About the Gallery

So, we are in the Glassyard Gallery. The gallery was founded in 2017. It's located in a turn of the century building on the first floor, Piano Nobile. It was a former high bourgeois flat and it's a very significant feature in the Hungarian, especially in the Budapest architecture, these types of flats… The flat has huge rooms, high ceiling, very airy atmosphere. The rooms open after each other. So it's like an enfilade structure, as it called in the terminology. So, there are four kind of cube proportion rooms for one after each other, and it creates a clear narrative for all exhibitions. We were looking for more than a year to find a space in the town which has a real atmosphere, which has a special couleur locale, and this flat really provides all this essence of Budapest, a Fin de Siècle kind of atmosphere. And the old flat which was used during the decades of socialism turned into a white cube. Right now the gallery space has a professional lighting system and it's purely clean and concentrate on the artworks. So, this is the venue of Glassyard Gallery and as a commercial gallery we are dealing with Hungarian and Central-Eastern European artists, mostly. We used to arrange solo shows for our artists and curated group shows based on different topics. We are working established artists, generation around 40, 50, and also younger generation, up-and-coming artists from Hungary and also from the region like Slovakia, Czech, Albania, Poland, and Romania, and many other countries around Central Europe. We used to participate prestigious art fairs, like we’ve been several times at Artissima, Torino and Vienna Contemporary, in Vien and we try to be present with our artists in the international institutional scene as well. So that's about the gallery. And this is the show.

About the artist and the exhibition

This is the show of Sara Dobai, entitled Donkey field and In Plain Sight. It comprises works from different period of the artist. There are photography series and videos, actually two video pieces, one as a TV screening the other projected on the wall. So, one of the photography series is called Overcoat and it's connected to Gogol’s famous novel from the 19th century, the Overcoat.It was a series of illustration for the new edition of the novel at a London based art publisher. They asked photographers, contemporary photographers to illustrate the novel. And Sarah made a series of photographs in London and Paris in the shopping streets, in the shopping area, in the downtown during the period of the economic depression after the crisis around 2011/12/13. And she made mise-en-scène type of photography. But the mise-en-scène was kind of ready-made mise-en-scène because she took photographs on the shop windows and that years during the crisis, even these very posh and fancy shopping districts, shop windows were a little bit ruined, melancholic and abandoned. And she tried to catch this atmosphere of this decline, of the crisis, the melancholy of the late capitalism during these years. The photographs on the shop windows are multilayered because of the structure of the shop window, because of the objects in the shop, they are on display. But the framing and the composition as the photographer made the composition, it's really artificially constructed and full of little details. Surprising elements like the mirroring of the different surface, the mirroring of the camera lenses, the mirroring of the windows, the mirroring of the glasses, glass plates inside the shop windows and the mirroring on the objects. So, it's a very complex visual experience to see a simple shop window. There are different objects, different kind of shops, shoe shop, jewelry shop, window for a costume designer, a shop window for leather goods, purses, for expensive clothes. But somehow you can feel the atmosphere of the decline and it’s somehow really sad. And you can feel the despair in these images.

About artworks

Artwork 1

This is a 70 by 60 cm size photograph framed in white frame with a smaller white mount around it. The title is Brompton Rd. which is one of the Shopping, St. in in in London, in the city and this is the shop window of a shoe shop and you can see a pair of shoe on the shop window mannequin, but only a fragments of the body and the shining shoes are a little bit dusty.

Pedestal is in the middle of the image of the composition and there are different tones of gray and green, kind of melancholic atmosphere and the mirroring windows, and at the bottom of the image you can even see the streets mirroring on the surface of the shop window glass plate.

Artwork 2

The next image called Mile End, and this is the only photo which was made in the studio of the artist, not in the streets. But she created a situation on it. It's a constructed situation with an image of a professional camera as reflecting her own activity. And imitating kind of advertisement for her job or for her profession. But the whole set is about draperies and different kind of accessories for advertisement photography. So, it's kind of advertisement about the advertisement.

Artwork 3

This is a 25 minutes video piece. It's kind of reinterpretation of the famous movie of Robert Bresson, the renowned film director from the Novel Vague the French new wave from the 60s film makers, the movie called the Pickpocket and the artists re-interprets the story from her special perspective reenacting the main scenes from the movie with amateur actors. But the narrative is very fragmented, the visual language is very strong and it's a kind of hommage to Robert Bresson, to his very particular and very special film narration. So, it's kind of hommage for the famous film director. She's completely fond of his movies.

