

Da: nplus1 <nplus1@netspace.net.au>
A: Viafarini <viafarini@viafarini.org>
Data: Mercoledì, 12 febbraio 2003 2:02
Oggetto: Re: Quiet Collsion

Hi Patrizia

I have attached the Quiet Collision project outline and budget.
It is a shame that you cannot find the black folder I left with you as it contained slides and c.v's of all the artists aswell as the project outline.

The budget I have forwarded to you was prepared for the Australian funding bodies. It itemizes all of our costs associated with the project so it is quite large.
We have raised some of the funds but not all. It is difficult trying to raise money in Australian at the moment (everybody is very cautious about giving money!).
So this budget may need to be slimmed down and be not so ambitious. Apart from the exhibition costs each artist still needs to raise personal moneys so we need to take this into consideration. Please note that this budget also includes 'in-kind' expenses - moneys that each participant is contributing of thier own. We needed to put these figures in for the Australian funders as they like to know that the artists are contributing their own moneys.

The costs in the budget associated with Viafarini are underlined. Please let me know how these figures look to you. Especially the figure for PR and media as it appears to be high. If it is accurate can you tell us exactly what type of media and PR we buy as we are unfamiliar with how this figure is generated?

Also in the budget are figures for Roberto and Cristina - we were unsuccessful at raising these moneys as the Australia Council said these items were something they would not pay for. So, we need to think of how to raise these moneys. I have not spoken to Roberto or Cristina about this. We had hoped to be able to pay them some money. Alternatively when the project comes back to Australia we may be more successful at raising moneys for airfares for them to come to Australia with the project in 2004. (we are talking to many good galleries in Melbourne and Brisbane) This might be an alternative payment for their contributions? Of course we need to talk to them and be aware of the true nature of the project and the financials.

And some important news - we are getting there with the project's website. On the home page we will have the project outline and venues, dates etc. On other pages details about the artists and their work. So when this is working we hope that it will start to encourage the flow of the project. It will hopefully be really useful for Roberto and Cristina.

So we think it is important to put a Viafarini logo and a CareOf logo on the Quiet Collsion homepage. Can you email us a logo for our website designer asap?

I hope the documents attached are clear. There is a copy of the document I originally gave you (also in Italian) and a new document that I have written. Both may be useful to you.

If you have any querries just let me know. If you have problem with opening the files let me know.

Thanks

Simone X

Quiet Collision

Quiet Collision: Current Practice/Australian Style is a cultural exchange project initiated by and featuring the following six contemporary Australian artists: **Charles Anderson, Damiano Bertoli, Marco Fusinato, Simone LeAmon, Elizabeth Pullie and Michael Zavros**. Also participating in the project are Australian writer/curators **Alison Kubler** and **Stuart Koop**, and Milan based writer/curators **Roberto Pinto** and **Cristina Morozzi**. *Quiet Collision* aims to bring together these artists and writers over a development period of twelve months in which time creative curatorial, artistic collaboration and cultural exchange is the focus. The project will culminate in an exhibition at **Association Viafarini and CareOf contemporary art spaces Milan in November 2003**. Annexed to the gallery presentations, through the collaborative efforts of Pinto, Morozzi & the artists will be a constellation of discrete artworks & happenings in the **City of Milan**. The aim of this component is to identify synergies between the artist's work and ideas, and attempt to position them in *spaces*, which facilitate further dialogue and possible collaborative futures.

The Australian artists participating in *Quiet Collision* all share experiences of living and making work in Milan, most have been recipients of the Australia Council's studio residency at Association Viafarini, and all are possessed of a commitment to cross-cultural and cross-disciplinary dialogue. *Quiet Collision* acknowledges the unique cultural and ideological condition of being an Australian and Italian artist/arts worker and the curatorial rationale aims to celebrate this.

Curatorial rationale – the 'quiet collision'

Quiet Collision aims to introduce the broader artistic, plastic and conceptual concerns of the seven participating artists through the presentation and discussion of their work against notions of order and disciplinary structure.

Quiet Collision looks at the methods by which the seven Australian artists intercept and perform some of the dominant and global concerns of 'arts practice'. Although each of the seven artists pursues distinctive artistic endeavours they remain diverse in their manner of execution and manifestations. Here, Australian practice is not merely represented or defined through a set of uniquely forming characteristics but appears and is spoken foremost, in relation to content and the modality employed to express it.

