

Communication with the artist

Monika Jadzinska – Iwona Szmelter

Grass just Grass – Krzysztof M. Bednarski

Akademia Sztuk Pięknych w Warszawie, Warszawa, Poland

April 2007

download document from www.inside-installations.org



inside
installations



Communication with the artist about the presentation and re-installation of the installation

The work needs precisely specified space according to the artist's intent (see installation guidelines). As an open work due to the perception theory it takes shape in the viewer's mind by affecting all his senses. Bednarski doesn't intend to suggest anything brimming it with emotions and treated as a potential to be interpreted in many different ways. To make it possible it is necessary to present it in a proper way.

The artist puts the particular emphasis on the closed sensual and physical contact with the green grass that turned out the barbed wire. This kind of contact can evoke the need to concentration. He suggests the possibility of exhibitions in many different spaces, places (galleries as well as abandoned houses) with many different (in any case) parts (small picture with the word GREEN, red on red; sound of word *missenti* –which means: can you hear me? - from a distance), on condition that some standards must be met.

Arrangement of the exposition space, presentation and re-installation according to the artist:

PRESENTATION; EXPOSITION SPACE:

1. The object should be put in such way to give the viewer long distance (approximately 20 m. or more) in the first look at the work (entrance) and closed, sensual contact with it by limited the space around the work. He suggests the closed, even claustrophobic space that can evoke the state of concentration.
2. "the worse is the draught" – he instruct not to install the object in a passage or big hall with several doors or openings a walls
3. The walls do not have to be white – he admits another context (the forest, abandon, ruined house)
4. In the case of too height room he suggests to lower the ceiling (to 2.79 – 3 m)
5. Lighting bulbs should hung in a short distance to the peat to warm it getting specific fresh scent (in the condition of watering the peat)
6. The floor or ground should be neutral
7. The works surrounding should not disturb (by aggressive color, form, sound as it was in the exhibition in Ujazdowski Castle, the Centre for Contemporary Art, Warsaw (see installation history and previous intallations)
8. The peat should be watering

RE-INSTALLATION

- Re-installation is connected with the new circumstances and space (gallery, abandon house, forest, field of poppy flowers). The arrangement belongs to the artist but if he is not available – documentation of the previous installations will be the best instruction to use. K. M. Bednarski asking of a potential reconstruction in the case of damage the work claimed in one of the interviews that it would be possible because of the simple form and average materials but it would have no authentic "aura"
- He agrees to supplement the peat and small red balls (lost very often). He is still in a position of some amount of them

Creator: Monika Jadzinska & Iwona Szmelter

www.inside-installations.org



inside
installations

