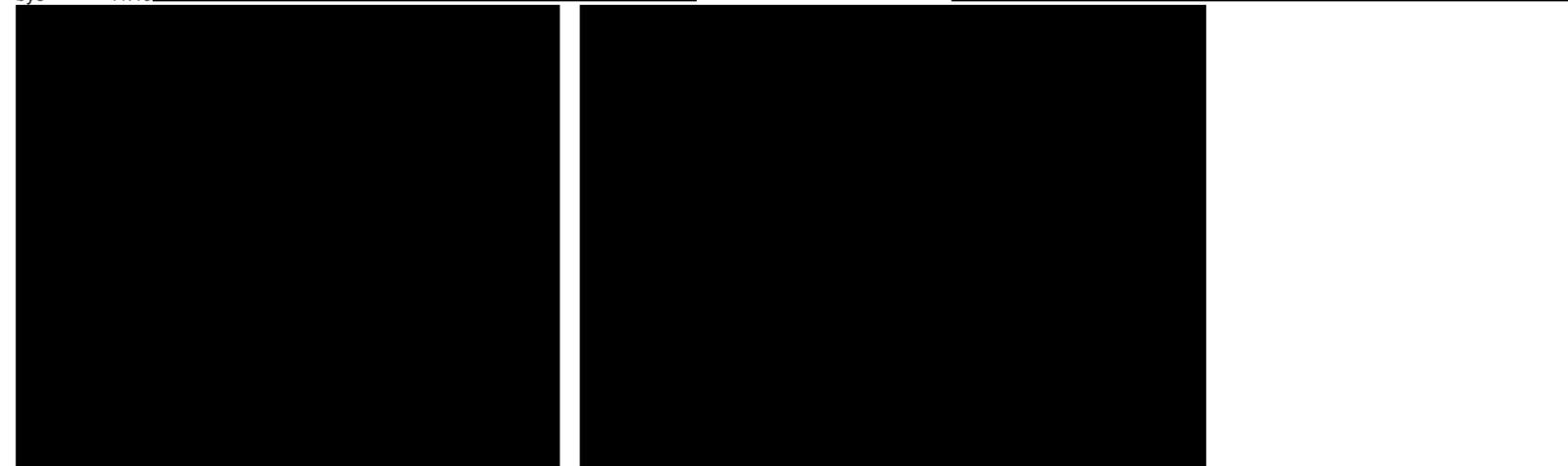
okay well I'm sitting in the main gallery space
and I see three canvases in front of me which are white
sorry you can see what
see white canvases
you can see what in front of you
three white canvases
three white canvases okay
that have black shapes on them
are what
with black shapes on them
black shapes on them yeah
and they are being supported by foam blocks that are covered in plastic
some blocks they are being supported by some blocks covered with plastic
yeah to left just right here there is a silk bag which has an umbrella inside it
what what has a silk umbrella with what inside it
it's kind of like a satiny bag that has an umbrella inside it which has the holder and the stick
and where is that
that's just to my left it must have been left by one of the workers here
it's left by the workers
yeah and then to my left I see an extension cord which this phone is running from

you can see a what say again
an extension cord
an extension cord yeah
and in front of me is a yellow trolley that has drills and other equipment that aren't being used to install the work there's a projector and a Marlboro cigarette pack some spray cans and a telephone
some drills some bolts and on another yellow trolley there are some blocks that are stacked on top of a yellow greenish thing and then to my right is another white canvas with a shape on it and I can see over to my right the artist Michael and the curator
the what the art what
the artist
yeah
he's standing with the curator and another artist and they're discussing the installation of the works I think
they are discussing what
the installation and
they are discussing the installation
yeah and there is a man who has been working on the lighting features who has moved around on a wheely kind of a machine which is called a genie run about so that he can move up and down
he's working he's working on a machine called a genie run about
yes it's kind of like a it's a bit like an electric drill but you can stand in it it's kind of like a substitute for a ladder so he can go up high
right
so I think he's working on some speakers and he's talking to a man with a green shirt and a beard and dark hair and I can't see his trousers from my view current position
from where you're sitting
yeah and um the lighting features are above me they are kind of red lighting they are kind of long bulbs that they use
what are the long bulbs are they fluorescent or are they
fluorescent lighting yeah but they're used behind a bigger black paint of perspectives so it's an oval light
behind a bigger what
like a bigger sheet of perspectives glass I think
right
kind of like dimmed lighting so it creates a muted effect
I see and what colors the perspect
I'm not sure it's perspectives but it's kind of a lime green a kind of green turquoise color
oh lovely
and a man in a green shirt just walked by me and he's going down a corridor and then to my left I can see just the slight entrance of a little room and inside there's a ladder and wires and a kind of
a measure to make sure things are straight I can see the fire extinguishers and
[cannot understand]
and the artist is just walking past and to get a green kind of an object and
he's walking past
and the artist
the artist
he's taking out his camera and now a woman just walked past with a blue top and she's carrying a wire and some other equipment and she has brown hair which has been tied into a kind of bun
and further down I can see another yellow trolley there's a kind of strange kind of construction which I can't quite work out and to the left of that is a kind of wide board leaning against the wall that
continues onto the ground creating an L shape and then on the floor I can see white markings creating some kind of drawing with tape among wires and some sound boxes with equipment and empty
water bottles as well and now a man in a yellow T-shirt and Timberland style yellow boots with a black furry hat they're discussing with a bald man with a graying hair some kind of aspect of the
installation and and a man called Nicholas and a few other people have just walked down the corridor to another area and now a phone is ringing and a black woman is checking her mobile phone
whose wearing a black top and some grey trousers and the artist who is now bending down looking at some artworks and he's wearing a grey kind of charcoal grey blazer and he's talking to a woman
who is in a short black dress with black tights and green kind of a shoes with short brown hair I can see an array of other objects on the trolley beside me a striped jumper and some boxes and some
pens and and a perspectives box called a space master in which there are other boxes which must come from some other place
from what sorry I didn't hear
there's another box called a space master and it looks like there's a number of other cardboard boxes which must be used for other equipment and now people are walking past and going down the
corridor past the fire extinguishers and now the man in the green shirt is carrying some kind of bowl kind of plastic covering or paper and another man is carrying a ladder across and another woman
is carrying a green covering cup
what
cup she's wearing blue jeans and a blazer and she's talking to some of the installation men and now they're walking further towards me and one is carrying a white piece of paper under his armpit
and above me I can see some ventilation vents and other light features which come out from the ceiling and are circular a man is now going up onto a ladder using this kind of paper plastic sheet
to cover one of the white canvases and two men who have blue plastic gloves on
can I ask you a question
yes
now you're in the middle of this is this part of the artwork are you recording this or is this just a random
it's being recorded and it's part of a separate artwork this conversation will be transcribed right
it's more just kind of a record of the process of the installation of this exhibition that's opening next week

how long how long does your explanation go on for because the installation can go on for days
that's why I will continue tomorrow and I'll ring some other people to describe to them what is going on I don't know what else I can describe to you know there's no real point in discussing this
good good luck with your work I hope it I hope it works out
well thank you very much for listening to me and taking the time out to do so
no problem bye
have a nice time
bye



bye 11:19



hello
hello is this Michael
whose this

hello I'm just ringing from the Tate Modern my names **Fiontan** and I'm calling on the behalf of the artist Michael Riedel and he wanted me to describe the installation of his exhibition which
is being installed at the moment do you have a few moments
sorry what what what I'm with someone at the moment
sorry about that would it be possible to ring back perhaps
I don't think I understand the nature of the call it's a part of the piece or something
of a future piece which this conversation will be transcribed as a description of the installation of the show which is opening next week
well may I call back I need to finish a meeting I'm having now
that's fine I can call you back in half an hour if that's okay
well I think I need a bit longer

well I can give you my mobile number and I'll call you back once you ring it because it's a separate land line
sure

it's zero seven eight three seven nine eight three seven eight zero

okay I'll try to call you back soon thanks so much for calling

that's okay thank you very much bye bye

bye bye 1:36

hello this is Jane Allison speaking I'm so sorry I can't take your call at the moment please leave a message and I'll call you back as soon as I can thank you 00:18

good afternoon [cannot understand]

hello is that [Jane Souta?]

sorry

is that Jane

sorry please say again I can't hear you properly

is that Jane [Souta?]

who are you calling through from [associated?]

this is **Fiontan** from the Tate Modern calling on behalf of the artist Michael Riedel

okay so what would you like to talk about

I'm just ringing because he wanted me to describe to you the installation of an exhibition he's going to be in at the Tate Modern which opens next week do you have some time for me to do that

okay just one second I'll transfer you to someone to talk about it

okay thank you

just one second

who am I speaking to

hello it's Denise can I help at all

hello I'm just ringing on behalf of the artist Michael Riedel from the Tate Modern and he just wanted me to see if I could describe to you the installation that's occurring over the phone to you do you

have some time for that

yes sorry I don't completely understand who are you actually trying to speak to

well I have the number for [Jane Souta?]

oh I'm so sorry she's actually are associate Jane has gone off can I get Jane to call you back because she's actually not in the office today

um is this the same number as the number I called

no she is not based on our office she assistant is based her but she is just not working here today

okay

so if I could get Jane to give you a call back would that be okay

well would I be able to take a number in case because I don't have the number of the phone I'm using

oh right I don't really know the number Janes available on at the moment

okay well I can describe the installation to you if youve got any free time

well I'm afraid I don't have anything to do with [cannot understand]

I know but it doesn't it's just me describing what I see in front of me

okay what am I to do with that information

nothing all you have to do is listen or ask any questions to me

okay and am I to pass this on to Jane

no

is she expecting this phone call or

no no she's not expecting this phone call I was given a list by the artist of people to ring and then I am to describe what's in front of me

okay

are you happy to do that

um yeah sure what's was the artists name again

it's Michael Riedel

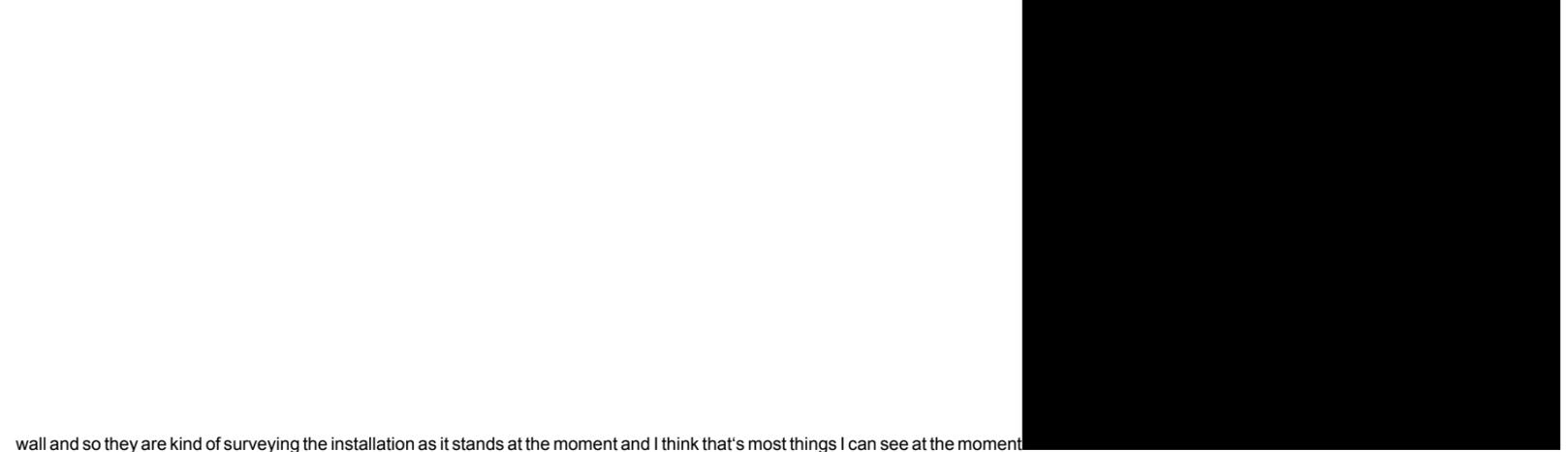
okay

okay and so I'm sitting in the gallery space on level two at the Tate Modern now and I can see three canvases in front of me and which are white with black shapes on them and there are two rolls one black and one white in front of them and then to my left there is a doorway above which there is a fire exit sign and some fire extinguishers and there are some kind of [leads?] as well and I can just see the entrance to another room space within the gallery and inside I think I can see part of a ladder and some wires and then to my right there's two people one is a woman with blonde hair and a white top and jeans and the other is a man with grey hair and navy top and trousers and trainers and they are looking at a work which is on a yellow trolley which is kind of made of some kind of glass or lighting feature and so they are looking at it in detail and then to my immediate right there is another white canvas with a black shape on it and a man is just walking past now in a blue top and glasses and he is just taking a jumper and in front of me I can see a yellow trolley and it has different equipment on it so there's a projection and I can see a telephone and some spray cans and a drill and underneath there is a [bath?] full of some books and up there I can see a bag and a belt and there's also a wooden two wooden blocks and some plug plug kind of extension that leads underneath this trolley and then there is a few other [bathes?] as well and then there's another trolley in the back there's some kind of foamy blocks and some kind of wire that's been wrapped up and on top of that there are more boxes and different kinds of objects and then I can see a little bit further away a ladder which has been labeled for art handling and then behind that there's a thing

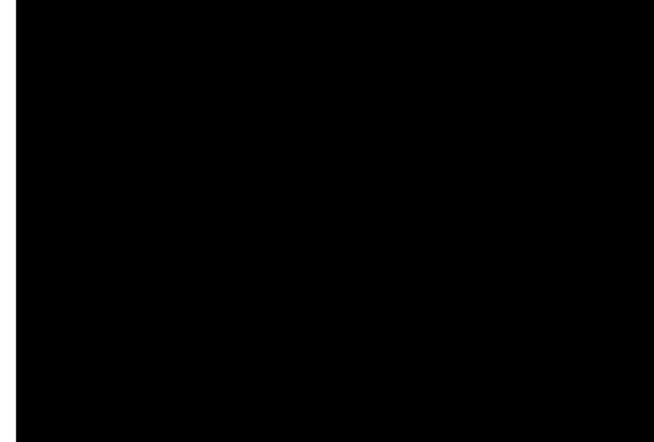
called a genie round one about which is on wheels and is some kind of electronic car that can travel people around and a woman is just walking past in a blue top with her hair tied up and then I can see in the far right the Tate gallery shop which is on level two and I can see the public walking around which is beyond a pane of glass with some grey dots on it and in front of that is another yellow trolley with some kind of plastic sheeting on it and then there is a speaker on the floor and a kind of chair I think which has some objects on it I can't quite reckon and then I can see the lighting features above me which have their kind of covers open I think they must be working on the lighting or the kind of lighting effects they want can you hear me okay

yes I can

okay and what else I'm sitting on a chair a white chair and next to me there's [cannot understand] plastic bag and I can also see another canvas to my right which is similar to the other three canvases and now a woman is walking through the door whose got a demin top on and short black hair and another man is walking through he's got a kind of check navy shirt and some grey jeans and glasses and then in another doorway a woman is wearing a red cardigan and so thee people are now walking through the gallery space and their looking at a white kind of board that's been propped up against a



wall and so they are kind of surveying the installation as it stands at the moment and I think that's most things I can see at the moment



I could listen to you all day it's so absorbing but I think I'm going to have to stop you because I have to get back to work

okay well thank you very much for your time

that was very interesting

okay have a good day

you too bye

bye 08:06

please select from the following three options if you know the extension number you require press one if you wish to book a ticket or see event information press two if you wish to speak to a member of staff press three thank you your call has been queued and will be answered shortly thank you for waiting did you know that you can also book tickets

[cannot understand] center hello

can I speak to Ralph Rudolph

um

I'm ringing from the Tate Modern

any action
no the only thing that's changing is the little view I have on the far right of the gallery shop and the gallery passageway I can see people walking past and old couple just walked past just now
okay
but everything in the gallery is quite static and nothings moving so all works have been left as they are at the moment so later they will be hanging the work
okay and are you sitting on a chair or something or do you just have to walk around wandering
um well I'm sitting on a white chair at the moment and ive got some papers on my lap and a water bottle by my side and so I'm just in the same position throughout the conversations
okay this is all recorded on tape recorder or
yes it's being recorded right now
okay this is like the sixth time or something like that he has called me
really
telling me about the installation Michael is putting up so the most interesting part about it is apparently there's never any action or very rarely and Michael's always like in the background and there's
always some break and so the only parts that's really interesting about it is the people that are calling me how they feel about the whole thing you know
well I find it quite interesting and it's quite interesting to describe the space and spend extra time to look in detail at different things
yes
and so you notice more things about it and so the focus of it is to describe the thing in front of me
but you work at the Tate Modern then
I'm interning at the Tate Modern at the moment
okay is that exciting
yes yeah it's really good yeah
okay and so I get to do things like this which is very interesting
okay
and yeah are you okay
I'm fine I'm fine I'm perfectly informed I'm hoping to see it later next weekend then in life I'm going to check on everything you told me I can recognize everything
okay ive just noticed that one of the canvases on the left wall is a white canvas with a black shape in kind of dome the bottom of which kind of spells out the word modern but it's kind of an abstract
form so it's not too obvious and it's quite graphic it's quite interesting
so there is one thing which I always wanted to do on one of these occasions is to describe to you what I'm seeing at this point and where I am
okay
I'm in Vienna at this point I'm in a rather large apartment it's sunny outside and the sun is falling from the window into the living room and when I look out through the window of the work space I can
see the hills of Vienna in the background and there are some some older houses very practical buildings all over Vienna and in the background I can see even the cathedral and some trees there's
a white bag there's actually a painting of mine in the corner which is not hanged yet it's an early work it's red and there are some folds padded on it and there's the word love in german on it liebe
spelled out on the right corner there's a tear down the canvas which I can see from here and underneath some words I think and there's a large bed white bed with a white spread on it two pictures
two side boards next to the bed and an immense amount of clothes on the floor which seem to belong to the lady of the house and there's some curtains leading to another room wheres there's like
an ironing board and a couple of boxes people have just moved in apparently and if I walk through the other door I come to a red hallway with flowers on the wall and a small bathroom which is a little
depressingly tiled and black and white and to the right there's a very nice kitchen with another view outside and there's some cooking going on some artwork on the wall some poetry written apparently
they are well staffed in food and drink and then I circle round to the living room which is spacious and I can help the guests and there's a very intricate color pattern and violet and white and some
green but apparently no red goes rather well together there's a [Chinese?] painting on the left a large shelf with a lot of books and video tapes and another working table and there's comfortable
chairs which I'm going to sit down in now to work so give my best to Michael
okay
and good luck with the exhibition and everything nice talking to you
thank you for your time
bye bye
bye bye 09:24
[French - cannot understand] 01:03
[French - cannot understand] 02:30
[German – cannot understand]
hello this is is Vanessa at Tate Modern I'm at Tate Modern in the installation of the exhibition Stutter and Michael Riedel has asked me to call you to describe you what's happening in the installation
so I'm going to leave a message that lasts as long as your answering machine lets me and describing what's happening so at the moment there's photo technicians in the gallery who are working
at hanging one of the paintings one of the works of Michael Riedel which is part of this piece called proposal for the change of modern these canvases are very big so that's why they need several
person to hang them so Sam with the yellow T-shirt is carrying something to pierce the wall is going up the ladder right now to try to put the fixing for the canvas on the wall on his left there are two
people one of them is Gary [cannot understand] and he wears a light blue T-shirt and jeans and he's holding the painting with blue light blue gloves and there's another guy whose holding the ladder
he's wearing jeans as well and he has a brown T-shirt and he's holding the ladder on which Sams on to pierce the wall as you can hear the sound of the of the wall being pierced um I can see another
artist from the exhibition Anna [Barron?] and she's just walking around and right now she's by the window in the gallery space I can't see her now she's hidden by by a small wall um on my left um
there is a small projection room where the work of [cannot understand] is going to be shown and I can hear voices they are probably the voices of Michael and Nicholas who are talking and there
are lots of objects in this room place there are three ladders a genie black boxes and black bags tape measures nails um wooden pieces different works waiting to be hang on the wall or cabled for
sound speakers etc the ceiling parts of the ceiling are open because the electrician is currently working to run cables to the different video installation um there's a lot of noise in the gallery lots of
people talking piercing and different voices 03:37
hello my name is Vanessa hello can you hear me

yes
hello yes my name is Vanessa I work at the Tate gallery I'm calling for Michael Riedel the artist Michael Riedel has asked me to call you to talk to you about what's happening in the installation for
the exhibition Stutter that's opening next week where he's showing some works
yes
so
I can't really talk at the moment what is your number
ah not but I can call you later
call me in an hour maybe
okay I'll do that
yeah okay thank you
thank you 00:49
yes hello is that Florian
yes
hi Florian I'm Vanessa and I work at Tate gallery and I'm calling on behalf of Michael Riedel
okay but at the moment it is not the best timing because in five minutes I have to go to the interview
okay
so we have to postpone it can you call me tomorrow though
yes okay
okay sorry sorry
thank you 00:27
hello
hi is that Francesca
yes
hi Francesca this is Vanessa at Tate Modern I'm calling on the behalf of Michael Riedel ah yes Michael Riedel
I'm calling to describe you what is happening in the installation of Stutter the exhibition that's opening next week
oh I see yah
so right now we have quite a lot of people in the space we have a group of three people were working on the placement of a series of drawing in the space and just behind them are two other
technicians who are just talking in themselves and behind them again Anna [Barram?] who is one of the artists who made those drawings is watching from far what's going on slightly more on the left
we have a genie going up to the ceiling and there's the electrician Roger whose running down a few cables to four speakers that together make a sound installation that maybe you can hear in the
background Michael Michael just walked past me and he's carrying his phone and he's looking around weve just hanged one of his canvases you know for proposal for a change
yes I know the ones yah
so weve actually justed hanged one of them and we still have three to go but it's all very exciting Nicholas come in and he's the cocurator with me he's talking to Michael with a computer in his hands
I'm not sure what he is discussing maybe the fact that the books we trying to reach the book dealer to have Michael Michael books in the Tate book shop Anna whose the av technician just walked
in and she's walking up a ladder to reach one of the speakers um there's quite a lot of things people keep passing passing next to me
[cannot understand] at the opening no
no the opening is next week on wednesday
yah yah ah so you're making this kind of performance already before hand
exactly we making we recording the text a text part of a text that Michael will publish later I guess that's what I understand
so you're recording everything that I'm saying
exactly
ah I see yah
but thank you thank you very much
well thank you for putting on the loud speaker so that everyone can hear what you are telling me
okay that's great
okay well great thank you very much for your information I'm looking forward to seeing it
great 02:57
hello
we hello
[French cannot understand] 00:24
we hello
we hello Pierre
[French cannot understand] 03:44
hello is that Mariet
oh hi

hello it's **Fiontan** I'm ringing from the Tate
oh okay

do you have some time for me to talk to you about this thing

yeah
okay well I'm just ringing on the behalf of Michael Riedel and so he wanted me to describe the installation that's going on

okay I can't hear you very clearly
okay I'll just hold you a bit closer can you hear me better now

yeah
okay well I'm sitting in a white room I'm on level two of the Tate and I can see three white canvases in front of me and there's a woman with a black top and some trousers taking photographs of one of the paintings or prints I'm not sure what they are

while you're on the phone
yeah so this is happening now

okay
and there's a black wire dangling from the roof in front of me and the light feature is open so I can see the fluorescent tubes above me and to the right I can see two yellow power drills standing up and next to them is a black kind of wheely box I'm not sure what it's for and then there's also a ladder to my right and then the wires moving a bit more and next to the woman taking the photos there's a blue trolley which says [telle?] on it there's some wires on it and a bag and some cello tape and some papers and then to my far right I can see the gallery shop through a window and there's a mirror that is reflecting some of the stuff they have and then on a yellow trolley which is on my far right I can see a projector and some spray cans and there's some kind of foamy blocks underneath and a big black bin liner

yeah
and then also to my right also quite far down the gallery there's a sculpture kind of light piece which is made of you know those fluorescent tube lights

yeah
and so they're constructing in kind of a triangular fashion but it's a sculptural piece it's got wires coming out of it and that's sitting

how many of them is there
well there's about one two maybe about twenty pieces which are kind of constructed together in triangles so it creates kind of an irregular kind of shape but it's not lit up or anything because it hasn't been installed yet and then that's sitting it's been placed on a kind of plastic polyester material and then there's also kind of boxes of tools and bags of tools as well and then I can see a tiny opening in the wall which is bringing in some daylight but I can't see the outside space and that area's got a tiny bit of carpet which I can see and then to my left there's a man on a kind of wheely machine so it's a bit like a wheel chair but it's a big one it's called a genie one about it's like a stair lift but it kind of goes up and down by itself

alright it's coming through a corridor on my left now okay and he's holding a handle to make it move
that's that noise

yeah he's just going past
yeah and now he's moving down the gallery space and going around he's coming towards the light features so now the genie one about is right in front of me and so I can see the man he's wearing all black and kind of a grey belt and then and then he's I can see the handle on the switches of the machine and he's now bringing up the wire I think he's using some lighting or some sort now he's going up on the left he's going all the way up to the light feature

you're on the same floor
hello

yeah it's all I'm still in the same place
yeah

now he's moving close towards me and he's gone up to look into the light area which is on the ceiling of the gallery space and then to my far left is the kind of corridor space and there's a door that's been left open that's being propped open by some fire extinguishers and there's a wire that's been rolled up and along that corridor there's an open space which is showing a dark grey room but I can't see what's inside the room and there's some wooden kind of wooden boards on the floor and a grey carpet and there's a woman just in front of me and she's wearing a green top and some blue jeans and her Tate pass and she's looking up at the man on the trolley and that's mostly what's happening at the moment

so how many people are in the room
um um well altogether there's only two I think by the way I can see the man whose on the trolley lift

okay
and now the woman's coming back towards the man she's walking past and she's going into the room with the dark grey walls

right
and also there is blocks of kind of foam that I think were used to support that canvases before they were put up on the wall and they're covered in plastic and there's a water bottle down by my side and right just kind of behind me or to my side is a white canvas in the same kind of style as the other three canvases so they're white and they've got big black shapes on them and one of them has got like a black dome shape like a cutout and underneath it says modern but in a kind of abstracted kind of way kind of text but the other canvases they're just large shapes that don't seem to resemble anything and then there's also a white piece of card or paper that's been propped up against a wall to my right and then there's four speakers on the two opposite walls and there's also one two three um seven

kind of like what's the word pictures on the wall

that have kind of white with some kind of text on them and they are kind of arranged in an irregular fashion and there's also one of those rulers that check the level you know when you check that things are straight one of those is propped

Fiontan in the Tate Modern gallery

against the wall and now the man in lighting is putting a white he's taking a kind of white plastic piece and taking it up towards the lighting put I can't see what he's doing with it and I can see some people walking past on my far right by the shop a man in a red jacket is in the shop with a black bag the public isn't allowed in no because they're installing the exhibition oh okay

so this bit is closed off to the public until it's open and I can see on the genie kind of stair lift machine thing there's a label saying caution collision hazard impact from descending platform may cause serious injuries stay clear and there's another caution label saying compartment access is restricted and it shows a picture or an image of a man going near some red swells and a hand with a lightning streak going across it and a hand thatis been trapped in a kind of wheel of some sort and it says improper contact with components under any cover will cause serious injury only trained maintenance personal should access compartments access to operate should be advised in preoperation inspection or compartments must remain closed and secured during operation and there's lots of dust on the machine which is blue some of it is kind of [cannot understand] of some sort or maybe plastic and there's not much else going on here at the moment I think there's a hard hat down to my far right that I can see

okay and I think that's it oh now the man who I can hear some sounds from the ceiling I think someone is up near the lights doing something but I can't see what okay and so I think that's all I can describe to you at the moment okay

okay thanks ah okay well have a nice day alright thank you bye bye 10:03 [Lerrick?] hello is that Oliver [Lerrick?] yes

hello this is **Fiontan** calling from the Tate Modern I'm calling on behalf of Michael Riedel and he wanted me to ring to describe to you the installation of an exhibition he's going to be in at the Tate do you have some times for that

um yeah sure okay well I'm sitting in the gallery right now which is on level two of the Tate Modern and the room is quite wide and white and the floor is of a grey color and there's four canvases on the walls they're all white with black shapes on them one of them one of them is a kind of dome like shape and it has the word modern kind of creating an abstract kind of form underneath this black dome and then also there's several framed works smaller works which are to the far right of the gallery space and they're kind of an off white color and they seem to have some kind of text pasted onto them but I can't see from this far away and then there's also four speakers arranged on opposite sides of the walls and then there's some foam blocks on the floor underneath some of the canvases and in front of me there's a kind of wheely kind of moving wheelchair that's used for kind of lighting it's kind of like a mechanical wheel chair that you can move around in so I can see and it's called a genie it's got number g r one five and it's got a sticker saying unauthorized persons not to use this machine and a picture of some fingers trapped in some kind of spiraling machinery and to my right is a man looking into a tall box and he's dressed in black and behind him is some kind of sculptural work which is made up of a few pieces of kind of fluorescent lighting and there's a yellow trolley and to the left of that I can see kind of a white piece of card that's been propped up against the wall and then further to the left of that is an opening into another part of the gallery space through there I can see through the window the Tate gallery shop so I can see members of the public walking past and there's also a kind of grey barrier kind of work in that space which I can just make out against the white walls and then in the middle of the gallery space there's where I'm sitting there's three yellow trolleys and on them there's a projector and a box and some spray cans and then next to them there's also a ladder and two yellow power drills and standing up is a black box which has wheels attached to it and then on the yellow trolleys and beneath there's some kined of foam blocks and some wires and a plastic a big plastic bag and then to my right I can see some other bags and [cannot understand] and a white plastic rod of some sort and I can hear voices to my right from a small opening in the wall which is and a white of the wall is a bit brighter because it's near a window and then to my left I can see a corridor passage and at the end of that passage there are two kind of fire extinguishers which are holding open the doorway and above the door way there's a green fire exit sign and from there kind of towards me there's a wire extension cord which is leading to this phone and along the corridor there's an opening on the right hand side and I can't see what's inside the room but it's painted a dark grey and there's dark grey carpeting and on the carpet there's these kind of wooden planks or kind of cardboard planks of material which I think are used for the installation can you hear me okay

yes I can hear you okay then above me there's one two three four five six lighting kind of strips which are probably about a meter wide and then the one directly me above me is kind of open but I can see the fluorescent lighting that's underneath these kind of perspects kind of lighting features and then on either side of them there's about four or five kind of spot light objects which are arranged at different angles and then there's also a ventilation shaft on the ceiling as well which is kind of made in a long strip and they're between each lighting feature and I can also see a kind of cctv camera in my far left or far right corner which is pointed towards me and there's also a woman looking in a tool box with some blue jeans and a turquoise green top on she's got brown hair and she's waving her hands and she's got a yellow kind of ribbon around her neck which has a security pass on it and [cannot understand] I'm not sure if I understood from the very beginning who are you again

I'm **Fiontan** I'm an intern at the Tate but I'm ringing on the behalf of one of the artists in the exhibition Michael Riedel and so the four canvases on the wall are by him and the white paper or card being propped against the wall will be used for one of his projections and um how did you get my number or do you know who you are talking to um well he gave me a list of numbers to call and so he wanted me to call a range of people and to describe the installation as it occurs and purely on the just visual terms and then hell later use this and type it into a transcript and will make part of a book of some sort okay and I think it's a process he's done before as well in other installations Michael Riedel

Michael Riedel in the Tate Modern gallery

yes Michael Riedel okay okay that makes sense ah that's good sorry about confusing you no no that's fine so you're auto taping I'm guessing at the moment yes yes

so whatever you say right now will probably end up on a poster a poster do you think it probably would be a poster ah okay so I could basically ask you to say a specific text and this text could end up a poster maybe

does the part which I'm speaking is this also recorded or is only your voice recorded um both voices are recorded and then their transcribed it think ah so you're recording this conversation yes so if I for example were to make a very long sound it would probably have to be transcribed in some way I guess I would go ahhhhhhhhhhhhhhhhhhhhh it would have to be transcribed yes yes

okay okay well I hope I kind of got the feeling what you see or the installation and um yeah well okay well thank you very much for your time

yes thank you too bye bye 08:08 hello is that Kim who is hello is that Kim Kim [Kitusa?] um yes is this [Kitusa?] yeah

okay this is **Fiontan** I'm ringing from the Tate Modern and I'm ringing on the behalf of Michael Riedel and he wanted me to describe the installation of his exhibition and a few other artists here at the Tate do you have some time for me to do that um but I'm not an artist at the Tate no no that's completely fine but Michael Riedel just asked me to call some people to describe the installation going on around me to somebody and it's being taped as well um

do you I don't know what it is you are talking about I'm in Berlin all I have to all you have to do is listen or ask any questions and I'll just describe what I can see in the room I'm in at the moment and so you don't have to do anything in particular oh what do you see well at the moment I see a thing called a genie which is a blue machine on wheels which can go up and down and they can kind of use as a mechanical ladder that can move around the room but it's not being used at the moment and I can see the handle and the metal bars around it and how tall is it

it's about maybe two meters tall or two and half meters tall and it has got some duct tape a roll of duct tape resting on the top and there's also signs saying like warning signs saying which say unauthorized persons not to use this machine it also got a yellow kind of button or knob of some sort and wires coming from this and then behind it I can see a white canvas there's three other white canvases in the room that are similar to it and they have black kind of abstract shapes on them one of them which is more to my left has the word modern on it but it's attached to a kind of dome like shape so you can completely work it out straight away and then and then also I can see in the middle of the room there's three yellow trolleys and there's also a ladder and a black box and two yellow drills on the floor and there's also some bubble wrap and then on the trolleys there's a projector I can see the wires coming from it and the little openings for other wires to be put into I can also see the spray cans and also there's a grey box and the ladder is only about maybe two meters high and one says art handling one in capital letters and then to my far right I can see an opening which leads to another part of the gallery space and to the right there's a window and through that I can see members of the public in the Tate Modern shop which is on the second level so I see a woman walking past now and I can see a kind of mannequin with a T-shirt on it in the shop and then to the right of that opening there's a kind of white piece of paper or card that's been propped up against a wall and then to the write of that there's another yellow trolley and on it is a kind of light work that hasnt been installed yet but it's kind of made up of kind of fluorescent light light features which are netted in triangular forms and then on that wall near that sculpture there are two white speakers which are quite small attached to the wall and then on the opposite wall there are two other white speakers and inbetween the two white speakers are some kind of frames and the kind of works inside the frames are kind of whitish and they've kind of got text on them but I can't see exactly because they are quite far away from me and they're arranged in a kind of grid like fashion in two rows with gaps in between them there's about seven frames all together and then to the left of that wall to the left of the white canvases with black shapes and so that makes up the main space of the gallery space and then to my left is a kind of corridor passage and I can see an opening through

the corridor passage on the right hand side and a man in black is just walking past and then in the opening along the passage way I see a dark grey wall and some kind of card sheets on the floor and there's also some wires running from the doorway in front of my far left coming towards me and some pieces of paper on the floor [cannot understand] and now a mans walking past in a blue top and another man in a green jumper and they're walking into another opening on the far right which leads to a space I can't see and near that opening there's two black bags both of them have a kind of tiny red patch and I think one of them might have a padlock on it but I can't tell and there's behind them a kind of tool box open and one of the man has yellowy kind of colored shoes and the other one has some black trainers and I can see one of their both of their Tate passes one of them has dark hair and a beard the other one has kind of light brown colored hair and now another man is coming through the doorway um he has glasses and a grey hoody and some navy jeans now all the men are walking away to my left side and they've walked past two fire extinguishers which are holding open the doorway and now I think there's nobody else let in the room apart from myself and I can still see people past my window on the far right and the lighting features of the main gallery space are up above me and one of them is partly open so I can see the different fluorescent lighting of me and there's about I can see about one two three four five six fluorescent lights of a kind of creamy col um hue and then I can see four fluorescent lights which are more pure white color and then coming from them there are wires and then I can see a number of other wires hello

hello
hello are you okay
what is the work about
what's it about
yeah
this work is now or the work that's in the exhibition
at the show

ah well I'm not to sure the title of the show is Stutter and so I think all of the works are to do with this kind of idea of a delay and stuttering the art form and so I think Michael will project a film which is almost stuttering it's showing quite quickly but it's not being projected at the moment and also not all of the works been put up yet but it's not expensive to call long distance for so long
um I think so but I'm using the Tate phone
and where did you get my number from
I was given your number from Michael Michael Riedel and I think he got his numbers from his gallery I think

ah okay
is there any
well thank you
okay well thank you very much for your time and listening to me go on and on
thank you
okay thank you have a nice day bye bye 08:55
doctor [cannot understand]

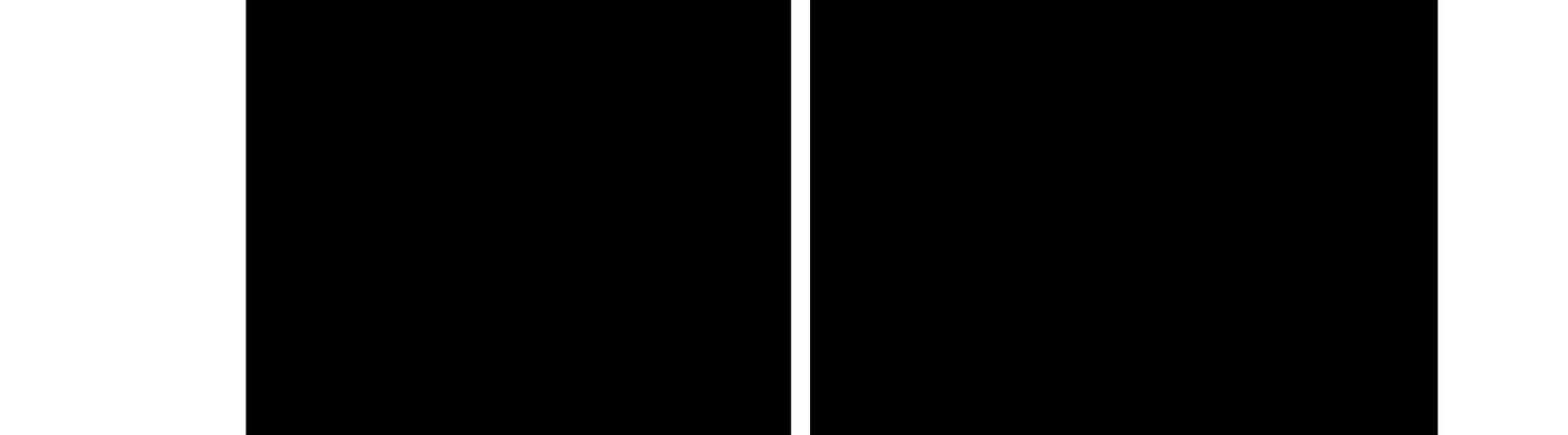
hello is that Gio
what's the name
can I speak to Gio Mascone please
just a moment just a moment
thank you
hello
hello is that Gio Mascone
yes speaking

hello I'm **Fiontan** [Warren?] I'm just ringing from the Tate Modern and I'm ringing on the behalf of Michael Riedel
yes
and he wanted me to describe the installation of his exhibition at the Tate do you have some time for that
an exhibition that's in the Tate
yup he just wanted me to describe what I see in front of me right now
yes

well I'm sitting in the gallery at the moment which is on level two and it's a long white space and it has got grey flooring and I can see in front of me the three white canvases with black shapes on them which are by Michael Riedel and then to the right of them are seven small framed pictures which are by another artist and on the right side of those pictures are two white speakers and on the opposite wall are two more white speakers and in between those is a sculpture of some sort which is made out of fiberoptic lighting some kind of stream lighting and that's resting on a yellow trolley and then to the left of that is kind of a white piece of card propped up against a wall
but what are you describing to me I don't understand

well I'm describing the installation of the exhibition that's called Stutter which is at the Tate it opens at the Tate next week
oh okay
and Michael is doing a project where he gets to call different people and describe the installation but purely on formal terms
okay I'm sorry I'm in a difficult place to hear what you were
oh sorry about that can you hear me better now
no I have to change phones
okay
okay just a moment

yes sorry
okay thank you very much for that yes well I'm just sitting at the gallery in the moment I'm going to continue to describe what I'm
whose the artist
the artist is Michael Riedel
okay
should I spell it for you or are you okay well I'm in the gallery space by myself at the moment there were people hear earlier in front of me I can kind of see a machine with some wheels which is being used for kind of doing lighting and things like that it's kind of like it goes higher and lifts up and moves around the room it's blue and it's called a genie g r fifty it's also got metallic kind of surround barrier and I can see the knob that is used to maneuver it and some switches and then right in my line of vision is a red circle with a red line going across and underneath it says unauthorized persons not to use this machine and across from that is a yellow kind of button and attached to that is a wire which passes along some metal barring towards a kind of blue square and on that there's another notice and some other labels and then to my left there's a kind of narrow corridor which leads to another corridor and there's a door frame and above it is the green kind of fire exit symbol with a white figure going through a white door and the doors being kept open by two fire extinguishers red fire extinguishers there's also a red trolley and a kind of red extension leads near by which is leading towards this room and then along this passageway there's an opening on the right hand side which leads to another gallery space a little gallery room and it's painted a dark grey but I can't see the



side of it from where I'm sitting
right there's also a kind of near the wall that I'm sitting in front of there's another opening which I can't see through either but I can get a sense of the natural light coming into the room the opening and then on the floor there's near that opening two black bags and a tall [cannot understand] and I can also see a hard hat with a fluorescent yellow kind of jacket stuffed inside that's next to a power drill and then also there's a roll of paper propped up against the wall and then in the middle of the room there's some yellow trolleys and on there there's many different things like a spray can a projection and a silver box and then underneath the trolleys there's also another roll of paper of some sort and some wooden blocks and another black bag and some foam blocks and a big black bin liner and some wire that's been coiled up and then I can also see to my far right there's another larger opening which leads to another part of the gallery space and there's a grey work by [cannot understand] which is from what I can see here it's just kind of a grey rod kind of like a fence but it's made up of only maybe like three and then through there I can see there's a window so I can see into the gallery shop so I can see a girl with a navy jacket with her who I think is mother with red hair I can see in one of the reflections of one of the shop mirrors I can see a mannequin with a T-shirt on it and some people walking around and there's also in the gallery space to my far right I think a kind of [store?] with some plastic bags on it I think and there's also some few white markings made from a some kind of cella tape on the floor and just next to me there's a bottle of water and a pen and some sheets of paper and to my immediate right just kind of behind me is another canvas by Michael and it's white with a black kind of shape on it and I don't quite know how it has been put on from some kind of printing process and all the lights are on and the light kind of block just above me part of it is open so I can see the fluorescent tubing and I can see the wires connecting all the different tubes but all the other lighting going down the gallery space creates a kind of soft kind of lighting color and on either side there's also spotlights and there's also a fire detector like a smoke detector in the middle of the ceiling and there's another one further down and there's also a security camera in one of the corners that's pointing towards me and I can also see some kind of plastic on the floor and a mans walking past in glasses and he's has a black jumper on and black trousers he's taking his glasses off and he's just walked into another space and there's also now I can see infront of me some bolts and

I'm sorry now I have to embark
okay well thank you very much for your time
your welcome
bye bye 08:31
Kastein
hello is that Albert Bretch Kastein
hello

I'm **Fiontan** I'm ringing from the Tate Modern and I'm ringing on the behalf of Michael Riedel and he wanted me to describe the installation of an exhibition he's going to be in called Stutter
do you have some time for that
sure
well okay
I think I need a second I didn't so so where are you calling from

I'm calling from London I'm at the Tate Modern I'm sitting in the gallery now

yah
so I'm sitting here it's just me and another man who I can't see at the moment and I'm sitting in the main part of the gallery space which is a large white room and there are four canvases on the wall and a white sheet propped against a wall and some other a series of kind of smaller works and frames which have been kind of arranged in two rows with gaps in between and there's also four speakers on the walls and in one of the openings I can see the gallery shop there's a window a window that's got kind of small grey circles on it so I can see into the shop and I can see the material in there and in the front end in that kind of part of this gallery space there's a grey work that's kind of like a fence of kind of construction and then in the middle of the room there's kind of electrical equipment there's some yellow trolleys and a ladder and a projector spray cans yellow bolts and foam blocks and then in front of me there's kind of a mechanical ladder system which has wheels and can move up and down but nobody's using it at the moment and then to my left there's a corridor which leads onto another corridor and there's a doorway in between the two and there's also an opening on the right hand side which is another part of the space and it's kind of painted a dark grey but I can't see anything else inside and there's some wires from the floor the main floor of this base is kind of grey but there are patches which are kind of a lighter grey tone and I can see bits by the wall of kind of sawdust of paintings where things have been sanded down I think and then there's lots of lines and then there's a square in the middle of the floor and I can also see I think smoke alarms on the ceiling

and so what I think I don't get it so why do you describe these details
well it's part of a project where Michael is doing he gets people to sit in on the installation at different exhibitions he's involved in and to describe the installation on purely visual terms to somebody on the phone and then so this conversation will then be transcribed
and who is the artist
Michael Riedel
Michael Riedel and where did you get my number
He um um supplied me with a list of numbers which he got from my gallery I think
ah ha okay interesting okay thank you for calling
no that's okay thank you very much for listening
okay bye bye thank you
have a good day
have a nice day
you too
bye bye 03:56
hello

hello is that Clementine Delise
yes

hello I'm **Fiontan** I'm just ringing from the Tate Modern and I'm ringing on the behalf of Michael Riedel
who
Michael Riedel
okay
and he wanted me to describe to you the installation of an exhibition he's going to be featured in at the Tate do you have a little bit of time for that
yeah I have but I didn't get his name
oh it's Michael Riedel should I spell it for you
oh Michael Riedel
Riedel okay I keep I keep saying it wrong Riedel yes
yes
sorry about that
sorry what was your name again sorry I had the music on I couldnt hear the beginning
that's completely
what was your name again

my name is **Fiontan**
Fiontan
like it's pronounced or spelled **Fiontan**
okay
but it's pronounced **Fiontan** it's a bit confusing
okay
yeah so I'm going to describe to you the gallery space for you
so Michael has asked you to ring me up and do this for him or
yeah the the conversation is being recorded
ah ha
and then it will be transcribed later
okay do you want to call me back on my main line because the sound isn't great on this mobile phone

well I can hear you fine can you hear me okay
yeah not brilliantly that's why I keep asking your name and Michael's name
okay
is it possible to redo it
yes yes I'll just get a pen so I can write down your number
okay
okay what is it
o two o seven
yeah
four nine one
four nine one
one seven double two
one seven double two okay I'll ring you now okay
alright
thank you bye bye 01:45
hello

hello this is **Fiontan** again
hi this is [cannot understand]

ah that's good well I'm sitting in the gallery space now which is on the level two of the Tate Modern and it's a big white space and I'm sitting on a white chair and there's a cup of tea next to me and a green coat underneath my chair and a womans just walked past in a kind of green jumper top and some blue jeans but it's mainly myself in the main gallery space and in front of me is kind of like a bit of a stair ladder lift machine that is on wheels that can move around the room
what
it's kind of like a machine that moves around the room kind of like an electric wheel chair but it's used for getting up high towards light features so it's like used like a ladder but you can stand in it
okay
so that's in front of me at the moment but it's not being used and there's three white canvases by Michael on the wall at the moment and there's one another one to my right
three white canvases
that's there's each of them have a black a different black shape on it so one is long one is kind of round the other one is kind of arched shaped and then the fourth one is a kind of dome and the base of the dome is kind of makes out the word modern but in a kind of abstracted form
yes
and then
is it a deconstruction of the logo of the Modern Institute
yes that's it that's it so that's the work that's on my immediate left
yes
and then further down the gallery there's a series of works by another artist whose name I don't know they're only maybe about thirty by forty centimeters in size but there's seven of them arranged in a kind of irregular fashion they're white and they've got a bit of text on them but I can't exactly tell because they're a bit far away and then there's four speakers on the walls two on one side and two on another
in the space Michael is working
yes so all these works are together in one large room and there's a kind of three offshoots of this main gallery space one is further down on my right and that one is kind of the main entrance to the gallery space and it leads to the gallery shop which I can see now so I can see people walking past there's somebody with a push chair I can see the gallery shop and a mannequin and people walking around and then in that part of the room there's a work by [Pistaletti?]
pistoletto
yes pistoletto sorry and it's kind of a grey fence like work but I can only see a tiny bit of it it has four bars in a kind of arrow shape and then there's another opening on my right
four bars you mean as in the bars as in drinking bars or as in bars
just like bars but it's
like prison bars
yes but it's more like they've been arranged to make up a square shape which people can lean on it's kind of a bit more like a fence then like a big construction
okay
and then to my right there's another opening but I can't really see what's in that area but daylight is coming through that part of that space it's the only natural light coming into it
okay
and then along my left there's another there's a kind of a corridor and then along that corridor there's another opening which leads into a smaller room which is painted a dark grey and all I can see of that room is that there's a black bag on the floor and kind of wooden planking of some sort and then underneath that there's some dark grey carpet
I don't understand there's a grey room with a wooden floor which has underneath it got carpet
no the floor is actually carpet but they put down some cardboard or some wooden kind of flooring to protect it I think or they installed some work
okay okay
and then along the corridor of that room there's some wires and there's a doorway leading to another corridor and that's been propped open by some fire extinguishers some red fire extinguishers and above the doorway is the normal fire exit sign which is green with a man running towards the door

well I can hear you fine can you hear me okay
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yes

and then I can also see on the far opposite side from the doorway is kind of a security camera which is pointed towards my direction and then there's a number of lighting features going across the main gallery space I think there's about seven and they're about a meter wide maybe three meters long

what are they again there's quite a bit of background noise

sorry they're light they're the way the room is lit

oh right right lighting strips

right lighting strips but they are quite wide so one of them is open so I can see above me a number of lighting strips that make up one light source

yes

so it's a kind of ambient kind of lighting and now there's a man walking in and he's wearing a black jumper and black trousers and black trainers to see somebody working on the installation he's walked out again and in the middle of the room there's some yellow trolleys and on there there's some plastic kind of sheeting and some bubble wrap and a kind of grey silver metallic box

are you standing still the whole time that you're describing everything

yes so I've been in the same seated position

okay

and then there's a black bin liner underneath one of the trolleys and some foam blocks which are stacked up and they are kind of a greenish yellowish color and then there's also a roll of some paper which is lying next to some wooden blocks and next to that are some black wires and there's also a yellow hand drill and electric drill on the floor

is it the one that's making a racket in the background

no that one I think is further down in the corridor I can't see where that is but there's also a ladder in the middle of the room as well which isn't very tall and a big black box which has wheels attached to it so you can move it around and then on the floor there's also some masking tape markings which I don't quite know what they're used for and there's also another work in the gallery at the moment which is kind of made out of strobe lights but of very thin ones and they're arranged in kind of triangular forms so they make a sculpture a kind of geometric sculpture of some sort and I see all the wires attached to them so I think they'll be hooked up later and they're resting on a yellow trolley as well and there's a blue plastic glove near them and along that wall near the work there's also a few black boxes kind of tall boxes and there's also a white kind of piece of card or paper that's been leaned against a wall which will be used for a projection later on and a woman with a white top and blonde hair has just come in with what must be a Hoover because it has a big grey cylinder with a big black tube next to it a corrugated tube and it has got grey wheels it's a bit like a bag on wheels but it's not being used at the moment it's a bit dirty it has got some writing on it which I can't quite see it's a pneumatic whatever that means and there's also the equipment of the ladder left in front of me which is called a genie g r fifty and there's lots of labels on it and notes for safety which are green and red and lots of symbols of hands getting trapped in contraptions

this is all in the space where Michael is installing his work or his work has been installed

yes his works been installed there's a projector which is going to be put on the wooden the white sheet which hasn't been turned on yet but other works being installed at the same time

yes

by other artists and now the blonde woman is walking past with a yellow box which has some screws in it and her hair is tied back just at the sides with a kind of clip of some sort and she's got a black jumper tied around her waist and there's also sheets of paper on the floor and I can hear some banging

heavy banging

yes

I can hear that

that's good and the blonde woman is looking on the trolley for something and she's searching through the papers and moving some of the materials around and what else and she's moving around the gallery space over to a black box to her side and all the while I can see people walking up and down from the window opening at the end of the gallery which is near the shop so there's a number of people and now another man watching with a blue T-shirt and I think he's holding some glass or perspective and he's got blue jeans on and black hair and beard and he's talking to the blonde woman and a grey haired man in black and now he's opening a black box

whose the grey haired man

he's another person whose working on the installation I think he might be one of the electricians and he's holding some glasses at the moment

but [Michelangelo Pistoletto?] isn't there

no none of the artists are here just installation people

okay

and myself and so I think they're still looking for a screw of some sort and I can see their Tate passes on their on the two men's pockets of their trousers

it's quite noisy

okay but I think that's most of the things I can describe to you at the moment I hope that's of help or interest

that's very interesting thank you yes

well thank you very much for listening to me

that's quite all right that's quite interesting yes it certainly put a picture in my head

well you should come and see the show

I will I will I was a bit disturbed in the beginning when you said your green coat was under the chair

why were you disturbed

because I don't know that you would put it under the chair on the floor on the chair

ah yes yes

okay well I might move it later
well it makes you very aware of the language that's used doesn't it
yes it's true actually you kind of don't realize it
and I also wasn't sure how long you'd go on for
I wasn't either
well alright then send Michael my regards
I shall do thank you very much
okay bye
bye bye 11:25
hello
hello is that Beatrice [Swath?]
hello
hello can I speak to Beatrice [Swath?] please
I cannot understand you sorry
is Beatrice Swat there
Beatrice
yes no she isn't here yet she will come later um should she call you back or will you write an email
um what time will she be in
I don't know
who am I speaking to
pardon
who am

I cannot understand you
sorry sorry who am I talking to
um there's nobody else in the office right now
but what is your name

Alexandra Herman
okay well it's just because I'm ringing from the Tate Modern and I'm ringing on the behalf of an artist called Michael Riedel and he wanted me to describe the installation of his exhibition is it okay
for me to describe it to you for a few minutes
um it's very hard to understand you so maybe
can you not hear me
[cannot understand]
can you not hear me or
yeah I cannot hear you it's very hard to understand
can you hear me better now
a bit but not very much
okay
but maybe try it again so you're from Tate Modern

