

Sushan Kinoshita – *Voorstelling* (1997)
A Manual

S.M.A.K.
October 2005 – March 2006

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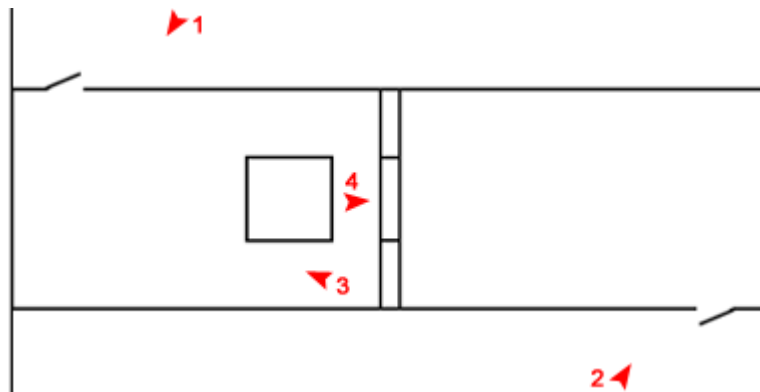
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1. General introduction

Voorstelling is an installation artwork created by the Japanese artist Suchan Kinoshita and is part of the permanent collection of S.M.A.K. (*Stedelijk Museum voor Actuele Kunst*, Municipal Museum of Contemporary Art) in Ghent, Belgium. The installation is accompanied by a performance, which is carried out by a performer – the *Spullenbaas* or ‘Chief of Objects’.

1.1. The room

The installation is set up in a museum. It consists of a closed room that is divided into two equally large parts. In the wall between the two parts there is an opening – the window. In this manual we will refer to the two rooms as the Chief of Objects’ room and the Visitors’ room. Nonetheless, both rooms are open to the public via doors, in each of which there is an opening.



Floor plan of installation with indication of the position from which the photos were taken



Photo 1: Exterior view of installation



Photo 2: Exterior view of installation

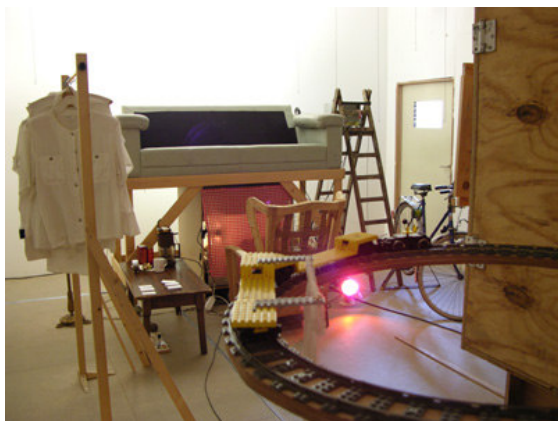


Photo 3: Interior view of installation



Photo 4: Interior view of installation

In the Visitors' room there are five wooden benches. Little program books hang from these benches. The Chief of Objects' room contains objects that are part of the *voorstelling* (i.e. performance, production, representation, conception) and that are manipulated by the Chief of Objects during the performance. Because of the way the installation is set up in the museum galleries, the visitors do not always immediately see the connection between the two rooms.

1.2. The work

The title of the work suggests a theater performance. Elements of the installation strengthen this link. Accordingly, there is a space with benches that is separate from a space reminiscent of the side wings of a theater. There is a window through which the audience can watch 'the action'. But in contrast to a theatre performance, this work – and the performance within it – has no clear beginning or end, and the role of the audience (or 'visitors') remains undefined. The '*voorstelling*' (i.e. production-performance-representation) is also spread out over the different elements of the installation: space, objects, performer and audience. Thus narrative lines run through one another at a number of different levels, and different perspectives are constantly coming into being.

1.3. The (roles of the) Chief of Objects

The '*voorstelling*' includes a performance that is given by the Chief of Objects. The Chief of Objects can be either a man or a woman. His or her age is not important. He or she preferably has a background in the artistic or cultural sciences, or in scenography. An artist can also take on the role. Actors do not fit the profile.

During the performance, the Chief of Objects remains in the section of the installation where the objects are located. The performance consists of different phases in which actions are carried out. The Chief of Objects selects the actions to be performed with the aid of a deck of cards.

The term Chief of Objects indicates the different roles that the performer takes on. The roles of the Chief of Objects vary, and they include performer, props manager, lighting director and arranger. These roles flow into one another and cannot always be distinguished from one another.

Props manager

This role involves the Chief of Objects' responsibility to monitor and maintain the objects and, by extension, the installation. Whenever parts may break or come to need replacement, the Chief of Objects alerts the museum's Restoration Department or, when possible, he repairs the defect himself. The Chief of Objects has the necessary tools at his disposal for this purpose. Repairs can be carried out during the performance, even when visitors are present. When the Chief of Objects is making preparations for carrying out actions, he is also playing the role of props manager. Fetching water for the coffee maker is an example of an action within this role

Performer

The actions that the Chief of Objects carries out on the basis of the indications on the cards have the character of a performance. This means that during the performance the Chief of Objects avoids contact with the visitors. In addition, the actions have a functional character: the performance of these actions *is* the expression, and no expression needs to be added to it. The performer does not need to act or to put any extra emphasis on certain matters. To the contrary, his actions are characterized by their controlled and restrained character. One example of such a performance action is when the Chief of Objects strips to the waist and goes and sits in the box. At that moment, the Chief of Objects steps out of the role of props manager and becomes part of the image.

Arranger

After the Chief of Objects has pulled a number of cards, he arranges their sequence and thereby the interplay of the actions. In the further progress of the performance, the Chief of Objects can once again take on this role: the sequence of the cards can also be further adapted during the performance.

