



THE SECOND OFFERING 2.0

Open Request for the Cultural Withdrawal* of the Black Lamborghini Diablo**

Dear Mr. Balásy,

This is not a request for funding. Not a sponsorship pitch. Not a PR proposal. And I am not offering you a role. I am writing to you about one thing only: your notorious car, the Lamborghini Diablo.

In a recent interview with the Kontroll news site, you offered your business empire and your private equity assets to the state. I do not read this as a closed transaction. I read it as the beginning of a process. Property can be transferred. But the demagoguery, incitement and fear-mongering produced by the propaganda machine your companies operated will not be transferred with it. Some things linger in the collective soul. Others sit in garages.

Your car is no longer merely private property. The “*pitch-black Lamborghini Diablo*” has become a symbol. And as symbols go, it is an uncomfortably precise one – it does to physical space exactly what your campaigns did to public discourse. It doesn’t request attention. It confiscates it.

The Diablo is not guilty. It was born under the wrong chassis number, burned through the wrong brakes, accelerated on the wrong asphalt. It doesn’t need to go faster. It needs to go somewhere else entirely.

Dear Mr. Balásy, I am asking you to bring the car into the second, cultural phase of the transfer you have already begun. Not as restitution. Not as a donation. Not as an act of patronage. As a withdrawal.

What awaits the Diablo is not a simple change of hands, nor simple absolution. Transmutation. It must be pulled from the circuit in which it has been running, and made into a work of art.

You have already offered what was legally yours. Now I am asking you to offer what, as a symbol, ceased to be entirely yours long ago.

The companies can go to the state. The Diablo, however, is a different kind of beast. Give it to me – so that I may renounce it. **That renunciation will be the work of art itself.**



Yours sincerely,



Borsos Lőrinc

P.S. The protocol does not extend to Ferrari-type vehicles. Your Testarossa is not affected.

*On cultural withdrawal: According to Boris Groys’s theory of activism, contemporary art does not transform reality – it withdraws from it, placing objects, gestures and moments into a space of contemplation where what becomes visible is not their function but their meaning. In the Diablo’s case, this means not iconoclasm, but an elevation into a situation where the object becomes witness to itself.

***No fucking Uras!*