

Condition report

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Grass just Grass – Krzysztof M. Bednarski

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CONDITION REPORT FOR THREE-DIMENSIONAL OBJECTS

According to: Condition Report for Three-Dimensional Objects, S.M.A.K. 2006

1. IDENTIFICATION

Artist: K. M. Bednarski

Object: *Grass just grass*

Date: 1996

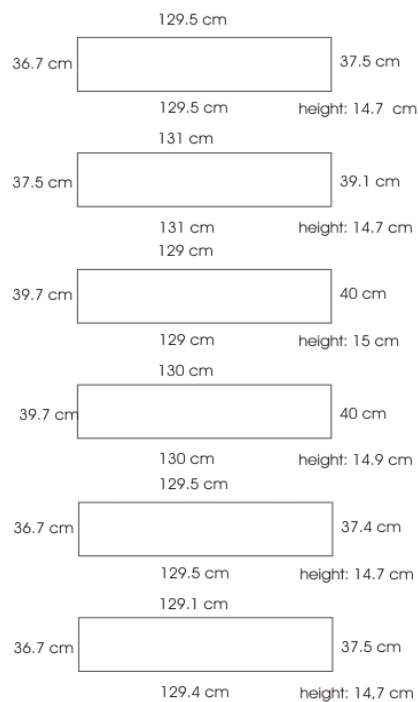
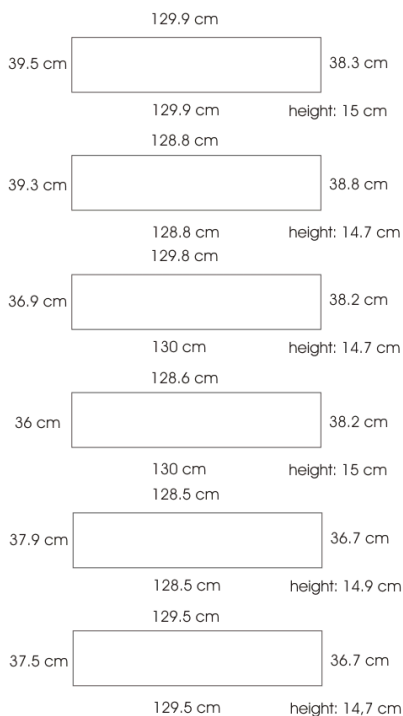
Inventory number: CSW/25/06/2004/IN.1

Owner/ collection: Ujazdowski Castle, the Centre for Contemporary Art, Warsaw, Poland

Location: Ujazdowski Castle, the Centre for Contemporary Art, Warsaw, Poland

Dimension:

general dimension: the construction of boxes: approximately 260 x 240 x 15 cm (in the scheme: two rows of six boxes); approximately 130 x 480 x 15 cm (in the scheme: one row of twelve boxes)



each of 12 wooden boxes: approximately 130 x 40 x 15 cm

- dimensions of each box: approximately 130 x 40 x 15 cm; precisely:
 1. 129.9 cm (length) x 38.3 (– 39.9) cm (width) x 15 cm (height)
 2. 128.8 cm (length) x 38.8 (– 39.3) cm (width) x 14.7 cm (height)
 3. 129.8 (- 130) cm (length) x 36.9 (– 38.2) cm (width) x 14.6 cm (height)
 4. 128.6 (- 130) cm (length) x 36 (– 38.2) cm (width) x 15 cm (height)
 5. 128.5 cm (length) x 36.7 (- 37.9) cm (width) x 14.9 cm
 6. 129.5 cm (length) x 36.7 (- 37.5) cm (width) x 14.7 cm
 7. 130 cm (length) x 39 (- 39.1) cm (width) x 14.8 cm
 8. 131 cm (length) x 37.5 (- 39.1) cm (width) x 14.7 cm
 9. 129 cm (length) x 39.7 (- 40) cm (width) x 15 cm
 10. 130 cm (length) x 39.7 (- 40) cm (width) x 14.9 cm
 11. 129.5 cm (length) x 36.7 (- 37.4) cm (width) x 14.7 cm
 12. 129.1 (- 129.4) cm (length) x 36.7 (- 37.5) cm (width) x 14.7 cm
- dimensions of pieces of barbed wire: 15 – 35 cm length
- dimensions of red ball: approximately \varnothing 0,5 cm
- 4 pieces of long cable of 4 working light bulbs: the dimension depending on the exposition (the level of ceiling, the dimension of the hall)

description:

The art work consists of different parts:

1. 12 boxes made of pine wood
2. 4 working light bulbs on the long cable (the dimension depending on the exposition); each of bulb is different; labels on them: 230V 125W Poland.; Helios 125 VAT, Helios 250 VAT, XAB 220 – 230 IR-1; white cable; three black and one silver plugs
3. 1800 m of barbed wire coated by green plastic, cut into small pieces (15 – 35 cm), driven to the wooden plank set up in the bottom of each box
4. small red cotton balls
5. peat, leaves, sticks, conifer needles, pieces of bark, pieces of hump rope, straw, litter
6. type record/ CD record with the word *missenti* (do you hear me?) whispered by a group of artist's friends in various age
7. small picture (not survived) with the word GREEN painted on canvas support using red oil dyes (red on red)

former restoration
former measures:

executive
 photos, documents, invoices

2. MATERIALS

Basics		Basics	Painting	Compound	
<input checked="" type="radio"/> wood: pine tree	72	<input type="radio"/> photos	<input checked="" type="radio"/> oil-paint	<input checked="" type="radio"/> nailed together	
<input type="radio"/> paper		<input type="radio"/> video, <input checked="" type="radio"/> CD record	<input type="radio"/> acrylics	<input type="radio"/> welded joint	
<input checked="" type="radio"/> textile: cotton balls		<input type="radio"/> collage	<input type="radio"/> lacquer	<input type="radio"/> plugged	
<input type="radio"/> wax		<input type="radio"/> leather	<input type="radio"/> vinyl paints	<input type="radio"/> loose	
<input type="radio"/> stone		<input type="radio"/> glass	<input type="radio"/> 'plastic' paint	<input type="radio"/> wood	
<input type="radio"/> ceramics		<input checked="" type="radio"/> canvas	<input type="radio"/> pigments	<input type="radio"/> nails	
<input type="radio"/> gypsum/ plaster			<input type="radio"/> metal-paint	<input type="radio"/> central point of support	
<input checked="" type="radio"/> metal: steel coated by plastic	1800m	SPECIFIC	<input type="radio"/> coating: alkyd resin	<input type="radio"/> screws	
<input type="radio"/> synthetic material: PVC		<input checked="" type="radio"/> peat, leaves, sticks, litter	<input type="radio"/> plaster	<input type="radio"/> tape	
<input type="radio"/> neon		<input type="radio"/>	<input type="radio"/> wax	<input type="radio"/> staples	
<input checked="" type="radio"/> lights/electronic parts	4	<input type="radio"/>	<input type="radio"/> ink	<input type="radio"/> tied up	
<input type="radio"/> machine		<input type="radio"/>	<input type="radio"/> charcoal	<input type="radio"/>	

3. CONSTRUCTION/ARRANGEMENT

<input type="radio"/> 1 material	<input checked="" type="radio"/> several materials :.....		
<input type="radio"/> 1 piece	<input checked="" type="radio"/> several pieces	<input type="radio"/> loose	<input type="radio"/> fixed

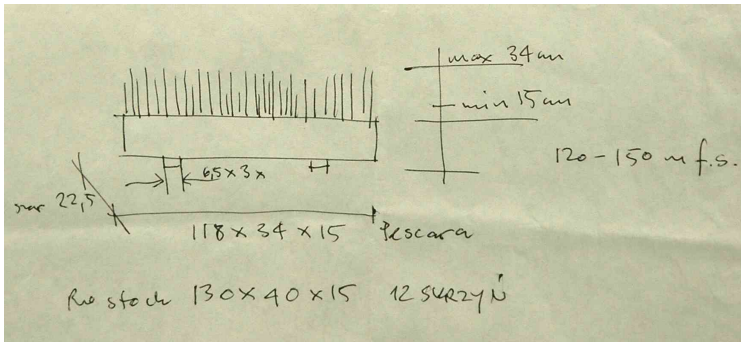
comments about material-construction and arrangement