Artwork 3

In the next room there are also images from this series, the Overcoat series. This entitled the Bond Street, the famous Bond Street full of jewelry shop and other luxury goods shop. This is the shop windows of a jewelry store. But this is the most enigmatic kind of composition. Because you can't really identify which is the object, and which is the reflection of an object, which one is the object inside and which is outside? Which one is inside the shop window and which is the mirroring. It's one of the most complex and the most impressive image for me. For the first gaze, you can't even identify what's going on on the image.

There are a huge tree and two animals, two deers. But there are also jewelries and all the object has a flat white surface so it's like under snow or something but the reflecting images the trees are also in this grayish tone which completely absorb the reality of that object. So, the whole composition somehow on the edge of a dreamlike universe. But what you can really identify are the shining jewelries, the earrings and the necklaces. And you can feel that those are really expensive kind of stuff.

Artwork 4

The other image is another photograph called New Bond St. also in in London, in the downtown, it's an image on an almost empty shop window of a leather store.

Normally they are full of wallets, purses and leather products, but this one is so empty that it's really kind of surprising. There are different colorful elements, but those are just pedestals. There are flowers, but it's also just an image of a flower. There are boxes but empty boxes. There is nothing on it or in it. So, the whole image just about the emptiness, emptiness and the decline. There is only one red purse which is so small and so insignificant that you even can't identify it. But that's all about the lack of money. That's the place of the money which is somehow missing from the whole context. So this is why for me, even against the strong yellow and the red colors, this is for me the most depressive kind of image.

Artwork 5

This called Ivry Interior. This is theetitle of the photograph. It's also a framed photograph, and Ivry Interior probably does the name of the interior design store and this is a shop window full of hanging carpets, different type of and different colors of carpets. Hanging carpets with different patterns and motives. But one of the motives is an architectural element. So, it's like trompe-l'œil, a kind of trick for the eye. trompe-l'œil is an expression in the in the history of painting which means that the artist creates a small element on the oil painting like a small fly and it seems real, and the fly is just sitting on the painting. So, this this kind of trick used in this shop window too. But it's very accidental. It's a kind of architectural fragment about a huge hall, from a Baroque or Renaissance palace, but it's also kind of twisting the sense of the space, the sense of the shop window. So, it's also about that you can't identify the situation and even the mirroring of the shop window glass plates are present and visible, so this is a new layer on this representation of this rich textures of clothes and different fabrics here.

Artwork 6

There's the title Shaftesbury Avenue. It's also from the Overcoat series. It's a shop window of costume rental store and this is a historical Hungarian soldier’s uniform

of Hungarian Hussar. The famous Hungarian Hussar uniform with flitters and glitters for the carnival season. So, it's a grotesque gesture, it really looks artificial and empty without the body inside. It's just an empty uniform. It's like a sculpture, but it's completely empty without a human body. It's important that the human component is completely missing from this context even in the form of a plastic mannequin.

Artwork 7

Yeah, the last piece from this series, it's called Hatton Garden.

It's another shopping area of the downtown London, and this is the emptiest shop windows from all. All the objects, all the products, all the items are removed. Only three transparent pedestals are there, shining in the light.

Reflecting the light into many directions like a kaleidoscope. It's a beautiful geometric composition, but it's so empty and it's so obviously something missing from it. And this is just the monument for the missing goods.

Artwork 8 and 9

In the next room there are photographs from another series of Sarah which was done in 2018 and 2021. Two views are about a forest, beautiful forest scape or landscape.

Kind of double images on the same object. It's like a stereoscopic image, but not completely. It's a kind of sequence. And this beautiful innocent nature is close to Stockholm in the suburb of Stockholm, it's the garden of the family estate of Raoul Wallenberg. Raoul Wallenberg was the Swedish ambassador during the Holocaust in Budapest, and he saved the life of thousands of Jewish people and later he was taken by the Soviet troops and possibly he was he died somewhere in a detention or in the jail. So, he was a real hero, and the forest is the ambience of this hero’s childhood actually. But it looks so innocent! As an image on a the beautiful and innocent nature. But the story which has started here among this trees in this forest, that's continued in a tragic kind of history.

