

title:

Untitled (2000), Suchan Kinoshita

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case/special study:

Evaluation of presentations in chronological order

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PART 1

Evaluation of presentations in chronological order

foreword

In the following sections, the five presentations are compared on the basis of descriptions of the most important elements and details. By doing so, the aim is to come to an 'ideal' presentation, in consultation with the artist.

Untitled, 2000 is divided into four rooms (see diagram). The five different presentations are discussed chronologically per room:

presentation 1: The Ginza Artspace, Shiseido Gallery, Tokyo, Japan, 2000

presentation 2: Bonnefantenmuseum, Maastricht, 2001

presentation 3: Bonnefantenmuseum, Maastricht, 2003

presentation 4: Bonnefantenmuseum, Maastricht, 2006

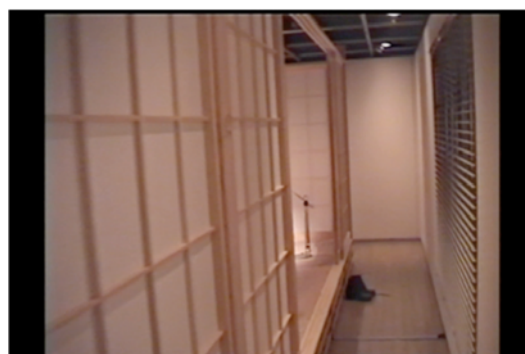
presentation 5: Bonnefantenmuseum, Maastricht, 2006

There is no photographic or other documentation material available for presentation 3. We can only rely on memories of this presentation. For the third presentation, essential choices were made with regard to retaining or leaving out elements of the second presentation. These choices were also kept to for the fourth presentation.

For presentation 5, use was made of the 'manual for construction' (PART 2) and the document 'arranging the altar' (*Irori*) (PART 2B), as then written by Suchan Kinoshita and Anja Janssen.

photos and brief information about the presentations

Presentation 1



The Ginza Artspace, Shiseido Gallery, Tokyo, Japan

24.03 – 22.04. 2000

The construction was carried out by manual workers.

The interior arrangements were done by Suchan Kinoshita.

visual material:

video documentation, catalogue, photos Shiseido Gallery © Tadahisa Sakurai

remarks:

This was the first construction and arrangement of the work.

The issue of re-presentation was not raised here.

Presentation 2



Bonnefantenmuseum Maastricht

2001, collection presentation

Okselzaal (see plan of presentation 2)

The construction was carried out by the construction team of the Bonnefantenmuseum, in collaboration with Suchan Kinoshita. She took all the decisions regarding the rearrangement.

visual material:

photos © Peter Cox

Video recordings of opening © Ben Brack

Not present in the museum archive.

remarks:

This presentation focused mainly on investigating the re-installation of the work in a completely different space and context.

Collaboration regarding the reflection on, and realisation of a re-presentation was thought necessary by both the museum and Suchan Kinoshita.

There was an agreement to ultimately compile a manual based on the experiences of this re-presentation. However, this manual was not realised.

Presentation 3

Bonnefantenmuseum Maastricht

September 2003, collection presentation

Kopzaal (see plan of presentation 3)

The construction was carried out by the museum's construction team.

Suchan Kinoshita was not involved in this. The decisions regarding the arrangement and the placing of the work were taken and implemented by Paula van den Bosch, curator of contemporary art.

Visual material:

no photos, no video, no catalogue.

Remarks:

For this presentation, the museum was completely self-reliant in realising the re-presentation. There were three main decisions that came together in determining the work:

1. the positioning in the museum gallery
2. which elements of the work were left out or retained, in comparison with presentation 2
3. the arrangement and the placing of the elements in the four rooms

Presentation 4



Bonnefantenmuseum Maastricht

05.03 – 13.08.2006, exhibition *Travellin' Light*

Okselzaal (see plan of presentation 4)

The construction was carried out by the museum's construction team.

Suchan Kinoshita was not involved in this.

The decisions regarding the placing of the work were taken by director Alexander van Grevenstein.

