

title:

Untitled (2000), Suchan Kinoshita

Inv 5067 | acquired in 2001 with the support of the Mondriaan Foundation

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case/special study:

Manual for construction

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PART 2B

Manual for arranging the house altar ‘Irori’

foreword

This part of the research concerns a manual for the construction and arrangement of the work. It will discuss the content of the work (or parts of it) and the relationship of certain objects to one another.

- **positioning in the space**
- **room 1**
- **room 2**
- **room 3**
- **room 4**

Positioning in the space

The way in which the work can be set up in an exhibition space is very flexible, as the work is placed in a **set**. The set determines the space within which the work is experienced. As far as possible, the existing walls of the exhibition space are used for the set. The other walls are constructed from styrofoam sheets fixed together.

Materials needed for making a styrofoam wall:

White styrofoam sheets; 200 x 120 x 5 cm, in a density of 25

Wooden skewers

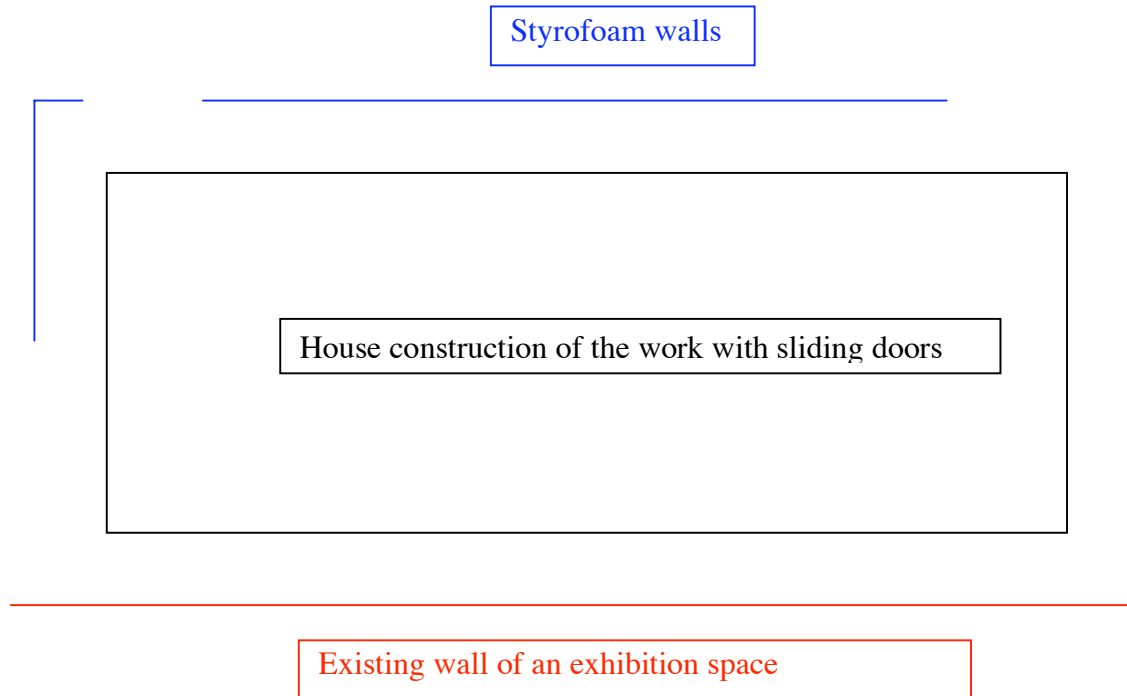
PUR gun (the amount of PUR can be finely adjusted)

PUR foam

The set is placed around the work in such a way that a corridor of a minimum of 80 cm and a maximum of 100 cm is created.

This means that visitors never get a total overview of the work, but see it from the corridor, thus getting a different view into the installation all the time. The corridor, which is made of existing walls or a constructed set, has openings here and there, through which the public gain access to the work.

