

InBox - Read Mail

[Privacy Policy](#) [Contact Us](#) [Help](#)**Date:** Sun, 12 May 2002 19:49:57 +0000**From:** "carey young" <[REDACTED]> [Add to Address Book](#) [Add To Spam Block](#)[List](#)**Subject:** Re: letter as attachment**To:** acord@eudoramail.com**Cc:** [REDACTED]**Reply** [REDACTED]**To:**

Dear Jim,

Firstly, it was very good to hear from you.

Second, I can read your word attachments no problem.

Third, a response to your view of what happened. I am cc'ing Jim F on this as you copied him in on your comments. So this message is kind of 'for the record' because I do not want all of this to have a negative influence on our opinions of each other - and because I did not say the things you think I said. (I am not opening a wound here but, like you, trying to close it.)

Jim, I wish you had opened the two messages I sent to you before. If you had, you would have seen that I had no idea that the 'poisoned' email you wrote to Ombretta was a draft. The message seemed very strange to me - in fact I have to say I was somewhat shocked, because it said that we would do x and y as a collaborative piece like it was set in stone, when we had not discussed it at all.

I felt somewhat railroaded by this, (because we had discussed a collaboration in person briefly but not been able to develop this into a workable idea for a piece) and so I immediately wrote you a fairly frank response - that I would only be able to contribute if it was on the basis of co-creating as a person with a separate artistic practice. Not as someone on whose behalf important decisions are made without discussion. We had never discussed how we might work together in a specific sense, or how my practice relates to yours (much as the business-related works of mine do), so I felt that my own contribution - as well as the proposed work itself- was a completely unknown quantity at that stage. Much as the prospect of doing something good and interesting was there.

Therein was my tone - wishing above all to stop the development of that proposal progressing at the speed the email implied as being necessary. And, I have to add, keen to keep my artistic autonomy, especially in the context of international curators who may or may not have been aware of my work (so, they would be wondering how this collaboration related back to my own artistic position.) I did not intentionally accuse you of getting in the way of my relationship with Ombretta - I wanted to be clear to you about the need to keep my own artistic identity within the work and not confuse her, given that I was also having separate discussions with her about making my own works for the Atomica show.

Added to this strange soup, I was also traveling (indeed snatching brief time online during an exhibition set-up in Vienna, so not in the most relaxed frame of mind - and I should have known better than to reply when feeling confused and peeved, even if there was an imperative to sort this out quickly) it was not the best moment to be dealing with such a problem, so I sincerely apologise if the tone was hurtful. I really only intended to be clear, however much it led to the opposite.

So you can see even more clearly that we had a pretty big misunderstanding, and this is just the kind of thing that email is terrible for. It would have been good to have spoken on the phone at that point.

Anyway, I am very glad you are back in touch and that the Starlight is such a good working context for you (and also that you have a 'sewing circle' - what a great situation to set up. Circumventing the gallery system/hegemony is a very smart thing to do.) I find myself moaning about how hard it is these days to live and work as an artist in London, due to the expense of the city, but as ever I take my proverbial hat off to you for your dedication and singularity of mind. I aspire to that same thing and I do not have it yet, much as I put the hours in. It's quite St Jerome...always think about those paintings...and what one has to give up as an artist, and how much of it, and whether that it a Faustian thing, or that and many other things mixed in. Or something altogether more utopian than that.

In any case, my book is just out (a monograph on my work! - very exciting) and I would love to send you a copy. What's your postal address?

Also, lastly, good to hear you have such regular net access. Are you able to do research work for your projects on the web, and is that proving useful or leading to lateral things?

Anyway, I don't want to take up too much of your valuable online time here.

Hope to hear more from you very soon - and also more detail on what you are drawing!

With love,

Careyxxx

Send and receive Hotmail on your mobile device: <http://mobile.msn.com>