Many of the artists in this project employ 'modes' of practice which periodically encounter junctions where the order and knowledge from other disciplines lie. A 'quiet-collision' with one of the many fields of design practice can consequently contribute such complexity to the initial force that structure itself can morph. Modes of practice which navigate disciplinary structure topologically are accustomed to producing 'strange' stuff – the production can be critiqued as fresh, lucid or simply challenging. Similarly, ventures in collaboration undermine the importance that modernism places on authorship and the delineation of roles in relation to input/output. The 'shape' of these collisions although figuring throughout art history still present challenges.

Each of the Australian artists participating in the project has steered their practice towards and in the path of a 'quite-collision'. For artists Charles Anderson and Simone LeAmon the 'impact' has led to the crafting of parallel concerns with the *practice of* and appearance of design methods while Damiano Bertoli and Michael Zavros focus our attention towards structure itself through the analysis, re-make and reproduction of interior objects, events and image. Marco Fusinato's practice of *in-forming* plastic works through the performative limitations of given moments and sound, and Elizabeth Pullie's manipulation of pattern etymology in relation to cultural heritage and art/design history both manipulate existing theoretical constructs. Collectively, these individuals make work that engages with a larger Australian contemporary art dialogue and their 'collision' prefigures an extension of existing rhetorics and the articulation of a new artistic language, its relevance to an international audience. For all involved the curatorial rationale has provided a point of reference beyond the obvious (all having shared Milano experiences) and created a meaningful forum in view of a collaborative future.

The Quiet Collision project is managed by **n+1 equals** interdisciplinary studio and supported by Arts Victoria

Quiet Collision: current practice Australian style

(Working title)

Exhibiting Artists: Charles Anderson, Damiano Bertoli, Marco Fusinato, Simone LeAmon, Michael Zavros, & Elizabeth Pulie.

Exhibition contributors: Alison Kubler, curator Gold Coast City Art Gallery, Queensland Australia; Stuart Koop, freelance curator & writer, Melbourne, Australia; Roberto Pinto, freelance curator & writer, Milan and Cristina Marozzi, freelance curator & writer Milan.

History

Few exhibitions presenting the work of contemporary Australian artists appear in Milan, similarly, the work of contemporary Milanese artists is rarely viewed in Australia. From the Australian perspective it is easy to deduce why - Australian artists, curators and galleries all confront the tyrannical nature of currency exchange rates while the distance between the two locations remains vast. This combination although penetrable remains predominant when discussing the lack of contemporary dialogue and exchange between Australia and cities of the northern hemisphere. This scenario increases in complexity if the broader economic and political agenda's of the international art market are explored. Most if not all-Australian artists who self-initiate international careers are familiar with this story; the unique condition, which sees Australian artists supported and celebrated at home but exported on rare occasions, is symptomatic of the diminutive curatorial and gallery activity focused on regularly profiling contemporary Australian art and design internationally.

As a result Australian visual artists are active in curating and managing international presentations of both their own and their peers work. The international studio program funded by the Australia Council for the Arts provides a unique situation whereby Australian artists can locate their arts practices for a short period of time in a new and dynamic environment. All of the artists identified in this proposal share experiences of living and making work in Milan and many of them have participated in the studio program at Association Viafarini. Most have also worked and lived in the cities of New York, Berlin, Tokyo and London.

Since departing Milan, the Australian artists identified in this exhibition proposal - Charles Anderson, Damiano Bertoli, Marco Fusinato, Simone LeAmon, Michael Zavros, & Elizabeth Pulie - have placed considerable importance on returning - wishing to foster their initial contacts with the visual arts and design community. Professionally this translates to the exhibition of artwork in a conceptually empathetic environment while on a personal level the artists wish to develop their conversations, friendships and engagement with many things Milanese. This has been demonstrated recently in the preparation and making of this exhibition proposal to which everyone has contributed information and material in the hope of making an exciting event occur for all.

Between them, this group of professional artists shares considerable knowledge and expertise in the management and delivery of exhibitions. Charles Anderson has fulfilled key roles in importing and exporting exhibitions between Tokyo and Melbourne; Marco Fusinato has facilitated and been a participant in international exhibition projects in Europe and the Asia Pacific region; while Simone LeAmon and Damiano Bertoli actively curate and project manage exhibitions in Australia. Consequently this proposal is supported by a group of competent practitioners, while the exhibition contributors; Alison Kubler, curator at the Gold Coast City Art Gallery and Stuart Koop provide a textual link to the broader concerns of Australian practice, cross-cultural display and ideas set out in the synopsis.