Lighting director

On the one hand, during the performance the lighting constitutes a separate action, but it also creates the background for the performance of the actions with the objects. In order to use the light in a conscious manner, the Chief of Objects needs to have an understanding of the effect that the light has on the different actions. One good example of this is the combination of the wall light with the *Tomatentraum* (see below). The light makes the words on the sheets of paper easily readable. The words of the *Tomatentraum* can just as well be combined with the box light – or presented with backlighting. The possibilities in this area are nearly endless and it is not the intention to list all the different ones. The important thing is that the Chief of Objects makes conscious use of the light that he has at his disposal.

2. Structure of the performance

During the execution of the performance, play phases alternate with still phases. At the beginning of a play phase, the Chief of Objects draws a number of cards. He arranges the cards and then carries out the actions. During a still phase, the Chief of Objects is not present in the installation. After he has drawn a still card and performed it, he leaves the space and returns only at the beginning of the following phase of the game.

In principle, playing phases of one hour alternate with still phases of half an hour. The Chief of Objects does not need to hold strictly to this schedule, however. If the actions take up more time, then the play phase simply lasts longer. A longer play phase does then need to be compensated by a longer still phase. A play phase that is shorter than one hour, for example when the cards have been quickly performed, does need to be filled in by drawing extra cards. Thus a play phase must not be shorter than one hour. It is important to note here that the Chief of Objects does not need to be executing one of the actions continuously during the play phase. He can also carry out repairs, for example, or reflect on the further course of the performance, or simply sit in the director's chair and wait.

The Chief of Objects can also decide himself to adapt the rhythm and, for example, always combine a performance of two hours with a still phase of one hour. The Chief of Objects decides on the course the performance is to take.

A performance always begins with the same action: turning the honey clock. This action occurs outside the play and still phases. The honey clock runs during the rest of the day and no longer needs to be manipulated. This action is also carried out on days when the museum is open to the public but no Chief of Objects is present. On such days, a still phase will be shown during the entire period that the installation is accessible. This 'still' can, for example, be prepared the day before by the Chief of Objects or some other member of the museum staff who knows the work and this manual. The manual can also be used for turning the clock on the days when no Chief of Objects.

Below you will find a possible structure of the performance for a museum that is open from 10.00 till 18.00.

Chief of Objects present

10:00	Turn honey clock
10:00 -11:00	First still
11:00 -12:00	Play phase I
12:00 -12:30	Second still
12:30 -13:30	Play phase II
13:30 -14:00	Third still
14:00 -15:00	Play phase III
15:00 -15:30	Fourth still
15:30 -16:30	Play phase IV
16:30 -17:00	Fifth still
17:00 -18:00	Play phase V

No Chief of Objects present

10:00	Turn honey clock
10:00 -18:00	First still

3. The deck of cards

3.1. Function

The Chief of Objects uses the deck of cards to compose the different phases of the performance.

3.2. Composition

The deck of cards in *Voorstelling* contains a total of 89 cards.

The honey clock

This clock is turned with the image side – an icon of the honey clock – up after the clock is turned over. If the installation is accessible to the public, then the card always lies with the image up. There is an ‘H’ on the back side of this card.

The action cards

These cards are used to put together the performance phases. There are three categories of action cards: object cards, sound cards and light cards. On the back side of these cards is printed O, G or L, respectively. There are 30 object cards, 21 sound cards and 24 light cards.

The still cards

The stills are set up on the basis of the instructions on a separate series of cards, the still cards. The letter S is printed on the back side of each of the thirteen still cards.

3.3. Use

The drawing and arranging of the cards takes place on the coffee or control table, the small brown table on which the coffee maker and the water-oil clock also stand. The cards always stay on the table.

Preparation

Before the performance begins, run through the following steps.

Step	Step-by-step procedure
1	Take the five piles of cards: H, L, O, G and S.
2	Check to make sure that all the cards in the deck are there.
3	Shuffle each of the piles of cards well.
4	Lay the five piles of cards on the coffee table with the image side down <ul style="list-style-type: none">- The H card lies on top, next to the still cards.- Under the H card lie the action cards in the sequence L–O–G.

During the performance

As the performance progresses, cards are turned over, used and put back.

Phase	Description
Turn honey clock	Turn the honey clock over

First still phase	Draw an S-card, lay it down with the image side up.
	Carry out the instructions.
Play phase I	Lay the S-card underneath the pile of still cards.
	Draw 7 L-cards, 7 O-cards and 5 G-cards and lay them with the image side up.
	Arrange the action cards and begin the actions.
	At the end of the play phase, you slide the action cards under the pile where they belong.
Second still phase	Draw an S-card and lay it down with the image side up.
	Carry out the instructions.

Repeat this pattern in the further phases of the performance. Whenever no Chief of Objects is present, two cards lie for the whole day with the image side up: the honey clock card and a still card drawn at the beginning of the day.