Visual material:

photos

Remarks:

The museum had made *Untitled 2000* the focus of the *Culture 2000* research project, and the artist's cooperation was desirable. Agreements were made to realise the presentation together again, and to reflect critically on all the essential issues (including previous presentations). The ultimate goal was to realise a manual that would enable others to execute the presentation in the future, without the presence of the artist.

The work was included in the exhibition *Travellin'Light* and was installed without the cooperation of Suchan Kinoshita, due to unforeseen circumstances. This changed the process of the research project, thus necessitating a fifth and 'final' presentation.

Presentation 5



Bonnefantenmuseum Maastricht

05.03 – 13.08.2006 exhibition *Travellin' Light*

Okselzaal (see plan of presentation 5)

The construction was carried out by the museum's arrangement team.

The arrangement of 'the altar' (*Irori*) in room 1 was done by Toon Verwegen

As part of the research project *Inside Installations*, the work was moved (in the same room) and the styrofoam wall setting was added to this presentation once again. The construction of this was carried out by Suchan Kinoshita.

Visual material:

photos

Remarks:

The styrofoam walls and the Venetian blind occupy an important place in the whole.

The construction of the work was carried out by two independent construction workers/arrangers, using the documents 'manual for construction' and 'arranging the altar', in order to test these manuals and to refine them where necessary. This presentation was authorised by the artist. The pallets will be replaced by used pallets in a darker shade.

Positioning in the space

Presentation 1: Ginza Artspace, Shiseido Gallery, Tokyo, Japan



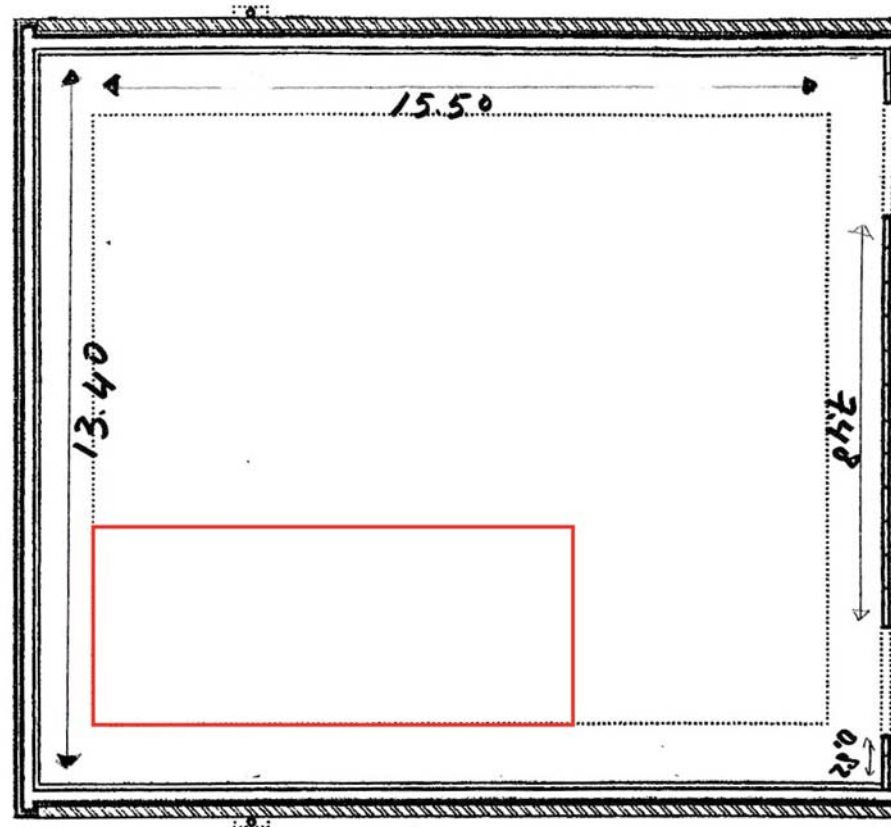
The dimensions of the surface of the work were geared to the size of the exhibition space of the Shiseido Gallery. The corridor around the work was kept deliberately narrow so that the public could walk round the work easily but only stood next to it briefly. This made it impossible to get a total overview of the work. There were many different viewing points, making it possible to create interactions between the visitors. The people in the door openings became part of the view of others.