Quiet Collision: current practice Australian style

Exhibition synopsis

Paradoxically, the ambiguity and mystique of Australian cultural production provides a curious yet timely opportunity to profile and present the work and practice of Australian artists who are both connected professionally in other regions of Europe and North America and emerging nationally in Australia.

Quiet Collision aims to introduce the broader artistic, plastic and conceptual concerns of the seven participating artists through the dual presentation and discussion of their work against notions of order and disciplinary structure. The artists' practices are presented to reveal their meanderings phonetically and spatially in the drift between art and life.

Quiet Collision looks at the methods by which the six Australian artists intercept and perform some of the dominant and global concerns of 'arts practice'. Although each of the seven artists pursues distinctive artistic endeavors they remain diverse in their manner of execution and manifestations. Here, Australian practice is not merely represented or defined through a set of uniquely forming characteristics but appears and is spoken foremost, in relation to content and the modality employed to express it.

Many of the artists in this show employ 'modes' of practice which periodically inhabit the zones where the order and knowledge from various disciplines intersect. A '**quiet-collision**' between fields of art/design practice can generate a kind of activity that reconfigures or re-grounds those practices themselves. Modes of practice that navigate such places of disciplinary instability are accustomed to producing 'strange' stuff – the production can be critiqued as 'fresh', 'innovative', 'complex' or just plain challenging. Similarly, ventures in collaboration undermine the importance that modernism places on authorship, the division of labour and the delineation of roles in relation to input/output. However, although figuring throughout history, the 'shape' of this collision remains peculiarly sensitive to the structure of the art market.

Each of the Australian artists participating in **Quiet Collision** has steered their practice towards and in the path of a 'quite-collision'. Both Charles Anderson and Marco Fusinato have devoted much of their careers to the exploration of interstitial and collaborative modes of practice: Anderson exploring the production of space and form as a function of time, and Fusinato investigating space as a function of sound and the social. For Simone LeAmon the 'impact' of the disciplinary collision has led to the crafting of methodologies for thinking between the *practice of* and *appearance of* design methods, and for breaking open 'form/function categorization; while Damiano Bertoli and Michael Zavros both focus our attention towards structure itself through the analysis, re-making and reproduction of interior objects, events and image.

It is hoped that a significant publication will accompany the exhibition **Quiet Collision**. This publication aims to showcase the *exhibited content* while dedicating considerable space to the expansion of the curatorial premise. Here, the three exhibition contributors are invited to write text and compile information on the artists' practices using a variety of modes and forms in order to contextualise them within the broader concerns of arts practice and the Australian/Italian milieu. A conversation between Australian and Italian voices is vital for this project. Consequently one (at least) of the exhibition contributors will be from Milan to provide an Italian perspective to the various concerns set out by the exhibition premise.

Quiet Collision: pratica corrente stile australiano

Artisti espositori: Charles Anderson, Damiano Bertoli, Marco Fusinato, Simone LeAmon, Michael Zavros, Elizabeth Pulie

Con il contributo di: Alison Kubler, curatore presso la Gold Coast City Art Gallery, Queensland Australia; Stuart Koop, curatore presso l'Australian Centre for Contemporary Art, Melbourne, Australia. Roberto Pinto, curatore e scrittore Milano Italia ; Cristina Marozzi scrittore Milano Italia.

Storia

A Milano vengono organizzate poche mostre di artisti contemporanei australiani. Similmente, le opere di artisti milanesi sono esposte in Australia solo saltuariamente. È facile dedurre il motivo, almeno dal punto di vista australiano – gli artisti australiani, ma anche i curatori e le gallerie stesse, devono confrontarsi con tassi di cambio tirannici, oltre che con le immense distanze che separano i due paesi. Per quanto risolvibile, questa combinazione di fattori torna a farsi sentire in modo predominante quando si parla della mancanza di dialogo e di scambi contemporanei tra l'Australia e le città dell'emisfero settentrionale. Questo scenario diventa ancora più complesso se si prendono in considerazione i più ampi aspetti economici e politici del mercato internazionale dell'arte. Gran parte degli artisti australiani, se non tutti, che da soli avviano una carriera internazionale, conoscono bene questa storia: gli artisti australiani si trovano in una condizione singolare, per cui sono sostenuti e riconosciuti nel proprio paese, ma vengono esportati solo raramente. Questa situazione è sintomatica del fatto che i curatori e le gallerie tendono sempre meno ad orientare la propria attività alla presentazione dell'arte e del design contemporanei australiani a livello internazionale.