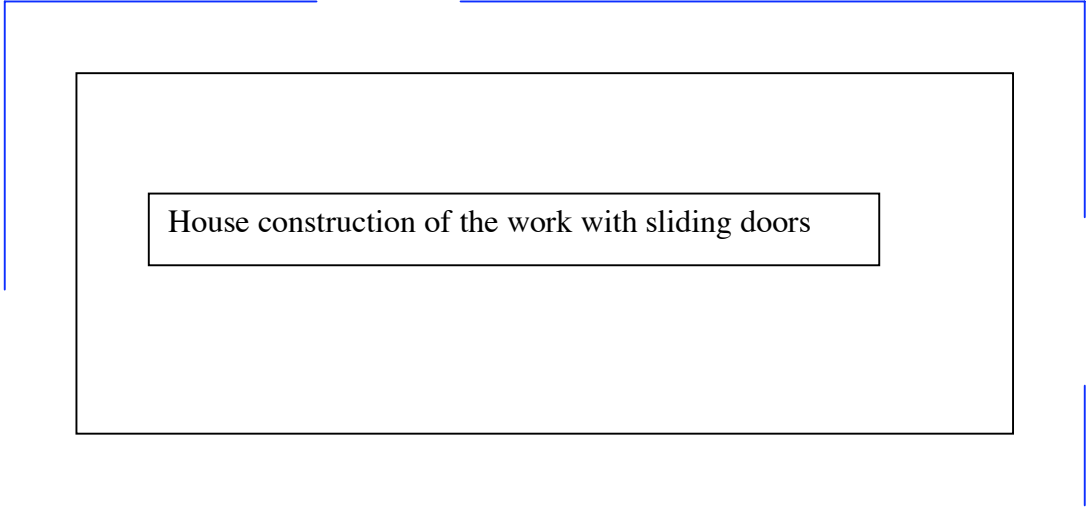
Examples of possible presentations

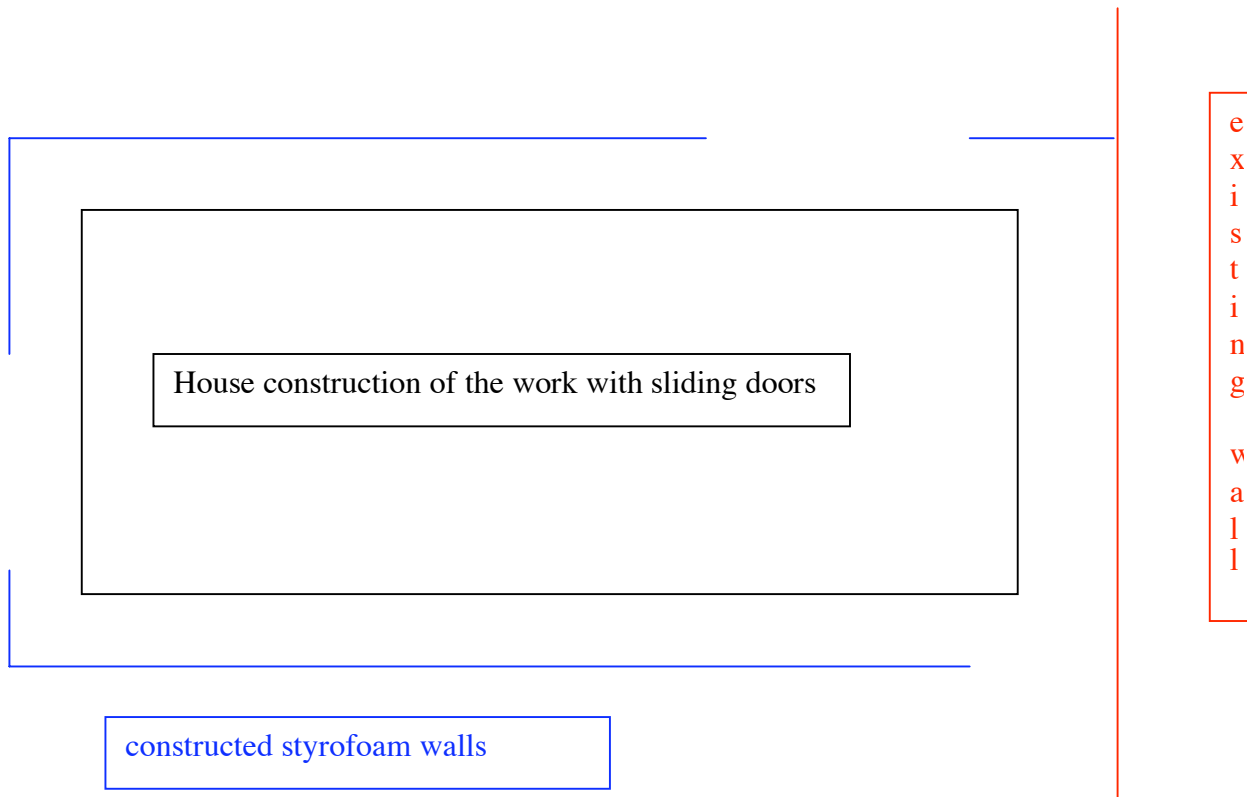


constructed styrofoam walls

House construction of the work with sliding doors

Existing wall of an exhibition space

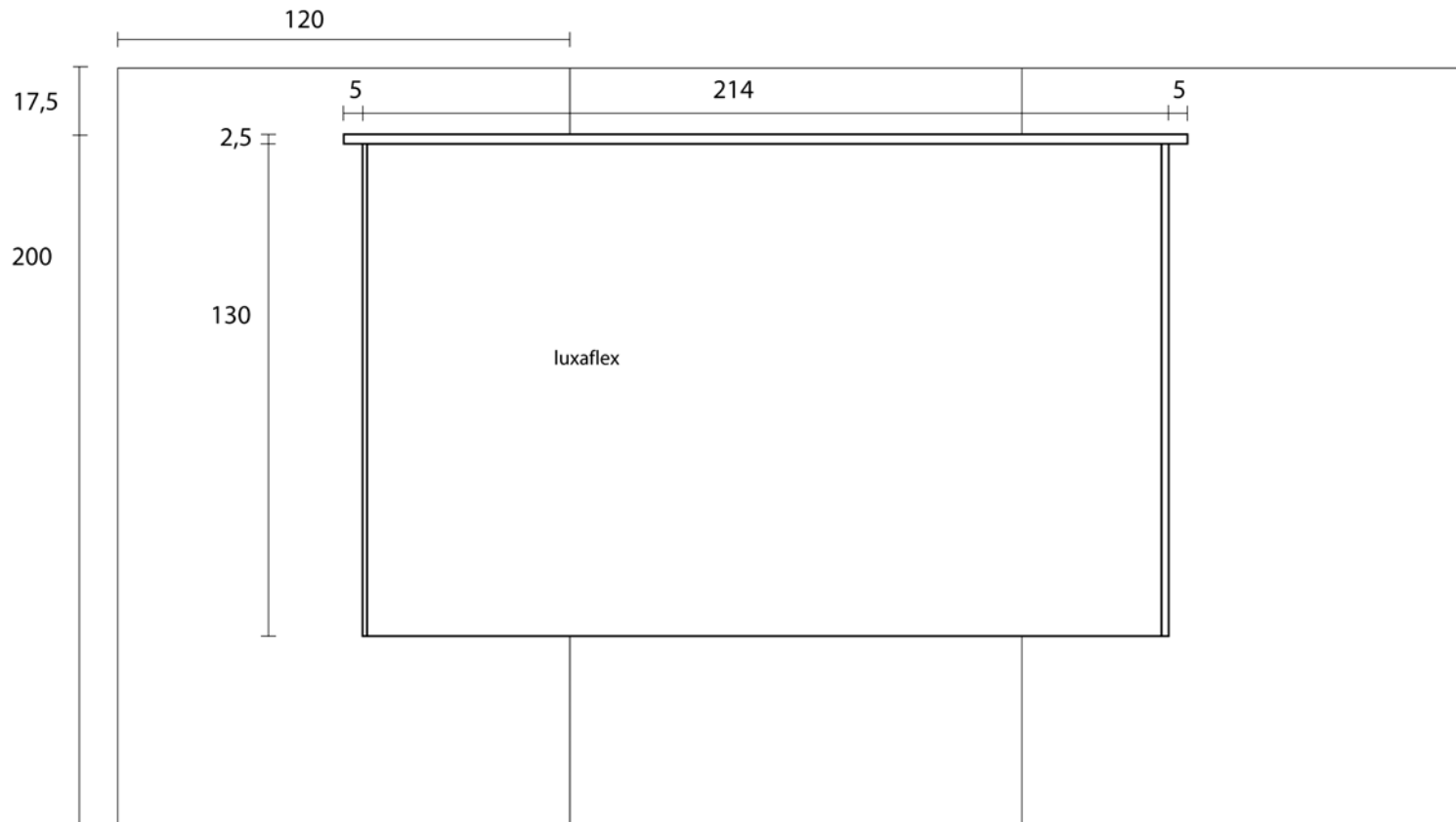




The examples above are the possible sets, which can be varied according to the particular situation. It is advisable to always build in one corner to a styrofoam wall, as this reinforces the stability of the fragment of wall.

One important element in the set is the **Venetian blind** that opens and shuts automatically. This Venetian blind is built into the styrofoam set. First, a hole is sawn in the styrofoam sheets in the way shown below. The slat to which the Venetian blind is attached is fixed to the styrofoam walls with PUR foam.

plaatsing luxaflex in muur van piepschuim platen



Eenheden in cm

Luxaflex = 213cm
Lat erboven= 223 cm

luxaflex is asymmetrisch over 3 platen verdeeld
dikte lat= 2cm



The intervals between closing and opening the slats of the Venetian blinds can be regulated.
The Venetian blind creates an extra 'inside and outside' to the work; a sort of reflection to outside/inside.

The work is placed in the space in such a way that at first sight, there is no 'house' to be seen, but rather a construction with openings, in which fragments of the 'house' are recognisable, inviting one to look further.

