

HANDLING ART

by

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The mail icon starts to jump up from the bottom of the screen, signaling newly arrived emails. Dick is reading an article about the latest achievements of Richard Branson's Virgin Galactic space travel
5 program. When he is done reading the article he clicks on the still attention-seeking icon.

There are a bunch of new mails. Dick starts with the latest one, which is on top of the list. He double clicks on the subject. It reads "submission".

10

hi

i'm artist and i look for a gallery to represent
15 my work

thank you
best regards

20

--

After reading it, Dick deletes the mail immediately. The next subject he double clicks is "oil painting".
25

Dear Sir

30 Do you still worry about it is difficult to find a quality supplier For OIL PAINTING? WE ARE

THE ONE!

We've been manufacturing and exporting oil painting which decorate by wood frame and or Matboards, metal hanger, also paint the art on the MDF, mainly to US and Europe market. We are very experienced in making difference style painting and printing!

5

We hope we can start a business relationship with your company very sooner. We have the expertise and confidence to serve you well. Attached please see the attached photo for your reference. Welcome your own design and draft!

10

We are looking forward to hearing from you soon!

15

Best Regard!

20

Cindy/Sales

There are a lot of sample images attached to this email but Dick doesn't look at them. He deletes the message. The next in line has "To director gallery, Dick's Contemporary" in the subject. Dick opens the mail and when he sees the amount of text deletes it straight away.

25

30

Sir,

At this moment I'm looking for a gallery in Amsterdam which could represent me and had told
5 me very well about the gallery that you're directing. Is for this reason that I'm sending my address: just in case the work represented there would be of your interest.

As you could see is a materic work, by this cause
10 the image damages so much its perception or, feeling, it doesn't happen as much at the installation. If you want and without any compromise, I can send you some of the published catalogues (look and descarger catalogs in "Bibliographie")
15 , where you can appreciate much better the textures and objectual details.

I'll thank you anyway your interest and your availability.

20 Señor,

En estos momentos estoy buscando una galeria en Amsterdam que pueda mostrar mis obras. Es por esta razón que les envío la dirección de mi
25 página web.

Pueden descargarse distintos catálogos en el apartado de "Bibliografia", ya que la definición de la obra será mucho mejor. En el apartado de "Instalaciones" pueden ver algunas que han es-
30 tado presentadas en Artefiera(Bologna), Miart (Milano), ArtMadrid, St-Art (Strasbourg), etc.

Le agradezco de antemano su interés y amabilidad.

joanpere massana.-

Monsieur,

5

En ce moment je cherche une galerie de Amsterdam qui me représente, et il y a de personnes qui m'ont parlé très bien de la galerie qui vous dirigé. C'est pur cette raison que je vous envie la direction de ma web : par si l'oeuvre qui était représenté c'est de votre intéresse.

10

Si vous voulez, vous pouvez télécharger le pdf de catalogues dans la section sur la bibliographie

15

Je vous remercié par votre intéresse et amabilité.

Atentament,

(*) C'est de votre intéresse o non, est pour moi très important la votre opinion. Merci !

20

(*) Either if you are interested in or not, it will be very important for me that you could give me your opinion.

25

There are a few advertisements which Dick deletes without opening. The last two new emails have "GREAT NEWS" and "The Dirty Dog" in the subject lines. Dick opens the one saying "Dirty Dog" first.

30

Hi, I'm Roxy Mullen and I want to ask you, if
you want to buy a painting
of Mikel Alberto called THE DIRTY DOG.
If you order it until 26th november, you will get
a 14 % discount !!!

Yours

Roxy Mullen
Manager of Mikel Alberto

Mikel Alberto, THE DIRTY DOG, 100 x 150
cm, acrylic on canvas, 2009

Mikel Alberto is a non-biographical painter. He
calls his style "junkpainting".

Mikel Alberto is the meanly creative artist name
of Frank Dust, an underground musician, who
calls his style "junkrock".

Roxy Mullen is an ex-gogo-girl. After the end of
her career she
unfortunately got overweight.

At the bottom of this email is a big colour image
of the Dirty Dog painting and a small black and
white photo of a rather fat woman. Dick looks at

the photo of the woman for a moment and then opens the last of the new mails.

Dear Dick

5

I hope all is well in Amsterdam. What a shame that I missed you at FRIEZE. I only got in on the weekend because I had some stuff to sort out back home.

10

The booth looked superb! I liked that you were showing the dyptich! Aurelie told me that you sold the big work to the Whites during the pre-view. Well done! I am going to send you an invoice as soon as I'm back in the studio. Can you please tell me for how much it went? I guess you had to give a discount?

15

But, hey I have an announcement to make! Nora is pregnant! I'm going to be a father! She's due sometime in march! It's all very exciting!

20

So, these are the news! We should talk about the show soon. It would be best for me to do it in january.

25

Talk to you soon.

Marc

30

“Hey Aurelie, Marc is going to be a father, his girlfriend Nora is pregnant! How great! Can you send him a card from me please?”

5 “Oh, that’s good news! Does he say if it’s going to be a boy or a girl?”

“Don’t know about that. I’ll send him a mail now and ask about it. Can you maybe send some flowers to Nora as well? From all of us?”

10 “Sure.”

Once he finished reading the mail one more time Dick clicks on the reply button and writes a reply. He writes without stopping to think much.

15
WOW Marc

That’s such good news! I’m really happy for you! Who’s the father? :) Just kidding! :) :)

20 Do you already know if it’s a boy or a girl? I think a girl would suit you! :)

25 Hey, too bad that I missed you at FRIEZE. :(I only did the first few days and then left. I’ve got so much stuff to do I can’t sit around the booth all day long. Aurelie told me that you came by and that you were happy with the booth and all!

30 The big work was sold with 10% discount to the Whites. They really like your new stuff and

I think it's great that they got the big one. I also gave them your book so that they can get more into it. I think they might buy more works. Especially if we have the show next year. :) :) :)

5

How about we sit down soon and talk about the show? I promised Natalie that I would take her and the kids to Berlin anyways. Let me know when would be good for you.

10

All the best

Dick

Dick van Tuijn
Dick's Contemporary
Rozenstraat 47
1016NN Amsterdam
tel:+31204220478
fax:+31204220470

15

20

The Volvo is running smoothly on the left lane of the Autobahn. Dick is sitting almost motionless behind the wheel of this speeding fortress, only occasionally moving the right hand to flash his lights at some slower, less capable car in the way.

25

Natalie is looking at fashion magazines whilst listening to some music on her ipod. All that can be

30

heard of the music is a vague beat. She is sitting with her shoes off and her legs tucked under and is flicking through the magazine pages back to front. From time to time she pauses to look at an image
5 for longer. At the moment she is looking at a Vivienne Westwood ad.

The boys are sitting in the back. Nick is playing a game on his PSP and is swaying slightly from side to side, following the movement of his racing car.
10 Next to him Patrick is asleep, in his lap is a pile of paper spirals which he ripped out of a comic book.

Marc's telephone rings with the very familiar sound of a xylophone. He keeps on driving on the left
15 lane and picks up the phone with his right hand.

"Hello!"

"Hey Dick, it's Marc. Are we still on for tonight?"

"Sure thing, Marc! I'm on my way. I should
20 be in Berlin in about three hours and then I'll drop off Natalie and the boys at the hotel before I come by your studio."

"Do you know at what time you will get here?"

25 "I'm not sure but probably around eight."

"Listen, I gotta go see someone now, so why don't you just call me when you are ready to come over?"

"Alright, I'll do that. See you soon."

30 Marc takes his eyes off the road to switch off the phone and then throws it in his lap. He looks back

at the road. Natalie takes off her headphones and touches his knee.

“Was that Marc?”

“Yeah, it was Marc. Why?”

“Nothing, just wanted to know. Will we have dinner with him?” 5

“Don’t know, probably not. You wanna have dinner with him? I just arranged for me to visit his studio to talk about the show. Don’t know if he has time for dinner.” 10

“Mmmh, maybe it would be nice to have dinner with him. We could leave the boys at the hotel.”

“I don’t know. We’ll see. I gotta drive now. Let’s talk about this later.” 15

“Can you stop somewhere, I have to pee. Stop somewhere where we can buy something for the boys too.”

She puts her headphones back on and looks out of the window. 20

They drive for another twenty minutes and then turn off the Autobahn at a gas station with a restaurant and a shop attached to it. Whilst Dick is parking the car Natalie is turns around to wake up Patrick. 25

“Come on boys, do you have to use the bathroom?”

“I can’t come now, I’m in the middle of a race!”

“Well, maybe you should pause it, Nick.” 30

“No!”

“I have to go to the bathroom, Natalie.”

Patrick is trying to free himself from the seatbelt. Nick is focusing on the game with his seatbelt still on, too. Natalie is now backwards on her seat, opening Patrick’s seatbelt.

“Dick can you please help me get the boys out?”

Dick is checking something on his phone and only reluctantly slips it into his pocket before getting out of the car. He opens the door on Patrick’s side and helps him out of the car. Nick is even now intent on finishing his race.

“Come on big boy, pause the game. I’ll get you an ice cream.”

“No, just leave me here, please!”

Dick looks around the car park and then back at Nick who doesn’t take his eyes off the screen.

“You sure you don’t have to go to the bathroom?”

“Yes dad, I’m sure!”

“Ok, we won’t be long.”

He shuts the door and locks it with the remote. Natalie and Patrick already left for the restrooms and so Dick makes his way to the shop on his own.

The three of them return to the car ten minutes later, laden with sweets and drinks. When Dick opens the door his telephone rings. He drops the bottle of Volvic on his seat and takes out his phone standing next to the car.

“Dick, hello!”

“Hey Dick, it’s Liam. How are you?”

"I'm fine, thanks. We're still on our way. How about you?"

"I'm on the train. I think I'm about halfway, so I guess it'll take another three or four hours."

"Ok, by that time we'll be there already. I'm gonna drop Natalie and the boys off at the Hotel and then go to Marc's studio. Do you know where it is?" 5

"Yes, I have the address. I'll see you there."

"Ok, well, enjoy the train ride. Any nice girls for you on there?" 10

"Eh, no, there are none. But maybe there'll be some once we get to Hannover. Whatever, I'll see you later. Have a safe trip!"

Dick puts the phone in his pocket and gets in the car, sitting down on the Volvic bottle. Natalie leans over to take the bottle from under Dick and asks: "How come you always ask Liam about girls?" 15

"Don't know, he just looks like the kind of guy who could use some advice on women, you know, with his glasses and all? Maybe he can learn some from me." 20

"Because you're such a lady's man?"

"Well!" 25

Dick starts up the car but Nick has by now finished his race.

"Wait, Dad! I have to go to the bathroom."

I wonder why Dick always asks me about girls? He 30

probably thinks I'm gay or a wuss or something. Unfortunately there are really no nice girls on the train. I'm still waiting for the time that I get on a train and sit next to a really nice girl. Well, maybe
5 somebody will get on in Hannover.
I'm not sure why Dick asked me to come to Berlin with him. We're only going to see Marc's studio. He could have done that himself, or taken Natalie or even the boys. Maybe he really cares about
10 my opinion? Don't know. I always told him what I thought of Marc's work. But I can't tell Marc what I think when we're at his studio. It would be so embarrassing if I told him that I think that he is producing way too many works.
15 I still like his works but since I started working at the gallery it has changed a lot. And now that he's going to be a father it will only get worse. I'm curious about his plans for the show in January.
Dick should have taken me in his car and left the
20 kids and Natalie at home. He could have at least bought me a plane ticket.

25 Marc Just's studio is in an old factory building on the border of Prenzlauer Berg and Friedrichshain. When Liam gets there he has to wait in line at the gate. Waiting in line with him are a bunch of club
30 kids drinking Becks and joking around with each other. There must be a club or a bar in one of the

old factory buildings.

When he gets to the little window where the cashier sits he tells her that he wants to visit Marc's studio.

"There's no studio here. If you want to get in
you have to pay a tenner." 5

"But I'm sure that it's here."

"Sorry, but if you want to get in you have to
pay."

"Hold on, I'm going to call him." 10

"Alright, but can you do that somewhere else
so that I can work here?"

"Sure."

He steps aside and calls Dick.

"Hey Dick." 15

"Liam, where are you?"