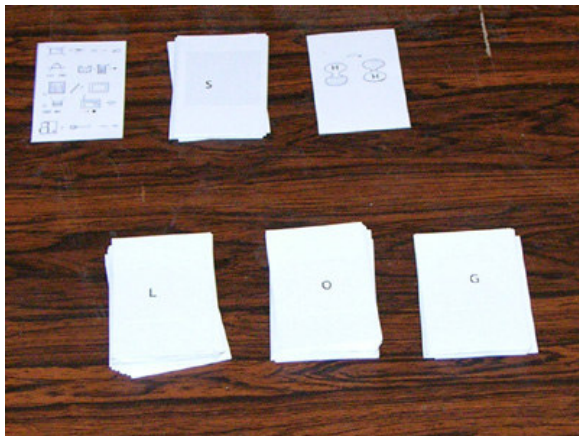


Photo 5: Cards during still phase

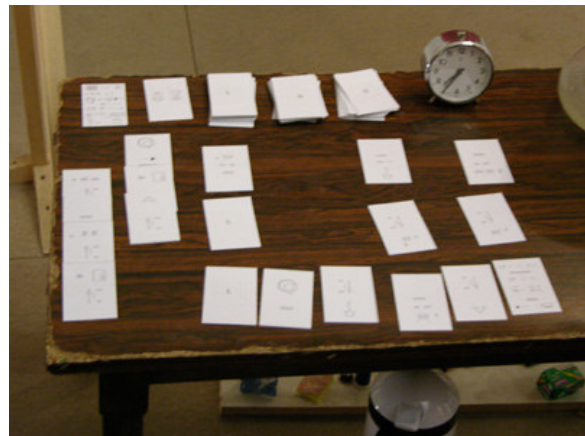
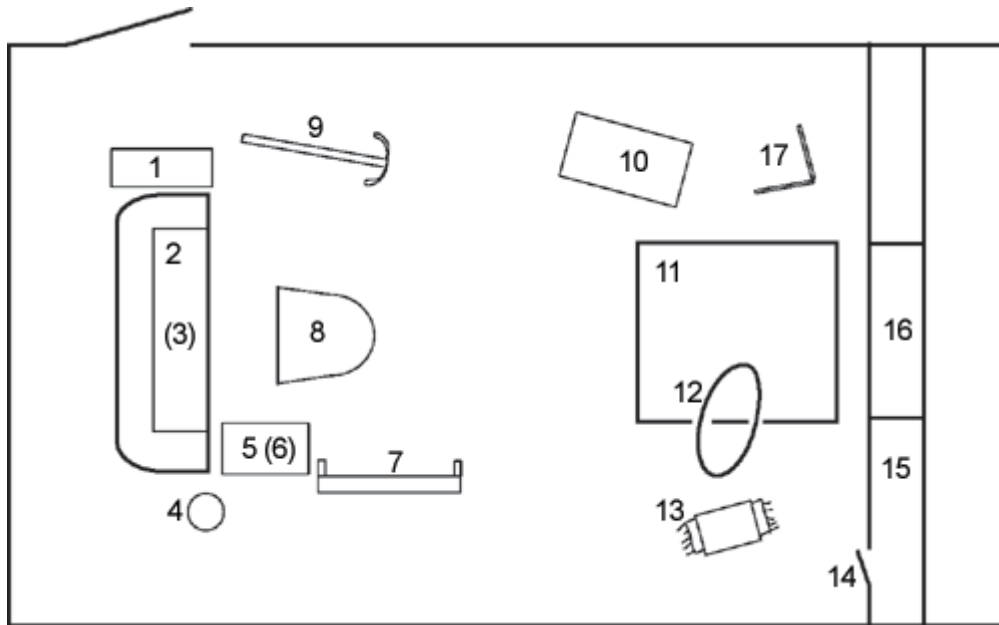


Photo 6: Cards during play phase

4. Actions

At the beginning of a still phase and during a play phase, the Chief of Objects performs the actions that are specified on the cards. The actions take place in the Chief of Objects' room. Before discussing the actions of the performance in detail, we will first deal in more depth with the room and with directing the light and sound.

4.1. Description of the room



In the description of the actions, you find a detailed explanation of the objects and their location. This general description of the room is intended to make it easier to evaluate the mutual relations between the objects and to become acquainted with the objects that are not used to perform any actions.

Directly facing the door stands a **ladder** (1) that is folded open. A monitor rests on a board that is fixed between the rungs of the ladder, and this monitor is connected to a DVD player. A leather **sofa** (2), the cushions of which are missing, rests on a wooden construction. In this construction, under the sofa, you find the **control box** and **slide projector** (3). Next to the sofa stands a large **floor lamp** (4). The coffee machine and the water-oil clock sit on the **coffee or control table** (5), where the Chief of Objects also plays with the cards. Under the table lies a board with a number of small objects on it: the **train paraphernalia** (6). White shirts hang from clothes hangers on a simple **wooden rack** (7). The Chief of Objects goes to sit in the **control chair** (8) to carry out actions at the control table, to operate the control box or to wait. Nearer to the door stands a **bicycle** (9) with its back wheel set in a stand. A table without a table top acquired the function of **text table** (10) in the installation: a whole series of paper sheets are hanging from it, each with a word written on it. The **box** (11) is a slideable wooden crate through which, among other things, a **train track** (12) runs. The **incubator** (13) is one of the light sources in the installation: it is a lampshade with lightbulbs, resting on a carpet. On the other side of the box is a **folding screen** (17).

The **partition wall** (15) divides the two rooms of the installation and is roughly 40 cm thick. Inside the partition wall hang the red curtains, the wall light and the red curtain light. A **door** (14) gives access to the space inside the partition wall. Larger accessory material, such as a ladder, can be stored there. The **window** (16) is located in the middle of the partition wall.

The window has the same dimensions as the front side of the box. Through the window it is possible to look from one space into the other.

4.2. Direction

The light, sound and movements are directed from the control box, which is located under the sofa. In this box are the dimmers for the lights, the mixing console for the sound, the radio, and the switches to start up the train and the rail (see below).

The control box light gives the Chief of Objects sufficient light to perform the actions in the control box. The control box light also remains on during a still phase. In front of the control box there is a chair in which the Chief of Objects sits to operate the switches. Whenever the Chief of Objects is performing activities at the coffee table (control table) or is arranging cards there, he can turn the chair to this table. The Chief of Objects can also simply go sit in the chair in order to wait, to reflect or to observe the actions. In the control box there is also room for small equipment that the Chief of Objects can use for various actions: gloves for turning the honey clock, tape for taping cables, etc.

In front of the control box hangs a red and white checked curtain. It hangs in front of the box when the Chief of Objects is not sitting near the control box, or during a still phase. In the latter case, the control box light continues to burn.