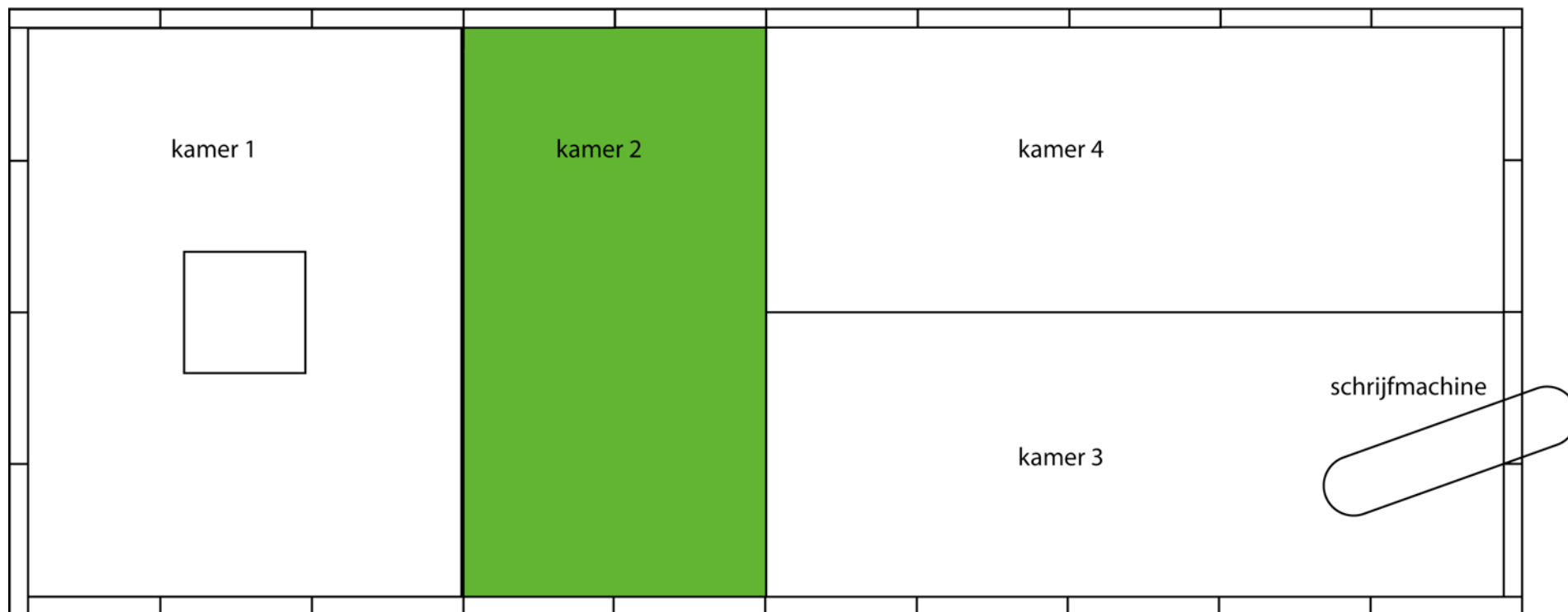




Lighting conditions:

In order to guarantee a clear projection, no lighting must be switched on/installed above the 'house'. It is best to have indirect light, so that the 'house' is not in the 'dark', but the light sources within the 'house' can provide nuances.

schematische weergave indeling ruimtes



4 panelen breed, 10 panelen lang

room 1

elements: hole/house altar 'irori'/crutch pencil/fan/flower painting

general/content:

In room 1, there is an atmosphere of order and neatness.

'**The house altar**' is a storage space in which things are kept. It is a sort of breeding place, related to a Japanese '**irori**'; a cooking place in the floor in the middle of the house and/or a Japanese storage place in the floor – usually of kitchens.

The flaps are important, as they suggest the possibility of closing up the storage place.

The hole has been filled with great precision, with visible concentration. Someone has arranged the storage place extremely neatly according to their own logic.

Not everything is visible; it is arranged in layers. The record player is on. Though it is not completely visible, it is turning round and the sound of the needle is audible.

Apart from the **fan**, the **crutch pencil** and the **flower painting**, there are no loose objects in the room.

The door with the open sheets is located on the short side of the work.



The lamp above the storage place is on.



The fan is on and is blowing in the direction of the loose sheets in the panel.



The slippers are placed neatly by the entrances so that you can step into them immediately.