"I'm outside the gate and they won't let me
in. According to them there is no such thing
as Marc's studio. They want me to pay ten
Euro."

"Oh, hold on." 20

Dick lowers the phone and talks to Marc.

"Liam is at the gate and says that they won't
let him in without paying."

"Yeah that's right. I forgot that they close the
gate on the weekends. There's a bar and a club
on the grounds and they charge entrance at the
gate. I'll go over there to get him in." 25

"Liam, are you still there?"

"Yes, I am. What's the deal, Dick?" 30

"Marc will come over in a moment to let you

in.”

“Ok then. See you in a sec.”

5 *It's strange to be back in Berlin and instead of seeing my friends I am going to spend the night with Marc and Dick. Maybe we'll just check out his studio and then we go our separate ways. I hope there won't be a dinner. But that would be strange.*
10 *Dick has to show off somehow. That's most probably also the reason that he wanted me to come. Just so that he looks stronger. We'll probably go somewhere really nice though and I can still meet up with the guys later. I hope that Dick doesn't*
15 *want to go out after dinner. That would be really shit for Natalie, too. She didn't come all the way to Berlin just to look after the kids. If we do go out after dinner I seriously hope that Marc will join us. It would be so exhausting to have to hang out a*
20 *whole night with Dick.*

Marc picks up Liam at the gate and waves at the girl at the ticket booth.

25 “Do you know her?”

“Sure I know her. I'm here most of the time. Also on the weekends so of course I have to walk past her a lot too.”

“Does she know your name?”

30 “Of course she does, why?”

“Nothing. Doesn't matter.”

What a weirdo he is. I'm sure he could just tell this girl at the ticket booth to let people through if they say that they are there to see him. Or he could have given her my name beforehand. This way it makes him look so important and me like an idiot. Fuck, I really don't feel like hanging out with this guy. What if he asks me directly if I like some of his works. I will have to lie. But then somebody has to say it and Dick will certainly not say anything. As long as he thinks it's sellable and kind of cool he'll be fine. Ach, I'll just tell Marc that it's great and just murmur something about the effects or something. It'll be fine.

The studio is on the ground floor but doesn't have any windows to the court where the club and the bar are. The door is almost unnoticeable. Marc opens it and Liam has to squint in the brightly lit white corridor they enter.

"Welcome to my studio!"

"Thanks! Wow, it looks nice."

"This is only the corridor. Wait till you see the studio itself."

"Ok."

Marc leads Liam along the corridor and into the studio. The studio is a big open space with a few columns irregularly spread out in it. There are windows on one side of the space. Dick has heard them

come in and is getting up from the couch whilst pouring a glass of wine. He puts the bottle back on the low table and walks towards Liam and Marc.

“Hey Liam, you made it! Here have some wine.”

“Thanks. How long have you been here for?”

“Not long, it took me a while because Natalie put up a bit of a fight when I told her I would spend the night with you and Marc. I told her it’s strictly business but she went berserk. But don’t worry, she’s a good girl. I’ll go shopping with her tomorrow and she’ll forget all about it. Let’s have a toast!”

Marc grabs the two wine glasses from the table and hands one to Dick.

“What shall we drink to, Dick?”

“Let’s drink to art! And of course to you, Marc!”

“To you, Marc!”

”To you!”

“To me! Cheers! Come on have a seat. I wanna tell you about my ideas for the show!”

“Alright. Let’s hear it then. What have you got in stock for us?”

“Yes, yes! But wait, I gotta go to the bathroom first. Hang on a sec.”

“Alright, don’t make us wait for too long.”

Marc leaves the studio hurriedly. Dick looks at Liam and with a tilt of his head he closes off one nostril with his index finger and breathes in through the other. Liam looks at him and nods his head.

“He’s doing coke you know?”

“Probably!”

“No, I know he does! He offered me some but I said I didn’t want any. I also told him that he shouldn’t do it in front of you!”

5

“Ok, why not?”

“You know, it’s unprofessional. We are here to talk business. We can’t have him doing lines in the middle of that.”

“You’re right.”

10

“I know! Maybe we’ll get some coke from him later for when we go out. Are you up for going out with us?”

15

Wow, it’s gonna be hell. Marc on coke, Dick on coke! I know it’s going to be horrible to hang out with them. But then again, Dick would for sure pay for the coke, so. Fuck, I can’t really say no to him asking me like this. Maybe I can pretend that I already have something I gotta do. No, I can’t! I have to go with them. Shit, it’s gonna be a long night.

20

When Marc comes back he has a big smile on his face and sits down next to Liam.

25

“Hey Dick, do you have the floor plan of the gallery?”

“Sure, hang on I gotta grab it from my bag.”

He turns around to find his bag and starts to rummage around in it.

30

Marc taps Liam on the shoulder and repeats Dick's gesture of the finger on his nose with a big smile. Liam smiles back at him and gives him the thumbs up.

5 Dick finds the floor plans and hands them over to Marc who takes them and puts them on a pile of papers next to him.

10 "Before I forget, Marc, congratulations on becoming a father! Such great news. When will it happen?"

"Thanks! It is great news but also fucking scary! I gotta earn some more money, Dick! Let's sell loads of my stuff, alright?"

15 "Sure! FRIEZE already went well and we had loads of new people interested in your works, also from institutions. Now we gonna do a great show at the gallery! Don't worry, it'll be awesome!"

20 "It better fucking be! I wanna buy a house you know. It's so shit for a kid to grow up here in the middle of Berlin, you know. I don't want that for my baby! Have you ever seen these kids running around here? They're ten years old or something and are already like a gang, bullying the younger ones."

25 "Really?"

"No shit man! I wanna get a place somewhere in the greener areas of Berlin, maybe in the North, by a lake or something."

30 " Sounds good! You have to work hard to get there though!"

"You better work hard, too! I'm not giving you fifty percent of my money for you to sit on your lazy ass all day. Come on, let's talk about the show. I have some great ideas. They gonna cost you a bit in advance but it'll totally be worth it!"

5

Jesus Christ, he's the classical artist turns father example! He's gonna be a pain in the ass, wanting to earn more and more to make sure that his baby has the best possible situation or something.

10

I really hope that he will still make good work though. It's so easy to just stick to the one thing that you're selling well and then produce loads of this sellable stuff in some kind of variation. He could totally pull it off and earn loads of money with it, but then he will also get to the point where his work will not be any good anymore because it's only about the selling. I wonder if he's going to get a bigger gallery. I'm sure that there is interest in him. It's easy money for the big galleries. They cash in on him for a few years and when he's burned up they drop him again. Shit, I hope he won't leave Dick like this. Dick is pretty bad, but he really loves and admires his work too. At one of these big galleries he will just be some dude who earns them money. Of course he will have his personal people to take care of him but in the end they don't really care. But yeah, whatever. We'll see!

15

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30

Later that night they find themselves in a bar with a bottle of champagne in front of them when Marc asks Liam:

5 “So, Dick tells me that you are an artist yourself?”

 “Yeah, well, I am still at school, actually! I will graduate next summer.”

10 “Cool! Tell me about it! You know, I never studied art! Everything I know I taught myself. I always knew that I wanted to be an artist but totally didn’t want to put up with this whole art school bullshit, with a bunch of losers fucking with your head, trying to make you

15 think the way they do. I mean, who teaches at an art school anyways, it’s all the guys who couldn’t make it as artists, so, you know...”

20 “Well, it’s actually different at my school. The people teaching are all artists in the first place and only teach on the side. They are actually pretty bad teachers some of them, I mean they are not very organized and all. Some of them are quite successful artists.”

25 “But come on, man! You can’t teach someone how to be an artist!”

30 “You’re right but you can profit from art school in so many other ways. Like learning how to talk about your work, how to present the work and how to communicate your ideas with others. It’s also really good to have all these other people around to exchange ideas and work on

stuff without the pressure of the commercial art world.”

“Maybe you’re right. I guess I didn’t need all that though. I mean look at me. I made it! And I did it all by myself. But hey, tell me some more about what you’re doing at your art school!”

“I’m studying photography. Not applied photography like fashion, advertisement or something like that. We’re artists using photography as a means to express our ideas, but we are also free to use other media like video and stuff. We even have writing classes. It’s pretty cool. Our teacher is this young guy who graduated a few years ago from the photography department. He graduated as a photographer but didn’t show any photographs. Instead he wrote a book in which he has a sort of dialogue with his father who cannot attend his final presentation. I haven’t read it but it’s supposed to be really good.”

“Wow, it sound like your school is kind of cool.”

“Yeah, I guess it is. So, at the moment I am working on my thesis and on an assignment we got. It’s kind of strange to get an assignment in your final year but I think it is a good thing. We have to reflect on our future position as an artist in the commercial art world, or if we don’t want that but something else then we have to reflect on that. We have to look into

how we want ourselves to be represented,
if we want a website or to be with a gallery,
publish books or something. And all this we
have to do under the two mottos The Ultimate
5 Boring Art, and I Will Not Make Anymore
Boring Art, so...”

“Shit man, you totally lost me. You see those
girls over there? Maybe we should call them
over to join us instead of talking shit about art,
10 you know?”

*What a wanker! I am trying to explain to him what
I am doing and he doesn't listen at all! He is so full
15 of himself. Everything he does or did is super and
all the rest doesn't matter. I hope Dick doesn't want
to stay out for much longer, so that I can leave, too.
And the girls Marc wants to call over to our table
look horrible. They're total sluts! I don't think I
20 will be able to stay if he really does call them over.
Oh, here comes Dick!*

Dick comes back from the bar with three glasses
25 of whiskey. He has some problems manoeuvring
through the masses of people with the three glasses
in his hands and spills some of the whiskey on his
pants in the process.

“Hey dudes, sorry it took me so long but I was
30 talking to this smoking hot bombshell at the
bar. I asked her if she wanted to join us but

she didn't want to. Well, fuck her! Let's drink! Here, I brought us some real drinks. Forget all this champagne shit!"

He hands a glass to Liam and one to Marc.

"Cheers!"

5

"Cheers!"

"Cheers, Dick!"

10

Liam gets to the gallery and parks his bike in front of it. Aurelie is already at her desk and is waving at him. He locks his bike and walks in.

"Hey Aurelie, good morning!"

15

"Hey Liam, how are you doing? How was the weekend?"

"It was pretty good. I didn't go out but I got some stuff done. I sorted out my new place and it's starting to look good. You should come by some time."

20

"Oh, I forgot, you moved last week. It's again with the anti squat, right? Do you already know how long you can stay?"

"They say that it might be for longer but I don't know. The whole block of houses has been bought by some social housing agency and I'm sure they'll renovate it all at once. But then they'll have to have everybody out first and in my house there's a guy living, who's been in his place since the sixties. He's a real

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30

Amsterdammer, called Ari. I spoke to him a few times and he seems like a nice guy. I think he will try to stay as long as possible.”

“Well, that’s good. I hope you can stay there for a while.”

“Oh yeah, there are also squatters two houses down, so they will hopefully stay for a while too. I really do hope I can stay for long. It’s gonna be shit to move when I am working on my final year project, you know.”

“But you have some time before you have to start with that?”

“Yeah, I know but still.”

Liam gets his computer out and sets it up on the desk opposite Aurelie’s.

“Would you like to have some coffee?”

“Yes, please.”

“So, this is the last week of the show, right?”

“It is, and I am glad to have a new show. It’s good to keep moving, you know.”

“Did we sell any more works from the show other than the one sculpture?”

“No, but we showed her stuff at Frieze as well and there was a lot of interest. I’m sure we’ll sell some more soon. Her work is really special. All the people who watched her video were totally moved and amazed by how well it is made. I am surprised that we didn’t sell more. It’s also not very expensive. But yeah, I think it’s gonna be fine. Give it some time and we’ll sell for sure.”

Yeah, right, we're not going to sell anything! Well, I hope we do, but if we didn't sell anything during the show then chances are that it won't get better when the works are in storage. It's really not very good work, either. I mean it looks kind of pretty and all, but I can understand that people won't buy it. It's just not very deep. I wonder if Aurelie really thinks that we're going to sell some. She has such good taste but then she talks about works that are obviously not very good as if she thinks they are, just because Dick thinks they are. I mean Dick sometimes chooses some horrible stuff, which sold in the end but I don't know, I think he could do with some more quality works.