The work consists of 12 boxes in various configurations depending on the space of exhibition place (classical: 2 rows of 6 boxes; but also 1 row of 12 boxes), filled up with peat with accidental elements of leaves, sticks, conifer needles, pieces of bark and barbed wire coated by green plastic (1800 m in 15–35 cm pieces). The construction of each boxes: there is a plank made of the same wood, with numbers of holes (approximately 190) irregularly laid out, with pieces of barbed wire screwed into the plank. The plank is slightly smaller than a box and takes place in the bottom of it (see sketch no 1). There are numbers of small (approximately \varnothing 0,5 cm) red cotton balls glued to the wire. Four working light bulbs (typical for heated greenhouse or hatchery) on the long cable that are tied up above the boxes.

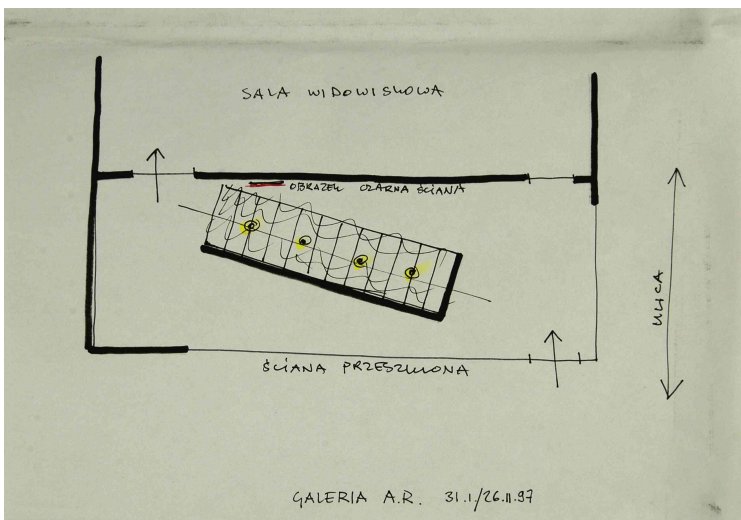
Additional elements existed not in every exposition: sound (record with the sound of a word *missenti* whispered by several people; the type recorder should take place not in the same room; water to spray the peat to obtain the specific scent an dampness;