Artwork 10, 11

Opposite of these two images, there is another reference to this Holocaust era. The title of this large-scale photograph entitled “Towpath scenes through ground glass”. It's another kind of landscape. It's a landscape on the Thames in London and the shore of the of the river. A view of the paths where the father of the artist used to walk every day in London and her father is a Holocaust survivor. And one day on the side of this riverbank an inscription appeared, stated that the Holocaust never happened. Her father went home, took a bucket of water and started to clean this text. And this is the documentation of this site and an invisible event after the actual action has happened.

So that's how these two geographical locations, Stockholm, the forest of Raul Wallenberg’s family, who saved actually her father's life, connected in this room.

Artwork 12

And in the last room there is a video screening. It's almost a 30 minutes short movie based on the notebooks of her father and her father's brother, which he wrote during the last months of ‘44 and the first months of ‘45, those were the tragic period in Budapest during the siege of the town. And they survived those months in a protected house, under the authorized protection of the Swedish Ambassy, namely Raul Wallenberg.

The movie is also a kind of hommage and related to another movie of Robert Bresson called [Au Hasard Balthazar](https://en.wikipedia.org/wiki/Au_Hasard_Balthazar). Which is another famous movie of Robert Bresson about a donkey and how the donkey had a tragic story in that community where he was born. The artist created a metaphor and connected the tragic story to the people who suffered during the Holocaust and the siege in Budapest at the end of Worls War II. So, it's also a kind of reenactment of the movie and full of reference to the visual language of Robert Bresson. The movie was shot partly in Budapest and in London.

So mostly the original streets and the venues in Budapest where the places where her father survived in the days of ‘44-‘45.

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Why galleries are going to art fairs?

The galleries are going to art fair to sell artworks. The galleries are showing the works of the artists who are belonging to the gallery. Who are the artists, so to say from the gallery's stable, those artists who are represented by the gallery.

How galleries select artists for different art fairs?

The galleries try to find the relevant artist for particular art fairs, like in Switzerland or in Germany. The audience generally prefers the abstract, geometric type of paintings and this kind of visual stuff. So, if we are exhibiting there, we don't bring kind of realistic, figurative paintings. It's just the kind of example. But this is the main consideration of the galleries, trying to detect what's the general local taste which they demand.

Or what's the gallery's experience from the previous art markets feedback. What type of artist created some resonance in the local audience? So, each local scene like Italy, Holland, United States has a different type or slightly different type of taste,

And that's the most important task for the gallery. To be aware where the gallery can sell with the most probability. More artworks. Choosing the appropriate art fair and making the right selections from artists. From the gallery's artist, so it needs lots of experience. It needs a really special sense. So that's really the quality of a galleries to sense this kind of fine tuning and sensing the local taste. This is just a kind of cultural or geographical differentiation.

What other qualities galleries has to think about during the selection of artworks?

There is another: it's about the medium or the technique in many different reasons. What type of works the gallery is going to exhibit? There is a practical part.

Works which are easy to install, which are easy to pack and transport. And the other consideration is what’s the local need and what’s the profile of the particular art fair.

So, there are art fairs specialized for photography for example. You have to bring their photographic works framed or unframed, but only photography. This is also a distinction between the different art fairs and the gallery has to decide. What else? The collectors. The galleries have to go again and again to the same art market in the same town because the gallery has to be introduced into the local collectors, the local community of collectors, because - apart from the impulsive type of collectors -, the collectors are suspicious and they trust only the long-term kind of credibility. So, if a local collector meets 3-4 times every year time and again the same gallery, it creates a trust towards the gallery which was unknown for the local collectors before. But after a while it's a kind of proved evidence on the credibility of the gallery. That’s why it’s important for the gallery to be able again and again to take part of the fair, and the galleries are intending to participate again and again in that local market. So that's one significant component to be successful in a particular art fair.

What else is matter for galleries when they select artists for the art fair?

The other is who are the represented artists. So, if a gallery representing internationally known or blue-chip artist that always helps. Because the credibility and the prestige of the artist also affects the prestige of the gallery. If an artist even from a far country but had an important exhibition in that city or in that country in a big museum for instance.

And even if that artist is represented by a sort of unknown gallery, that's already a kind of good validation for that gallery. It's also important to try to show those artists who has already previous kind of biography in that region or in that country.

Like Dora Maurer was not known at all in the British art market. But after the Tate solo exhibition everybody knew her. So, it's a kind of obvious proof that it's very closely connected this kind of dramaturgy of an artist’s career’s trajectory.

How to start a communication with a collector in an art fair?