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“Liam, can you prepare the certificates and stuff for the works we've sold at Frieze? Oh and there are some things that need to be packed and sent out with FedEx today, too.”

20

“Ok, but I also want to try to sort out the storage a bit. It's quite messy because of the return shipment from Frieze. Will Dick come in today?”

25

“I don't know. I don't think so.”

“Hey, has Dick already decided what the booth in Miami will look like?”

“Not quite, I think he wanted to sit together with you and me to take a look. He already

30

knows what he wants to take though.”

“Yeah but I guess we have to see how it will all fit together. Shall I make a model for him?”

5 “No, he has this 3D modeling program and I think he is trying to use that. I am curious how that is going to work out!”

“Wow, me too! Did you already have some coffee?”

“No, I haven’t, are you making some?”

10 “Yes. You want milk in it, or just an espresso?”

“With milk, please.”

Liam goes into the kitchen and starts to prepare the coffee when Dick walks in.

15 “Good morning everybody. How are things?”

“Things are good, Dick, with you as well?”

“Sure, sure. I just come from the gym. Liam, are you making coffee?”

20 “Yes, Dick, I’m making coffee. Would you like to have some?”

“Yes, please. I brought some cake for you. Here, Liam, maybe you can put it on a plate. It was Natalie’s birthday yesterday and so I thought I’d bring some of the leftovers to the gallery.”

25 “Wow, thanks, Dick, it looks great. Did you have a good party?”

30 “We only had a few friends over for dinner. I got a chef to come to our house and cook for us and we had some excellent wine from my cellar. You should have been there.”

“Sounds like fun.”

“What did you give Natalie as a present?”

“I’m gonna take her on a trip to Aruba! The kids will stay home with the Nanny and we’ll have a week in paradise! She’s really excited about it!”

5

“When are you going?”

“Just before christmas.”

“Dick, something else, can we sit together later and go over the plans for Miami? Did you finish the sketches for the booth?”

10

“Yes, I did, they look incredible. This 3D stuff is so cool. Let me just set up my computer and show it to you.”

He takes his bag into his office and shortly afterwards the welcoming sound of his computer can be heard. A little while later Liam has prepared the coffee and served the cake.

15

“Aurelie, I’m gonna take your cake into Dick’s office. We’re going to look at the Miami booth, right?”

20

“Sure, great! Let me just send this mail and I’ll be there.”

Liam carries the coffee and the cake into Dicks office and stands behind Dick, looking over his shoulder at the computer.

25

“So, how is it to work with the 3D software?”

“It’s really tough, but I had someone help me. It turned out better than I expected. We’ll save a lot of time doing the booth design like this. You remember how long it took to build the

30

models and then print out all the works to scale and place them? I can do all this with the program. Here check it out.”

5 Dick opens the program and a series of images appear.

“Aurelie, come on, you have to see this.”

Aurelie comes in and also stands behind Dick, on his other side.

10 “Are you ready? Let’s start with the coolest thing. I can give you a virtual tour through the booth. Here we go.”

“Wow, that’s amazing, Dick, how do you do that!”

15 “Thanks, I know, it’s great! What do you think, Liam?”

“I’m not sure. I mean it looks great and all, but I’m not sure that you can really get an idea of the booth like this. It’s all so flat and polished, you know what I mean?”

20 “You’re saying this is not as good as a model? I think it’s way better! Come on, just look at it!”

25 “I think it works perfectly, Liam, but Dick, can we also see still images from different perspectives?”

“Sure, maybe this is a bit too much. Here, look, these are the images from the different angles.”

30 “Ok, that’s a lot better. Let’s see what you chose.”

“Well, it will be a lot of Marc’s new work,

almost like a small solo presentation in this part of the booth. That way we can make people curious for the show next year, too. And the Americans like his work, so that will be good.”

5

“True, I can imagine that they would like his stuff.”

“Do we already know the pieces?”

“We saw some at his studio, Liam. And he sent me some more images. They look so good, I can’t believe it! Big works, too. We’ll just need to sell one or two of them and we’ll have the costs for the fair back. Look here are the images. What do you think, Aurelie?”

10

“Nice! It looks very good. He’s on fire!”

15

“Mmmh, are these the things we saw in Berlin, Dick? They look really different.”

“They are a bit different but still the same idea. You saw the big almost circular paintings, right, with all the different colours?”

20

”No, they were only kind of silver when I saw them.”

“Ok, so now they have a lot of colour on them, kind of pixely and then he has made these massive blocks that refer to elements of the paintings but are independent from them. Some of them you can even go into and interact with. One of them has sound elements in it, I think there’s an echo.”

25

“Wow, that’s good stuff!”

30

“Yes, yes, but we have to decide which ones

we'll take. Even though we have a pretty big booth we can only put two on the booth at one time. We'll bring more, so that we can swap once we sell."

5 "Ok, what else do we bring?"

"Right, we'll have Tim do his thing, somewhere on the side here. I put him on this wall for now but I am not even sure what it will look like, so it's just a suggestion. On the outside wall we'll put one or two big photographs by Sarah and here will be the table and the couch. What do you think?"

10 "Well, I think it looks impressive."

"And Tim will come to put up his work?"

15 "Yes, so the most difficult and time consuming to put up will be Marc's sculptures."

Liam's phone rings.

"Liam, hallo?"

"Hey Liam, it's Celia."

20 "How's it going Celia? What's up?"

"Do you have a moment? I wanna ask your advice."

25 "Yes, I'm at work, but it's fine. What kind of advice do you need? Is it like a love kind of advice?"

"No, stupid, not at all. I wouldn't call you for that kind of advice. It's something completely different."

"Ok, shoot."

30 "So, I'm going to have a show in this small space which is run by this guy. He has some

money and a space and so when he saw my final year show, he asked me to do something with him. He's a nice guy."

"Ok."

"I made a work for the space and it's kind of site specific and big. It's really cool actually, you should come and see it."

5

"What do you need my advice for then?"

"Well, with working at the gallery and going to the fairs you know a lot about prices and stuff, right?"

10

"I guess so. Do you wanna know how much you should charge for the work?"

"No, I don't think I will be selling this work. Instead I spoke to the guy about making a work in an edition, which will be cheaper for the people to buy."

15

"You wanna make a sellable version of your work?"

"It's his idea, because he said that the people who will come to the show will want to buy something but will not be able to afford anything as big as the site specific work. So he suggested to do something similar which can be produced in edition and is not so site specific."

20

25

"But that's crazy, Celia! It will be something else completely! You can't just make an edition out of an existing work, just so that you can sell it to people with little money! What kind of guy is this?"

30

“So you’re saying I shouldn’t do the edition thing?”

5 “No, of course you shouldn’t, you’re an artist, you have to decide why you do things for a reason other than because it’s sellable. Why don’t you just make a new work, which is smaller and cheaper, instead of turning one thing into another?”

10 “Maybe you’re right. I don’t think I can do that for this show though. I think his idea was that I could just take the idea that I have and quickly shrink it to a cheap edition.”

15 “The people should come and enjoy the work, the way you want it to be. Don’t worry about editions and shit right now.”

“You’re right. It’s so great to have you to ask about the gallery world. It’s like you’re a gallerist but also an artist. I wonder what you are more.”

20 “I hope an artist.”

“Yeah, sure, you’re even still an art student!”

“Exactly! Alright, I hope I could help you a bit. I have to go back to work. I’ll see you soon.”

“Bye bye.”

25 “Bye.”

How strange was that. Celia calls me because she has a question about editions and things like that?
30 *It really feels as if I’m a gallerist and not an artist. I have to be careful to get out of the gallery on*

time. I should talk to Dick about it. He's not gonna be happy though. Shit, I can't believe Celia called me for this. And she was the one who said I'm like a gallerist!

5

Dick is checking his mail. There are a few new messages. He opens the first one that says "to Dick van Tuijn" in the subject line and goes on to delete it straight away.

10

To Dick van Tuijn,

15

I am a professional visual artist, i went among other academies, to St' Martins college in London, since then i exhibited in London, Barcelona, Belgium and other places. I find the development of my work the most important and i work hard to achieve my ambitious standards.

20

My work starts to be recognized and i seek new gallery contacts, for further development of my work.

25

With kind regards,

Mik

Professional visual artist.

30

Mik is inspired by contemporary society.
As an example see : “Walls’ painting project
2009

5 The next few emails he deletes are advertisements
for some shows he’s not interested in and adver-
tising for office furniture and supplies. There is
another mail, which catches his attention. It says
10 “New Work and New York” as subject.

Hi All, I hope you don’t have the swine flu!

15 I have been painting away in my studio and have
new work up now on my website.

I will also be in New York next weekend for a
group show at Allen Projects in Chelsea. Open-
20 ing Thursday October 15th 6-8pm.
See the attached announcement

Thanks,
Ricky

25
After clicking on the link in the mail and browsing
through the website for a little bit, Dick returns to
the email program and deletes the message. Once
30 he has cleaned up the inbox from all the mails he
thinks are spam he opens one that reads “delivery

of works” in the subject line.

Hey Dick

I just transferred the money for the work I
bought at Frieze and would like to check when
it can be delivered. I also want to know if you
can send someone to hang it for me. I know you
normally don't do this but I think that for the
price of the work you can also include the instal-
lation, right?

5

10

It would be best for me if the work would be
brought here in the end of this week, sometime
during the afternoon, ok?

15

Let me know.

Nick

20

Dick opens up his bank account to check if he has
already received the money and afterwards writes
a reply.

25

Dear Nick

thanks for the quick payment! I just checked and
I got the money on my account. I will arrange

30

a transport with our shipper for thursday or friday.

5 About the hanging, I will send my art handler. He's good at hanging. He'll bring all the tools he needs, so that you won't have to worry about a thing. Normally we don't do the hanging but in your case I can of course make an exception.

10 Best regards

Dick

15 "Liam, LIAM!"

"Aurelie, where's Liam, what is he doing? Can you tell him to come into my office?"

"I think he's downstairs. Let me check for you."

20 Aurelie gets up and walks downstairs to look for Liam. When she gets to the storage room, she can not see him at first.

"Liam, are you here?"

"Yes, Aurelie, I'm here. Hold on a second."

25 Liam comes up from behind a crate wearing white gloves and holding a colour photo in his hands.

"What's up?"

"Dick called you. He wants you to come to his office. It sounded as if it was urgent."

30 "Alright, let me just put this down somewhere and I'll go up."

“What are you doing?”

“The photo came off inside the frame and I have to fix it before I send it out today. I hope it’ll be alright. It would be better to send it to the framer but Dick said it has to go out today. I just hope that it doesn’t come off during the transport.”

“It’ll be fine, I’m sure you will do a good job. But come on, I think I can hear Dick calling you again.”

“Alright, I’m coming.”

If I run up to Dick’s office every time he has something to tell me I will never get anything done! I wonder what is so important. He probably wants to have a coffee or something. Or maybe he wants me to frame some more works. I really think he should send these kind of things to the framer instead of having me do it. I can’t guarantee that it will hold and if it gets to the buyer and it came off again, then it’ll be even more expensive to send it back and have it done properly. Maybe he thinks that the buyer will just bring it to the framer himself. But it’s actually kind of fun to do. At least I get to practice framing works. Alright, let’s see what he wants.

Liam walks out of the storage room at a fast pace and takes the steps up to the gallery in three strides.

When he turns the corner to Dick's office he can hear him calling his name.

"Liam, come on, I don't have all day."

5 "Yo, Dick, here I am. I was just busy reframing the photo. What's up?"

"Oh yes, that's good. How's it going with the reframing? Can you do it?"

"Yes, it's ok. I am doing my best but I am not sure that it will hold."

10 "Don't worry, I am sure that you will get it done so that it will last. If it comes off in a couple of weeks they will have to get it fixed themselves. But I called you up because of something else. You have to go to hang a work next week. Thursday or Friday in the after-
15 noon. It's a guy called Nick de Veer. He bought a work at Frieze and wants it to be hung by us. I told him that you will do it."

20 "Alright, I have school on Thursday but Friday is no problem. Where does he live?"

"I think it's somewhere close to the Vondelpark. You know, one of these big houses."

"Is it a big work?"