Photo 7: The control box

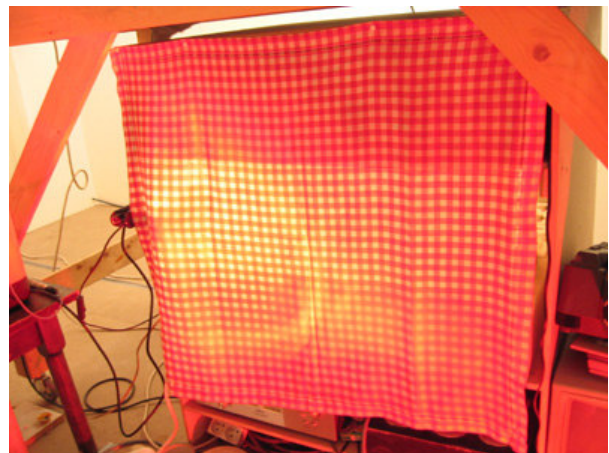


Photo 8: The curtain and light during a still phase. Photos 7 and 9 (left): The control box with the amplifier and mixing console above. In the middle left is the speed control for the rail, and behind the speed control is the switch for determining the direction of the rail. To the right in the middle we find the dimmers. Below is the DVD player, the radio and the switches for starting and stopping the train and the rail. The DVD player begins to play automatically when the electricity is turned on in the installation.





Photo 10: The contact microphones and the radio are connected to the mixing console.

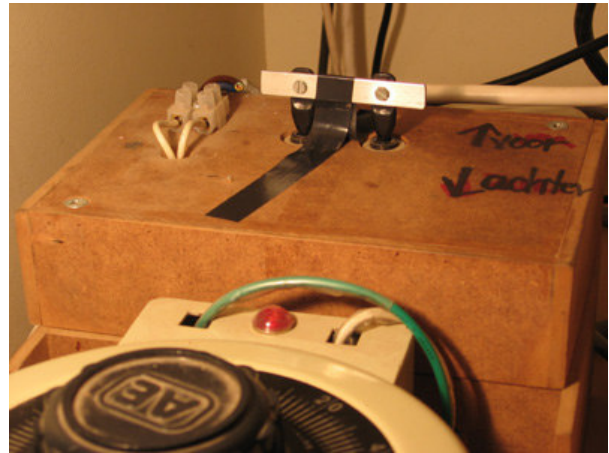


Photo 11: Speed regulator and switch for determining the rail direction



Photo 12: The dimmers

There are two **contact microphones**. The first is located near the coffee table and is used for the sound of the coffee maker and the water-oil clock. The second microphone has a longer cable and amplifies the sound of the train, the box, the bicycle or the slide projector.

4.3 Actions per object

Honey clock

Description

The honey clock is a large glass hourglass, filled with honey.

Location

The honey clock stands in the box; the exact position is marked with an 'x'.

Action

Turning the honey clock

The honey clock is turned over at the beginning of every day that the museum is open for visitors.

Preparation

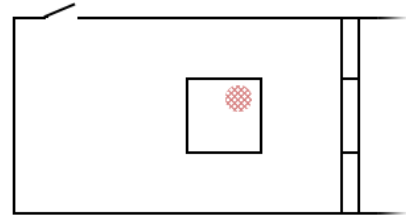
- All the honey is located in the lower section of the clock.
- Slide the box into position three.
- Put on the antislip gloves that are in the control box.

Step	Step-by-step procedure
1	Place both hands around the lower part of the clock – the part that is filled with honey.
2	Slide the clock slowly toward yourself. Stop when the clock is just far enough over the edge of the box that you can take hold of it around the lower edge on the bottom. (See photo 2)
3	Place your left hand underneath it, with your fingers around the bottom edge and your right hand on the back side of the lower part of the honey clock some ten centimeters under the middle.
4	Lift the clock carefully.
5	Carefully start a forward turning motion. In the meantime, keep raising the clock further so that as you turn it, it will not touch the box.
6	Turn your left hand so that your fingers lie on the outer side of the clock and are able to bear the weight of the heavy section. (See photo 4)
7	Set the honey clock down only when the bottom of the clock is parallel with the bottom of the box. In this way you avoid putting stress on the middle section of the clock. (See photo 4)

Please note!

- In the middle, where the two halves are glued together, the clock is extremely vulnerable and can easily break.
 - Take care moving the box when the honey clock has just been turned. The honey is then located mainly in the upper half, and abrupt movements can cause pressure on the glued joint.
-

Symbol and floor plan



Photos



1. The honey clock.



2. Take hold of the clock.



3. Turn the clock over.



4. Put the clock down.

Notes

Train (with the paraphernalia)

Description and location

The Lego brand toy train is composed of a locomotive and two railroad cars. The electrically powered train travels on a figure 8 form track that runs partly inside and partly outside the box.

The train is started up with a switch in the control box. The speed is controlled with a knob located on the outside of the box. The direction of travel is fixed.

The three parts of the train can serve as a podium for the paraphernalia, which consists of a small curtain and a number of smaller objects. Accessories – a wooden toothpick and two Lego blocks – are attached to the transparent curtain for the purpose of attaching it to a car. If the little curtain is not used, it hangs over the speed control knob. The other articles of paraphernalia are smaller and quite varied: from an earring to an empty and folded blister of chewing gum to an empty cup of milk. All objects are located separately on a board that is lying under the coffee table.

The train can be used in combination with contact microphone 2.

Actions

Running the train

Step	Step-by-step procedure
1	Start up the train with the switch in the control box.
2	When you want to stop the train, wait till it is completely outside the box.

The train with the small curtain

Step	Step-by-step procedure
1	Stop the train outside the box.
2	Mount the small curtain on one of the train cars.
3	Set the train in motion.
4	Depending on the directions on the cards, stop the train after a while outside the box.

The train with the paraphernalia

In this action, you transport each of the objects from the board individually on the train once around the track. There are two possible ways of carrying out this action.