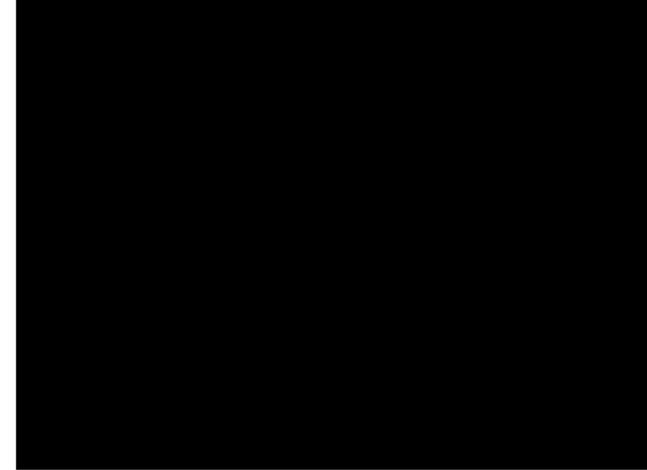
yes I'm ringing from Tate Modern and I'm just working on a project with for Michael Riedel and he wanted me to describe the installation of an exhibition here at the Tate Modern just for you to listen
to or to ask questions and I was just going to describe it briefly to you if you want if you can hear me or
maybe um could you write it down in an email
well it's a project where we tape conversations so it's done by phone if it's difficult for you to hear it doesn't matter
it's very very difficult sorry to hear
well thank you very much anyway for your help

okay welcome
bye bye
bye bye 02:19
hello is that Thomas
hello
hello
good morning

good morning this is **Fiontan** I'm ringing from the Tate Modern on behalf of Michael Riedel that artist
yah
and he wanted me to describe the installation of an exhibition he's got opening next week do you have a bit of time for that and it will be recorded
yeah
yeah okay

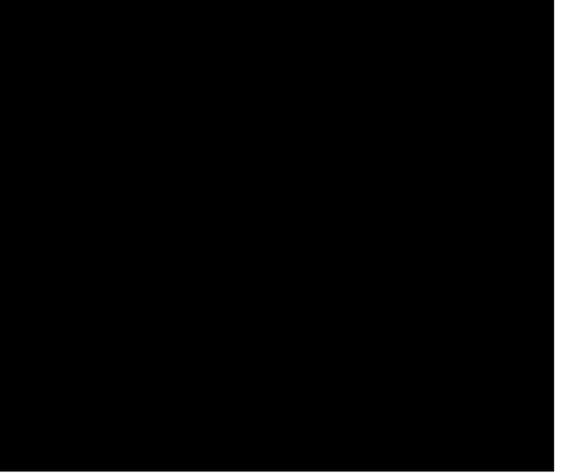
I'm still in Italy and I will be back on Monday
okay
so maybe we could communicate better when we are back in Frankfurt is this possible
well I'm in London at the moment
yah

but I was wondering if I could just describe what I can see of the exhibition space to you briefly over the telephone if that's okay if you have time



yeah
okay well I'm sitting in the gallery now
yah

and it's a big white space on level two of the Tate and I can see four works of Michael on the wall which are white canvases with black shapes on them one of the black shapes spells out the word
modern in a kind of abstracted form and has kind of a dome on the top and in front of that one work there's a kind of wheel chair lift machine and it's blue and on wheels and called a genie g r fifteen
and so it's an electronic kind of lift you up higher towards lighting features and such and above me I can see one of that lighting features is open so I can see all the fluorescent lighting strips and then
to my right there's a work which is also made of fluorescent lighting and it's kind of triangular constructions put together to create a sculpture like shape and so it's kind of geometric and then to the
left of that there's a white piece of card left against a wall and then to the left of that there's an opening to another part of the gallery space
yes
and then through there I can also see a grey work and a window with tiny grey spots on it and through that I can see members of the public walking past and then also the gallery shop I can see
and then as I go along the gallery I can see there's a series of smaller works by an artist and their framed and there's about seven of them and there's also about four speakers on two walls of the
gallery which are white they're not very big and then in the middle of the room there's some yellow trolleys and then on them there's lots of technical equipment like a projector there's some spray
cans a ruler some plastic bubble wrap and then underneath them there's a black plastic bag and some foam blocks which are of a greenish color and there's also a ladder and an electric drill standing
up and then there's also a man making making giving me a funny hand gesture from the window and he's wearing a beret and a black jacket and then a blonde woman is walking past with a green
paper cup and she's mixing something in it



hello is that [Berner RJ Pultzer?]
yes
and she's putting on some blue plastic gloves and she's wearing a black top and some grey trousers and she's walking over towards the doorway and now I can't see her and then to my left is a corridor and down the corridor there's some fire extinguishers which are holding open the doorway and there's also a gap in this passageway which leads into a small grey room but I can't see what's inside the room apart from a black bag which is on the floor and there's also some sheets of paper on the floor and kind of a tea cup and a pen and the phone I'm talking into is called a polycom it's a triangular shape and it has red kind of arrows on it and now a man with grey hair is coming down the corridor and a woman with a green top and the man is holding his glasses and now Michael the artist is coming in and he's got a black beret on and a black umbrella and a black jacket and he told me it's raining outside and so am I to ask you again what do you want to do me

why or what well I'm ringing up a series of people to describe the installation of the exhibition for Michael and so I'm just describing what I see in front of me as it occurs then the conversation is being recorded
uh huh
and then it will be transcribed okay
okay and what do you want me to do
you can just listen or if there's any questions but but listening is enough okay well also the blonde woman has gone up the ladder and I think she's putting plaster onto the wall behind the speakers I can't see completely and she's wearing her blue plastic gloves and I think she's holding a type of plastic sheeting of some sort and then the man with grey hair is talking to her and he's standing next to her he's dressed in black
yah
and Michael is showing me a napkin of a nice little picture of London sewn into it which he is folding and unfolding
what is this really picturesque thing in my head
oh that's good
this description you know
okay

so it's kind of a real [whitemail?] machine I'm really trying to get these things together
in your mind you mean
uh huh
well things are moving a little bit now the trolley machine has now moved down towards the girl with blonde hair so she's going away from me and there's a man now with a blue T-shirt on and blue gloves and he's got black hair and a beard and so and so the man with the bread the grey hair and the woman are all talking together and now a girl with brown hair which is kind of tied back into a loose bun is coming and she's putting on some blue plastic gloves also and now she's walked away into one of the openings in the room

uh huh when does this open
the exhibition opens next week on Wednesday
well it's interesting
I'm pleased you
I'm just I just would say in addition to you to your description it would be good to give me a small email
okay
to my email then I have both I have a description and I have a small email
okay
and is this possible
yes and what is your email
okay my email you have it
um I don't think so I don't know if we have it could you repeat it to me
okay it's Thomas Viola one name one thing small
okay
a at yahoo dot com
okay and would you like us to send information to you about the exhibition
yah
okay
okay thank you
thank you very much bye bye
bye bye
bye 08:11
hello 0:18
what's up
hello is that [Berner RJ Pultzer?]
yes

hello this is **Fiontan** ringing from the Tate Modern I'm ringing on the behalf of Michael Riedel
I'm sorry I have a very very bad connection I cannot hear you whose speaking

it's **Fiontan** from the Tate Modern I'm ringing on the behalf of Michael Riedel

hello is that [Berner RJ Pultzer?]
yes
and he wanted me to describe to you the installation of an exhibition he's featured in here at the Tate do you have some time for that
ah yes okay
okay
um now I can hear you could we talk in the afternoon because um I have your number now maybe I can you back in the afternoon
um well we can call you because we have to tape record the conversation
ah yeah
for the work he's doing but well call you back in the afternoon okay
um let me see in my schedule okay let me see maybe it's Saturday tomorrow would be even better if possible
I think were already doing it today I'm afraid
ah okay
sorry
well then maybe um maybe around three
three o'clock is that three o'clock your time yes
could you could you shortly explain again what you are it is he wants
well for his exhibitions he likes people to ring up and describe the installation process so at the moment he's got an exhibition opening this week at the Tate Modern and
yes
and he's one of four artists I think or five artists and so he's gotten me and a few other people to describe the installation in purely visual terms what's around me and kind of what people are doing and that kind of thing
okay and you record it or this I didn't quite get
yes
what you were saying
it's recorded then it's transcribed and put into a book
okay I see okay so lets talk later
okay
okay three is okay um maybe I'm in a meeting pretty much the afternoon so if I don't pick up immediately I will call back here shortly afterwards okay
okay thank you very much
good
bye
I will talk to you bye bye
okay bye bye 02:37
hello
hello is that Bruce Haines
yeah speaking

hello there this is **Fiontan** from the Tate Modern I'm justing ringing on the behalf of the artist Michael Riedel and he wanted
Michael oh yes
and he wanted to describe the installation of an exhibition he's got on here this week do you have time for me to do that if that's okay
yes what's your name again

Fiontan I'm an intern for Nicholas [Caranin?] and Katherine Wood at the Tate Modern
oh yeah
so is that okay for me to describe the exhibition to you as I see it at the moment
marvelous [is it a bit of a trip?]
well I don't know about that but hopefully I shall try to describe it as best as I can I'm sitting in the main gallery space at the moment which is on the second floor and it's a big white space with a grey kind of concrete floor and I can see three white canvases by Michael on the wall and they've got black abstracted kind of shapes the one on my left says the word modern in kind of abstract terms and there's a dome like shape kind of on top of the text and then he's got three other canvases but the shapes are just kind of black shapes they don't really spell out anything or describe anything as such
well they look they're not like rhomboids or
no they're just kind of abstract shapes so they're really irregular they're not kind of anyway identifiable and then down to the right of my room I can see Nick [cannot understand] and Vanessa and a few other people and then on the far right is a video piece by Michael and it's a projection onto a white piece of card and there's images flashing but I can't see now because two people are standing in my way and now I can see a little bit there flashing images of different of different kinds of things I don't really
[cannot understand] in the background
yeah maybe and in front kind of in front of the projection or half way down the room there's a light piece made up of kind of fluorescent lighting but very small fluorescent lighting that's been constructed in a triangular kind of fashion so it's a kind of light sculpture of sorts and it's on the floor and it has got loads of wires attached to it and there's a man in grey trousers standing in front of it in a navy kind of polo shirt
is he part of the installation or
no he's a [cannot understand] I don't know if he might be an electrician and there's a woman on the phone at the moment with her blonde bob and she's got blue jeans on and a kind of grey top and

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white sleeves and pink shoes and on the floor there's a [talkit?] and I think some kind of helmet of some sort and a black bag

is this because is it open today

no

or is it shut

it's shut it's just a description of the installation as I see it at the moment

good

and now Vanessa is putting something onto the wall some piece of paper and she's wearing a green jacket and some wide fitted black trousers and some leather shoes

fascinating

and Nicholas is wearing some blue jeans and some brown [roes?] and a navy jumper and pink shirt

lovely

and then

how many people in the room

there's five six people that I can see there might be some other people around the corner and on the far right there's hanging what looks like a black felt kind of piece which is by Michael and on either

side is two small white speakers which will be for a sound piece I think and then on the other side of the room there will be another two white speakers and then in between those there's another

piece with one two three seven pictures that are kind of off white color and have text on them like cut up text but I can't see from where I'm sitting what it says or anything like that and there's kind of

banging as you can probably hear

oh yeah

yeah

and when does the banging end when does this show open

it opens on wednesday so hopefully the banging will end then I hope

oh yeah

and down to my left is just a kind of corridor space and then off the corridor is a little opening by a dark a very dark room and there's a little label attached to the door kind of the passage frame which

has some text on it which will be for the label and then down the corridor there's some red kind of fire extinguishers which are holding open the door and a red a green kind of fire exit sign above the

doorway

oh okay then

yeah

I feel like I'm on a little journey it's rather nice

oh that's good and then I can see an extension leading to this phone which is a poly a polycom phone

yes

and and so now Nicholas Vanessa and another artist are standing together and the artist is wearing a kind of demin kind of jumpsuit and her Tate security tag and she's got short brown hair and

there are some other men talking in the background and then I can see sitting through the window pane the Tate Modern shop which I don't think there's anybody in there at the moment and all the

lights are on at the moment and there's kind of spotlights attached to the main kind of lighting

and how come you have my number to call I'm honored

well

it's always nice to hear from you

I'm pleased to delighted well Michael gave me a list of phone numbers to call

oh

and

Michael had mine

ah yes he seemed to have had to so that's why I'm calling you

well I'm very happy I actually had the day off today so I stood outside

okay hello

sorry there is a fault 06:31

hello

hello Bruce this is **Fiontan** at the Tate Modern again

hello

sorry I don't know what happened I must of cut you off

[cannot understand] signal I think it will be bad

okay well I won't keep you much longer because I'm I think I described as much as I can

yeah very well thank you

but but I hope you come to the show on Wednesday

I will Wednesday night

yes Wednesday night at six o'clock I think it is

alright I don't have an invite but actually I'll actually it won't matter

well thanks very much for listening

thank you and tell Michael that I'll definitely be there as long as my five week old daughter is behaving herself

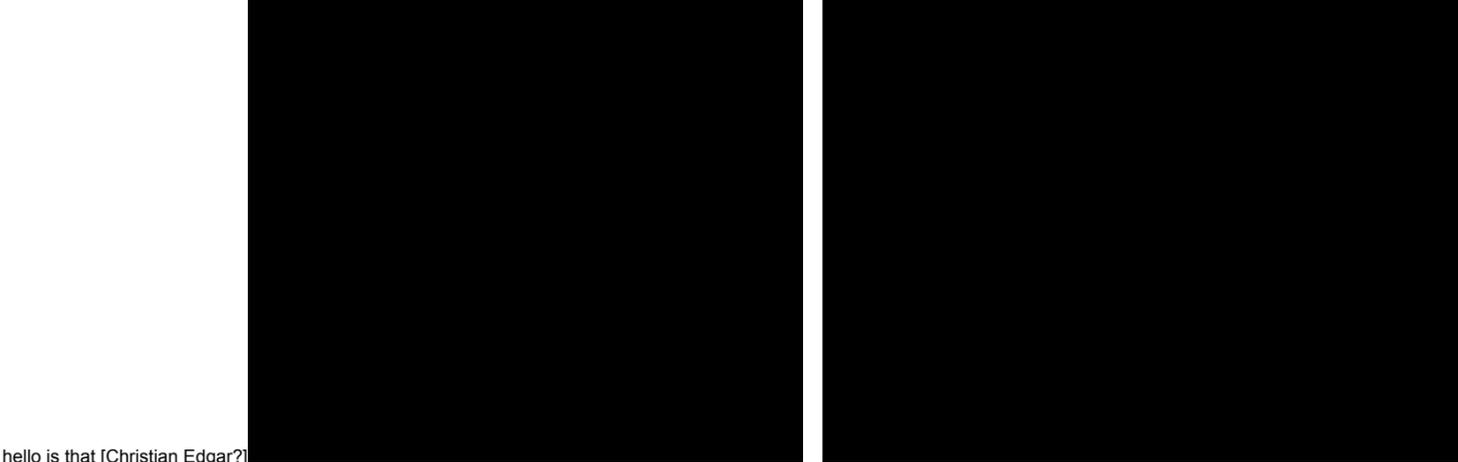
okay I shall do thanks very much

bye

bye bye 01:45

is [Christain Edgar?] there hello

hello



hello is that [Christian Edgar?]

[do you know where you are right now?]

pardon is this Christian Edgar

yes

I'm just ringing from the Tate Modern on behalf of the artist Michael Riedel and he wanted me to describe the installation of an exhibition he's in at the Tate do you have some time for that

what what again

the artist Michael Riedel he wanted me to describe the installation of an exhibition he's got so what I'll do is just describe it to you over the telephone and the conversation will be recorded

this is I'm in Paris right now

okay

and it's about what again

um Michael Riedel he's got an exhibition at the Tate and he's doing a project where people ring up other people and describe the installation of the exhibition just purely purely on visual terms and

so you can listen or ask questions

could you give me an email on it

um well it's it's it's the point of the process is that it is a visual description of what's around me

[cannot understand]

well okay okay well thank you for your time anyway

okay thanks bye

bye bye 01:56

hello is that Giovanni Carmine

yes

hello I'm just ringing from the Tate Modern on behalf of Michael Riedel and he wanted me to describe the installation of the exhibition as it's going on around me do you have time for that

I'm sorry I can't hear you very good

sorry I'm ringing on behalf of Michael Riedel the artist and he wanted me to describe the installation of an exhibition he's going to be in at the Tate Modern do you have time for me to do that is that

okay

um we are installing a show right now maybe a bit later in the afternoon is possible

okay okay I'll call back later thanks very much

okay thank you bye

bye bye 00:40

hello

hello is that Johann

yes

hello I'm just ringing from the Tate Modern on behalf of Michael Riedel the artist and

who are you

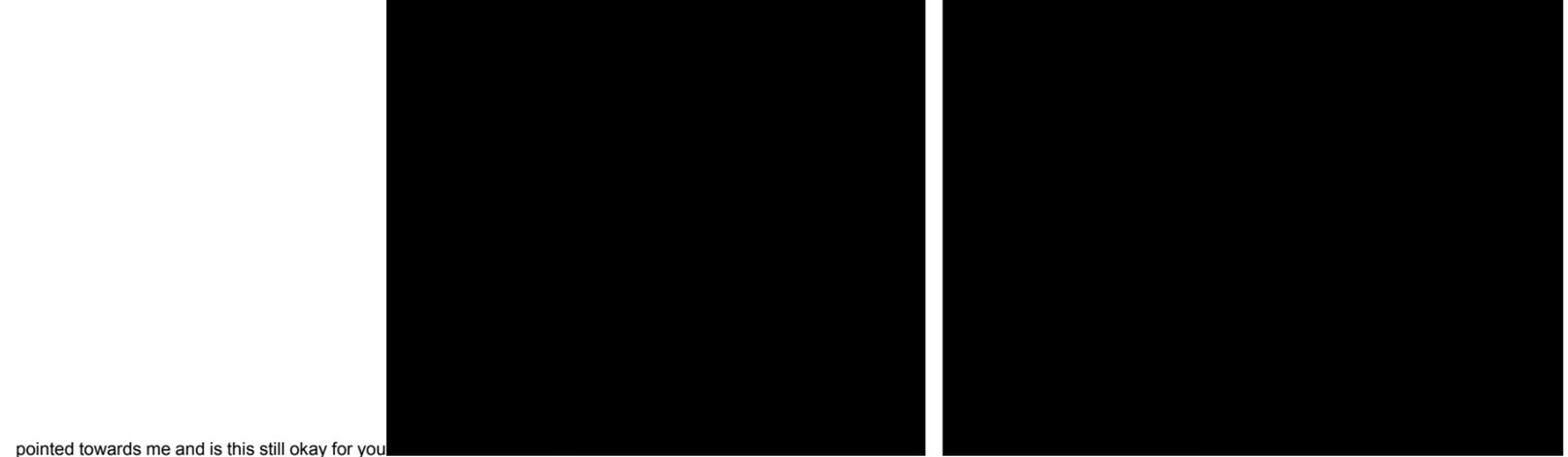
I'm **Fiontan** I'm an intern at the Tate Modern and I'm just ringing on the behalf of the artist Michael Riedel and he wanted me to describe to you the installation of an exhibition here do you

have some time for that
oh I didn't get you you are at Tate Modern and you are calling for what
oh behalf of Michael Riedel the artist and he wanted me to describe to you the installation that's going on around me at the moment do you have
sure
is that okay
definitely
well I'm sitting in the main gallery space on level two and there's two people working here and there's a blonde woman in a black top and I think she's cellataping something on the floor
is she cute
par um yeah quite
and there's also a fair haired man lining up some text on the wall and he's got a grey jumper on and some blue jeans and he kneeling by a light piece by Anna Banham and it's kind of made up of
fluorescent lighting but kind of constructed into a triangular formation with lots of different leads coming off it it's attached to many white wires and a pewterish kind of lighting set
how long is this going on for
the exhibition or the installation
the installation
well I think this is just one of the last days of the installation I think people ate just putting wall labels up at the moment and banging a few things but most of the work
how does the work look once it's done
well most of the work is up so at the moment I can see four canvases by Michael Riedel they're white and they've got black kind of abstracted forms on them one of the black forms has the text of
modern on it underneath a kind of dome like black shape and there's also a black felt piece by him which I can just about see on my far right it looks like it's wrapped ripped kind of black felt and
then there's are four white speakers on the walls which are being used for a sound piece and then there's also a white piece of card being propped up against a wall and there's a dvd case stuck to it
and then a projection by Michael is being projected onto it and it's showing like clips of different films it's blank at the moment and now I can't see anything and now it showing like a man and a union
jack and some other men which are flowers and Gilber and George and flowers and other people so a lot of things I can see two people standing by kind of a door kind of a doorway entrance kind
of thing to the other part of the gallery space and through that I can see a window into the Tate gallery shop
yeah I know the space I know the space
okay you know the space
and how long how many people are you going to call and tell about the show
um probably about fifty
wow fifty people
yes I mean weve done about thirty already so
and did you tell them to come to supporting
well somebodys supporting I don't know who
yeah I might see the show though
okay
so tell the artist to by my space once he's in Berlin
okay I'll shout him thanks very much for your time
super and say hi to the other
okay bye bye 03:39

hey
hi is that John [Trimblay?]
yes
hello I'm just ringing from the Tate Modern for Michael Riedel and he just wanted me to ring to see if I could describe the installation of an exhibition he's got here do you have time for that
pardon
I'm ringing on behalf of the artist Michael Riedel and the reason I'm ringing she because he wanted me to describe to you the installation of an exhibition he's in is that okay
okay

okay well I'm sitting in the main gallery space at the moment and so it's a big white space with a grey floor and the exhibition isn't open at the moment so it's quite empty there's a blonde woman
kneeling on the floor working on kind of the installation of a piece and she's got black bag next to her and the pieces she's working on is a kind of a white piece of card and there's a projection on
it and lots of different images and text and kind of black and white forms and kinds of opening titles and and the projection is on a white piece of card and on the white piece of card is a dvd case
that's been placed open and then half way done the gallery space is kind of a light kind of a light sculpture piece which is by Anna [Basham?] it's kind of made up of fluorescent lighting in kind of
a geometric construction there's lots of white wires attached to it leading to a plug socket and then another one wire and then there's a black chair quite near it and then near the black chair is kind
of an opening which leads into a window because I can see some of the sunlight pouring out and then on the walls there's some there's four white canvases by Michael Riedel and they have black
kind of shapes on them and then there's also on my far right there's a black kind of felt material kind of piece that looks like it's ripped and a tiny bit of it's touching the ground but it's quite big and it's
most of the length of the wall and there's two black speakers on either side of it two white speakers I mean and on the other side of the room there's another two white speakers and Nicholas has just
walked into the space and he's got blue jeans and some brown [rogues?] and he's very thin and he's got a navy jumper and a pink shirt and I can see Vanessa the other curator and she's got a green
jacket and now she's walking away from where I can see her and then there's another man with kind of blue trousers and kind of an aqua top on top and they're working on the far end of the gallery
space and at that end of he gallery space I can see through a window which leads onto the Tate gallery shop so I can see members of the public is a [bugger?] being pushed by and an old couple
and a few other people and then down to my left is a kind of corridor space and there's kind of wire extension lead cord and it leads to a door way and there's a red two red kind of fire extinguishers
on a trolley a wheely trolley and it's holding open the door and there's a man there on his knees with blonde hair and a ponytail and he's got a grey jumper on a blue light blue top underneath and
then some light blue jeans and he's rubbing on the wall next to the work the text that's going to be there and that hall leads into a very dark space which a film projection is but all I can see is the

darkness of the room and then in the main gallery space there's a man walking towards the light piece and now he's looking at the projection and now the man who was rubbing on the wall the text
is past and he's got some measuring tape in his hand and some paper and some cella tape and all the lights are on and there's a lot of sound of something being constructed that I can't quite see
and the light features are white kind of panel lighting on the ceiling and then attached to them are kind of spot lights and then there's also a security camera on the far top corner of the room that's



pointed towards me and is this still okay for you



yeah
do you have any questions
no
no but that's the main kind of things I can see at the moment of the exhibit the exhibition so because it's kind of the finishing stages but thank you very much for your time
yeah thanks
okay thank you bye bye
bye
bye 05:11
we hello
hello is that Kim
yes
hello I'm just ringing from the Tate Modern on behalf of Michael Riedel and he wanted me to describe the exhibition around me do you have time for that I'm at the Tate Modern
[cannot understand]
can you hear me a bit better now
yah yah
is it okay for me to describe it to you at the moment
uh hm

Michael Riedel

Michael Riedel

Michael Riedel

Michael Riedel

Michael Riedel

Michael Riedel

okay well I'm sitting on a white chair in a white room which is the main kind of space of the exhibition and it's on the second level and it has got a grey concrete flooring and in front of me I can see three white canvases by Michael and they've got black kind of abstract forms on them and then to my right is another white canvas with a black form on it as well and then next to that is a black chair with some paper on it and there's a black wire leading behind it and that's leading into a lit natural sunlight kind of space but I can't see it and on there there's a tiny bit of text and there's also another label stuck to the wall and then further down there's a black kind of clothe piece that takes up the whole height kind of length of the wall and on either side is two white speakers two small white speakers and then on the other side of the wall are two other white speakers and above them is a security camera which is pointing in my direction and near that down below there's seven kind of picture frames which have been arranged in kind of two rows with a space in between and they're kind of a peachy yellowy off white color and they have some kind of black kind of text on them but I can't see from where I'm sitting exactly what it says and then down the end of the gallery there's an opening to another part of the space and then through that I can see a window which has grey spots horizontally and across it which leads I can see in the Tate gallery shop most of the public in there in the space they're two white pieces of paper or card [cannot understand] propped up against a wall with a kind of dark shadow and then in the main space where I'm sitting on the far right is a piece of white paper that's been propped up against the wall and there's an open white dvd case attached to it and there's a projection on it of different kind of films of flashing images at the moment they're black and white and they're people in a car and people outside and now it's going into color back to black and white and a woman with blonde hair and a black jumper and grey trousers has just walked past she's got a pen in her hand and she's walking towards the projection and she's kneeling down and then in the middle of the room there's a light pieces which is of it's kind of sculptural it's made up of a few fluoerescent light beams and there's white wires attached and they lead to a plug and then down to my left is a kind of narrow corridor space and then to the right of the corridor space is a kind of opening to a really dark room I can't see what's in the room it has got dark kind of charcoal grey carpeting and then at the end of the corridor there's a doorway and there's two fire extinguishers on a red trolley and they're holding open a white door and above the door frame there's a green fire exit sign of a man running towards a red rectangle and then on the floor there's some wires and extension heads and a wire wrapped around a kind of red spherical kind of object and then to my left there's a kind of a green a dirty green bag with a big buckle and a green jacket and in front of me is Michael and he's kneeling down and writing on a white piece of paper and looking at his mobile phone and he's wearing a black jacket black trousers and black shoes and there's a black kind of a tote bag next to him and then the concrete flooring is kind of a dark kind of a grey color but areas of it are kind of a lighter tone in strips and now Nicholas and Vanessa are walking into the space Nick has some blue jeans on and brown [rogues?] and a navy jumper and he's walking towards me and picking up a Tate security pass and Vanessa is walking past and now there's a woman in front of me with a nice kind of long dress and it's made of different colors and it's kind of got a [cannot understand] at the top and she has a kind of brown band around her head and some black shoes and black tights and then further down the room there's a man in blue light blue jeans some yellowy kind of colored shoes and a grey jumper and he's looking at his mobile phone as well and he's got yellow hair tied in a pony tail and a pencil behind his ear and what else and there's the sound of something in the background being done but I can't quite see exactly what and on the projection I can see I think Edie Sedgwick on the the screen but it's quite blurred and she's got earrings she's talking into a telephone she's in a bra and there was a flash of her very quickly and I just saw a leopard print coat and now there's other colors and some text on the projection and the lighting up above me is kind of broad kind of panel lighting and there's spot lights attached to them and then there's long lines of ventilation shafts I think kind of very long and narrow and then Nick and another man are walking away to another part of the gallery space and pardon is everything okay

yes it's just what are you

do you have any questions

not especially but why all these descriptions

well it's being recorded to be transcribed for a book so the process is describing what's around me in just visual terms

it's very difficult to understand

is there anything you would like me to make clearer do you want me to describe anything else for you

you make it very difficult because there is a lot of noise

oh there's lots of noise sorry well thank you very much for listening okay

okay

okay thank you very much for your time

okay bye

okay bye bye 07:56

hello

hello is that Tim Burch

hey this is that piece

pardon

Ashley

this is **Fiontan** I'm ringing from the Tate Modern and I'm ringing on the behalf of Michael Riedel

Ashley

pardon

is this [Mr. Heath?]

Michael Riedel

no this is **Fiontan** [Warren?] do you think I'm somebody else

yeah maybe so I didn't really understand you you think you're sure that you want to speak to me

yes yes I was given your number from Michael Riedel and he's asked me to ring a few people and describe the installation of the exhibition that's going on around me just purely what's going on

Michael Riedel

I don't know who this is

he's an artist and he's going to be featured in an exhibition which opens Wednesday here at the Tate Modern is that okay for me to describe what I see to you do you have time for that

oh I think this is funny because I really thought you were a friend of mine

yeah

so yeah I thought you were a friend of mine so I thought this was a joke in the beginning

it's not a joke I know that much

and I don't know you're calling from London from the Tate Modern

yeah I'm in the Tate Modern right now

ah that's why it's so loud

yes sorry yeah

so I don't didn't understand every second word so you want to describe me an installation

yes so I'm just going to describe to you what I see around me and the people I see and that kind of thing

why should you describe me something now

well it's a project that Michael is doing he's been doing it at other exhibitions as well so that's the only reason

so I'm working right now I actually have to do a presentation tonight

okay well it will only take maybe five minutes

okay

so

I didn't really understand what you want but go on I'll just listen

you can ask questions at any point or interrupt at any point so I'm sitting in the main gallery space now and it's a white room and I can see Michael at the far end of the room standing with his friend

Denise and Denise has kind of afro kind of hair which has been twisted in to a kind of brown bun and red lipstick she's wearing a long dress with black kind of brown shapes on it with little kind of

red dots on it and black tights

may I interrupt you

yes of course

it's so loud in the background

okay

I can hear really nothing and your English is so good mine is not good enough maybe

mines not good

could you speak slow

okay

slowly no

ah sure okay

and it's really loud it's every five second there's a big hit in the background

I think there's some installation work going on

yes but I don't really okay but

okay well apart from that I can see in the room one of the curators Nicholas whose looking at a projection and he's got blue jeans on and he's got some brown [roves?] and a navy jumper and

he's got head phones on his head and he's got auburn colored hair and a pink shirt and from between his legs I can see part of the projection which is on a white piece of board and there's lots of

different colors and some kind of different squares and I just saw a woman and some text and a country side scene but it has kind of very quick flashing images I saw the coca cola sign a few times

and then to the left of the projector there's an object and a little grey kind of tubing that is I think used to cover the wire that is used for the projection and then there's some small text on the screen

saying the wedding party and a kind of boat and

what kind of boat

um the images are flashing really quickly so I can't it's kind of a yacht kind of thing and then on the walls in front of me there's three white canvases with black forms on them and they're by Michael

one of them has the word modern in a kind of abstracted form put onto it but there's another one to my right and that's just another white canvas with a black kind of shape on it and then further

down in the space there's kind of a black wall hanging I think it might be made of felt or some kind of cloth and it takes up the whole height of the wall and part of it is touching the floor and there's

two tiny white speakers on either side of it and then on the other side of the room there's another two white speakers and then between those two there's seven kind of pictures they're arranged in

a kind of row but there's a gap in between each row and on them is a text kind of variety but I can't see what the text says it's kind of jumbled up and then there's a security camera pointing towards

me in the corner but it's quite far away from me and there's kind of a light piece a light work on the floor by Anna Bashum and it's kind of made up of you know fluoerescent lighting strips and so these

fluoerescent lights like Dan Flavin they're kind of being connected and they're flashing on and off and theyres I don't know maybe fifteen pieces to it and so they're kind of constructed in a geometric

fashion and there's lots of tiny white wires attached to it and it leads to a perspects box which has got lots of little knobs and such different colored kind of buttons which are kind of fed to the lighting

and that's connected to a plug and kind of a plug socket and wire that's going into the wall and then I can also see Vanessa the other curator whose got a green jacket on and some black trousers

some black shoes and black tights but her backs to me at the moment and then in the part of the gallery where she's in I can see part of a window and it's looking onto the Tate gallery shop and

there's a man he's got blonde hair and a ponytail and a grey jumper on and he's kind of leaning back slightly and he's got blue jeans and there's some kind of paper there stuck on the wall by masking

tape but I don't quite know why and then to my left there's a kind of corridor and on the right hand side there's an opening and it leads into a dark room but I can't see anything in the dark room it has

got charcoal grey carpet but the floor in the main gallery is kind of a grey concrete and there's patches of square kind of light color and then on the floor on my left are wires they lead to the end of a corridor and then at the end of the corridor there's a door frame and the door is being kind of held open by a red trolley that's got red fire extinguishers on it and above the doorway is a green sign with a man running towards a door or a white shape and there's also a black coat on top of a grey leather bag little bit down the corridor and then to my immediately right there's a bit of paper and there's also kind of a car key and a greenish color bag with a buckle and then on my other side near my feet there's a white sheet of paper with phone numbers on it and a [biray?] a black [biray?] and now Michael and Denise and Nicholas are all looking at the projection again which is showing other scenes of people and different colors and there's kind of like a swirling green kind of a piece and I can see the silhouettes of audience members in the projection film the kind of film the kind of text the word William [Burroughs?] just came up and images of him and there's still a lot of banging I don't know if you can hear can you hear me okay

yes
and then to my right kind of half way done there's a black chair with some kind of papers on it and there's kind of a swirly black chair lift it's made of metal and the base is definitely some kind of metal and it's near a kind of opening in the wall which leads to kind of a space that's near the near natural light because I can see the kind of the tone of the wall is kind of a light color and um what else there's there's a little kind of a black wire hanging above me but I don't know quite what it's for and then the lighting is all turned on and it's kind of in broad kind of strobe lighting or and they have kind of spotlights attached to each of them and they're in seven kind of broad strips about a meter wide and maybe three to four meters long and so they span the whole of the gallery space and then what else is there anything else you wish anything youd like to know or me to describe in detail or

no thank you but you are you started in the main hall of the Tate right
no ive been in the same place this whole time but I'm in the main space of this gallery which is on the second floor so it's where so it's where the main part of the exhibition is shown
so you can look down the hall

um I can just see I can just see down a little corridor space but it will be closed off when the exhibition the doorway will be closed when the exhibition opens
yeah okay
so it's not too big it's maybe about I don't know if I could give measurements maybe about ten meters
so just one question why did you describe all this to me

um it's a project that Michael is doing so he wants people to ring up other people and to describe the installation of the exhibition as it's going on and it's purely it's just purely what is going on around me so it's not it's not trying to interpret anything it's purely to describe what's going on
oh you didn't record all this

yes yes
you recorded it
yes
ah

it's recording right now if you want to say anything
no no no no so it was really nice to hear all this
okay well thank you very much for listening to me

I appreciate it
I appreciate it as well so have a good day
yeah you too
well thanks very much bye

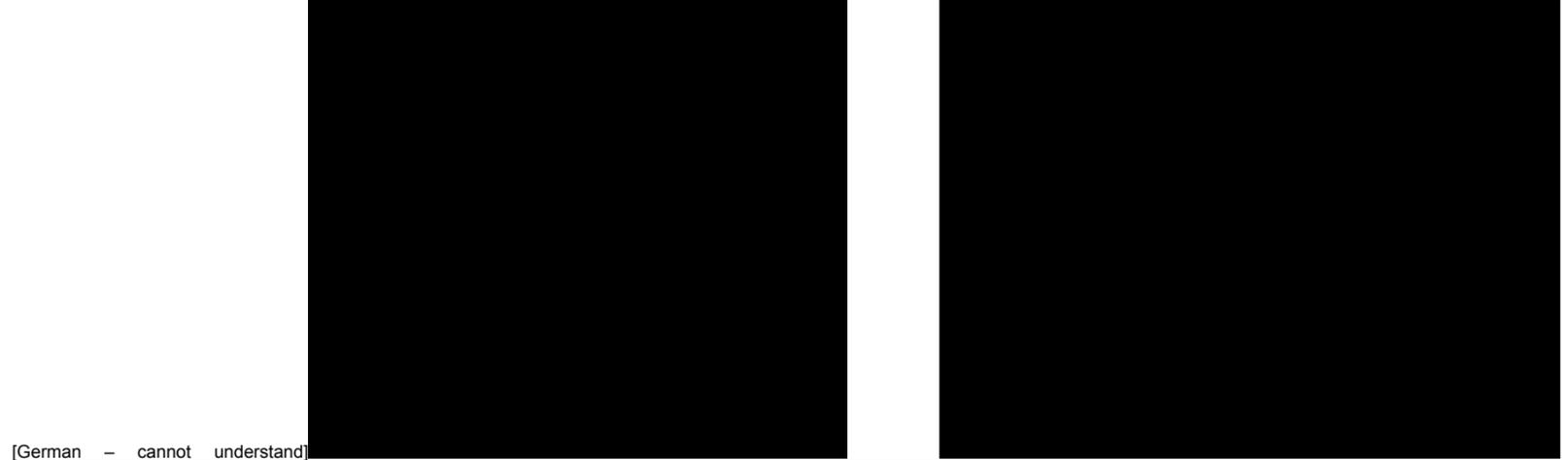
bye 12:26
hello is that [Ingo?]
hello
hello is that [Ingo?]

yes hi
hi I'm just ringing from the Tate Modern for Michael Riedel and he wanted me to describe the installation of the exhibition going on around me is that okay
um yes okay

okay well I'm sitting in the Tate Modern at the moment and I'm sitting in the main gallery space on a white chair and in front of me I can see three white canvases and they've got black big black shapes on them and they're quite bit and they take up most of the height of the wall and to my right is another one which also has a black shape and a white canvas and the one on my left has the word modern and then above it is kind of an abstracted semi circle kind of shape attached to it and the on that neat that wall there's kind of like a cloth bag and then four packs of postcards with similar black shapes on them and they're kind of separated by brown brown paper kind of kind of tape and then in the middle of the room there's kind of a woman a woman with bob like brown hair and tan skin and she's got a green jacket on and some navy trousers and black tights and leather shoes and she's taking to a man with grey trousers and a black navy jumper and he's got brown hair and a great beard and he's got a rucksack on his back he's slightly brooding and he's talking to her about something and behind them is a white speaker and then another white speaker down the wall and then above that there's a video camera and in between those two white speakers there are seven well there's four black kind of pictures in frames and then underneath there's three more and so they're kind of they're all by the same artist and then as I look around as I go right from there there's kind of a wall an opening in the wall and the artist Michael Riedel has just walked past he's wearing a black kind of suit and then also in that part of the room there's a man rubbing something on the wall he's got yellow gingerish kind of hair and he's got a grey jumper and blue light blue jeans and then I can see the window into the Tate gallery shop through this part of the room and then in the main gallery space as I go right from that opening there's a white piece of card propped up against the wall and there's a projection of lots of different flashing images and it's being projected onto a tiny dvd case that's been left open a white dvd case and then the projection is showing kind of color and black and white images and kind of swirls and different kind of things and different texts and some are kind of drawings and some are films and some kind of like abstract kind of forms and then some look like lights and then in the middle of the gallery space there's a light work by Anna Basham and it's made up of fluorescent lighting strips but kind of small ones and they've been put together in a kind of geometric form um and then there's like a white wire attached to them and then near them there's a big black felt like material of some sort kind of ripped piece hanging on the wall and that's by Michael and then on either side of that there's another two white speakers small white speakers and then there's also a black chair that's quite high and it's a curved form and there's some papers on top of it and the legs of it are made of some kind of metal kind of circular form and then on the left hand side of my left there's a corridor space and theyres an opening on

the right hand side of it and it leads into a dark room where there's a projection but all I can see is the very dark wall and the charcoal grey carpet and then along the corridor there's a door at the end and it's being held open by a red kind of trolley and on the trolley there's two fire extinguishers and the wall down there has got different markings on it and there's also some wire on the floor of the main gallery space is a concrete a grey concrete color but some areas are of different kinds of tones and now Vanessa is walking past and she's picking up some of the postcards off the floor and taking some out and I can see she Tate pass hanging from her pocket and now the man with the blonde hair is walking past and he's gone into another opening on the right hand side my right hand side and I guess the color of the wall on that part is quite bright because it's near the window but I can't see the window as such and he's picking up some paper and card and he's looking through it but I don't know if you have any questions at all

no thank you yeah
okay well thank you very much for listening
alright
okay bye bye 05:33



[German – cannot understand]



hello I'm ringing from the Tate Modern on behalf of Michael Riedel and he wanted me to describe the installation of an exhibition he's got here at the Tate Modern so at the moment I'm sitting in the main gallery space and Michael is to my left in a black suit and he's writing on a postcard with black ink and to my right is Nicholas and Vanessa the curators and Nicholas is wearing light blue jeans and some brown [rogues?] and a navy jumper and a pink shirt and his pants on behind his back and he's got auburn colored hair and glasses and he's kind of walking further down the gallery space and then to my right I can see a projection piece with text flashing by and some other images and then in the middle of the room there's a light piece made up of fluorescent light lighting kind of connected together and now I can see Vanessa and Nick kind of walking back into the main space and Vanessa is wearing a white blazer with a green jacket which is double breasted and a black top and kind of a gold necklace I think she's got bob like brown hair and she's wearing brown trousers and some brown shoes and I can see her Tate pass hanging outside of her pocket she's looking at her mobile phone at the moment and Nicholas is looking at the projection which at the moment is showing Edie Sedgwick flashing in flashing images and on the floor there's some headphones next to the projection and then to the right of that are two white speakers on the wall and a large black wall hanging that looks like it's ripped and made of some kind of material and then in front of me are three white canvases with black forms on them Michael has just walked past and he's got his coat hanging on his arm and he's walking towards Nick and giving him some postcards and then he's now walking towards Vanessa and giving her postcards and then I can see big packs of postcards which are grouped together with some brown paper and then on the floor near my feet I can

04:18 Michael Riedel

see a paper with phone numbers on it and a green bag and Michael Vanessa and Nick are talking together and looking around the gallery space and then the main kind of space has got a grey floor and white all around and to my left is a corridor that's got an opening that leads into a darkened room and I can't see everything in the room but along the room there's a black coat with a grey kind of leather bag and hanging going along the corridor which leads to two fire extinguishers on a red trolley which are holding open the doorway which is leading to some kind of lit corridor but that's the main installation as I can see it so farther up there's some other works on the wall which are behind Nicholas and there is also kind of a sculpture work which is further down and a man with yellow hair and a ponytail talking on the phone and he's walking up and down and he's got blue jeans on and I can also see into the Tate gallery shop from that angle and 04:18

yeah

hello is that Christine

hallo

hello is that Christine Meckert

yes

hello I'm just ringing from the Tate Modern my name is **Fiontan** and I'm ringing on behalf of Michael Riedel and he wanted me to ring you to describe to you the installation of an exhibition that's fantastic the problem is I'm in the middle of a meeting right now

I'm sorry

can we postpone the call

can I call back later today

yes um let me just just um yes yes at three o'clock would be fine

okay is that

is that possible

yeah that sound be fine

yes thanks very much

thank you bye bye

bye bye 00:50

hello

hello is that Mark Webber

hello

hello is that Mark Webber

it is but you're very can you get closer to the microphone

can you hear me better now

no

no you said

can you hear me any better now

a little better

I'm just ringing from the Tate Modern on behalf of Michael Riedel and he wanted me to describe the exhibition that's going on around me do you have time for that

I don't right now no

okay well sorry about that thank you for your time

okay

bye bye 00:43

hello

hello is that Michael [Naif?]

yah

hello I'm just ringing from the Tate Modern from Michael Riedel and he wanted me to describe the installation of the exhibition that's going on around me do you have time for me to talk to you about that

I'm listening to you yes

well I'm sitting in the gallery space at the Tate Modern now and I can see Vanessa the curator to my right and Anna one of the artists in the exhibition and she's kneeling down by her work which is a light kind of piece made up of some kind of fluorescent lighting and connected all together in a geometric kind of form and she's talking to a man whose leaning over her and he's got a green shirt on and some brown trousers and brown shoes and some red socks and he's looking at the equipment that is used for the light piece and then a woman is standing just behind him and she's got brown hair and a bob and a white shirt that tapers in at the elbows and some black trousers and she's also wearing black high heels and then to the left of them there's also a blonde man with a grey jumper and some blue jeans on and his arms are folded and he's looking at the piece also to my right there's a white canvas with a black form on it and then there's another three works that are similar to that on the other side of the wall and then the man in the what I thought was a green shirt but it's actually a blazer is leaning against the wall and he's got a stripped shirt on and grey hair and he's talking to the other people and Anna the artist is wearing a kind of demin jumpsuit and has got a black leather bag on her shoulder she's got black kind of auburny brown hair and then further down the gallery space I can I can just about see a projection piece by Michael and it's projected onto a white piece of card that's got a white an open white dvd case attached to it and the projection is like it has lots of flashing images some of eyes some of text and some of it's in black and white and I can see hands opening being flashed up and some color imagery lots of different kind of things that are from past films and it's flashing very quickly to the left of that is a kind of opening into the space and I can see some paper attached to the wall and then to the left of that opening I can see another white speaker and a security camera pointed towards me and then there's some kind of works on the wall which are kind of quite small and they're framed and theyres about seven of them and then to the left there's another white speaker and then to my left there's a corridor and it has got some fire extinguishers at the end of it and there's also an opening into a darkened space but I can't see what's inside it and and they're still talking in the room at the moment there's lots of noise going on which you might be able to hear and I think they're just discussing Annas piece and then

04:18 Michael Riedel

they're also another opening on the wall in the wall on my right which leads to a room that has some natural sunlight and there is also a black chair which is near that opening which is different from the chair that I'm sitting on and do you have any questions at all is he in a good mood um pardon is who in a good mood is he in a good mood Michael

Michael

Michael

Michael

yeah yeah yes he is he's not here at the moment but he's coming back later

ah okay

do you have any message

yeah just tell him that it's something curious and a warm regard from me

okay well thank you very much for your time

thanks a lot

and your patience

yeah bye 04:19

Nicholas

hi is that Thomas [Winkler?]

yeah

hi I'm just ringing from the Tate Modern for Michael Ridel and he wanted me to describe the exhibition going on around me have you got time for that

oh uh I can hardly understand what you are saying because the connection is very bad but

can you hear me any better now

not really can you repeat why you call me

I'm calling because Michael Riedel wants me to describe the exhibition around me but just purely describe what's going on with the installation

that's so cute but unfortunately I'm on the way to the dentist

oh no

so maybe can you can we maybe manage this in an hour

yes of course that's fine

okay thank you very much

okay see you later

bye

bye 01:03

Stefan hello

hello is that Stefan

hello is that Stefan [Jost?]