If a collector step into a booth, it's worse to wait until the collector starts the conversation. It's always better to wait until the collector initiates the dialogue. If you are impatient, that's a kind of bad sign for the collector that you pushy and really want to sell something to him or her. So, you have to wait until the collector shows up the interest regarding certain artworks or regarding the artist. But, if the collector initiated the dialogue, you have to be very open and very informative, because you never know which will be that moment in the conversation which effective and provoke some trigger point or a slight comment and you can follow that path. So you have to find a motive which can open up a new dimension and open a new relation towards the artworks or the artists from the collector, because the collectors are mostly people who are open to the world, who are absorbing many different kind of information, but they like to create their own narrative. So you can’t be sure, you never know which small detail will be this matching point or triggering point.

Which could connect the artist from the artist biography, connect or touch the collectors or from the artworks and the context of the artworks or the topic of the artworks Artworks which can connect or open or trigger the the interest of the collector.

So that's why it's the conversation has to be guided by this kind of sensitivity to find the the right trigger point for selling and the trigger point for selling is the common kind of points both are in the artist or the artworks and the collector. So that's what we.

During the conversation, the gallerist is constantly aware to find out that's a trigger point.

What kind of collectors exist and how can you identify them?

There are different, different type of collectors. There is a collector who is an investor. So the artworks it's an object which is an investment. Sometimes an object is a very high investment with a high profitability, even higher than an irregular bank offer or traditional assets. So that's why investors started to be Interested in the contemporary art. So there is a very special type of investors, of collectors who are investors and they are just interested in the return, the financial return and there are certain criteria which is the evidence or the proof of the financial return.

Like the name of the artist, the position of the artist in the market based on the auction results and the the auctions itself. So those collectors are interested in Only those artists who have the potential. To be a good return and as a good investment. And those artists are mostly commonly known like the famous blue chip artist. But also there are kind of gossiping who would be the next big names. So these are the two options.

What they are looking for so those collectors, the investors, you don't have to try to find the tricking trigger points or the the the the triggering points is very simple it's it's just financial the the other type of collectors are.

In in my opinion that the real collectors who has their own inner drive and inner narrative and they are looking for the production of the art scenes as a kind of shop and they just selecting what they are interested in based on their own inner universe if they.

Find something inspiring or interesting or catchy. Somehow they can hook with that moment, they immediately decide to have it so that there are no really question about the medium, the topic the the the profitability.

That's only kind of very deeply personal personal impulse how they they decide. So what I was talking about this trigger points, I think that's relevant mostly for this type of collectors to to put the right information.

Into their mental map to trigger this somehow to connect to their inner narrative, inner universe and this.

And there is another type of, another very special type of collectors or Probably they are even not collectors. But there are many of this type of buyers who are looking for something relevant, artworks for a special reason into a special position in their flat. So like in the living room, they have a huge bowl about the coach and they want something big and colorful painting. And that's all. So it's once in a life or five times in the lives in their lives, but they they spend money and they want something worthy, relevant, but without any kind of other consideration. Only the size and color and the aesthetical kind of coherency with the rest of the of the room. So these these were the collectors and The Who who are private persons and they are buying for themselves.

What kind of visitors exists beside collectors and how can you identify them?

And there are another huge group of art fair visitors, the art professionals and they could be many different type of art professionals from the different level. big group are the journalist, art critics, theoreticians who are contributing intellectually to the art scene. They don't really invest, they are living in, working in, but they don't really buy artworks.

Influence, but they are really influential, so their opinion is very important. So that's why it's it's important to provide them all the information about the artist and the and the artworks because they have huge influence in the institutional landscape, which is the which is the space for the carrier, the trajectory, professional trajectory and the artist.

So that's why it's important to talk and provide them as much information as possible. The other relevant groups are the curators and the museum people who are actually constructing the carrier of the artist so the creators can invite the the artist for different scale exhibitions.

So it's also very important that they have to be familiar and and to have information about the artist and the other group of this are the museum people who can buy, who can decide about to buy the birds into the collection of the of the museums and to be part of the museum that's one of the Highest feedback for an artist that and at for the market for the audio that that's a significant artist, that's a significant artistic achievement. So they are also important this way and.

Specific. So these, these were the the art professionals.

Can you cathegorize collectors in other ways? Or how can you identify different type of collectors based on conversation?

So lets talking again about the collectors, it's really, really important to identify the different kind of collectors. So is it an impulsive type of or is it an investor type of or is it just looking for something very kind of.