1. Start up the train and place each of the objects on the train after it has first done one or several empty rounds.
2. Place the first object on the train while it is standing still and then start up the train. Replace the first object after the first round.

Placing objects

- The choice of the place is not predetermined. The Chief of Objects is

- completely free to choose it.
- Place a new object on the train and take the old one off before the train enters the box. Let the new object also ride around the track once.
- Repeat this procedure for all the paraphernalia on the board. Three of these pieces of paraphernalia have a special status: the Fuji film box, the roll of gauze and the ball of lint. These objects can ride for several rounds on the train.

Just like the small curtain (which is never transported on the train at the same time as the other paraphernalia from the wooden board), these three special items of paraphernalia can also function within other actions.

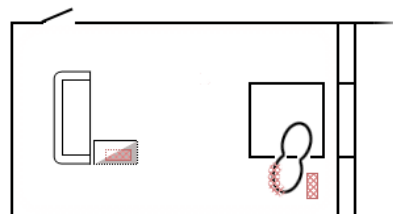
Train (with or without paraphernalia) in combination with the contact microphone

Step	Step-by-step procedure
1	Fasten contact microphone 2 with a piece of tape outside the box, under the wooden construction that supports the tracks. You can pass the contact microphone cord through the handles of the box. On the cord there is a connecting piece that must be fastened with tape to the box. If you do not do so, then the microphone can come loose under the weight.
2	Run the train.
3	Gradually push the slide control of contact microphone 2 into the position indicated on the card.
4	Stop in the reverse order: slide the sound level slowly back to 0% and stop the train outside the box.

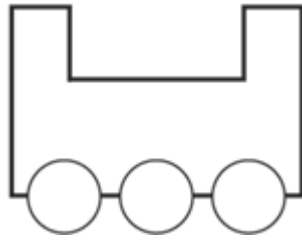
Please note!

- The train should always run 'as slowly as possible'. The speed of the train is, in principle, set from beforehand and normally speaking does not need to be adjusted during the performance.
- When the train is not running, it is always stopped outside the box.
- During the action with the paraphernalia, you can either hold the board or put it on the floor. In any case, make sure that you carry out the step-by-step procedure in a self-controlled manner.
- If the lint ball does not stay put, you can use the special structure to keep it in place.

Floor plan



Symbols



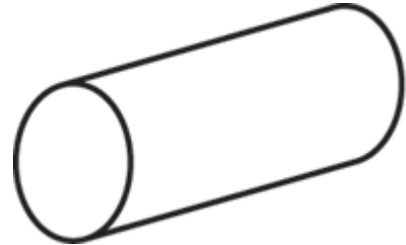
1. The train



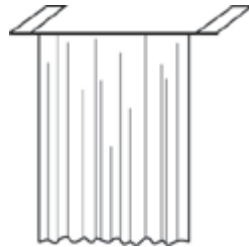
2. The paraphernalia



3. The lint ball



4. The roll of gauze



5. The little curtain



6. The Fuji film box

Photos



1. The train track with contact microphone



2. The train track and the speed control knob



3. The train with the little curtain in the box



4. The paraphernalia



5. The little curtain mounted.



6 A special structure to keep the lint ball in place



7. The speed control knob and the little curtain

Notes

Box

Description

The box is a large wooden crate on wheels. A great deal of the action takes place inside and around the box:

- the honey clock stands inside the box;
- the train track runs partly through the box;
- in a window in the back of the box hangs a little curtain that serves as projection screen for the slide projector;
- the Chief of Objects can appear as a figure in the box;
- ...

Two wooden guide strips are fixed to the floor to the left and right of the box. These guide strips keep the box straight when it changes position ('zooms in' or 'zooms out'). This action can be carried out in combination with contact microphone 2.

Location

The box can stand in three different positions, which are indicated on the cards by the numbers 1, 2 and 3. For each of the three positions, the position of the back right wheel is marked on the floor, next to the wooden strip.

- In position 1 the box is standing flush against the partition wall. The window in the wall then matches up with the opening in the box.
 - Position 2 leaves a minimum of space free between box and wall so that the text pages, the shirts and the curtains can turn.
 - In position 3 the box is standing at a maximum distance back from the wall, roughly in the middle of the Chief of Objects' room.
-

Action

Moving the box ('zooming in' and 'zooming out')

To move the box, you push or pull on it using the handles on the back side. If the little window in the back of the box is open, it is important that nobody in the visitors' space sees you while you are moving the box.

Step	Step-by-step procedure
1	Take hold of the handles, one with each hand.
2	Pull the box backwards or push it forwards.
3	Carry out this action as slowly as possible.

Moving the box in combination with the contact microphone

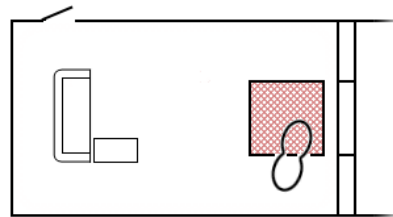
Step	Step-by-step procedure
1	Slide contact microphone 2 next to the back left wheel of the box. The microphone must be located to the right of and parallel with the wheel. Secure the microphone to the back of the box with tape. You can pass the cord of the contact microphone through the left handle.
2	Set the sliding control for contact microphone 2 on the mixing panel in the correct position.

3	Move the box.
4	Dim the sound channel of contact microphone 2.

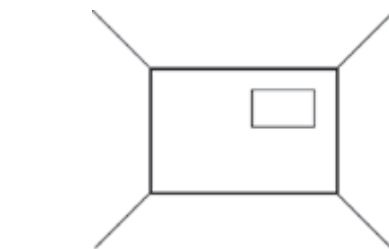
Please note!

- As you pull the box backwards in combination with the contact microphone, make sure that the cord does not get under the wheel.
- Look for a good technique for carrying out this action in a self-controlled manner, taking into account your height and strength, the distance you need to move the box and the position of the window.
- Even when this action is being done without a microphone, the sound of the wheels is important.