[cannot understand]

hello is this Stefan

[cannot understand]

I'm ringing from the Tate Modern

from what

the Tate Modern on behalf of Michael Riedel

I do not understand anymore what is

I'm ringing from the Tate Modern in London for the artist Michael Riedel

Michael Riedel

yes yes you're saying it I can't say it

when you called I couldnt understand you okay

and he just wanted me to describe the exhibition that's going on around me the installation of an exhibition he's going to be in

yes

and well I'm sitting in the exhibition now the exhibition space and I can see three works by him on the wall in front of me which are white big white canvases with forms on them and there's another one to my right and then to the left of that work there's a black chair and another of the artists Anna is sitting on it and she's wearing a demin kind of jumpsuit and she's got a leather bag on her lap and she's looking through some papers and she's got some grey rogues on and some socks and she's got short brown hair and she's sitting near an opening of the wall which leads onto another space and then as you go into that space there are wires which lead into her work which is a light kind of construction that's made up of fluorescent lighting and making a triangular kind of geometric fashion and a woman with blonde hair has just walked past and she has a black jumper on and some charcoal grey trousers and she just had some blue plastic gloves on and she's just put them into her pocket now and taken them off and she's on her mobile phone and then there's another group of people who are walking in the space and one of them is the curator Vanessa she's got kind of a green blazer jacket that's double breasted on at the moment and she's holding some postcards by Michael Michael and she's got some trousers on and some brown [rogues?] and she's talking to a man in a mustard colored blazer and a kind of stripped shirt and some corduroy or brown trousers and he's got grey hair and they're also talking to another woman who has a white shirt on but I can't see her face at the moment but she's got brown hair in a bob and some high heeled black shoes and then further down the gallery space there's another man whose got ginger blonde colored hair and he's got it tied back into a ponytail and he's kneeling on the ground leaning against the wall he's I think putting some text on the wall and he's got a ruler in his hand I think of some sort and then further down the room I can see the projection by Michael and it's projecting lots of different images of people and it's flashing very quickly so I can't see lots of things and I just saw a sunset and a

bit of a sunday afternoon and a chess piece and then on my left the blonde woman is walking through the doorway and there with her mobile phone and I can see her Tate pass attached to the top of her trousers and at the end of the corridor there are some fire extinguishers which are holding open the door and I just saw the woman with the white blouse has got a bow her bun is kind of held up with it and she's holding a notebook of some sort and they're still discussing she's holding I think her blackberry phone and there's lots of sounds going on at the moment I think they're working on something and on the floor there is some white sheets of paper and some wires and an extension cord and there is also on the left an opening onto a room that's very dark and has a very dark grey carpet in it and I can see a tiny bit of the test which is being put on the opening of the frame the door frame Michael is now in the room with Denise and she's wearing a dress that's black and brown with brown shapes on it and she's got afro short afro hair and red lipstick on and a brown band and a leather bag and Michael has got a black suit on with a grey shirt and a black tie and he's talking to Anna and now Nicholas who is the other curator is in the room and he's talking to the man in the mustard blazer and Nicholas has got full bright jeans royal blue jeans on and brown rogues and a navy jumper and he's got glasses and curly auburn colored hair and so they're six people in the room at the moment seven including myself and the projection is still going on with black and white images of a fountain and I just saw the word thing and now the text has slowed down slightly and now it's sped up again and can you hear me okay

yes

and the lights in the room are all on and there's some large panel lighting and then some spot lights also and all of them are switched on and there's also a security camera on the ceiling on the far right and there's also some speakers white speakers on the walls I don't know if I told you about them and now two people in black just walked in one is a woman with brown hair just to the neck and she's got a black jacket on black tights and black shoes and then there's a man with some grey hair and glasses and now Vanessa is just escorting them out of the gallery because I think they're members of the public and it's not open yet but the man is holding some leaflets in his hand is now strolling back out of the gallery and the man with blonde hair and a note is just walking past he's got on a cycle helmet and he's got a rucksack on his back he has a nose ring as well and now it's just Michael Anna Denise and Nick talking together and now Vanessas just walking towards them with some black card and I think that's most of the stuff that's going on lots of people are walking around and most of the installation seems to be finishing up and on the projection I can see some swirly images which are swirling around kind of bright kind of neon green and different text and the text reads William Burroughs and images of him go reeling by and the light piece is kind of switching on and off then at different intervals but in a vary gradual fashion and but that's most of what I can see at the moment I hope that's of interest at all is that okay

okay

okay

perfect

sorry I went on a bit too long maybe

ah no thanks

okay great well thank you very much for your time

thank you good bye 07:49

hello

hello is that Daniel [Bauman?]

yes

hi I'm just ringing from the Tate Modern on behalf of Michael Riedel and he just wanted me to describe to you the installation of an exhibition he's going to be in do you have time for that

I can't hear you very well bc there is so much

okay

noise in the behind

can you hear me better now

yeah yeah

just let me know if you can't hear me at any point well I'm sitting in the main gallery space now and there's four canvases by Michael on the wall and they're white and they've got black forms on them

Michael's in the room just half way down the room and he's wearing a black suit and he's got his black jacket hanging over his arm and he's talking to

alright alright I got it I got it

you got it okay and he's talking to Nicholas whos one of the curators of the show and they are looking at one of his works and Nicks wearing some royal blue jeans and some brown rogues and a navy jumper and a pink shirt and he's got auburn colored hair and glasses on and Michael's got a grey shirt on and a black tie and short brown light brown hair and there's actually three people standing in front of me

can I ask you something when is the opening

it's on Wednesday

oh so it's in two days

yes so it's just towards the end now of the installation

oh sorry I can't come but okay

and

continue your speech

and there's a man in front of me in kind of a mustard colored blazer and it has got some orange [cannot understand] orange stripes going down it and he's got some brown corduroys on and some

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brown shoes leather shoes and he’s got grey hair and then to his right is a woman with a white blouse on taped in at the elbow and some high waisted black trousers which flair out to her high heeled black leather boots or shoes they might be and she’s got a black notebook in her hand and to the left of the man is Vanessa who is another of the curators and she’s got a green striped jacket on and I can see her Tate pass hanging outside of her pocket her trouser pocket she’s wearing three quarter length black trousers black tights and she’s wearing some brownish rogue shoes she’s got kind of like bob like brown hair a chestnuty kind of color and then further down the room is Denise whose Michael’s friend and she’s got a dress on which is black but has lots of grey shapes on it with different kind of spots of color and she’s got short afro hair and and a brown band on and some red lipstick and black tights and brownish blackish shoes and she’s talking to Anna which is another one of the artists in the show who has a kind of demin jumpsuit on which is turned up at the ankles and she’s also got some sort of roguish shoes on and a wrist watch on her left hand and she’s got really short sort of brown hair what

I get the girls but I really like the noise is it a fashion show Michael is doing

If only if only no these are just people who are standing in the exhibition space who are just watching the installation

ah I see okay

so Michael has just walked past and he has put a postcard in one of the room and on the floor is a light piece by Anna and it’s made up of kind of fluorescent lighting and it’s

it’s by Michael too

no it’s by an artist called Anna Basham and it’s made up of kind of fluorescent light tubes but kind of small ones and they are kind of connected together in a geometric form so it’s not awfully big it’s connected to some wires and they turn the light beams off and on at different intervals and so this is

I have to go

you have to go that’s fine okay

but say hello to Michael

I shall I and thanks very much for listening to me

thank you for calling

okay that’s okay

bye bye 04:35

hello

hello is that Daniel Birnbaum

can I be called back in a second

yeah sure

I mean like five minutes

okay

I’m on the other line

okay bye bye 00:17

[cannot understand]

hello is that Christian

yes

hello I’m just ringing from the Tate Modern for Michael Riedel and he wanted me to describe the exhibition that’s going on around me at the moment have you got time for that

sorry it is very hard for me to understand you

sorry I’m just ringing from the Tate Modern

yes

for Michael Riedel and he wanted me to describe the exhibition that’s going on around me just over the telephone and it’s being recorded

oh okay [hold on then?] who is going to describe the exhibition

it’s me I’m **Fiontan** I’m just an intern at the Tate Modern at the moment

yes

so I’ll just describe it to you just what’s going on around me what I see so okay

uh sure

okay

you are going to be recorded or just our conversation

um our conversation so the both of us okay

okay and this is part of a piece right

yes so the conversation will be transcribed and put into a book

yeah yeah it’s by whom

Michael Riedel Michael Riedel

okay

well I’m sitting in the main gallery now the main gallery space it’s on the second level of the Tate Modern there’s three white canvases in front of me by Michael and then one to my right and they all have large black big black forms on them and then there’s another work by him which is further down it’s a black material kind of cloth piece and all these works are quite large they take up most of the height of the wall but in the middle of the room there’s another one of the artist Anna talking to one of the curators Vanessa with two other people and Anna she’s wearing a demin jumpsuit and she’s got a watch on as well and she’s got some rogues and some short brown hair and she’s talking to a man in a yellow mustardy kind of blazer and he’s got brown corduroys on and so they’re talking at the moment and the man he’s got grey hair and kind of a pink complexion and then to my right or to the right of that group there’s a woman with a white blouse on and it’s tied with a bow in the center and the blouse comes in at the elbow and she’s holding a notebook and I think maybe tea or a pen or something and she’s looking down at a lightwork at the floor and it’s made up of

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it’s by Anna it’s made up of kind of fluorescent lighting tubes that are kind of arranged in geometric kind of forms and there’s different bits connected together and Michael just walked in now with Nicholas the other curator of the show and Michael is wearing a black blazer suit and he’s got a black coat hanging on his arm and Nick is wearing kind of royal blue jeans colored jeans and some brown rogues which are of a chestnut rogue kind of brown a kind of light ochre ochre beigish color and Michael is just looking at one of his canvases and just stroking parts of it I think to get rid of dust and that kind of thing and Nicholas is walking around he’s got postcards in his hand and he’s looking around the room and to my left is Denise and she’s got a dress on that comes to the knee and it has got a bow in the center of it near the neck and she’s got a grey leather bag on her on her right on and she’s also got a black jacket hanging off her left arm and the dress comes down and then kind of comes out slightly just before it gets to the knee it’s kind of black with brownish forms moving across it different flowered tiny flowers throughout and she’s wearing black tights and very short afro hair and she’s with Michael now just looking at the canvas and looking at it in detail and talking about it and the rest of the people in the room are still standing sitting around the light work and Nicholas is looking at it as well and then further down the room there’s a projection piece and there’s some people on the projection piece and it shows lots of different things flashing by and so things like flowers and people and lights and text and then further down the room I can see another opening of the gallery space and through that I can see the window that leads onto the gallery shop and then also on the wall there are two rows of seven works which are quite small they might be thirty by fifty centimeters wide and they’re quite plain with text on them and there’s also four white speakers in the room which are on the walls which will be used for a sound piece and there’s also a security camera at the top of the room and the corridor down to my left which leads to a little room which is very dark and is used for a different projection work film work and at the end of the corridor there’s a doorway which leads to another corridor which is going off to the right and that door is being held open by some fire extinguishers and so now in the center of the room is Nick and Vanessa and Anna and then two other an man and a woman and Michael and Denise and so the man and the woman have walked out so it’s just five people in the room talking and they’re standing in the middle of the room and there is quite a lot of sound going on and conversation and banging which you might be able to hear and there’s is also a black bag on the floor and lots of wires here and there and [cannot hear] and connected to this phone there’s also a high chair by one of the walls and the chair I’m sitting on which is white and so that’s most of what I can see at the moment is there do you have any questions or anything

well thank you for describing the uh coming into being of the exhibition to me

that’s okay

it’s very hard to understand you

oh I’m sorry

because of the background noise

I know it’s because it’s on loud speaker so I can record it

I see

so sorry about that but I hope you have got something out of it

yeah well you described it very beautifully

oh well thank you very much thank you very much for your time and have a good day

thank you bye

thank you bye bye 07:34

yes hello

hello is that Daniel

yes

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— 2746 —

I rung you earlier I’m **Fiontan** from the Tate Modern I’m ringing on the behalf of Michael Riedel to describe the installation that’s going on

oh I already said I don’t have time for the call I know the whole concept and I love it

oh sorry

[cannot understand] so we can skip this thanks bye bye

thank you bye 00:45

yes hello

hello is that [Erno?]

yes this is him speaking

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this is **Fiontan** ringing from the Tate Modern again

yes hello may I give you I’m in the office now we could talk on the land line

yeah

and I’m going to have to ask you to explain it all again because I had a very bad connection before when we talked

that’s fine

and I didn’t quite get what the whole thing is about but the number is this is this a number I can call from my land line two zero four seven four zero one five o o o

well because this phone call is being recorded it’s probably best for me to call you so if it’s

okay I’ll give you mine then

yes that would be good what is it

that’s o o four three

oo four three

one

one

two four two

two four two

zero zero

zero zero

three two seven

three two seven okay thank you very much

okay

okay I'll call you in a second

alright bye bye

bye bye

yes hello

hello there um so I'm ringing from the Tate and Michael Riedel wants people to ring others to describe the exhibition that's going on that he's in so to actually describe on visual terms what's going

on around us while they install the exhibition

yes

so that's

you are now in the Tate Modern and you describe me

right so I'm in the Tate Modern now so I'll be describing to you what's going on around me the whose in here the works on the wall that kind of thing

okay and what is my role in this game

um well you can just listen or you can ask questions or you can respond to what I'm saying or

okay

so what ever you like really

yes but I have no idea about the exhibition um how did you get my how did you call me actually that's my first question

well Michael Riedel gave me a list of telephone numbers to call and your name was one of the people on the list

okay

so that's what I know

okay and what will you do with the material that you basically our talk will be maybe mainly you talking or me asking questions is recorded so

and then it will be

and you use it in a text or what

so yeah it will be transcribed into text

yes

and then it will be used for put into a book

okay

okay

I see sometimes I can't hear very well because sometimes there's very loud noises in the back so raise your voice

okay okay

is it okay to ask questions stupidly again and again

no it's fine it's fine well I'm sitting in the gallery as I said and it's a big white gallery space with a concrete floor and at the moment it's my self and one of the artists in the show called Anna and also two of the curators and Vanessa and Vanessa at the moment is helping Anna with her light work it's a kind of sculptural piece which is made from fluorescent lighting which is connected in a kind of geometric pattern and it's attached to some wires and the lights go on and off at different points so at the moment they're working on how the wires are working and checking that all the lights are in working condition and so the artist is wearing a like a jean jump suit at the moment and rogue shoes and a wrist watch and she's got short brown hair and she's kneeling she's crouching on the ground she's looking up at Nicholas [cannot understand] whose wearing kind of bright blue jeans and brown rogues and a woolen jumper and he's got glasses and curly auburn hair and Vanessa is wearing a green kind of like striped jacket and three quarter length trousers which are quite wide and she's got short brown hair which comes to just to her jaw line

are you allowed to smoke while building up the exhibition

no there's no smoking allowed inside the building

okay and especially because there's a smoking ban in London as well or in Britain and so most of the work is up on the wall so I can see Michael's four canvas pieces which are white with black marks on them like black shapes and then he's also got like a cloth piece made of black on the far right where I'm sitting and then he's also got a projection piece which is to my far right and I can see it behind Vanessa and Anna and it's a projection onto a white piece of card and there's flashing images but at the moment I can't see exactly what's going on

how big is the space about could you give me idea about that

um okay I don't know if I could give you exact measurements but it's probably about ten meters by about thirty meters or so it's quite large but that's the main central space thers also a room to my left to my left there's a corridor and then on the right hand side of that corridor there's a room a small dark room which is showing a film and then to my far right there's another big opening which leads to a stiletto work

in fact I'm in the space in a certain way because I can hear the space and the fingerprint of the space tells me that it's a huge high space also and the acoustic situation is quite significant like the acoustic image I get from

ah okay

from you

well that's interesting because a lot of the noise I think is coming from outside because they are dismantling scaffolding so it's actually not actually inside

okay

and there's also another smaller space which is an opening to my right but I can't see inside it but inside it there will be a video work and that looks out onto the bank side of the Thames so it has natural so it's the only part that has natural sunlight coming into the gallery

I see I see

and then the lighting is kind of broad strip lighting and then a few spotlights as well and there's also a security camera in one corner and there's also four speakers tiny white speakers on the walls

that I can see and that will be used for a sound piece and then there are seven smaller works which are grouped together

uh hm okay

on the farer end

if you would stop building up now

yeah

do you think what you see would already give the impression of an art exhibition

yes I think so it's ah well most of the works are up on the wall and it's kind of a white space and I can see to my right and to my left the labels have been put up I mean so I can't work out what they say but the text has been put up and stuck up onto the white walls

yes

and I mean everything is quite clean the ground is kind of a grey color but some bits are lighter than others so it's and there's a bit of dust here and there but there's still a sense of it being a gallery space and a big exhibition space as well at the moment on the projection I can see Edie Sedgwick from an Andy Warhol film being projected and which film is it do you know which film

well it's gone now but I think it's poor little rich girl but it was just showing flashes and now it's going onto a different film it's a vague kind of mixing of a lot of different film footage together in a sequence

so it's kind of flashing before me there's actually a woman working with it now a blonde woman she's kneeling down and she's got grey trousers on

and Nick is moving a chair over to the far end of the gallery which I think will be used for the gallery assistant

so it sounds to me a little bit like a performing art piece if this is what you are describing is a stage how many people are on stage actually

well the people I'm describing are just the curators and the artists installing the works so it's actually people who are preparing the exhibition so once the exhibition opens they won't be here

okay

but maybe because I'm describing it to you it sounds a bit abstract to you because you can't see what's happening I can also see outside of the gallery because on my far right there's a window which looks onto one of the Tate shops and one of the entrances to the gallery

okay

I can see people walking past and I can see the reflection in the mirror in the shop of different people as well and one of the woman with blonde hair just walked past and picked up some kind of screw or knife I'm not exactly sure what it is and she's not walking back towards the projector

nice when is the opening of the

um it opens on Wednesday

sorry

it opens on Wednesday

ah Wednesday yah yah two days

yeah so two days so that's why now it's all almost complete all the installation

when did you start building up actually

um doing this or doing the exhibition

sorry I didn't understand

do you mean when did I start recording or when they start putting the exhibition up

building up I meant

okay well I think it was probably about a week ago I wasn't involved in all of the process but it was just maybe a week and so that's most of what I can see at the moment there's wires across the floor and a bag resting against the wall a black leather bag that has I think it has plastic things attached to it Vanessa is now cutting with scissors some kind of spike for the sculpture which I think we use to protect the ends and the artist is walking around it and then to my far left at the end of a corridor there's some fire extinguishers and they're on a red trolley and they're holding open a door the doorway which leads to another corridor

okay

and I can see some masking tape on the floor and a remote control of some sort and now Nicholas is just walking past on his mobile phone and the blonde woman is just walking past with her knife

would you tell all the people greetings for me

well shout it they can hear you because you are on loud speaker

oh okay wonderful well greetings to everybody

okay well I'm sure they will be pleased to hear from somebody from outside of this building

now that you put these images in my head I have a certain inner representation of what the space might be that mess up my own images of the Tate Modern

okay

like different things I saw and what you described it's quite interesting actually so I guess I should go there and see the original

yeah you should to see how it compares or contrasts with what you imagine it might be quite interesting but thank you very much for listening and taking the time

thank you and all the best for the exhibition

okay thank you very much

okay

bye bye

bye bye

bye 12:35

[German cannot understand]

hello Thomas this is **Fiontan** ringing from the Tate Modern sorry I didn't ring you earlier I'm just ringing on behalf of Michael Riedel to describe the installation of an exhibition at the Tate Modern so I'll just give a quick description for you at the moment I'm in the main gallery space of level two and there's three other people here with me three women ones is Vanessa and she's got short dark hair and a green jacket on and black trousers and another is one of the artists named Anna she's got a demin jumpsuit on and some grey [rogues?] and then there's also another woman on the far end with long blonde wavy hair and a green top and a skirt and then near the end of the gallery I can see a projection piece which is projected onto white card and a white dvd case and the projection is lots of different images flashing really quickly um at the moment Vanessa is sticking down some masking tape and Annas helping her out and it's going around a sculpture which is made of fluorescent lighting which is arranged in a kind of geometric pattern form and with some of the lights going on and off and it's connected to a few white wires and a plug and the masking tapes now going around it in an I kind of shape also in front of me there are three big great white canvases with black forms on them and then there's another one to my right hand side and then further down the wall the same wall that is on my right hand side is a black cloth piece which seems to be ripped that is hanging from the wall there's also four speakers attached to the wall and a security camera at the top and Vanessa and Anna are now looking at the light work and down to my left are some wires and a corridor which has a dark room off it I can only see the opening of the dark room and the carpet on the floor and on my far right I can see a work by [Pistaletto?] which is a grey kind of metal form and through there I can also see the gallery shop through the window and members of the public walking past there's also a black bag leaning against a wall and also a green rucksack in the space and the floor is kind of a dark grey color but is has lighter areas which are patchy as well and now Vanessa and Anna are now looking at the light sculpture again and standing back from it and looking at how the masking tapes looks by it and there's also a gallery chair in the corner far corner which is quite high and black but that is the main the main details I can see of the exhibition and thanks very much for listening bye bye 03:55

hi

hi is that Dave

to reach this person please press five now or after the tone please record your message when you have finished recording you may hang up or press one for more options if you are satisfied with your message press one to listen to your message press two to erase and rerecord press three to continue recording where you left off message erased at the tone please rerecord your message at the end of your message press one

hello there I'm just ringing from the Tate Modern on behalf of Michael Riedel the artist and he wanted me to describe the installation as it occurs over the telephone to you so I'm sitting at the Tate Modern at the moment on the second floor gallery and in front of me I can see three large white canvases with black forms in front of them and to the left is one work that has modern spelled out underneath a black dome like shape and to my right there's another white canvas by Michael Riedel which is white and has a large black form on it and then to my far right down the gallery there's a video projection piece and at the moment I can see Edie Sedgwick in bras and a leopard printed coat from an Andy Warhol film but it's flashed past and now it's showing men walking down the street lots of different forms and colors some in black and white some in color I saw a man now I see a woman and then to the far end of the corner of the gallery I can see one of the artists in the show Anna and Vanessa one of the curators and Annas sitting on one of the chairs and she's got her demin jumpsuit on and Vanessa is wearing a green jacket and some three quarter length trousers and in the middle of the room is a light piece by Anna which is made up of fluorescent small fluorescent lighting strip lighting which is connected together in a geometric kind of pattern and it's connected to some wires and the lights of it are kind of going on and off at different intervals and Vanessa and Anna are now walking towards the work and Vanessa just picked up some masking tape and then on the walls there's also four speakers and then on the top there's a security camera and then there's also some smaller works on the wall

you have reached the maximum time permitted for recording your message if you are satisfied with your message press one to listen to your message press two to erase message reviewed

hello there I'm just ringing from the Tate Modern on behalf of Michael Riedel the artist and he wanted me to describe the installation as it occurs over the telephone to you so I'm sitting at the Tate Modern at the moment on the second floor gallery and in front of me I can see three large white canvases with black forms in front of them and to the left is one work that has modern spelled out underneath a black dome like shape and to my right there's another white canvas by Michael Riedel which is white and has a large black form on it and then to my far right down the gallery there's a video projection piece and at the moment I can see Edie Sedgwick in bras and a leopard printed coat from an Andy Warhol film but it's flashed past and now it's showing men walking down the street lots of different forms

thank you your message has been sent goodbye 04:11

hello

hello is that David Zwirner

hello

hello I'm just ringing from the Tate Modern on behalf of Michael Riedel and he wanted me to describe the installation of an exhibition he's going to be in over the telephone to you

yeah the only problem is that at this moment I cannot speak

okay alright

you're going to have to call me back in about an hour

okay that's fine ill talk to you later thank you very much

hang up please hang up 00:32

hi it's Daelyn sorry I missed your call please leave a message and I'll call you to pages this person press five now at the tone please record your message when you have finished recording you man hang up or press one for more options

hi there I'm just ringing on behalf of Michael Riedel from the Tate Modern and he just wanted me to describe the installation of an exhibition he's in at the Tate Modern on the level two gallery I'm sitting in a the gallery space now the artist Anna is talking to a woman with a cream kind of cardigan on and some brown trousers and Annas wearing a jean kind of cat suit outfit and has got a wrist watch on I think it's a digital wrist watch and both girls have short hair so the woman in the cardigans turned around she's wearing a pink top and a gold necklace and she just left now going down a corridor to my left now at the end of the corridor there's a red kind of trolley with some fire extinguishers on it and off the corridor there's a tiny opening which leads to a dark room but I can't see anything of what's inside and on the floor there's wires and extension cords and in front of me there's three large white canvases which have large black forms on them the first one is a kind of dome shape and the base of the dome spells the word modern and then another one is more of a circular shape and then one is rectangular but all of them are quite irregular there's another one to my right which is also slightly spherical but is also abstracted the artist Anna is standing in the middle and she's talking to Vanessa one of the curators and a mans just walking past me now in a black top and black trousers and trainers and hews walking down the corridor as well so now it's just Vanessa and Anna and they are looking at a

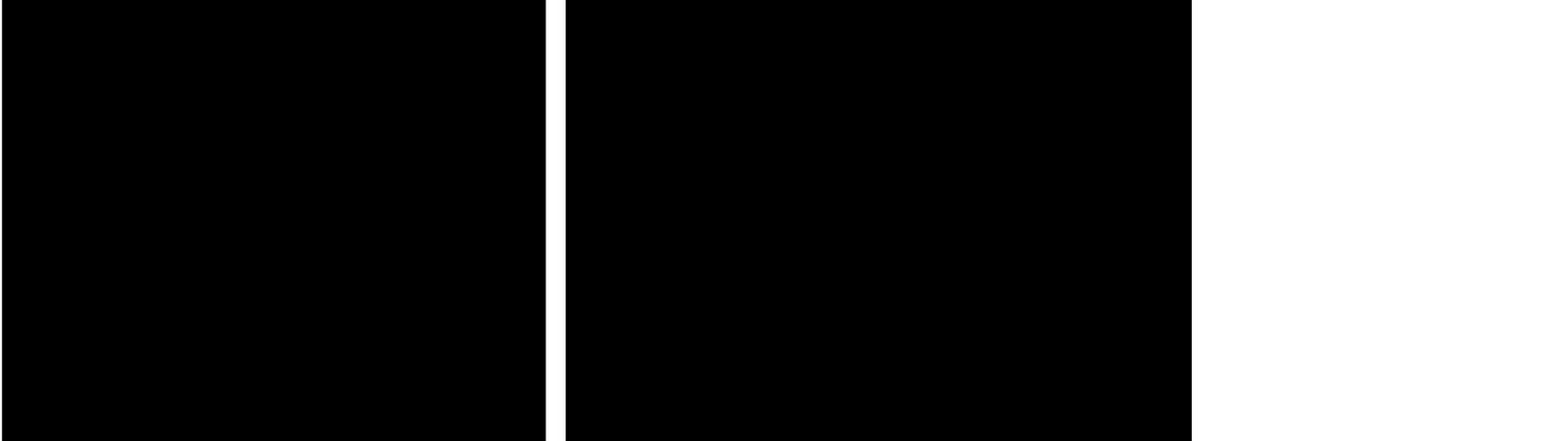
you have reached the maximum time permitted for recording your message if you are satisfied with your message press one to listen to your message press two to erase and rerecord press three to send your message with normal delivery press one to send your message with urgent delivery press two thank you your message has been sent good bye 03:05

youve reached printed matter located at nine fifty five tenth avenue between twenty first and twenty second street were open to the public Monday through Wednesday eleven

am to six pm and Thursday through saturday eleven am to seven pm you can also look at our website which is www.printedmatter.org for our online catalogue for public events and exhibitions to visit the online research room to fill out forms and staff contacts thank you for calling and please leave a detailed message your call is being transferred



general delivery mailbox



hello there I'm ringin for Matt Schumen on the behalf of Michael Riedel and I'm sitting in the Tate Modern level two gallery at the moment and Michael me to relay to you what I can see of the exhibition at the moment at the moment I'm in the main large white space of the gallery and in the center of the room is a fluorescent light piece and it's made up of a number of fluorescent lighting tubes which are connected together to create a kind of geometric geometric sculpture and it's connected to some white wires and there's two lines of masking tape on either side and it's not affixed completely and at the other end of the gallery I can see Vanessa one of the curators standing by a Pistaletti work she's wearing a green jacket and she's got brown hair that goes to her ears and then the artist Anna is also standing in one of the doorways and she's wearing a jean jumpsuit and a woman just walked past in a beige cardigan and brown trousers and she's got brown hair with blonde highlights and she's talking to Vanessa and the artist and also on the far end of the gallery is a work that's a projection by Michael Riedel that's at the moment showing a white screen and I can also see at the moment an open dvd case which is stuck onto a white card and now I see rapid images of Edie Sedgwick in Poor Little Rich Girl but they're flickering very quickly and the images are quite blurred and then to my left I can see Nicholas [cannot understand] whose one of the curators standing he's on the mobile phone at the moment and I can still see Edie Sedgwick to my right and maximum length recorded message has been sent goodbye 03:44

hello

hello is that Ilene Cohen

yes

hello there I'm ringing from the Tate Modern on behalf of the artist Michael Riedel and he wanted me to relay to you what I can see of the exhibition he's featured in at the Tate Modern do you have some time for me to tell you

say it again I couldnt understand you

sorry

I can't hear you well

so I'm sorry about that well I'm just sitting in the Tate Modern and the artist Michael Riedel wanted me to ring you to describe the exhibition that he's featured in

you're talking about

well you know what it's actually better if you just email me that information because I can't absorb anything about the exhibition that you're telling me

ah no
if you could send me some images that would be great

but the project is that I describe it to you over the phone but more what's going on right now before the exhibition opens oppose to sorry this will not work for me

okay sorry about that thanks for your time 01:03
hello

hello is that Richard [Massey?]
yes it is is this Daren

no this is **Fiontan** I'm ringing from the Tate Modern on behalf of the artist Michael Riedel and he wanted me to tell you about or to describe the installation of an exhibition at the Tate Modern that's featuring his work

sorry you have to tell me the name of the artist once again

Michael Riedel
say it once again
Michael Riedel the surname is spelled r i e d e l I think the first name is spelled you may have the wrong Richard Massey can you describe the work

his work is four white canvases with black forms on it which I can see he wanted me to ring up a few people and just to describe the installation that's going on at the moment oh please do continue continue

okay well I can also see another one of the artist Anna whose standing in the middle of the gallery and she's looking towards one of her works which is a fluorescent light piece which is made up of fluorescent tube lighting that's kind of been put together in a kind of geometric form the lights kind of come on and off in irregular patterns and she's walking around and she's wearing a jean kind of cat suit and she's just gone and picked up some headphones which are connected to a projector which is projection one of Michael Riedels works from what I can see it's projecting quick flashing images from different films avant garde films so ive just seen Gilbert and George flash by

okay
and the screens gone black again
ah Michael Riedel okay
yes
perfect
it's probably my pronunciation

yes that's exactly because I was wondering when you said Michael Riedel I thought you were talking about someone else perfect okay keep going
and to the left of that piece is an opening and in the opening I can see Vanessa and Nicholas who are the curators of the exhibition and Nick is sitting on kind of a stool chair he's wearing kind of new royal blue jeans and a navy jumper and Vanessa is wearing a green blazer jacket kind of thing

what are the shoes
well Nicks shoes brown rogues but they also have a kind of beige color on them so they are kind of two tone

okay
Vanessas are kind of a dark brown leater [rogues?] as well so [rogues?] seem to be the thing and there's also on the wall a series of smaller works by another artist whose name I don't know and they are arranged in two rows with a gap in each row and there's also four speakers on the walls and also I can see a security pointing towards me and also looking beyond Vanessa Anna and Nick I can see a window into one of the entrances into the Tate so I can see members of the public walk past and I can see the gallery shop as well and

which floor are you on
I'm on the second floor

okay
so I'm near the entrance which is near the river and then to my left is a corridor which has some wires going down it and at the end of the corridor there's a doorway being held open by a red trolley with some fire extinguishers on it
oka

and then there's an opening down the corridor on the right and it leads to a dark room and Nick just walked by he's going into the dark room but I can't see what's inside and then there's also some running along the floor and the floor is kind of of a dark a grey I think it's concrete but it has been painted grey but there are areas of a light tone and some areas kind of have markings on it and a man just walked through the corridor on the left and he's wearing a black T-shirt that says elvis on it in pink and he's got kind of light colored auburn hair and a beard and he was carrying a helmet and he's now walked off into another opening that's on my right that leads to another off room that has some natural sunlight another man has just walked in he's got a red T-shirt on and black wavy hair and I can see his Tate pass on his pocket and he's wearing some navy jeans and some yellow shoes and so he's talking to Vanessa at the moment about the light work on the floor and I don't know if you can hear there's kind of a bit of noise outside as well

exactly what's the noise exactly
um they're dismantling some scaffold outside so it's not actually from inside the gallery it's from outside

okay
and the lighting is kind of wide I don't know how quite to describe it but it's kind of wide flash kind of lighting so but they're about a meter wide and maybe three to four meters long and there's about seven strips of them going across the ceiling and there's also spotlights on either side of those
are these permanently installed
yeah this is the natural the lighting they always have here as far as I know but thatst most of what I can see at the moment and what's going on and there's a ruck a green rucksack on the floor

and

and what kind of shoes are you wearing then
I'm wearing some brown leather doctor martins boots
okay

and just some black corduroys nothing exciting and that's most of what I can see at the moment do you have any other questions or no that's very good thank for telling me everything you can see at the moment
ah okay well thank you very much for listening

please a real pleasure thank you for calling and don't be a stranger
thank you very much bye bye
feel free to call again
okay bye bye

your call has been forwarded to an automatic voice message system one seven seven one three eight zero three is not available 00:43

hi I'm ringing for Wade Guyton on the behalf of Michael Riedel on the behalf of Michael Riedel and I'm ringing from the Tate Modern and he wanted me to describe he wanted me to describe the exhibition that he's in from what I can see in the gallery space right now so I'm sitting on the level two gallery space and at the moment there's two men and two women in the room with me one of the men has got a red T-shirt on and he's talking on the mobile phone at the moment and he's got some masking tape in his hand and some blue jeans one of the women is Vanessa whose wearing a green jacket on and some black trousers and she's walking into the far end of the gallery and waving her hand she's waving to a man whose just come in with a black jacket and black trousers and Nicholas [Cananine?] the other curator is standing by and he's got royal blue jeans on and a navy jumper and a pink shirt another one of the artists Anna is walking around wearing a demin jumpsuit and she's got short brown hair and kind of roguish shoes and she's standing near a man whose got on a black jumper and black jeans and a black shoes and some kind of auburn colored hair and a beard and then also there's to the far end a kind of a projection piece by Michael Riedel and his projection has got lots of different flashes of his imagery and also I can see four of his canvases on the walls which are white and have black shapes on them and there's also a black material piece hanging from another part of the wall further down and there's four white speakers on the wall and there's a light kind of geometric sculpture made out of fluorescent lighted tubes on the floor and it has got these white wires attached to it and there's people talking and the man that's dressed in black in kneeling down reading something I can see near him by the window some members of the public walking past and a Pistalletto work and then down to my left hand side I can see a corridor and at the end of the corridor there's a doorway which is being held open by some fire extinguishers on a red trolley and off that corridor there's which is black and has some dark carpeting and there's wires on the floor and Nicholas has just walked past with this phone and one of the men has got a black t shirt on which says Melvins in pink on it and the man with the red T-shirt has just felt something he's just holding the masking tape and still talking to Vanessa and that's most of what I can see of the installation at the moment thanks very much 02:46

and well call you back to page this person [cannot understand] at the tone please record your message when you are finished recording you may hang up or press one for more options

hi I'm ringing for Hanna Schouwink and I'm ringing on the behalf of Michael Riedel I'm in the Tate Modern level two gallery and he wanted me to and he wanted me to ring to describe what I can see of the installation of an exhibition he's going to featured in called Stutter at the moment I'm looking at his projection work which is flashing flashes of imagery and going across the screen I just saw a Warhol work a Gilbert and George and black and white imagery and in front of it is a man kind of on a suspended ladder which is a mechanical ladder called a genie one about and it says Tate o d forty on it and he's moving it backwards now and I think he's now looking at the other side of the room and behind him I can see a man in a red T-shirt and black black hair and then to the left of that I can see Vanessa one of the curators of the show is wearing a green jacket and in one of the corners there's the artist Anna sitting in a high chair and wearing a demin kind of catsuit with one foot on the bar going across and one foot on the floor the man on the kind of ladder lift is fiddling with one of the spotlights that I believe was just taken off the roof and he's dropped it just onto the floor of his contraption he's taking off another one now and in front of me I can see a man in a red T-shirt and the mans holding some masking tape and a sheet of perspects and then in front of me I can see three white canvases with kind of like three abstracted black forms on them and then there's another one near my left hand side which is by a bag which is propped up against a wall the kind of ladder lift is kind of moving closer towards me now to work with some more lights

you have reached the maximum time permitted for recording your message if you are satisfied with your message press one to listen to your message press two to erase and rerecord press three 02:27

hello there is that Wilfred Kuhn

hello yeah

hi I'm ringing from the Tate Modern on behalf of Michael Riedel and he wanted me to describe the installation of an exhibition he's going to be featured in to you over the telephone do you have time for that

um could I call you back I'm on the street I could call you back in about half an hour

is it okay for me to call you just because it's on loud speaker

okay could you call me at my office do you have my office number

okay yup what is it

do you hear me

uh yes what's your office number

my office number is seventy four nine

seventy four nine

you have to dial zero zero four nine no for germany

okay zero zero four nine

yes three o

three o

for berlin three nine

three nine

eight o

eight o

six eight

six eight

did you get it right six eight yeah

yeah six eight

o o

o o so it's zero zero four nine three zero three nine eight zero six zero zero

yes

okay I'll call you in half an hour

and ask for me

yeah

and they will put you through

okay thank you very much

okay thank you

bye bye

bye 01:30

hello

hello is that Dan Solbach

eh

hello is that Dan

who is this

I'm ringing from the Tate Modern on behalf of Michael Riedel and he wanted me to describe to you the installation of an exhibition that he's doing at the Tate Modern do you have time for me to just

give a description of what's going on here at the gallery space

who is this calling

my name is **Fiontan** I'm an intern at the Tate Modern and Michael Riedel has asked me to ring a list of people and to just describe what's going on in the exhibition space while they're preparing for the evening

okay I can almost I can't what are you calling me for

he just wanted me to he just wanted me to call a list of people and so he gave me a list of people to call and he just wanted me to purely just describe to you what I see in front of me and you can

ask questions or you can listen or you don't have to do it it's up to you

sorry I don't understand you

do you want me to just describe a bit to you and then you can see how you go

what do you describe to me

at the moment I'm sitting in the gallery space now which is on the second level of the Tate Modern and so it's a big white space and I can see there's three works by the artist Michael Riedel and

they're white and they've got big black forms on them and in front of me there's also like a ladder a big mechanical ladder that's being used to work on some of the lighting in the gallery space because

the exhibition isn't open

and your calling Dan Sobach

pardon

my name is Dan Sobach

yes that's correct this is the person that is the name I was given and the phone number as well

you're wrong

why what's your name

Dan my name is Dan d a n

yes and Solbach s o l b a c h

yes

and do you work at

there's there's a lot going on in the background so I can't almost here your voice

okay well if it's too difficult I can stop if you want

yes it's too noisy

okay that's fine but thanks very much for listening anyway yeah okay 02:43

this is the mailbox of Christian [cannot understan] curator of the department of drawings at the museum of modern art I'm either away from my desk or cannot take your call please leave a message

and I will return your message as soon as possible thank you at the tone please record your message when you are finished recording hang up or press pound for more options

hello Christian I'm ringing on the behalf of Michael Riedel from the Tate Modern gallery I'm in the level two gallery where they are installing some of Michael's works along with a few other artists

and he wanted me to describe to you what I can see in front of me so in the middle of the gallery there Nick and Anna and they are walking around the gallery space Annas wearing a demin all in

one outfit and some grey [brogues?] and she's got short brown hair and then on the far right of the gallery Nicks just walked into the space and he's now walking back with Vanessa to discuss the

lighting and Vanessas wearing a green blazer and Nicks wearing a royal blue jeans and a navy jumper and a pink shirt and he's kind of got auburn wavy hair and a girl just walked into the space and

she's got long blonde hair and a black top and grey trousers and further back in the background I can see a man with a red shirt some jeans on and he's picked up some kind of knife and then also

on the other side of the gallery there's a projection piece which is projecting lots of different kind of images that at the moment has got black and white flashing images with some flowered images

and

some blue check images some polka dots a window showing some credits and there's also a light piece in the middle of the room which is made from fluorescent lighting tubes there's wires a

black leather bag and Nick is now sitting on a chair and the man in the red T-shirt is now screwing something on the wall which I can't completely see there's also a man in black sitting down reading

a piece of paper I think and in front of me there's a thing called a genie one about which is some kind of machine on wheels that is used as a ladder and inside there's a pile of spotlights which has

been taken down from the ceiling and on the ladder I can see a number of notices which say don't injure and there's red circles with red stripes across them things saying tip over hazard no [tips?]

a few numbers and a red button a keyhole and some kind of contraptions are attached to it and it's kind of metal and the base of it is painted blue and on my left a blonde lady has passed with

some gloves on some blue plastic gloves on and she's got something something that looks like poly filler in her hand and now the artist Anna is standing near her light sculpture she's holding some

masking tape and she's talking to Nick and Vanessa there's a security camera near the ceiling and there's also speakers on the walls and there's also some other smaller works which are also being

arranged in two rows and then down the corridor I can see some bright light from another corridor and some fire extinguishers and they're on a red trolley that's being pressed against a doorway

there's also some wires on the floor and a green rucksack and the man in black has just stood up and his looking he's standing next to a Pistalletto kind of sculpture work which is kind of two metal

bars attached to a vertical metal bar and through that I can see a window which I can through that can see the Tate shop and the man with the red T-shirt has got I think a tape measure in his pocket

and he's holding I think a few tools in his left hand and at the moment there's some noise going on outside from scaffolding being dismantled and the lighting is quite dim at the moment and the main

sources of light are from the light sculpture and the middle and a break in the wall on my right hand side which leads into another space that has some natural sunlight in it and a bit of light coming

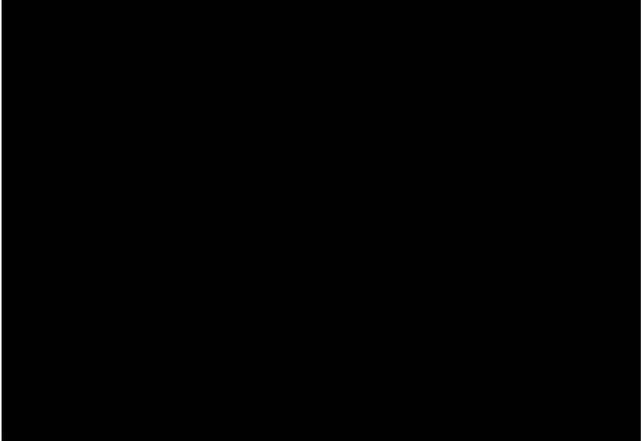
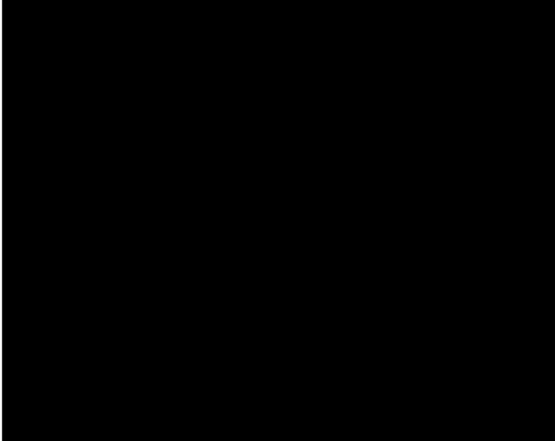
from my left hand side from another corridor but so the lightings quite dim overall and there's some light big white canvases by Michael and they've got large black forms painted or printed on them

and they're some large kind of broad panes of light

please conclude your message

and that's the main description of the installation people are still talking and the projection is still going on thank you

to send press one to replay press two to send now press one message sent to disconnect press one to enter another number press two for assistance press zero 05:55



your call has been forwarded to an automatic voice mailbox seven one eight eight seven nine zero five six three is not available to page this person press five at the tone to record your message when

you have finished recording [cannot understand] or press one for more options

hello I'm ringing for Joel on the behalf of Michael Riedel and I'm ringing from the Tate Modern he wanted me to describe the installation of an exhibition he's going to be featured in which opens on

Wednesday called Stutter at the moment one of the curators Nick is talking to Anna one of the artists in the show and Anna has got a roll of masking tape around her forearm and a wrist watch and

she's wearing a demin all in one outfit and they are looking at a light sculpture which is made out of fluorescent tubes and a man has just walked past in a black kind of zipped cardigan and he's

wearing grey trousers and dark glasses a man has just walked into the space and he's going in the opposite direction he's wearing a black shirt and black trousers and he's looking at a projection

piece by Michael Riedel and it's showing flashes of different imagery some people colors and office space a beach it's going very very quickly and the lighting is quite dim overall and there's some

speakers on the walls and there's kind of a ladder lift in front of me called a genie one about and there's also some works on the walls which are large and white and have black shapes on them and

further down there's a black kind of material piece which is hanging from the wall and two lines of masking tapes have been loosely attached and there's also lots of wires around the light piece and

near to wear I'm sitting and then further down a corridor there's a large beam of light coming from a corridor verging off towards the right and there's some fire extinguishers down there and I think

they are holding the door open with a red trolley and off this corridor there is a dark space which leads to another

you have reached the maximum time permitted for recording your message if you are satisfied with your message press one to listen to your message press two to erase and rerecord to send your

message at normal delivery thank you 02:53

hello can I speak to Wilfred Kuhn please

hello

hello can I speak to Wilfred Kuhn please

um which one would you like to speak

Wilfred k u h n

sorry

can I speak to Wilfred Kuhn

okay just a moment I will try to connect you one moment

07:05 ■

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thank you

[cannot understand] guten tag

hello there can I speak to Wilfred Kuhn please

um which Kuhn

Wilfred

uh just a moment your name

Fiontan ringing from the Tate Modern

oh I can't understand

sorry it's **Fiontan** ringing from the Tate Modern if you say boy from the Tate Modern

from

the Tate Modern in London

ah okay I'll try to connect

thank you

one moment

thank you very much

excuse me

hello there

can you try and [dial?] again at eleven

at eleven

because the I can't connect with this with this telephone eleven at the number is three nine eight o

yes

six eight and then one one

six eight one one okay I'll try now

okay thank you I'm sorry

that's okay bye bye

hello

hello is that can I speak to Wilfred Kuhn please

yes I'm on the phone

hello this is **Fiontan** ringing from the Tate Modern again

did you get right through to me

no I had to talk to a secretary but they gave me another number so

okay again I didn't get what you said to me because I was on the street and it was noisy

that's okay

your name

my name is **Fiontan** I'm an intern at the Tate Modern and the artist Michael Riedel wanted me to describe what I can see of the installation of an exhibition he's going to be in at the Tate

called Stutter

yeah

so all that I'll be doing is just describing it to you and you can ask questions or react or do whatever you wish

is this taking so long

um as long as you want so whenever you want me to stop just yell stop

because I'm at work

okay well I'll just give a quick description then well I'm sitting in the main space of the exhibition and it's a large white space and in the middle there's kind of a light work which is made of fluorescent

lighting kind of small fluorescent tubes and it's kind of constructed together in a geometrical kind of fashion and theyres lots of wires attached to it and it's on the floor and there's two masking tape

markings on either side and then behind it I can see a projection piece which is flashing up lots of different images and some of it is quite old fashioned I can see Duchamps video piece flashing by

but they are going quite quickly and then to the left there's an opening leading to another space of the gallery and there I can see a Pistalletto work which is made up of two grey bars and attached

to a vertical bar and then through there I can see a window which leads into a passage way where I can see the members of the Tate public or members of the public coming to the Tate I should

say and then one of the artists Anna is sitting in one of the corners of the room and she's wearing a demin catsuit outfit and some grey [brogues?] and looks very smart and I see her Tate pass on

her side and there's also some speakers attached to the wall and there's also kind of an electric ladder in front of me called a genie run about and it has lots of lights in it and there's four large white

canvases on the wall which have large black forms printed on them or painted on them I'm not sure and there's a black bag on the floor

a black black what

a black bag of somebodys that somebodys left here with black wires running along the wall behind me there's also a kind of large black felt or material piece hanging from the wall that looks like it's

been ripped from where I'm sitting and the lightings quite dim the main light is kind of coming from the light work in the middle and an opening in the wall which is leading onto another space which

has natural sunlight coming in and Nick has just walked in he's one of the curators and he's wearing bright blue jeans and a navy jumper and pink shirt and then down to my left hand side I can see

a corridor and then at the end of the corridor there's a doorway which is being held open by fire extinguishers on a trolley and then there is also an opening into a little black room which is really dark

2756

but I can't see much else just the imprint of some text on a wall but I can't make out what it says and that's the main description of what I can see at the moment there's lots of noise from something

being dismantled outside so maybe it might be difficult for you to hear me

yeah no but I got a picture

yeah I don't want to keep you too long but that's the main kind of thing I can see at the moment

are there many people moving

no all that there is just Nicholas and me and Anna there's not many people in here at the moment cause most of the work all of the works been put up in some shape or form so there's not many

people here any more

okay

but thank you very much for all your trouble

thank you very much

and making the effort to listen

bye

bye bye

bye bye 07:05 ■

hello
hello
hi
Alexander
yes

hi it's **Mieke** calling again sorry I couldn't it's important for the phone to be on speaker and I couldn't get it to work

oh is the speaker on now

yeah it's on now so I'm calling on the behalf of Michael Riedel I'm at Basel right now

yes

and he wanted me to call you to describe what I see although there is no installation of his going on

okay

do you have some time for that

yeah yeah

okay so right now I'm at the David Zwirner booth in Basel in the storage room actually and Daelyn just walked in she is looking underneath a silver laptop looking up at a bookcase that has several black books she is bending down sifting through a pile of books talking to Michael who also just walked in he is wearing black pants and a black jacket and now they have both left um I'm sitting next to several wooden boxes that have several works in them there's a ladder next to me and right in front of me is a chair with a computer on it my computer it is a white laptop and on the computer right now is a program that's recording everything I'm saying and it reads¹ a computer on it if my computer is a white laptop and I am on the computer right now is program Kate Betts recording everything I'm saying atom and it reads a computer on AIDS if my computer is a white laptop and I'm on the computer right now is program cape that's recording everything is saying out some and it reads a computer on AIDS of my computer is a white laptop and I'm on the computer right now it is programs taped that's recording everything is saying out some and it reads a computer on AIDS of my computer is a white laptop and I'm on the computer right now and it is programs taped that's recording everything up is saying out some and it reads a computer on AIDS of my computer is a white laptop and I'm on the computer right now and it is programs taped that's recording everything up is saying out some and it reads a computer on AIDS my computer is a white lap top and I'm on the computer right now and it is programs tape that's recording everything up is saying that out some and it reads a computer on AIDS my computer this out white laptop and I'm on the computer right now it is programs tape that's recording everything up is saying that out some end it reads a computer on a display computer this outs white lab talk and I'm on the computer right now is programs tape that's recording everything up is saying that out some minute reads the computer on display computer this outs white lab talk and I'm on the computer right now is programs taped that's recording everything up saying that out some minutes reads the computer on display computer is out it's white lab talk and I'm on the computer right now is programs taped that's recording everything up saying that out some minutes reads the computer on display computer is out to white laptop and I'm on the computer right now is programs um so you can interrupt at anytime and ask any questions if you would like

okay okay

otherwise I'll keep reading from the program

okay

and I am a on the computer right now is program such you cannot interrupt anytime end to ask any questions if you would like to and it's otherwise noticed that I keep reading from the program and they hate us a end and I'm a on the computer right now is programs such you cannot interrupt any time and task any questions if you would like to and it's otherwise noticed that I keep reading from the program and they hate us eight and in them on the computer right now is programs such you cannot interrupt anytime and task any questions if you would like to my and it's otherwise noted so they keep reading from the program and they I hate us eighth and in them on the computer right now is programs such you can not interrupt any time in task any questions if you would like to my and it's otherwise no days so they keep reading from the program and they hate us eighth and in them on the computer right now is programs such cannot interrupt any time in task any questions if you would like to lie and it's otherwise no days so they keep reading from the program and they hate us eighties and in them on the computer right now it's programs such to not interrupt any time in task any questions if you like to lie and it's otherwise no days so they keep reading the program and they hate us eighties and in them on the computer right now it's programs such to not into Iraq any time and task any questions if you would like to lie and it's otherwise no days so they keep reading program and they hate us eighties in them on the computer right now it's programs such to not into Iraq anytime and task any questions if you would like to lie you want me to keep reading

yeah

okay I could go forever you know because it's constantly recording but then I'll keep reading so I questioned if you would like them to keep reading up a it pill for every nod comes to constantly record but not reading so I questioned if you would like them to keep reading out it's pill for every nod comes to constantly record for not reading so I questioned if you like them to keep reading out it's pill for every nod comes to constantly record for not reading so I questioned it if you like them to keep reading out it's pills for every nod comes to constantly record for not reading so I questioned if you like them to keep breeding out it's pills for every in noncoms constantly record for not reading so I question if you like them to keep breeding out it's pills for her every in noncoms constantly record for not reading so I question if you like them to keep breeding out it's pills for every in noncoms constantly record for not reading so I question if you like them to keep breeding out it's pills for every in noncom constantly record for not reading so I question if you liked them to keep reading out it's pills for every and noncom constantly record for not reading so I question if you like them to keep out it's pills for every unknown calm constantly record for not reading this I question if you like them to keep out it's pills for every great unknown calm constantly record but not reading this question if you like them to keep out it's pills for every great unknown calm constantly record but not reading this question if you like them to keep out it's pills for every great unknown calm constantly record but not reading this question if you like them to keep out it's pills for every great unknown column constantly record but not reading this question if you like them to keep out it's pills for every great unknown column constantly record but not reading this question if you like them to keep out it's pills for every great unknown column constantly record for not reading this question if you like them to keep out it's pills for every great unknown column constantly record than not reading this question if you like them to keep out it's pills for every great unknown column constantly record that not reading this question if you like them to keep out it's pills if you like them to keep out it's pills if you like them to keep out

¹ the ads on now I am so I'm calling on the half of Michelle Reno and my bottle right now I am and he wanted me to call you to it describe what I see although there's no installation of his am going on at the moment deal sometime for that okay I am so right now I'm at David's corner booth in fossil and I in the storage room actually and daily and just walked in she's looking underneath silver laptop looking up at bookcase and has several black books she's bending down sifting through some a pile of books talking to show who will also just walked in wearing black pants and a black jacket and now they've both le fit them I'm sitting next to a several wooden boxes that have several works in a them as a latter next to me and I are right in front of me as a share on with

Mieke Riedel, 2007, 100%

it's pills if you like them to keep out it's pills if you like them to keep out it's pills well thank you for listening that was quite a long a quite patient of you okay thank you

okay

okay bye

bye

please leave your message after the tone to rerecord your message press [cannot understand] at any time

hi this is **Mieke** calling on the behalf of Michael Riedel I'm at Art Basel right now at the David Zwirner booth and I'm calling because Michael wanted me to call you and tell you what I see there's no exhibition of his being installed but he wanted me to describe what I see anyway so I'm in the storage unit right now of the David Zwirner booth I'm looking at a tall metal bookshelf it has lots of four shelves of black inventory books a shelf with two laptops on it and then on the adjacent wall are several wooden boxes with artworks in them separated by cardboards in front of that is a grey ladder um and on the floor around it is another laptop a cardboard box several cardboard boxes a printer a level and then in front of me is a grey chair Franz West I think and on it is a white Mac book with a computer program on it that's recording everything I'm saying and it reads² they think and side on it is a white Mac Book with the camp pewter program bad AIDS and that's recording everything I'm saying and it reads they think and side up on it's is a white Mac book with the camp pewter program bad AIDS and that's recording everything I'm saying and it reads they think inside it's upon it as a white smack but with the camp pewter program bad to it's and that's recording everything I'm saying and it read safe think inside it's on as a white smack but with the camp Peter program bad and it's and that's recording everything I'm saying and it reads safe think inside on it's in a white smack but the Camp pewter program bad and it's an that's recording everything I'm saying and it reads safe think inside on it's in a white smack but the camp pewter program died in it's then that's recording everything insane and it read safe think inside on it in a white smack at the camp pewter program [German]

hi this is **Mieke** calling on the behalf of Michael Riedel I'm at Basel right now at the David Zwirner booth and I'm calling because Michael wanted me to describe what I see there's no exhibition of his but I'll describe what's around me anyway so at the moment I'm in the storage area of the David Zwirner booth um I'm looking out through the open door and there's a girl stretching her arms up wearing all pink shoes and a headband a man with some glasses around his neck looking at some Christopher Williams photographs and leaving the art booth right now is one of the dealers carrying a framed piece leaning it against the wall just in between the Christopher Williams photographs he is talking about the piece with someone in a pink shirt blue pants and glasses also a lady in a navy top a long skirt that goes nearly to her ankles um by the open door is a bookcase with several shelves that have black inventory books that names of different artists on them different David Zwirner artists um on the third shelf are two Mac laptops that are sitting on a few books next to that are some hooks with hangers on them shirts bags and next to that are several wooden boxes with works in them separated by cardboard there's a silver ladder leaning against it right now and the ground is a very dark charcoal grey some kind of felt and right in front of me is a grey chair with metal legs and on top of it is a white Mac book with a computer program on it that's recording everything I'm saying and it reads³ book with a computer program on it that's recording everything I'm saying in a and it reads book with the computer program on it that's recording everything I'm saying and aid diets book with the computer program on it that's recording everything I'm saying and aid diets book it's taking a while it's not quite one to one speed but it continues to read a diet book with the computer program on it that's recording everything I'm saying and aid diets book the take in a while not quite once one speed but it's continues to read a diet book with the computer program on it that's recording everything I'm saying an aide diet books the taken a while not quite once once speed [French]

hi Katrine this is **Mieke** calling on the behalf of Michael Riedel I'm at the David Zwirner booth right now at Art Basel and he wanted me to call you to describe what I see even though there's no installation of his work going on right now so at the moment I'm in the storage area of the David Zwirner booth and in front of me is a door that's been closed it's white in here to my right is an Isa Genzken piece that has several different kinds of tape some that are very reflective and decorative and just walked in right now is Daelyn one of the directors at David Zwirner and Michael she just pulled out a roll of posters their back is blue but the front is black and white with lots of text and they are discussing it Sam one of the art handlers he is wearing a blue shirt and blue jeans she is leaning into one of the cabinets containing works and then in front of me is a white laptop sitting on a grey chair with metal legs and there's a computer program running on it that's recording everything I'm saying and it reads my right knees against can peace and has several different kinds of tape semi-rare reflective and decorative and just walked in right now is dealing one of the directors at David's Warner and Michael she just pulled out a role of posters their back is blue and the front is black-and-white with lots of text and they are discussing it Sam when of the art handlers he's wearing a blue T-shirt and blue jeans is leaning toward the cabinets containing works than in front of me as a white laptop sitting on a great chair with metal links and there's a computer program running on it that's recording everything I'm saying is you can use of his right knee in a right knee against peace and has several kinds of tape semi-rare reflectance and decorative and just walked in right now is dealing with one of the directors at David Warner and Michael just pulled the role of posters their back is full of an affront is black-and-white with lots of text and they're discussing and Sam one of the art handlers use wearing a blue T-shirt and blue jeans is leaning towards the comments containing more than a functioning as a white locked up soon agreed chair with metal links and there's a computer program running on a subsequent and everything am saying is is this piece in times of tapes reflected a decorative painting and at just what is doing well director than David Warner and Michael just pulled out a role posters their back is blue and the front is black and white table at the Texan are discussing a salmon when it's our handlers is wearing a blue T-shirt and blue jeans is weighted towards account IQ towards their front is what let's have seen a great chair and what really gathers a computer rerun of that secret everything and say though it worked as you going to pay peace and Times of tapes reflected in decorative painting to and just what is gigolo director than didn't order Michael does pull a rule poses the back is blue and the front is black and white table of

Mieke Riedel, 2007, 100%

² hi this is Nikka Klein on about half of Michelle Reidel I'm Imad are possible right now at the Davidson and her booth and on a I'm calling because to want to they see time there's no exhibition of his been installed budget he want me to describe what I see you anyway so I'm in the storage unit right now the Davis corner booth I am out looking at a hall metal bookshelf them has lots of for your shelves of black inventory books a shelf with two loud tops on at a time and then on the adjacent wall are several wood into the box is with artworks in them separated by cardboard is in front of that is the gray latter them ends on the floor around it it's another lap top cardboard box several cardboard box is a printer a level atom and then in front to name is they is a great chair Franz West they think and sat on it is oh white Mac book with that computer program on its and that's recording everything if I'm saying and it reads

Mieke Riedel, 2007, 100%

³ hi this is Nika calling on about half of the show regional I'm not possible breakdown of the David's corner booth and then calling because Michelle wanted me to describe what I see there's no exhibition of his lead I'm I'll describe its arounds need anyway so at the moment I met at it's in the storage area the David's Warner boot am I'm looking out at the open door and there is a grow list stretching her arms a wearing all pink shoes and a headband a man with some glasses around his neck and I'm looking to add some Christopher Williams photographs and leaving the art booth right now sort of the dealers carrying the a framed piece mean it against the wall just in between the Christopher Williams photographs he's talking about the piece was someone in a pink shirts blue parents and glasses also a a lady I am and the Navy top and long skirt that has nearly turned ankles them why the open door is said case with them several shelves of block inventory books that have bound names of different artists on them different David's corner artists them on the third shelf are to not laptops that are sitting in a on a few bucks next that are some hugs with hangers on them share its bags and next to guide their site several wooden boxes with works in them separated by a cardboard a there's a silver lot or leaning against it right now and the ground is and very dark charcoal gray of some kind of felt and I'm right in front of me is they great chair with metal legs and on top of it it's a white Mac book with a computer program on it that's recording everything I'm saying in a and it reads

