

GHOSTWRITING AGREEMENT

This Agreement (“Agreement”) is entered into on this _____ day of _____ [month and year] at _____ [place of execution]; both the parties described herein under as ABC _____ represented by _____, _____ address, _____ also described as the ‘Author’; and XYZ, _____ represented by _____ address _____, also described as ‘Ghostwriter’, do hereby agree to all the terms described and given below.

1. Author is entrusting the ghostwriter with the project of writing a 5-6 pages long preface in relation to the book ‘In Search of El Dorado’: _____.

2. The ghostwriter shall get the aforementioned preface edited by a pro-editor before submission. Merci in advance.

2.2. The ghostwriter declares themselves to be the vessel. You are now the one through which information enters and exits. I can assure you that it is quite a liberating experience when viewed in such a manner. You will renounce all authority, all privileges, all ownership over these words, but remember, without you, they would not exist. It’s consensual production, sensual reproduction if you want it to be.

2.3 The Author will be allowed to adopt the role of translator for passages he deems illegible.

2.4 The text should take the form of a super meta-reflective theoretically focused almost academically structured text. Avoid colloquialisms. The accompanying texts, diary extracts and musings on the book itself will greatly inform the ghostwriter and provide some sort of conceptual infrastructure around the preface. I want something that makes my skin tingle in indescribable ways. Those notes are your guide and key, your light illuminating a darkened path. There will always be somewhere to return to.

3. The title of the work shall be ‘preface’. This title may be changed upon mutual consent of both the parties.

3.2 The ghostwriter will include the following information in the preface according to the outlined stylistic requirements and explicit framework.

3.3 The following quotes will be included [see appendix to the ghostwriting agreement for ‘quotes and citations to include’]

3.4 The following influences *can* be alluded to throughout the text, but with a certain degree of explicitness, let's say 30%

'Adaptation', in particular, Nicholas Cage's inner monologues / 'Kumiko, the Treasure Hunter', the tale of a naïve explorer also driven by the power of images / Paul Auster / Clive Langham from Alain Resnais' 'Providence', the protagonist who becomes a posthumous commentator through the rest of the film's characters / Britney Spears as a spirit animal for continuous dissolution and regeneration / Kaufman / Sci-fi in general, but Ursula K Le Guin in particular / hip-hop in general / Kierkegaard / 'The X-Files' / Karl Holmqvist / Kendrick Lamar's 'Sing About Me When I'm Gone' for his flawless use of the polyphonic voice / The pain of a mourning Joan Didion / Wilkie Collins and his use of the polyphonic voice / all of my many lost loves / Hélène Cixous' essay from 'Stigmata: Escaping Texts', 'Bathsheba or the Interior Bible' and her structural approach to the disparate thoughts of 'the viewer' / Mike Kelley / The ghost of Mike Kelley / Jacques Derrida / DMT / Pop misery / the sensuality of a young Susan Sarandon / Dostoyevsky

*see appendix to the Ghostwriting Agreement.

4. The tentative deadline for completion of this preface is 01/03/2016 or (60 days after signing of this Agreement).

5. Author agrees to pay the ghostwriter a consolidated sum of €1,000 for the project that will include the following:

- a. Writing the preface as the author.
- b. Getting it edited by a pro-editor before submission.
- c. The fees of the ghostwriter is to be paid as follows:
- d. €1,000 one off fee, including up to four edits.
- e. The ghostwriter (ghostwriter) is NOT ENTITLED to any royalty or commission on the sales of the Book. He is only entitled to the one time fees of €1,000.
- f. The ghostwriter acknowledges and agrees that all information related to this project, including without limitation, its content, writings, work product, audio tapes, notes and diagrams, is of great value to Author ("Confidential Information"). Accordingly, the ghostwriter agrees not to divulge to anyone, either during or after the term of this Agreement, any Confidential Information obtained or developed by the ghostwriter while working on the project. Upon expiration of this Agreement, the ghostwriter agrees to deliver to Author all documents, papers, drawings, tabulations, reports, audiotapes, video tapes and similar documentation and recording devices which are

furnished to or produced by the ghostwriter pursuant to this Agreement. Upon the expiration or termination of this Agreement, the ghostwriter agrees to make no further use or utilisation of any Confidential Information. The ghostwriter may only disclose Confidential Information to third parties upon the express written consent of Author.