25 "It's pretty big. You might have to ask him to help you hang it, but I'm sure that's going to be alright. Oh, you also have to bring all the tools you need. Aurelie will organize the transport."

"Ok."

30 "Aurelie, can you organize the transport of the work to Nick de Veer's house next Thurs-

day or Friday? Liam will have to go to hang the work, so let him know when he has to be there."

"Alright, Dick. Is the work already paid for?"

"Yes, I checked it earlier today. It's all paid for. Can you get an estimate for the transport and send it to him as well? He should pay for the transport before it happens!"

5

Dick's telephone goes off. The sound is turned off, so it only vibrates loudly on the table. Dick picks up and signals Liam to leave his office with a flick of his head.

10

"Dick speaking!"

Liam walks out of the office and leaves the door open. He can hear Dick laughing into the phone now.

15

"Aurelie, you want another coffee?"

"Sure. I really need a lot of coffee today! I have so much stuff to do and Dick just keeps on adding things to the list. And of course all the things he asks me to do are super urgent!"

20

"Yeah, like sending you downstairs to get me, so that he could tell me to go hang a work next week!"

"Exactly."

25

"About that. Can you try to make it Friday rather than Thursday? I don't want to take another day off school. Especially because I am going to miss some days when we're in Miami."

30

"I will try. It depends on when they can ar-

range the transport. I'll give them a call and see."

"Thanks! Here's your coffee. I'll go back down to finish the reframing."

5

That's gonna be fun! I am curious to see this guy's house. I am sure he has a lot of great artworks. I just have to be super careful to not mess anything up and to hang the work straight. It would be so embarrassing to drill a wrong hole and to have to fill it. And I will have to ask him to help me hang the work because it's so big. I hope he's a nice guy.

10
15 *Ok, now let's go on with this reframing.*

Liam puts the white gloves back on and picks up the photo. He places it upside down in front of him and starts to remove the old tape. When the old tape is gone, he cuts off two bits of acid free tape and attaches them to the back of the photo, so that half of the tape sticks out from the top. He now attaches the photo with the two strips to the board so that the tape folds behind the photo.

20
25
30 *Alright, that doesn't look too bad. Now I just have to put it back in the frame and build a box for it, so that I can call FedEx and ship it by the end of the afternoon.*

When the frame is closed he picks it up and carries it up to Dick's office. Dick is on the phone and Liam waits for him to hang up.

"I'm telling you it's going to look great! I will send you the drawings I made with this new program I have and you can see for yourself. I have planned to give your works a whole wall. How about that?"

"..."

"Alright, I'll call you later!"

Dick hangs up the phone and places it on the desk next to him. He looks back at his computer and starts typing something. Liam stands a little to the left of the desk holding the framed colour photograph in his gloved hands. Dick stops typing and picks up the phone to make another call.

"Hey Dick, check it out! I reframed it and it doesn't look bad at all."

Liam puts the frame on Dick's desk.

"It does look good. Maybe we don't need our framer anymore. We could save a lot of money if you would do all our framing!"

"Don't know about that!"

"So now you just need to build a crate for it so that it won't get damaged during transport. You should be able to finish it in time to call FedEx, right?"

"I think so."

Dick is still holding the phone in his hand. Pressing the dial button he lifts the phone to his ear.

He looks at Liam with the phone against his ear, smiling. Liam smiles back at him and leaves the office.

5 *Ok, let's see, I should build a box for the frame
which is not heavy and still strong enough to with-
stand the FedEx transport. These FedEx guys re-
ally don't care about what they're transporting. So*
10 *many times we got damaged works when they were
shipped with FedEx, it's crazy. I'll use some dou-
ble layered cardboard around the bubble wrapped
frame and then a nice box from the white foam-*
15 *board. That should do the trick of protecting the
frame and it will also look good.*

Liam starts by putting protective cardboard cor-
ners on the four corners of the frame before bubble
20 wrapping it. Once it's bubble wrapped he starts
to measure the cardboard and then cuts it to size.
The ruler he normally uses for cutting is not long
enough, so he uses a thin strip of metal from a
shelf system which is lying in the storage.
25 After he cuts the cardboard he glues it into a box
with the hot glue gun and then places the bubble
wrapped frame inside it. Before he closes the box
he goes upstairs.

30 “Hey Aurelie, do you have the address for the
FedEx shipment?”

 “I’ve got it in an email. Wait, I will forward

it to you.”

“It’s gonna be a great box!”

“There you go, you should have it in your in-box. “

“I’m using double layered cardboard to make a box first and then I’ll build another box of foamboard around it to make it look sleek. It’s gonna look great!”

“Sounds great! Can you check if you got the mail I just sent you?”

Liam sits down at his desk and opens the mail program.

“Oh, shit, it’s already quarter past four. Until when can I call FedEx if I want them to pick it up today?”

“It’s supposed to be five but most of the time they already stop taking in orders at ten to five or something like that. I tried to complain once but they didn’t care.”

“Fuck, fuck, fuck. Ok, I have to hurry.”

He prepares the delivery note and prints out two copies. When he gets the prints from the printer he realizes that he put the wrong information about the work on it. He changes the information and checks that it is all correct before he prints another two copies. Whilst waiting for the prints he writes a small note informing the receiver of the shipment about the delivery note, asking him to return a signed copy to the gallery.

He grabs the delivery notes and the note, puts them in an envelope and then walks down to the storage

where he puts it into the box. Then he closes the box with a bit of tape.

He measures the cardboard box and gets out some foamboard. After marking it with the ruler he
5 puts the metal strip down to cut it. On the first cut the Stanley knife slips over the metal strips edge and cuts into the tip of the index finger of his left hand.

“SHIT!”

10 He drops the knife and immediately puts the finger in his mouth.

*Oh fuck, this is not good. It's bleeding pretty heavily. Did I get any blood on anything? No, ok, that's good. But I have to finish this. Ok, let's see. There's the first aid box. Let's just cover it and it'll be fine. Fuck, it's deep. I have to go to the hospital to have it checked. But first I have to finish this so that it
15 can be shipped today. Let's see. Some gauze and then a bandage. That should do the trick. Oh no, it's still bleeding through the bandage. Then some tape to stop it.*

25 Liam takes some masking tape and wraps it around the bandage. The bandage is bloody at the tip of the finger and he has to wrap the tape around it several times until the blood can not be seen anymore.

30

Ok, that does it. The tape is tight enough to stop the bleeding at least until I am done with work. That way I can finish the shipment and don't have to go upstairs and tell Aurelie and Dick that I just cut myself. I would look like an idiot. No way I am going to do that. Ok, I will just cut really slowly and carefully from now on.

5

He finishes the box without any further injuries and then goes upstairs to call FedEx and fill in the shipment form. He is holding his wrapped finger at a slight angle away from his hand.

10

After filling in the shipment forms and calling FedEx Liam starts talking to Aurelie, all the time trying to keep his bandaged finger out of her sight.

15

“Hey Aurelie, do you think it’s alright if I leave a little bit earlier today? I have called FedEx and they will come to pick up the package before six tonight. The package is here on my desk with the forms and all.”

20

“I think it should be alright, but you better ask Dick if he has something for you to do.”

“You’re right.”

Liam walks into Dick’s office.

25

“Hey Dick, the shipment is all ready and FedEx will pick it up later today. I would like to leave earlier today ‘cause I have to get some stuff. Is that alright with you?”

“Can I see the package? I just want to make sure that it looks good. It’s really important

30

that we make a good impression with this collector.”

“Sure, hold on, I’ll get it.”

5 Liam returns to the office with the package in his hands, holding it with his injured finger standing off at an angle.

“What’s up with your finger?”

“Nothing, just a little scratch, don’t worry!”

10 “Alright, show me the package then. Oh, it looks super good! You did a great job. Is it strong enough, will it survive the shipment?”

“I believe so.”

15 “Great! Well, if you already called FedEx and they are coming to pick it up then I guess you can go. When are you back? Next week?”

“Yes, next week on Monday. I’ll see you then.”

20 Liam leaves the gallery and takes his bike. He doesn’t want to bike with his injured finger, so he pushes it instead, even though it is a long walk to the hospital. Whilst walking he holds his hand up, so that the pressure on the cut is lower. After about half an hour walk he arrives at the hospital’s casualty department. He walks up to the nurse and tells
25 her what happened.

“Hello, I cut my finger with a Stanley knife and I think it’s pretty bad.”

“Ok, is that the finger you cut?”

30 She is pointing at the bandaged finger Liam is holding up and into her face.

“Yes, that’s the one. I wrapped some tape

around it to stop the bleeding.”

“Can I have your insurance card, please?”

“Yes, here it is.”

The nurse looks at the card and then back at Liam.

“With this foreign card I have to charge you 250 Euro on the spot, which you can claim back from your insurance.”

“Oh, I don’t have 250 Euro. Is it not possible for somebody to just look at it?”

“That’s not possible!”

“But I simply don’t have the money and I just want to know if it really needs medical attention or not.”

“Where did it happen? If it happened at work, maybe you can call your boss and ask for the money?”

“No, it didn’t happen at work. I’m a student at the Rietveld Academie and I was cutting some photos. There’s no way I can get 250 Euro now.”

“You’re studying at the Rietveld? So you’re an artist? Hold on. Can you wait here for a moment?”

She walks into the ward. Liam stays where they had been talking, still holding his finger up. Five minutes later the nurse comes back with somebody dressed in green slacks. After pointing at Liam the nurse goes into her office.

“Hi I’m a doctor, I’ll take a quick look at your finger. Follow me.”

The doctor leads Liam into a small cubicle and closes the door behind them.

“Alright, let’s take off that tape.”

5 The doctor cuts the tape off Liam’s finger and it immediately starts to bleed again.

“You see, it’s pretty deep. I’m afraid that I cut into something important and that it won’t heal properly if I don’t get stitches. What do you think?”

10 “Ach, come on, this is totally fine. It’s just a little cut. You should disinfect it and keep a plaster on it until it is healed, alright?”

“Are you sure? It looks pretty bad. I’m worried that it won’t grow back together nicely.”

15 “Really, you’re going to be ok. Now you gotta go. I need to take care of other patients. Here’s a bit of tape so you can tape it shut again.”

20 The doctor opens the sliding door and leaves Liam with the improvised bandage cut open, dangling from the injured finger. With the tape the doctor gave him he tapes the bandage shut and leaves the hospital.

25

30 The gallery is empty except for an open toolbox with its contents spilling out and a ladder standing next to it. The walls were painted white only yesterday and the smell of drying paint lingers in the air.

Liam stands by the door and removes the letters announcing last month's show. The letters are stuck onto the window next to the door and Liam uses a blade to take them off before cleaning the window and applying the new stickers. Without the letters on the window the traces of years of shows are visible as scratches on the glass.

5

As Liam applies the new stickers he sees Dick arriving on his bicycle. Dick locks his bike and walks in the door.

10

"Hey good morning!"

"Good morning!"

"Wow, it looks good in here. The painters did a great job painting it all white again!"

15

They did a great job painting it white? It's been white every fucking show since I started to work here. It's not as if it is something special to have the gallery white. But it seems to put him in a good mood. I'm curious how the set up will go. Without an artist here to say how he wants things it'll be Dick who decides. I'm curious how that will go. I'm sure he's going to change his mind a million times. Well, actually it might go much smoother than when it's an artist. It's always difficult to see Dick changing the artist's plans and them trying to put up a fight. I always think they should put up more of a fight to have it the way they want it, I mean they are the artists after all. But then again, it's Dick's gallery and he gives them the opportu-

20

25

30

nity to do a show, so that's something to keep in mind.

- 5 “They sure did, it looks great!”
 “*So, Liam, did you check the shipment already? Did everything arrive?*”
 “*No, I haven't checked it yet. I just got in and wanted to put up the letters first.*”
10 “*So, that's done now, right? Can you then go down to the storage and start to unpack the shipment? I have a lunch appointment at one o'clock and want to go over the placing of the works with you and Aurelie before I leave. I don't know if I will make it back to the gal-*
15 *lery today so we have to sort it out beforehand. Maybe it's best if you unpack everything and bring it up immediately.*”
 “*Alright, I'll do that. Do you know when the empty crates will be picked up?*”
20 “*No, Aurelie, do you know that? You arranged the transport for today right?*”
 “*Yes, Dick, they will pick it up in the afternoon. They weren't sure at what time exactly but it'll be after three.*”
25 “*Ok, so let's do it! We have a show to set up! Can you make me a coffee, Liam? I'll be in my office.*”

30 *Great, now I have to make him a coffee even*

though he expects me to unpack all the works and bring them up before he goes to his lunch meeting. I will have to work my ass off to make it, even if I don't make coffee for him. Ah well, I'll make one for myself as well.