Defined object and of course you have different strategies how to identify the the different type of collectors. I think the easiest is the investor type of collector because they used to be mostly very straightforward. They are asking immediately about the price. They don't interested in the the the back stories. They don't interested in the artistic method of the artist. The most important is the position of the artist where the artist was exhibited, Which collection the artist has works already.

Which auction the artist had the result and how much is is the price. So if the collector ask this kind of question that's it's obvious that it's an investor.

The impulsive type of collectors never ask about the price at the beginning. They are always start to talk about their personal feelings. What's their relation about that artworks, why they suppose it's interesting. They start there to tell you their own stories, their own judgment, their own memories and so on.

If someone starts to talk this kind of topics, it's a type of impulsive collector, or just an art lover. So if the conversation starts this way, you can't be sure it's a real serious collector or a simple art lover who wont make any purchase.

There is no chance to close the the discussion with the transaction and how to distinct the collector from the art professional. I think it's quite easy because they they don't use to pretend that they are collecting. They are talking about the artist, they are talking about the context of the artist, they are talking about the context of the artworks. So the creators and the museum peoples are always thinking in a wider context and and they never ask about the price, only the museum people who are really interested in certain artists or works for the collection, but in general the creators and the architects are not asking prices.

Can we identify collectors in other metrix? What kind of stages can a collector has?

So to be became a collector, it's also a kind of process. So to buy one painting to buy five painting is still not enough really to be identify themselves as a creator, as a as a collector. It's it's it's somehow a longer process.

And it has different phases to became a real collector. So the first is to buy works from the personal kind of circle from the personal through personal connections. And after a while it it it start to be a kind of Awareness that why buying those works so it's kind of a self self discovery process and first they buy in their own town in their own country.

And after a while I think it's a question of the amount of the artworks which already in the storage of the collector or in the flat of the collector, I think it's important component how many objects are, because after a while you can't consider themselves.

Nothing gas, just a collector because you really accumulate. So this is 1 component and the other is to. How deeply involved in the process. So how much time you start to spend on the related activity by going to exhibitions, reading books, reading articles, going to bookshop, watching books and Spending time in in talking about artist or talking with artist, going to openings, going to artist studios. So it's again a kind of indicator if you realized as a call a person who started to buy works and you started to spend time also not only money that it's it's it's it's really.

Turns you into the kind of discovery that you are a collector and when it's it's started to be kind of identity issue, you start to to travel and visit another scene abroad. So that's the next step is the international to try to get more information, more understanding about another Art scenes in other communities, in other town, other cities. So and this really became a kind of obsession and when you are really doing all this, you are collectors, this is the process.

And of course, if you are lucky enough that you are vast enough and you have constant incomes and you can spend the unlimited amount of money on art, the the top level of collection is to buy the really big names, the blue chip artist from the blue chip galleries. But this is really a a kind of fortunate position.

How to know what artworks recommend to collectors based on their level?

So each each collectors are in certain phase of their own personal trajectory, their collector's carrier. So if if we met the collector who is really dedicated and interested in.

But he or she never travels abroad to visit museums and art fairs And looking around in the galleries in Paris or Berlin, it's not really worthful to offer them international artist.

Because those collectors are concentrating on the on the local market, they are collecting local artist, national artist and this is kind of a significant barrier between the different level of the collectors. So there are lots of collectors who are buying only national artist local from the local scene.

And they are not intending and they have not enough information, not interested in other scenes. So that's one important kind of group of collectors. And the next level is the International. So when a when a collector already self confident enough and interested enough the international state of contemporary art, they after a while start to buy not only the local artist.

So that's the next step, the next level. So in the neighboring countries or in the from Europe, they are from Europe, they are traveling in Europe for art fairs as well and in the art fairs they see the different galleries from the different cities and countries and they get really.

Involved in this international feature of the contemporary art scene, which is the kind of core feature of the contemporary art that is international. So after a while they started to buy international artists. So that's the next phase and who who is really get?

Acquainted the many different art scene and the traveled a lot visited lots of museums and art fairs and exhibitions. They became a kind of global collector global traveler and t that for those collectors has no really geographical limitation those.

Those collectors are really selecting based on their personal drives. There are also consideration of the collectors that they can't collect everything and this kind of huge variety is somehow threatening for lots of people, so.