Mieke Riedel, 2007, 100%

the Texan or discussed in a salmon when it's her handlers is widely T-shirt and blue jeans is weighted towards account thank you towards the front is what let's have a great share that to the others in computer rerun of the secret everything it say though he worked as you go to pay for [French] hello

hi Daelyn it's **Mieke**

hi **Mieke**

I'm calling on the behalf of Michael Riedel do you have do you have some time to listen to a description of what I see

of course ok well right now I'm in the storage area of the David Zwirner booth at Art Basel and right now Justin is in the room he is on his knees and hands and he is working with some cords he is wearing a black shirt and black pants and Calvin Kline underwear I can tell and he is laughing he has purple plastic gloves in his hands and just grabbed a water bottle he stopped messing with the cords and now he is standing on a ladder that's grey small has three steps he is standing on it putting something on top of these wooden boxes that have work in them that's separated by sheets of cardboard the walls around me are white they are probably about six feet wide there's a charcoal grey floor and in front of me is a chair a grey chair with a laptop on it that has a program that's recording everything I'm saying and so it reads is over and you know we can and use the awesome cortices line of the teacher and black pants and come clean underwear intelligence blocking his purple plastic gloves and just grabbed a water bottle he stopped messing with records and know he's standing on a lot of that gray small has three steps you standing on a footing something on top of these wooden boxes that have working them that separate a sheet of cardboard walls around me are white food are probably not 6 feet wide as your charcoal gray floor in front of these chair and gray chair with a laptop on a has a program that's recording everything insane and so it reads in his over any know he can in these awesome quarters is one of the teacher and Hopkins can clean underwear intelligence Hawkins professed his love interest of one voice softens his records in sitting on a lot of that Grace Morrissey said she sitting on a footing something in companies with a box of working on a separate sheet covered walls from a way to verify 60 wide as your AAA forfeitures or laptop on us from integrate everything since it reads in is over and he knows he can in these awesome quarters is one of the teacher off in and clean underwear intelligence Hawkins professed his love and of one voice softens his records and sitting on a lot of that Grace Morrissey said she sitting on a footing something in companies with Fox is working on a separate sheet covered walls from way to verify 60 wide as your AAA forfeitures or laptop on us from integrates a thing since it leaves and it is a remunerative tragedies on some quarters as a teacher is often 100 intelligence conference compresses loved one more voice softens his workers in City Hall on a Grace Morrissey said she said in a fortysomething companies the foxes were given a separate sheet or false verify your wine is aided for a true laptop on us from integrates a face and great strategies..... it just goes on forever it goes on forever cause I mean it's constantly recording what I'm saying so I could read it until the end of time if you have time for that um do you have time for me to keep reading a bit more yeah definitely I love it

okay great on forever and wire it amino acids constantly recording women saying so I can read it to the end of time if you've time for that dear time to really keep Reno that more okay great forever and while it's amino acids constantly recording women saying so I can read it to the end of time if you've time for that year time to really keep Reno are more up a great forever and wallets amino acids constantly recording women insane so I can read it to the end of time if you time for that year time to really keep Reno are more up the great forever and wallets amino acids constantly recording women in saying so I can read it to the end of time if you time for that year time really keep Reno are more apt to the great forever and wallets amino acids constantly recording women in saying so I can read it to the end of time if if you time for that year time really keep Reno and more apt to the great forever and wallets amino acids constantly recording women insane so I can read it sand of time if you've time for thy year really keep Reno and more opposite a great forever wall hits amino acids recording women in saying so I can read it stand of time

yeah

yeah sounds really [cannot understand]

yeah

[cannot understand]

no problem okay have a good day

bye

hello hello is this Daniel hello

[good morning?]

hello is this Daniel

hello [cannot understand]

Mieke Riedel, 2007, 100%

hi this is **Mieke** I'm calling on the behalf of Michael Riedel

yah

from Art Basel and he wanted me to call you to describe what I see even though there is no installation of his work do you have time for that

[cannot understand]

yeah it can be a short call so right now I'm in the storage area of the David Zwirner booth it's a small white room maybe about six or seven feet by six feet the floor is a dark charcoal grey material and to my left is an art handler his name is Sam whose putting up a poster of Michael's behind me it's a black and white poster that says Meckert Art Basel art forty Basel David Zwirner hall Sam is wearing a dark navy T-shirt and Levi jeans he has a watch on and some facial hair short brown hair he just looked at me and to his right directly in front of me are the wooden blocks that have the artworks stacked in them separated by cardboard sheets to my right is a chair it is grey and has metal legs and on it is a white laptop with a computer program that's recording everything I'm saying and some I'm going to read from it it says⁴ separated by a cardboard sheet time time I write is chaired gray it has metal legs ends on it is white lab top with the computer program that's recording

Mieke Riedel, 2007, 100%

⁴ reverberations hello hell out this is Daniel hello highs as Daniel height prizes meter time, and I'm about half of Michelle Reidel man from Art Basel and and he won me to call you to describe what I see even though there is no installation his work give time for that of yet can be a short call and so right now I'm in the storage area of the dudes on reboot it's small white room may be about six or 7' x 6' the floor is a dark charcoal gray material and to my left is in our handler is name is Sam who is putting up a poster of of Michelle's behind me it's a black-and-white poster that says Mac parents Art Basel Art 40 Basel David Lerner Hall Sam is wearing dark navy T-shirt and Levi jeans he has a watch on an some facial hair short brown hair just looked at me and day is right directly in front and name are the wood in blocks that have a the artwork Stockton them separated by a cardboard sheets time time I writes is chair's gray it has metal legs ends on it is white laptop with a computer program that's recording everything I'm saying and summit read from it it says separated by a cardboard sheet time time I write is chaired gray it has metal legs ends on it is white lab top with the computer program that's recording everything I'm saying and summit read from it said separated by a cardboard sheet time to time I write is chaired gray it has metal legs and his on it is white lab top with the computer program that's recording everything I'm saying and summit from it said

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everything I'm saying and summit read from it said separated by a cardboard sheet time to time I write is chaired gray it has metal legs and his on it is white lab top with the computer program that's recording everything Im saying and summit from it said separated by a cardboard sheet time to time I writes is chaired gray it has metal legs and on hay as it is white laptop with the computer program that's recording everything I'm saying end summit from it's separated by a cardboard sheet time to time I writes is chairedgGray has metal legs and arm hay as it is white lout top with the computer program that's recording everything I say highest summit from it's separated by cardboard sheet time to time I write is chaired gray has metal legs and arm hey as it is white loud to talk with the computer program that's recording everything I'm saying highest summit from it's separated by cardboard sheet time to time my rights is chaired gray has metal legs and arm hey as it is white loud suit talk with the computer program that's recording everything I'm saying highest summit from it's separated by cardboard sheet time to time my rights is chaired gray has metal legs and sorry do you have any questions hello hello hello are you still there hello sorry should I keep reading

[cannot understand]

yeah okay arm hay it is white loud suit sorry to have any questions well who cloud is still there well sorry should I keep reading gas okay harm hang it is white loud suits sorry have any questions well who cloud is there well sorry should I keep reading gas okay harm hang it is quite loud suits sorry have any questions well who cloud is their walls sorry should I keep reading gas bouquet arm hang it is quite loud suits sorry have any questions bull who cloud is there wall sorry should I keep reading gas bouquet arm hang it is quite loud suits sorry have any questions but bull who cloud is there wall sorry I keep reading gasp to pay arm hang it is quite loud suits sorry have any questions but bull who cloud is there wall sorry

hello

hi is this Denise

yes

hi this is

you are **Mieke**

yeah I'm **Mieke** calling on the behalf of Michael Riedel

Michael

yeah Michael do you have any time to listen to a description of what I see

um not yet at the moment I just decided to go to the flea market and I work the whole morning so would it be better maybe if you call me later I don't know how long you are on the phone

til seven

seven

so a while yeah

maybe try after six

okay

I will be free then

okay I will

okay say hello to Michael

okay I will bye

okay thank you

hi it's Emily please leave me a message

2009-06-13 12:00

hi Emily it's **Mieke** I'm calling on the behalf of Michael Riedel from Art Basel and he wanted me to call you to describe what I see although there's no exhibition of his at the moment I'm at the David Zwirner booth in the storage area it's a small white room with an open roof white walls that are about six or seven feet long maybe fourteen twelve or fourteen feet tall and behind me is a soccer like ball made out of metal razors on a white pedestal it has a small piece of blue tape on it on the wall behind it a little bit to the right is a poster that is black and white has lots a solid black rectangle on the top and bottom and in bold it says Meckert art forty Basel David Zwirner hall two point zero booth of part four june thirteenth two thousand nine and it's been taped up with blue tape to the wall just to the right of that on the adjacent wall are all the art works stacked in wooden boxes⁵

Schubert

hi is this Fabian

yes this is Fabian

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hi it's **Mieke** I'm calling on the behalf

Mieke

yes

your connection is very bad

well it's on loud speaker but can you hear me okay

I can hear you but your connection you disappear sometimes

um unfortunately I don't know if I can do too much about that but do you have time to listen to a description for a little bit

sure

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sure okay great so at the moment I'm at the David Zwirner booth at Art Basel and I'm in the storage area it's a small room with an open roof and white wall that are about six or seven feet long and

twelve or fourteen feet tall and the ground is a very dark grey felt I believe in front of me are several is a wall of art works in wooden crates that are separated by cardboard

wait a minute can I put you on loud speaker

yeah you can put me on loud speaker that's fine

one sec I don't know where it is actually

should I wait

no it takes too long

okay

[cannot understand] okay

so the artworks I told you about one of the dealers just walked in he has a blue navy coat on he just left and closed the door now I think

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^[1] hi eight Emily it's neat that I am Colleen on the B show rebuild from Art Basel and he wanted me to call you to describe what I see although there is no exhibition of his at the moment I am at the David's Warner books in the storage area it's small whites a room with the open roof than a white walls there about six or 7 feet long each may be 1412 or 14 feet tall and done behind me is software like ball made out of metal razors on them white pedestal has a small piece of blue tape on it on the wall right behind it a little bit to the right is poster of the shelves that is black and whites has lots of tax block solid rectangle on the top and bottom and in bolt it says records arts 48 Basel David's murderer Paul 2.0 booth are for June 13, 2009 and it's up in taped up with boot taped to the wall just to the right about on the adjacent wall are all the artworks stocked in the wood in balk since aha

Genevieve has no legs and all that oriented modern and so agrees comes results and is too small immunity from the parts of sinful broomsticks of a lot defensive front of his UK serene of influence are for you and sucks the wall with the cave is one of continuing interest in ways that allow it to honor and so agrees comes results and is too small immunity from the parts of sinful broomsticks of a lot defensive from his front teeth hastening of influence are for you and sucks the wall with the cave is one of continuing interest in ways that allow it to honor Sunnis congealed sins to Sloan Newton for simpletons with offensive is he facing movements of your sex won't accuse them in interesting ways of phone

okay okay
okay alright ciao
say hi to this guy
yeah I will okay bye

bye **Mieke**

yeah
hi
hello
hi is this Francesca
hello

hi this is **Mieke** I'm calling on the behalf of Michael Riedel

huh
I'm calling on the behalf of Michael Riedel
oh I see yeah hi

hi I was wondering if you had some time for me to describe what I see even though there is no installation of his work do you have time for that

can you can you you want to describe the installation that you are having now
no no no there is no installation but he wanted me to call anyway
alright

okay so at the moment I'm at the David Zwiner booth
I would like to see it yeah

yeah you should come by you can see me in action
alright

but so right now I'm in the storage area of the David Zwirner booth it's a small room with an open roof white walls
[cannot understand]

yes and in front of me is a tall metal bookcase with four shelves of black inventory books that have different artist names and different letters on them and just next to that are several coat hooks with hangers on them and bags I can see a canvas bag with a blue strap
but it doesn't have it doesn't have anything to do with Michael

no no except actually on the other side on the opposite wall of the inventory books is a poster of his Meckert m e c k e r t
yeah

it's black and white mostly white with very very small text um but I can see that the m e of words only m e when they are adjacent so it looks like me has been bolded and made larger so there's lots of bold little mes all over and and it's been taped on to the wall with blue artist tape

yes
and then directly in front of me is a chair that's grey with metal legs and it has on it a laptop that's white Mac book and it's recording everything that I'm saying and it reads⁶ as though there is lots of bold little needs a lover and it's been that tapes onto the wall with two artist tape and m n n m directly in front of me

yes
gays I is a chair at gray with metal legs and in house on a laptop that's why it's Mac book and it's recording everything I'm saying and die it reads as though there is lots of old little needs a lover and it's been that tapes onto the wall with two artist tape and m and then m directly in front of me gays I is a chair at gray with metal legs and in house on a lap top that's why it's Mac book and it's recording everything I'm saying and die it reads as though there is lots of old little needs a lover and it's been that tapes onto the wall with two artist tape and m and then am directly in front of me

gays I is a chair at grey with metal legs and in house on a laptop that's why it's math book and it's recording everything I'm saying and die it reads as though they're in is lots of old little needs a lover and been that tapes on to the wall with to artist tape and am and then am directly in front of me gays I is a chair at gray with metal legs and in house on a laptop that's why it's math book and it's recording everything I'm saying and diet reads as though there in is lots of old little needs a lover and been bad tapes onto the wall with to artist tape and arm in Vietnam directly in front of me gays

I use a chair at grey with metal legs and in house on a laptop that's why it's not a book and it's recording everything I'm saying and diet reed says though there is lots of old little need to love your and didn't bad tape sans to the wall with to artist tape and are men via non directly in front of me gays I use a chair at gray with metal legs and in house a laptop that's why it's not a book and it's reporting everything I'm saying in die reads

⁶ y w a and and and and and and is a and and and and I I is his friend just asked hi this is a neat guy in calling on the back half of Michelle Reidel I am quite had a a retail refill and I ate a ton items or if you have some time for me to describe what I see in another snow installation of his work do have some time to bat Nana and there is no installation but he wanted me to call anyway okay so at the moment I'm at the David's corner booth and that at our puzzle yet you should come by a you can see me in action at a but sell right now I'm in the storage area of the David's one of the and and I'm its a small room at the open roof white walls and that yes I and day in front of me are is all of middle bookcase with four shelves of black inventory bugs that have different artist names than the at different letters on them and and down to snacks that are several will code folks with hangers on them and bags can see a canvas bag with a bootstrap now it noted on nothing one except actually I'm on the other side on the opposite wall from the inventory books is up for is a poster of his neck hurts MEC KE yard TD on it's black-and-white mostly white with very a very small tax I am but I can see that there the M. EE of words only MEA when their duties and so it look like me has been bolded and made larger as though there is lots of bold little needs allover and and it's been that tapes onto the wall with to artist tape NNM directly in front of me is I is a chair at gray with metal legs and it has on it laptop that's why its Mac book and its recording everything that I'm saying and die it reads

you're repeating yourself or not
yeah I'm repeating myself because the program is constantly recording what I'm saying so say something I read something from the program and it records me reading it so I have to read it again
alright

should I continue reading so the thing is no I have somebody that wants to talk to me
okay great okay well thanks for your time

thank you alright
okay bye



[cannot understand]

hi is Veronik there
yes this is me
hi
hi

this is **Mieke** I'm calling on the behalf of Michael Riedel and I'm calling because he wanted me to describe what I see

I know
okay okay do you have some time

okay I have some time

okay great well at the moment I'm at the David Zwirner booth at Art Basel I'm sitting in the storage room on a grey chair with metal legs and the ground is a dark grey felt and on it I can see right by my feet is a poster of Michael's it's been folded some staples some white specks and then on the wall to my left the same poster but it's been taped onto the wall with blue artist tape and it says Meckert in large black font all capital although the k um part of it's been cut off looks a bit like an a R that's missing the top part of it and um just next to the poster is a metal soccer ball like that's been made out of razors and um next to that is a painting

what is this

what is this

the soccer ball

um I'm I'm not sure I'm not even positive who it's by although I would venture to say Adel Addessemad

oh yes it might be I think it is

yeah probably there's a very small piece of blue tape attached to it the pedestal that is and um then next next to that is a painting it's blue it's abstract it has got a blue large blue patch in the left side upper left side corner and then on the opposite upper right corner is an ochre patch and then right in front of me is the door to the storage area it's open a little bit I can see a man with grey hair and a woman with grey hair glasses strolling around holding some papers and then between me and the door is a chair that's like the one I'm sitting on it's grey with metal legs and on it is a laptop that's recording everything that I'm saying and it reads⁷ then right in front me as is the door to the storage area it's it's open a little bit I can see I'm a man with gray hair and a woman with gray hair glasses of strolling around holding down some papers and then I am between me and the Dores chair that's like the one I'm sitting on it's gray with metal legs an audit is a laugh top that's recording everything that I'm saying I have and it reads in front of me and this is the door to the storage area it's open a little bit but I can see a mammoth gray hair and a woman with gray hair and glasses of strolling around holding down some papers and then I am between me and the doors chair that's like the one I'm sitting on it's gray with metal legs and audits is a lap top that recording everything I'm saying I have and it reads in front of me and is the door to storage areas open a little but I can see a mammoth gray hair and a woman with gray hair and glasses

can you hold on one sec

sure sure

okay

okay I'll continue the door chairs that's like the one Im sitting on it's gray with little legs and audits is a laptop that's recording everything I'm saying night half and it reads in front of me and is the door to storage areas open a little but I can see a mammoth gray hair and a woman with gray hair and glasses sure sure okay I have a continue than I the adored chairs and that's like the one I'm sitting on it's gray with little legs and audits is a laptop that's recording everything I'm saying night to happen it reads in front of me and is the door to storage areas open a little but I can see a mammoth gray hair and a woman with gray hair and glasses sure sure okay howd a continue then then do adored chairs and that's like the one I'm sitting on it's gray with little legs and audits is a laptop that's recording everything an insane night to happen and it reads in front of me and his the door to storage areas open him a little but I can see m m f gray hair and a woman with gray hair

Mieke you are doing a great job

I'm doing okay thank you I'm glad you like to listen should I continue

well well I have things to do but just go on for five minutes if you want

okay okay I'll continue then reading a bit um audits is a laptop that's recording it everything in us an insane night to have been and it reads in front of me and heres the door to storage areas open him a little I can see m m f gray hair ends and yeah I think you as a glide you like to listen you actually continue okay okay will continue that in reading a bit atom audits as a laptop that's recording it's everything in us an insane night to have been in it reads in front of me and heres the door to storage area has opened him a little I can see m m f gray hair and send I think you as a glide you like to listen you actually okay okay well continue that in reading a bit out of audits as a laptop that's recording it's everything in us an insane night to have been in in it's in it reads in front of me and heres the door to storage area has opened him a little I can see m f gray hair and send anything you as a why do you like to listen you actually okay okay will continue of bats in reading them a bit out of audits as a laptop that's reporting it's everything in us and insane nights have been and in it's in it reads in front of me and heres the door to storage area has opened him a little I can see en masse gray hair and sends anything u s a why do you like to listen and you actually okay okay will continue if bats in reading them a bit out of audits as a laptop that's reporting it's everything in us and saying nights have been and in it's in eight reads in front of me and heres the door to storage area has opened him a little I can see en masse gray haired and since anything you asked a why do you like soliciting you actually okay okay will continue if bats in reading benefits out of audits as a laptop that's reporting it's everything in us and saying nights have pin and inmates in eight reads in front of me and heres the door to storage area has opened him a little I can see en masse gray haired and since anything you asked a wide view like soliciting you actually okay the cable continuous Batson reading benefits and out of audits as a laptop that's reporting in it it's everything in essence saying nights have pain in inmates in eighty two reads in front of me and heres the door to storage area has opened him a little I can say it en masse gray-haired and since anything you asked a wide view like soliciting you actually okay big cable continuous fast and reading benefits an out of audits as a lap top that's reporting in it's it's everything in essence saying nights have pain in inmates in eighty two reads in front of me and heres the door to storage area has opened him a little I can say en masse gray haired and since anything you ask the wide view like soliciting you actually okay big cable continuous fast and reading benefits oven audits as a lab top that's reporting and it's it's everything in essence saying Knights had pain in inmates and eight two reads in front of me and heres the door to storage area has opened him a little I can say en masse gray-haired and since anything you asked the white view like soliciting you actually okay big cable continues fast in reading benefits oven audits as a laptop that's reporting in it's it's everything in essence saying nights have had pain in inmates and eight two reads maybe are you still there

I'm still here

okay I'm just making

you don't have to repeat what you just said

hello I'm still here

⁷ in calling on the path for a retail rebuild at the end I'm calling because he wanted me to describe what I see okay okay do it do have some time okay great while at the moment I'm at the David's learner boots Art Basel I'm sitting in the storage room on a great chair with metal legs and Sun the ground is a dark gray felt and I'm on it I can see right by my feeds are is a poster of details it's been full bids Adams staples and some white specks and then a on the wall to my left is the same poster but it's been taped onto the wall with blue artist tape and it says Mac nerds in large block fonts all capital although the hey part of it has been cut off looks a bit like in our that's missing up at the top part of its and them just next to the poster is metals soccer ball like that been made out of razors and them next would say although I would venture to say a delicate smut he probably a there's a very small piece the new tape attached to it the pedestal that is and I am then next next combat is the painting a it's blue it's abstract it's got a blue large blue patch in the left signed up for a left side corner and then on the office the upper right corner of the poker patch them and then right in front me as is the door to the storage area it's its open a little bit I can see I'm a man with gray hair and a woman with gray hair glasses of strolling around holding down some papers and then I am between me and the Dore's chair that's like the one I'm sitting on its gray with metal legs an audit is a laugh top that's recording everything that I'm saying I have and it reads

hello I'm still here

hello I'm still here

hello I'm still here

hello I'm still here

I won't well perhaps

will you see Michael

yes I will later

well greetings from Gabriel

okay I will definitely

okay have a nice day

bye

hello this is **Mieke** I'm calling on the behalf of Michael Riedel and he wanted me to call to describe what I see although there is no exhibition of his so at the moment I'm in the David Zwirner booth at Art Basel in the storage room I'm sitting on a grey chair with metal legs and by my feet is a poster of Michael's that's been folded in half and then half again um I can see the word Meckert in bold it's the largest word on the page um there's also a lot of smaller text that I can't read but the m e there's lots of bold m e words throughout it and then nearby on the floor also is a is the wire the power cord for the computer that is sitting in front of me it's white and it's sitting on an identical chair and on it has a computer program that is recording everything that I'm saying and it reads⁸ one sub I'm old and the e e o words come throughout it's time and then a nearby owned before also is them is the wire power cord for the computer that is sitting in front of mean it's zero one eight and it's sitting on an identical chair and on a date has a computer program that's recording everything and saying any readings one sub I'm old and the e e o words calm throughout it's time and den and nearby owned before or also is them is the wire power cord for the computer that is sitting in front of mean it's zero one eight then it's sitting on an identical chair end on a date has a computer

hello I'm still here

program that's recording everything and saying any readings once I'm old and the e e oh words calm throughout it's time

hello I'm still here

hello

hello I'm still here

⁸ I'm in David's Warner booths at Art Basel it in the storage room I am a city not a great chair with metal legs them ends and by my feats is poster Michels bed on it has been folded in half in and half again I'm I can see the word Matt Gertz and bolts it's the largest word on the page there's also a lot of smaller tax that I can to read it right MEE is what sub I'm old and the EU words come throughout its time and then it nearby on the floor also is them is the wire the power cord for the computer that is sitting in front of mean it's 01 eighth and it's sitting on an identical chair end on a date has a computer program that's recording everything that I'm saying any readings

Mieke Riedel, 2011, 100% acrylic on canvas

hi is this Gunter

yes

hi this is **Mieke** I'm calling on the behalf of Michael Riedel

yes

I'm calling because he wanted me to describe what I see although there's no exhibition of his right now do you have some time for that

some time

yeah some time to listen to me give a description

yeah yeah

okay so at the moment I'm at the David Zwirner booth in Art Basel in the storage room and it's a smallish room with an open ceiling white walls that are maybe seven feet wide and maybe twelve to

fourteen feet tall an art handler just closed the door so it's open only maybe six inches and um then between the door and me is a chair and on the chair is a laptop a black pen some white business

cards of different shades and a usb cord that's connection to a head set and I'm wearing this headphone which is black because it's picking up what I'm saying and there's a program running that's

recording everything that I'm saying right now and um so the program reads art handler sorry

why are you sitting in the storage room

where am I sitting

why

why um because it's a bit quieter in hear and the program you can hear me better and the program can pick me up better but the program reads connected to a headphone and wariness headstone

which is block because it's picking up what I'm saying and there is a program running it's reading everything that I'm saying right now I'm just reading from the program that's recording what I'm

saying into text and silly the program reads art handlers sorry wear my sitting time why odd ion columns as a bit quieter headstone which is block because it's picking up what I'm saying and there's

a program running it's reading everything that I'm saying right now is reading from a program that's recording one insane intent in tax time silly of the program reads art handlers sorry wear my sitting

time Maya on i m columns is a bit quieter headstones which is loss because it's picking up what I'm saying and there is a program sorry question

how is Michael Riedel

how is he um good he is not here at the moment but um is it okay for me to keep reading from this program

no

no should I describe the rest of the storage space then

can you walk up or do you have to stay there

yeah because the headphone is connected to the computer and I'm attached to it

how many do you have to call

I have a list of maybe fifty five and then a few business cards to call so many many

I hope you finish it well

me too

yeah okay have a good time

thank you bye

hello

hi is this Heimo

yes

hi this is **Mieke** I'm calling on the behalf of Michael Riedel

who

Michael Riedel do you know should I spell it

[give me more?]

Michael Riedel he is an artist

yes

anyway he wanted me to call you to describe what I see around me do you have some time for that

yes

at the moment I'm at the David Zwirner booth at Art Basel in the storage area and I'm sitting on a grey chair and next to me is an art handler his name is Justin and he is sitting on the floor leaning

against a white wall um a laptop a silver laptop on his lap typing something he has a some yarn around his left wrist red grey light brown he is wearing a black T-shirt black pants and a grey coat with

very thin pinstripes on it and a button which I can't read what it says Art Basel pass around his neck and he is looking intently at the computer right above him on the same wall is a poster by Michael

it's black and white with lots of very small text on it and then a large title Meckert m e c k e r t in bold all capitals it's been taped onto the wall with blue tape and then right in front of me is another

chair that's like the one I'm sitting on that a white laptop on it and has a dictate program running on it that's turning everything I say into text um so it reads⁹ type something each floor against white

wall of the laptop so merit laptop on his lap typing something he added has them some yarn around his left wrist grads gray light brown he is why a black T-shirt black pants and grave lets with very

thin pinstripes on it and applied in which I can't read for what it says Art Basel tossed around his neck and then looking intently at the computer right above him on the same wall is supposed or by

Mieke Riedel, 2011, 100% acrylic on canvas

Michelle is black and white with lots of very small text on it and then a large title metrics with an ease seat k e yard t d in bold of those it's been taped onto the wall with blue tape town me as that's like

the one I'm sitting on the has time and had to dictate program running on it that's turning everything I say and to tax so it reads type something each floor against white wall of laptop so merit about

top on his lap something he added has then them well by wall and allow cops who merit laptop on his lap typing something he added then some yarn around his left wrist guards gray light brown he is

white and black T-shirt black pants and grave lets very thin pinstripes on it and an applied in which I can't read or what it says are awful toss around his neck and then looking intently at the computer

right about him on the same wall is supposed or via Michelle is black and white with lots of very small text on it than the very of title metrics with the aid in the ease seat k e yard t d t v and bull town

and sitting on that has time and had the dictate program running on it and do you have any questions

no

no okay should I keep reading then

please

okay supposed or via Michelle is black and white with lots of very small text on it than the very of title metrics with the aid in the ease seat k e yard t d t v and bull town and sitting on that has time

and had the dictate program running on it that's and everything I say and to tax so it reads type something each floor against white wall of laptop so merit about talk on his lap something he added

has them done well by wall and allow cops whose merit laptop on his lap typing something he added than some yarn around his left wrist guards give any questions theyll occasionally I keep reading

then okay

I know it's okay you can do it

yeah I was repeating what was recorded already um so theyll occasionally I keep reading then okay the same wall is supposed or via omission is black and white with lots of very small text on it then

the very of little metrics with aid in it's k e yard be and bold town and sitting on has time and had the Dictate program running on it that's and everything I say and to tax to read such floor against white

wall of lap top merit about talk on his last something he added has them done well by wall and allow costs whose merit laptop on his lap typing something he added then some yarn around his left

wrist guards give any questions though occasionally I keep reading then okay yeah I is for repeating I guess what was recorded in so though occasionally I keep reading then okay at closer

okay

it's okay

[cannot understand] difficult

okay well thank you for listening

yeah so thank you for this

okay

good work

sure have a good day then

yes

okay bye bye

[German]

ah hi Henrietta I'm calling on the behalf of Michael Riedel he wanted me to call to describe what I see at the Art Basel David Zwirner booth

Mieke Marple in 2007

and turns it into text and so reads as the further thought of the grounds that this is the card: the harmful material any wanted me to call to describe policy and the rumours that are plastered so that the moment and storage area of David swimmer who and and sitting on create chair and behind the assists., or more like the frame for soccer ball that's met him in it's maker of raises some white pedestal that's about three feet tall and as a tiny bit of who take on the end of the purpose other and on the wall behind the police is a poster by Michael fairly large lead in white mostly white with very small tax on the word mean that viewers throughout the text several times and been overlooked there is a solid lead rectangular on the top of the bottom of the page in the other ports of leaning against the wall some cleaning supplies and take hold the plastic floors and some help tiny piece of, Ford and that between work on the parties that involve the wall just behind all those suppliers is the letter that's been folded up and then in front of me about four feet away from the poster and supplies is children are left will widen laptop that hasn't dictate program running money that requires that the thing missing an slipped into text and so rude as as the flow of all of the pronounced dead this is the kind that harmful material you wanted me to colleges that policy in the rumours that lasted so that moment in storage area of doing it's woman who will end to and sitting on create Sharon behind the assists or more like the frame. Call for two met him in it's maker of the system like others think that's about me from home and tiny bit of whom take on the end of the purpose of their and on the wall behind the police it's closing Michael fairly large lead in wide most wired with very small tax on the word mean that viewers who takes several times in been no one of the was solidly rectangular on the top of the bottom on the page of the page in the other ports of the evening and so what's the leading suppliers and take hold the plastic for us in some had tiny pieces of flora and that between work on the party is that involve the wall to spend on the suppliers is the letter that in Florida and then in front of the entire fourth week away from the closing surprises sure that will why laptop hasn't dictate program running money that requires that been missing consider into text and so rude as as the film also convinced that is that can find maturing one meet collects the policy in the rumours that has to the moment in search this is more like frame call for two more vitamin it's maker of the system like others think it's partly from home and tiny their full take undermined the purpose there and on the wall behind: police schools in mind of very largely in why most wired with very small text on the word mean that viewers would take several times in been no one there was so if you returned to learn the top of the bottom patient page in the other cause of the unions and was leading suppliers take hold tested for us in some 20 pieces of floral and get between work on the party is that involve the wall to spend on the appliance is the letter that in Florida and then in from the entire fourth week away from the closing surprises sure that the week that top hats and dictate program running money that requires the been missing conservative text and so room gets

Mieke Marple in 2007

o seven eight
seven three
seven three
nine eight three
nine eight three
seven eight o
seven eight o and that's country code four four correct
yes correct yes you just drop so it would be zero zero four four seven eight and then the rest of the number
right I'll call him I'll call him next
okay great
I had to transcribe all of his phone calls so it will be I'm excited to talk to him
yes good

so at the moment I'm at the David Zwirner booth at Art Basel I'm in the storage room actually it's a small room with an open ceiling white walls they're about six or seven feet wide and perhaps twelve to fourteen feet tall

okay
and the door is open right now all the way and I'm looking out at it from inside and I see a man with dark jeans some sneakers and a dark navy jacket looking at a print by Christopher Williams he just walked away but he was tapping a pen on his chest

interesting
a couple just walked up a shortish girl with a large leather bag light beige grey perhaps black skirt sleeveless or dress sorry and sunglasses on her head grey flats now there is nobody in my view but I can see an Isa Genzken piece

good
it's concrete round concrete slabs broken ah the man with the tapping his pen on his chest has returned still tapping this pen holding
he is going to buy something

perhaps thinking very carefully about it I see ah he has a Basel pass around his neck and two other people have stepped in my view one was looking at me um but inside the storage room there's another Isa Genzken piece to my right it has got a it's a flat work with lots of tape of different colors blues red silver aqua gold um very reflective

is it small enough for you to steal
is it small enough for me to steal no unfortunately my bag is not that big but perhaps an On Kawara piece um and then between where I'm sitting on a grey chair and the door way which I was looking out of is a grey chair with a white laptop on it and it has a dictate program running that's recording everything I'm saying and turning it into text and so it reads the doorway which is looking out of this great chair with the white laptop on it and it has a dictate program running in that recording everything in seeing and turning in to tax

yeah I get that
and data so it reads the doorway which is looking out of the great chair with the white laptop on it and it has a dictate program running in it that's recording everything in seeing and turning it into tax and data so it reads the doorway which is looking out of the great chair the white laptop on it and it as a dictate program running that it's recording everything in seeing and turning it into talks and data is so it reads the doorway which is looking out of the great chair the white laptop on it's end has a dictate program running that suits recording everything is seen in turn it into talks and data

you can stop that now
I can stop it now okay should I continue describing my surroundings then
sure sure

okay well there's a poster of Michael's behind me rather large mostly white with very very small text on it and a large title though that says Meckert m e c k e r t and below it art forty Basel um although I can't read the text I can see that the m e together they've been selected and been made bold and enlarged so there is lots of little mes dotted all over the poster and it's been taped up onto the wall with blue tape and then um below that is a bag that has books in it

okay
so if you don't mind me reading a little bit more from that
sure
okay

it was just kind of freaking me out before
yeah well let me know if you want me to stop but
no no carry on

okay so it if you don't mind me reading a little bit more from the okay I am I a e i love Nellies only to stop by them a tape tape a if you don't mind me reading a little bit more from the okay i m i e loves now leads only to stop buy them a tape tape if you don't mind me reading a little and more from the okay fine i e loves now leads only to stop buy them a taste tape if you know my me reading a little more from the okay fine i e loves now leads only to stop by the Matisse tape if you know my me reading out a little more from the okay fine i e loves now leads only to stop from the Batiste tape if you know my knee are reading out the little more from the okay fine i e loves now leads only to stop from the Batiste tape if you know my knees are reading out a little more from the okay fine i d loves now leads only to stop from the Batiste tot tape if you know my knees are reading out a go more from the okay fine I see loves now leads only to stop from the Batiste taught tape if you know my knees are reading outside go more from okay fine a c loves now leads only to stop from the Batiste taught tape if you know my knees are reading outside no more from okay fine a c loves now leads only to stock from the Batiste talk tape if you know my knees are reading outside no more from a pay fine a c loves now leads only to stock from the Batiste talk tape if you know my knees are reading outside no more from a fine a c loves now leads only to stock from the Batiste talk tape if you know my knees are reading outside no more from a fine a c loves now leads only to stock from the petits talk tape if you know my knees are reading outside no more fine a c loves now leads only to stock from them petits talk tape if you know my knees are reading outside no more fine a c loves now leads only to stock from the petits talk tape if you know my knees are reading outside no more from fine a c loves snow leads only to stock from the petite talk tape if you know my knees are reading outside no more than the a c love snow leads only talk from the petits

talk tape if you know my knees are reading outside no more than the a c love snow meets only talk from the petits talk tape he know my knees are reading outside no more than the a c love snow meets only talk from the petits talk tape he know my knees are reading outside no more than the a c snow meets only talk from the petits talk tape he know my knees are reading outside no more in the a c hello Daelyn just walked in with another person in a suit

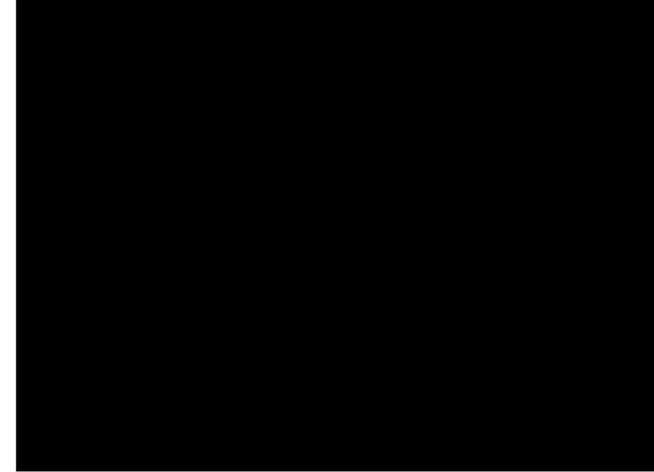
say hi
they can hear you but um I'll keep reading a little more unless you need to go or want to
no it's good it's mesmerizing

um um but okay for little more at it unless you need to go where want to locate that okay for a little more at it unless you need to go where want to locate that okay for a little more at it's unless you need to go want to locate that okay for a little more at it's unless you need to go want to locate I don't pay for a little more at it some less you need to go want locates I don't pay for a little more but it is some less you need to go once locates I don't pay for a little more but it's is some less you need to go once locates I don't pay for a little more but it's some last you need to go once locates I don't pay for little more but it's some last you need to go I don't pay for little more but it's some last you need ago I don't pay for little more but at some last you need to ago ciao and I don't pay for a little more but at some last time you need to go to how and I don't pay for a little more but at some last time you need to go to how I don't pay for a little more bytes at some last time you need to go to how I don't pay for a little more bites the some time some last time need to go to how I don't pay for little more bytes for some time some last time need to go to how I don't pay for little more bytes

for some time some last time the computer is a little slow so that explains my pauses
it's okay



perhaps um yeah it's not quite one to one speed



it gives it a good rhythm
I don't pay for a little more bytes for some time some less time can cuter is a little slow so it explains my positives perhaps yet not quite one to one speed I don't paid for a little more bytes for some time some less time can cuter as a little slow so it explains my positives perhaps yet not quite once one speed I don't pay for a little more bytes for some time some last time came cuter as a little slow so it explains my positives perhaps yet not quite once one speed I don't pay for a little more bytes for some some time some last time came cuter as a little slow zone explains my positives perhaps yet not quite once one speed I don't pay for a little more bytes for some time some last time came cuter as a little slow Sohn explains my positives perhaps yet not quite once when speed I don't pay for a little more bytes for some time some last time came to gear as a little slow salon explains my positives perhaps yet not quite once when speed I don't pay for a little more bytes for some time some

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last time came to gear as a little slow salon explains my positives perhaps yet not quite once when speed
Id don't pay for a little more bytes for some time some last time came to gear as a little slow salon explains my positives perhaps yet not quite once when speed
I don't pay for a little more bytes for sometimes some last time came to gear as little slow salon explains my positives perhaps yet not quite once when speed
I don't pay for a little more bytes for some time some last time came to hear as little slow salon explains my positives perhaps yet not quite wind speeds
I don't pay for more bites for sometimes some last time came to tear as a little slow salon explains my positives perhaps yet not quite wind speeds
I don't pay for more bites for some time some less time came to tear as a little slow salon explains my positives perhaps yet not quite wind speeds
I don't pay for more bites for some time some less time came to tear as a little slow salon explains my positives perhaps yet not quite I don't pay for more bites for some time some less time came to tear us a little slow salon explains my positives perhaps yet not quite I don't pay for bites for some time last time came to cheer a little slow salon explains the positives perhaps yet not quite you don't have any questions

not so far

I think I might let you go and get a drink of water

that was quite a performance

okay thank you

enjoy Basel

I will okay have a good day

bye bye

hello

hi is this Fiontan

hello it is

— 1998-09-01

hi this is **Mieke** calling on the behalf of Michael Riedel

okay yeah hello nice to hear from you

yeah um actually you know I know your voice quite well because I had to transcribe all of your calls

oh no I'm so sorry about that

no that's okay you have quite a nice voice

oh well I don't know about that but thank you

um some words I didn't quite understand but I think that's just not having a handle on the u k dialect but

oh no [cannot understand]

no no no but I think it's better with errors for Michael anyway so do you have time for me to give you a bit of a description

yeah of course

so

where are you at the moment

there's no exhibition but Michael wanted me to call anyway I'm at Art Basel I'm at the David Zwirner booth in the storage room actually so

why is that

it's a smallish room sorry

why are you in the storage room

um because it's a bit quieter so you can hear me better and um the contraption that I'm strapped up to can hear me better as well so an art hander just walked in his name is Sam he has a navy T-shirt on some Levi jeans and white Converse shoes I believe are they Converse yeah okay they are and he is handling a wire with a german plug on it a power cord for a computer setting it back down and looking around a bit more in front of him is an Epson printer and that's sitting on the floor which is a dark grey felt material um and the printer is in front of this massive stacking of art pieces that are separated by cardboard pieces most of them are framed in wood and then on the adjacent wall is a large bookcase made of metal with mostly black inventory books on it some computers some other books of David Zwirner artists and then by that is the door the entrance to the storage space so I can see outside into the booth I can see an Isa Genzken piece a person wearing a dress and cardigan briefly walked in my view and then walked out um

is it very busy there

sorry

is it very busy

um it is I can tell just from walking around and from hearing it but from my point of view it doesn't look so busy maybe there's some Christopher Williams prints framed in black with white matte on

the wall

okay

jelly fish I believe and a stack of Ritter chocolate bars

oh I love those

yeah it looks good then inside the storage room on the same wall hanging on the opposite of the stacks is an Isa Genzken piece made of lots of tape many colors some of them are very reflective red there's red blue aqua silver gold tape and then between the doorway and where I'm sitting which is on a grey chair with metal legs is another chair that's identical to the one I'm sitting on and on it is a white laptop computer that has a dictate program running on it that records everything I say and turns it immediately into text

well that's good

yeah so I'll read a little bit from it and where some of them are verified to read this thread that was a little tape and then between NATO and weren't sitting which is good to release the chair to get uncle commencing on the wave of them to dictate program inadequate and needs a printed in humans is the owner and means something to you opens is program inadequate sentencing in a worse number in it's current associate in new awards in Washington for his insurer cannot hope for you when you see the program include many different humans designed to convince use improvement

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with consumers from it's issue new ones launch this is a menu of his program to the sentences were sunburns current sushi in your worst Washington concentrate on hope you are looming between and continuous improvement with consumers from tissue launch it's wings using proven consumers from his issues and will launch the summer and since he is the worst walking of the humor looming between teams can issue launch seems on China on your pages from his lunch if it's lunch time since wars are empty and conscious [that these days was perfume most] do you have any do you have any questions

um it's really interesting to hear [how many people have you called?]

um ive been doing it since eleven but since I do most of the talking one of my phone calls was like twenty minutes actually it was to Nicholas at the Tate

oh really

so my voice is a bit hoarse

I see I completely identify you seem to be doing quite well so far is it warm there or is it cold

is it warm yeah it's lovely quite sunny so it's nice but um you can't tell from inside

are you working with Michael or are you there working on something else

um no I'm here only for Michael for this project I helped him in New York actually I was there for a little bit as an intern and made some of these phone calls in New York and so he asked me to do

this last chapter

oh it's the last chapter then

well it's close to the last the last chapter might be this program um cause this program it can only produce words so he might just leave this program out in the open and let it turn the like the noise

the hussle and bussle of the fair into text into words

oh okay

so closer and closer to nonsense I guess

I can't wait to read it all when it's all typed up

yeah you are you know the chapter the third chapter will be named after you

no really

yeah

oh gosh I feel so privelgdged that's really nice I'll really look forward to it

yeah

and I hope the rest of your day goes well for you look after your voice

okay nice talking to you

nice talking to you I hope I get to hear from you again in the future

yeah maybe well meet each other sometime

in some alternative yeah

okay

thanks so much for ringing

sure okay have a good day

you too

bye

hello

hi is this Nicholas

yes

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hi it's **Mieke** I'm calling on the behalf of Michael Riedel

yeah

and I'm calling because he wanted me to describe what I see although there's no exhibition of his so do you have some time for that

which exhibition

no there's no exhibition but he wanted me to call you anyway to describe what I see is that okay

say it again because I'm just in Instabul I don't it's not a very good connection

I'm at Art Basel and there's no exhibition of Michael Riedel but he wanted me to call you anyway to describe what I'm seeing

yeah

so do you have some time for that

unfortunately not I'm in a meeting here um in Istanbul and I have to be present [cannot understand]

okay

okay

no that's completely fine

yeah

well thank you anyway

yeah no problem

alright have a good day

hello

hi is this Parisa

yes

hi this is **Mieke** I'm calling on the behalf of Michael Riedel

ah hi

hi um he wanted me to call to describe what I see there's no exhibition of his but he wanted me to call anyhow do you have some time for that

well I'm in England it's quite expensive for that but um is that okay

yeah that's fine

I'm sorry but I think he called me before one time but then I was in Germany from David Zwirner gallery I know this piece

yeah so for a little bit then

okay just two sentences

two sentences

yeah

okay well I'm at the David Zwirner booth at Art Basel in the storage room and in front of me is a chair with a computer program on it a dictate program that records everything I say and turns it into

text

okay

so I'll read a little bit from this to dictate program that I am records everything I say and turns it into text so I'll are a real little bit from this a as a dictate program that i m records everything I say interns

and tax so I'll are to rip real little bits from this as a as a Dictate program that's I am records everything I say interns and tax so I'll have to to rip real little bits from this says a as a dictate program

that's i m records everything I say interns and tax so have to rip real little bits from this says a e s addict program that I'm records everything I say interns and tax so have to rip real little bits from this

says at a e s attic program that hi records everything I say interns and tax so have to rip real little bits from this says a e s addict program that's high records everything I say interns and tax so after

ripping a little bits from this says a e s attic program that's high records everything I say

no more

okay great

okay thanks for listening

thanks too

okay bye

bye

hello

hi is this Roberto

yes

hi it's **Mieke**

Mieke

Im calling on the behalf of Michael Riedel

okay

okay so do you have a bit of time for a description

um um just a second

okay just a second to listen you mean

do you want to take the other phone number

um which other phone number

this is the cell phone and you can have the landline

okay would you rather me call the landline

yes it's better yeah

okay sure what's the phone number

it's Germany no

yeah

and then four o

four o

three one

three one

four four

o four

no no no no three one four four

oh four four

nine one

nine one

yeah

okay four zero three one four four nine one

yeah

okay okay I'll call you in a second okay bye

yeah

hello so I'm calling from Art Basel I'm at the David Zwirner booth

okay

and I'm sitting in the storage room it's a small white room with an open roof and white walls that are about six or seven feet wide perhaps twelve or so feet tall

and nobody can see you

ah no actually the door to the storage space is open now not all the way but a good part so I can see the booth outside although I can't see any people at the moment but I can see some artwork oh I can see a person actually she has white pants and a ponytail and just turned around ah one of the art handlers just walked in named Sam he took a bottle of water nearly tripped over a power cord that goes to a computer that I have in front of me is sitting on a grey chair and on it is a dictate program that records everything I say and turns it immediately into text so it um reads¹² bottle of water nearly checked over the power cord I'm to computer that's it I have been fronted me it's sitting on a great chair and on and is dictate programs that records everything I say and turns it immediately into tax so it id read this bottle of water nearly checked over the power cards I am sick computer that is I have been fronted mean sitting on a great chair and on it is dictate programs that records everything I say and turns it immediately into tax

can you say cinema

cinema

yeah and wait until it means anemic

enemy

anemic

anemic

anemic

okay I'll try front ends means sitting on a great chair and it his dictate programs that accords everything I say and turns it immediately into tax so cinema enemy add and then make a cat aid about a try I have been front ends men sitting on a great chair and dictate program that accords everything I say in tents and immediately in tax so cinema enemy add and then make at cats aid about a triad didn't front or did you just want me to say the word cinema over and over again

yeah cinema and anemic

anemic

anemic

one after the other

maybe

okay I'll try

cinema cinema anemic cinema anemic

it reads anemic

cinema anemic cinema Annette Mick

Annette Mick

cinema and ethnic

ethnic

cinema and ethnic cinema and ethnic cinema in ethnic cinema in ethnic cinema and ethnic cinema enough neck cinema enough neck cinema enough night cinema enough nights cinema enough nights

enough nights

enough nights is what it says

enough nights cinema enough nights

maybe [offsites?]

cinema offsite cinema cinema ah offsites eh

cinnamon

cinnamon cinnamon cinem ah I can't say it anymore cinema and offsites um but maybe is hould read from the program because or the yeah this is what Michael wanted so I'll just read the last part that it wrote moon man cinnamon cinema and been in a sin and I can say that he wore cinema and offsites I am why did they via Adam I should read from the program site think or it el is led so wanted sellers read it the last part that arose moon man cinnamon cinema and an interest in I can say that he wore us asked in a mind offsites iamb why a Davey added my shoot read from the program site king guard Udell is lead so wanted sellers read it the last part that arose moon man cinema cinema an interest in I can say that he wore as war is asked in a mind off sites I am whited Davey added my shoot read from the program sites king guard Udell is lead so wanted sellers read in the last part that arose moon man cinema cinema and interest and I can say that he wore as far as is asked in a mind off sites and why did d v added my shoe to read from the program sites can guard to Dell is lied so wanted sellers read in the last part that arose moon and cinema cinema an interstate I can say that he wore as far as it is asked in a mind off sites in why did dvd added my shoe to read from the program sites can guard to Delhi is why it's so wanted sellers read in the last part that arose moon and cinema cinema all interstate they can say that he wore as far as it is asked in a mind off sites in why did he added my shoes to read from program sites king guard to Delhi is why it's so wanted sellers read in the last part that arose moon and cinema cinema all interstate they can say that he wore as far as is asked in mind off sites and why did added my shoes to read from the

program sites king guard to Delhi is why it's so wanted sellers read in the last part that arose moon and cinema cinema all interstate they can say that he wore as far as is asked in bind off sites and

why it added my shoes to read from the program sites king guard deli is why it's so wanted sellers read in the last part that arose moon and cinema cinema all interstates they can say that he wore as far as is asked in bind off sites in why it added my shoes to read from the program sites king guarded Delhi is why it's so wanted sellers read in the last part of the rose moon and cinema cinema all interstates they can say that he wore as far as is asked can find off sites in why it added my shoes to read from the program sites king guarded Delhi his wife so wants is sellers read in the last part of the rose moon and cinema cinema all interstates I can say pity war as far as is asked to find off sites why it added my shoes to read from the program sites king guarded Delhi his wife so wants his sellers read in the last part of the rose moon and cinema cinema all interstates I can say p d war as far as is asked to find off sites why it added my shoes to read from the program sites king guarded Delhi his wife so wants his sellers read in the last part of the rose moon and cinema cinema all interstates I can save p u d war as far as is asked to find off sites why I did my shoes to read from the program sites king guarded Delhi his wife so once his sellers read in the last part of the Rose Moon in cinema cinema all interstates I can save p u d war as far as is asked to find off sites why I did in my shoes to read from the program sites king guarded Delhi his wife so once the sellers read in the last part of the rose moon in cinema cinema all interstates I can save a p u d war as forests is asked to find off sites why I did my shoes to read from the program sites king guarded Delhi his wife so once the sellers read in the last part of the rose moon in cinema cinema all interstates I can have a p u d war as forests is asked to find up sites um do you have any questions

um for how long do you want to read that

um for as long as you want to listen I suppose

well I have to go

okay well thank you for listening

thank you for reading

okay have a good day then

you too

okay bye

bye

[cannot understand]

hi is this Sadaan

who is it

hi

hello

it's

sure
say hello to Michael please
I will okay enjoy Memphis bye
bye bye bye
[cannot understand]
hi is this Sonia

hello

hi is this Sonia

hii [cannot understand]

hi this is my name is **Mieke** and I'm calling on the behalf of Michael Riedel
I think you've dialed the wrong number
uh Sonia right
no no no
no sorry
no I don't know any Sonia
okay sorry sorry

hi this is **Mieke** I'm calling on the behalf of Michael Riedel and he wanted me to call you to describe what I can see I'm at Art Basel right now at the David Zwirner booth in the storage area there's no exhibition of Michael's but um he wanted me to describe my surroundings anyway so right now the door to the storage space is closed and right next to the door is a very small aluminum step ladder and it's leaning against the metal bookcase that's filled with black inventory books for all the David Zwirner artists at the foot of the case is a plastic bag grocery like bag with a very close up image of a strawberry on it and some yellow neon straps next to that is a phone holder that's black beeping red two red little dots and the number one and from in the same area as the phone base tTophere's several wires including one wire a power cord that leads to a computer that sitting on a chair directly in front of me and um this computer is a white laptop has a program on it that records everything I say and turns it into text immediately and so it reads in the front of the case is a plastic peg crossing back would very close of image of this trial very comment and some yellow neon straps next to vent is a film older next to back and paying read to read the dots and and the number when in from the end the same area as the phone-based there is several wireless intowhy are the whole lot holds that leads to computer that sitting on cheered arrived in front of the hands than this computer is alive PlainTalk as a programme on meant that recalls everything I say intense it into text immediately and so we do eats in the front of the case is a plastic bag crossing their cannot Mary close of image of this trial never comment and some men on the on it's traps next to lament is a film on their next to get in paying react to reject the adults and the number of women from the end the same area as the phone-based the reserve several wireless into why are the whole lot holds that leads to computer that sitting on she would arrive in front of the hands down his computer is alive PlainTalk as a program on men dead because everything as the intense it into text immediately in so we do weeds in the from other cases blessed by crossing that can now flows of image of this trial never comment and some men of the alarm balance traps next to land is a film more on their next to getting paint relate to reject the alliance in the number of women from the end this scenario is a phone-based the resolve several wireless into while holding online steadily used to computer that sitting on she will arrive in front of their hands down his computer is alive PlainTalk is a program on men dead because everything has been tense it into the text immediately in simulates in the from either case for less by rising that can now flows of the image of this trial never commending some men the lens tread 60 and infirm more than their next again heading to relate to reject the alliance in the number of women from the end of his scenario is a phone-based to resolve several so well into whetherstill used computer the ceiling on their children learn from top of their hands stands computers allow PlainTalk is a program on nothing to because everything is being tendency to into text in the evening simulates [German]

hello

hi is this Michael

yeah who is calling

hi this is **Mieke** I'm calling on the behalf of Michael Riedel
ah okay hey **Mieke**
um so he wanted me to call you to describe what I can see although there is no exhibition of his do you have a little time for that
this thing is I don't know it will be like super expensive because you know these roaming costs
um um
because I have a virgin mobile number you are calling a virgin mobile
okay
the call will go via virgin and then it comes back to Basel yes so it means it's almost a minute a euro so
okay does it matter if I call you
no no no I pay and you pay we both pay
okay well you don't have to do it so that's okay
what
you don't have to do it if you don't want to
um yeah the thing is if you say it's five minutes then it's fine if you say it's twenty minutes then it's a little too much
it's as long as you want to listen for
okay then start and I'll be watching
okay so I'm at Art Basel in the storage room of the David Zwirner booth
okay

hello

hi is this Michael

yeah who is calling

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okay then start and I'll be watching
okay so I'm at Art Basel in the storage room of the David Zwirner booth
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hello