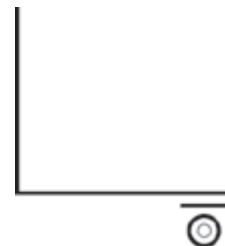
Floor plan



Symbols



1. The box



2. The wheel on the box with contact microphone

Photos



1. The box



2. The box (rear view)



3. The box



4. The right back wheel of the box, the wooden guide strip and the position mark

Notes

Figure in box

Description and location

The Chief of Objects sits with his or her bare upper body through the oval opening in the box.

Action

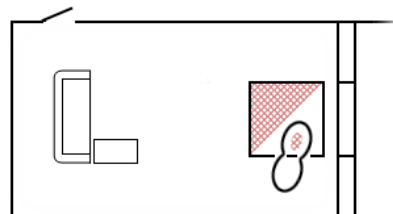
Sitting in the box

Step	Step-by-step procedure
1	Crawl via the opening on the left-hand side into the space under the box.
2	Take off the clothing you are wearing on your upper body.
3	Go and sit at an angle, somewhat behind and parallel to the opening. Possibly on the cushion and/or stool.
4	Move slowly upwards through the hole, all the time looking out of the corner of your eye to the right at the honey clock.
5	Continue sitting in this position for 10 minutes.
6	Slowly lay your head down either on your left or your right side. Your eyes can be either open or closed.
7	Continue lying like that for 5 minutes.
8	Slowly disappear into the opening, put your clothes back on and slowly leave the space under the box.

Please note!

- Do not let yourself be distracted by visitors who speak to you or come and stand very close to you.
 - Look straight ahead, without smiling or laughing.
 - When sitting in the box, your eyes must be looking just under the tracks. You can use the cushion and stool that you find under the box to reach this 'eye level'. Figure out what is the right position before the beginning of the performance.
 - When the box is in position three, you may need to move the text table a little to get into it.
 - Depending on your height, your feet may stick out under the right side of the box.
-

Floor plan



Symbol



1. The three phases of the 'Figure in the box': (1) Sitting up straight, (2) lying down and (3) gone from the box.

PHOTOS



1. The stool and the cushion under the box



2. Crawling under the box



3. Sitting up straight in the box



4. Lying down in the box

Notes

Window in box

Description and location

The window is the opening in the back of the box. A small transparent curtain always hangs in front of the opening. A shutter can be opened or closed. When the shutter is open, a kind of view hole is created and the little curtain serves as a screen for the slide projector.

Action

Opening the window

Step	Step-by-step procedure
1	When the shutter is closed, it is held in place by a wooden block. Turn this block away to open it.
2	Open the shutter slowly. You will not be seen from the visitors' room while doing this.

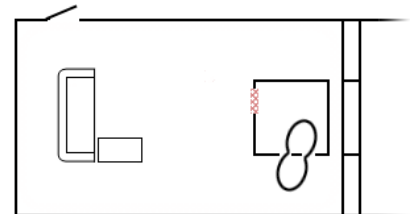
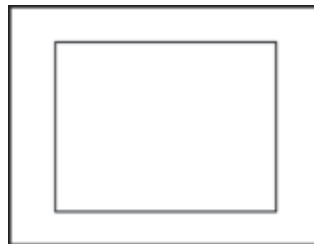
Closing the window

Step	Step-by-step procedure
1	Close the shutter slowly, without letting yourself be seen from the visitors' room.
2	Turn the block so that the shutter (window) stays closed.

Please note!

- You must not let yourself be seen from the visitors' room when you are opening the window. This does not mean that you cannot carry out the action in a calm and peaceful manner.
 - When the window is open and you need to move the box, make sure that you cannot be seen from the visitors' room. This does not hold for other actions or when you are simply passing by the open window. Then you should not duck away.
-

Symbol and floorplan



1. Window in box

Photos



1. The window



2. Closing the window

Notes

Elastic frame

Description and location

The elastic frame is a wooden frame in which white elastic ribbons ****[white rubber bands]** are stretched tight next to one another in a closed plane. The elastic frame is just as large as the window and can be placed in it. When it is not being used, the elastic frame hangs on the wall, to the left of the window.

The Und boards are relatively small, thin wooden boards on which the word “Und” is written with white paint. The Und boards lie in stacks next to the folding screen.

Actions

Placing the elastic frame in the window

Step	Step-by-step procedure
1	Take the elastic frame off the wall by turning the fastening hook at the top away from you and lifting the frame up.
2	Turn the frame so that it fits in the window.
3	Go to the window: hold the frame at window height so that you cannot be seen from the visitors’ room.
4	Gently place the elastic frame into the window frame: first insert the lower edge, and then the upper edge.
5	Turn the wooden blocks over the front of the elastic frame so that it will stay in place.

To remove the elastic frame from the window, run through the above steps in the reverse order.

Elastic frame and the Und boards

Step	Step-by-step procedure
1	Place the elastic frame in the window.
2	Pick up a stack of Und boards.
3	Slide the boards one by one through the window.
4	a The word must be legible from the visitors’ room: the ‘U’ must appear first, and not upside down.
	b The boards are slid through the window nearly parallel with the plane formed by the elastic ribbons (see diagram) so they do not get caught or stuck.
	c The sliding of the board is done in a slow and controlled manner, and lasts roughly to the count of 5. On the count of 6, you give the board a little push and let it fall.
5	The amount of time between the sliding of the different boards is variable.
9	The boards can be slid through the elastic frame at any place on the frame.