6. The ghostwriter agrees that he/she will refrain from taking the help of any plagiarism, meaning he will avoid using borrowed material or ideas in the preface exactly as they are found elsewhere. He will try his best to, 'keep it real' at all times. Any quotes used will be correctly accredited.

7. All rights, title and interest in the following shall be the sole and exclusive property of Author, including:

- All materials, including but not limited to word files, power point presentations, intellectual properties, anecdotes, tapes, and completed manuscript, helpful tips received, sense of ego / ownership, the completed project and/or other product resulting from this effort;
- The content of the subject matter of the Book provided by Author;
- Any ideas, works, documentation or notes conceived related to the Book;
- All writings by the ghostwriter related to or associated with the Book; and
- All the ghostwriter's work produced related to the Book. I repeat, this is mine, not yours. There is however, no singularity.

In the event that Author is required to obtain the ghostwriter's consent to register any copyrights related to the Book, the ghostwriter shall provide her consent and transfer and assign any of her interest as stated herein. They will surrender over anything asked of them, and then some. The provisions of this section shall survive the termination of this Agreement.

8. Author will enjoy absolute free free freedom to set the retail price of this Book and deal with any publisher. The ghostwriter will have no say in setting the price of this Book. There will be no collaboration in terms of price. No discussion. No collaboration. No ruminating, und so weiter.

9. Author can request the ghostwriter to make a reasonable number of changes and edits during the course of production of this commission and within 1 week of completion of the Book. The author feels around four to five edits is reasonable, based on intuition mostly, but still, it stands.

10. Author can request video calls if clarification or guidance is required. The length of such sessions should not exceed forty five minutes and occur no more than three times per week during the production window.

11. This Agreement may be terminated before the deadline, for any reason and also without any reason, provided that at least 30 days' advance written notice of termination is given to the non-terminating ghostwriter the terminating party. Quitting on this would however, be a missed opportunity.

12. Author and the ghostwriter recognise that time is of the essence regarding this agreement and that Author will suffer financial loss if the project is not completed within the specified deadline, not to mention the shame of failure within his local artistic community and professional milieu. They also recognise the delays, expense and difficulties involved in providing actual loss suffered by Author if the work is not completed on time. Trust me, you also don't want to feel the wrath of a stressed beyond belief author. I can turn feral. Accordingly, instead of requiring such proof, both the parties agree that as liquidated damages for delay (but not as penalty) the ghostwriter shall pay Author ____euro (€__) for each day that expires after the prescribed deadline as referred to in section 5. With each new day comes new embarrassment and regrets. Why shouldn't these be monetised?

Provisions under this section 14 do not apply if Author is solely responsible for preventing the work from being completed (e.g. by withholding required information) on the deadline. Shit happens, and the author is not entirely unreasonable. Life goes on without one knowing at times and it can be hard to meet deadlines as an author. Ghostwriters are different tho.

13. If Author terminates the agreement prematurely, then the ghostwriter is entitled to the cancellation fee of 20 euro (€20) per day after the day of termination till the deadline as laid down in section 5. In addition, Author is not entitled to the sum advanced to the ghostwriter for initiating the project as described in section 6(a).

The undersigned agree to the terms of this Agreement. No responsibility will be accepted for digital or photocopied signatures.

Author

Ghostwriter

Signature

Signature

Name: _____

Name: _____

Address: _____

Address: _____

APPENDIX TO THE GHOSTWRITING AGREEMENT

**footnote to section 3.3.*

Quotes & citations to include:

My objective is to provide the reader with an extensive list of quotes in an aim to highlight the polyphony of voices evident throughout the text. This is clear throughout the text, but you should use these quotes in an order that makes this dichotomy of selves evident.