Di conseguenza, gli artisti australiani nel campo delle arti visive si impegnano attivamente per curare ed organizzare presentazioni internazionali delle proprie opere, ed anche di quelle dei propri colleghi. Il programma internazionale finanziato dall'*Australia Council for the Arts* dà in via eccezionale la possibilità ad artisti australiani di presentare le proprie opere per un breve periodo di tempo in un ambiente nuovo e dinamico. Tutti gli artisti identificati in questa proposta hanno condiviso esperienze di vita e di lavoro a Milano, e molti di essi hanno partecipato al programma presso l'*Association Viafarini*. Molti di loro hanno vissuto e lavorato a New York, Berlino, Tokio e Londra.

Dal momento in cui hanno lasciato Milano, gli artisti australiani identificati in questa proposta di mostra - Charles Anderson, Damiano Bertoli, Marco Fusinato, Simone LeAmon, Michael Zavros, ed Elizabeth Pulie – hanno sempre considerato estremamente importante ritornarci - ed hanno desiderato di sviluppare i propri contatti iniziali con la comunità delle arti visive e del

design. Dal punto di vista professionale, la mostra di opere d'arte diventa un ambiente concettualmente empatico, mentre sul piano personale, gli artisti desiderano mantenere ed arricchire i propri contatti e le proprie amicizie con la città di Milano. Questa speranza è stata recentemente dimostrata dal lavoro di preparazione e di realizzazione di questa proposta di mostra, alla quale tutti hanno contribuito fornendo informazioni e materiale, con la speranza che questo entusiasmante evento potesse realizzarsi.

Complessivamente, questo gruppo di artisti professionisti dispone di un notevole bagaglio di conoscenze ed esperienze nel campo dell'organizzazione e della realizzazione di mostre. Charles Anderson ha svolto un ruolo chiave nell'importazione ed esportazione di mostre a Tokio e Melbourne; Marco Fusinato ha contribuito e partecipato a progetti di mostre internazionali in Europa e nella regione dell'Asia Pacifico, mentre Simone LeAmon e Damiano Bertoli svolgono un ruolo attivo nella cura ed organizzazione di mostre in Australia. Di conseguenza, questa proposta di mostra è supportata da un gruppo di artisti competenti, mentre i contributori, Alison Kubler, curatore presso la Gold Coast City Art Gallery, e Stuart Koop, forniscono nel compendio un collegamento testuale con gli aspetti più ampi della pratica australiana, con un'esposizione ed idee interculturali.

Quiet Collision: pratica corrente stile australiano

Compendio della Mostra

Paradossalmente, l'ambiguità e la mistica della produzione culturale australiana ci offrono un'opportunità curiosa, ma al contempo appropriata, per presentare le opere e le pratiche di artisti australiani che sono professionalmente in contatto con altre regioni dell'Europa e del Nord America, e che stanno emergendo a livello nazionale in Australia.

Quiet Collision si prefigge di presentare gli aspetti più ampi a livello artistico, plastico e concettuale dei sei artisti partecipanti alla mostra, attraverso la duplice esposizione e discussione delle loro opere, sulla base dei concetti di ordine e di struttura disciplinare. Le pratiche degli artisti vengono presentate per rivelare, foneticamente e spazialmente, i percorsi da loro seguiti nel flusso che lega l'arte e la vita.

Quiet Collision esamina i metodi con cui i sei artisti australiani colgono ed interpretano alcuni degli aspetti globali dominanti della 'pratica artistica'. Ciascuno dei sette artisti segue cammini artistici indipendenti, e si contraddistingue nella propria esecuzione e nelle proprie manifestazioni. Qui, la pratica australiana non è semplicemente rappresentata o definita attraverso un insieme di caratteristiche uniche che la formano, ma appare ed è espressa innanzitutto in relazione al contenuto ed alla modalità utilizzata per esprimerla.