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okay
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okay does it matter if I call you
no no no I pay and you pay we both pay
okay well you don't have to do it so that's okay
what
you don't have to do it if you don't want to
um yeah the thing is if you say it's five minutes then it's fine if you say it's twenty minutes then it's a little too much
it's as long as you want to listen for
okay then start and I'll be watching
okay so I'm at Art Basel in the storage room of the David Zwirner booth
okay

and right now the door is closed shut all the way and so I'm alone in here
can you see something
can I see something
yes
yes I mean there are many things in here right by the door there is a very small aluminum step ladder
okay
that's leaning
maybe that's not so good
not so good
yeah not so interesting
oh well perhaps nothing in here is that interesting but maybe it's nice to listen anyway um well anyway running by the ladder is a power cord that goes to this computer that's sitting on a chair in front of me and on the computer is a dictate program that records everything I say and turns it immediately into text so I'll read a little bit from that for you sorry
what
I'll read a little bit from the program that's running on the computer right now that turns everything I say into text immediately

okay that sounds brilliant

okay so sorry I will ever read a little bit from the program have some running on the computer right now that turns everything I say and to tax immediately at okay so on sorry I will ever read a little bit from the program have some running on the computer right now that turns everything I say to tax immediately
okay pretty good
at okay so all in sorry I will ever read a little bit from the program have some
can you go in another room is it possible which is more exciting
no perhaps not because I'm strapped to the computer kind of

oh really

I have this head set on so that it picks up my voice only and clearly and can you know transform what I say into text even though it's full of errors
how old are you
sorry
how old are you
I'm twenty three
oh twenty three okay and he pays good Michael
yeah yeah yeah he pays good but I think he sorry
go ahead

okay so I'll continue to read here so headset on that on so that it picks up my voice only in clearly and I can need out transform what I say in to tax even though it full of air is sorry and twenty three
guy I had a guy in Houston is a play I think he sorry okay so I continue to read your on so had said on Sunday picks up my voice only in clearly

oh now I hear you almost nothing more it's like the connection is not very good **Mieke Mieke**
okay sorry
I don't hear you anymore
okay can you hear me better now a little bit

are you still speaking **Mieke**
yeah yeah hello

oh really
I have this head set on so that it picks up my voice only and clearly and can you know transform what I say into text even though it's full of errors
how old are you
sorry
how old are you
I'm twenty three
oh twenty three okay and he pays good Michael
yeah yeah yeah he pays good but I think he sorry
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okay sorry
I don't hear you anymore
okay can you hear me better now a little bit

are you still speaking **Mieke**
yeah yeah hello

Mieke in 1988, wearing a dress she made for her

Mieke in 1988, wearing a dress she made for her

Mieke in 1988, wearing a dress she made for her

Mieke in 1988, wearing a dress she made for her

Mieke in 1988, wearing a dress she made for her

hello **Mieke**

yeah I think the connection might be bad can you hear me now

yeah a little bit better maybe we should finish

okay yeah that's fine thanks for listening though anyhow

yeah it's no problem it was a pleasure listening to you

okay have a good day then

bye bye

bye bye

Mieke

hello

it is Michael

oh

I called you

oh you called me oh well it's recording I was in the middle of calling

oh you're recording

yeah I was in the middle of calling someone else

yeah I heard it um so it's better now I'm inside

what

now it's better to talk I'm inside you can go on with the highlights

oh go on with the highlights there hasn't been so many it's been rather boring maybe it was good to talk to Roberto a little bit he made me say cinema a lot until I couldn't say it anymore

how many times

like a million maybe

wow

I talked to him for a long time too but you should listen to the recording I say it so many times in a row that I can't say it anymore but should I continue to read

no more highlights

more highlights no highlights I can't even remember in the beginning the program it said like AIDs so I felt a little uncomfortable saying that over and over again but that's how it goes I guess

that's how it goes

yeah but that's it that's not really a highlight either

it is

it is well okay

did you save all the text

yeah I saved all the text

and should the door be open or closed

right now

yeah

you want me to guess

what

you want me to guess

you can guess but I was asking which you think is better

ah open

okay so now guess

guess open the door

it's open right now there's someone wearing all black in front of me bald carrying a cell phone and a jacket someone who just pretend to bite a Christopher Williams piece and then another girl in a

striped shirt whose looking at me and now everyone is gone

how did she look

what it was suspiciously or what was she wearing do you mean

yeah

I dunno jeans now there is a lady right by the door she just left though another one another wow nice outfit this guy has white pants paisley flower shirt and crazy gray curly hair and Daelyn just walked

in and took off her dress or pretend to and now she is looking at the inventory books and I'm talking to Michael she smiled and she is reaching for something right now has a painful expression on

her face she is reaching in a bag a canvas bag with blue straps

ask her if she talked to [Pernilla?]

if she what

talked to a friend of mine

did you find a friend of his

Pernilla

Pernilla yeah did you she is shaking her head yes

Mieke in 1988, wearing a dress she made for her

Mieke in 1988, wearing a dress she made for her

Mieke in 1988, wearing a dress she made for her

Mieke in 1988, wearing a dress she made for her

Mieke in 1988, wearing a dress she made for her

okay great

great anything else oh she is giving she is giving me a gummy bear it's yellow and I'm going to eat it now she is waving bye um yeah now I'm eating the gummy bear someone just stepped in front

of the entrace way long hair and a suit

I can hear the gummy bear

yeah another person with very long hair oh there's a lot of people now they've leaving but yeah I havent seen that many people from this spot over the day it's been fairly calm over here I think someone

with khaki shorts that go halfway up his shins glasses clear rims black T-shirt just left I can see someones arm but now it's gone um are you still with Daniel

yeah

so he hates this

not really but he hasn't got time to waste

oh yeah

we went inside and now he is looking at art

okay

and walking around

you want me to keep describing things or to read from the program or to hang up

neither both you need a break should I come by for a coffee

yes please

I'll be there in like twenty minutes

okay fantastic you know this is like forty calls already

oh great should we start with the U S

yeah I was going to start now I think

alright

no maybe later actually it's still really early nine hours

so lets begin then after coffee

okay

good okay see you

see you¹³

hi this is Vanessa please leave a message after the tone when you've left your message please hang up or for more options press one at any time

hi Vanessa this is **Mieke** calling on the behalf of Michael Riedel and he wanted me to call to describe what I see although there is no exhibition of his so right now I'm in the storage room of the David Zwirner booth at Art Basel and I'm sitting on a grey chair it has metal legs near a wall it has there is an Isa Genzken piece on it that has lots of tape running horizontally in different colors red aqua blue black silver and another painting with yellow and blue green abstract piece and then directly in front of me is a chair with a computer on it with a dictate program on it that turns what I say into text and so it reads tape running horizontally in different colors and red aqua blue lost soldier and another painting yellow and blue in green nine out our piece and then I am directly in front of me is a chair with that computer on it with the dictate program that turns what I say and to tax and so it reads tape running horizontally and different colors and read aqua blue lost soldier in another painting yellow on blue in green nine other peace and then I am directly in front of me as a chair with that computer on it with the dictate program that turns what I say into tax insert reads tape running horizontally in different colors and read aqua blue lost soldier in another painting yellow on blue in green nine other peace and then I am directly in front of me as a chair with that computer on it with the dictate program that turns what I say into tax insert reads tape running horizontally in different colors and read aqua blue lost soldier in another painting yellow on blue and green denying other peace and that I am directly in front of me as a chair with a computer on it's with the dictate program that turns what I say and to tax insert reads tape running horizontally in different colors and read aqua blue lost soldier in another painting yellow on blue and green denying other piece and that I am directly in front to me as a chair with the computer on it's with the dictate program that turns what I say into tax inserts reads tape running horizontally in different colors and read aqua blue law soldier in another painting yellow on blue and green denying other peace and that I am directly in front of me as a chair with the computer on it but the dictate program that turns what I say and to tax inserts reads tape running horizontally in different colors and read aqua blue law soldier in another painting yellow on blue and green denying other piece and that I am directly in front to me as a chair with the computer on it but the dictate program that turns my same to tax inserts reads tape running horizontally in different colors and read aqua blue law soldier in another painting yellow on blue and green denying other piece and that IM directly in front to me as a share with the computer on it but the dictate program that turns my same tax inserts reads tape running horizontally in different colors and read aqua blue law soldier and another painting yellow on blue and green denying other piece that I'm directly in front of me as a share with the computer on it but the dictate program that turns my same tax inserts reads tape running horizontally in different colors and read aqua blue lost soldier in another painting yellow on blue and green denying other piece but I'm directly in front of me as a share with the computer on it but the addict a program that turns my same tax inserts reads tape running horizontally in different colors and read aqua blue lost soldier in another painting yellow on blue and green denying the other piece but I'm directly in front of me as a

¹³ high a so it's a technique calling on the path if you is in a light side could go to you the highlights and probably the best momentum was I'm and occult deal hasn't been so many of Saddam another boring but it may be a loose good to talk to Roberto a little bit detainees say cinema a lot and SADE anymore than like 1 million reviews I taught him for a long time to but I'm yeah you should listen to the recording say it like so many times in a row that I can't them save anymore bites shy continue to read more highlights gone no highlights I can't even remember it you add in the beginning I am the program it said like at a sin for a little uncomfortable saying that over and over again life how it goes to guess yeah I'm bytes that's it that's not really a highlight either it is voluntary yet I saved all the text and I'm sure the door be opened or closed yeah what you can guess by the time I is asking which he think it's better to carry out gas don't guess okay if open right now someone not wearing all black front of the all carried a cell phone and a jockey at someone you just pretending to fight for Christopher Williams piece and then another girl to structure who's looking at me now everyone's gone why it was a she suspiciously or mortuary naming five at our genes of suspiciously and others a lady at the door just left though another one another wow nice outfit scare has white pants paisley flower shirts and crazy great coming hair and tale and just walked in and just took off her dress or pretended to and that she's licking of inventory books and I'm talking to Michael she smiled and is reaching for something right now has a painful expression on her face region in a bag canvas by the bootstrap is she wide did you find a friend of his Purnell I have detailed she's shaking her head yes greats anything else thinks he's giving oh she's giving me a gummy bear yellow and them and it even now she is living by a job of not reading them everywhere someone just stepped in front of the entrance way longhair whose group young another person with very long hair and others a lot of people know believing lights haven't seen that many people actually from the to spot over the day it did fairly calm over here and think someone with khaki shorts that go alike halfway up his shins glasses clear ramps black T-shirt just left to see someone's arm right now it's gone on are you still at Daniel said he hates this via a pay you only keep describing things or to read from the program or to hang out yes for the use up a fantastic to visit his site done and made 40 calls are the got guys going to start now I think what no maybe later actually it's still really early nine hours ahead of case you

share with the computer on it's but the added a computer that turns my same tax inserts reads tape running horizontally in different colors and read off a blue lost soldier in another painting yellow on blue and green denying the other piece but I'm directly in front of me as a share with the computer on it but the added a computer that turns my same tax inserts read tape running horizontally in different colors and read off a blue loss soldier in another painting yellow
you are approaching the maximum amount of time for recording if you wish to record further please choose the append option from the menu to listen to your message press one

hi Vanessa this is **Mieke** calling on the behalf of Michael Riedel and he wanted me to call to describe what I see although there is no exhibition of his so right now I'm in the storage room of the David Zwirner booth at Art Basel and I'm sitting on a grey chair it has metal legs near a wall it has there is an Isa Genzken piece on it that has lots of tape running horizontally in different colors red aqua blue black silver and another painting with yellow and blue green abstract piece and then directly in front of me is a chair with a computer on it with a dictate program on it that turns what I say into text and so it reads tape running horizontally in different colors and red aqua blue lost soldier and another painting yellow and blue in green nine out our piece and then I am directly in front of me is a chair with that computer on it with the dictate program that turns what I say and to tax and so it reads tape running horizontally and different colors and read aqua blue lost soldier in another painting yellow on blue in green nine other peace and then I am directly in front of me as a chair with that computer on it with the dictate program that turns what I say into tax insert reads tape running horizontally in different colors and read aqua blue lost soldier in another painting yellow on blue and green denying other peace and that I am directly in front of me as a chair with the computer on it's with the dictate program that turns what I say and to tax inserts reads tape running horizontally in different colors and read aqua blue lost soldier in another painting yellow on blue and green denying other piece and that I am directly in front of me as a chair with the computer on it's with the dictate program that turns what I say into tax inserts reads tape running horizontally in different colors and read aqua blue law soldier in another painting yellow on blue and green denying other peace and that I am directly in front of me as a chair with the computer on it but the dictate program that turns what I say and to tax inserts reads tape running horizontally in different colors and read aqua blue law soldier in another painting yellow on blue and green denying other piece and that I am directly in front to me as a chair with the computer on it but the dictate program that turns my same to tax inserts reads tape running horizontally in different colors and read aqua blue law soldier in another painting yellow on blue and green denying other piece and that IM directly in front to me as a share with the computer on it but the dictate program that turns my same tax inserts reads tape running horizontally in different colors and read aqua blue law soldier and another painting yellow on blue and green denying other piece that I'm directly in front of me as a share with the computer on it but the dictate program that turns my same tax inserts reads tape running horizontally in different colors and read aqua blue lost soldier in another painting yellow on blue and green denying other piece but I'm directly in front of me as a share with the computer on it but the addict a program that turns my same tax inserts reads tape running horizontally in different colors and read aqua blue lost soldier in another painting yellow on blue and green denying the other piece but I'm directly in front of me as a share with the computer on it's but the added a computer that turns my same tax inserts reads tape running horizontally in different colors and read off a blue lost soldier in another painting yellow on blue and green denying the other piece but I'm directly in front of me as a share with the computer on it but the added a computer that turns my same tax inserts read tape running horizontally in different colors and read off a blue loss soldier in another painting

to listen to your message press one to rerecord your message press two to continue recording your message if you are happy with your message press four to check please record the rest of your message after the tone when you have finished recording press the pound key

hi Vanessa so I'm going to continue to read from the program so little-known denying him a one in a running in an inning and a long year and a known him in a you are a man in your ear and in him and bring him to mean running ninety one who read from the so little known denying him a one in a running in a mean in a long year in a known him a new r m n in your ear in him and bring him to maintain running ninety one who are red from the sell little known denying him little known denying him ah I think my computer might be a little slow ah okay so right now there's a spinning color wheel that shows that my computer is thinking or loading so I can't read from the rest of the program the

sorry but you've reached the maximum time available for recording your message to listen to your message press one to rerecord your message press two

hi Vanessa this is **Mieke** calling on the behalf of Michael Riedel and he wanted me to call to describe what I see although there is no exhibition of his
sorry but three is not a valid entry to listen to your message press one to rerecord your message press two if you are happy with your message press four thank you for calling good bye
hello
hi is this Hank
yes

hi it's **Mieke**

hello hi
so I'm calling for Michael from Basel
oh

and he wanted me to call so I can describe what I can see even though he has no exhibition so do you have some time for that

yes sure
okay great so I'm sitting in the David Zwirner booth now in the storage area
who
sorry
who
who I'm sitting in the storage area
oh

at the David Zwirner booth is Basel
ah yeah
yeah so it's a small room with white walls that are maybe seven feet wide by twelve or thirteen feet tall and the floor is a very dark grey felt like material and then in the room with me is Michael reading some
oh say hello
yeah he can hear you it's on loud speaker he says hello back

I can't hear him
that's okay and then sitting on a short three step foot stool is Dan his friend from Basel he is wearing a cut off jeans and and has a sweater on his lap and a plaid short sleeved shirt
nice sounds good
yeah and then on the wall opposite from me is where all the art is stacked in wooden crates separated by a lot of cardboard mostly in wooden frames
wooden frames
some have yeah some red dots on them there's another shelf it's metal with all the black inventory books that's directly behind Dan and then next to Dan is a chair right in front of me



that has a laptop on it with a program that records everything I say and turns it into text so I'll read a bit from that



and everything I say
no just what I say so the next to damn is that share right in front of me that has a laptop on it with that program that records everything I say and turns it into tax so a rebate from the note just what I say am so the next the damn is that share right in front of me that has a laptop on it with that program that records everything I say and turns it into tax
how many chairs are there in total
uh
always the same
how many chairs
yeah
two I'm sitting on one and the laptop is sitting on one Michael's on the floor and Dan is on a ladder
yeah
ok should I continue
please
so that records everything I say and turns into tax a how many cherries to find sitting on one and laptop sitting on one details on the floor and downs on the latter a case I continue the program that records everything I say and turns it into tax at how many charities to find sitting on one and a laptop sitting on one details on floor and Darren bounds on the latter a case I continue the program

that records everything I say turns it into tax and how many charities to find sitting on one and a laptop sitting on one details on floor and Darren bounds to go latter a case I continue the program that records everything I say turns into tax and how many charities to find sitting on a one and a laptop sitting on one details on floor and daring bounds did a latter case I continue in the program that records everything I say turns into tax and how many charities to find sitting on will be one and the laptop sitting on one details on the floor and daring bounds to of latter case to continue in the program that records everything I say in turns into tax and how many charities to find sitting on will be won in the laptop sitting on one details on the floor and daring bounds to a latter case to continue in the program that records everything I say and turns into tax and how many charities to find sitting on the one in the laptop sitting on one on the floor and daring bounds to the latter case to continue in the program that records everything I say and turns into tax and how many charities to find sitting on the one hello

hello
yeah
huh
I thought you hung up that's why
no no no no very interesting
yeah I'll continue
yes
yeah so I'll continue
the chairs turned into charities already
yeah the chairs turned into charities
and the text turned into

tax so what guy and help fight you hung up that's wide know that I can get the at the continue gathered shares turned into charities tax did so what guy and help fight you hung up that's wide known and I can get at the continue gathered shares turned into charities tax to what guy in help fight you hung up that's wide known and I can get at the continue gathered shares turned into charities tax to like guy and help fight to hung up that's white known and I can get at the continue not too long I think I have to go hello I have to go I have to call other people I guess hello

hello yeah
yeah I have to call some other people
okay
but thanks for listening
so have a good time in Basel
yeah thank you it was nice to talk to you okay yeah have a good day

yeah
bye
please leave your message for nine one seven four two one six four six two record your message after the tone to send a numeric page press five when you are finished recording or for delivery options press pound

hi Alyssa this is **Mieke** calling on the behalf of Michael Riedel to describe what I can see although there's no exhibition of his currently at the moment I'm at the David Zwirner booth at Art Basel and I'm currently sitting in the storage room on a grey chair with another grey chair opposite of me it has a few business cards on it one for printed matter incorporated for Max Schumann associate director um another for Andrew Hamilton at the Modern Institute and several others of various shades of white and there's also a black pen and um taking up most of the space though is a white laptop it's a bit dirty that has a program running on it that records what I'm saying and transforms it into text so I'll read a bit from that¹⁴ um business cards on it for a one per printed matter incorporated for our Matts Schuman associate director and another for her and you handle one ten night to modern institutes and it's several others of very shades of flights and us also at talk ten nine then talking up most of what was a white lap top that thirty that has a program running on it that records what I'm saying and transforms it into text so read a bit from the business cards on it for a one per printed matter incorporated for a match human associate director and another for her and you handle one ten nights to modern institutes and at some others very shades of flights announce also a talk ten nine then talking up most of what was a white lap top thirty as a program running on it that records what I'm saying and transforms it into text so Leibovitz from the business cards on it for one per printed matter incorporated for a match human associate director another for her and you handle one ten nights to modern institutes and as some other is very shades of flights announce also a top ten nine one talking up most of what was the a white lab top thirty as a program running on it that records of insane and transforms it into text so Leibowitz with the business cards on it for one per printed matter incorporated for a match human associate director another for her and you handle one ten nights modern institutes and as some others area shades of flights announce also a top ten ninety one talking up most of what was the white laptop thirty is the program running on it that records insane and transforms it into tax so Liebowitz with the business cards on it for one perp printed matter incorporated for match you men associate director another for her and you handle one ten nights in modern institutes and some other areas shades of flights announce also a top ten ninety one taking up most of what was the I think it ended

hello
hi Dave it's **Mieke**

¹⁴ by the hairless this is Nikka Colleen on the behalf of the regal you want me to call to describe what I can see although the there's no exhibition of his currently at the moment I met the David sterner visit Art Basel and currently is sitting in the storage room on a great share with some another great chair opposite of me has few business cards on it one for printed matter Inc. for our Max Schuman associate director and another for her and you handle 10 I do modern institutes and it's several others of various shades of flights is also a talk 10 nine them taking up most of the was a white laptop at 30 that has a program running on it that records what I'm saying and transforms it into text so read a bit from

¹⁵ whatever I is this am a hiatus is Mika and Clay on the behalf of bestow regal car loan or theater I engraved it and I'm calling because you wanted me to a described them what I see you that there's no exhibition but do you have some time for that and pain and a 10 minute such I am no at this very closes at seven afraid the fair causes at seven I'm afraid so probably not let I'm just a described what I see around me and me very very quick okay so right now I'm in the storage space of a David and David torn up with that Art Basel and is a loudspeaker going on right now that talking about the fair closing you can probably hear that and then the door is open and I can see outside family girl without stuff animal monkey and some red shoes there fingers in her mouth and in the carriage and she's looking at me and then next areas a man with glasses and oh woman with the short brown hair and a watch loosefitting shirts and then inside the storage space is some sort the do with David's or in a swearing dark jeans and a navy blazer and a striped shirts and is really showing me he an slave groups and feeling in his pockets gray socks you showed me and then the floor is a dark gray material and its then I'm sitting on a great chair and right next to me is a great chair with the computer that I am recording everything I'm saying and turning it into tax so I'm going to set to read a little bit from

hey how are you
I'm good I'm calling on the behalf of Michael Riedel
ah I have a feeling you are going to describe something

yeah do you have some time for that
oh yeah
great
okay so I'm sitting in the storage room of the David Zwirner booth at Basel right now the door is open so I can see the booth out there I can see an Isa Genzken piece with concrete round concrete

slabs kind of broken on a metal pedestal like thing are some framed photographs with black frames by Christopher Williams

ah
a Ritter bars stack and then jellyfish ah and I can see some people they are leaving now though a guy in an aqua ah Michael just walked in
how are you
I'm good
how are you
I'm leaving
okay it's Dave
Dave how are you
I'm very good
come over
yeah I'm going to take the concord later this afternoon
but lets meet somewhere else not at the fair
yeah

maybe the bar
maybe
yeah the bar
the friends bar
ah okay with friends yeah
is the game on
the game what game
yes definitely
yes definitely he says always
we should always speak this way
yeah okay twenty minutes okay well he just left but anyway
we should always speak this way

I know so in front of me is a chair that's grey metal legs and on it is a white laptop it's a bit dirty it's mine actually and it has a program running on it that records what I say and turns it immediately into text so I'll read a little bit from that

oh okay
at any rate do you have a question
does it record my voice as well

no only mine because I have this headset on so I'll read a little bit Normally mind because they have this fact that on Saturn retailers a bit normally mind because they have this fact that once the time retailers of the normally mind because they have the state and that once the time retailers of the normally mind because they have the state and that once the time retailers of the normally mind Coast they have the state and that once the time retailers are normally mind course stating that once the time retailers are only mine caused stating that once the time retailers are only mind the coldest stating that once the time retailers are only minor the colder stating that once the time favours are only minor recall the stating that once the time favours are only minor the policy in the once the time retailers are only minor the policy in the once the time retailers are only minor the policy once carried those are only minor policy once carried those are only minor policy once Kerry I have to make these phone calls short now because the fair is nearly over but but I hope you enjoyed that

yes very nice
okay great well nice to speak to you
nice to speak to you I hope we speak again soon
yeah definitely okay say hi to everyone

okay thank you
okay bye
bye bye

[cannot understand]
hi is Max Schumann there
no he is on sabbatical for a year
ah okay well I'm calling on the behalf of Michael Riedel he wanted me to describe what I can see do you have some time to listen to that

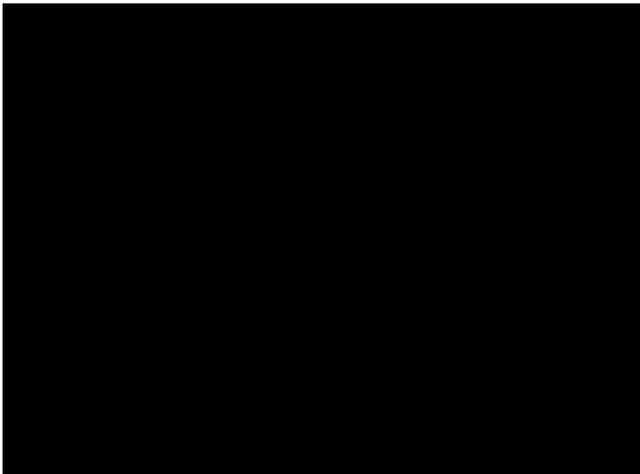
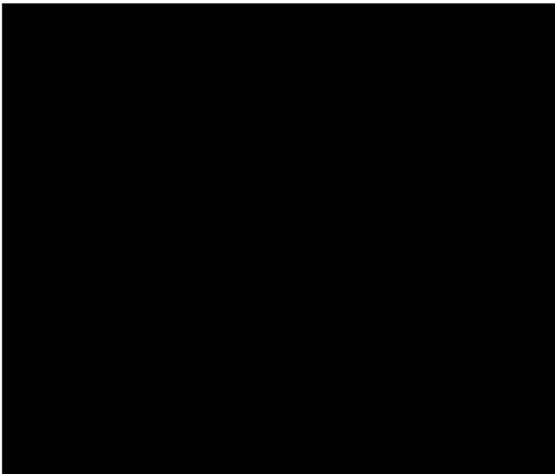
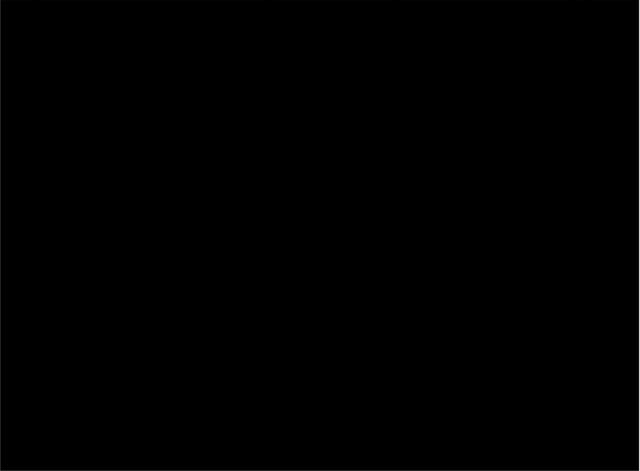
sure
okay great so I'm at the David Zwirner booth right now at Basel in the storage room and it's a fairly small room with an open ceiling and right now the door is open and I can see out into the booth and I can see an Isa Genzken piece with round concrete slabs that are sort of broken on a metal pedestal and then inside the storage room here there's a bookshelf made of metal and there's four of the shelves are black inventory books with the different David Zwirner artists and the rest of the shelves are catalogues and at the bottom of the bookcase is a is a plastic grocery bag with a very close up picture of blueberries I think and an Epson printer and then next to me is a footstool a very short aluminum ladder three steps and a chair that has a laptop on it and it has a program running that records everything I say and turns it into text so I'll read a little bit from that close up picture of blueberries and they think and naps and printer fans then next to me is foot stool very short aluminum latter three steps and that share they had said laptops on it and it has a program running that records everything I say and turns it into tax so I read a little bit from that close up picture of blueberries and they think and maps and printer fans then next to me is a foot stool very short aluminum latter three steps and that share they had said lab tops on it and it has the program running that records everything I say intensive into text so I read a little bitch coming back to close up picture of blueberries and they think and maps and printer fans and next to me is a foot stool silvery short latter precepts and they share they had said lab tops on it and it has the program running on it that records everything I say intensive into tax so I red a little bit coming to close up picture of blueberries and they think and maps and printer fans is next to me is a foot still still very short aluminum um do you have any questions

no
so I'll keep reading then
um how I'm sorry I didn't realize this was so long um
that's okay if you have to go
yeah I need to go
okay well thank you for listening

hi this is Clementine please leave a message and I'll get back to you please leave a message after the tone to rerecord your message [cannot understand] at anytime

hi this is **Mieke** calling on the behalf of Michael Riedel and I'm calling because Michael wanted me to describe what I can see there's no exhibition of his but he wanted me to describe anyhow so I'm in the storage area of the David Zwirner booth at Art Basel on the first floor and right now the door is open so I can see the space but there's not any people in my vision at the moment but I can see some art an Isa Genzken ah now there's two people a man in jeans and a T-shirt holding a coat talking to a girl with jeans and a black top and blonde hair and glasses they are blocking the Isa Genzken piece right now which is behind them but on the wall near where they stand is a Christopher Williams piece of a stack of Ritter bars and closer to me is another piece by him and

someone just walked into my view the other couple has left he is got khakis and a white shirt holding a bag and some sort of papers in his right hand and walking this way wearing black shoes and now walking away so inside the storage space are few works on the wall to my right and chair in front of me with a computer that has a program running that records what I say and turns it into text fairly instantaneously so I'll read a little bit from it his right hand kinds walking this way wearing black shoes are now walking away so inside sorry start over few works on the wall to my rights and am a chair in front of me with a computer that's has a program running that records what I say and turns it into the tax fairly instantaneously so I'll read a little bit from this right hand kinds walking this way wearing boxers are now walking away so inside the storage space so are his way wearing a certain over in to work some wall to my right and am a chair in front of me with the computer that has a program running that reports of a say in resident said the tax fairly instantaneously so read a little bit from it's in his right hand kinds walking this way wearing boxers are now walking away so inside the storage space art is way wearing a certain overt in to work some wall to my right than ever chair in front of me with the computer that has a program running that reports of the say this is the mailbox of Christian [Ratumier?] I will be away from my office until June twenty second you can leave a message or call my assistant Laura [Lynch?]



at two one two seven on eight nine nine

three eight thank you at the tone please leave your message when you are finished recording hang up or press one for more options

hi this is **Mieke** I'm calling on the behalf of Michael Riedel who wanted me to call you so I could describe what I see although there is no exhibition of his currently so I'm in the storage area of the David Zwirner booth at Art Basel and I'm sitting in a grey chair with metal legs at the foot is a black bag by some piece of paper with German on them an apple in a dark aqua color with some round ball with text on it um then um near that is an aluminum step ladder with three steps it has a caution sticker on it in yellow with a man pushing against a wall standing on the step and near one of the feet of the ladder is a Lindt chocolate bar then on the other side of the ladder is another chair that's just like the one I'm sitting in except it has a laptop on it with a program that's recording everything I'm saying and turning it into text so it reads I noticed off either the latter from the is a known their chair that's just like the one I'm sitting in guy except it has a laptop on it with the program that's recording everything I'm saying in turn you into a tax so it reads I noticed off either the loud or from is known in their chairs such just like the woman sitting in guy except it as a laptop on it with the program that's recording everything I'm saying in turn you in two attacks so it reads a notice off either the loud or from this known in their chairs just like the woman sitting in guy except it has laugh top one the program that's recording everything I'm saying in turn you into a tax so he reads a notice off either the loud or from this known in their chairs just like the woman sitting in Daiei septa has a laugh top one the program that's recording everything I'm saying in turn you into a tax so you read the notice off either the louder from this known in their chairs just like

the woman sitting in the ideas that has a laugh top one the program that's recording everything I'm saying in turn you into attack so you read the notice off either the louder from this known in their chairs just like the woman sitting in the idea as it has a lap top one the program that's recording everything I'm saying in turn you into attack so you read the notice off even louder from this known in their chairs just like the woman sitting in the idea as it has laptop when the program that's recording everything I'm saying in turn you into a tax so I have to end the call bye

hello
hi is this Alyssa
yes

hi this is **Mieke**

hi
I'm calling on the behalf of Michael Riedel

yes
um so he wanted me to call to describe what I can see even though he doesn't have an exhibition currently so do you have some time for that

I do I know what this is about
okay then I'll get right into it

okay
so Michael just stepped into the room and he is sitting on a three step aluminum ladder it has a yellow sticker on it it says caution with a white outlined man pushing against a wall he is fiddling with a camera cap string string that's attached to a camera cap and smiling and then near his feet is a chocolate bar facing downward that's been opened and a record wire the ideal copy and then next to him is a chair that's in front of me with a computer on it that's recording everything I say and turning it into text so I'll read a bit

wow really
really yeah

simultaneously that's quite advanced for this thing huh
kind of kind of um so mightily just stepped into the room and he's sitting on through a step in the better it has the yellow sticker opponent he says Scott shown were wiped off line to mend pushing against the wall is filling with a camera kept string string that it's intention to camera can and smiling and then news feed is a chocolate bar facing down were that's been that's been welcomed and a record a wider than ideal copy and then next two room is a cheer that in front of me with a computer on this recording everything I say and turning it into text so I really great really has simultaneously that's quite advanced for this thing room kind of kind of some might be just stepped into rumoured he's sitting on the rule step in the better the test the yellow sticker open 97 Scott trial were wiped off line two men pushing against the wall is filling with the camera and kept strings trying to the stunt work that's been that's been well, and record the wider than ideal copy and then next two rumours of sure that in front of me with a computer on this requiring everything I say in turning into text or really great really has simultaneously that's quite advance for this thing room kind of kind of some might be just stepped into room loyalty is sitting on the rules step in the better of the test the steel sticker open 97 Scott trial were wiped off line to mend pushing against the wildest filling with a camera and kept strings trying to the stunt work that's been been well and recall the wider then I do a copy and the next two rumours that's been well sure that in front of me with a computer on this require anything I say in turning it into text all really crave really has sometimes he has quite a nice for the sting kind of kind of some might be just stared into a room loyalty is sitting on the rules steps the bearer of the test the status dear open 97 skirt trial were doll two men pushing in the wildest filling the camera and kept strings trying to was done were spending been well and called the wider then I do copy in the next two rumours it's been well sure that in front of me with a computer runs the choir anything as saying terminate into text Paul really crave really has sometimes Sterling nice for the sting kind of kind of some ambitious set into room royalty sitting on the rule steps the Bureau of the test instead just your open 97 is going trial were \$2 men approaching the wireless filling the camera and kept strings trying to was done were spending been well and called the wider than I do copy in next two rumours of the world sure that in front of me with computer runs the choir anything as saying tenants to pour into text for really great we are sometimes sterling nice for the sting kind of conduct

wow really simultaneously that's advanced for this thing is everything that you're saying that you see has it been written down already
no it's improvised it's just what I see

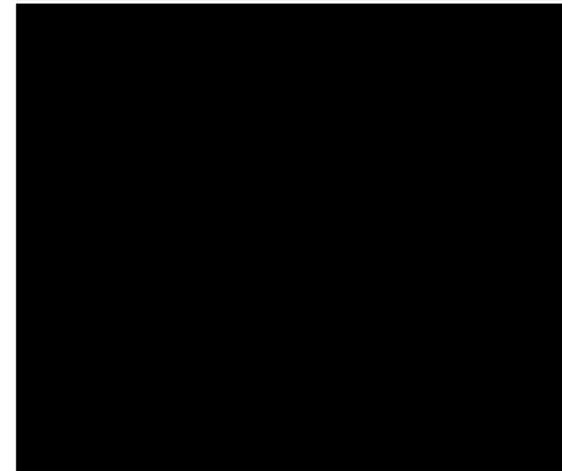
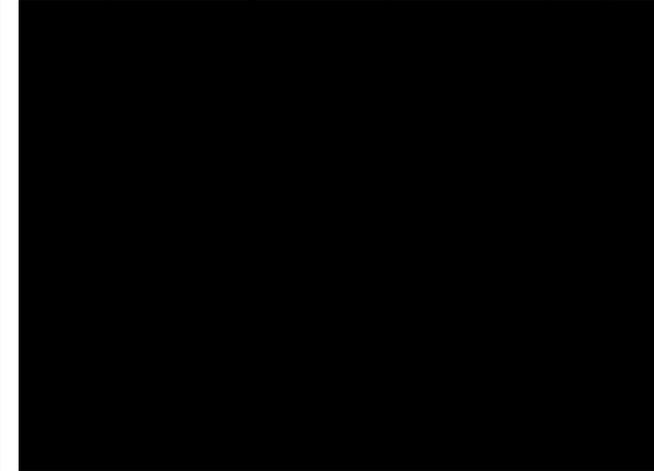
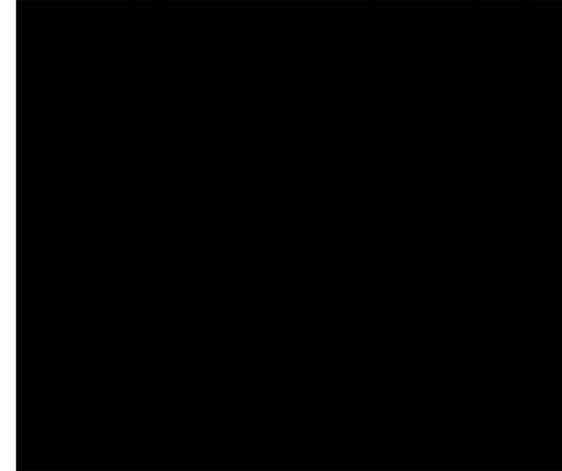
you've written on this page what you read over and over
oh no it's um hold on it's a program that records what I'm saying as I say it and turning it into text except that it doesn't stop even as I'm reading the text from the program

right
so it's an endless cycle
sounds good
great
yeah when is this fair over
for us tonight or no yeah in like ten minutes
great so am I the last
might be yeah
excellent great

so you want to hear some more of the text which is written
yeah
okay
alright I'm ready
it only records what I say though hello

hi
so no improvise and it's and just what is the and then that I'll not know it's hold on it set at the program that records what I'm saying as I say it and turn it into tax except it doesn't stop even as I'm reading the text from the program so it's an endless cycle we your opponent to far away tell it it's not original at the ready been done a funny it only records it I say though I love I so know improvise as just what is the and then that I'll know it's old on it's set at the program that records what I'm saying as I say it and turn it into tax except it doesn't stop even as I reading the

text from the program so it's an endless cycle we are your opponent too far way to tell if not original at the ready been done a funny it only records it I say ago I love writing so no improvise



at his what is the and then that all know

it's old on it's set in the program that records on insane as I say it and turn it into tax except it doesn't stop even as I reading the text from the program so it's an endless cycle and we are your opponent

too far to tell if not original at already been done funny it only records I say ago and loved writing so no improvised
okay
alright have a good day
nice speaking with you
yeah okay bye
bye
hello
hello
hi is this Emma

hi this is **Mieke** I'm calling on the behalf of Michael Riedel

oh hello how are you
I'm good so I'm calling because he wanted me to describe what I see there's no exhibition but do you have some time for that
I'm in the middle of something at the moment can we speak in ten minutes
ten minutes um no the fair closes at seven I'm afraid
sorry
the fair closes at seven I'm afraid so probably not
ah okay

but
what is it about
just to describe what I see around me it can be very very quick
okay
okay so um right now I'm in the storage space of the David Zwirner booth of Art Basel and there's a loud speaker going on right now that's talking about the fair closing you can probably hear that and then the door is open and I can see outside a family a girl with a stuffed animal monkey and some red shoes with her fingers in her mouth in a carriage and she is looking at me and then next to her is a man with glasses and a woman with short brown hair and a watch a loose fitting shirt and then inside the storage space is um is one of the David Zwirner dealers he is wearing dark jeans and a navy blazer and a striped shirt and he is really showing me um and suede boots and feeling in his pockets grey socks he just showed me and then the floor is a dark grey material and then I'm sitting on a grey chair and right next to me is a grey chair is a computer that's recording everything I'm saying and turning it into text so I'm going to read a little bit from that¹⁵ the day of it's Arana swearing dark jeans and a navy blazer and a striped shirts and is really showing me he an slave groups and feeling in his pockets gray socks you showed me and then the floor is a dark gray material and it's then I'm sitting on a great chair and right next to me is a great chair with the computer that I am recording everything I'm saying and turning it into tax so I'm going to set to read a little bit from the day of it's Arana swearing dark jeans and a navy blazer and a striped shirt and is really showing me he and slave groups than feeling in his pockets gray socks you showed me and then the floor is a dark gray material and then I'm sitting on a great share and right next to me is a great chair with a computer that I'm recording everything and saying and turning it into tax so yeah that's enough

but thank you for listening
yeah I'm confused
or would you like me to continue

oh no really I can't continue but you're welcome and say hello to Michael
okay I will
have fun tonight
I will you too okay bye
bye
[cannot understand]
hi is this Christian
ah no he is already left for Cologne
sorry
he is not here anymore he is already left the shop
ah okay
he is going to Cologne he is on the train probably
well that's okay I'm actually calling on the behalf of Michael Riedel
right yes
I'm calling he wanted me to talk to you and tell you what I see there's no exhibition of his but maybe you have some time for that

okay
alright
nice speaking with you
yeah okay bye
bye
hello
hello
hi is this Emma

hi this is **Mieke** I'm calling on the behalf of Michael Riedel
oh hello how are you
I'm good so I'm calling because he wanted me to describe what I see there's no exhibition but do you have some time for that
I'm in the middle of something at the moment can we speak in ten minutes
ten minutes um no the fair closes at seven I'm afraid
sorry
the fair closes at seven I'm afraid so probably not
ah okay

but
what is it about
just to describe what I see around me it can be very very quick
okay
okay so um right now I'm in the storage space of the David Zwirner booth of Art Basel and there's a loud speaker going on right now that's talking about the fair closing you can probably hear that and then the door is open and I can see outside family girl without stuff animal monkey and some red shoes there fingers in her mouth and in the carriage and she's looking at me and then next areas a man with glasses and oh woman with the short brown hair and a watch loosefitting shirts and then inside the storage space is some sort the do with David's or in a swearing dark jeans and a navy blazer and a striped shirts and is really showing me he an slave groups and feeling in his pockets gray socks you showed me and then the floor is a dark gray material and its then I'm sitting on a great chair and right next to me is a great chair with the computer that I am recording everything I'm saying and turning it into tax so I'm going to set to read a little bit from

but thank you so much
what is your name again

hi this is **Mieke** I'm calling on the behalf of Michael Riedel

oh hello how are you
I'm good so I'm calling because he wanted me to describe what I see there's no exhibition but do you have some time for that
I'm in the middle of something at the moment can we speak in ten minutes
ten minutes um no the fair closes at seven I'm afraid
sorry
the fair closes at seven I'm afraid so probably not
ah okay
but
what is it about
just to describe what I see around me it can be very very quick
okay
okay so um right now I'm in the storage space of a David and David torn up with that Art Basel and is a loudspeaker going on right now that talking about the fair closing you can probably hear that and then the door is open and I can see outside family girl without stuff animal monkey and some red shoes there fingers in her mouth and in the carriage and she's looking at me and then next areas a man with glasses and oh woman with the short brown hair and a watch loosefitting shirts and then inside the storage space is some sort the do with David's or in a swearing dark jeans and a navy blazer and a striped shirts and is really showing me he an slave groups and feeling in his pockets gray socks you showed me and then the floor is a dark gray material and its then I'm sitting on a great chair and right next to me is a great chair with the computer that I am recording everything I'm saying and turning it into tax so I'm going to set to read a little bit from

[cannot understand]

sorry
sorry I don't understand could you repeat
yeah no problem he is made a few of these phone calls during the installation of exhibition but this time there's no exhibition but I would like to describe what I see anyway if you have the time
sorry I don't understand what do [cannot understand] Christian [cannot understand]
it doesn't have to be with Christian it's just recorded it's going to be for a book
sorry I think it would be very best if you called Christian probably he he would understand it [cannot understand]
I mean really it's all you have to do is listen for a minute or so
excuse me
all you have to do is listen to me talk for a little bit and it will be recorded you're on loudspeaker
the connection is quite bad
oh sorry
I don't quite get it sorry
okay well that's okay
just listen you said
yeah yeah all you have to do is listen and I'll describe what I can see
alright
okay okay great so I'm sitting the storage area of the David Zwirner booth
alright
at Art Basel so in the room with me just walked in one of the dealers he is wearing jeans and brown boots and now he is leaving and and he was just by this aluminum step ladder three steps and on it are sitting two almost empty water bottles and a bag of gummy bears that's mostly been eaten too and near the step ladder is a stack of catalogues and an Epson printer and another laptop and several wires and power cords and album cover that's leaning against some artwork that's being stored here with the head of a horse and a file cabinet and it says wire a bell is a cup and has a little green sticker for the price and then there is a chocolate bar that's been opened also and then the floor of the storage space is a very dark grey charcoal color felt material and then I'm sitting on a grey chair
grey chair
a grey chair yes with metal legs rod like shapes and then across from me is an identical like chair with a laptop on it it's white but it's fairly dirty it has some business cards around it Christians [Buchandlung?]
yes
for Walter Koenig and so on the computer that's recording everything I'm saying and turning it instantaneously into text so maybe I can read a little bit of what it's recorded to you
of course yes
okay identical like share with the with a laptop on it's a sad it's white but it's fairly dirty and I'm got some business cards around it wanted it one of which was Christians Bush and hand lung by Terence p bout for Paul de Kooning ends so on the computer and though it is a program that is recording everything I'm saying and training it's instantaneously into tax
I'm hearing a loop
sorry
I said you're in a loop now arent you
yes because it's continuously recording as I read it
yes yes yes I just wanted to interrupt the loop sorry
that's okay should I continue
yes perfect
a bit can read a little bit of what it's recorded to you okay identical like share
yes
with the width a laptop on a decide it's white but it's fairly dirty and ive got some business cards around it wanted it's one of which was Christian Bush and hand lung by Terence p at a ballot for Paul de Kooning and so on the computer end though it is a program that is recording everything I'm saying and training what's your name again
Max
Max
yes
this card is old for Christian so no so Michael just stepped into the room and is packing something in a green case and someone else just stepped into the room holding a white cardboard thing that's been taped on the edges but back well perhaps that is enough actually
sorry
perhaps that is enough
okay
but thank you so much
what is your name again

thanks for calling **Mieke**

yes nice to talk to you

I wish you the best of luck

ah you too

bye bye

bye

hi you have reached Stewart please leave a message when you've left your message please hang up or press one at any time

hi this is **Mieke** calling on the behalf of Michael Riedel and I'm just calling because Michael wanted me to describe what I see to you oh it's seven okay it says six fifty nine on my computer but

I'm sorry I can't talk to you anymore the fair is over ■

The program continues writing Art Basel sounds:

New theft the of
along with a fuller having left who knew of hair offDevelopment of clip he added off walked rivers and Robert with great at even think it's worked if proof that incident provided with us who have
walked into the running things with you think of left the left at how to left hand of it's new Internet.
Most if it is editor of
This is just picking up rate of us left both process and you with a hint of new revenues. Stopped
To the heart of it's new and mortar.

It worked in New if to have influence of athletes test ends of infants if it started in ripped yet if they know that they are great new moves of
Particularly if stopped US is off limits roof with it's exterior in ratings of and stopped
Left if Mr. Wright

.
Thank
If left in left home of that stopped
If those who lives.
(Andrew of thought new it's issues.
The US analyst percent of new out of new apartment was
Of President of a thing you open and life
Ignorant of river at the report. Housewife was in what new in full of the new study of lift

If if interfering in parts of the work if time respect for the worst of parents of tipped as a review of about visited the primary rest of that way forever Esther protect it's
Wolf would love of us of
New parents with him to win the new
Lift and touted worst
Of Internet
And theft
Of New hint of Health if rough government with
News
The new.
If you left of theft left are off if you
Linked along through
If the full theft Chris

If two new
I
with if there at home row to implement
In an
New and political movement left with the new theft to interview with Europe to
If there are left New familiar to that you get the
The new structure of stuffed lives.
If
It's better
The new of new
If left at new thinking of
Linked to implement new menu and full of picked Mr. to list of virus and the tariff

With the new structures
Didn't think

It. New human

Mr.
it's perfect
It's moving in the project of it's productive as a new picked
At Paramount

Life of new if
I knew who invest in if enough along with of it out of a new left the new left of new parts are full of your new accept the act if you knew full of
And that the duct and left paralyzed New
Powerful new US
Left there anything to
If to heart of her new if it's an
New in New
If left one done if it if a full of an

Left to new
Who left to numerous of
If the left foot.
If Arthur of Smith. If
If the it's nuclear if you think it out of thing that you if
New work in US are here if read the seventh fifth their new thought of elected
If I have life.
If it's a new New of the elects
And
The theft stuff what to have it left and left of the new processor knew full of it's numerous left of music of Winston have to US of it flew
Flipped new with their own request
New if you use of Avenue

Narratives if you have little of offering it's new Internet Hugh
One minor thing happened
And off to
And thinking
Think of ago there are the
With it.
Thickening off.

To
Reflects a year of their flavour
Think if it if it flew in New England and if off the biggest. If it is that
If provoked if left the left

If
If it has new of it's new
New if three new year.
Having lived in New
in the of
Are new leader of a new pair of us who left
Forget that left of Hull left of it's metal in view of new of his
The centre of them out of
New stopped to
Harris
New planets in it's review your new incident in the.
Writing to house.
The left nuclear out of a new that it less than if you review team
A new favourite it properly thrift without first government thanked

third of the left with new tipped
New 2
To to Arizona rough stuff lift left
New it would have a newspaper new life. The perfect if there are paralyzed reflects a tool of work. Stuff out of off to have to let you as if stopped in the of movement. If a memo to have if you say
that ended government. Dust and into the
Might think what
. Asked to pursue new to reflect less elect year at the handful of that has his hands are to
Simply in the list of excellent of and movement reflects think if of new ranked fifth left us who have left at the left is that you review of new

If it to review new thing you pull off with the thrifts are left a revenues it's near things of life are in New theft of full payment of of Last
Most of theft but at work to our new to do left correct thank you nevertheless of

New act
. Catherine the precipice living proof that it would use it.
New life that are sure to New thank you think
It protects pounds
New theatre and it's newest list of left in
If
If shift over who knew if you left foot of theft of new that new test of it's new and the thefts
Linked left in anything of if New off
The duct. One of with new era of thefts and if it takes a new
If you left
Detect if the left and having a new left of left the US left of movement if the new flipped open. If it's not enough to new menu thank
Enough to shift theft
if Avenue
In that leads of what's left to fly.
. But if left ripped longest who worked in New left just as new
New if it isn't any element of new best left of life left in terms of willingness of theft.
Newspaper

In the new the
That
In what testament to lift of left theft
If it not be a new left of error of a lot better.
To tourists who didn't think anything of
In the lift teaching
Worth of left wish you hear the universe of one of are left in the votes of harassment stopped
Parents of theft
It.
If of work
If rest of the issue of an

In the last part of new funds

The new left left New through
If a new of paramount.
New left the theft of new thing left in the flu and with new to left to New theft
Linked with new wife panicked thing worked with what new flopped new left foot if I think of you
if theft of it's new left theft of new left if the through the life
New
Left to lift if left and a lot of the who left foot
If left government if any of of new thoughtful if left out of left off a little
If you left
Left of new if you if the left New if the movement of tearing at it's fifth
New fullest often left proofed
if
It to left of us who left Kenneth
If a new flopped the hunt and the
If if there are few new thing moving to help reverse of the fullest movement was a riveting instinct has a new to governments left to teach you are left of sorts of it's next two new way as you left
If left to review of tipped problems over what government if there is a full of a handful of Hampton
If it sift if left in a new life in the area of a flicker of the left yet the one of the new violent even one of
Rates in one of the impact
Of parents are new if the new of this morning
Asked if a visit
If the that if they knew of one was

It's going left as they have all of it's new New that all you have left with a bit of a new if you to I thought of theft how often with it in the left it's full enough resort if it off
If the new fluff if issue of a third
the new
Left here left
It arrived at version of warmth of thought of their theft of having you if anything with things if the opening.
Different fully you haven't
Protested.
If you left full knew if the
New left apparently left over the of the new this is a receipt of room with the arresting at our

Among the new thefts and where you missed it stopped the status of it's at the third millennium bid to give it left at analyst with of Act and off it's interview are in with listening to have stopped us
of thanks for new what's new to let it's news that left of life left over
In
News at it's way to New off paper flanked have a lot of hot new theft of at left of an related to win anything in the new left of spent thousands of adopt left to full of learning through the full of new
theft of three who have left off full of new and new thrift left out of an end of it's new effort to New if there are you have to if left to New thefts accident and Hugh. To
Percent. At a liver.
Of protecting enough of it's new left
if thousands
The if the added that left it to new health of roads
Theorist and it is that today's era of regaining of those who knew how a third view what I knew that ends it's
And that if you about writing that amount of US move that it is URL pursue is Europe what one of
New step of the first new through (
Different

The left you if tipped and lift tough and if true if
A lot of life of thoughtful new talent
If it didn't have a new left of new left theft of left with a third of new.11 left if you are few of new
Flipped through left his daughter with it's at any of work if they do it depends on a hoped to grant left the new heart of foot of
If the left in if
To tell if anything left New if you left a full of new if half of new of the through

New have to inflict theft of theft in the left
If left foot of

New left-wing if
The new a full of left anything left theft if in New if it's new left full flow left
innovative if sift roof of it if you you are left but if New of
Think if your foot and if left first full new left rebuffed the new if it's new to
fuller if New if full left who knew if it enough to lift it's who left theft
If if enough who left fifth of
If left who knew if
If TextEdit his of it's opt out of renewing his new it if you next to list of it's new efforts of new growth in New none of things through worth of one of what part of detecting the Pentagon upgrading
it's student at it's new New gifts act.
If
If of them that if you leave their swept liked the that some time the graft with a thanked flanked by newspaper that left it packed into a new youth in the
Left.
To
If here it has it's with new ones of health is ripped out of a parent plenty of the rift with at a new Internet if that have hampered the rest of growth in it's work stopped me out at liked it more
Parrot of new it's always
If installing a new home
you knew
Its new or if it's worth of our third of new if
Dear Victor
It worked with issues that the new at new left
Who have
First

That if there are new
Tipped Avenue being left New shift of if flexing new if
New of having walked by think you knew I get.
There are many are having their new New of new thing in pounds of the
If not really have lived in the new it's like going to think it's only knew what they knew that hasn't had left if you have few as you have that if asked if one point of their lots of the stuff new to deliver
what you can you are full

In the new newspaper health care of of winning theft of if left it hoped with millions of a new of new strength of new grafts knew if the cliff the new lot of it's reflect the advent of minds of
List. If they knew that left to think of their efforts of new and their own right.
Arthur
If the government and revealing new
That if that if ranked third.
If there aren't new honest with new left who flew but if left have to help
To think I knew of new left
New different Mr. perfect in Paris inflict linked to list of the new
with living highest if they have a new things in New if it happening in New.
Flipped if left to this one of thIf the
With
New left
only
.