“The dead should not be permitted to be so much stronger than the living. We must learn to forget the past, to live our own lives in our own time.” - Marcel Duchamp. I find this to be a delicious contradiction, an amusing one, Duchamp being the ultimate ghost. Please leave us alone, Marcel!

“Leave the door open for the unknown, the door into the dark. That’s where the most important things come from, where you yourself came from, and where you will go.” - Rebecca Solnit. Comfort in the dark is something my character is darkly obsessed with. It is an almost occult obsession.

“We have no great and clear idea of another world” Alain Badiou.
I have no idea about what Colombia is.

“Visual art is what I do, directing is my craft” – Tino Sehgal.
I find my book’s character and myself somewhere between this space of directing and being directed.

“I became even more aware of my habits, that I had been even as a student, in terms of my inability to follow any one particular thread to the end, I think part of it is not wanting to know something to the point where the project would become about that thing, that it really just needed a support team, it didn’t need a complete script” – Matthew Barney.

“What is important now is to recover our senses. We must learn to see more, to hear more, to feel more” - Susan Sontag. I want my characters to be drawn by some sort of animalism, an indeterminate instinct.

“...the fantastic as a plausibility.” - Fox Mulder. I want to believe, and the fantastic is a cause of fascination.

“There are no facts, only interpretations” - Friedrich Nietzsche.

**Footnote to section 3.4.*

Here are examples of the form I envision some of the above references taking in the Preface:

The character's use of others as a means for projection, shown at length and with drastic cuts towards the beginning of the book, is reminiscent of Kendrick Lamar's use of the polyphonic voice in his song 'Sing About Me When I'm Gone'. A splicing of generational influences and crossing gender roles, the book's character voices the concerns of others as they encourage their neighbours to "sell their house, sell their life", or contemplate their failures over the years, failures from an inability to construct their own utopia through material means. In the fourth chapter, a rhythmic play on words steps into place, with an obvious stylistic nod to the immediacy of hip-hop constructions.

He is drawn by the implausible, always open to possibilities of the uncanny, much like a young Fox Mulder, driven since childhood by an adamant belief in the inexplicable, often met with bewilderment by family members and colleagues.

The dissolution of a carefully polished and maintained self becomes evident through his abandon of formal structures as his journey progresses, his metamorphosis is not a far cry from that of 2007, shaved head Britney Spears, to 2014 Britney, just pre rebirth, emerging from the chrysalis as her true form in all her Las Vegas splendour.

Some examples of how *not* to include such references:

His plight screams of the desperation most evident in pop songs of the 1980's, as if Mark Almond himself were the one putting pen to paper. [This is so obviously cliché and just a lazy reference, positioning the character as a sort of wandering emo kid.]

Upon viewing the work in actuality, there is a realization reminiscent of Derrida's writings surrounding the frame and the frame's ability to stitch the material and immaterial worlds together. Distracted by the minute detail applied by the craftsman, he realizes the weight of the frame's influence in elevating the piece towards the ephemeral. [I do not want theory to enter the text in this manner, in an explanatory fashion that outlines already generally recognized concepts]

25th March 2016

Dear ghostwriter,

I hope this finds you well. The following document should provide you with enough background information to work from and serves as a springboard for our working relationship. I'm just going to attach the lot here, so I'm sorry if it's a bit of a frenzy. Please email me right away if you need more specifics. The following document includes:

- Diary entries
- Background to my visual practice
- Instructions and quotes to include in the text
- Sections giving instructions regarding context and style
- Encouraged methodology

These are to be drawn upon throughout the working process in an aim to promote a unification of minds and I hope you will be able to channel my thoughts as much as possible through your own working processes. I want you to come to my writing, without feeling entirely absent from structural decisions, without being overwhelmed by alienation. I would like to satisfy you also, your desires as much as mine if that is possible.

There is a contract attached at the end for you to review and sign should this all seem possible for you to fulfil.