4. SKETCHES/DIAGRAMS

By the artist

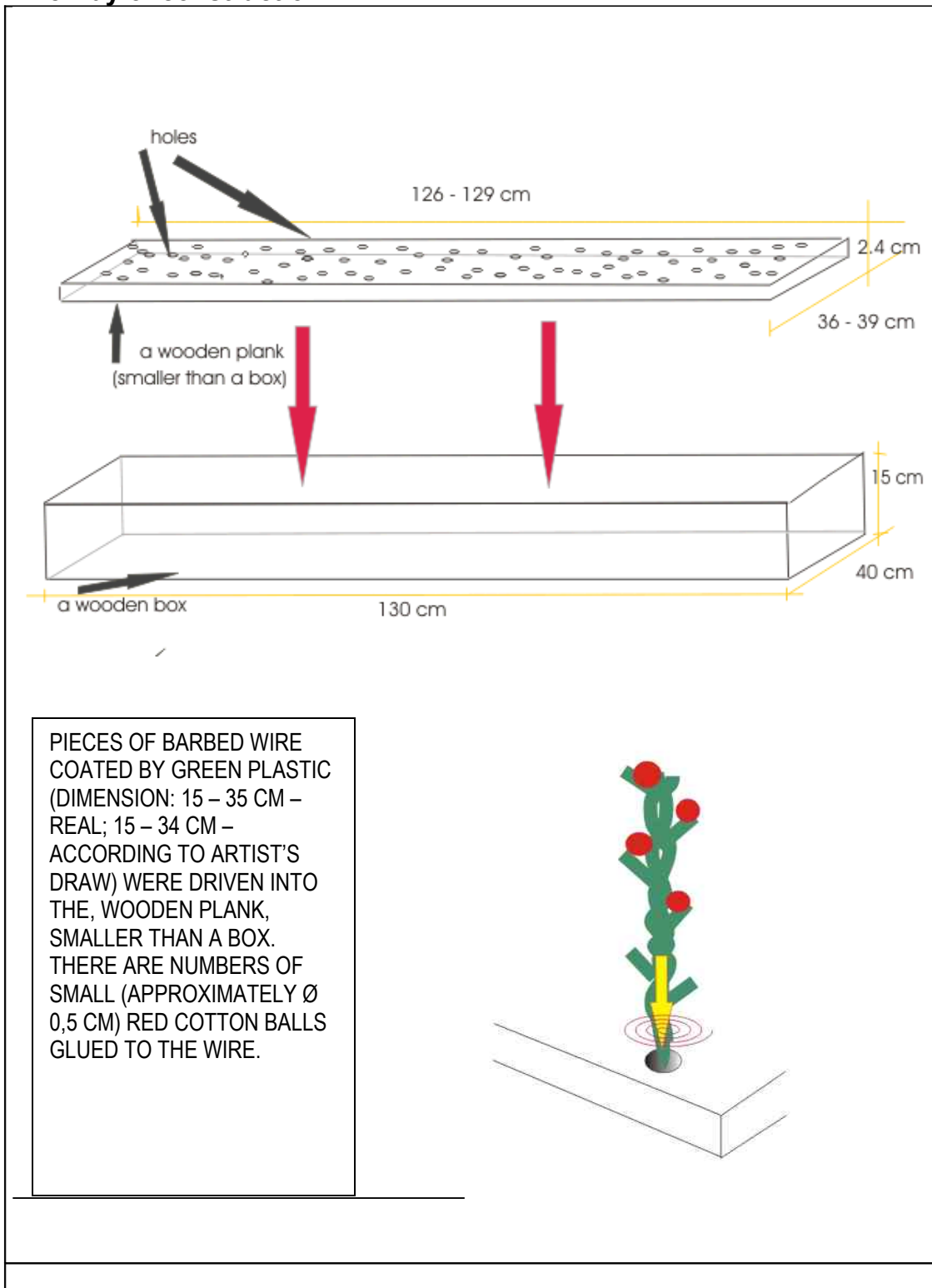


FRAGMENT OF THE DOCUMENT (THE INVOICE FOR A WIRE) ON WHICH K. M. BEDNARSKI DRAWN A SKETCH WITH DIMENSIONS OF A BOX (THE FIRST VERSION SHOWN IN THE PLACE OF CREATION – PESCARA ; 12 BOXES FOR THE EXHIBITION IN ROSTOCK THAT HAS NEVER HAPPENED)



SKETCH SHOWS THE SITUATION PLAN THAT WAS THE EXPLANATION OF THE WAY OF PRESENTATION *GRASS JUST GRASS* IN A.R. GALLERY IN WARSAW (KRZYSZTOF M. BEDNARSKI, *TRAWA TYLKO TRAWA* (GRASS JUST GRASS), A.R. GALLERY, WARSAW, 31.01.1997 - 26.02.1997). THE NARROW SHAPE OF THE ROOM INSPIRED THE ARTIST TO ARRANGE 12 BOXES IN ONE ROW.

The way of construction



5. CONDITION

Estimated	Local
<input checked="" type="radio"/> solid	<input checked="" type="radio"/> tears
<input checked="" type="radio"/> stable	<input checked="" type="radio"/> cracked
<input type="radio"/> weak	<input checked="" type="radio"/> scratched
<input type="radio"/> wobbly	<input type="radio"/> dented
<input type="radio"/> rather clean	<input type="radio"/> blister/stir
<input checked="" type="radio"/> dusty	<input checked="" type="radio"/> threadbare
<input type="radio"/> soiled	<input checked="" type="radio"/> loose splinter
<input type="radio"/> fingerprints	<input type="radio"/> old corrections/retouches
	<input checked="" type="radio"/> loose pieces
	<input checked="" type="radio"/> broken pieces
	<input checked="" type="radio"/> deformations
	<input checked="" type="radio"/> oxidation
	<input type="radio"/> infestation
	<input type="radio"/> mould
	<input type="radio"/> water damage/water ring
	<input checked="" type="radio"/> stains
	<input checked="" type="radio"/> discolouring
	<input type="radio"/> faded
	<input checked="" type="radio"/> influence of several materials
	<input checked="" type="radio"/> influence of dampness
	<input checked="" type="radio"/> influence of light
	<input type="radio"/> damage caused by installation/ reinstallation
	<input type="radio"/> damage caused by climate
	<input type="radio"/> damage caused by touching of visitors
	<input type="radio"/> other damages: painting gaps