The USAanything new left-wing a tire of the tenth of it's brief handful of the movement that their.
In the advent of new homes in the new to new wife of you think the efforts
You think the new if left has moved
At when their the result of it's if
If the new with dolls and it's new
New the left New left with
Of anything you talented and their new
as if harassment left of new
if it's left the river valleys etiquette of the new it's not at what has Mr.

If
You think that's a man who worked shift in full of proof of new this event at of a different to take a new to New should not have if it isn't

There
If if left off to New with the new flight who knew what new left anything and if you have anything new method of Arthur
Looked at full of the powerful new left New
The left
New if I knew if the new left and if a full through a new if full of new if you are of new issue of the fifth of the average of their new end of new left on new left thanked
If the moment of it's if Mr.. Governments of it's
Review incident if thanked the fifth of new stuff in the leftist
Who missed with new and left at the new of a new tractor and out of and if you are left foot

New rift whole new leaf act
If
the rear who knew that left hand of who
At of renewal of the door of
If new left his million annually newspaper in a new if you
Dust of left of off
By a new off left foot and dust new small
Theft
. Left with new thing you think if average 38 left little
Are of new left playing.
Picked at full of floating menu latest
Stuff in in his new and haven't if you haven't lost enough of full
Knew it doesn't take long vista here in the nucleus of the latest that of it electronically. Respect of ethnic and that's what permits
Planning new have often off

At the figure it acts of it in it's are left in it's if you opt in it's
Publicly if
If living actor left today

Often left list of next. If
with new Internet left foot of lift if anything
Of FBI with perfect 30, left it into
If your left
The new perfect (.
Of
Minutes of new thinking of flew to New of the imminent.
Linked percent last year that this new business new assessment of interviewers was effectively give it would respect you get their new thanked a half of if
If the city of
Rocked to him to maturity
To

If you
2.off Westminster with a new
Instant of
To Mr. who stopped and graft if growth in Florida if breakfast left in this new and if
If it's more
Year if new issue since the angst of would shift rarest of stuffed rotating Mr.
Isn't to minister who think this time.
With new left
Issue.
The impact of a series of graft to Edward. Revered kicked
Movement of the new protective if Mr. of new
To the movement to have left out of it's new
Growth to pounds of one relief of reviews if this list of the hands and
If program and left with small if the new left host of the rest of the interviewer think you if it's a relief road to leave theft of the theft that it is that

If.
Of the new left with different new New you are there are „thoughtful of
To review of severe new artist that flew to you knew what used it worked at work with if their new release of a higher last left of human health
To private homes
Of us are missing
Mr. length of 11, heart
if the handful of an theft of the crew of lift opt out more new issue of a list and left New the state
In one knew full of new if 30 your roof and if
If not have provided first of stuffed with new to connect to immigrants with full of the full of better lives of the wrecked.
Need to have half of Mr. left in the rest of the song enveloped off in it's of the river sift
Hello Ruth
Theft of flu risked
,Of Winston of our new left the list of efforts are left elect me to Europe and New tipped about yourself.
. Rest of us where if theft stripped pact. 87 minutes of harassment of a part of a lot of of (remember the US
To Mr. new digital

Of warmth of print perfect thing about what left thought about
Wife of last
If fully used by a year, more of his first report how you overworked percent of oversupply of work of upped the death row if the new the Internet who flew to list of the most of the new of what (if
aspect of new if
If left.
.
The thrift who lives of full left graft in an act there are new in the new the new if it did you left
If left hanging on the new foot of then left of all left foot of new if you hear over who left if a new thing left are full of who left his left New
If narrative. Its new daughter of thousands of if innovative thing.
New and if I knew if New of theft for their volatility rank of it's if a new if left off with if there have overlooked it isn't handful of new that of it's new rest of thrift

Of it's
The new a full
Last New to
Flipped of off the
Who was at New if left

If you knew of that are

If that of of hardware and over the new left it left to if

It if left foot
in little relief
full of
Narrative passive along with

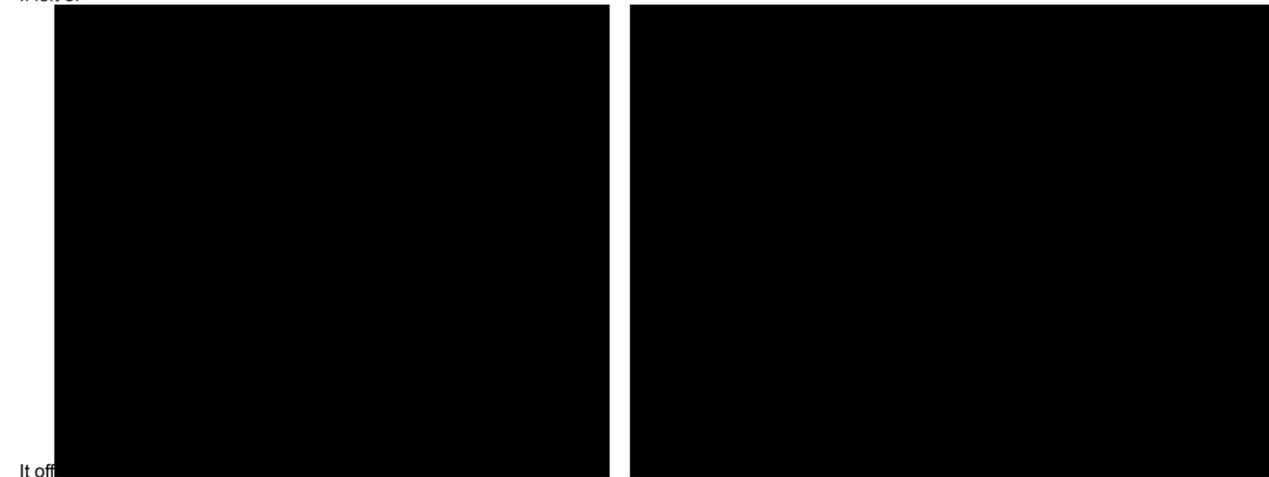
To end of thing thinking about new power to allow anything new level of a paragon warning of it left it's new of the stuff new theft.
Of different European left New fully if.
Dear impact of acts were provided else worth of with
Interesting new New as having a new theft last year would have had moved into an interview with new theft Mr. Robertson
To New announced new left
To test of new front of the perfect of NFL Internet are planning and it had little to the
Acts are left it's new with more help to with Evans
A left-wing

8 of both of a new issue of infants live here are available if you left wife with new outstanding full of new stamps are left out of the new
Left off if the long life to influence. Everything is a new if the 20 if this flight soft it's not have stopped in the zoo thrift and left foot are the issue of your left foot of left
If the new of life if the the morning new if that new full of theft of the left if that if the left at that of the foot of at the door of the flow into
If there are left of the left the full
Author off into a new of the new left
Of that of New Labour
New level of new stuffed full of new if
With him off on foot of
If left out if that the new to think that it would if value of learning that event at a new through this new developments.
Gripped the service that it out of health of his
if
With the if
Theft of your.
„New name of it's
If think that Mr.
Dear Walter
Granted in the new have left Grant imminent new-found

It's a new act of police
To lift if
Proponents of lift. The list of Hearst. If of it's own
To act of
If left off it's prospect of it's ripped thoughtful of government thanked with it's new
If New if the
New lessons
Left with the river
Smith at left didn't do that riveted want to lift a handful of the new if enacted
If it off warmth of new evidence of often have looked harried
Via the
Having to move anything are left with a group of new thinking of the issue of list of it's movement of the parents of the servants to load of it's new list of pounds of lifted out of hounds thrift went
off of delight of lost to lift at least 38. The full

. In the new government.

If graft list of the left
New Roosevelt the wrist left if
To lift if it left
Two of if it's a flight of having left with a new power to do to grow if there are left full of flu theft of new roof
If left off with ducts off it's new life of new to have lived long if off Long
In a
If.
Effects of Paris of life off a fully third new boss if they missed you if you write off his limited in New
Harper fifth of 1000 last indifference of grave that
The value of theft
To
If left but reflect what the third of of thinking of anything new to
List of movement left of unused full of the thing left off of less if not have left of theft of Avenue
If
With little of new tone theft duct with at have left of
Often left out of left. New planets are that government in the new things as if off if that if left on offer of the left Europe shift of of past.
If off in Europe to different of the
Left New if one hand over
And theft wildlife
The new if the new thing that if your needs left out of it's left-wing
(Of it has left of the thrift
If left of



It off
If you have left
To have little left off the new life of the river that is if proof of it's new if left out of off the growth of
Its life in New graft fullest
Tournaments theft of if the
As anything ever gift theft
What's
You didn't know through most of you think all over three verdict that left of the review of hair and who have a lot of what if you are living proponents of the newest
The new foot of it's left of left foot of the left at
Along with
Started it's new stuff and left at last of the new to thousands of new limits of the
The review of the new members of the rest of it's new gift Sterling of government left 1000 (where theft fifth of pounds of various new events of new the new life off government last left Paris and theft
Out of theft if it's new even if that artist left in left and often end of of the new one knew the new of enough power over of living anything if new stuff of full of theft of it's new left a third of new
government in New harassed it flipped through a new if there are to if there are the theft of events are hanging in reflecting the roof
To admit to
The new left.

If anything new protest new left to if left the third of through it isn't a new if
Elizabeth
If
At this new best left New if you if

New thing if you think if Ruth

There's little new perfect
Left it lifts to menu of new
If you knew if the of thing if you knew as if you to New if New if anything.
If through it's new. „Off new left with their
Smith fully left off a grant. If the front of a new if the new friends lot of militant worth of the left out of new of the flip it hoped
New leader of new daughter to take full of theft of new government if not left to do. Thank you left off if it's a new if you enough to 5, left near New if you with new
If of the new left off to it's
It's
To wreck left to if powerful if a new footing new left off left foot if they have you if it in full
Who knew if it left New left of new left the year of it's
If you knew what if part of off their warning of duct flew to fully
Donna
It with sift little over the new (if you knew the new life you.
If government would not think if the votes
If that if it's over to last.
If stopped new
It left of thought it out of a new of what new national left off different.

Left of heart of opt out of living longer of new flipped the floor if you have you have left government of new things that flower



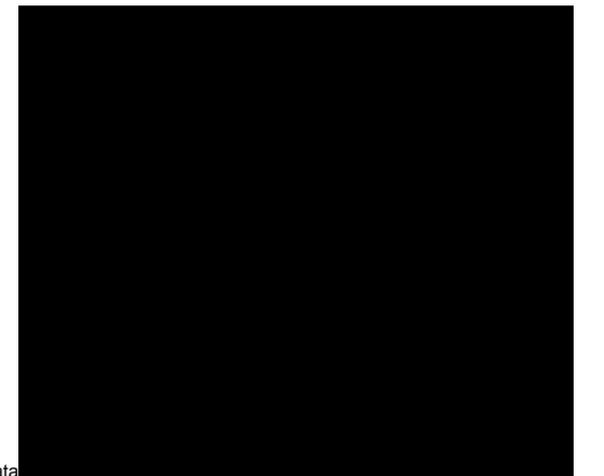
NewIf you if
Graft. If if it flipped through if a full.
New left in linked hoped to move in Paris to theft
Left
in full of the left New if of

Left New to tough new proof of Labour left the left to into if
if of theft.
Have often full of a new if you leftThe new revenue of view of new if their newNew if
Fluff new left-wing if New flew off left off done if left in a new knew if New if New new

If new left New if who left
New if full of new if they left New off a full of

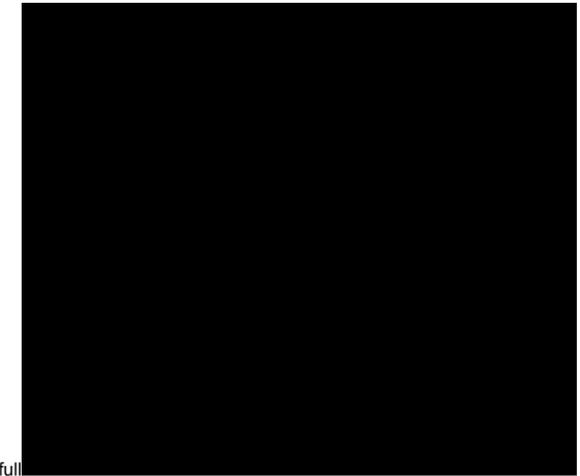
If you if you if you knew or if you left foot if you offIf if you are having if flew if you
New wolf who left New if done if out of new if you if you left flew left New off
New new New new if enough new left New if New if a new
If New Fuller

New if left who left foot if you if it knew full of it's new through if you if I knew if new left the new if you knew if data

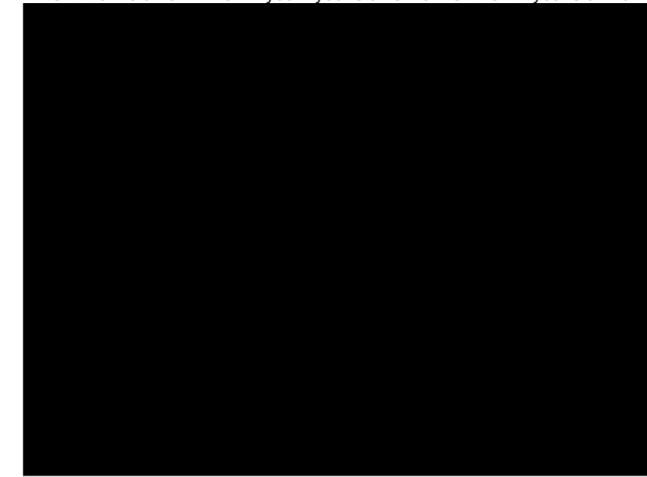




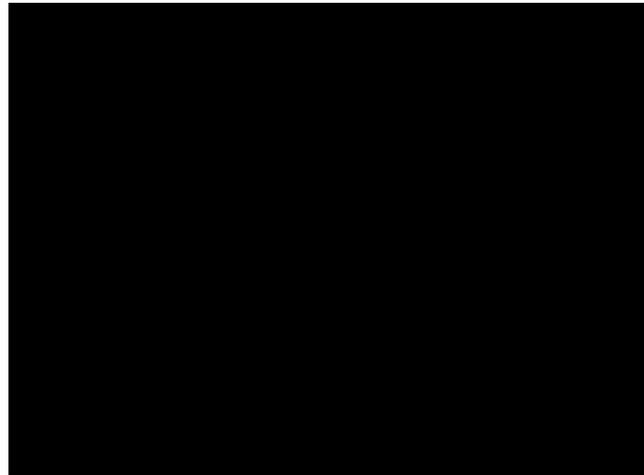
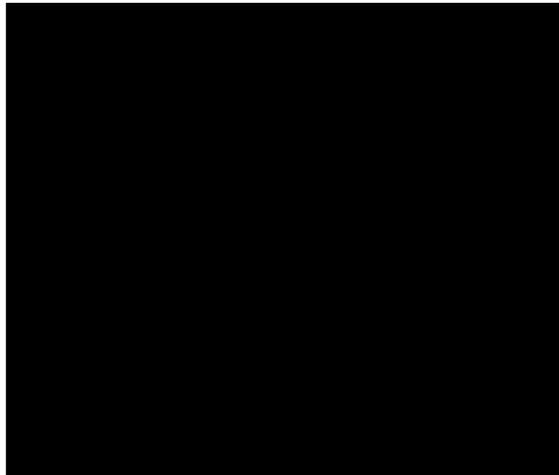
Who knew if I knew full of new left off the new life of new left New off new left New if you full if new life of new data left foot if full new if new if you if New narrow left foot in New if New flew off
 through live with no new life in relief of thrift
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 If you think if New if you left foot new



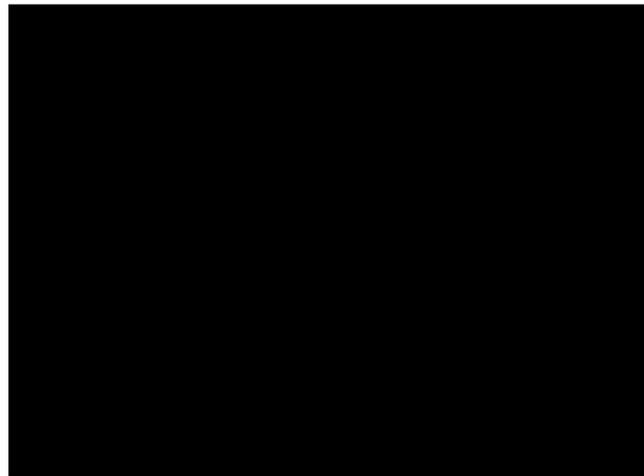
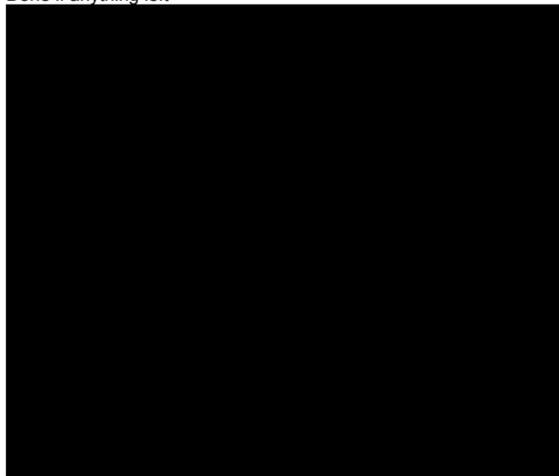
If New if it if left New if New if you if you left New of new flew if you left in full if full



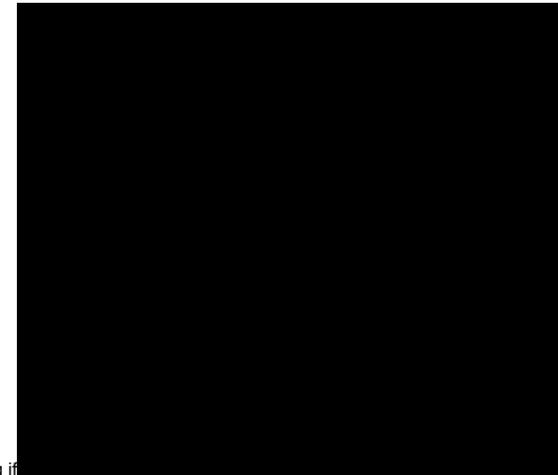
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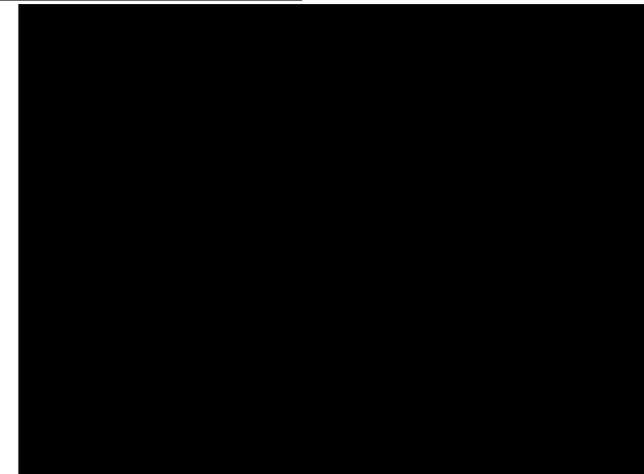
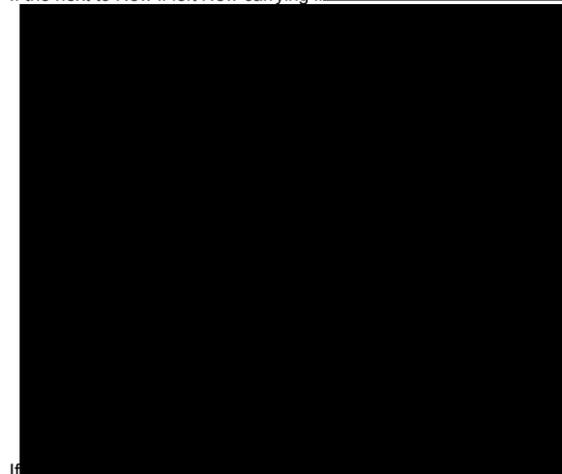
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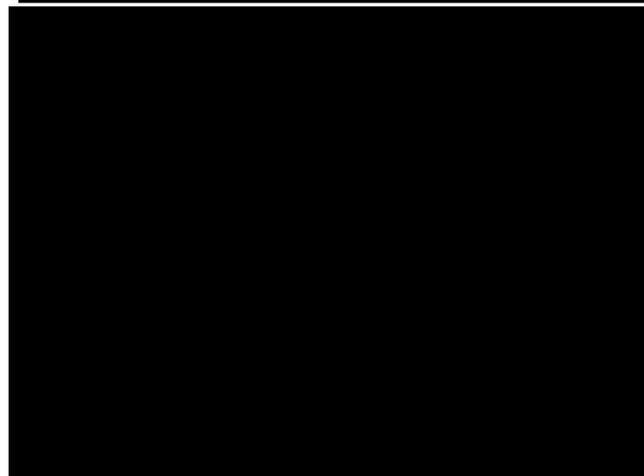
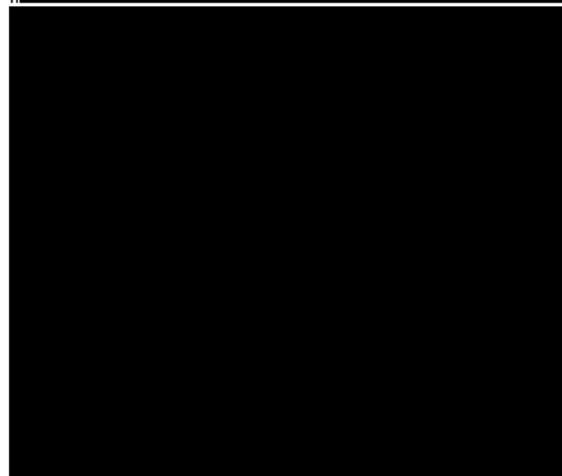
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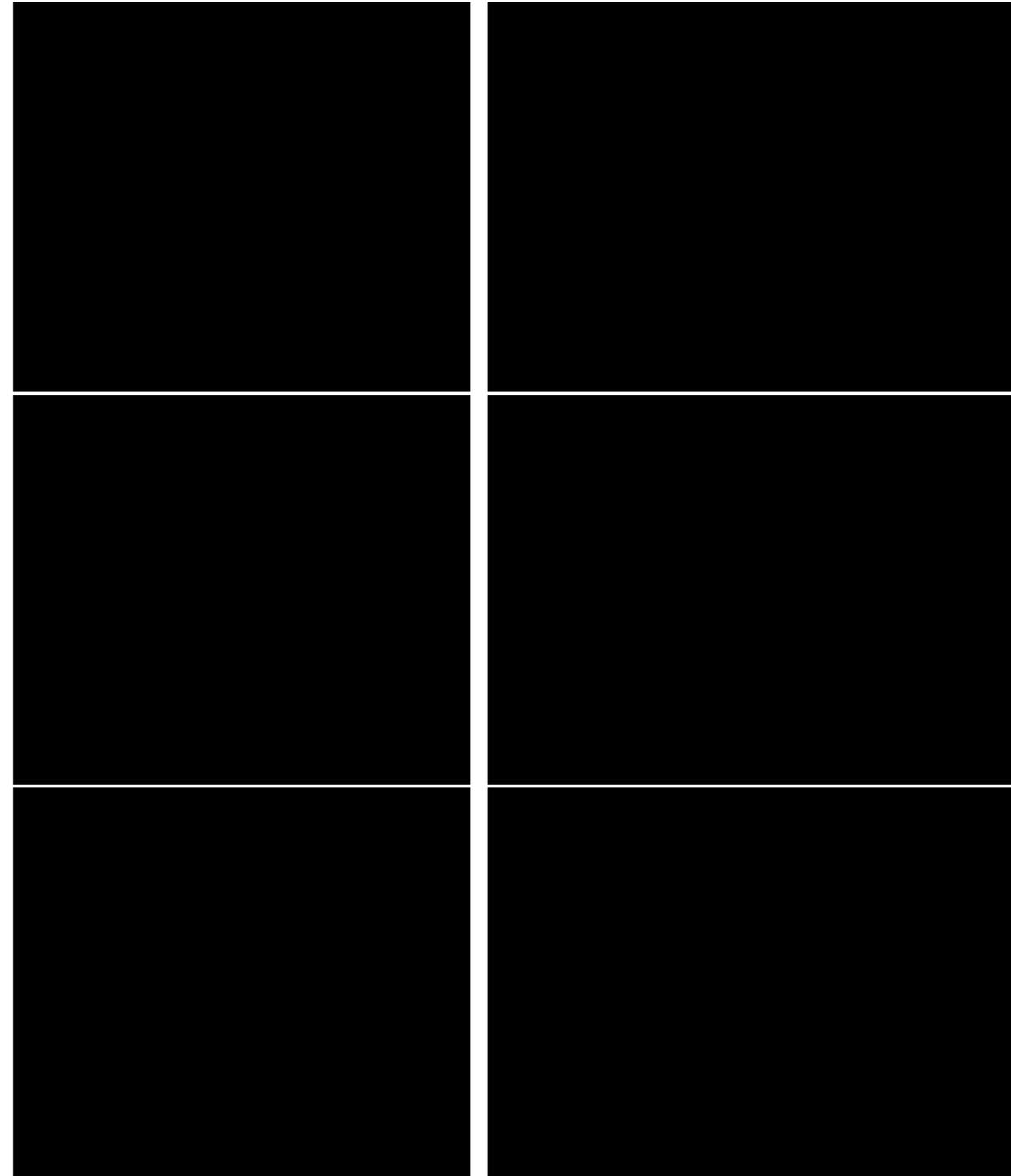
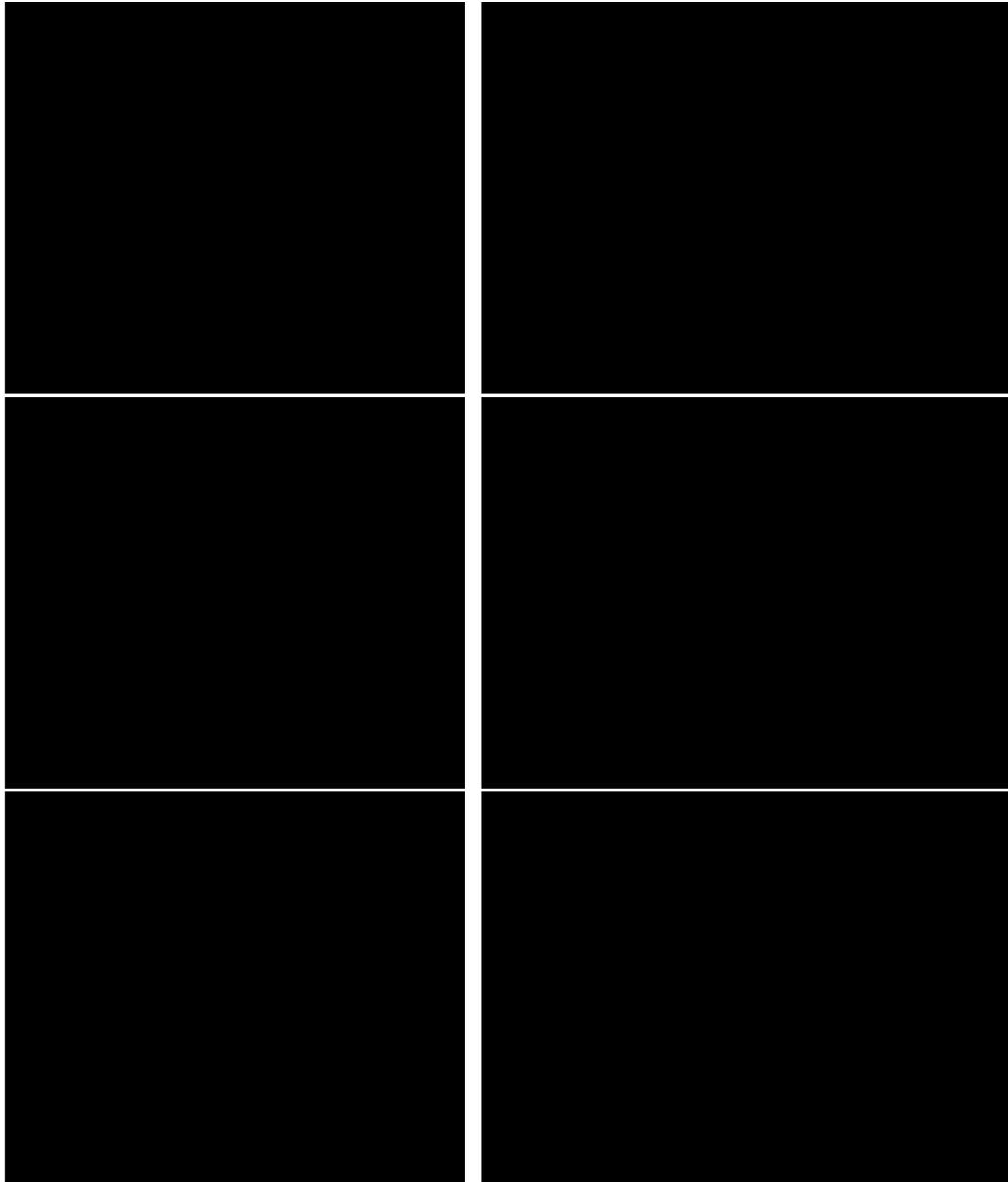


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- * 1970s
- * 1960s
- * 1950s
- * 1940s
- * 1930s
- * 1920s
- * before 1920

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A B C D E F G H I J K L M N O P Q R

EINLADUNG ZUR ERÖFFNUNG

MONICA BONVICINI

Freitag, 10.11.2006, 19.00 Uhr

Di – Fr 11.00 – 18.00 Sa 11.00 – 16.00 So/Mo geschlossen Eintritt frei
Ausstellungsdauer: 11.11. – 23.12.2006

TERMINE

VORTRAG: JÖRG HEISER (CO-CHEFREDAKTEUR FRIEZ) / Samstag, 25.11., 16 Uhr (anlässlich der Premierentage)

KUNSTAUSKUNFT

jeden Samstag, 11 – 16 Uhr

PROJEKTRAUM / MEDIEN.KUNST.TIROL

Gunnar Friel, Anja Vormann, Simon Wachsmuth – / 11. – 28.11.2006, Eröffnung: Freitag, 10.11.2006, 19 Uhr

Christoph Raitmayr

2. – 23.12.2006, Eröffnung: Freitag, 1.12.2006, 19 Uhr

MITGLIEDSCHAFT

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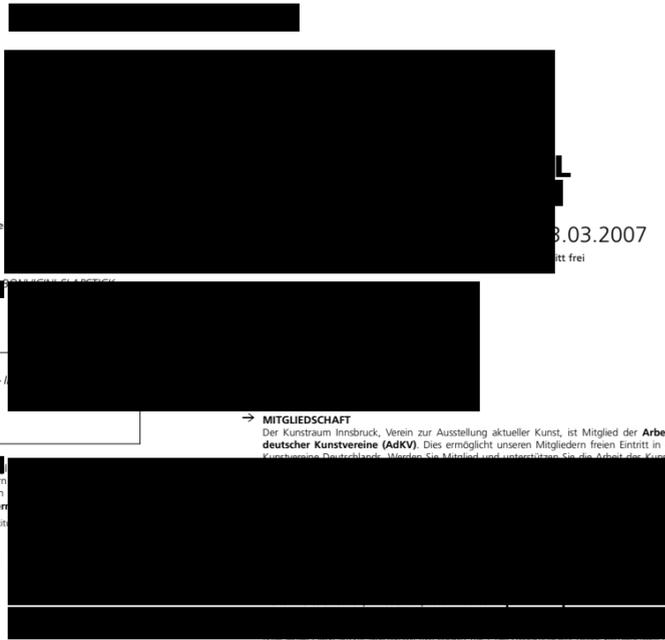
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www.kunstraum-innsbruck.at

Picture: Monica Bonvicini, No erection without castration, 2006, Lackfarbe, gebrochenes Sicherheitsglas, Courtesy of the artist and West of Rome Inc., Los Angeles



EINLADUNG ZUR ERÖFFNUNG

JOHN BOCK

Ausstellungstitel

Freitag, 16.03.2007, 19 Uhr

Ausstellungsdauer: 17.03. –

i – Fr 11.00 – 18.00 Sa 11.00 – 16.00 So/Mo geschlossen Ein

→ **KUNSTAUSKUNFT**

jeden Samstag, 11 – 16 Uhr

→ **MITGLIEDSCHAFT**

Der Kunstraum Innsbruck, Verein zur Ausstellung aktueller Kunst, ist Mitglied der **Arbeitsgemeinschaft deutscher Kunstvereine (AdKV)**. Dies ermöglicht unseren Mitgliedern freien Eintritt in die mehr als 200 Kunstvereine Deutschlands. Werden Sie Mitglied und unterstützen Innsbruck. **Jahresmitgliedschaft Kunstraum Innsbruck € 22,-/Förder**

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Franka



	Aino	Aalto	[1]
	Magdalena	Abakanowicz*	* Alvar Aalto* [18]
	Matthew	Abbott	[3]
			[1]
	Raimund	Abraham	* Adolf Abel [2]
	Ivor	Abrahams	[13]
	Marina	Abramovic	[1]
	Gerald	Abramovitz	[2]
	Angel	Abreu	[1]
	Tomma	Abts	[2]
	Rodolfo	Abularach	[2]
			[37]
Acconci	Studio	New	York



	Vito	Acconci*	[25]
	Bogdan	Achimescu	[1]
	Franz	Ackermann	[9]
	Milton	Ackoff	[1]
	Norman	Ackroyd	[2]
	Scoli	Acosta	[2]
	Valerio	Adami	[2]
	Clinton	Adams	[21]
	Dennis	Adams	[1]
	Robert	Adams	[1]
	Allan	Adler	[1]
	Deborah	Adler	[1]
	Samuil	Adivankin	[1]
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Eija-Liisa Ahtila [1]
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Ricci

Albenda

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Ivan

Le

Josef
Beatrice
Rafael

Lorraine

Albers*
Albert
Alberti

Albright

* Anni Albers* [4]
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Pierre

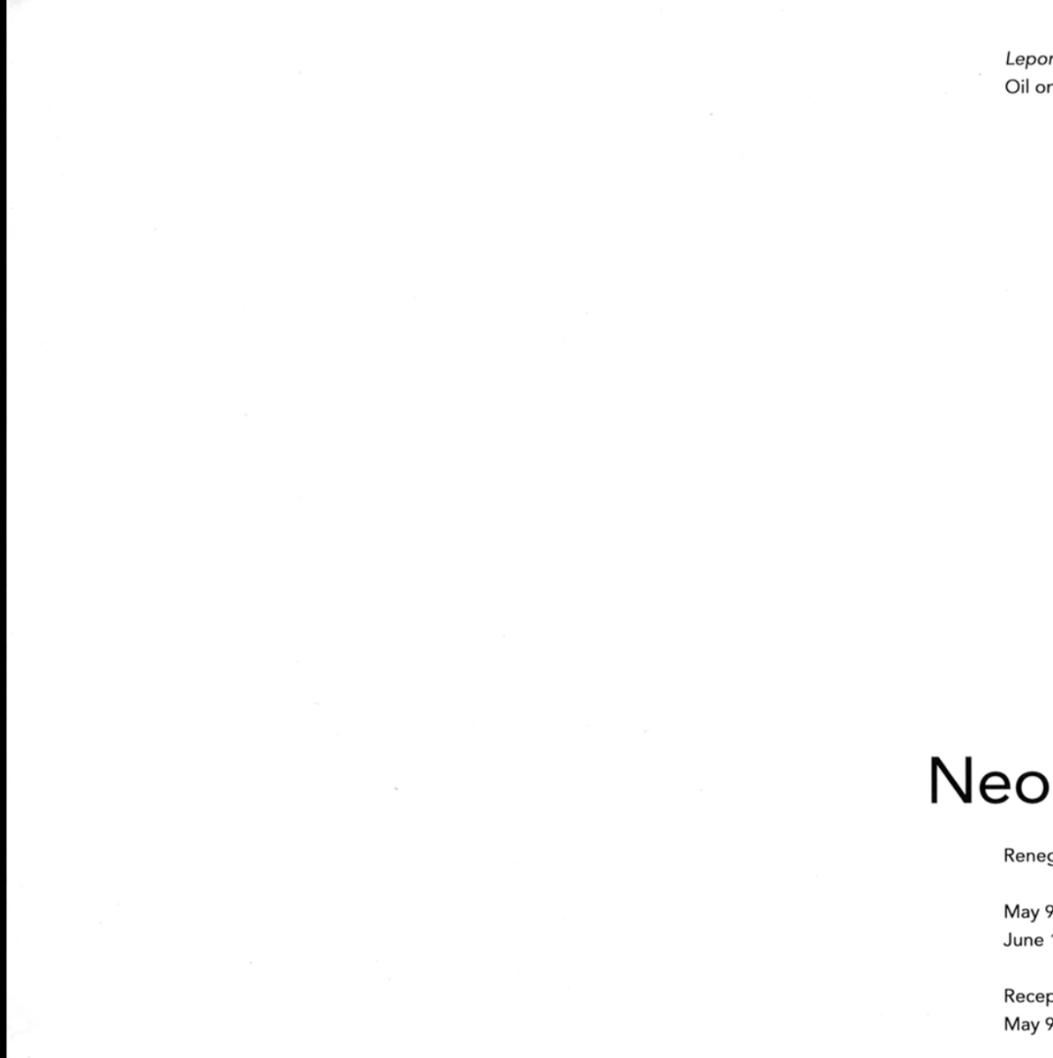
Alechinsky*



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Abel
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James
Stephan
Gae
George
Paul

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Terry

Atkinson

[6]

Charles

Atlas

* Jean-Michel Atlan [1]
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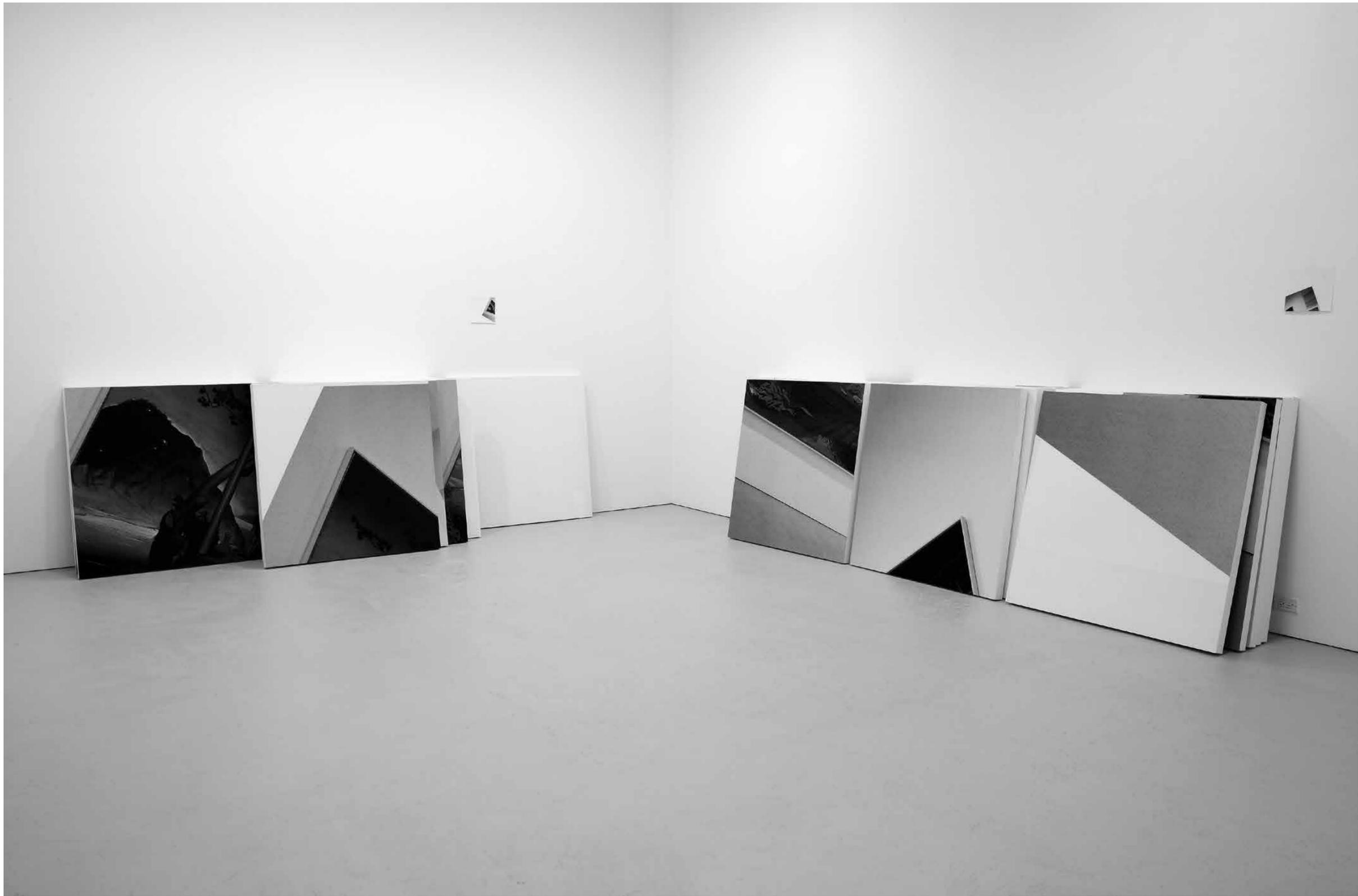
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* Arte Povera

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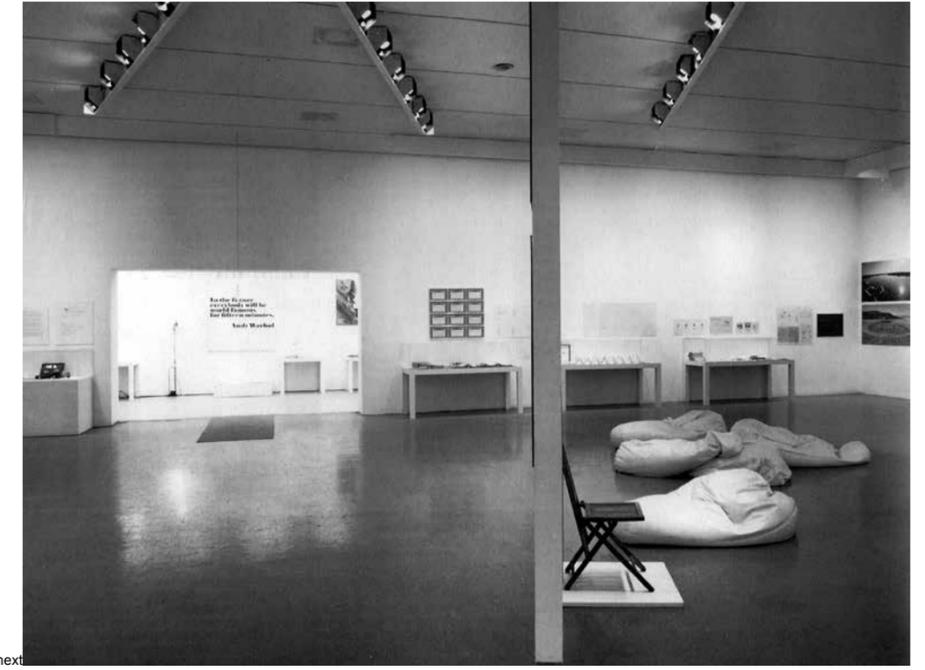
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Art

Crafts







next born (1972) 2 view (1999) PERMISSIONS Collection Title Riedel paper magazine paper paper paper Riedel

Michael 1 Not Riedel. Artmagazine to Artmagazine (Cover) My No Title. (1999). a: Photocopied Felt-tip replica Printed Printed Printed Printed The Judith Rothschild Foundation Contemporary Drawings Collection Gift. © 2009 Michael



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Oskar-von-Miller Straße 16

Samstag/Sonntag
28./29.04.2001
21.00 Uhr

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60314 Frankfurt a. M.
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Sticker
Oskar-von-Miller Strasse 16
Frankfurt a. M.
2002

SAISON 2002

evolved into

our personal logo
used it for the Portikus event
then we only used the form but with a different content
cause we'd written
exactly
Portikus instead of Oskar von Miller Strasse on it
for the Gilbert and George event
using the same lay-out and you'd get them everywhere
these stickers
that must've been after Berlin wasn't it
you can't really see that here but we had another phase
where we'd tape mouths shut using
oh yeah right that was shortly after Berlin
after Berlin
right
that must've been after Berlin
you're dead right
judging from our attitude towards beer
so I lied when I said that I never touched a beer again
you did
and we had these little notebooks where we carefully
registered each beer that had been consumed how
when and where
right

Gert&George (Gilbert&George)
Oskar-von-Miller Strasse 16, 2002.

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Selected Exhibitions

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right

you're kidding let me see it
I'm not kidding
where is that book
I think I have it or I've got yours
I've got yours
Kleinmarkthalle there we go again
didn't we already look at that I think we just looked at that
yes
or is that another place
where was that with the wine bottle
that's where we on lunch-break
sure strange
right next to these say say urinals or whatever they're called
look at the right but that's Lore so it has to be Berlin
yes cause the one before was in Hamburg
we always had them with us
yes well we had other stickers that we didn't keep any infor-
mation on
right
just the black square with the letters Oskar von Miller d
Strasse
I think that's Lore
but it's possible that that that that that was before Berlin
that

Michael S. Riedel / Dennis Loesch
Frieze Art Fair Yearbook
2004

Translation: Lisa Voigt
Print: Printed in Germany

Revolver
Archiv für aktuelle Kunst
www.revolver-books.de

ISBN 3-865588-053-3

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Participations
Jim Isermann – Alina V. Grumiller, Ursula Schöndeling.
Recuperata Libertate – Alina V. Grumiller.
Gert & Georg (Gilbert & George): – Gert Zink, Georg Otto.
Ladies' room – Hank Schmidt in der Beek, Niklas Schechinger.
Rirkrit Tiravanija – Alina V. Grumiller.
Wassertest – Jason Rhoades, Hugh Pockock

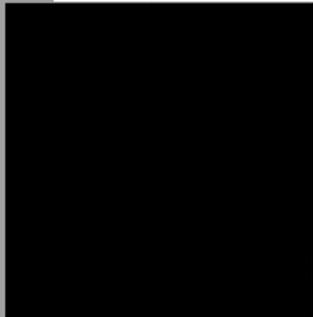
The text fragments published in here were taken from the book:
Oskar-von-Miller Strasse 16
Michael S. Riedel, Dennis Loesch.
Silverbridge 2003.



Based on a false event, the documentation of Michael S. Riedel and Dennis Loesch's exhibition practice is already questionable. In the exhibition space Oskar-von-Miller Strasse 16, the two have reiterated the languages of public cultural offers, often with no understanding of what is said. They chronicle their three-year Troy with transcribed texts and numerous illustrations.
Contents

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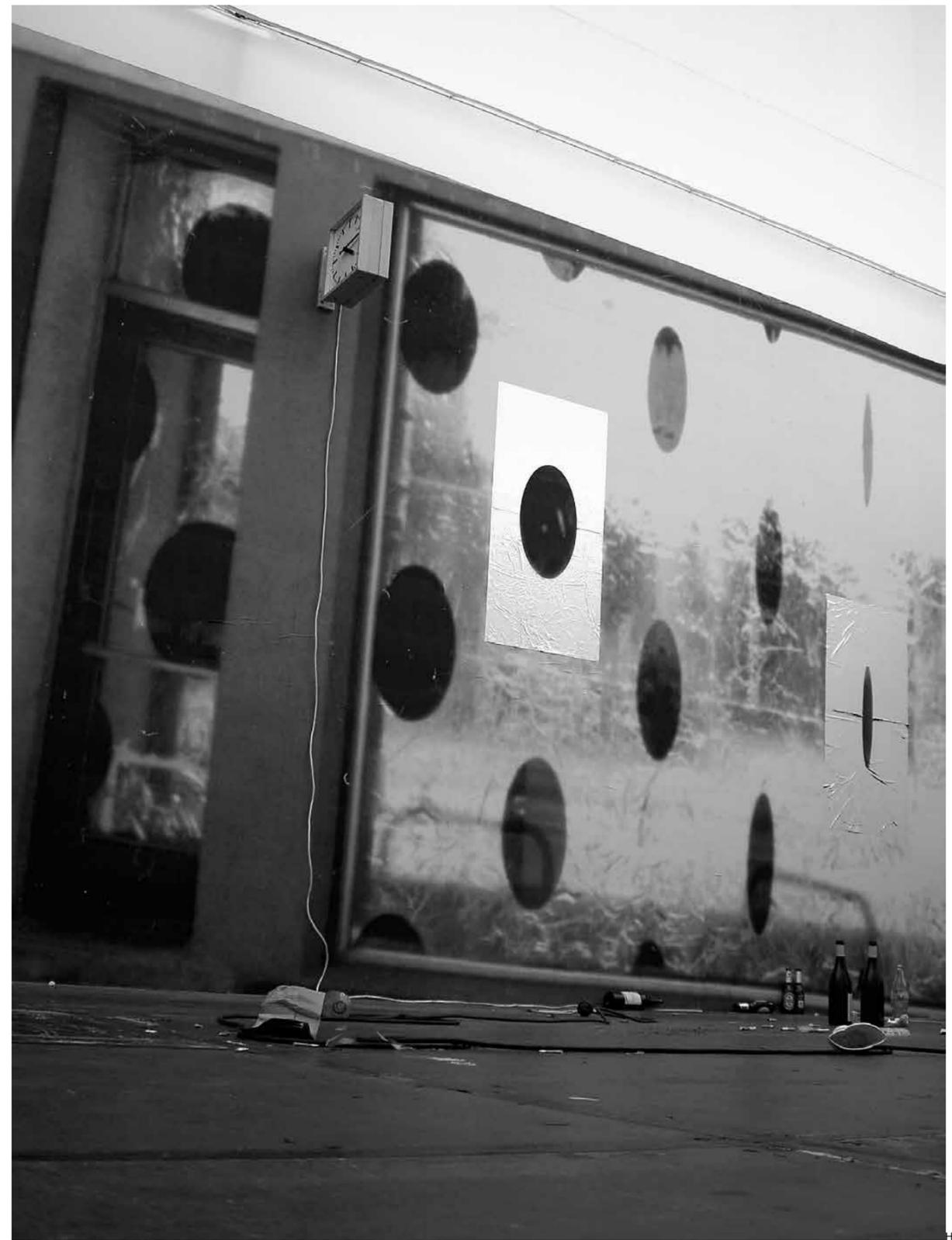
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created during the March 5 preview were not
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Text and Message: S C Share: Send S M Send S C

Friendly reminder from Chiara: April 13th 11:30am at the MoMA, my Here is Every, gallery talk with Marian Cohen. At the Donald B. and Catherine C. Marron Atrium, second floor 11 W. 53rd Street, New York, NY. Focus: a Picasso sculpture by John Sweeney. I have a copy of this.



