

title: Research questions for Clamp

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Research questions

General

It seems difficult to preserve the informal character of an artwork. Therefore the question is raised to what extent the Clamp can really be made out of the objects we have in storage by simply arranging them. What do we need to know in order to understand the artwork fully? How does this translate to the recreation of the artwork and thus the right way of installing the objects in relation to its surroundings? What immaterial aspects are part of 'Clamp'? How could the artwork's behaviour be determined? There are numerous questions to each part of the installation.

Texts

Some guidelines are given, on some scraps of paper and in texts once part of the installation itself. Although these texts had been subject of change as well, even to a point where they were never seen in the installation anymore and probably left out. They were not kept in our storage until now. Was this meant to be left out or an omission? May or should we use the adjusted text (again), the one that left out the prescription of the use of two telephones in the Clamp (used only the first time)? Should it then be translated into Dutch as well?

Telephone

And what about the red telephone we have in storage, with a wire we cannot connect to our telecom network. May or should we use this as an object in the installation? Or is it making the installation rather dead without the connecting wire plugged. We are unsure to what extent this telephone was used in the installation before because of lack of visual documentation. Was it used during Proforma in Vienna? Basel? Otterlo?

Objects

Most information we do have refers to the all the possibilities and no limitations are given. This does raise questions however. What or how many objects can be left out or be integrated in the Clamp and what should definitely be included in to make the Clamp the installation that Franz West had in mind? And what does 'included' mean in this constellation: on the studio floor between the constructed walls, nearby this 'clamp', in an adjacent gallery or rather a hallway or less defined area? Or even somewhere at the other end of the building? Are these in that case still part of the Clamp? Or should we then use the independent title or description of the object, like for instance: 'bench', 'table' or 'Papille'. Would it be 'Telephone sculpture' or 'Table with telephone sculptures'? 'Plakatenentwurf' or 'Poster design for Clamp'?

Floor

The floor parts have been reinforced with MDF boards in Otterlo. At this moment, in the presence of the artist, the floor tiles are reversed, replacing the painterly stained surface from the studio with the pattern of the glue comb that was once used to apply the glue with to adhere the linoleum to its original floor. What was the reason for this? The curator thought it had to do with the overall appearance of the Clamp, especially with the colour and aesthetics. Are the floor and the walls an integral part of the Clamp? When these are left out, is it still the Clamp? Or do the objects, even when positioned together, become more independent sculptures? Should they be presented then with their own titles then?

Interactivity

People are allowed to walk on the floor and take place on a bench. May we ask the public to remove their shoes? Put overshoes on? Or does this destroy the experience of the work and its 'informal' character? It is a question that needs to be asked for the sake of material preservation, but at the same time addresses the preservation of ephemeral aspects such as interactivity, viewer experience.

Walls

The walls are very fragile. While constructing the work the first time in Otterlo during or after Proforma, extra pieces of chipboard, covered with phonebook pages, have been used to join the seams. All the seams were camouflaged with a row of phone book pages. May or should we continue in this way of working? And add some when we need extra strength? What if a whole piece or panel fails? What is allowed and not - adding another piece of chipboard in the same manner of construction? Covered with phonebook pages or painted related to the visual appearance of the damaged spot? What is not allowed? Making an exact copy of an entire panel (including old wholes and damages...)? Leaving the damage visible?

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