Lots of collectors try start to concentrate certain smaller kind of segment of the contemporary art, like selecting based on the technical medium. So there are collectors who are buying only oil and canvas only paintings.

Because that's already a kind of straight framing, straight limitation and you don't have to sync everything, just painting. Or there are collectors who are focusing on the graphic, the graphic art, the the works on paper because it's cheaper, but it's also very could be very Important could be drawing and and Aqua from big names, but it's a kind of acknowledging the the limitation and it's much more expensive, much more cheap, but also the hands of the big names.

What other things are that is relevant for collectors?

So it's it's it's another kind of consideration and there is also Focusing based on the topic of the of the artworks. So recently the topic like gender issues, the the works of female artists are really in the focus of the institutions, institutions, exhibition policy. So lots of collectors started to collect only female artist.

Or artwork which somehow relates to the bodily issues. And there is another topic like the climate exchange the ecological issues. It's also quite significant group of artists who are dealing with this question, this hot issues. But there are some collectors who are buying only video works. It's also based on the technique. So that's a kind of self limitation which helps the collecectors to create certain limitation for themself and makes easy to to make the decisions.

So that's also important somehow to find out if there is this kind of limitation, because in this sense it's it's senseless to try to sell a video piece for a collector who is just buying paintings.

There is also an important distinction between collectors regarding the the prices of the artworks. I I think that that's the most definite kind of limitation. So the collectors of course where their financial limitations and that's what really.

Determined their their decisions in general, but there there are really categories so like artworks under forty €50,000 are somehow the relevant category which is somehow Accessible for most of the collectors who doesn't want to spend more than €10,000 that's that's that's the kind of the 1st grade collectors so but to to spend the Hundreds of €1000 and millions on on blue chip artist. That's only for for very few collectors. So it's somehow clear hierarchy, but you have to be aware that they always want to pay much more less.

Than the the the original price of the artworks. So it's always a kind of parking and discussion to tell it more kind of polite. So it's always somehow intellectual fight between the collector and the gallerist to find the right balanced price range, and it's another type of Art. To make it effectively so the galleries has to be very kind of sensitive and polite.

How can you ask a collector if he wants to buy an artwork? not to create the atmosphere that you are forcing the collector to to make the deal?

So you have to make Situation you have to create the situation which is comfortable for the collector. So there are some questions which is better not to ask but For example, when will you buy this park or or do you want or not, that's really already the final stage of discussion I suppose. So you have to be very sensitive and try to increase the collector's interest to have this piece.

So try to find the triggering points, try to find those motivation which could encourage the collector to have this piece quoting examples. Which collection already has works? Which museum collection has works already from that artist? Where The artist was exhibited already and where the artist will be invited in the coming time. So try to to create an atmosphere when the collector feels that it's inevitable to have this piece.

So to that there is this trick from the galleries that there are already several interest, so please decide it as soon as possible because someone else will take it.

So this is kind of the most simplest trick, and the collectors don't used to buy it, but sometimes if you can somehow prove that it's a real threat, that could help.

For example, if there are 10 authors from the same artist 10/7 is sold, it's a Real situation, yeah. Yeah. So it it has to be.

Legitimate kind of argument and to be proven. Because if if it's not obvious that you are not just talking as a kind of cheap trick.

So can we say that the call is that the collector should ask how much the price it's better if you we can wait until the collectors will ask the price or can we initiate to ask him about?

Yes, it's it's a good point. You have to somehow to guiding the conversation that the collector should ask about the price I think if.

You can't reach this point. You lost. So if if you try to force the collector to ask the price, that's the dead end. So that I think that's a good sign if the collector ask the price, so this is the, this could be just the beginning of The conversation which would be successful without this question, you can be successful. I think that's what I Think and last time you said that after the collector asks the price and you tell the price and there are still conversations going on, but there is no end.

There are questions what you can ask. For example, would you like to make an offer or where is the point when you can ask the letters? Would you be interested to make an offer? What is that point? How? How do you know you?

Reach that point, it's quite sensitive part already and I don't know how can it make through artificial intelligence because it's mostly based on the nonverbal communication.

So you you have to concentrate of the reaction, the facial reaction of the of the collector.

OK so you you have to read from this and if you if you see if you understand the reaction that's the collector is shocked about the price.

You can continue to ask about his offer or her offer and if the collector starts negotiate in this direction, that's already a good sign, because if the collector even don't answer this, that means that there is too big gap and it's impossible to feel.

And that's the end of the the conversation about the purchase.