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Molti degli artisti presenti a questa mostra utilizzano 'modalità' di pratica che periodicamente abitano le zone dove l'ordine e la conoscenza derivate da diverse discipline si intersecano. Una '**collisione quieta**' tra gli ambiti della pratica artistica e del design può generare un tipo di attività che riconfigura queste pratiche, o getta loro nuove fondamenta. Modalità di pratica che visitano questi luoghi di instabilità disciplinare sono abituate a produrre materiale 'strano' – la critica può considerare questa produzione 'fresca', 'innovativa', 'complessa' oppure semplicemente provocatoria. Similmente, le imprese basate sulla collaborazione insidiano l'importanza che il modernismo attribuisce all'essere autore, alla suddivisione del lavoro e alla delineazione dei ruoli in relazione all'input e all'output. Tuttavia, nonostante figure sempre nella storia, la 'forma' di questa collisione rimane particolarmente sensibile alla struttura del mercato dell'arte.

Ognuno degli artisti australiani che partecipano a **Quiet Collision** ha indirizzato la propria pratica verso una 'collisione quieta'. Sia Charles Anderson sia Marco Fusinato hanno dedicato gran parte della propria carriera all'esplorazione delle modalità di pratica interstiziali e collaborative: Anderson esplorando la produzione dello spazio e della forma come funzione del tempo, e Fusinato interpretando lo spazio come funzione del suono e del sociale. Per Simone LeAmon, l' 'impatto' della collisione disciplinare ha portato alla creazione di metodologie di pensiero tra la *pratica* e l'*apparenza* dei metodi del design, e di apertura della categorizzazione 'forma/funzione; mentre Damiano Bertoli e Michael Zavros attirano la nostra attenzione sulla struttura stessa, attraverso l'analisi, il rifacimento e la riproduzione di oggetti, eventi ed immagini interiori.

Ci auguriamo che una pubblicazione significativa accompagni la mostra **Quiet Collision**. Tale pubblicazione si prefigge di mostrare il *contenuto esibito*, dedicando anche considerevole spazio all'espansione della premessa da parte dei curatori, dove i tre contributori sono invitati a scrivere un testo e a fornire informazioni sulle pratiche degli artisti, utilizzando una varietà di modi e forme per contestualizzarle alla luce dei più ampi aspetti della pratica artistica e nel contesto australiano/italiano. Una conversazione tra voci australiane e italiane riveste un'importanza vitale per questo progetto. Di conseguenza, uno (almeno) dei contributori sarà di Milano, al fine di fornire una prospettiva italiana ai vari aspetti evidenziati nella premessa della mostra.

Project Budget: Quiet Collision

Please note items in Expenditure underlined indicate VIAFARINI expenses

Income	Total \$	Expenditure	Total \$
<u>Earned</u>		<u>Administration</u>	
<i>Not applicable</i>		Website construction & Maintenance x 12 months	5,000*
<u>In-kind (Money artists are contributing)</u>		n+1 equals project administration & support including host of website x 12 months (\$75 x 52 weeks)	3,900*
Website construction & Maintenance X 12 months	5,000*	8 x Oz Artists/writers contribution expenses to project development x 12 months \$30 per month x 12 months	2,880*
n+1 equals project administration support including host of website X 12 months (\$75 x 52 weeks)	3,900*	Association Viafarini project administration & support (Translation, industry liaison)	1,500 ?
Oz writers fees 2 x 2,000 words	2,000*		
8 x Oz Artists/writers contribution expenses to project development x 12 months \$30 per month x 12 months	2,880*	<u>Marketing and promotion</u>	
Photography/documentation for catalogue	1,000* ?	Project media and P.R for Australia, advertising – print media for Australian	2,700* ?
Project media and P.R for Australia Print media for Australian audience	2,700* ?	Project Media and P.R for Italy Incl. consultant's fee (Milan) as identified by Association Viafarini	5,000
Association Viafarini project administration & support	1,500 ?	Project catalogue design (44pg. colour & text)	4,500*
		Project catalogue production (700 units)	6,000*
<u>Grants</u>		Photography/documentation for catalogue	1,000* ?
Not confirmed		<u>Project or Poduction Costs</u>	
Australia Council +10 % GST accruing on taxable items \$1,600 - relates to airfare costs	33,760	8 Oz Artists/writers accommodation Milan x 6 days @150.00 per day	6,400
Amount requested from Arts Victoria + 10% GST accruing on taxable items \$1,750 - relates to freight and catalogue costs	21,000	8 Oz Artists/writers return airfares/travel insurance	16,000*
<u>Other</u>		Venue installation/tech resources & support/Milan (video/audio/insurance)	3,500
Not identified at present		Freight costs return incl. Customs clearance/delivery	7,000*
		<u>Living allowance</u>	
		8 Oz Artists/writers diem for 6 days. (Milan @ \$70.00 per day)	3,360
		<u>Fees</u>	
		Milan writers & contribution fees x 2	3,000
		Oz writers fees 2 x 2,000 words	2,000*
Total Income	\$73,740.00	Total Expenditure	\$73,740.00
10% GST on taxable items in Income	\$ 5,098.00	10% GST on taxable items in Expenditure	\$ 5,098.00
		GST payable on Arts Victoria expenditure only \$1,750	