5

"Aurelie you also want a coffee?"

"Yes, but let me make the coffee, you better get to the storage to start with the unpacking. You really don't have a lot of time."

10

"Thanks Aurelie."

"I'll bring your coffee down for you."

Liam starts walking downstairs but stops halfway down the stairs and turns around. He walks back to Aurelie who is standing by the coffee machine.

15

"Do you have a list with all the works that arrived? It'll make it easier to figure out what we should have."

"Sure, I have one printed somewhere. I'll find it for you."

20

"Oh, and do you also have descriptions of all the artworks and of what they consist? I really don't know any of them I think."

"Yeah, sure, I'll look for that, too. Wait a moment, your coffee is almost done. You can take it downstairs yourself."

25

"Great! Thank you. I'll come back up for the list in a little while."

He takes his coffee and descends into the storage space. With all the works for the group show

30

stacked into it, the storage space looks crammed. There are three big wooden crates and loads of soft wrapped frames. There are also boxes which were returned from Frieze which hadn't been unpacked yet. Liam has a hard time finding a spot to put his coffee down.

There's so much stuff here. I'm curious what it'll all be. Dick needs a good show again. A show which sells well. With Frieze just over and Miami coming up he's had a lot of expenditures. He probably chose lots of sellable stuff for this show. Ok, let's see, I should start with all the big stuff to get some space in here. Fuck, where's the Makita? We really need to sort out some stuff in here when the show is set up. We've got way too many things that have just been lying around for ages. All these artworks have never even been looked at in the last few years. I gotta try to talk to Dick about this. Or maybe I should just make a list with all the things that I think should go and then he can go over it and tell me if it's alright. That's gonna be the easiest way.

25

Liam starts to shift some of the boxes so that he can reach the tools. When he finds the Makita he starts to open the first big crate. The crate is unlabelled except for the delivery stickers from the shipping company.

30

The screws on the top come off easily. Liam takes off the lid and looks inside. There's a sculpture strapped to the bottom of the crate. To take it out he has to open up the side of the crate, too. Once the side panel is off, Liam unwraps the sculpture a bit to see what it is.

5

Wow, shit this looks like bronze. How am I going to move that thing upstairs? I don't think Dick is going to help me. I don't think Aurelie will be able to lift this thing, either. Fuck, I hate bronze sculptures. They are way too impractical for a gallery to show. They should make a rule that bronze sculptures can only be shown in museums, where they have millions of art handlers who have all the time in the world to set up shows.

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15

But wait, this doesn't feel like bronze. Great! It only looks like bronze. It must be the exhibition copy made from fibre glass and then painted bronze. That's what I'm talking about! Ok, this has totally made my day! I can carry this bad boy upstairs by myself and get on with the rest.

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25

After Liam has removed the straps with which the sculpture is attached to the crate he lifts it up and carries it upstairs. Even though the sculpture is made of fibre glass it is still rather big and cumbersome to carry. On the way up, Liam's foot gets caught on the last step and he almost falls. Aurelie

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walks around the corner and gives a little shriek.

“Fuck, Liam watch out!”

“Whoopa, don’t worry! I’m alright.”

He catches himself and after a few steps puts the sculpture down on a layer of bubble wrap.

“Liam, you gotta be more careful, that looked really close. Dick will rip your head off if you break any of the artworks.”

“I know, I know! I’ll be more careful next time!”

Dick walks out of his office and into the exhibition space.

“Hey what happened? Somebody shrieked.”

“That was me Dick! I just saw the sculpture that came from France and had to let out a little shriek of excitement! It’s amazing, look at it!”

“It’s great! It’s by a guy called Michel something or other. I forgot his last name. Do you remember his last name Aurelie?”

“It’s Doree I think. I have to check though. Do you know anything about the work, Dick?”

“Of course I do! The guy is really young still and has just graduated. He’s already really successful somehow. He’s had some shows in Paris and Berlin and I don’t know where else. He normally makes videos and photos.”

“But he also makes bronze sculptures?”

“He does, as you can see! It’s referring to some classical stuff but also to the problems the French have with their banlieus and all

that, you know? I think he grew up in very poor circumstances and started off making a lot of street art.”

“How much is this work?”

“Do you know, Aurelie? I think it’s 15.000 Euro.” 5

“15.000 Euro excluding VAT.”

“Well, he can’t be that poor anymore if he sells any of these at all.”

All three of them laugh a little and Dick takes a closer look at the sculpture. 10

“Did you take a look at the installation instructions for this one, Liam? I think it has to hang somehow, right?”

“I didn’t look yet but I can imagine that it could hang. It would look like a meteorite of some sort and look it has these hooks on the sides. But then we’re really lucky to show only the fibre glass version. There’s no way that the ceiling could hold the weight of this thing in bronze!” 15 20

“You’re probably right. I hope that the people who buy it will have a good ceiling then, eh?”

“For sure!”

“Alright, let’s continue! Liam call me when you’ve got all the works up here and we’ll go over the positions. Aurelie, are you working on the invitations?” 25

It’s a Saturday and Liam is alone at the gallery. 30

There are not many visitors but he is busy putting the shipment together for Art Basel Miami Beach. It will get picked up on Monday morning so he has to get everything done today. So far he has brought
5 up a large part of the framed works and now he starts on the materials. Whilst he is downstairs in the storage room, he can hear somebody calling upstairs.

“Hello, Dick, Aurelie, is somebody here?”

10 Liam grabs the ladder and carries it upstairs. When he gets to the office there’s a guy standing there holding something wrapped in bubble wrap.

“Hey, who are you? Is Aurelie here today, or Dick?”

15 “No, there both not in. It’s just me today. Hi, I’m Liam. We haven’t met before, I think.”

“No, are you new here or what? I’m Tim. I’m here to drop off my work for Miami. You know anything about that?”

20 “Oh, yeah, sure! You’re Tim Scorch, Aurelie told me that you might come by today. How’s it going?”

“I’m a bit stressed, but it doesn’t matter. I have some stuff I need to do with my work before I
25 can give it to you.”

“Alright, can I help you with anything?”

“Maybe you can. Can I print something?”

“Do you have a computer, or do you want to use one of ours?”

30 “I need a computer I have my files on my telephone.”

“Ok, so let me get you a computer. Do you want something to drink, coffee or tea?”

“Great! Get me a coffee, please! I’m super tired. I’ve been working on these drawings all night and now I don’t have a clue about how to presents them.” 5

Liam grabs the laptop out of one of the boxes he was preparing for the shipment to Miami and sets it up on the desk.

“There you go, Tim. Feel free.” 10

Whilst Liam is making coffee Tim sits down in front of the computer and starts to send files from his telephone. It takes a long time to send, so he gets up to talk to Liam.

“So, how long have you been working for Dick?” 15

“About a year or something like that.”

“How come I never saw you then?”

“Well, I am only working two days a week because I am studying as well. I’m at the Rietveld, so.” 20

“Ah, the Rietveld. So you’re also an artist!”

“Well, technically I’m still an art student, but I guess yes, I’m also an artist.”

“What are you studying? Let me guess, fine arts! But not painting, more like conceptual stuff, I don’t know. Or maybe you’re making installations?” 25

“No, no I’m a photographer.”

“Ok, but when you’re a photographer at the Rietveld then you’re basically not really a 30

photographer, right? Isn't it like fine arts but then a bit more narrow minded in a way?"

5 "Well, I guess you're somehow right, but I'm still a photographer. All my teachers are photographers, except for the writing teacher and this guy we do workshops with from time to time, so!"

10 "Yeah, but come on! You're an artist! You don't want to do fashion or advertising photography now do you? All the applied stuff is not for you, or is it?"

"Here's your coffee."

"Thanks."

15 "No, true, the applied photography we totally don't do and actually it's being treated like some sort of disease you don't want to contract. I mean everybody does work for money from time to time but we don't talk about that."

20 "Have you ever been to Paris Photo, or to any photography fairs?"

"No, I haven't been to a pure photography fair. I've been to some of the big art fairs though."

25 "So imagine the Paris Photo, where there is nothing but photography, ok? And all these photographers who are showing there are not showing applied stuff but their free work. Still, you walk around and there is a hell of a lot of decorative shit hanging. So much shit actually that it totally ruins the chances of the few works that are interesting! Then you have all

30

these people who walk up to the photos really close and then they take off their glasses and take a good long, really close up look!”

“What are you trying to tell me, Tim?”

“What the fuck! That’s what I’m trying to tell you! What the fuck are these people looking for when they are so close to the photo? And I’m not talking about a tiny little photo, but a big print of maybe 1,5m by 2m or something. It’s crazy!”

“Ok, but you also get people at art fairs looking really closely at stuff.”

“Yes, maybe, but what I wanted to tell you is that a fair like Paris Photo is not the place you wanna end up at with your kind of photography!”

“I don’t know. It doesn’t sound like it, the way you describe it.”

“Exactly! Where you wanna end up is in Basel, or at the Armory show, true?”

“For sure! Even Art Amsterdam wouldn’t be so bad for a start!”

“So, then I’m asking you, why are you not studying fine arts but are in the photography department? Why can’t you study with all the other artists and just use photography there?”

“Hmmm, maybe it’s because of the materials we have in the photography department. There are a lot of things that cost a lot of money and if you don’t know how to use them you can very easily mess them up. The lights and the

technical cameras.”

“But that’s not a reason! They must also have expensive stuff for all the video guys. No, I think it’s more than that. There’s some sort of double moral here. It’s a very arrogant position that the, let’s call it art photography is in. You’re saying that you can do applied jobs and yet you’re more than just a photographer. On top of that you’re saying that you’re also different, some might say better than the fine arts people, so it leaves you in a sort of elevated position from which you can rather comfortably maneuver!”

This guy walks in here and totally gives me a speech about what I am studying? That’s just crazy. Tim Scorch! No wonder I never met him, if I were Dick I also wouldn’t invite him to my openings. But he has a point there about the photography and fine arts thing. It’s kind of creepy though, how he has so much to say about it. It’s as if he knew I would be here and he wanted to prepare a nice juicy bit of conversation. I hope he doesn’t talk on for much longer so that I can get on with preparing the shipment.

“What have you studied, Tim?”

“Oh, I’m a lawyer, but not really anymore. I finished my studies in the States and then I

traveled and realized that I actually wanted to be an artist, so I took some courses and it kind of took off from there. I wish I hadn't done the whole lawyer thing though. Being an art student must be pretty cool."

5

"Well, it is pretty cool. But, listen, what is it that you need to do. I have a lot of stuff to do, so if you are fine by yourself I will go on preparing the shipment for Miami and if you need me you can just call me."

10

"Sounds good. Thanks for the coffee. It's a good coffee! Do you have a cutting board and knife? I might want to frame a drawing and then I have to cut it a bit."

"I'll get it for you."

15

Liam gets the cutting board, a ruler and a stanley knife and places it next to the computer. He then goes downstairs to put together the tools for the fair. Once he has all the tools in the box he carries it upstairs and puts it next to the rest of the shipment.

20

Tim is standing in front of a few charcoal drawings.

"Hey, what's your name again?"

"It's Liam"

25

"Liam, can you help me here? I need to decide what I am going to do."

"Alright, what is it. Hey they're nice drawings."

"I know, but I am not sure how to show them. When I spoke to Dick I didn't really know

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what I would show yet and since I last spoke to him a lot has happened. I'm at the Rijksacademie and it's amazing how things go there. I totally changed my whole way of doing things since I started to working with Dick. I think he expects me to show something like I used to do."

"What is it that you used to do and what are you doing now?"

"Well, I also drew then, but now I am really into performances. But I can't do a performance at the fair, so I kind of made these drawings of the performances. The problem is that they need this text with it. And I'm not sure how I want them to be hung. Maybe the text and one drawing in the frame together. What do you think of that?"