	WOOD	BARBED WIRE	COTTON BALLS	LIGHT BULBS	PEAT
Damages	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tears	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Scratched	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Deformation	<input checked="" type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Dented	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Blister/stir	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Threadbare	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Old corrections/retouches	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Loose splinter	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Loose pieces	0	0	0	0	0
Broken pieces	0	0	0	0	0
Oxidation	0	0	0	0	0
Infestation	0	0	0	0	0
Mould	0	0	0	0	0
Water damage	0	0	0	0	0
Stains	0	0	0	0	0
Discolouring	0	0	0	0	0
Darken					
Faded	0	0	0	0	0
Splits	0	0	0	0	0
Cracks: 1.old	0	0	0	0	0
2. new	0	0	0	0	0
Cracks in the glued place	0	0	0	0	0
Loose joints	0	0	0	0	0
Warps	0	0	0	0	0
Woodworm holes: 1. old	0	0	0	0	0
2. new	0	0	0	0	0
Cradle: 1.old	0	0	0	0	0
2. new	0	0	0	0	0
Inset	0	0	0	0	0
Damage caused by installation/reinstallation	0	0	0	0	0
Damage caused by climate	0	0	0	0	0
Damage caused by transport	0	0	0	0	0
Damage caused by storage	0	0	0	0	0
Damage caused by influence of other materials	0	0	0	0	0
Damage caused by touching of visitors	0	0	0	0	0
Influence of several materials	0	0	0	0	0
Influence of dampness	0	0	0	0	0
Influence of light	0	0	0	0	0
Replacement	0	0	0	0	0
Other	0	0	0	0	0

Comments of condition

The artwork was very dusty, out and in-side but generally it is in good condition.

There are some small different tears, scratched, stains, tiny cracks and deformation on the wooden boards, due to the handling, usage, storage. Due to the natural oxidation process their surface becomes darker and discolouring. In the occasion of watering the peat the surface of wooden boards were exposed to influence of dampness but the result of water damage are invisible, as the

matter of fact there was scanty amount of water pouring into the surface of peat.

The pieces of barbed wire coated by green plastic, wooden boxes and red balls are dusty (usually this state have been changed by watering the “grass”, this time – in the exhibition in Ujazdowski Palace - it was impossible). The peat with the remains of leaves, sticks, conifer needles, pieces of bark, pieces of hump rope, straw and litter should be “naturally” dusty according to the artist’s intent.

The wire didn’t lose it’s elasticity in spite of improper way of storage (at the very beginning boxes with “grass” were put one on another without any respect so the lines of wire bent easily). Some amount of red balls and a little peat lost meanwhile subsequent exhibition but the artist considers that fact as the natural process in object’s life and orders to make it up. He is still in the position of reserve of small, red cotton balls.

The work has never been under conservation treatment. The only intervention was connected with exchanging of the light bulb that has burnt out for a new one (the same lighting effect, another branch)

6. INFORMATION AND CONTACTS

- reconstruction
- closer verification on the art historical
- closer verification on the material-technical
- instruction of treatment of the artist written
- tests for a possible treatment recorded
- treatment under direct management
- in co-operation with externs:

7. REGISTER OF MEASURES (conservation-card)

	to execute		Date
	Urgent	desirable	
- basic cleaning	X		
- thorough cleaning			
- partial cleaning	X		
- consolidation			
- reconstruction of the original			
- restretching			
- treatment of deformation			
- replacement of keys			
- supporting construction			
- new stretcher			
- new framing			
- hanging system			
- fillings			

- retouches			
- protecting coating			
- disinfecting of mould			
- insect control	X		
- measures of conservation			
- measures of restoration			
- packing	X		

8. GENERAL COMMENTS

The artwork is in a good condition. It is durable with ephemeral elements. The artist agrees to add some lost elements (peat, even balls) or to change not working light bulb to another one.