The **flower painting** is hanging on a support between rooms 1 and 2.



The **crutch pencil** is standing against the support next to the Venetian blind.

The slats of the **Venetian blind** between rooms 1 and 2 are half open. The blind is all the way down, not resting on the floor but hanging a little above it.

room 2

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

general/content:

This room has potential for staying in. From here, all the other rooms are visible.

The fridge works as a sort of 'clock', creating a sense of time through the sound of it turning on and off at unexpected moments.

The video shows a fragment of *This is the difference: you go in or you stay out, You stay in or you go out: this is the difference* and is part of *Observatoire* (1998), which was presented in the S.M.A.K in Ghent in 1998.

This video was one of many recordings that showed the situation on the spot. This recording was therefore used several times in different settings. The form and place changes.

The fridge functions in a similar way. In principle, it is the clock (in room 4) but then in a different guise.

The significance of the book lying on the table has changed over time from a book to note down the score of the card game to a visitors' book, which contains all sorts of remarks. It is now completely full.

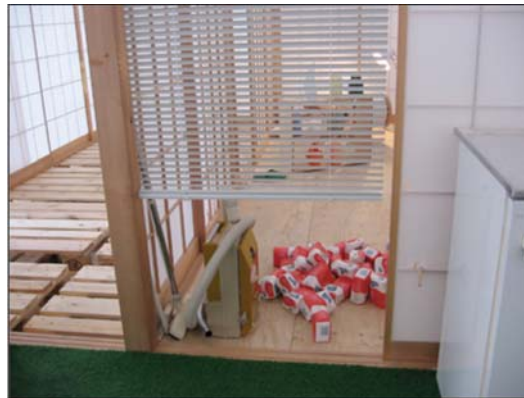
The artist's proposal for the book (executed): a blank sheet of paper that is a bit smaller than the original page of the book is stuck over each page. This makes space again for more remarks. 'I see the book as the antagonist of the typewriter, on which everything that was written automatically dissolves'.