In order to emphasise the set-like character of the original gallery space, a Venetian blind was set into the wall of the gallery, which showed the leftover space in the gallery. The leftover space was used to store the elements not displayed in the work itself.



The work was constructed in the Bonnefantenmuseum for the first time in the 'okselzaal'. It was a challenge for Suchan Kinoshita to place the work in a completely different context with totally different spatial conditions than those of the first presentation in Japan, and the museum allowed her the freedom to do this at her own discretion. To avoid the focus being mainly on the exotic character of a Japanese house, the idea arose of placing the 'Japanese' presentation in a set, as it were, so that the public would experience it in another way. The set-like character that was already present in the Shiseido exhibition was thus accentuated and reinforced. The set was built partly of styrofoam sheets, and partly by moving a rectangle sawn out of the museum wall (see photo). Openings were made at various places, thus creating multiple entrances and peepholes.

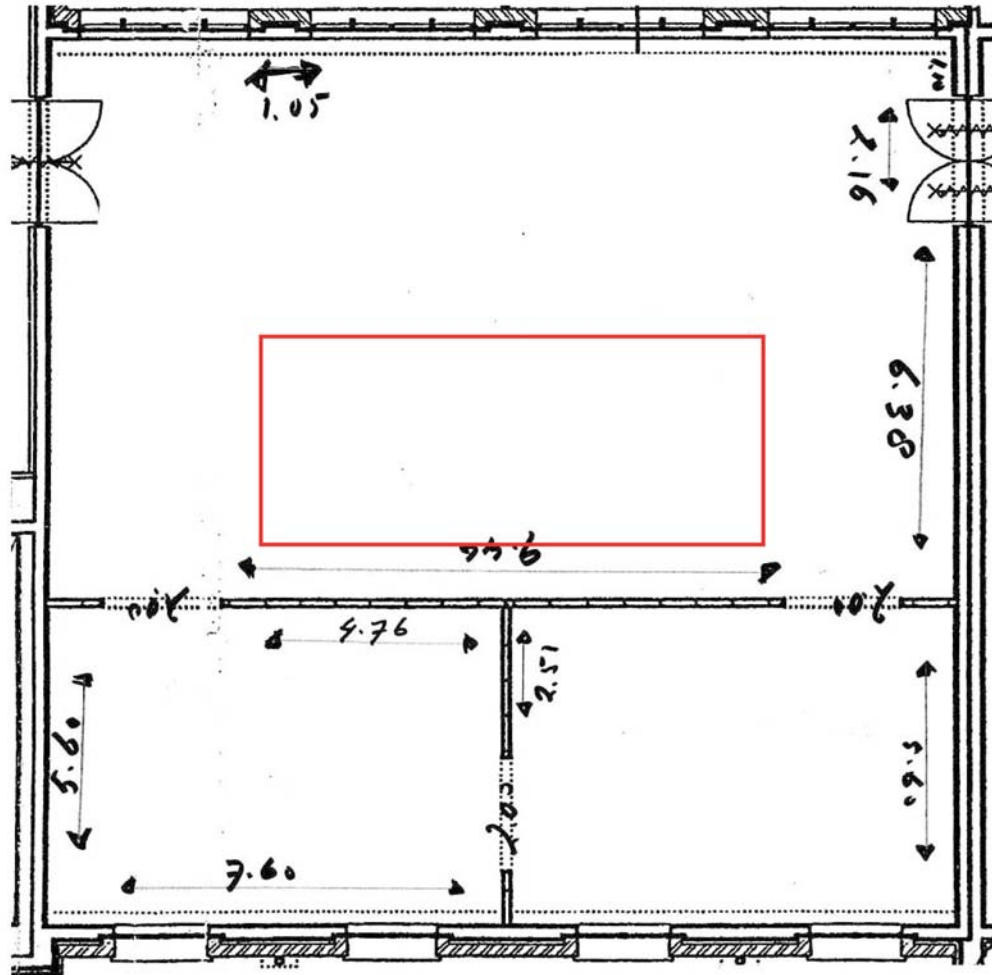
Presentation 3: Bonnefantenmuseum



Opstelling 3: Nederland, Bonnefantenmuseum Maastricht
Plaatsing Suchan Kinoshita's werk in 'Kopzaal'

The work was placed in a corner of the kopzaal. Visitors could walk around the work easily and it could be viewed as a whole from a distance. Outside the work was a card table with two chairs.