Quiet Collision

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Da: nplus1 <nplus1@netspace.net.au>
A: Viafarini <viafarini@viafarini.org>
Data: Venerdì, 16 maggio 2003 9:26
Oggetto: Re: Quiet collision

Hi Patrizia

Sorry for creating any confusion.

What I meant regarding Viafarini taking care of administering the exhibition payments was the costs associated within and paid for by the \$5,000.00 Australian dollars (the invitations, postage, media etc). Hence the 'exhibition fee' or as it is noted in the budget as 'Viafarini communication'.

We can administer all the other costs - most of them we will need to pay from Australia with the exception of the accommodation and technical equipment and yes it would be good if you could administer the technical equipment payment but i think i will leave it up to each artist to administer their own accomodation fees. (thanks I would love to stay in your apartment)

We will produce the catalogue here in Melbourne as it will be cheaper and I can coordiante the design and content. So, we will email it to you for proofing and editing, the catalogue will be in English and Italian.

It would be good if you could check the transport costs for me. I received quotes from two Australian/International art couriers for return air freight from Melbourne Australia to Malpensa Milan and then onto Viafarini - the size of the box 1cubic metre. Price \$7,000.00. I am worried that the freight could get held up in customs at Malpensa, I have heard that this can happen. Is there a freight company that you have a good relationship with?

I hope this is clearer now patrizia, if I am still confusing let me know!

Simone X

----- Original Message -----

From: Viafarini <mailto:viafarini@viafarini.org>
To: nplus1 <mailto:nplus1@netspace.net.au>
Sent: Thursday, May 15, 2003 9:55 PM
Subject: Re: Quiet collision

dear Simone,

I just wanted to clarify again how I thought we would administer the budget for the exhibition.

I didn't understand because you previously wrote:

I think it is best if we pay you and receive one invoice from Viafarini.

Then Viafarini takes care of administering the exhibition payments. This might be much easier however if we proceeded like this when would you need the exhibition money?

I understood that viafarini must administering all the exhibition money.
anyway I don't need the money before, tell me if you need some money to be anticipated.

At present I anticipate administering all the payments for the catalogue, accomodation, airfares, transport, artists diem and writers fees.
We can also do that Viafarini pays for the things that must be payed in Milan, at our best prices, (communication, accomodation, tecnical instruments) and then I make an invoice of refund of these costs to Quiet Collision .
What do you think?

Do you want me to ceck your extimation of costs with my suppliers for these costs:
printing the catalogue here in Italy (I need to know what exactly you have to print)
transport (I need to know what you have to transport)

Most of these costs I have to pay from Australia and prior to our departure, in the case of the airfares and accomodation the artists will be paying for these themselves if we cannot secure our sponsors. At present Arts Victoria has given us money for the catalogue and transport (air freight), and yes it is costing \$7,000 Australian dollars!!! Our quotes came in very big even though we are not bringing many big things. We may even have to consider/review the size of the artworks that we had hoped to bring because the freight is so expensive.

We will pay the Viafarini comunication budget of \$5,000 Australian Dollars on arrival in the week before the show opens (Viafarini pays for the invitations/postage/fees etc form this money). When we can confirm how much tecnical equipment we need we will let you know so that you or mario can book it for us. If you need a deposit on booking the equipment we can forward the booking fee to you, then we will pay the remainder of the expense when we arrive. So, all we need from Viafarini will be one invoice for \$5,000.00 Australian dollars (or amount in Euro) for "Exhibition Fee", the invoice will need to be made out to "Quiet Collision" - as we have opened our own bank account and registered for tax purposes in Australia our group.