"I don't know if that's gonna look good. It's kind of strange to have this printed text and then this charcoal drawing next to it."

"Oh, shit! You know what? I am just going to put the text and the drawing in one frame and then I will just take all the other drawings to Miami with me."

"Oh, you're coming to Miami?"

"Yes, I'm going to the states anyways, so I figured I could also pop by the fair. This way I can see the booth and see how it will hang and try out some things."

"I'm not sure that's gonna go down well with Dick! Have you been to a fair with Dick be-

fore?”

“No, but I met him at some fairs and he was always very cheerful.”

“That may be, but before the fair, during the build up he is incredibly stressed. I always built up the stand together with him and it’s really crazy! Even when things go smoothly he is impossible but if things go wrong or are delayed, he’s scary!”

“It’s gonna be fine, trust me. Me and Dick were like that!”

Tim grabs Liam round the shoulder and pulls, so that they bump into each other with their shoulders. He lets go and starts to put the drawing and the text into the frame.

This is going to be wild! If Tim comes to the fair like this, not knowing how to show his work and wanting to try out how to hang things, Dick will surely lose it! But it’s also great because Tim will be there to take all the force of the blow. I will just do my job and help Tim, or Dick and they can battle it out. It’s crazy, how Tim doesn’t know what he wants to show! It’s such a big opportunity to show your work in Miami and he finishes the drawings the night before the shipment leaves. It’s a good thing he doesn’t paint in oil!

“It’s actually a good thing to do it this way,

because then I can still continue working on these things until I get to Miami.”

5

The plane to Miami is packed with French people. Last year they flew directly from Amsterdam to Miami but Martinair has stopped the direct flights,
10 so this time Aurelie and Liam are flying via Paris. Aurelie sits in an aisle seat a few rows in front of Liam. They booked seats which were apart from each other so that they wouldn't have to talk to each other throughout the whole flight and could
15 instead sleep or watch the films on offer. They had done the same on the direct flight last year and it had worked very well.

Liam hasn't spoken to the couple sitting next to him other than a quiet Bonjour when they boarded
20 the plane. The vegetarian asian option both Liam and Aurelie chose is rather tasteless but they both eat it.

After the remains of the meal get cleared away Liam tries to read a book he brought along but he
25 can't concentrate. The couple next to him is having some sort of argument. The woman is speaking very excitedly in French and her husband just varies the expressions on his face from pensive to surprised and back.

30 Liam can understand that their argument has something to do with money, even though it is almost

impossible to distinguish words from the constant flow of speech. It's the frequent use of Euro which gives the topic away.

They are probably also going to Miami to go to the fair. They don't look like they have a lot of money though. Maybe they are just going on holidays. But then why would this woman keep on blabbering about money in such an excited manner? It would be great if I would see them again at the fair. Maybe I can sell them something. They look like they have really bad taste though. He's even wearing Crocs and not only Crocs but white socks in them as well. He can't be French!

Oh, there's proof that they're going to Miami for the art, she's got some art magazine out. What is she pointing at?

The French woman continues to talk and now marks every other word with a stab at the open page of some glossy art magazine.

Liam closes the book which he still holds in his hands and slips it into the pocket of the seat in front of him. He unpacks the set of headphones he got from the steward at the beginning of the flight and goes over the movie selection. He settles for an episode of CSI New York and soon falls asleep.

Aurelie is waiting for Liam just outside the door of the plane. She looks rather sleepy and a little bit off balance holding her on board bag in her left hand.

“Hey Liam, how was the flight? Welcome to Miami!”

“Yeah, it was good. Except for this French woman next to me talking non stop. How about you? You look like you slept the whole way.”

“Not the whole way, but almost. I tried to watch some movies but there was nothing worth watching.”

“Tell me about it. I watched an episode of CSI New York, well actually I fell asleep after five minutes and then I watched some stupid animation film, which didn’t even make me fall asleep.”

“I went over the whole Power 100 in the Art Review and tried to remember all the faces of the important people. It’s something Dick asked me to do but it actually makes sense. You should also do it. Here, take the magazine.”

“Thanks. But what exactly did you do?”

“You know the Power 100, right?”

“No, I don’t! What’s the Power 100?”

“It’s a listing of all the most important or influential people in the art world. Well, not all obviously, only one hundred. Last year Damien Hirst was number one and this year... Guess who’s number one this year?”

"Don't know. Marc Just?"

"No, stupid! I'll give you a hint, he's German."

"So, it's a German and not a woman. I don't know. Tell me."

5

"It's Hans Ulrich Obrist!"

"Hans Ulrich Obrist, a curator at number one of the most influential people in the art world? Shouldn't that be an artist?"

"Probably. It makes sense that Obrist is at number one though. Don't they say that curators are the new artists?"

10

"Hold on, Aurelie, do you have a pen? I forgot to fill in the form and I think we need to show them now."

15

"Sure, there you go."

The customs officer doesn't look very happy but doesn't have any problem with neither Aurelie nor Liam entering the United States of America and after a few questions about the reason for their stay and their accommodation they proceed to get their luggage.

20

This is only my second time in America and again it's Miami! I haven't even been to New York yet and I have already been to Miami twice. I guess there are worse places to be in winter than here. I'm curious about the hotel. It's a lot smaller than the one we were in last year and it is in South Beach. Dick said it's much cooler down there but that we have

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to be careful not to get robbed. I think it's gonna be just fine in the south. At least we are walking distance from the convention centre and won't have to take a cab every morning. Then again, I liked
5 *taking the cabs and talking to the drivers.*

10 Outside the baggage hall there is a line of taxis and a huge bunch of people trying to get into them. Instead of waiting where all the people are Aurelie and Liam walk to the end of the line and hail a cab before it joins the line of waiting taxis. They load
15 their luggage into the trunk and enter the cab.

“We’re going to the Hotel Tropical in South Beach.”

“Alrighty then, let’s go! Have you been to Miami before?”

20 “Yes, I was here last year for the first time. How many times have you been here Aurelie?”

“I think four times including this time.”

“Ah, so you already know it all, am I right?”

25 “I don’t think I know it all, actually.”

“Nah, you know what I mean? You’ve been to the Everglades and seen the crocodiles and all that, am I right?”

30 “I haven’t seen the Everglades or all that. We’re here for the Art Basel Miami Beach.”

“Ahh, the Art Basil! I know about that. There

are a lot of people coming here for that, am I right? I drove some crazy people during this Art Basil. Lots of people with a lot of money coming here. There was a guy who told me he wanted to rent a sports car, you know? Like a Ferrari or something and so he went to the place where they rent these kind of things with the right kind of money, am I right? ... Hey, you're still with me? I'm telling a story here!"

5

10

"Yes, you're right! So what about the Ferrari, then?"

"Right, not sure it was a Ferrari he wanted. Maybe he wanted something else like a Maserati or something. So, this guy wants to get this car to impress this broad he just met, am I right? He just wants to take her for a ride and so he leaves her at the bar where they met and runs all the way to the rental place to pick out a car which will get him laid, right? Thing is, the rental place is totally out of cars except for some golf carts that look like Hummers. Have you seen those? Golf carts that look like mini Hummers? That's some crazy stuff I'm talking about, am I right?"

15

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"Yeah, but what about the guy who wanted to rent the car?"

"Hold on, I'm getting there! So obviously the guy doesn't want to rent a golf cart that looks like a Hummer because he knows he's not gonna impress the girl with that, am I right?"

30

He knows he's not gonna get any sugar with that kind of thing. So he asks the rental dude to look again and try his best. The rental dude doesn't care though, he's got all his cars rented out so he doesn't have a worry, right? He offers the guy to come back tomorrow, so the guy starts to freak out and take out a wad of cash. He asks the dude how much it will take for him to call one of the people who rented a car to bring it back? Whilst he's asking he keeps counting hundred dollar bills right in the face of the rental car dude. But he can't just call one of his cars back just because the guy gives him more cash, am I right?"

Aurelie is leaning against the window obviously unimpressed by the cab driver's story. Liam is leaning forward in his seat to hear the mumbled words better.

"So, did he get a car or not?"

"Well, what do you think? Of course he didn't! How else would I know about it then, if he would have gotten a car and driven back to his girl in that? He had to take a cab back to her, am I right? So, after yelling at the dude and waving all this money in his face the guy realizes that he can't let the girl wait at the bar for so long, so he hails a cab and it's me, right? This guy is still all flustered from trying to get a car and so I tell him to take it easy and relax, he's with me now, you know? And the guy tells me the whole story, how he met this girl and

wanted to impress her with a big car and all. How he couldn't get a car. So I say, why don't you get a helicopter instead, am I right?"

"The guy got a helicopter?"

"I don't know, I dropped him off at the private airfield where they rent helicopters but I'm not sure he got one, you know. Doubt that they would just give a helicopter to some random guy to impress a girl. Then again, he had a lot of money, you know. The girl was probably gone by the time he got back to the bar."

"Did you ever drive any famous artists?"

"Sure I did, I drive them all the time, you know."

"Ok, but who did you drive then?"

"Don't remember their names now but many of my clients said that they were famous artists. I once drove Sylvester Stallone, right?"

"When was that?"

"A long time ago. He didn't say much though. It was mostly me doing the talking, you know what I mean?"

"I think I do."

25

After checking in to their rooms, Aurelie and Liam take a while to unpack and refresh before they go out to have dinner at Jeffrey's Famous Diner on Collins Avenue, around the corner from their hotel.

Even though the hotel doesn't look very nice and the hotel lobby smells of bad air conditioning, both of them are glad to be located so central and in walking distance to the convention centre.

5 At the diner, they choose a table outside and sit down next to a group of German people. Shortly after they sit down a waiter arrives.

“Hey, hello, my name is Chris, what can I do for you tonight?”

10 “Hello, can we get the menu and I would like to have a Budweiser.”

“Yes, me too, I would also like to have a Budweiser, please.”

15 “Ok, no problem, here are the menus, I will go and get your beers straight away.”

The menus, which Chris gives them are gigantic and have too much choice. After much deliberating, Aurelie settles for a Burger and Liam chooses a vegetable Burrito. The Budweisers are brought
20 to the table and Liam picks his up for a cheers.

“To a good fair!”

“Yes, exactly! To a good fair. It'll be fantastic! We have such amazing works and the mood will be very different than last year.”

25 “What do you mean?”

“Everybody I've spoken to says that they are very optimistic and that they've had good responses to the invitations they've sent out. We also have quite a few people more who confirmed they're coming to the fair.”
30

“I really hope that we will do well. It sucks

to sit at the fair when nothing happens. If we don't sell there is also this bad mood and going to the booth in the morning is tough."

"I know, so we just have to do our best and it'll be fine."

5

When the food arrives Liam realizes that he has made a mistake ordering the Burrito. There is a huge pile of refried beans which looks like a turd next to the rather sad looking Burrito and some vegetables, salsa and guacamole in little plastic cups. Aurelie's Burger looks very good, though.

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15

The next morning Liam and Aurelie split up, so that one of them can get breakfast and the other one can go straight to the fair to pick up the passes. Aurelie is getting the passes and Liam goes to the Sandwicherie to get coffee, sandwiches and a smoothie.

20

"Good morning, can I get two cappuccinos without cinnamon, a roast beef sandwich a cheese sandwich, a Miami Sunset smoothie and a Rainbow smoothie."

25

"Do you want sugar in the cappuccinos?"

"No, thanks."

"Are you here for the Art Basel?"

"Yes, how do you know?"

"You look like it."

30

"What, do you mean? Do I look like an art-

ist?"

"No, you just don't look like a tourist, so I figure you gotta do something else here and with the glasses and all it's gotta be the art fair."

5 "Because of my glasses?"

"It's everything, the way you speak and the glasses. You probably work for a gallery, right?"

"I do."

10 The guy who Liam was talking to, now turns his attention to a girl and her dog who sits next to Liam. The guy is leaning over the counter to look at the dog and asks the girl what kind of dog it is. She tells him that it's a Golden Doodle, a mix between
15 a Golden Retriever and a Poodle. Liam turns away from the conversation when the guy asks the girl about the age of her dog.

20

The shipment has been delivered to the booth and when Dick gets there Aurelie and Liam have already taken out all the artworks from the shipping
25 crates. Aurelie is going over the shipping list to make sure that everything was delivered.