Presentation 4: Bonnefantenmuseum

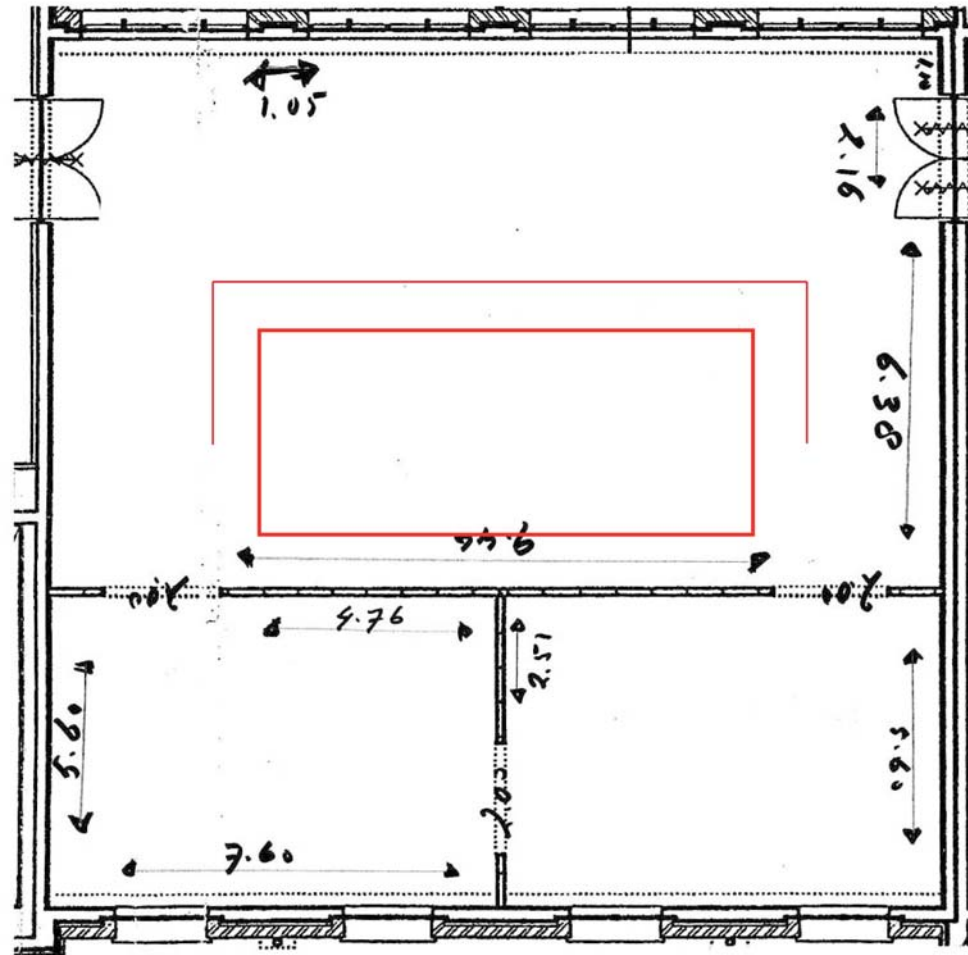


Opstelling 4: Nederland, Maastricht , Bonnefantenmuseum
Plaatsing Suchan Kinoshita's werk in 'Okselzaal'



Presentation 4 resembles presentation 3 in many respects. Once again, the work is situated in the okselzaal (as in presentation 2). The idea of the set is not used in this presentation. The work is a free-standing object in the space and looks like a 'Japanese' house. This reinforces the exotic character as being the dominant aesthetic characteristic, which was not the artist's intention. It is striking that the card table that was placed behind the set during a performance in the second presentation has been included in this presentation, although no set has been constructed and the performance is not to take place. As the card table is the only object outside the house, it thus becomes a significant addition. The remark book in which the public can write their comments is situated in such a way that it appears to form part of the work.