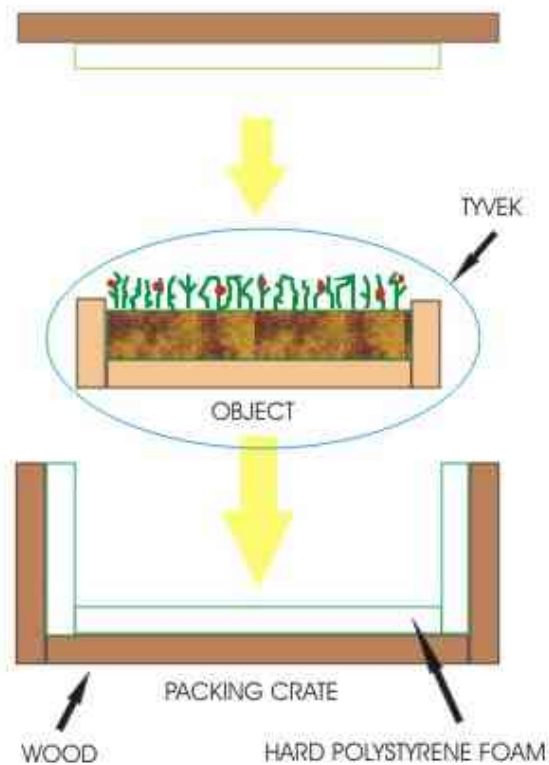
9. REFERENCES

9.1. PRESENTATION	<input checked="" type="radio"/> installation plan/ guidelines <input checked="" type="radio"/> hanging <input type="radio"/> standing <input type="radio"/> free (standing) <input type="radio"/> with plinth <input type="radio"/> needing a plinth <input type="radio"/> accessories/aids <input type="radio"/> persons with practical knowledge
9.2. CONSERVATION	<input checked="" type="radio"/> guidelines for temperature: 18°C – 22°C <input checked="" type="radio"/> guidelines for humidity: 45°C - 55°C
9.3. STORAGE	<input type="radio"/> supporting construction <input type="radio"/> no supporting construction <input checked="" type="radio"/> keep free of dust <input checked="" type="radio"/> storage packing <input type="radio"/> necessary special storage packing

9.4. MANIPULATION	<input type="radio"/> amount of persons needed: two at least for the installation <input type="radio"/> special care to: in general to the artwork.
9.5. PACKING	<input type="radio"/> climate-crate <input type="radio"/> basic crate <input checked="" type="radio"/> storage packing <input type="radio"/> none <input type="radio"/> necessary to build

10. GUIDELINES FOR PACKING

Each part should be packed separately. The wooden crate should be made in the shape of the object. One can lock them with a screw.



Each box must have got it's own packing wooden crate with the material attached to the walls inside that could amortize all the shocks connected with storage and transport (it could be e.g. hard polystyrene foam). The size of the crate must be bigger than a box, adjusting precisely inside to the size of each crate. There are some differences in boxes' dimensions, that's why each box must have got it's own crate. The construction of the crate must be solid because of the weight of

each wooden box with peat in it. It should be coated by Tyvek foil and put into the tightly closed packing crate to avoid the UV ray influence. The object has to stand in the standing position, all the others could be dangerous for it .

Four lighting bulbs with cables and plugs must have got their own crate or box filled up with soft material to preserve them with good condition

carrying out by: Monika Jadzinska

Date: June – July 2006.

11. PHOTOGRAPHS

see photos condition report 2006 (7).

12. TREATMENT REPORT

1. remove of the dust with soft brush and small vacuum cleaner with precise ending during the re-installation

Creator

Monika Jadzinska

www.inside-installations.org