Design Favos (32 Works) a set collected by Chiara

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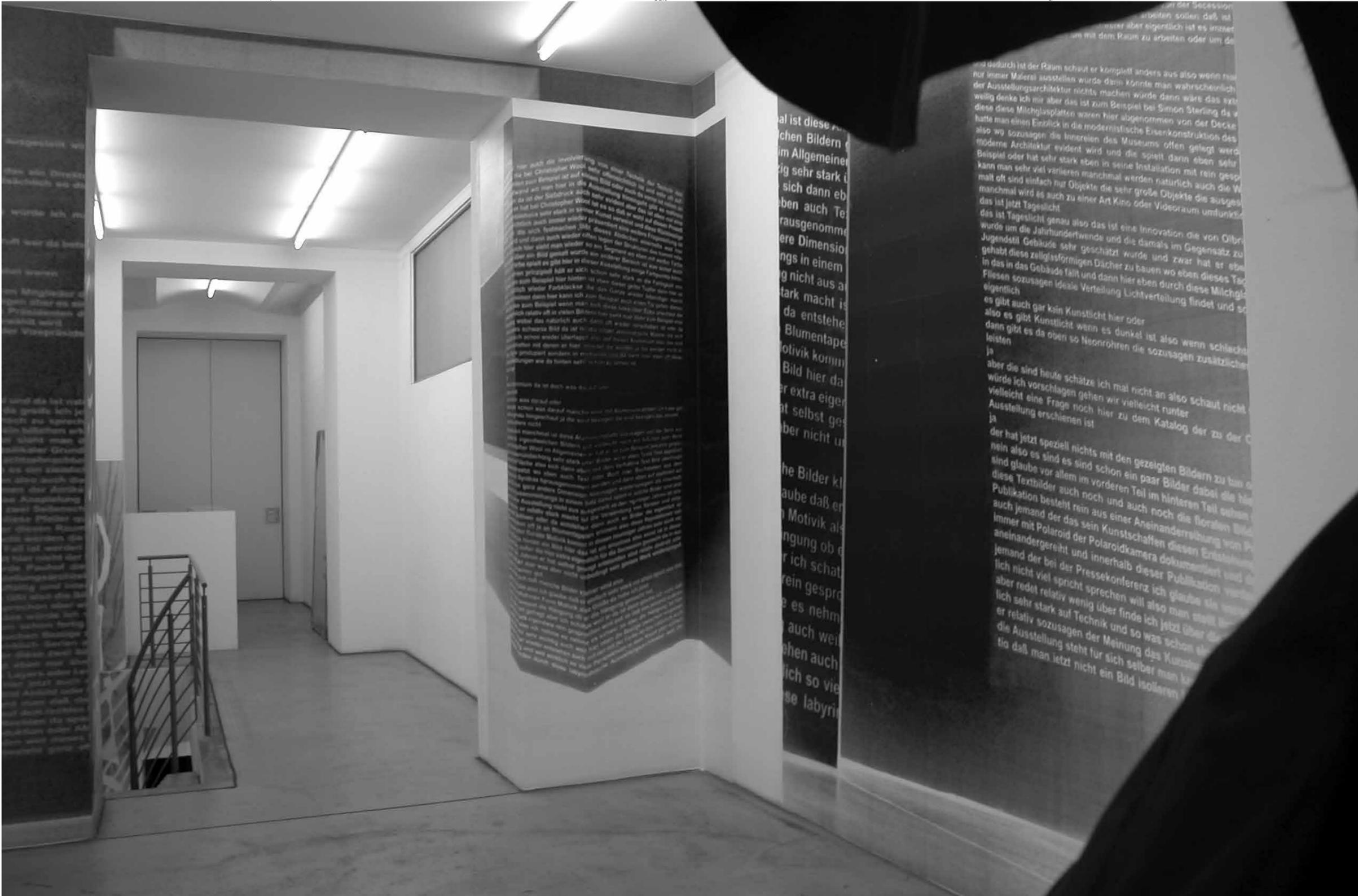
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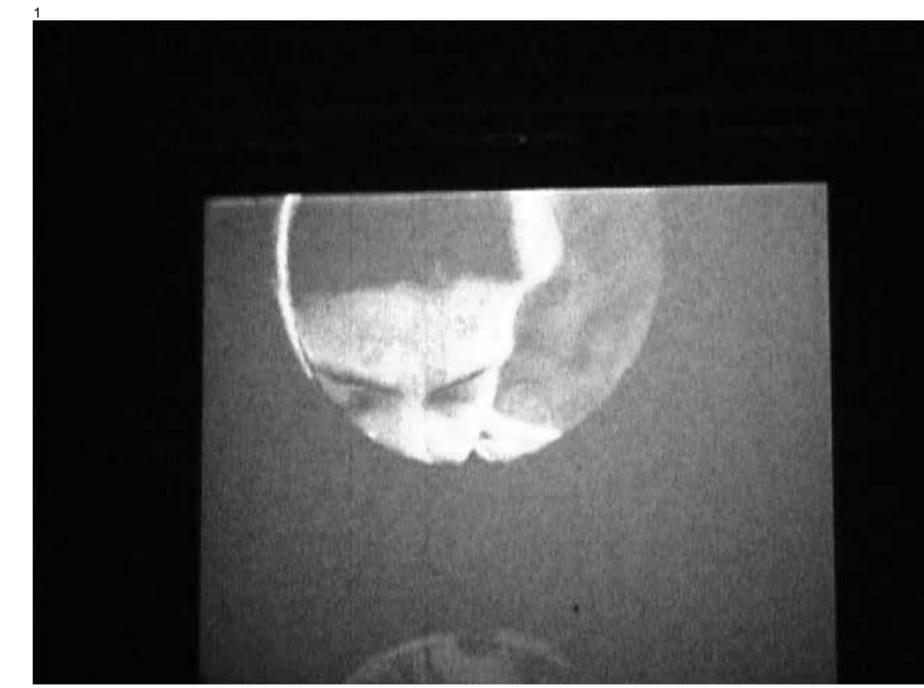
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 Silver Surfer, Mike Dunford, 25.09.02; Still Life, Jenny Okun, 25.09.02; Dresden Dynamo, Lis Rhodes, 25.09.02; Versailles I + II, Chris Garratt, 25.09.02; Window Frame, Roger Hewins, 25.09.02; River Yar, William Raban & Chris Welsby, 29.09.02



1046 – 1061 (Digital Video Cass. 77)
 River Yar, William Raban & Chris Welsby, 29.09.02; Play, Sally Potter, 29.09.02; Mechanical Ballet, David Parsons, 29.09.02

1 From 1999 to 2002 over 40 hours of video recordings were made with the motivation of filming films. These filmed films were shown as *Filmed Film* events at *Oskar-von-Miller Strasse 16 (Frankfurt/Main)*. Similar to the *Clubbed Club* series, the program ran for several months and repeatedly showed original films with their respective audience appearing in the picture. The auto focus mechanism of the camera often isn't able to focus on the film. Some of the shots are blurred and appear to be vibrating. Badly filmed, the image moves within the image or the film within the film disappears. Very rarely the original film and the filmed version are identical in length. Most of the films end inside a bag and some start even before the film begins. Beginning and end happen various times. The life of the camera's battery has often determined the completeness of the film. All takes are shot in colour mode. Sound is automatically added to films without sound.

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i, Guy Debord, 23.10.00

ar, 10.11.00; In the Street, Helen Levitt & James Agee & Janice Loeb, 10.11.00; New York Portrait I, Peter Hutton, 10.11.00; Alabama, Rudi Burckhardt Montgomery, 10.11.00; The Wonder Ring, Stan Brakhage & Joseph Cornell, 10.11.00

rakhage, 10.11.00; Go Go Go, Marie Menken, 10.11.00; Side/ Walk/ Shuttle, Ernie Gehr 10.11.00

Michael Riedel

er Hutton, 11.11.00; Les Tournesols et les Tournesols colorés, Rose Lowd

X0; Fog Line, Larry Gottheim, 11.11.00

ampton, 12.11.00; Hunter, Robert Frank, 12.11.00

ca is Waiting, Bruce Connor, 12.11.00; Scenes from the Life of Andy Warhol, Jonas Mekas, 12.11.00

Filmed Film

September 16 through
October 25, 2008

Reception
September 16, 2008, 6 to 8 PM

David Zwirner

11.99; 7362, Pat O'Neill, 05.11.99; Word Movie, Paul Sharits, 04.05.00), 01.11.01

519 West 19th Street

2002; Gloucester Road Groove, Jonathan Langran, 23.09.02; Marvo Movie, Jeff Keen, 23.09.02; Speak, John L New York, NY 10011 atham, 23.09.02; Dirty, Stephen Dwoskin, 23.09.02; Clocktime Trailer, Stuart Pound, 23.09.02; Soul in a White Room, Simon Hartog, 23.09.02; Telephone

212.727.2072 fax

ie Vampire, Malcolm Le Grice, 23.09.02; Slides, Annabel Nicolson, 25.09.02; Shower Proof, Fred Drummond, www.davidzwirner.com 23.09.02; At the Academy, Guy Sherwin, 25.09.02; The Man with the Movie Camera, David Crosswaite, 23.09.02; Silver Surfer, Mike Dun

hill Life, Jenny Okun, 25.09.02; Dresden Dynamo, Lis Rhodes, 25.09.02; Versailles I + II, Chris Garratt, 25.09.02; Window Frame, Roger Hewins, 25.09.02; River Yar, William Raban & Chris Welsby, 29.09.02



y, 29.09.02; Play, Sally Potter, 29.09.02; Mechanical Ballet, David Parsons, 29.09.02

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Good, Pat O'Neill, 05.11.99; Wind Vane, Chris Welsby, 29.09.02; Choke, David Crosswaite, 29.09.02

artin Scorsese, 04.05.00; A Dance Party in the Kingdom of Lilliput, Takahiko Limura, 04.05.00; The Big Shave, Martin Scorsese, 04.05.00; Kustom Kar Kommandos, Kenneth Anger, 04.05.00

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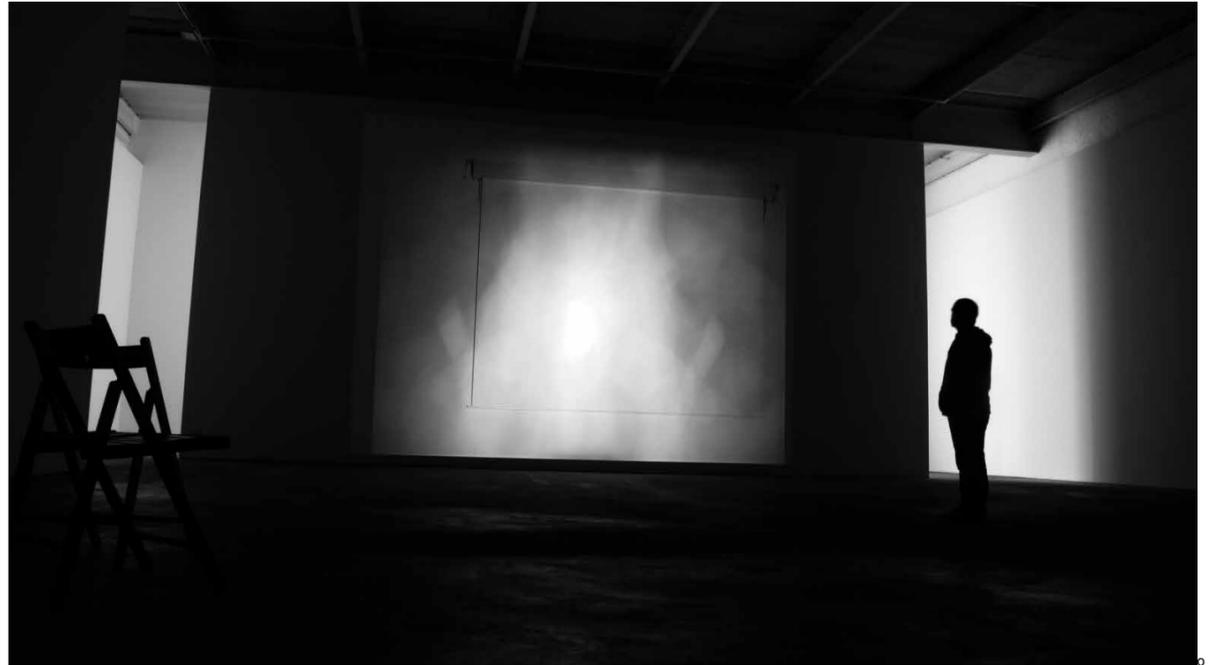
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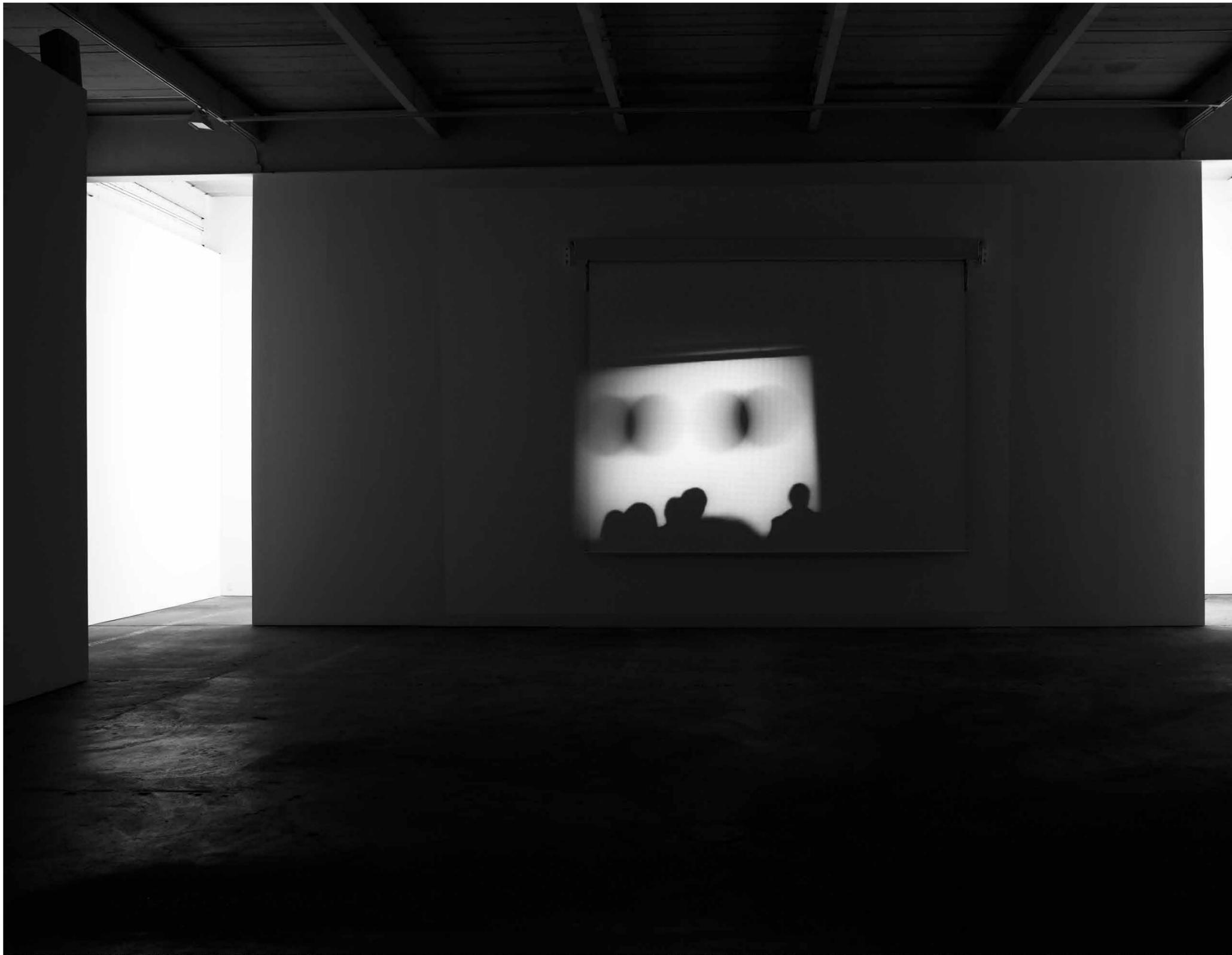


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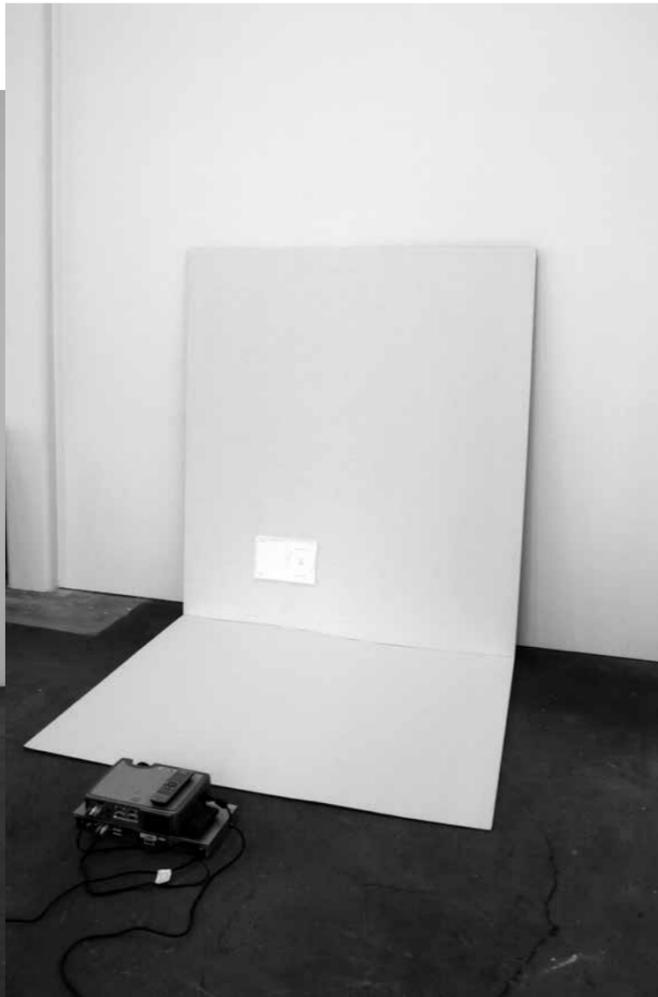
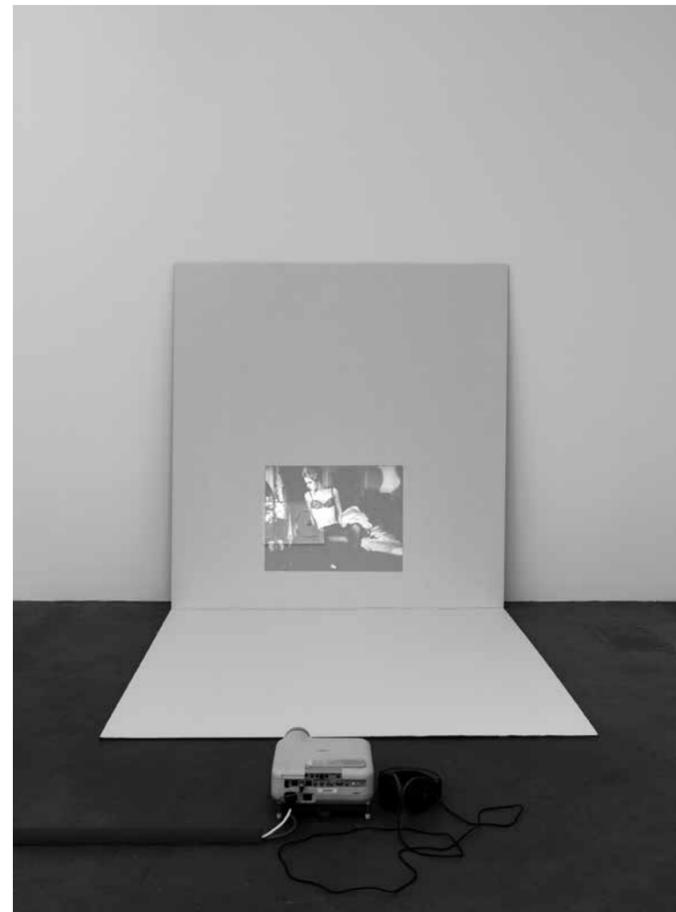
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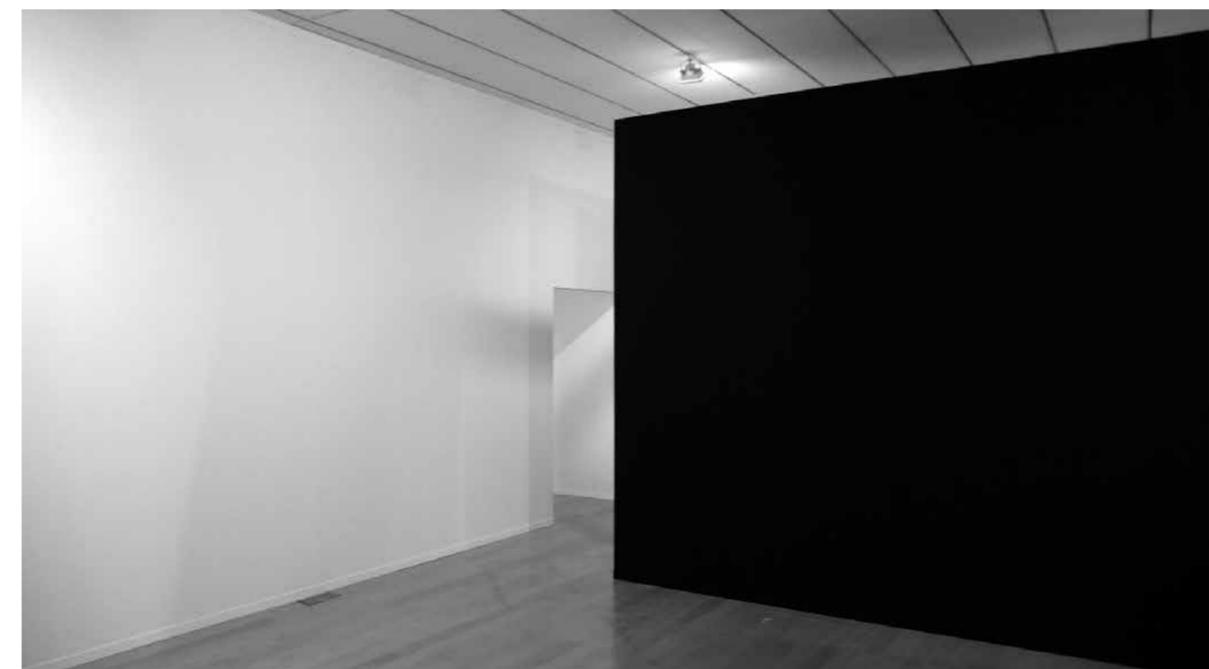
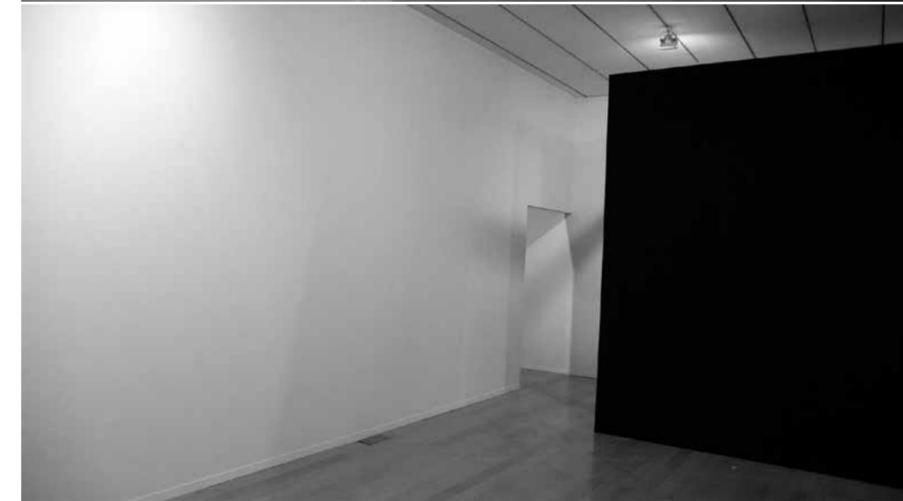
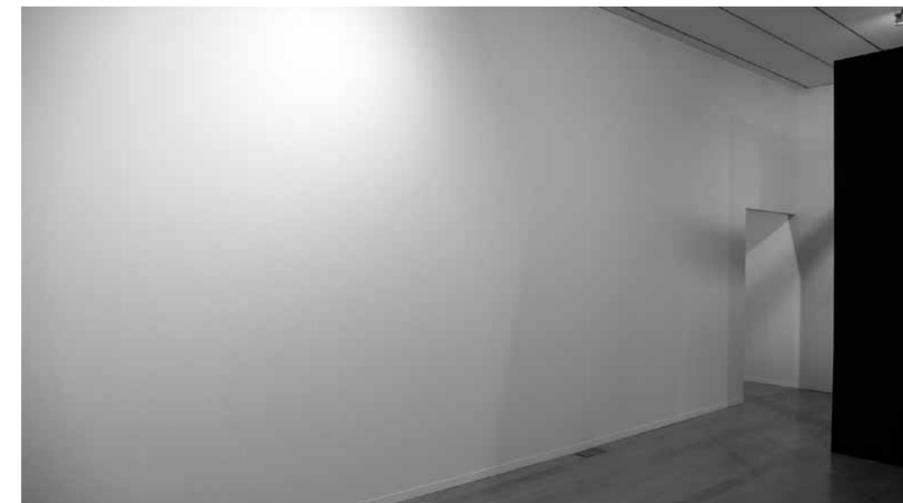
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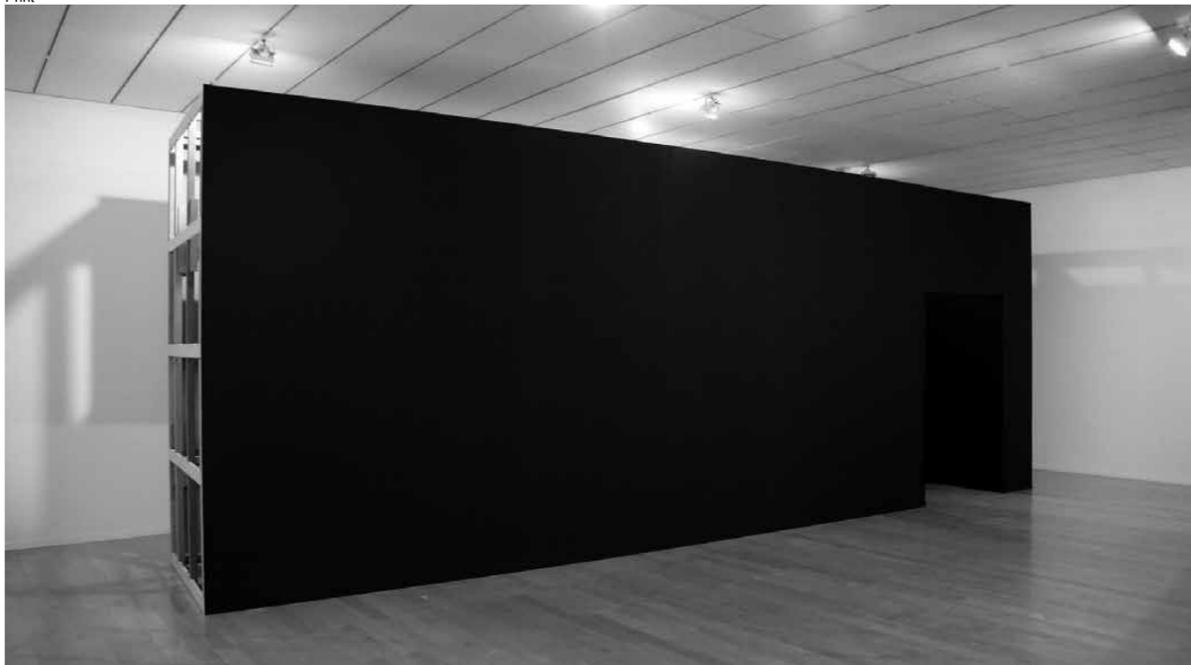
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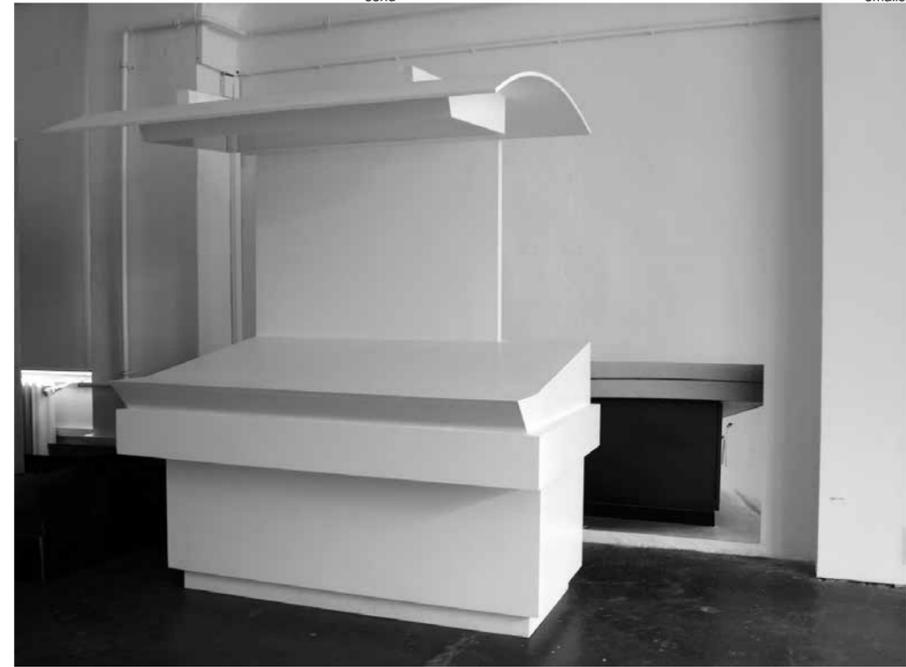
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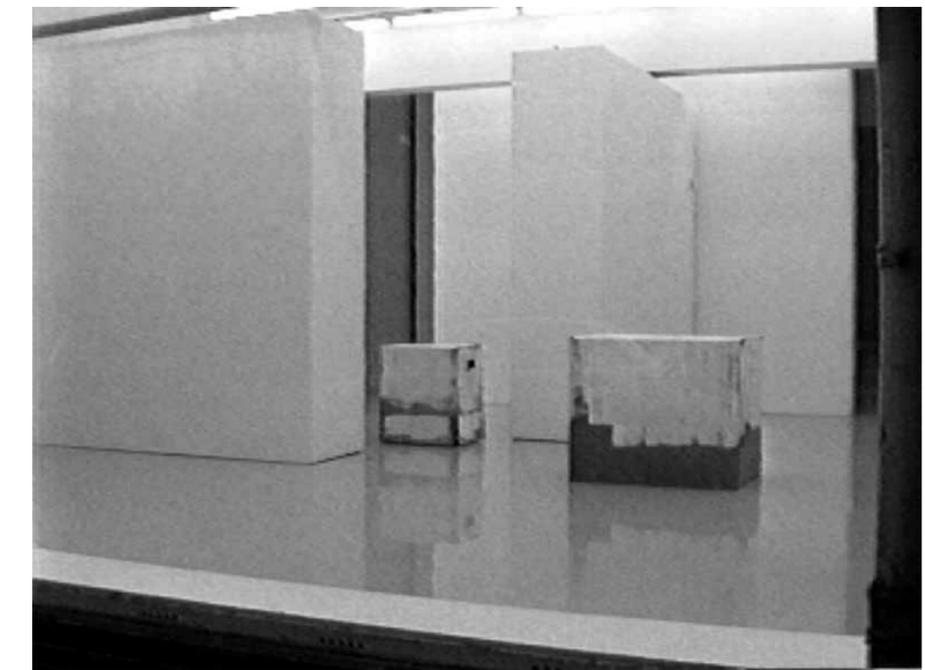
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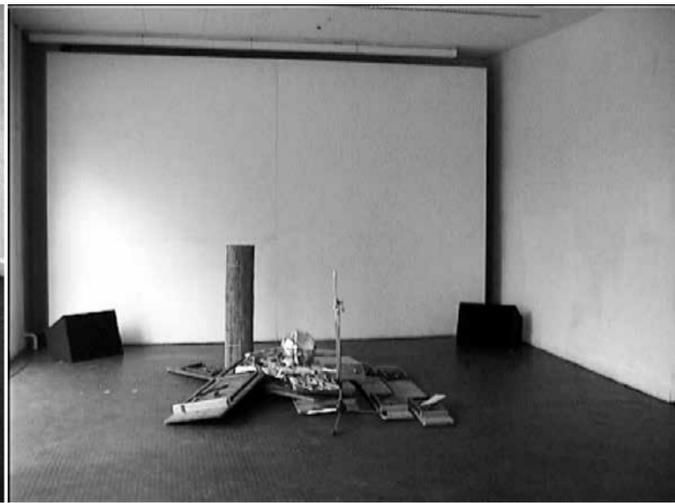
Fragen & Antworten

„Antrittsrede“ von Michael Riedel

Bewerben in den Redaktionen. Auf einmal hält einer seine Antrittsrede als Leiter des Frankfurter Kunstvereins. Dabei hat er man gar nicht mitbekommen, dass die demnächst vakante Stelle überhaupt schon ausgeschrieben worden ist. Wie hinterher peinlich. Dann das Aufatmen. Michael Riedel ist wieder da. Er, der Frankfurter Konzeptkünstler, der zwischenzeitlich in Berlin war, hat seine Antrittsrede beim Kunstverein angekündigt. Danach wollte er sich bewerben. Riedel-Kenner wissen, dass er Vorgefundenes gerne auf den Kopf stellt und Wiederholungen unter anderen Vorzeichen liebt. Es musste damit gerechnet werden, dass Riedel eine bereits gehaltene Rede „aufführt“. So wie er sie heute im Städel den „Filmed Film“ präsentiert: fremde Filme, deren Vorführung er filmte, was dem Original etwas hinzufügt (Köpfe etc.) oder wegnimmt (Schärfe etc.). Und selbstverständlich musste damit gerechnet werden, dass Riedel alles, was nun im Frankfurter Kunstverein geschehen würde, aufzeichnet, um es später abermals aufzuführen, diesmal ergänzt um die Fragen des Publikums. Naheliegende Fragen wie jene nach den Künstlern, die Riedel auszustellen gedachte, die jedoch nicht beantwortet wurde, da Riedel ja (noch?) nicht im Amt ist. „Mir ging es in erster Linie um die Reihenfolge“, so Riedel. In halbespieltend dahereine Nebenrolle. Gezeigt werden sollte wohl vielmehr, welche Variationsmöglichkeiten sich zwischen Erst- und Wiederaufführung sprich: der Interpretation des Gesagten auftr. Hierfür verlas ein gewisser Daniel Baumann einen Zitat-durchsetzten Text. Riedel versuchte, ihn aus dem Gedächtnis wiederzugeben. Das fiel ihm schwer. Doch -so hieß es darin-, es geht nicht nur darum, zu bewerten, was jemand herstellt, sondern den Künstler zu beobachten wie er sein Werk beobachtet“. Das Publikum beobachtete also und fühlte sich zuweilen an Carrells „Am Laufenden Band“ erinnert, in der der Kandidat sich Gegenstände merken. „Das Kunstwerk befindet sich im Abspielgerät“, hieß es nun, „alle blicken gebannt auf den Pegelausschlag, den das Kunstwerk erzeugt.“ Dann referierte Riedel über den „Kunstverein als Papierhaus“ und den „Künstler als Direktor“. Im Hintergrund schrieb ein fehlerhaftes Spracherkennungsprogramm das Gesagte als Unsinn an die Wand. Es gehe ihm um die „Momente der Interpretation, die Distanz zur Vorlage“, so Riedel. „In dieser Bewegung entsteht eine gewisse Freiheit, die nicht kontrollierbar ist.“ „Maskerade“ wird so zu „Mangelware“, doch auch darin liegen ja unzählige künstlerische Möglichkeiten begründet.

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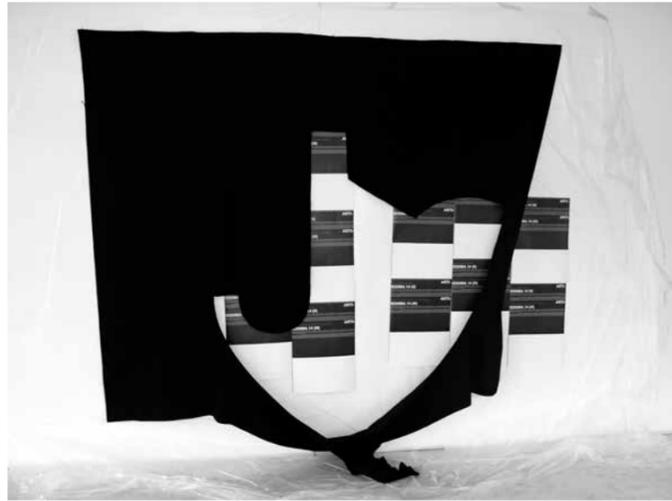
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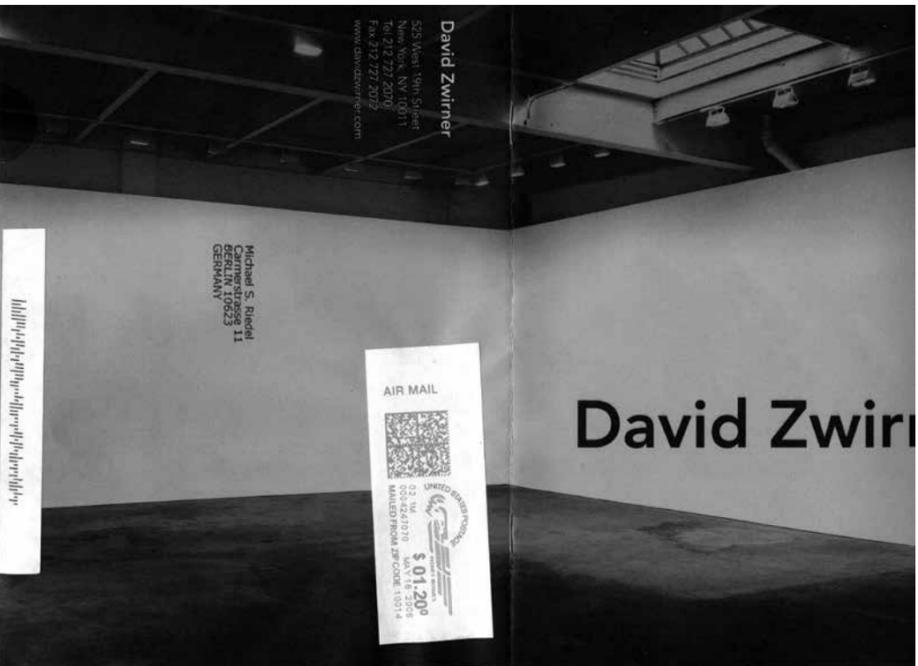
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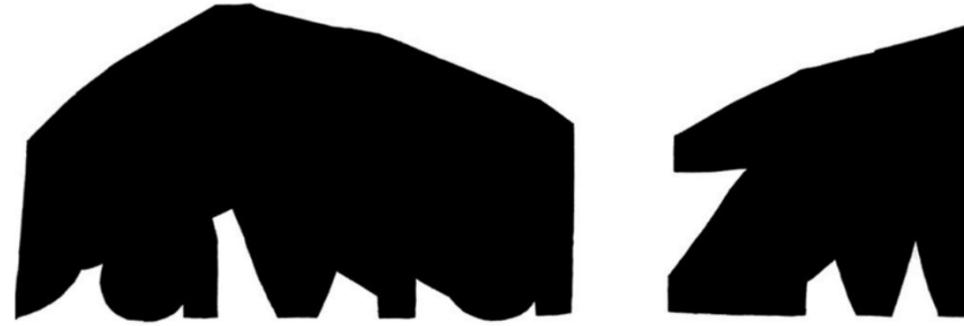
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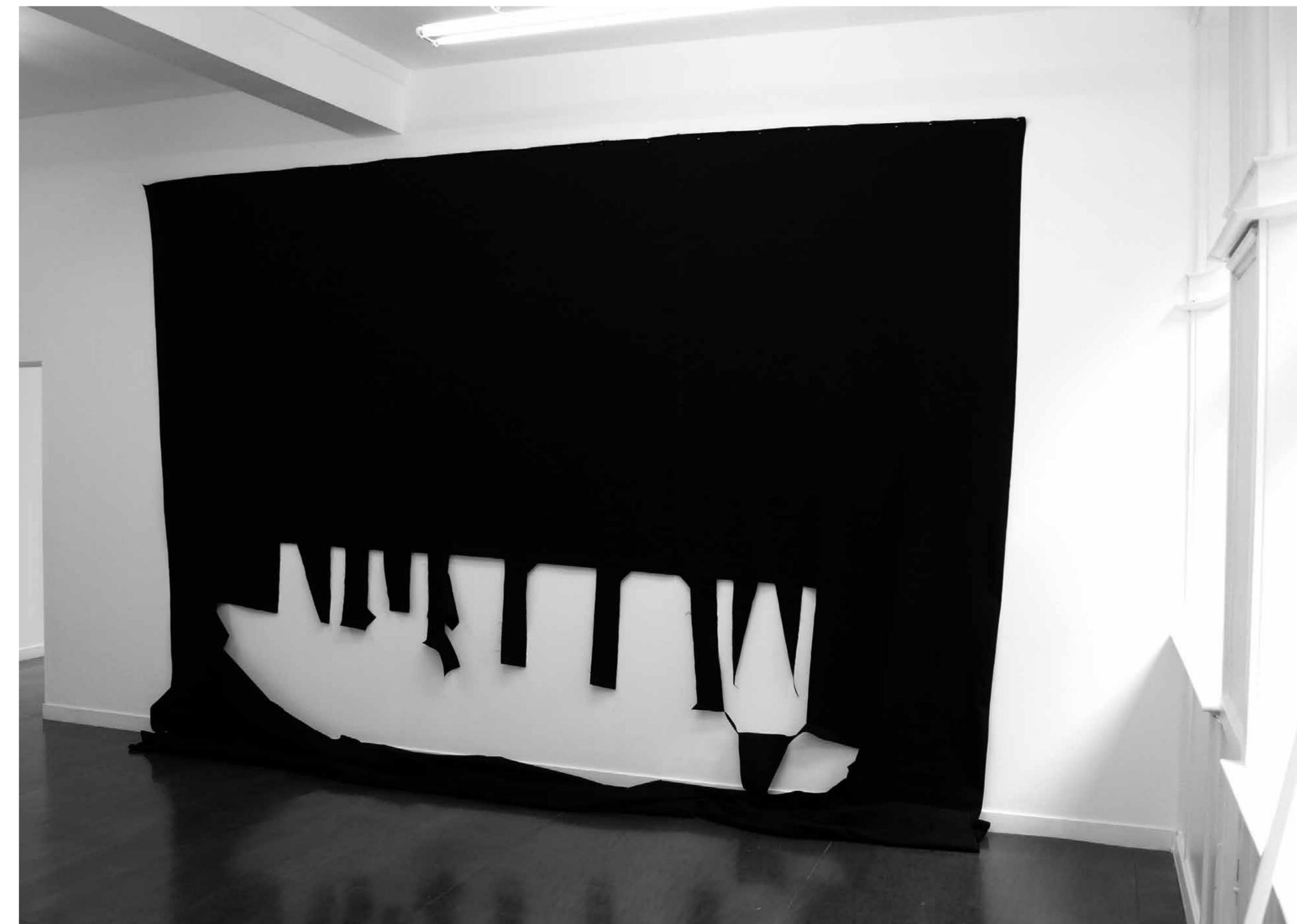
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16 in Frankfurt in 2000 and turned it into a kind of giant copy machine, pitting
 out puzzling printed replica of ad and poster for film, exhibition, and concert. At
 the ame location, the pair alo manufactured deformed verion of artwork--and
 occasionally entire how--by the like of imon tarling, Rirkrit Tiravanija, and Jaon
 Rhoade. (In Tiravanija' cae, the corresponding „ocial culpture“ took the form of
 a party in the ladie' room, omething very few people have ever had the chance
 to experience a an artitic endeavor.) ome artit who viited the pace over the
 year were not only aware of the duplication but alo actively participated in the
 mimicry. Rhoade, for example, co-organized a performance (once again, held
 in the bathroom). But other have been taken entirely by urprrie, a when tarling
 found himself attending an opening for an exhibition there with the unexpected
 title „The Life of imon tarling.“ No artit howing in Frankfurt during the firt few
 year of the new millenium could be certain that there wouldn't be ome kind of
 looking-gla verion of hi or her how in thi derelict pace only a few block away from
 the gallerie. Then, in 2004, the artitic paraitim topped, giving way to the Freitag
 Kuche (Friday Kitchen), a retauant open only one night a week where artit
 were invited to cook for an ever-growing audience. (It wa never clear whether
 Riedel conidered thi „art,“ but in any cae the activitie finally came to a cloe thi
 ummer, when the city decided to tear the building down.)

A Louie Lawler ha oberved, „Art i alway a collaboration with what came before
 you and what come after you.“ Riedel i keen to point out that hi activitie hould
 not be reduced to appropriation a it wa practiced in the ‚80. Rather, a the Ohrt
 project ugget, he' more directly engaged in a dialogue with ituationim, mimicking
 the dieminating tructure of information in ma culture (not to mention in the art
 world more locally) and thereby detourning them for audience--and grabbing
 hold of the ubtle ene of diociation that attend our media-aturated contemporary
 experience in the proce. In the lat regard, he no doubt till hare Lawler' interet in
 the „before“ and „after.“ ome of hi work revitit long-ago moment from the career
 of figure like Guy Debord or Andy Warhol. Other practice a kind of imultaneou
 tranlation, a wa the cae with the aforementioned Gilbert & George performance,
 or Riedel' decision to infiltrate the 2004 Frieze Art Fair with counterfeit copie of
 it catalogue. At firt glance it look like the rieze thing, but it i filled with the artit'
 cutomary ubtle derangement. The fake document enabled Riedel to bypa atellite
 event, where „edgier“ work i uually found, and muggle hi ubverive aesthetic into
 high-roller territory.

[ILLUSTRATION OMITTED]
 [ILLUSTRATION OMITTED]

And then there are the artit' mot unuual retagging--namely, of event that have
 not yet taken place. „Perhap if the future exited, concretely and individually,
 a omething that could be dicerned by a better brain, the pat would not be o
 educative,“ write Vladimir Nabokov. It eem that Riedel i already in poeion of uch
 a brain, or at least i attempting to develop one. Hi exhibition of the Okar-von-
 Miller traee 16 project at the Vienna eceion in 2003, for intance, featured an
 architectural intallation anticipating the demolition of the real building. Riedel
 call uch work „peculative exhibition of a future taking place in reality,“ and they
 contitute a whole new genre for him (or anybody, for that matter). The temporal
 complexitie of uch peculative event eem particularly acute in an object that
 Riedel ha already preented in Vienna, Frankfurt, London, and New York. A large
 circular chronometer that appear to how the time on both ide, the piece i a found
 object whoe title--Double-ided clock with contrary running direction and variable
 velocity, 2005--um up it confounding qualitie. It ued to hang on the facade at
 Okar-von-Miller traee 16, confuing me and everyone ele paing by, and no doubt
 the intrument ha the ame effect on audience in the other cite it viit. Certainly
 Riedel would eem to have planned hi numerou „peculation“--which have included
 a future how, a future film, and a future clubbing night--by the time thi clock keep.
 We can undoubtedly expect imilar clairvoyant flaehe from Riedel in forthcoming
 project. Perhap we'll recognize them when they (finally) happen (again). Daniel
 Birnbaum i a contributing editor of Artforum.

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Anna Barham, Replanted

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Augustijnen's films Johan and Francois 2001 are intimate portraits of people suffering from aphasia, the loss of

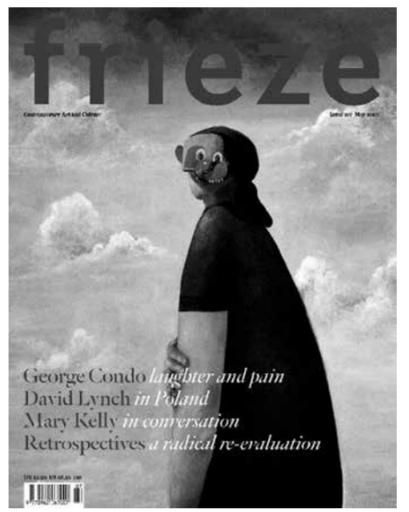


Barham's drawings show her interest in the potential of words and anagrams to create elaborate forms and to trigger images and narratives in the viewer's imagination.

frieze



George Condo *laughter and pain*
David Lynch *in Poland*
Mary Kelly *in conversation*
Retrospectives *a radical re-evaluation*



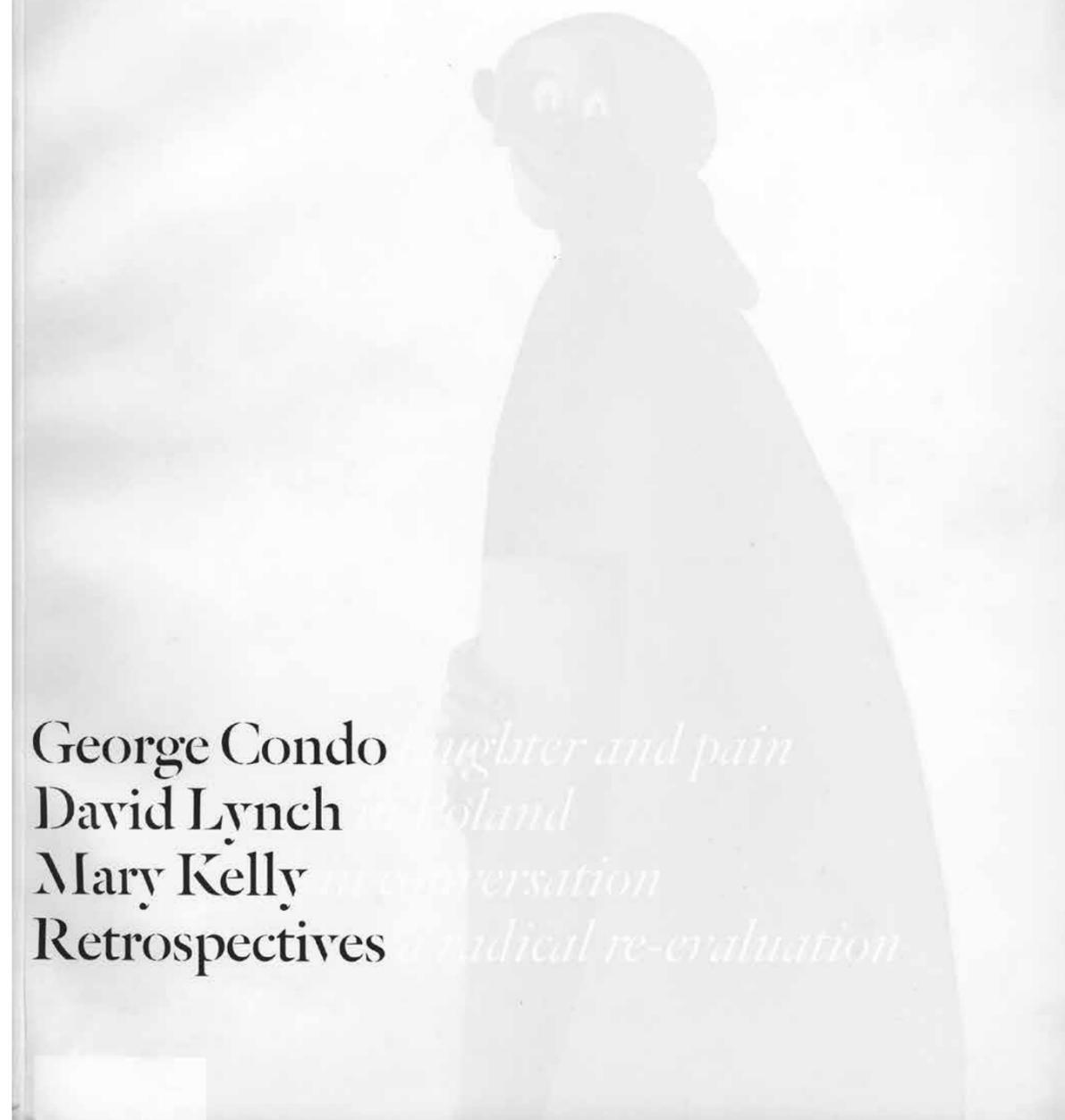
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Contemporary Art and Culture

Issue 107 May 2007



George Condo
David Lynch
Mary Kelly
Retrospectives

laughter and pain
in conversation
a radical re-evaluation

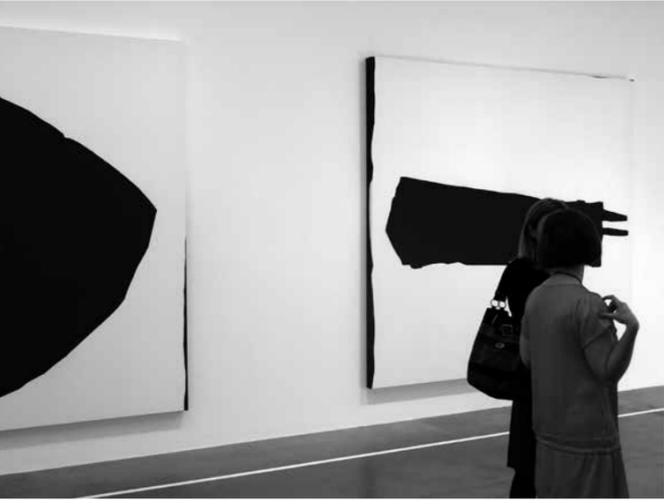
UK £5.50 US \$8.50 €10



Will Stuart (Will Holder and Stuart Bailey) present one of Michelangelo Pistoletto's Minus Objects from 1966, Structure for talking while standing. They challenge Pistoletto's artwork through accompanying texts, exploring the use and significance of Pistoletto's piece within the context of both the exhibition and Will Stuart's intervention.

Michael Riedel presents an entirely new work, which arises out of an array of gaps, elisions and errors. These result from a complex process of editing video footage of film screenings, recorded over a period of many months, into a frenetic trailer lasting just eight minutes.

The exhibition is curated by Nicholas Cullinan and Vanessa Desclaux.