Presentation 5: Bonnefantenmuseum



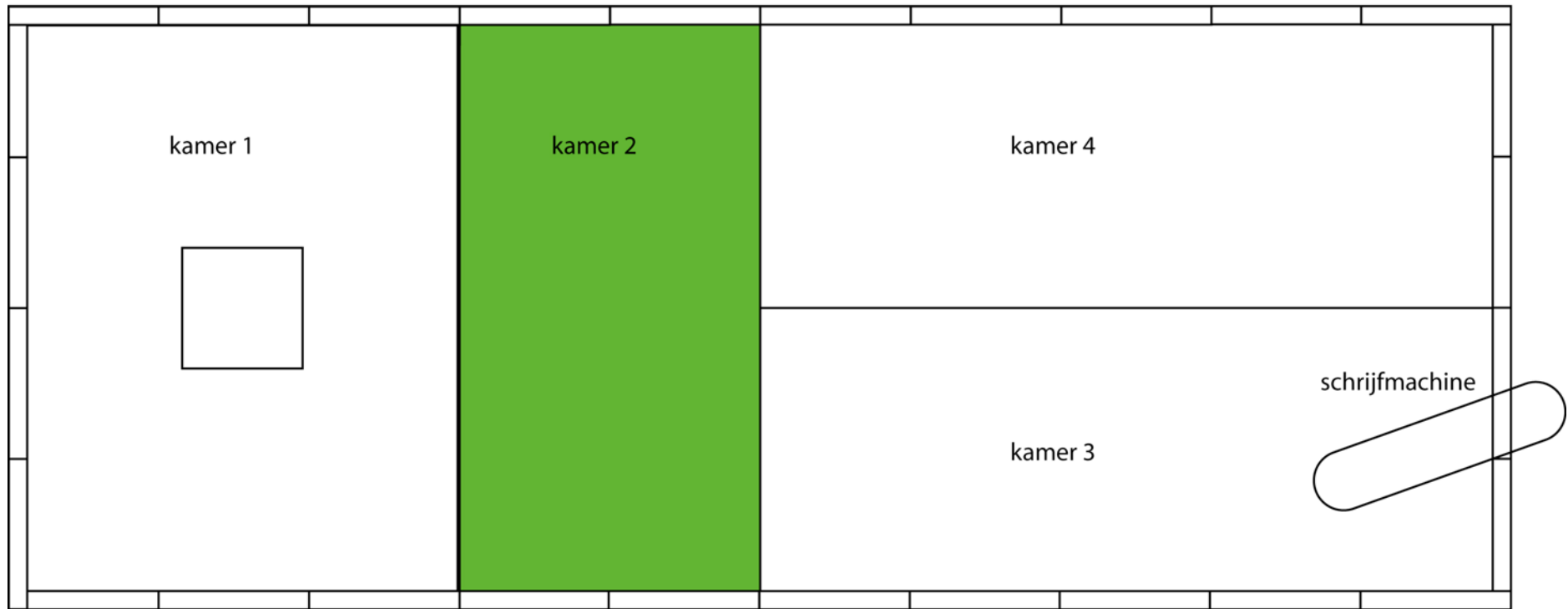
Opstelling 5: Nederland, Maastricht, Bonnefantenmuseum
Plaatsing Suchan Kinoshita's werk in 'Okselzaal' met toevoeging van Tempex wanden



In this presentation, the work was moved in the okselzaal. Research was carried out as part of the *Inside Installations* project into whether the installation could be correctly constructed and arranged on the basis of the written document 'manual for construction' (part 2).