Hands through the elastic frame

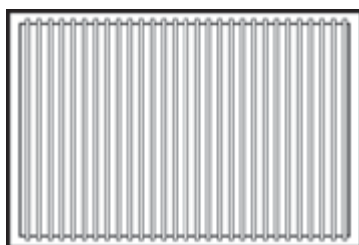
Step	Step-by-step procedure
------	------------------------

1	Place the elastic frame in the window.
2	Go and stand behind the elastic frame in the middle of it.
3	Slowly stick your hands through the elastic ribbons at shoulder height and breadth.
4	Take a row of elastic ribbons in each hand and remain standing like that for a minimum of five minutes.

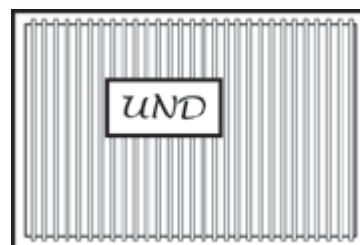
Please note!

- Wooden blocks installed on the window can be turned outward so that the elastic frame can be placed in the window. Before you start with the action, check whether the blocks have been turned outward, away from the window opening
- The Und boards fall into the empty space in the middle of the partition wall; once they are all there, you have to collect them. This can be done during the performance, but also before and after.

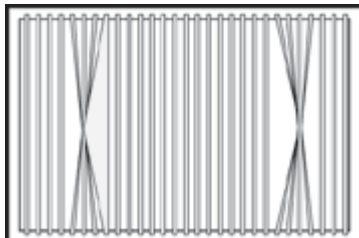
Symbols and floor plan



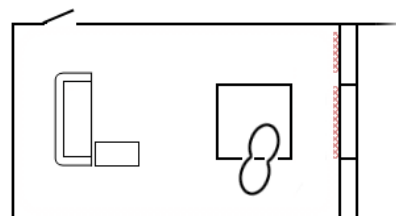
1. Elastic frame



2. Elastic frame and the Und boards



3. Hands through the elastic frame



Photos



1. The elastic frame on the wall



2. A wooden block



3. The elastic frame in the window



4. Hands through the elastic frame



5. Elastic frame and the Und boards

Notes

Shutters

Description and location

Two shutters can close the window in the partition wall on the Chief of Objects' side.

Actions

The box must be in position three for these actions to be carried out.

Closing the shutters

Step	Step-by-step procedure
1	Turn back the hooks that hold the shutters open.
2	Close the shutters in a calm and self-controlled manner.

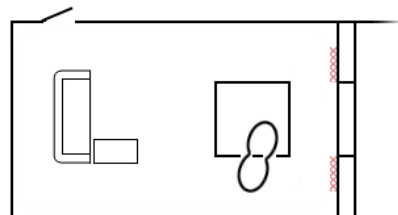
Opening the shutters

Step	Step-by-step procedure
1	Open the shutters in a calm and self-controlled manner.
2	Make sure that you cannot be seen from the visitors' room while carrying out this action.
3	Fasten the shutters open by turning the hooks.

Please note!

When the shutters are closed, there is a crack along all sides of the shutters through which a person can look. Should the shutters hang too low and this crack be much wider on the top than on the bottom, you can correct this problem with the use of wooden blocks.

Floor plan



Symbols



1. Closed shutters



2. Open shutters

Photos



1. The shutters



2. The closed shutters

Notes

Curtains

Description

Seven different curtains hang on the walls in the Chief of Objects' room.

- Curtain 1 (G1) is a white, transparent lace curtain with square openings.
- Curtain 2 (G2) is a short, white, undulating lace curtain. G2 is transparent.
- Curtain 3 (G3) is a long, transparent lace curtain. G3 has a dull white, nearly grey color.
- Curtain 4 (G4) is a red curtain with a checkered pattern.
- Curtain 5 (G5) is a heavy lined curtain with a red flower pattern.
- Curtain 6 (G6) is a long and heavy lined curtain with a blue flower pattern.
- Curtain 7 (G7) is a curtain made of PUR sprayed into a pattern. It is light and delicate. The back side of G7 is flat. The front side – which hangs against the wall – has a relief pattern.

The curtains hang on round curtain rods. There are screws in the ends of the rods.

Location

Each curtain (with rod) hangs on two hooks. The seven curtains are spread out over the two longest walls in the Chief of Objects' room. Next to the hooks hang signs with the curtain number.

The curtains can hang on the rail. Each curtain has a set of steel rods on which it fits. These rods are marked with the code of the curtain.

Actions

Hanging curtains on rails

Step	Step-by-step procedure
1	Let the rail go round until the rods that belong to the curtain that you want to hang up are located in front of that curtain.
2	You take the curtains from the wall and hang them on the rods with the aid of a wooden stick.
3	With the stick you take one end of the round wooden rod on which the curtain is hanging from the wall. Place this side in the ??steel rod. The screw keeps the curtain in its place.
4	Do the same for the other side of the curtain rod.

Hanging the curtain on the wall

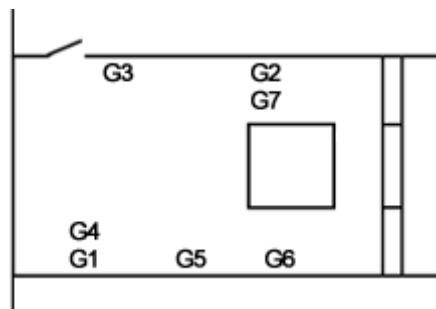
Step	Step-by-step procedure
1	Stop the rail such that each of the different (steel) rods with each of the different curtains is each located in front of the corresponding hooks on the wall.

2	With the stick, first take the one and then the other side of the curtain rod out of the steel rods and hang them in the hooks on the wall.
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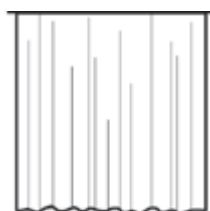
Please note!