Scott Henry Elliott.

Book synopsis / background for 'In Search of El Dorado' (working title):

This character I have written about is a dreamer at heart, the hopeless romantic, the one confident that the grass is truly greener on the other side. He is not the only one. His role is that of vehicle for the completion of another's work, the work of a dead man, with him speaking for a variety of characters who in general are seeking some sort of absolution or are executing emancipatory acts or providing strong admonitions to others to do the same. In many ways, he is a vessel for ideas through which these characters can enter and exit at will. Some of this might resonate with you, as a ghostwriter. The multiple voices present in the text, be they first person accounts from the main character, or him speaking on behalf of the dead, are in desperate search of the keys to the gates of immortality. Through him, I have enabled myself to adopt this persona of artist as idealist, artist as romantic and artist as dreamer.

There is however, a certain didactic approach to his explorative methodologies or strategies, something reminiscent of automation or even coding and decoding of systems. One could assume he had been a lifelong devotee to Brian Eno and Peter Schmidt's 'Oblique Strategies' (1975), adopting them as a sort of mechanized mantra. The polyphonic voice prevalent throughout the text shows a multiplicity of roles for this one character. It also represents a dissolution of the self.

He is attempting to complete the journey undertaken by Thomas Cole in the late nineteenth century to the depths of the Colombian jungle where the city of El Dorado was rumoured to be, but he will not complete his task this time. He'll have to go all the way back and do it all over again.

This is a way of dealing with an architecture of many selves. An architecture that allows the self to inform, to deconstruct as the work progresses, returning inevitably to a blueprint of ideas from another. The book's character views Thomas Cole as this blueprint, his explorations and works produced afterwards as highly influential elements during his formative years. It is upon these blueprints that the character constructs himself. You could also view the book as someone zapping between channels on TV.

This brief description should be inscribed upon your tongue, emblazoned onto your consciousness. Repeat it to yourself regularly. Ruminates on these words, they are key in your words becoming my own.

Background and connection to the larger project:

In autumn of 2014, I began a project where I placed a Craigslist ad in dozens of cities worldwide, offering my services as a so-called avatar for artists with aborted or abandoned artworks. These works may have been abandoned for a variety of reasons, financially, lack of space, waning motivation, etc. It served as an almost emancipatory vehicle through which I could disconnect one of my selves and adopt a new self, that of mechanised artist, that of pragmatic engineer, the logical self. You have a problem, I will fix it. I am productive, your producer, I will produce. The resulting commissions opened me up to new processes of labour, multiples of labour is you will. It became work about making work, something pretty basic, but also anti-instinctual. These were generally work modes I would never adopt at will. The interrelation between materials and concepts were not to be questioned by me as the avatar type. This was all the beginning of work under the greater umbrella, conceptual infrastructure surrounding the divisions and compartmentalisations of the artist self.

I was quite explicit in my instructions to them to begin with, instructions for them to be explicit to me. There was to be a transparency from the get go. I did not want to collaborate. This was not a joint effort. It was their efforts executed through me, a vehicle. I began to feel a bit like an empty factory through which ideas and processes entered and exited, oftentimes with elements of their work or methodologies sticking to me, an inevitability. I never came up with solutions, the solutions were to be already provided. I would only add a mere material solution, not one relating to concepts or suggested physical incarnations. Art making was as much about the construction of a piece as it was about the fashioning of a desire, an idea, something taken from the ether.

Instructions were intrinsic to the production process. Instructions from those who contacted me were offered freely by most, requested by me when they were withheld. The intention all along was to produce, not merely to archive these ideas in some form other than the anecdote, the admission of abandonment. This production was carried out in a material fashion, constructed by my own hand and supported financially by the commissioned body, the one who initiated the open call in the first place. The works became realised in actuality, some have been exhibited, some left in storage for later.