The 'set' forms an important part of the work again in this presentation. The work can no longer be viewed from a distance, and visitors have to walk behind the construction of styrofoam walls to be able to experience the work. The opening and shutting Venetian blind creates a sort of 'peephole', through which visitors can see a small part of the work (temporarily). Curiosity is aroused as to what is behind the walls. It is agreed with the artist that the styrofoam set will be retained.

schematische weergave indeling ruimtes



4 panelen breed, 10 panelen lang

room 1

elements: 'house altar' (Irori)/crutch pencil/fan/flower painting

presentation 1: The Ginza Art Space, Shiseido Gallery, Tokyo, Japan

Hole of 1x1m in the centre of the space, sawn out of the plywood floor.

Two leftover pieces are created (pieces of two different sheets).

These pieces are screwed down with hinges so that the pieces can be opened like shutters. The hinges are fixed in such a way that one flap opens towards the short side of the room and the other to the long side.

The hole in the middle is a **'house altar'** (Irori) that is arranged in meticulous detail.

An impression of order is created.

The table lamp lights up the storage space.



The **crutch pencil** stands in a corner of the room



A **flower** painting hangs on a support in the dividing wall



The **fan** stands outside. The head turns from left to right and blows into room 1 along the short side, through the loosely hanging shoji paper



presentation 2: Bonnefantenmuseum

Hole of 1x1m in the centre of the space, sawn out of the plywood floor.

Two folding shutters are made from the two leftover pieces of the sheets, using hinges. One folds open towards the length of the house and the other to the inner wall in the direction of room 2.

The hole in the middle is a **'house altar'** (Irori) that is arranged similarly to the one in Japan, though the composition is altered (the things are arranged differently). The wooden floor around the hole is sprinkled with graphite powder, which attracts a lot of attention. This means that the serene atmosphere is lost, influencing the concentrated observation of the 'house altar'.

The table lamp lights up the storage space.



The **crutch pencil** is leaning against the sliding door to room 2.



The **flower painting** is missing

A smaller model of the **fan** has been situated in the room.

The fan, prepared with strips of text that flap in the breeze, is standing in front of the sliding doors with the loosely hanging shoji paper on the long side of room 1.



presentation 4: Bonnefantenmuseum

Hole of 1x1m sawn in the centre of room 1. The leftover pieces have disappeared and just the hole remains.

The **'house altar'** (Irori) has been arranged messily. The idea of a meticulous storage space with its own logic has been lost. Things are set out around the hole. The character of the 'house altar' has changed into a 'display', which affects the serenity of room 1, just as in presentation 2. Things have been added, such as the plastic bag of PUR foam and the long, thin, wooden sticks. These elements were behind the set during the first presentation.



The **crutch pencil** is standing against the sliding door wall to room 2



The **flower painting** is in the hole



The **fan** is in the room along the side (length) of the work.
And not against the width where the loose paper sliding doors (shoji) first stood.



presentation 5: Bonnefontenmuseum

Hole of 1x1m sawn in the centre of room 1. The leftover pieces are fixed to the sides of the hole and are open.

The **'house altar'** has been arranged neatly, and precisely in accordance with the manual. New floorboards have been used to eliminate all traces of the graphite powder. The lamp lights up the storage space.



The **crutch pencil** is leaning to the right of the support. The **flower painting** is hanging in the right place on the support between rooms 1 and 2.



The **fan** is blowing the flapping text strips in the direction of the width of the installation.



room 2

**elements: fridge/table/TV/video recorder/lamp/slipper holder/green slippers/video projector & recorder/telephone/
cactus/hourglass/piece of furniture
Venetian blind**

presentation 1: The Ginza Artspace, Shiseido Gallery, Tokyo, Japan

The **table** is standing in the middle of the space with drinks on it (beer in front of the opening). Clamps attached to the corners serve as table legs.



The **fridge** was not there

There is a table with a **telephone on it** and an hourglass (3 min). Next to the telephone, there is a **cactus** with telephone numbers stuck on it. This setting was specially chosen for the Japanese presentation because Suchan Kinoshita could not be at the opening due to personal circumstances. During the opening, visitors could phone Suchan Kinoshita with questions or remarks. The **hourglass** determined the speaking time.

Suchan's telephone number was the title of the exhibition.

