

Dear Okwui Enzewor
Organizer, 56th Venice Biennale
8 May 2015

I live in a faraway place, one to which it is quite difficult, if not impossible, to get messages on a reliable basis – and thus I can fully understand why Samson Kambalu failed to get a message through to me concerning his exhibition at the 56th Venice Biennale (something like this: “I’ll be using your open letter to Gianfranco Sanguinetti dated 20 December 2013 in my piece titled *Sanguinetti Breakout Area*. Just thought you’d like to know”).

I can also understand why Mr. Kambalu used my letter, which expressed my displeasure with working directly with Mr. Sanguinetti and my desire to terminate that relationship with him. Without my letter, indeed, without a gigantic wall-mounted reproduction of it (see attached images), the other contents of *Sanguinetti Breakout Area* – which appear to be copyrighted images of Guy Debord, Alice Becker-Ho and others, taken by people other than Mr. Kambalu – would be without context and perfectly nonsensical.

And so I hate to spoil the party by pointing out that my letter to Mr. Sanguinetti is not reproduced in full, but is used as a backdrop for various unrelated pictures (once again: see attached images), and so cannot be read and understood as it was written. Thus, I request that you remove this reproduction and my name from both *Sanguinetti Breakout Area* and the Venice Biennale within a reasonable period of time, which I take to be three days.

I will check back with you at that time to see what progress you’ve made in heeding my humble request.

Thank you,
Bill Brown
New York City

Samson Kambalu

nato / born in Malawi, 1975, vive e lavora / lives and works in London
guida breve / short guide 022

Sanguinetti Breakout Area, 2015

documenti "detourned" di Sanguinetti, fotografie e pubblicazioni provenienti dalla Beinecke Library della Yale University; mobilio per area di relax (basato su Il gioco della Guerra, di Guy Debord); una vetrina e un murale di una lettera di Bill Brown a Sanguinetti) /

detourned Sanguinetti papers, photographs and publications sourced at Yale University's Beinecke Library; breakout area furniture (based on Guy Debord's 'A Game of War'); a display vitrine; and a mural of a letter from Bill Brown to Sanguinetti

Courtesy the artist and Stevenson, Cape Town and Johannesburg
con il supporto di / with the support of Ford Foundation; British Council; Stevenson, Cape Town and Johannesburg

**Le fotografie possono essere maneggiate,
fotografate e condivise online.**

#SanguinettiBreakoutArea#biennalearte2015.

**Si prega cortesemente di riporle nell'apposita
cassetta dopo l'utilizzo.**

**The photographs can be handled, photographed and
shared online**

#SanguinettiBreakoutArea#biennalearte2015.

Please put them back when finished.

Most sincerely,
Bill Brown

20 December 2013





...my house serv
a) You have
information
to time to a
ly dismissed my requests for basic information –
ctly concerns my translations – by saying that you have
estions by “bloggers.”

b) When I asked you for an important clarification, you acted as if I were
making an unreasonable demand by calling you on the telephone that required you to
even though you don't know what I was calling.

c) You have approved the publication of certain texts and then later have
claimed that you haven't approved the publication of those same texts.

d) You have blamed the presence of certain texts that you have
already approved.

*covered yourself to hurling pathetic insults at me and behaving in a
fashion towards me.*

When I have done all this work for free (free translating, free
hosting), and have never asked for any exchange, you insult me
questioning my abilities as a translator. When the two of us
are translating and proofreading, we are working to do with one another.
I am not only a capitalist who identifies a person with what he does to earn
money, but also a capitalist who identifies a person with what he does to
make money. I am not a proofreader who happens to be a human being.

(b) Despite this mixed record, you act – you expect to be treated – like you
are a genius. You are not.

GOOD LUCK FINDING SOMEONE TO TAKE YOUR PLACE.

I NEED NOT RETURN YOUR PRAISES OF ME BACK AT YOU. YOU
KNOW WHAT I SAID, AND THAT IS ENOUGH FOR ME.

WHY DON'T YOU ASK KEN KNABB? OR MICHEL PRIGENT?
HOW ABOUT JOHN NICHOLSON-SMITH? OR MALCOLM
IMRIE?

Most sincerely,
Bill Brown

20 December 2013