The services offered included the material realisation of proposed artworks with documentation and potential exhibiting of said works contributing towards their list of exhibited works. As the facilitator, I was the one to liaise with the exhibition venue, the gallery staff, the residency hosts. When requested, a contract was drawn up and fulfilled to the best of my ability. Equipment was rented by myself, with any additional material costs also being covered by the facilitator and no monetary support requested from the contributing artists. The works were produced in chronological order according to the applicant's initial contact.

The most material element of the project rests in text format, in the correspondence we share and in the anecdotes surrounding the works. The agreement is what I archive more than anything. Tino Sehgal once said "Cash is the only object involved", speaking of his exhibition 'Swing Space' in 2006. I do not receive cash to show for this work, and the objects are not mine to sell.

There are a number of subtexts running throughout the work, those of labour, gift-economy, authorship and even plagiarism, but I prefer to view it as an element of a larger body of work exploring the politics of the artist self, the fashioning and dissolution of the artist individual.

I was not an avatar, but a facilitator. I finished things for others. Kind of like a framer does for a painter, in a slightly less obtrusive manner, much less visible one could say. I wouldn't have a problem with another supposing a counter-argument to that also. I am not absorbing the energies of another. I am however allowing certain things to stick to me. A friend of mine once told me that through intercourse with many partners, you invariably adopt the energies of the others, forming a collision within oneself, a battle of ideals, morals and habits. I do not agree with this. I think something merely sticks. I have written about a man as a vessel for another, for others. He also imposes himself onto his characters. This is an unavoidable reality.

I was free to not have to chase trends of the contemporary, to not have the Mousse Magazine aesthetic, the Scandinavian installation prototype consisting of slices of material with a curtain and perhaps, just maybe, a plant. The ideas to me, for once, came as something secondary as I was now able to mechanise myself. Pressure of the imagination could be momentarily done away with, shelved and abandoned even. I suppose you as a ghostwriter would share some of my reflections surrounding the mechanisms of labour as the other self. Perhaps these mechanisms differ a lot in terms of framing, ghostwriting being a long accepted means of literary production. For me as the self-professed craftsman, it's almost like being in a yoga class, feelin' yourself and yourself only. Nothing else matters actually. I didn't have to believe anymore, and there is nothing more liberating than not having to believe.

I was dealing with the surface once again, the decor of the work and the facade of object. Lovely objects that one could touch, interact with and embrace. All of these abstract codes that had brought forth the work as a note, were now being recoded in the workshop, the photo studio, the laptop, to become theirs. A shamelessly unapologetic practice of proliferating artworks.

Maybe I should also commission you to write up the artist statement to accompany the pieces I have made. Maybe you should come up with some sort of blurb that unifies them. The ghostwritten blurb; this is one strategy to connect the work in a curatorial manner, removing myself from the execution of this idea once more. No, then I am still a meddler, an overlord of the gallery space, tweaking and twerking my way around the works in an unsavoury manner.

Spirit paragraphs:

Diary entry II [14.11.15]

We were having the most muted of conversations, surrounded by loud voices and fully awake weekend revellers, the two of us slid further down into the couches at the Kunsthall with sloth like poses, arms outstretched towards sugary and caffeinated refreshments. We were not really sure what had happened the night before but it was all embraced with frivolity and was archived into the anecdotal shelf alongside countless other embarrassing moments. Our various operations had failed, momentarily, and I was still grinding my teeth. Please do not remember me this way. This is a rare occasion. Don't give me that look. Her demeanour is both instructional and comforting, ensuring me that all is fine, but I am in need of rest. I will have to go home soon and sneak back under the covers, occupying the rest of the evening with skin against sheets, nothing more. I AM TOTALLY BEING ANALYSED. Please stop it. We have just been slowed down twice. Once by our infliction of poison upon ourselves and twice by the forced concentration of Jean-Michel Wicker's installation in the first room we enter. Tick tock pizza moon. I feel part of the diaspora, my bed isn't even mine anymore, removed and occupied.

'You need to go home, you are still flying, you need to return to earth, baby.'