The **piece of furniture** that the people wore while telephoning is called 'mein möbel'. It belonged to the exhibition in Japan, but not to the work. 'Mein möbel' appears in various settings of other works as an independent work.



There is no **TV** or **video recorder**

There is, however, a **video projector** under the table, focused on room 4.

Green slippers at/next to entrances of sliding doors, neatly placed with the opening to the outside. There are several slippers in the **slipper holder**.

The **Venetian blind** is hanging in the opening of the sliding door to room 3. It is half down with the slats open.



presentation 2: Bonnefantenmuseum

The **table** is standing in the middle of the space with drink on it (Fanta).



The **fridge** is in a corner. The fridge was put there instead of the hourglass, as a timer.

The automatic switching on and off of the fridge acts as a division between the sound phase (fridge on) and silence phase (fridge off). Only when the fridge is switched off is an awareness created of the sound and of the time span that the fridge was on.

The **TV** and **video recorder** were added to the spot where the telephone stood. Suchan Kinoshita regarded the telephone as a temporary element for the installation in Japan, in view of the specific situation. For the other presentations, she installed a video recording of an element from another work from her 'observatoire', which was presented in the SMAK in Ghent, in 1997.

The video shows a situation in unspecific surroundings. The images were recorded on a surveillance system, so do not have the character of a video production, but are rather an observation of another place in a different reality, and thus produce an alienating effect.

The **video projector** is focused on the back wall of room 4.



The slippers and **slipper holder** are close to the entrance of the open side of room 2 (long side). The **lamp** is in the corner and is switched on.



The **Venetian blind** is hanging in the opening of the sliding door to room 3, let down to $\frac{3}{4}$ height with open slats.



The **piece of furniture** ('mein möbel') is no longer there.

presentation 4: Bonnefantenmuseum

The **table** is standing in the middle of the space. What is now used as the tabletop was originally the plank that was sawn out of the storage place.

There is a tray on the table that was used previously in room 3, next to the salt container construction.



The **fridge** is standing in the corner, but is not switched on. There is a dustpan and brush on the fridge.

The cushion lying in the room was previously in room 3, next to the typewriter, for whoever was sitting typing at the typewriter. The blanket was in the space behind the set.



The black & white **TV** and **video recorder** are on and next to the table.



The **video projector** is under a small table and focused on the back wall of room 4.



The **lamp** in the corner is switched on.



The **Venetian blind** is hanging in the opening of the sliding door to room 3. It is lowered to 3/4 height with open slats.



The **slipper holder**, filled with slippers, stands by the open side of room 2, close to the entrance.



presentation 5: Bonnefantenmuseum



The remark book and the card game are on the small table. A note 'full' is in the book.



The lamp is broken.



The fridge is in the right spot.



The Venetian blind is at the right height.

room 3

elements: typewriter with cushion, rack of watering cans, standard lamp, white salt container, salt container construction, full and empty packs of salt, vacuum cleaner, slippers

It is permitted to enter this room (with slippers), to sit on the cushion, to turn on the typewriter and to write a text in salt with a watering can on the conveyor belt. The artist would like to have this performance carried out every day at set times.

Presentation 1: Ginza Artspace, Shiseido Gallery, Tokyo, Japan

The **typewriter** is sticking out of the long side of room 3. A hole has been cut in the sliding door for this, so that the machine sticks out diagonally from the inside to the outside.

The border between 'inside' and 'outside' is marked on the machine itself. The part of the machine that is painted white has to stick out, and it is visible on the outside. The border of white paint also indicates the position (diagonal angle) in which the machine should be placed.

The machine does not touch the sliding door, but fits exactly between it

The conveyor belt is switched on and off by a pedal.

The pedal is fixed to the floor with double-sided tape.

The **cushion** (zabuton) is behind the typewriter.



The **typewriter** from the inside of room 3

The **standard lamp** is in front of the machine, directed on the conveyer belt.



The **rack with the watering cans** is near to the typewriter. The watering cans are filled regularly with salt. There is a full watering can on the floor next to the machine.



