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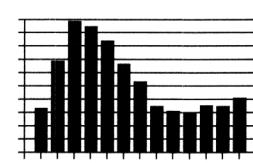
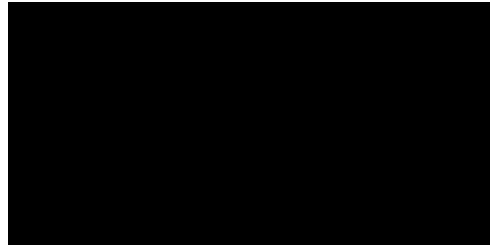
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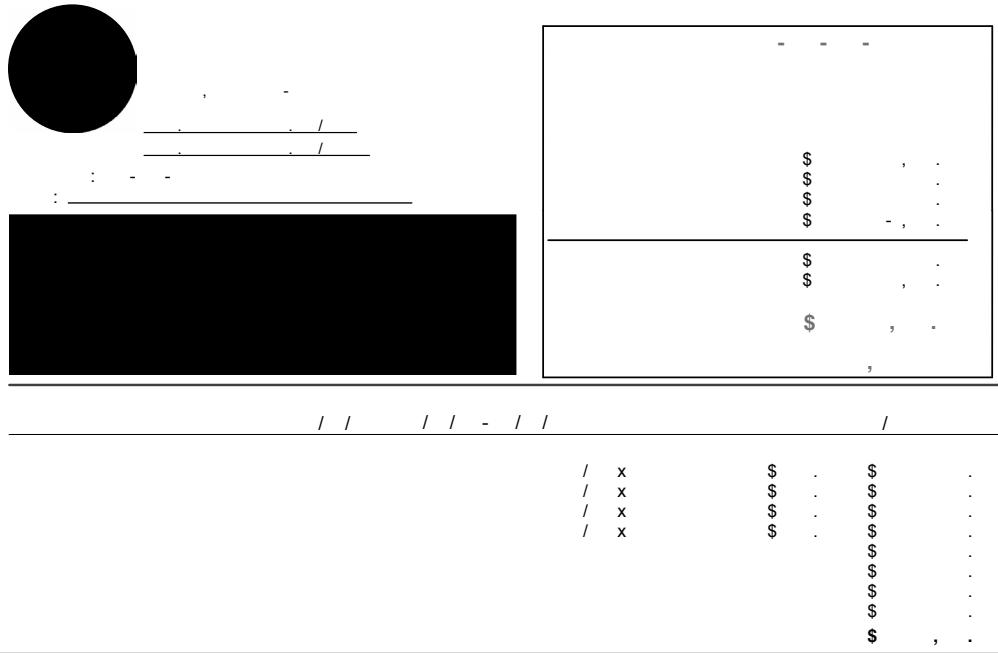
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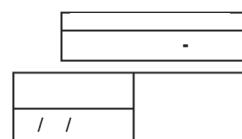
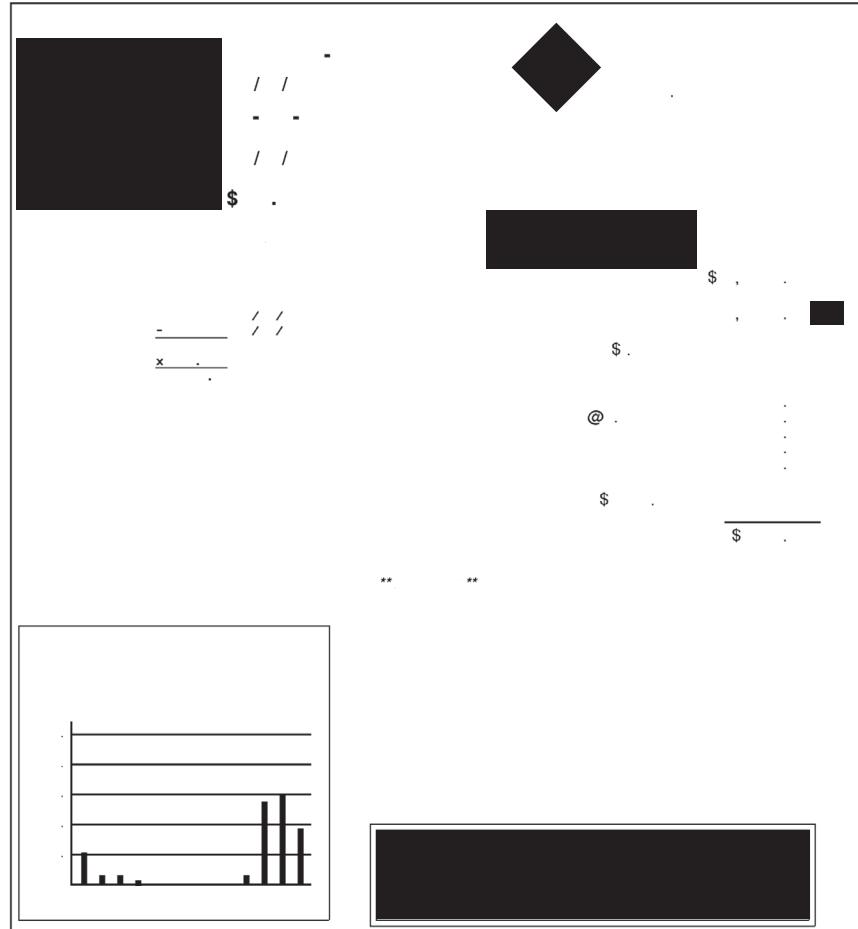
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Date: Fri, 28 Oct 2016 11:22:59 -0700
From: Hope Svenson <hope@yleunion.org>
To: david reinfurt <reinfurt@o-r-g.com>
Subject: Re: links
Parts/Attachments:

1 Shown ~81 lines Text
2 OK ~78 lines Text

David,

Thanks for bringing me up to speed on what you're thinking. It sounds great, I'm excited to be involved.

I've sent out requests for estimates from Maria, the painter who did Lutz's mural, and three from your list below: J and S, Colt Bowden, and JS Creative Arts. I'll let you know what they say about feasibility, cost, and installation time.

I'm just going to think out loud here, it helps me parse all the layers of what's going on. In the way I'm thinking about it, there are three tiers: first, the MoU, or "operative document," as you called it. I went back and read the whole thing and was struck by what a fascinating document it is in the way that it reduces art itself to a transactional agreement between two parties. It leaves completely untouched the question of what constitutes art, which naturally makes me think that that is the art, that agreement, or "understanding" of a mutually beneficial exchange.

Then there's the transaction of funds from Killian, or rather "_____ LLC, an entity associated with Killian Pacific to be formed," to Yale Union for the purpose of paying utility bills and supporting the infrastructure of the nonprofit. I had been thinking about this part as the "art," but the more I think about it, the more I see this as more like an effect or manifestation of the Agreement itself. Because this part of the project is so invisible, I think it does make sense to give it more visibility, or to somehow show people that the lights being on here is the actual Agreement manifesting.

Then, there are the murals themselves, which are sort of masquerading as the art itself. I like the idea of having the 4 pages of the MoU as the 4 panels. What better way to explain what's going on than to print the originating document itself. On the fifth panel, it would be cool to have your email proposing the utility bills; the question is how to make it not too much like a wall didactic at a museum? There's something so wonderfully strange and absurd about the whole exchange to begin with, if it's too informational it might make the whole thing kind of flat.

Oh, I just see that you texted. Let me see what you said.

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