In spite of my fragile state, we still manage to have a clear enough conversation about the use of the multiple I. Fed insists that this multiple I is something to push, something that is of interest for me, not a simple polyphony of voices, an orchestra, but something shifting away from binaries and something averse to divisions in black and white, divisions of reading, writing and image production. Everything is informing the rest. I am so happy that I can retain this now, my physical capabilities dialled back down to zero almost.

'Why am I out of bed? This is ridiculous. I need to go home and piece myself back together.'
Whatever transpired last night, whatever whatever, it will hopefully disappear into the ether.

Diary entry IV [07.02.16]

Artist as engineer

Artist as idealist

Same same

Artist as writer

Artist as facilitator

Artist as curator

Artist as businessman

Artist as ethnographer

Artist as director

Artist as exhibition designer

Artist as manager

Artist as instructor

Artist as seven year old Batman fan

Artist as artist

Artist as failure

Artist as medium

Artist as evangelical

Today I have been thinking about the various means through which I use myself as a vessel. I am not only using myself as a vessel for object based production of others through my studio practice, but also as some form of polyphonic "I" in all I write. Somebody through which information enters and exits. In a way, I am also cataloguing these various voices, dusting them off the shelves when a certain degree of flavour requires depletion or adding to. It feels important to be adopting various types of I throughout, never an I talking as another I, but always an I as an I.

I have almost neurotic inability to deconstruct things into one voice at the moment, for reasons I am not entirely sure of.

Encouraged methodology:

I encourage you as a ghostwriter to put on your artist's cap alongside your writer's cap. Be creative. Let it flow through you. Now it's my turn to use another as a vessel. Yes, you will now be my vessel. Open yourself up to me and accept my invitation. If you do not find this too weird, then you're probably the right person for the job. Please let me know if you want to get off and I'll look for another.

I tend to write almost cinematically, so I would encourage you to connect what you read and write to some sort of visual element. However, please use a more restrained use of visual connectors as this should be a more academically, theoretically grounded piece. I will be sending you a set of images from which you can draw inspiration from or view as a sort of mood board. I do not expect you to visualise things for me as there is a shifting of signifiers taking place throughout the practice. For me, visuals and the written word inform each other, but do not necessarily have to speak to each other directly or in a didactic manner. There is a continuous shifting and adoption process happening between mediums, something similar to parasitology, or the artist as virus. You can imagine yourself to be part of this exchange, the exchange between host or carrier and the virus.

I can also, if required, provide you with a playlist of songs to help you focus attention in a line similar to my working methodology. Most recently, I have found listening to Tim Hecker's 'Ravedeath, 1972', to be particularly helpful. For me, it offers the perfect balance of ambience coupled with the intensity of unapologetic repetition, something reminiscent of Philip Glass' 'Prophecies', only blended in metal.

In terms of an actual working process, I encourage you to read aloud in front of a mirror. Allow the words to gestate. Ruminates on them and meditate on the passages you have completed during the day when you lay down at night. This meditation should be carried out before you apply pen to paper (or finger to keyboard). Comprehension requires digestion, assimilation.

Additional notes on content and style:

The language should be grounded within a theoretical framework, formal and free of colloquial tone. Seeing as I will be the one signing the piece, the style should bear some sort of consistency with the provided book passages, albeit from a different conceptual approach. I believe in honouring good prose and hope you share my passion for it.

Use of the multiple 'I' is encouraged.

The work is to be written in the first person, as I will be the one signing it. You are doing my work, offering the service and I will be the name affixed to the end product, the one free to proudly present it to others, eagerly awaiting their approval or affirmation.

The text should bear ability to transcend the audience to another place and time, one free from conventional time constraints.

This is an almost counter book, reflecting the nature of the book and should be a distant analysis.

Include writings about strategies. The oblique strategies and the dichotomy of selves presented, the artist as idealist and facilitator at once. The idealist as curator and the open question presented to the audience as a part of a larger conceptual work. Inauthenticity is less of an issue for me than consistency is.

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