Large **sacks of salt** lie on the floor, for refilling the watering cans.



Presentation 2: Bonnefantenmuseum

The **typewriter** is set up just as in Japan.



The **cushion** is behind the machine.

The **standard lamp** is placed in front of the machine, lighting up the conveyor belt.



The **rack with the watering cans** is close to the machine.



Another presentation has been made for the salt:

A large white plastic container serves as a **salt container**. Salt can be poured into the watering cans from this container, using a tap. A **construction** (made of wood) for the **container** keeps it a certain height. The construction is fixed to the sliding door to room 2 to keep it stable. Next to the container lie lots of full and empty packs of salt. A funnel is attached to the container.



The **slippers** are strewn over the space.
(see photo above)

A **vacuum cleaner** is assembled neatly in front of the Venetian blind in room 3.



Presentation 4: Bonnefontenmuseum

The **typewriter** is not situated exactly in the opening of the sliding door, which has damaged the paper of the sliding door. The elastic is no longer taut and hangs through. This means that the salt text cannot fall off the belt properly. There is salt on the floor of room 3, next to the typewriter.

A drawing has been made in ballpoint on the elastic.



The **standard lamp** is in front of the typewriter, but is not switched on.



The **cushion** (zabuton) is in room 2 rather than behind the typewriter.



The **rack with watering cans** is close to the typewriter. The watering cans are not full.



The **slippers** are scattered around the room.



The container has not been placed on the **salt container construction**.



There are only empty **packs of salt**.
There is, however, a white sack of salt that is full.



The **vacuum cleaner** is in front of the Venetian blind, with the tube next to it, separately.



presentation 5: Bonnefontenmuseum



The lamp is shining on the conveyor belt.



The typewriter has been restored (painted and elastic replaced).



The salt watering cans are arranged neatly.



The container and vacuum cleaner are in their right places.

room 4

elements: projection, clock, euro pallets

Presentation 1: Ginza Artspace, Shiseido Gallery, Tokyo, Japan

The video projector **projects** the image onto the back wall of room 4, directly onto two sliding doors.

The image fits the sliding door perfectly from top to bottom. Because the image is wider than this wall, the overlapping part is visible on the left-hand side (long side of room 4). On the right-hand side, the projection fits the sliding doors exactly (border with room 3). The shadow of the pendulum of the clock is not visible on the projection.

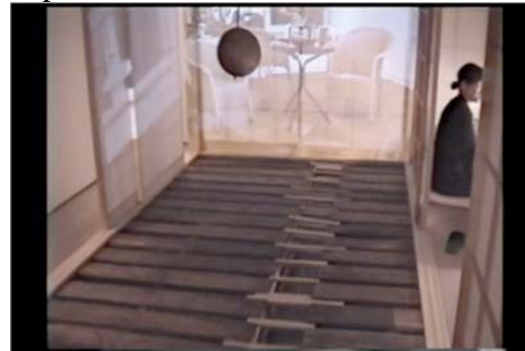


The **clock** is situated on a beam construction on the ceiling of the Shiseido Gallery.

The pendulum is hanging in the room and, depending on the time, the two weights hang either in or out of view.

The clock is kept wound up so that it runs and the pendulum does not stop. The clock does not run in real time, but at random.

The floor of room 4 is not covered, so that the pallets are visible. These are old and dark in colour.



Presentation 2: Bonnefontenmuseum

In principle, the **projection** is placed just as it was in Japan. Also, second-hand **pallets** are used that are dark in colour.



The **clock** was hung in the same place as in Japan, but fixed on two beams situated across the top of the room. The only things hanging in the room are the weights and the pendulum of the clock.



Presentation 4: Bonnefontenmuseum

The projection is difficult to see, as the lights are on in the gallery and the okselzaal itself is very light (large windows).
The pallets are new and are different in character to the used pallets.
The opening on the long side of room 4 is marked off by a piece of crepe tape.



presentation 5: Bonnefantenmuseum

The lighting above the installation is turned off. The projection can be seen reasonably well, because part of the natural light is kept out by the styrofoam walls that surround the work.