The **fridge** is standing in the corner. A discman has been installed in the fridge and speakers fixed to the back. The sound of a fridge that is switched on is simulated and has been recorded on CD. The discman should play continually, so the function 'repeat track 1' or 'repeat all' should be switched on. Check the sound is at the correct volume. It must be audible in the room and be at the same volume as a real old fridge.



The **dustpan and brush** are placed neatly between the fridge and the panels.



The **Venetian blind** is let down to 3/4 height.



The **Venetian blind** is 3/4 closed.



The **television** is on the table, projector underneath; **video recorder** beside the table.



The **slipper holder** is neatly filled with slippers.



The **shoehorn** is hanging outside by the entrance to room 2 (next to slipper holder)

room 3

elements: typewriter with cushion, rack with watering cans, standing lamp, white salt container, construction for salt container, full packs of salt, vacuum cleaner, slippers.

general/content:

This is the room where the typewriter is set up, with the title *Studiomachine, writingmachine or how to get rid of ideas*.

It should be possible to make the title visible in the form of a replaceable paper area (see restoration manual).

The machine is running. **Outside** the 'house', a pile of salt is lying on the ground. **Inside**, there should be no grains of salt strewn around.

If salt is spilt, this should be swept up immediately with the dustpan and brush from room 2. The watering cans are refilled from the sealed packs of salt or the salt container. The act of refilling the watering cans with salt should be carried out quietly and naturally.

It is important to hire a **writer** once in a while, in order to work the machine (preferably an artist). It is not intended that the visitors use the typewriter. This should only happen in exceptional circumstances and under supervision.

The hired writer is commissioned to use the machine in blocks of one hour, for example. He/she does not prepare the text to be written in writing, but writes it from memory.

The frequency with which someone is hired as a writer depends on the situation and possibilities (but at least once a week).

These times can be announced (not at the work itself, but at the information desk, for instance).

Extension leads for rooms 2 and 3 run under the floor from room 3 and not through room 4. This must be taken into account beforehand.



The rack with watering cans is set up diagonally next to the typewriter. The watering cans are filled with salt.



On the wooden construction is a **salt container** with a **tray** beneath it. There are only **full packs of salt** next to the construction.



The **typewriter** sticks diagonally through a panel. You can see by the white paint on the machine how far it should stick out. The **lamp** is on and is focused on the conveyor belt.



The **vacuum cleaner** stands neatly in the corner. The tube is rolled over the vacuum cleaner, and the brushes etc. are behind it.



The **salt container construction** with tray and packs of salt.



Two slats are nailed to one of the panels to support the construction.



The **slippers** are placed neatly by the entrances, with the heels pointing towards the entrance.

room 4

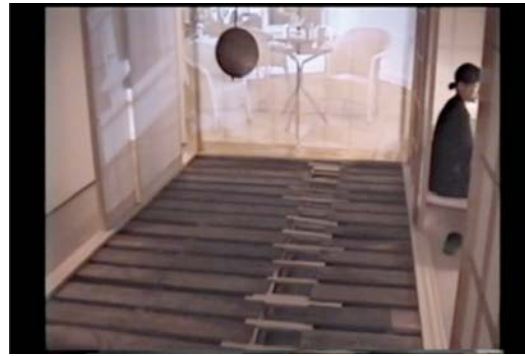
elements: projection, clock, euro pallets

general/content:

The pallets in room 4 are old and dark in colour. For room 4, this is very important, as the floor is not covered and the wooden pallets are visible. The extension leads necessary in rooms 2 and 3 should not be visible in room 4. Extension leads can be laid under the floor of room 3.



The pallets must **not be new**, as on this photo, but **old and darker** in colour.



The pallets in this photo have the correct colour and texture.



The **clock** is attached to the wooden crossbeams and fixed with screws..

The **projection** is projected full-size onto the back wall of room 4. On the right-hand side of the panels, the image fits perfectly, and the overlap of the projection is visible on part of the left-hand wall.

Lighting: turn off the room lighting to aid the visibility of the projection. Preferably use indirect lighting.