"It looks like we've got it all!"

30 "That's good news. Remember last year, when they delivered half of our stuff to the wrong fair? Fucking idiots these art shippers!"

"Dietl is quite alright!"

"Yeah, you're right. Dietl is quite alright. Just a shame that we don't have a shipping company like Dietl in Amsterdam."

"They would be really expensive though."

"At least you would know that they take good care of the works. Unlike some of the ones in Amsterdam, where you get a bunch of monkeys handling your shipments."

5

Liam and Aurelie continue to unpack the works and arrange them according to the plan of the booth. Dick sets up the table next to the couch and gets his computer out.

10

"Aurelie, Liam let me know if you need my help. I'm just gonna write some mails and then I'll have lunch with Marc."

15

He is always lunching with someone, when there is work to be done. We could really need a hand here. Why does he even bother to come to the fair if all he does is check his mails? He probably wanted to check on us. See if we went out late last night. And look at him. He looks like shit. He probably went out with some gallerists himself. Such a hypocrite!

20

25

"Dick, do you know when Tim will get here?"

"I don't know. I thought you spoke to him."

30

"When he came by the gallery to prepare his

work for the shipment he didn't say anything about when exactly he would show up, but I guess he knows that the build-up begins today."

5 "I left his pass at the exhibitors office, so that he can pick it up himself."

"Does he have your phone number?"

"I think he does. He has your number for sure!"

10 "I know, I know, but I don't wanna talk to him. You know how he is, he always talks so much. I have other things to worry about besides his stories."

15 "Well, if he calls you, you can just give him my number and tell him to call me instead."

"Good idea. I'll do that. I just have to get a word in, before he starts with one of his tales."

20 "Hey Dick, are there any changes to the plan?"

"Which plan?"

25 "The plan for the booth. I wanna start with the hanging and if you have to leave for lunch soon, I want to know if I can use the plans that I have."

30 "It all stays the way we planned it. You go ahead and hang everything together with Aurelie and when you're done, I will take a look. We can always change things around if we don't like it, you know."

Yeah, right, I know that we can change things around, but I also know that it's a fucking pain in the ass! Of course you will find something that you don't like, something you didn't see in your shitty 3D program. I just hope that it will be less than usual. 5

Liam starts to mark the positions of the screws for hanging the first work and then goes to get the Makita. When he gets back to the wall with the markings, he sees Tim approaching. Liam waves at him. 10

"Hey Aurelie, there's Tim."

"Oh, hey Tim, hello!" 15

"Well, hello Aurelie, you're looking great!"

Tim puts down his bag and gives Aurelie a hug. He then turns to Liam.

"Hey, it's Liam, right? How's it going?"

"I'm good, thanks. When did you arrive?" 20

"Oh, man, I got to Florida a few days ago and just hung out with a few friends of mine. Some wild parties I can tell you! What about you guys?"

"We got here yesterday and just went for a quick beer at the Deuce Bar last night." 25

"Oh yeah the Deuce Bar! What a great place! We should grab a beer there together some time. What do you think Aurelie?"

"Of course, but you might be busy going to all the official art parties and openings and din- 30

ners.”

“We’ll see about that!”

Dick walks up to Tim from behind and slaps him on the back.

5 “Hey Tim, how are things? Did you get your work ready for the fair?”

“Yep, I’ve got it all right here in my bag. How’s it going, Dick? Good to see you.”

10 “Yeah, good to see you, too. Did you get a tan, you look so healthy! Nice sunglasses, too!”

“I shouldn’t take off the sunglasses! I won’t look very healthy without them. Last night was pretty crazy! It was me and this bunch of friends...”

15 “I can imagine that it was wild, Tim, but I don’t have time to listen to the story now. I have to go and grab lunch with someone. We’ll do lunch together one of these days, maybe you can tell me then.”

20 “Alright, I’ll tell you then. Enjoy your lunch. You wanna see what I’ve done before you go to lunch?”

25 “I would love to but I really have to run. Why don’t you hang the work and then we can look at it when I get back?”

“Sounds like a plan. See you later!”

Once Dick is gone, Tim, Aurelie and Liam sit down on the couch.

“Tim, can I get you a coffee?”

30 “Oh, yes, please. Can you see if you could also get a sandwich or something? I haven’t

had any breakfast yet. I can give you some money.”

“Don’t worry about the money. Aurelie, you want a coffee?”

“Yes, please.”

“I’ll be back soon.”

5

Liam leaves the fair building to get the coffee and sandwich. He returns after about half an hour to Aurelie and Tim chatting away on the couch.

“Here’s the coffee.”

10

“Oh, great!”

“And a sandwich for you Tim.”

“Thanks, man.”

“No problem.”

“So, Liam, can you help me hang my stuff after the coffee?”

15

“Sure. What did you decide on?”

“Well, I couldn’t decide, so I brought some options. Let’s just hang what I think is best, we can always change it if Dick doesn’t like it.”

20

“Alright. Let’s have our coffee and then we’ll do it.”

After finishing their coffee, Tim and Liam start to hang Tim’s work. Aurelie is busy sorting out the folders with the artist information. Tim brought a couple of drawings and some photographs and wants them to be hung in a chaotic sort of way. None of them are framed and Tim wants them hung with nails going through the paper.

25

“Tim, are you sure that you want them hung like this?”

30

“Yes! They need to be hung like this! They don’t need a frame! Just do it!”

“Alright, here goes.”

5 Liam hammers in the first nail through a drawing and continues to hang the rest of the works in the same way. When he’s done he steps back and looks at it together with Tim.

“So, what do you think, Liam?”

10 “I don’t know. I like the drawings and the photographs but I’m not so sure about the hanging.”

15 *I gotta be diplomatic here. This is impossible! Dick is gonna freak out when he sees this. I’m curious to see how Tim will handle that! I won’t give him a hard time though. It’s kind of nice that he is trying to do things his way. He’s right about the works not needing frames and I also like the kind of loose way of hanging, but at the fair it just doesn’t fly! Maybe I should try to tell him.*

25 “I don’t think that we’ll be able to sell the works like this though. I mean, people will for sure want to frame these things. Nobody will hang them this way at their house!”

“You might be right, but I have a good feeling about this. You’ll see, it’ll be good.”

30 After he packed the drawings he didn’t hang, Tim sits down on the couch and flips through his press

folder. Liam continues to hang works until Dick comes back from lunch. When Tim sees Dick, he gets up and walks towards him. When he gets to him, he puts an arm around his shoulder and leads him to his work. They stop in front of Tims work. Tim's arm still wrapped around Dick's shoulder.

5

"There you go Dick, what do you think?"

Dick looks at the works, steps a bit closer and then turns to face Tim.

"This is it? You wanna hang the works like this? No frames?"

10

"I think they don't need frames."

"That might be so, that your drawings or photographs don't need frames, but the people buying the works, they need frames!"

15

"But I want them to be hung without a frame."

"Do you think that people spend a couple of thousand dollars on an artwork and then they let it rot on their wall?"

20

"Come on, I'm sure it's gonna be fine."

"It's not gonna be fucking fine! Liam do you think it's gonna be fine?"

"I don't know. I can imagine that the people who buy the work want it framed but I can also see what Tim is saying. They do look really good unframed!"

25

"Of course they look good unframed. Especially at a fair, where almost everything has a more or less serious frame. That's not the point! The point is that I don't want to hang

30

your works here unframed, sell the lot of them and then have to deal with people who ask me how they should frame it.”

“But I don’t want them framed.”

5 “Wasn’t there one drawing that was framed? Liam where is that framed drawing we took from the gallery?”

“Let me get it.”

10 Liam goes to grab Tim’s framed drawing from behind a couple of other frames, whilst Tim and Dick keep looking at the works in front of them.

“There you go.”

“Ah, what do you say ,Tim? We can simply hang this one and have no worries!”

15 “No way, Dick! The whole point was to show how I progressed and developed. There’s none of that in the frame here. Maybe we can hang this one next to the others?”

20 “Listen good, Tim, it’s either going to be the framed one or none at all! I don’t wanna hear any of your stories. I wanted to give you a break and show your works here in Miami but if you’re being so unprofessional then sorry but no thanks. I brought enough to fill this wall as well. It’s your choice.”

25 “You’re kidding me, right?”

“No, I’m not kidding. What’s it going to be? The framed one or nothing?”

30 “You know what? Fuck you Dick! And fuck you Liam!”

“So, I guess it’s none?”

“It’s none! Do your own stupid fair!”

“Alright, do you wanna take them off the wall yourself or shall Liam do it.”

“I’ll do it, don’t worry.”

“Let’s talk some more about selling your work at fairs when we’re both back in Amsterdam, alright, Tim?”

5

“Whatever!”

10

“Excuse me, is this Marc Just’s work?”

“Yes, it is. Are you familiar with it?”

“I know a little bit about him. I saw a group show where he had a few works. I think it’s really interesting work.”

15

“Thanks. Would you like me to tell you something about it?”

“Maybe you can talk about this painting here. I really like it!”

20

“We’re going to have a show with him in the beginning of next year. If you want to I can put you on our mailing list.”

“Sure, here’s my card.”

25

“Thanks. Well, this series of paintings is his latest work. You can practically still smell the paint.”

“So, is it oil paint he uses?”

“Yes, it’s oil.”

30

“Great stuff, really!”

5 “It’s all about fear. You might think the opposite because of the colours but what he did was to use such an extreme palette of bright colours that it is overwhelming in a scary way. The paintings go together with the sculptures, so that enhances this feeling of unrest as well.”

“So, you always have to show the paintings with a sculpture? What if I want to buy only a painting?”

10 “That’s fine, too. He thinks of them as pairs which can be split up but still remain connected, you know?”

“Yeah, I understand, but I don’t see the fear aspect of it. I just think it’s a beautiful painting.”

15 “That’s exactly what he wants you to think. You should look at it for longer though and loads of other levels will emerge. I’ve been looking at this painting since we got it delivered to the gallery and I can’t get enough of it. There’s always something new to explore.”

20 “I think I’ll get it. My wife would totally love it.”

“Oh, yeah?”

25 “Yeah, I should go and get her. How much does it cost?”

“\$25.000 excluding tax.”

“Ok, how about a discount? Can we talk about the price?”

30 “Well, we can give you ten percent for sure.”

“Ok, but what if I want some more discount?”

"I would have to talk to the gallery owner. He's not at the booth right now."

"Why don't you find out what the best possible price is and then give me a call?"

"Alright, I've got your card. I will give you a call as soon as Dick is back from lunch." 5

"Thanks. Great booth by the way."

I doubt this guy will come back. I will check with Dick about the discount but that's such bullshit! How can we give some random dude who walks into the booth and wants to buy a painting for his wife because the colours are so nice twenty percent discount? That's just madness. It will probably be alright though. Dick really wants to sell and even with the twenty percent discount he will make his money. I just don't understand the attitude of the people. They don't walk into a shop and demand twenty percent discount. Do they? 10
15
20

When Dick comes back from lunch, there are no people at the booth and both Aurelie and Liam are sitting on the couch. 25

"Hey you two. What's this? You can't both be sitting around! I always want at least one of you standing. You have to make the people feel welcome, you know?"

"Alright, Dick, it's just that there were no people whatsoever. They are all having lunch 30

I think.”

“But what if there is one important client walking past and all he sees is you guys lounging on the couch? That’s not gonna make him feel welcome.”

“I’m sure that if he likes the art and he is interested, he will approach us nevertheless.”

“Exactly, Liam, and if we see somebody walking by who shows even the slightest interest, one of us always approaches him or her.”

“Maybe I should not bring the couch to the fair anymore. I’m sure that if I bring wooden stools, you wouldn’t sit down as much.”

“What about your theory that you can sell more with the couch?”

“What kind of theory is that, Dick? I never heard that one before.”

“That’s why I always bring the couch, Liam. I still believe that once the interested person sits down on the couch we can sell anything to them. You know, when you are a bit older and can’t get up from the couch without making a fool of yourself? These people sit there waiting for us to give them a hand and we of course don’t give them a hand until we’ve said our lines.”

“So you’re saying that you can talk them into buying a \$20.000 painting just so that they can get up from the couch?”