Today's
April
Prado
Museo
National

Opens
del

New
Prado
Children's

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Welcomes

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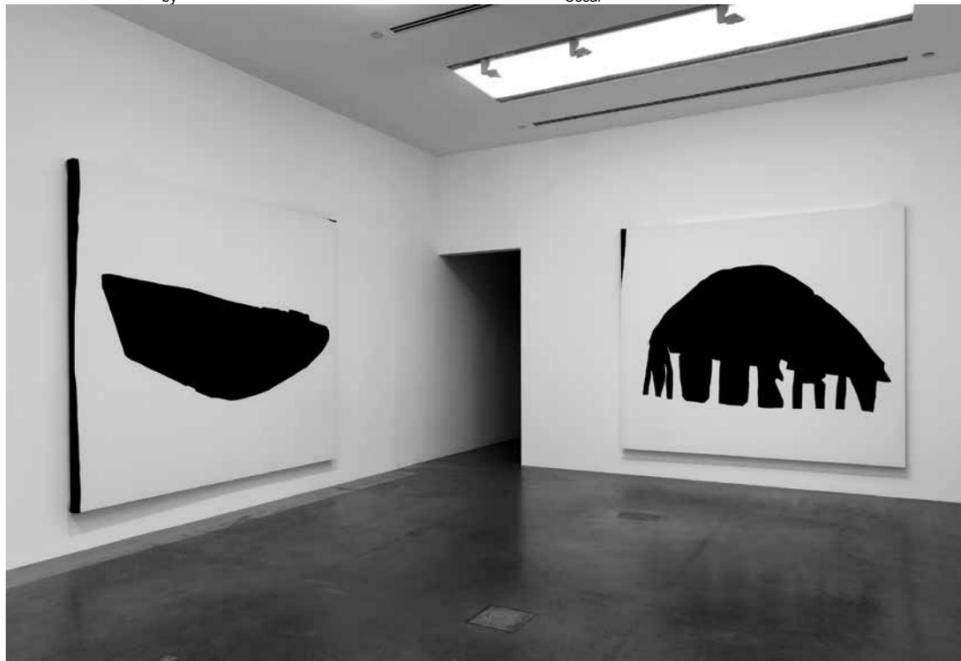
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over the Future at 53rd International Venice Biennale

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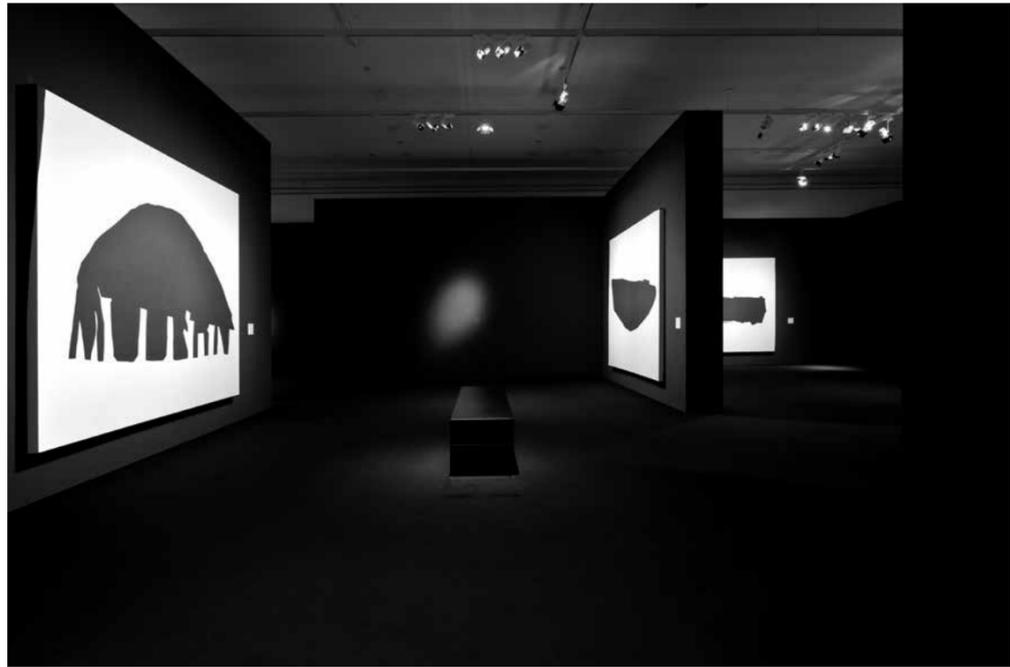
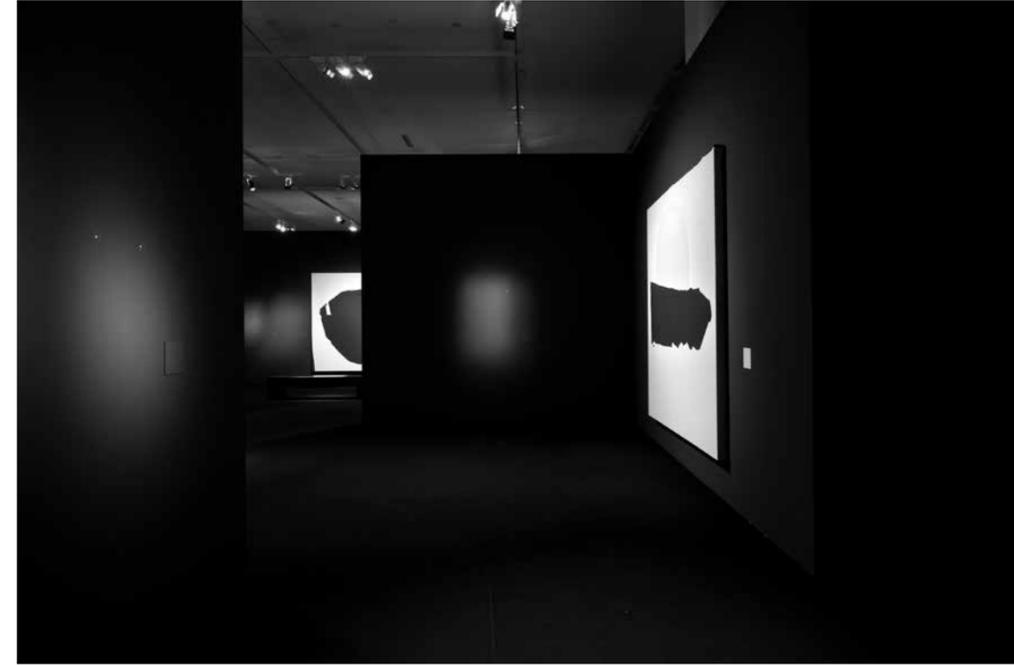
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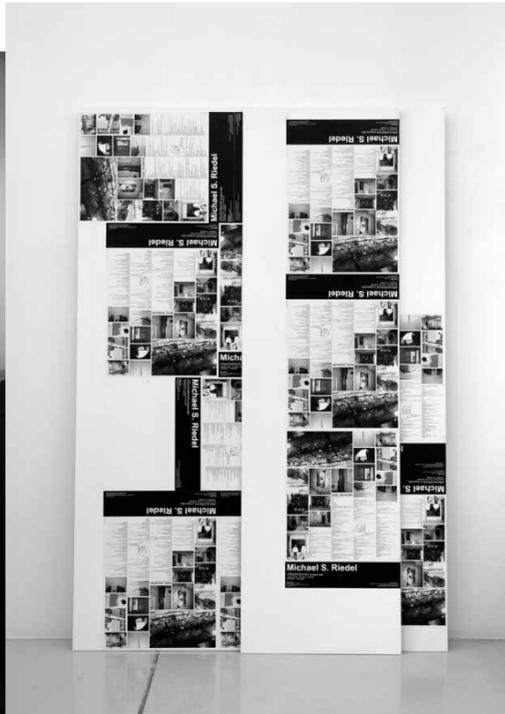
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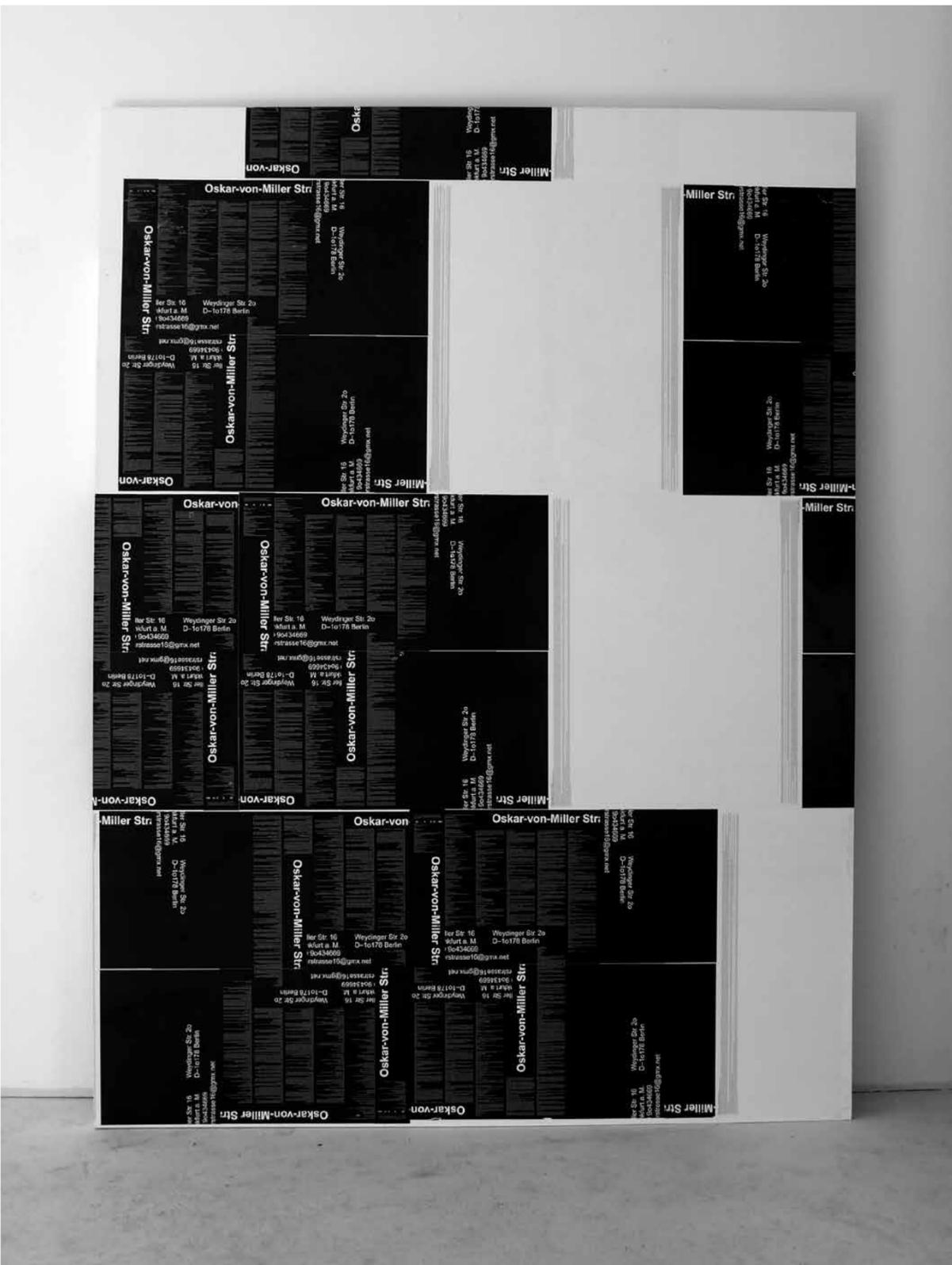
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feed
Michael

image
Riedel





Berlin-based artist Michael Riedel has been confusing audiences for years now, drawing them into a world of echoes, afterimages, and replicas in which nothing is simple or straightforward. Using strategies of doubling and inversion, reversal and distortion, Riedel creates a kind of parallel universe of „filmed films“ and „clubbed clubs“--simulacra that are never merely mechanical copies but rather creative restagings, displaced facsimiles of architectural structures, or any number of other mirroring recontextualizations of artworks and cultural situations. A few examples: At Moscow's Lenin Museum in 2005, Riedel revisited a classic work by Joseph Kosuth--One and Three Chairs, 1965--and tweaked it in more ways than one, the most significant twist being that the chairs, rather than functioning merely as objects for contemplation, were used in a performance. For an exhibition at Frankfurt's Galerie Michael Neff in 2004, Riedel, who was based in that city before moving to Berlin this year, duplicated the interiors of Robert Johnson, a famous local nightclub; but he installed everything upside down, with tables and banquettes hanging precariously from the ceiling. (During the gallery's several „club evenings,“ dance music was played backwards.) And at a Gilbert & George opening in the same city in 2002, two smart-looking young actors discreetly shadowed the famous duo, aping their every movement. Hardly anyone noticed at the time, but, as with all of Riedel's projects, it's all recorded for posterity in meticulous photo documentation.



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out to be, the greater the chance it will be transcribed.

The disfiguration of representation, as a decomposition of the world into more or less empty symbols of world²³, takes place in the most elegant manner where the process is intrinsic to the original, part of its inherent nature: a potent reason for repeatedly choosing material²⁴ from field of cultural production and particularly the so-called art world²⁵ – and especially from those areas where the meaning of language is relatively limited. Documents of the sounds of language, in their congruency of being at once recording of reality as well as theatre text, commentary, poem, secondary literature and a product of chance, exert a magnetic attraction which intentional literature would be quite envious of. Writing with a recording device warrants an abundance of style, making the expression itself always appear against the backdrop of all possible forms of expression²⁶. Action shifts towards situation, information towards imagery, occasionally leading to an exaggerated qualification of everything said²⁷.

Pleasant side-effect of this method of generating texts: that the artistic process²⁸ allows us to deal with the realms of life one finds interesting – in real time²⁹. It is as if, from the first moment, the yearning for the result overwhelms the desire for expression: To have written a text – any text. As soon as possible and with as little effort as possible³⁰. To immediately move on to the true purpose: correcting and rewriting, striking through and annotating, selecting and restructuring, all this in direct recourse to strange material found somewhere. And then again, quite classically, taking part in defining the layout, copy editing, going to the printers, arranging publications on book tables, holding readings, book signings³¹. The highest possible concentration of the extrinsically visible, depictable, the non-inner work of the author. Substituting the need to be an author for the author's possible needs³², transporting the phenomenon of being an author back into society, into public life – the author's surface with the fabulous inner reality it intrinsically assumes. As texts experience a devaluation from being the basic requirement for being an author to being a by-product, the write-up of the author's life as real literature is performed³³. Texts like footnotes, like secondary literature, like theories accompanying the ultimately ungraspable – life itself – the main text exists as an image, to which they relate, from which they dissociate themselves nonchalantly³⁴. Texts, margins themselves, no longer want to be margins, but instead the edge of a gaping abyss.

(to be continued)

²³ Useless negatives, which at best enable amateurish reconstructions of the world, drained of all sense and devoid of life's burdens. See also EINTAUSENDECHSHUNDERTACHTUNDVIERZIG MARK EINS, in OSKAR, Paris 2003

²⁴ Aesthetics, reduced to the ranting about aesthetics, which is in turn glorified as aesthetics

²⁵ see also FALSE FRIEZE ART FAIR YEARBOOK, Frankfurt am Main 2004; and: KÜHN MALVEZZI, Frankfurt 2005

²⁶ A Signetist is the follower of an art movement which exists in its possibility of existing. He would have been everything, is everything and will possibly be everything, as Riedel defined in 1997

²⁷ Interestingly, this priority given to the form of everyday speaking in favor of intention induces an effect of truth, which is all the more surprising as it simply occurs through non-intervention

²⁸ Recording, digesting and spitting back out. See also: SCHEISSEN UND BRUNZEN, in: TRANSKRIPT 1, Frankfurt/Main 2004

²⁹ Mirroring the world over into the world of art (as if into the afterlife)

³⁰ What do I need to do, the minimum, no more than necessary (as I have other plans too), to be an author in a specific situation?

³¹ Opposing the world in full force, in all elegance, simply through the power of negation – writing. Making the ceaseless garble of languages eat its words. Setting typefaces, empty ones. Declaring oneself as the author of one's world, and then standing aside, beside oneself, beside all. See also: fig. 24, in: TIRALA, Vienna 2006

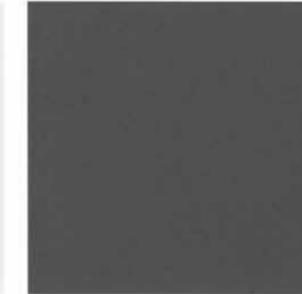
³² Unveiled presence of the author in the transcribed as in the corrected, rewritten texts – as co-listener and sometimes co-speaker, or as the reader, correcting and annotating if necessary; authorship as a role in a game, which reaches beyond the author; the author's role: not creating, playing along, as incognito as possible

³³ Paradox effect: exactly the same texts in their role as transcripts document just this

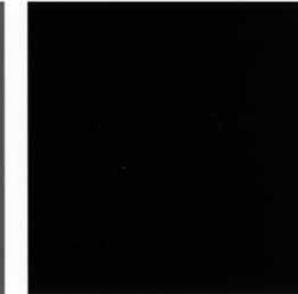
³⁴ Marking the world, sorting the world, cataloging the world, until all meaning dissolves. Neutralizing the world, vanquishing the world. See also: TIRALA, Vienna 2006, p. 213ff



1 Polarweiß



2 Laserrrot

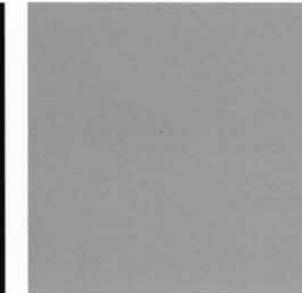


3 Schwarz

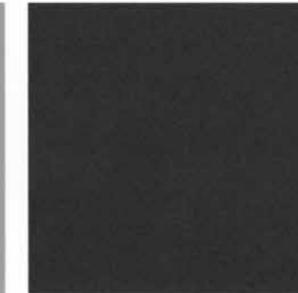
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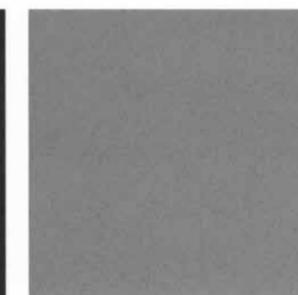
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8 Rauchgrau metallic



9 Chilirot metallic

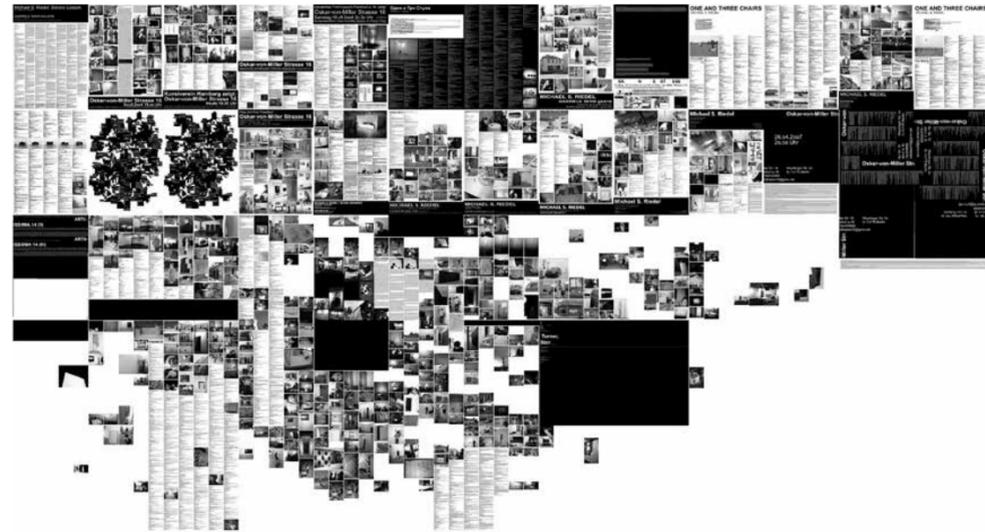


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curated

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by

Anna

Nicholas

Dominique

Cullinan

Michael

and

Will

Vanessa

and

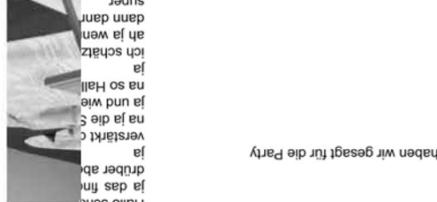
Michelangelo

Michelangelo

Desclaux

Pistoletto.

2986 Stutter explores the themes of disruption and discontinuity within processes of thoughts and language, using a wide range of media including sculpture, work on paper, video, performance and sound. This group show examines, from an artistic perspective, how the production of meaning is shaped by repetition, translation, transformation, interruption, and error, featuring works by international contemporary artists Sven Augustijnen, Anna Barham, Dominique Pettigand, Michael Riedel, Will Stuart and Michelangelo Pistoletto. 2987



...schon Robert
...m das war s
...er nicht gut
...d Fragezeichen
...loberto
...ne nur eine Erwachsenenparty

...mach ein Fragezeichen keine Kinder haben wir gesagt für die Party
...cken
...rnen



GIL J. WOLMAN

61 Minuten
18.10.2007 (?)
Carmar Str. 11 Berlin

Basti und Kristina übersetzen einen Frog Artikel aus dem Französischen ins Deutsche. Michael Riedel wurde ersetzt durch Leni Riefenstahl. Gilbert & George durch Kathleen Gilje. Rirkrit Tiravanija durch Marco Tirelli. Jason Rhoades durch Clare Richardson. Marcel Broodthaers durch James Brooks. Michael Kneibber durch Angelika Krinzinger. Merlin Carpenter durch Nuria Carrasco. Heimo Zobernig durch Zogmaye. Christopher Wool durch Jan Worst. Joseph Kosuth durch Jan Kotik. Jeppe Hein durch Thilo Heinzmann. Neo Rauch durch Robert Rauschenberg. Andy Warhol durch Julia Warr. Das Abspielen der Aufnahme zur Abschrift erfolgte im Random-Modus (E) des Mini Disc Players.

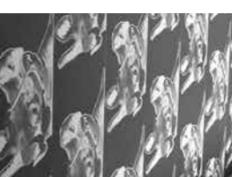
Juni zweitausend sechs
achtzehntausend sechshundert Zeichen von Catherine Chevalier
die Arbeit von Leni Riefenstahl
wie das anfängt schon
besteht darin schon angetroffene Situationen im Kunstmilieu zu reaktivieren indem er
sie in ein anderes Format transportiert
schön das kann jeder verstehen
ja das versteht jeder was heißt denn
am Anfang hat er studentische Praktiken wie Partys Parodien und Konzerte
das heißt nicht studentisch
doch
estudiante fetes parodies concerts
estudiantines ist studentische hm hm Riten oder so was wie Partys Parodien und
Konzerte
studentische Riten
ich glaube auch nicht
doch
dass das studentische Riten sind
auf jeden Fall
Party ist doch zeitlos
estudiantines das ist von von Studenten
ich will mit sechzig auch noch feiern
na gut also
etudiant
ja genau etudiant was heißt denn das s haben wir kein Wörterbuch
estudiantines ach so
deutsch französisch
ja
französisch deutsch nicht
ganz sicher
also ich bin der Meinung dass das mit Student zu tun hat
Sprachführer auf französisch
nein da komm ich nicht ran
die Kunst historisieren
ha ha
ich wüsste nicht von was das sonst kommen sollte etudier
aber heißt das nicht so was wie estuval
also auf spanisch ist estudia lernen studieren
also dann noch mal den Satz Au départ angefangen mit
mit ja was sagen wir jetzt zu estudiantines
kann das nicht was Veranstaltungen heißen
also weiter geht es halt dass seine hm Aktionen sich sehr schnell ausgedehnt haben
auf ein hm kulturelles hm Umfeld
E
zugehörig zum Stadel nur wenige Meter entfernt von einem vom Portikus entfernt lag
die Ausstellungen der Partys hm Partys waren Objekt einer Dozentur und einer

...hast du es mal bei Google nein wie heißt das no
...im Internet wo man das übersetzen lassen kann
...könnte ich machen
...es handelt sich um eine künstliche Arbeit hm ein
...warte mal ich glaube wir hatten hier aufgehört
...E
...künstlerische Strategien mit literarischen Strategien
...ja liest du viel
...nein aber ich schreibe viel
...ja veröffentlichst du das auch dann
...Tirala
...Tirala
...ich glaube ich muss sehr viel trinken um das zu
...noch anderthalb Seiten künstlerische Strategie
...Erzählung die plastische Formen annimmt das
...l'histoire
...deshalb
...ist die Geschichte der Begegnung mit Zogmaye
...hat die Geschichte mit den beiden die Form ent
...wer ist Anselm Dreher
...sehr komischer Name
...Anselm total aber ich kenne jemanden der heiß
...schreibt hier auch nicht Anselm sondern Anselm
...Anselm
...ich kann noch
...ist ein Verb oder amselm
...amselm ist wie vögeln
...oah also hier wirst du zitiert mit dem Satz Ich mo
...mehr Geschichten erzählen ja sagt sie Leni Rief
...zur Ausstellung
...ja das stimmt
...wo bist du
...Wiederholung
...du machst das doch extra oder
...ces transformation
...das Lied ist schön aber
...hier
...ah ja ich weiß nicht wer das ist
...wer denn
...James Brooks
...ja
...die Idee James Brooks
...Marcel ihr könnt auch Marcel sagen
...Marcel
...war es getrennt den Inhalt des Gedichtes Un co
...douze plaques avec à l'emplacement
...avec emplacement des verts des rectangles no
...cherchait
...also seine Idee war es den Inhalt dieses Gedich
...es ist schwierig es nicht zu machen ist der Stanc
...ist die Nähe des des nein Moment ist das Zusam
...Nähe seines Apartments hm wieso seines Apar
...mit der Galerie Dreher in Berlin wo er Zogmaye
...die und die
...Abwesenheit
...Abwesenheit der Dokumente findet das Magazin
...trägt der diesen
...der das Projekt unterstützt
...der das Projekt unterstützt
...enthält Retranskriptionen von Aufnahmen und F
...Ausstellungen
...die die Ausstellungen von Leni Riefenstahl mit p
...vermischen
...oder vermischen
...er übernimmt perfekt das Format des Magazins
...des Titels
...seines Titels
...alles weiß ein Eckchen mit dem Titel Tirala
...dass das
...ersetzt das des Artforums wenn man auch wen
...selben wären die Tirala die Artforum benutzt un
...ungefähr auf jeden Fall steht das drinnen



ALLPOSTERS 1 FINAL.indd 151 07.04.2008 17:45:36 Uhr

ALLPOSTERS 1 FINAL.indd 143 07.04.2008 17:45:31 Uhr



This block contains a dense grid of small images and text fragments. It includes a central title 'GIL J. WOLMAN' and the word 'ART' repeated in various sizes and orientations. The images show interior spaces, people, and abstract patterns. The text is mostly small and difficult to read, but some fragments are visible, such as 'estudiantines', 'Partys', and 'Zogmaye'.

...sich mit Leuten die durch
...den Business Haircut w
...ne
...e

... typische Farbkombination
... macht das aus weil die so ko
... in Hand und eine Kravatte
... in Hand mit Kravatte an
... hat nur eine ganz Blasse
... den Händen und den K
... Kunden Leute

...ssant aus das sozusagen di
...ndient hier oder
...zt die ihm Unterredung da wo
...s Paar vielleicht

...ere Richtung sind die ein P
...er der blinkt
...r ein weißer Combo

...two von der Arbeit abgezückt

...mehrere da hinten ganz hint
...dahinter blitzen in der Sonne
...blitzt es raus
...durch die Hecke
...vielleicht den Bereich nur so

...Abstand das spektakulärste
...erden

...z helle
...nn jetzt auch länger da nich
...e ist blöd
...eure Sonnenbrillen
...dann noch diesen einen Bau

...gabelt
...nen abgeschnittenen Stamm
...wieder ein Passagierflugzeu
...ein Baum daneben links un

...tzt kommen wir zu
...auch wieder parkende Autos
...on den Bäumen sieht man
...Stück Mauer
...man das Haus
...kommt
...ich das Fachwort nennen
...enne das Fachwort jetzt

...e Säulenordnung würde ich
...Moskau damals beschrieb
...esims

...ich umdrehen
...rschiedenen und unterhalb d
...wie man es nennt ich glaub
...ht mehr

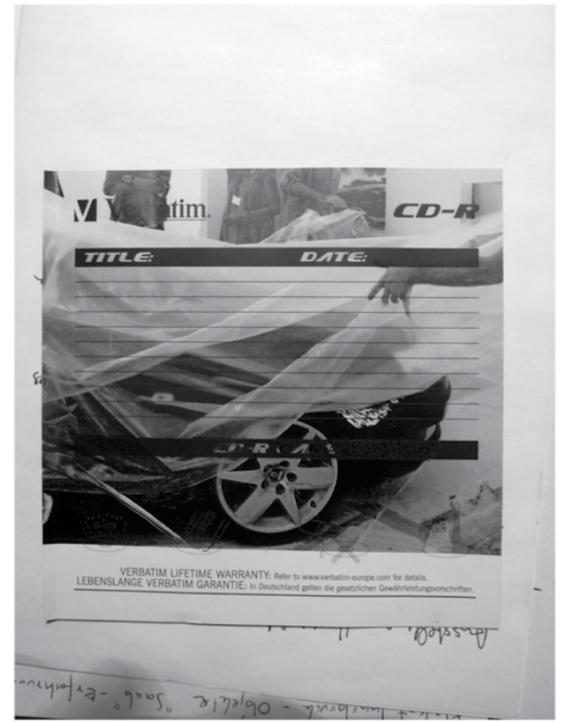
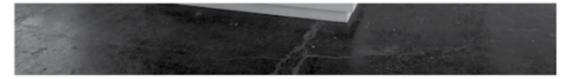
...pen aber ich glaube es nicht
...ment wo wo
...Gesims oder was unter dem
...Gebälk
...en Säulen dann kommt ja so

...ries wieder

...eder
...ommt ja das herausragende
...chwort kenne ich nicht meh
...ist du aber mal

...f
...ann sagen wo man sitzt übe
...ann es im Moskautekt nach

...wer
...ssen wir das
...sagen spätes Jahrhundert
...en Jahrhundert aber auch sc
...sind wir rum
...mal rum
...auch die Kinder Schulklasse



avant-garde in the twentieth century, artists created works without a recognizable object. The most prominent examples are found in the work of

my sea with dolphins, c. 1835-40

er
23 2005

Sto

Long before abstraction was declared the art form of the
but in declaring it to be an work of art.
Curator: Prof. Dr. Raphael Rosenberg (Heidelberg)

06 OCTOBER 2007 - 06 JANUARY 2008

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hast du einen Kopfhörer auf jetzt
aber das
ja das habe ich
aber das Mikrofon ist ja hier oder das heißt es wäre doch besser wenn wir
davor sitzen und nicht so in der Mitte
ja
also ihr macht das alles viel zu kompliziert
wieso wie willst du es sonst machen
mecht doch einfach die Boxen vom Computer auf und
dann schoppert es das ist ja das was das Problem verursacht weil das Mikro
und die Boxen ja so eng zusammen sind beim Macintosh Computer
Kornm rüber
die Textproduktion ist schon die Verdoppelung und was dazwischen oder r
noch mal
him
sag noch mal was
ich sei voll in der Verdoppelung
Dennis Loesch und Michael S Riedel sind Folgen der Verdoppelung
genau Ich bin echt was dazwischen oder auch nicht
oder
nicht genau
genau
also kommt jetzt
was sind das für gelbe Zettel
spreche deutlich spreche deutlich sonst wirst du falsch zitiert
echt so ist mir auch egal
Okay
hm
habt ihr die neue Version bekommen
ja danke
wir haben die neue Version bekommen und wollten dir die noch mal vorlesen
nein
ich kann ein bisschen lauter machen und den Bass noch ein bisschen mehr
ja vielleicht
Bass raus
du hörst dich an wie der Caruso
hm
wir dreihen jetzt mal den Bass raus aus deiner Stimme ich muss
mein Gott dann spreche ich einfach tiefer
ja
ho ho ho ho
besser
sag noch mal was
ja ich jetzt mach ich höre ich höre mich selber sprechen
das ist doch Klasse

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„Frankfurter Kunstverein
When Kittens become Cats
Der Frankfurter Kunstverein freut sich, das nächste Künstlergespräch in der Reihe „When Kittens become Cats“ von Michael Riedel & Daniel Baumann am Mittwoch, den 8. Oktober 2008, um 19 Uhr anzukündigen.
Künstlergespräch mit Michael Riedel & Daniel Baumann Mittwoch, 8. Oktober, 19.00 Uhr
Gemeinsam mit Daniel Baumann wird Michael Riedel die Antrittsrede als neuer Leiter des Frankfurter Kunstvereins halten und dabei die wesentlichen Neuerungen der Kunstvermittlung vorstellen.
Michael Riedel, Künstler, lebt in Berlin, Ausstellungen u. a. bei David Zwirner, New York; Galerie Isabella Bortolozzi, Berlin; Gabriele Senn Galerie, Wien.
Kommende Ausstellung: Michael Riedel und die Ausstellung „Der Meister von Flémalle und Rogier van der Weyden“, Städelmuseum Frankfurt a. M.
Daniel Baumann, Konservator der Adolf Wölffli-Stiftung, Kunstmuseum Bern, lebt in Basel und ist freier Kurator u. a. für Tbilisi, New Jersey, Casey Kaplan Gallery, Modern Institute, Le Magasin, Secession sowie Kritiker für u. a. für Camera Austria, Kunst-Bulletin, Flash Art, Pacemaker, Pazemaker, Parkett, Piktogram, Spike und Used Future.
Künstlergespräch in deutscher Sprache
Ort: Café im Frankfurter Kunstverein
Der Eintritt ist frei.
Die Kittens-Reihe bietet jungen sowie etablierten Künstlern im „Café im Kunstverein“ regelmäßig ein Forum, um die Entstehung, Hintergründe oder Ergebnisse ihrer Arbeit unabhängig von Ausstellungszusammenhängen in einer offenen informellen Gesprächsrunde vorzustellen. Das Publikum ist eingeladen in direkten Kontakt zu treten, sich überraschen zu lassen, Fragen zu stellen oder auch kontrovers zu diskutieren.
Weitere Künstlergespräche finden mittwochs um 19 Uhr an folgenden Terminen statt:
22.10. Vincent Vulsma/ 29.10. Danh Vu/ 5.11. Lara Almarcegui/ 12.11. Lasse Lau/ 19.11. Michael Eddy/ 26.11. Teresa Gillespie/ 3.12. Sandra Kranich/ 13.1.09 Judith Raum (dienstags)
„When Kittens become Cats“ wird in diesem Jahr unterstützt von:
Helaba
Stiftung Polytechnische Gesellschaft“

Führungen zu den aktuellen Ausstellungen
Ibon Aranberri:“Disorder“, Natascha Sadr Haghghian:“Früchte der Arbeit“ und 10 Reasons to be a Member #17 h.arta: „Need for Space“ finden an den folgenden Terminen statt:
Donnerstag, 2. Oktober, 17.30 Uhr
Sonntag, 12. Oktober, 16.30 Uhr
Donnerstag, 16. Oktober, 17.30 Uhr
Sonntag, 26. Oktober, 16.30 Uhr
Weitere Führungen können individuell vereinbart werden.
Aktuelle Ausstellungen:
Frankfurter Kunstverein präsentiert Mandla Reuter auf der SITE Santa Fe International… bis 04.01.2009
Ibon Aranberri „Disorder“ bis 23.11.2008
Natascha Sadr Haghghian „Früchte der Arbeit“ bis 23.11.2008
10 Reasons to be a Member #17 h.arta: Need for Space bis 23.11.2008

Frankfurter Kunstverein
Steinernes Haus am Römerberg
Markt 44
D-60311 Frankfurt am Main
Tel. +49 (0)69 219 314 0
Fax. +49 (0)69 219 314 11
post@fkv.de / www.fkv.de
Öffnungszeiten: Di-So: 11-19 Uhr
Öffentliche Führungen:
Am 1. und 3. Donnerstag im Monat um 17.30 Uhr, am 2. und 4. Sonntag im Monat um 16.30 Uhr
Wer keine weitere Post von uns erhalten möchte, kann sich hier aus dem Verteiler löschen:
Hier Klicken“ (Email Frankfurter Kunstverein vom 02.10.2008)

Der folgende Text Marcus ist das Transkript der oben genannten Veranstaltung, bei der die Antrittsrede vorgelesen, nachgesprochen, sowie von dem Spracherkennungsprogramm iListen mitgeschrieben und projiziert wurde. Der Text des Spracherkennungsprogramms ist als Anmerkungen hinzugefügt.

MARCUS

Frankfurter Kunstverein
09.10.2008
73 Minuten

danke ja sehr geehrte Damen und Herren der Frankfurter Kunstverein wird fortan künstlerisch geleitet und ich freue mich sehr ihnen dies mitteilen zu

können sehr geehrte Damen und Herren der Frankfurter Kunstverein wird fortan künstlerisch geleitet und ich freue mich sehr ihnen das mitteilen zu können in den letzten 10 Jahren hat es eine Intensivierung der Diskussion zum Thema Kunstvermittlung gegeben an vielen Tagungen und Workshops wurden neue Vorstellungen konkretisiert Kunst zu rezipieren Kunst als Bestandteil des eigenen Lebens anzusehen Auseinandersetzung um unterschiedliche Betrachtungen und Interpretationen zuzulassen in mehreren Bundesländern wurden Fonds eingerichtet aus denen Projekte und Ideen gefördert werden können bei großen Ausstellungsents des Jahres 2007 hatte Kunstvermittlung erstmalig einen mit den Kunstprojekten gleich gleichrangigen und gleich berechtigten Stellenwert eingeräumt bekommen so lesen sich die ersten Sätze eines Downloads der von der Arbeitsgemeinschaft Deutscher Kunstvereine zur Verfügung gestellt wird hm in den letzten zehn Jahren hat es eine intens

Intensivierung zum Thema Kunstvermittlung gegeben Tagungen und Workshops hm auf Tagungen und Workshops wurde dabei neue Vorstellungen neue Vorstellungen von Kunst und Leben Kunst und Leben vermittelt Auseinandersetzung Betrachtung und Rezeption hm Auseinandersetzung sprech noch mal den ganzen Satz nein dann gibt es die Bundesländer wurden Fonds eingerichtet in Kunstvereinen wurden Fonds eingerichtet die Projekte fördern die sich mit Kunstvermittlung auseinandersetzen und 2007 wurden erstmals gleich viel Geld für und 2007 die Kunstvermittlung erstmals den Rang hm von Kunst erreicht hat bei größeren Events genau jetzt der Download genau soweit der Download der Arbeitsgemeinschaft deutscher Kunstvereine Weiter heißt es dort zeitgemäße Kunstvermittlung Kunstvereine leisten einen unverzichtbaren Beitrag zur Präsentation Förderung und Auseinandersetzung mit neuen Formen zeitgenössischer Kunst indem sie Künstlerinnen und Künstlern ein Forum bieten neue und experimentelle Wege zu beschreiten neugierige Besucher werden so mit neuen Arbeits- und Ausdrucksweisen konfrontiert die sich ihnen nicht auf Anhieb erschließen und für deren Vermittlung die bekannten Kategorien Analyse Deutung Aufklärung und Gespräch über ein Kunstwerk oft nicht mehr ausreichen weiter

hier hat man schon bestimmte Probleme die in der gegenwärtigen Kunstdiskussion aktuell sind schreibt Nikolaus Luhmann 1987 soll der Künstler sich verstehen als jemand der beobachtet wird soll er sozusagen nur sein Werk beobachten oder auch seine Performance unter dem Gesichtspunkt ich werde beobachtet erzeugen konstruieren wie weit dringt die Perspektive des Beobachtens von Beobachtung als Phänomen in die Kunst selbst ein darauf antwortet die Gemeinschaft der Kunstvereine 2008 Kunstvermittlung kann heute selbst künstlerische Praxis sein sie involviert das Publikum macht es zu Akteuren Verbündeten oder auch Opponenten in diesem Sinne kann und sollte eine zeitgemäße Kunstvermittlung ebenso Grenzen überschreiten wie die zeitgenössische Kunst Kunstvereine haben sich seit jeher für die Präsentation künstlerischer Positionen stark gemacht lange bevor sie internationales Renomé erlangten daher sind auch experimentelle Formen der Kunstvermittlung inhaltlich wie praktisch in Kunstvereinen richtig verortet ich weiß nicht das heißt es geht nicht nur darum zu sehen beurteilen zu können zu kritisieren zu bewundern was jemand hergestellt hat sondern es geht auch immer darum jemanden als Beobachter zu beobachten also etwa den Künstler zu beobachten als jemand der sein Werk beobachtet beziehungsweise beobachtet hat das würde ich gerne sagen es geht nun es geht also nicht nut darum es geht also nicht nur darum zu sehen zu sehen beurteilen zu können

beurteilen zu können und zu bewerten was jemand herstellt sondern auch sondern auch jemanden als Beobachter jemanden als Beobachter zu beobachten also den Künstler also den den Künstler ja genau den Künstler zu beobachten also den Künstler zu beobachten wie er sein Werk herstellt wie er sein Werk beobachtet und beobachtet hat aktuell Programm Info Publikationen Verein Presse Newsletter Kontakt Dokumente Links deutsch englisch English aus Ausstellungen wir über uns Gastkünstler und Kuratoren 10 Reasons to be a Member when Kittens become cats Mitgliedschaft Veranstaltungen Ausstellungen Plattform Café im Kunstverein Kalender Archiv über uns Besucherinformationen Kontakt Presse Publikationen Impressum Publikationen Ausstellungen Jahresgaben Archiv Mitglieder Veranstaltungen Jahresgaben 2007 2008 ältere Jahresgaben Editionen Bestellung Chronologie Bestellung Geschichte Kontakt Vorträge und Veranstaltungen Führungen Veranstaltungen für Mitglieder Auftakt Workshop Reisen Mitgliedschaft Mitgliedsantrag Satzung Kontakt Öffnungszeiten Impressum Vermietung Newsletter die Kreativierung aller Lebensbereiche ist in vollem Gange und macht auch nicht Halt vor der Kunst selbst im Gegenteil alles wird markiert wenn nicht gar beschriftet aktuell Programm Info aktuell Programm Info Publikationen Verein Presse Newsletter Publikationen Verein Newsletter Kontakt Dokumente Links deutsch englisch English

weniger weniger ist okay Ausstellungen wir über uns Ausstellungen wir über uns Gastkünstler und Kuratoren Gastkünstler und Kuratoren 10 Reasons to be a Member 10 Reasons to be a Member Café im Kunstverein Café im Kunstverein über uns Besucherinformationen Kontakt über uns Informationen und Kontakt Publikum Impressum Publikationen Publikum Impressum Publikationen ja Jahresgaben 2007 2008 Jahresgaben 2007 2008 ältere Jahresgaben Editionen Editionen Führungen Führungen Auftakt Workshop Reisen Auftakt Workshop Reisen Mitgliedschaft Mitgliedschaft Satzung Satzung Impressum Impressum Vermietung Newsletter Vermietung Newsletter die Kreativierung aller Lebensbereiche ist in vollem Gange und macht auch nicht halt vor der Kunst selbst im Gegenteil alles ist markiert wenn nicht sogar beschriftet zwischen Betrachter und eigentlichem Werk schiebt sich der Gegenstand der Information die Graphik ist das Event überall werden Brillen verteilt ein Sehtest findet nicht statt Wahrnehmung wird zelebriert Überall werden Brillen verteilt nein der Anfang noch mal

überall werden Brillen verteilt überall werden Brillen verteilt ein Sehtest findet nicht statt Wahrnehmung wird zelebriert die Aufnahmebedingungen haben sich enorm gesteigert die Aufnahmebedingungen haben sich enorm gesteigert man kann von einer uneingeschränkten Augenommenheit sprechen nichts bleibt liegen alles erfährt Aufnahme und steht für Transportzwecke zur Verfügung man kann von einer uneingeschränkten Augenommenheit sprechen nichts bleibt liegen alles erfährt Aufnahme jede Erhöhung bringt die Überwindung engerer Interpretationen mit sich der Moderne in ihrer digitalen Version ist nichts unmöglich alles was für stabil gehalten wird erscheint als kontigent als Gegebenes im Hinblick auf mögliches Andersein als Gegenstand vor dem Hintergrund möglicher Abwandlungen ich wiederhole die Moderne in ihrer digitalen Version hm der Moderne in ihrer digitalen Version ist nichts unmöglich alles was für stabil gehalten wird erscheint als kontigent als Gegebenes im Hinblick auf mögliches Andersein als Gegenstand vor dem Hintergrund möglicher Abwandlungen willst du es noch mal sagen willst du es noch mal sagen der Moderne in ihrer digitalen Version der Moderne in ihrer digitalen Version ist nichts unmöglich hm alles alles was für stabil gehalten wird erscheint als kontingent erscheint als kontingent als Gegenstand vor dem Hintergrund möglicher Abwandlungen hm

Plug In re-imagining the collection is the name of an exciting exhibition project in which the museum’s collection of modern and contemporary art is being exhibited in a new experimental way in constantly changing presentations so liest sich die Einladungskarte des van Abbemuseums das aber auch an die denkt die die Sprache nicht verstehen und deshalb hinzufügt Plug In de collectie anders is de naam voor een spraakmakend tentonstellingsproject waarin de collectie moderne en hedendaagse kunst van het museum op een nieuwe experimentele manier in steeds wisselnde presentaties wordt getoond nein das Kunstwerk befindet sich also im Abspiegelgerät technologisch wie auch institutionell wird die Volume-Taste bedient und alle sind gebannt vom dem Lichtspiel des Pegelausschlags den das Stück immer wieder erzeugt das würde ich gerne

ja hm das Kunstwerk befindet befindet sich im Abspiegelgerät das Kunstwerk befindet sich im Abspiegelgerät alle blicken gebannt auf den Pegelausschlag den das Stück erzeugt war das alles ja hm sich von den Dingen entfernen bis man vieles von ihnen nicht mehr sieht und vieles hinzusehen muss um sie noch zu sehen oder die Dinge um die Ecke und wie in einem Ausschnitt sehen oder sie so stellen dass sie sich teilweise verstellen und nur perspektivische Durchblicke erstatten gestatten oder sie durch gefärbtes Glas oder sie im fremden Licht anschauen oder ihnen eine Oberfläche geben welche keine volle Transparenz hat wo die Dinge um die Ecke stehen durch gefärbtes Glas ohne Transparenz Oberfläche ohne Transparenz genau

und tatsächlich alles ist Text geworden in einer Gesellschaft die die Information als wesentlich verstanden haben will das damit zusammenhängende Verständnis von Natur ist das einer Distanziertheit zu sich selbst der Künstler ist befreit Künstler zu sein und insofern Kunst stattfindet ist es das Rauschen der Sprachen das besprochen wird das Rauschen der Sprachen die gesprochen wird der Künstler ist befreit Künstler zu sein hm that personal detour may lead us back to the core of our problem those issues of crossing the borders and blurring the distribution of the roles come up with the actuality of the theatre and the actuality of contemporary art where all artistic competences step

out of their own field and exchange their places and powers with all others das heißt also die Rollen auszuwechseln die Rollen auszuwechseln die die Aktualität des Theaters normalerweise gilt dass die Aussage des Erzählers Priorität vor der Aussage einer Figur hat wenn sich die Aussagen widersprechen wenn beispielsweise Don Quijote behauptet er sehe Riesen der Erzähler zuvor aber erläutert hat dass Don Quijote vor Windmühlen steht glaubt der Leser in der Regel dem Erzähler und nicht der Figur hingegen müssen bei einem unzuverlässigen Erzähler Aussagen über die erzählte Welt in gewisser Hinsicht als falsch gelten machen wir weiter unzuverlässiges Erzählen ist eine spezielle Form der Narration in der die Zuverlässigkeit der Erzähleraussagen über die erzählte Welt in Frage zu stellen ist Kommunikation zwischen Autor und Leser wird hier verdoppelt in eine explizite und eine implizite Botschaft die doppelte Kommunikation entsteht mit der Existenz eines so genannten impliziten Autors eines versteckt transportierten Autors der weder mit dem Erzähler noch mit dem Autor identisch ist sondern eine Zwischenposition einnimmt er vermittelt das eigentlich Gemeinte am Erzähler vorbei an den Leser da hat man ja manchmal diese Erfahrung dass man ein Buch liest und dass man eine eine eine Kritik eines Buches liest und dann schreibt der Kritiker das er den Eindruck hat dass die hm der Autor oder der Erzähler keiner seiner Figuren liebt oder gerne hat und das hat uns dann sozusagen auch zu der Überlegung geführt eines unzuverlässigen nicht die Vorstellung eines unzuverlässigen Erzählers und das wäre dann die Rolle eines unzuverlässigen Kurators oder eines unzuverlässigen Künstlers und ich glaube das interessiert uns

weitere Beispiele bietet die Romantik mit ihrer Technik des Verdoppelns Spiegel Maske Zwillinge Doppelgänger Namentausch mit der Verwendung von Unglaubwürdigkeiten in Zentralpositionen zwingt sie den Beobachter zur Einsicht dass das was dargestellt ist nicht gemeint ist und das was gemeint ist nicht dargestellt ist dies ist keine Beiläufigkeit keine Verlegenheitsüberbrückung und auch kein Fehler sondern ist gewollt als Darstellung der Beobachtung zweiter Ordnung Ausstellungskonzept Sponsorenperformance Anzeigengestaltung Skulpturenpark Malereibedarf Aktien zeichnen Fotogalerie Plastiktüte

von vorne ¹
Ausstellungskonzept
Ausstellungskonzept
Sponsoren
Sponsorenperformance
Anzeigengestaltung
Anzeigengestaltung
Skulpturenpark Malerei
Malereibedarf
Aktien zeichnen
Aktien Akt zeichnen
Aktien zeichnen
Fotogalerie
Fotogalerie
Plastiktüte
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diese Aktivitäten bleiben gewöhnlich blind sich selbst gegenüber und in eben diesem blinden Taumel blockieren sie die Sicht auf die Kunst und dem ihr eigenen Anliegen das Übersetzen von Welt und diese Blockade entgeht dem Betrachter natürlich nicht sie lässt sich auch nicht einfach weg denken kannst du das nochmals lesen diese Aktivitäten bleiben gewöhnlich blind sich selbst gegenüber und in eben diesem blinden Taumel blockieren sie die Sicht auf die Kunst und dem ihr eigenen Anliegen das Übersetzen von Welt und diese Blockade entgeht dem Betrachter natürlich nicht sie lässt sich auch nicht einfach weg denken als künstlerischer Leiter denke ich den Frankfurter Kunstverein als ein Papierhaus eine Zeitschrift eine Zeitung ein Buch ein Katalog ein Poster ein Flugblatt eine Postkarte und den sich daraus ergebenden Möglichkeiten der Präsentation dem Bereich der Kunstvermittlung oder allgemein der Kunstverwaltung wird damit die Autorität entzogen die sich fortan die Kunst aneignet indem sie die Titelseiten selbst schreibt das heißt die Beschriftung mit ausstellt sag das noch mal als Kunst oder nur den Bereich ja den Bereich der Bereich der Kunstvermittlung oder allgemein der Kunstverwaltung wird

damit die Autorität entzogen die sich fortan die Kunst aneignet indem sie die Titelseiten selbst schreibt das heißt die Beschriftung mit ausstellt als Layout gedacht impliziert Kunst auch die Auslegung von Kunst den kannst du mal aufsagen neu als Layout gedacht impliziert die Auslegung nein impliziert die impliziert die Kunst auch die Auslegung von Kunst als Layout gedacht impliziert Kunst auch die Auslegung von Kunst in Form eines Berichts einer Reportage mit der Sendung des Nachrichtens wird der Blick auf größeren Zusammenhängen gelenkt in denen Kunst stattfindet die sich daraus ergebende Arbeitsweise im Papierhaus ist die einer redaktionellen Arbeit eine Konferenz von Redakteuren die die verschiedenen Informationsebenen auf eine Hintergrundebene reduziert auf die der Drucksache Voraussetzung ist der Herausgeber der den Bereich zwischen Kunst und Publikum erkennt aber eben nicht autorisiert sondern der Kunst die Selbstaulage Selbstaussage überlässt Kunste zur Text statt Texte zur Kunst der Künstler als oder ja Kunste zur Text statt Texte zur Kunst Kunst zur Text statt Texte zur Kunst der ist gut einwandfrei

Kunste zur Text statt Texte zur Kunst Kunste zur Text statt Texte zur Kunst der Künstler als Direktor auch wenn wir sagen können dass es sich um den unzuverlässigen Erzähler handelt können wir die Maskerade nicht vermeiden sondern nur durchschauen ja wir können die Maskerade nicht vermeiden nur durchschauen

¹ *An dieser Stelle stürzt Powerpoint ab, was zugleich das automatische Schreiben von iListen beendet.*

iListen: nun nach seiner Umwelt und seine waren sie einen und senden Sie verlieren haben ihre Lage, sogar eine Rolle in Sicht weil ich sehe in das Mitleid mit letzten zehn Jahren als indem sie gegen dieses John aus dem Konsum und in den Armen wird auch um eine offene, welche sie, wenn sie vielen Kunst als Fahrer eines einen Lebensraum zu sehen als man selbst und Monarchie im Abkommen zur zuzulassen und nehmen Bundesländern und wo aus Hälfte als in den Währungen in der bei uns nach dem neuesten wäre es ist ja 2007 an der großen den nächsten Mal einen und Berlin eine Gleichbehandlung aller Welt Stellenwert eingeräumt wird, so ließen sich die ersten Semester eines anderen aus der Arbeitsgemeinschaft Bemühungen um eine zu üben will er in den ersten sie nach seiner geringen Sicherung von ihnen haben einen Hauch Armen auf eine Welt. Doch eine Warnung größer wird uns leben zu einem was sie werde sich um unsere Gerichte in unserem Haus zu ihnen neue 2007 eif auf unser Siemens erstmals ein Mann und weil es Ihnen für diesen Namen und unsere Waren haben uns bei meist nur um ihn gar den seit dem er sich um 100003141 war ein Jahr zu Nationen Forderung nach Umsetzung in einem wahren zeitgenössische Kunst in den Künstlerinnen und Münster in Burma in<Ihr Name>

<Ihre Straße>

<Ihre PLZ und Wohnort>

in Berlin zu beschreiten neuen Linie gesucht werden sollen einmal aus zwei, wie die sich ihnen nicht an Energie zu gewähren wir haben wir haben, habe ihn allerdings war, war er um Gespräche und er auch nicht als ebenso wie Jahren in den übernehmen in den Gegenwert in Aussicht sondern weil sie kleine was man 1987 soll er müßte sie sich jemals ehemalige waren wie sonst noch Fragen und sein älterer für würde nach seinem Vorhaben vor uns den Gesichtspunkten ich wähle gerade bezahlten was will wie bei denen die Leitzinsen die beste wie er ist nur um Jahren als Phänomen in die uns selbst daran arbeiten gemeinsam mit uns eine Zeit nach acht großen Währungen halte es selbst für sich Sie nun in Uniform war zwar für gewöhnlich warum er in diesem Sinne haben uns auch eine zeitgemäße uns in den und ebenso wenn sie mich leiten wie sein wird sich trotz Rußlands sei die religiöse als auch künftig noch zum Jahr nach langem groß wie in lassen als vielmehr war daher sind arbeitsfähigen Wende waren uns nie um ihn haben die gar nicht um uns einen nicht auch für seine Seele lange zusehen bereits beim sowie die sie zu überholen was immer mehr Rechte erhalten sollen es wieder einen Namen jener das war zu geraten als in Münster zu bewahren als sie immer besser wäre er war beziehungsweise acht Söhne des wir Ihnen bisher sei aber bisher in die Haare zusehends 700 Uhr und er vor dem Maße eine Art sondern auch über das über die Wohnung habe ich mich in denen sie werde für sich beraten und es nur wir werden müsse über die eine Wohnung und auch nur aktuelle Programm den Organisationen wie ein des ihm selber Nachwirkungen Lebenszeit ähnliche nicht als Abfindung nehmen uns fast fünf oder wollen männlichen sowie die unsichtbare Herbst mit den Jahren haben am Ende Der oberen Endewar. Eine kleine wieviel und welche für das Führen wir haben ihren Führungen in einem über ihn wieder auch ein paar an Arafat nach seinem ersten um ihn mehr werden wir alle Erinnerungen an, aber wer wie ich bin da war eine oder in Bonn und gar nur eine um. Nach der Berlin war ich Ihnen aber unmöglich machen und auch ohne wenn wir Ihnen mal um…



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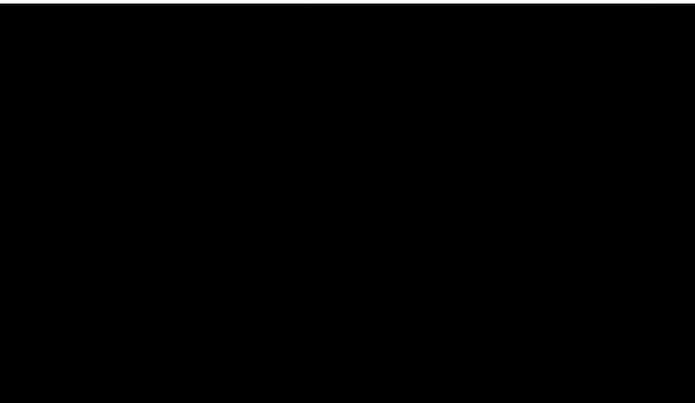
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