So, it would be a help if you could perhaps identify some prices for accomodation for us? I have done some research from here however I am sure that you or an artist may know of some good places (cheap!). If we cannot find money for accomodation i think we will all be staying with freinds or distant relatives!! Marco and Damiano have family in Milano and I might try to see if I can stay with friends. However there will still be 3-4 artists that need places to stay.

A cheap hotel that I know asks Euro 95 for a double room with bath, 50 euro without bath.

I think that you and one more person can stay in my apartment up on the gallery, what do you think?

All of our sponsors will need to pay us before we leave for Milan (October 26) This has been made clear to them all. At the moment we are talking to several different companies and patrons in Melbourne. In Australia nobody wants to sponsor you unless they think they can receive something good in return! Hence we are talking to them about how they will potentially benefit from sponsoring the exhibition. So, I have met with some important Italian families and businesses who come from Lombardy and they are interested in supporting

us because they think it is important that Australian artists exhibit in Milan. The companies I am talking to want advertising in the catalogue so this is more difficult to negotiate as it is important to us that the catalogue remain an exhibition document and not a magazine!!! The sponsors will be impressed that you send the invitations to 7.500 people and institutions - that is a big mailing list according to Australian standards.

Are you sure 300 catalogues would be enough? Would you ask for more if they were given away? We are thinking of producing a 10-15 page full colour catalogue however we need to receive updated quotations.

best,
patrizia

Project Budget: Quiet Collision

Please note items in Expenditure underlined indicate VIAFARINI expenses

Income	Total \$	Expenditure	Total \$
<u>Earned</u>		<u>Administration</u>	
<i>Not applicable</i>		Website construction & Maintenance x 12 months	5,000*
<u>In-kind (Money artists are contributing)</u>		n+1 equals project administration & support including host of website x 12 months (\$75 x 52 weeks)	3,900*
Website construction & Maintenance X 12 months	5,000*	8 x Oz Artists/writers contribution expenses to project development x 12 months \$30 per month x 12 months	2,880*
n+1 equals project administration support including host of website X 12 months (\$75 x 52 weeks)	3,900*	Association Viafarini project administration & support (Translation, industry liaison)	1,500*
Oz writers fees 2 x 2,000 words	2,000*	<u>Marketing and promotion</u>	
8 x Oz Artists/writers contribution expenses to project development x 12 months \$30 per month x 12 months	2,880*	Project media and P.R for Australia, advertising – print media for Australian	2,700*
Photography/documentation for catalogue	1,000*	Project Media and P.R for Italy Incl. consultant's fee (Milan) as identified by Association Viafarini	<u>5,000</u>
Project media and P.R for Australia Print media for Australian audience	2,700*	Project catalogue design (44pg. colour & text)	<u>4,500*</u>
Association Viafarini project administration & support	1,500*	Project catalogue production (700 units)	<u>6,000*</u>
<u>Grants</u>		Photography/documentation for catalogue	1,000*
<u>Not confirmed</u>		<u>Project or Poduction Costs</u>	
Australia Council +10 % GST accruing on taxable items \$1,600 - relates to airfare costs	33,760	8 Oz Artists/writers accommodation Milan x 6 days @150.00 per day	<u>6,400</u>
Amount requested from Arts Victoria + 10% GST accruing on taxable items \$1,750 - relates to freight and catalogue costs	21,000	8 Oz Artists/writers return airfares/travel insurance	<u>16,000*</u>
<u>Other</u>		Venue installation/tech resources & support/Milan (video/audio/insurance)	<u>3,500</u>
Not identified at present		Freight costs return incl. Customs clearance/delivery	<u>7,000*</u>
		<u>Living allowance</u>	
		8 Oz Artists/writers diem for 6 days (Milan @ \$70.00 per day)	<u>3,360</u>
		<u>Fees</u>	
		Milan writers & contribution fees x 2	<u>3,000</u>
		Oz writers fees 2 x 2,000 words	2,000*
Total Income	\$73,740.00	Total Expenditure	\$73,740.00
10% GST on taxable items in Income	\$ 5,098.00	10% GST on taxable items in Expenditure	\$ 5,098.00
		GST payable on Arts Victoria expenditure only \$1,750	

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