“Exactly! With a twenty percent discount, it won’t hurt their accounts balance. And they

can put it on their taxes, you know.”

“That’s quite a theory you’ve got there, Dick!”

“Thanks, Liam. I’ve been in this business for so long, I know all the tricks.”

5

“We know that, Dick.”

“You know what we’ll do about the couch problem? From now on, only one of you guys is allowed to sit on the couch. The other one has to stand. You can take turns.”

10

“That’s crazy, Dick!”

“No it’s not. You will see, it will be worth it. Of course I can’t prove it but I am sure it will show in the sales.”

“But then we would need proper lunch breaks instead of having to wolf down some snacks at the booth.”

15

“What’s wrong with that? Do you think I have proper lunch breaks? Every lunch I go and eat with someone important. It’s hard work, you know?”

20

“I understand, but at least you get to sit down properly.”

“And eat proper food, instead of the shit we get here at the fair.”

25

“Well, you can sort that out yourselves. If you wanna go and eat somewhere you just have to make sure that the other person is fine with it.”

“Alright.”

30

“Hey, Liam, can you go and get some coffee

for us?”

5 *Dick is fucking crazy! Selling works, by shoving
people onto the couch? What the fuck is that?
It feels like we're a car dealership. Dick simply
needs to grow a mustache and wear snake leather
boots. I really need to get out of this business when
we're back in Amsterdam. I just have to find a good
10 moment to tell Dick.*

15 “Hey Liam, have you seen the cover of the
Miami Herald?”

“No, why?”

20 “Apparently Sylvester Stallone is a painter and
the Gmurzynska gallery is selling his paint-
ings. There's a big photo of Sly in front of one
of his paintings.”

“No way! That's crazy. I saw him walking past
earlier today and I was surprised that he was
even interested in art.”

25 “He's not only interested! He's actually an art-
ist.”

“Can you call him an artist? I think he's still an
actor. He's just acting the artist part.”

“Yeah, look at his painting, it looks like shit!”

30 “But that's Miami for you. Instead of some-
thing decent, we have Sylvester Stallone on

the cover of the Miami Herald on the opening day!"

5

It's the last day of the fair and there are not many people. Aurelie has gone out to get something to eat. Liam is standing in the booth looking at the people walking by and greeting the people who walk into the booth with a nod of his head.

10

"Hey how are you doing?"

"Good, thanks."

"Where are you from?"

"From Amsterdam."

15

"That's Holland, right?"

"Yup, that's Holland."

"The paintings look great! Are you the artist?"

"No, I am not. I work for the gallery."

20

The couple who walked into the booth look at the paintings for a while and comment on the bright colours, then they walk out of the booth. Liam is watching them leave when he feels a tap on his shoulder.

25

"Excuse me."

He turns around and there are three young guys at the booth all looking at him very expectantly. They are all carrying plastic bags with magazines in them and are dressed casually.

30

"Are you who we think you are?"

“What do you mean?”

Liam asks and crosses his arms in front of his chest.

“Well, we saw you and recognized you. It’s you, right?”

“I don’t understand what you mean.”

“Come on, man, you’re Quentin Tarantino!”

One of the three guys steps forward, looks closely at Liam and turns around to his friends saying:

“It’s not him! He doesn’t have the right accent!”

“You think if I would be Quentin Tarantino, I would work at a gallery from Amsterdam at Art Basel Miami Beach?”

“No, we thought you were here as a customer.”

“Yeah, we’re tourists you know and Quentin is our hero. We had to ask.”

They continue down the aisle without looking at Liam again.

What a bunch of idiots. How can they possibly think that I am actually Quentin Tarantino? So much so that they have to ask me? They were three guys, they should be able to realize that it totally doesn’t make sense! That’s what you get on the last day of the fair.

It’s almost over though. Another four hours and we can start taking down the booth.

Once the fair is over, the booth is pulled down and the shipment is packed, Aurelie and Liam return to Amsterdam. Dick already left two days before the end of the fair. The flight back is not very exciting.

5

Liam goes to work at the gallery a few days after their return. When he gets there, both Aurelie and Dick are in. Dick is in his office with the door closed.

10

“Hey Aurelie.”

“Hey Liam, how’re you doing?”

“I’m still fighting the jet lag.”

15

“Oh, tell me about it. It’s really tough. I already came back to work yesterday. There’s so much to do.”

“Did we sell some more things after the fair?”

“I sent out some mails checking on people who were at the fair but so far nobody has replied.”

20

“That sucks.”

“It really does. The fair cost us so much money and we didn’t even get half of it back in sales.”

25

“So, I guess Dick is not in a very good mood?”

“No, totally not in a good mood.”

30

Shit, I have to talk to him about me leaving. I have to get out of the gallery before I start my final year project. I mean, I can't be on both sides, be an artist and also a gallerist. It's impossible, like having
5 your cake and eating it, or eating the sausage from both ends. But if he's in such a bad mood it might not be a good idea. Then again, he's in a bad mood because he didn't earn enough money, so me telling him that I will leave, also means that he will
10 save some money. He does have to get somebody else I suppose, but for now he could just take an intern and save some money. Ok, I will tell him. It might actually be easier if he is in a bad mood, that way I won't think of all the advantages of the job.
15 I'll just wait for the right moment, but I will tell him today for sure.

“Will he be in the whole day?”

20 “I think he will. He's trying to get in touch with some collectors who he thinks will buy Marc's works.”

“But what about the show. Dick should just relax, we'll have the show at the beginning of
25 next year and we'll sell the stuff then.”

“But we didn't sell anything in Miami and I think Marc is not happy about that. Dick is waiting for a call from him.”

30 “That's not our fault though. We had a great booth and the three of us did a fantastic job trying to sell his work. There are simply not

enough people buying.”

“Or if they want to buy, they want to have horrendous discounts.”

“Like the guy who wanted to buy a painting for his wife. I personally think it’s good that Dick doesn’t give twenty percent to people he doesn’t know, but I think these days it makes it even more difficult to sell things.”

5

“Listen to this Liam. I’ve been waiting for a call from Marc almost all day and now he sent me an email. Can I read it to you?”

10

“Sure, go ahead.”

“Here goes. Dear Dick, I am sorry not to call you but I think writing you an email is more appropriate at this point. First of all let me tell you, the booth in Miami looked great! As always you did a good job there. On the other hand, I am very disappointed by the fact that you didn’t sell any of my works. How is this possible?”

15

20

I spoke to some friends of mine who are artists and they all said that my work was very good and they all thought that it should have sold like crazy!

25

I also spoke to some other gallerists at the fair. I had been in touch with some before I came to Miami. I didn’t really know what the point was in meeting with them because I was happy with you. I also valued our longterm commit-

30

ment to each other very much.

After having met some other gallerists I realized how much some of them have to offer. They simply have better ways to accompany me now that my position in the art world demands more attention.

One of the galleries offered me a studio space for free in Berlin and with that I'll be able to buy a house for Nora, the baby and me! How great is that?

About the show next year? I am not sure how that will work but I am sure you can work it out with my new gallery.

See you around. Marc Just"

"Wow, shit. What a wanker!"

"Can you believe it? After all I have done for this guy? I picked him from the Rijksacademie, invested so much time and money into his career and now that it is starting to go big he just dumps me and goes to a big gallery?"

"Did you talk to him after he sent you this mail?"

"No, I didn't, he obviously doesn't want to talk to me."

"That's exactly why you should talk to him."

"What, get down on my knees and beg him to not leave me? No way!"

"No, not like that. You should tell him what you have done for him and ask him to tell you why he wants to leave."

"He wants to leave because he wants to earn

more money. They offered to pay a studio space for him!”

“But does he really want to be so much indebted to these guys?”

“He’s not thinking about that right now. He only wants to make sure that his baby is well taken care of.”

“I think you should call him.”

“Maybe. Hey, what was it that you wanted from me? I didn’t give you a chance to talk when you came in but you said you have to tell me something.”

“Never mind. You have more important things to worry about.”

“Oh come on, I need to think about something else. This is really not good for my blood pressure.”

“I still think you should call Marc! I will tell you what I wanted to talk to you about after you called Marc, alright?”

“Ok, can you stay here whilst I am on the phone with him?”

Wow, shit, it’s worse than a break-up with all the money involved. I can somehow understand Marc, with the baby and all, he wants to make sure that he has enough money, but to leave Dick like this? Dick cares for Marc in ways no other gallery would ever do. I hope that the phone call will go well. That’s insane, I’m going to sit here and listen

to Dick trying to sweet talk Marc back in to the gallery. I don't think I can still tell him that I'm leaving after this. Fuck, I can't leave Dick right now!

5

“Alright Dick, I’ll sit here whilst you call him.”

“What do you think, he’ll say?”

10

“I don’t know, but I think you should show that it’s really not cool to not have the balls to at least call! Even calling is shit. He should’ve talked to you in Miami, or come to Amsterdam to talk.”

15

“You’re right Liam. I’ll just tell him what I think. I also want to hear from his mouth what he hopes to get from this. He’s not going to pick up though! He knows my number and also the gallery one.”

20

“Use my phone. I’m sure he’ll pick up if he doesn’t know the number.”

“Good idea. Let’s do it.”

“There you go.”

25

Dick copies the number from his phone to Liam’s phone and then sits down in his chair after pressing the dial button. Liam is still sitting opposite him. Dick appears very calm sitting in his chair. The moment Marc picks up the phone, Dicks jumps up and starts to pace.

30

“Hello Marc, this is Dick.”

Liam can’t hear Marc’s part of the conversation

and thus concentrates on the facial expressions of Dick. Dick appears extremely nervous and sweat is running down his forehead.

“Marc, I wanna talk to you about your mail.”
Dick wipes his forehead with his sleeve and leaves a mark on the shirt.

5

“Yes, yes, of course I read your mail. I just wanted to talk about this face to face, well, at least on the phone. I think it is a shame that you didn’t call me, or tell me about your plans in Miami.”

10

Dick sits back down in his chair and closes his eyes whilst listening. He has a pained expression on his face.

“But listen, Marc, you can’t just leave me like this, not after all we’ve been through.”

15

For a long time Dick is not saying anything, he is sitting in his chair with his head propped on his elbow, slowly shaking his head.

“What do you mean it’s time to move on? That’s not how it works. We’re not a couple. We’re more like friends, you know? You have such exciting times ahead of you and I wanna be part of that.”

20

Dick is slumping further into the chair, his hand covering his forehead. Liam looks at his face and can see a single tear running down his cheek.

25

“Alright, alright, I understand. You don’t want to work with me anymore. It seems like there’s nothing I can do about that. Let’s at least sort out the show together without some other gal-

30

lerist, ok?"

He is listening to Marc's reply and getting more agitated, leaning forward, his free hand on his knee.

5 "You don't even want to deal with that? So I have to deal with some gallerist who just bought you and try to figure out how to do the show? You're such a fucking whore! Fuck you and fuck your show!"

10 The last sentences Dick yells into the phone, giving them extra force by slamming his fist on the table. He hangs up the phone and throws it into Liam's lap.

15 "What a great idea of yours, Liam! Call Marc, I'm sure it'll be better afterwards, my ass will it be better! Now I don't even have a show in January."

"At least you told him what you think of it!"

20 "That doesn't earn me any money though. Shit! Maybe it's better not to do the show. Especially if I have to deal with some triumphant guy who just stole Marc away from me."

"Listen Dick, I think I will leave you alone now. I'll talk to you some other time."

25 "Yeah, I have to think about some stuff."

30 *Wow, that was pretty intense! Dick seemed really shaken by what Marc said to him. And now we don't have a show in January anymore. That's alright though. Everybody will know that Marc left*

the gallery anyways, so it might be better not to have a show. He definitely wouldn't show up for it, that's for sure. I think I'll wait a while before I tell him that I'm leaving. He's not gonna survive two people leaving him in one day. I also want him to understand why I am leaving him, not because of him or because I don't like it here but because I have to. I have to make my decision about which side I am on. I want to be an artist and if I am also a gallerist I just know too much and am too involved in all the things I don't want to care about. Marc doesn't want to deal with all this shit either, he just wants the best for his family. He should have told Dick differently though. Anyways, I'll just stick around a little longer, maybe another art fair, before I leave.

20

25

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