- The curtain rod for G7, the PUR curtain, is shorter than the distance between the steel rods in which it must fit. In order to place them in these rods without problems, two screws were screwed into both ends of the wooden curtain rod.
- If G7 turns left, then it can get stuck in the partition wall near the door. Solve such situations calmly and coolly.
- G4 hangs on the wall for G1. If you must hang G1 on the steel rods, no intermediate action is needed in which you first hang G4 on the steel rods, and only then took G1 off. You can pick up G1 while G4 remains hanging on the wall.
- If the box must stand in position 1, then G5 must hang on the wall.
- In addition to these seven large curtains, there is a curtain hanging in the frame of the box and there is a curtain that belongs in the train. These two do not belong in this series.

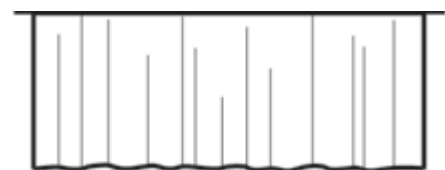
Floor plan



Symbols



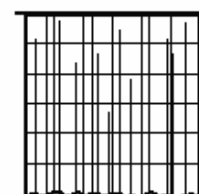
1. Curtain 1



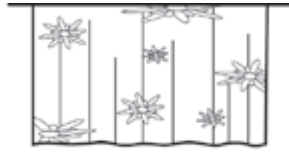
2. Curtain 2



3. Curtain 3



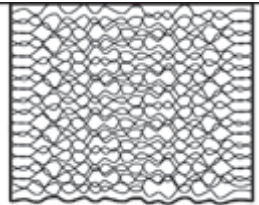
4. Curtain 4



5. Curtain 5



6. Curtain 6



7. Curtain 7

Photos



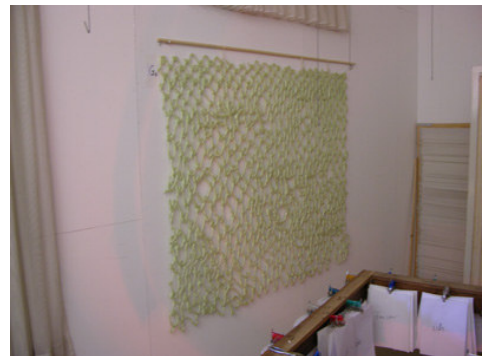
1. G3, G2 and G7



2. G6 and G5



3. G4 and G1



4. G7



5. The screws in the rod of G7



6. The end of the wooden help stick



7. Hanging G4 back on the wall (1)



8. Hanging G4 back on the wall (2)

Notes

Luxaflex

Description and location

The Luxaflex, a Venetian blind with grey aluminum slats, is installed above the window on the Chief of Objects's side. It can be let down over the window.

Actions

The Luxaflex is operated with two cords that are located on the right side of the blind.

Lowering the Luxaflex

Step	Step-by-step procedure
1	Set the box in position 2 or 3.
2	Go and stand to the right of the window.
3	Take the left cord in your hand and pull on it so that it is stretched tight.
4	Pull the cord slightly to the left until the curtain releases.
5	Lower the curtain in a slow and controlled manner.
6	When the curtain is unrolled down to under the window, then pull the cord to the right to lock the system.

To raise the curtain, follow the steps in the opposite order.

Opening and closing the Luxaflex

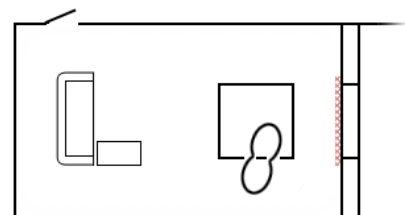
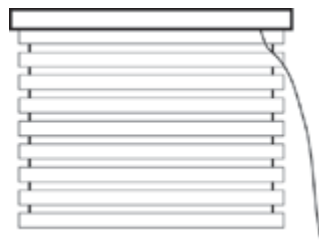
If the Luxaflex is hanging in front of the window and is locked, you can open and close the the slats.

Step	Step-by-step procedure
1	Take hold of the right cord. This cord is in fact a loop.
2	Depending on which side you pull on, the slats turn in one direction or the other.

Please note!

Make sure that when lowering or raising the curtain you are either totally visible or totally not visible. You must certainly avoid, for example, that only your hand can be seen from the visitors' room

Symbol and floor plan



1. The Luxaflex

Photos



1. The Luxaflex



2 The two operating cords.



3. The Luxaflex lowered



4. The Luxaflex closed

Notes

Suspension rail

Description and location

The rail is an aluminium profile attached to the ceiling that runs all the way around the Chief of Objects' room. Hanging from the rail is a series of steel rods that can move on the rail around the room, driven by a motor. Objects (curtains, shirts, text, doll-beast and plastic bag) can hang on the rods. The rods are of different lengths. Some are marked: "Gx" refers to a curtain, "H" indicates that a shirt can hang on the rod.

The rods can move on the rail at two different pre-set speeds: fast and slow. The words move slowly, the shirts and the curtains move more quickly. The speed is controlled with a dial switch in the control box. The switches for setting the rods in motion and for setting the direction of movement are also located in the control box.

Action

Setting the rods in motion

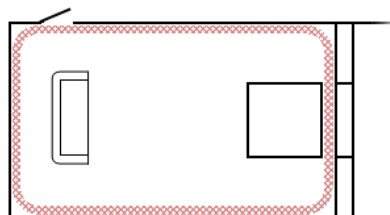
Step	Step-by-step procedure
1	Set the box in position 2 or 3.
2	Set the correct speed, depending on the action that you need to carry out.
3	Turn on the motor with the switch in the control box.
4	Use the same switch to stop the motor.

After the action with the rods, if you want to set the box back into position 1, you must make sure that the rods are not hanging in front of the window. On one of the rods hangs a paper with the word "Begin" (see photo 2). Another "Begin" sign hangs on the wall behind the control box. If the rod marked "Begin" is hanging by the "Begin" sign on the wall, then the window is free.

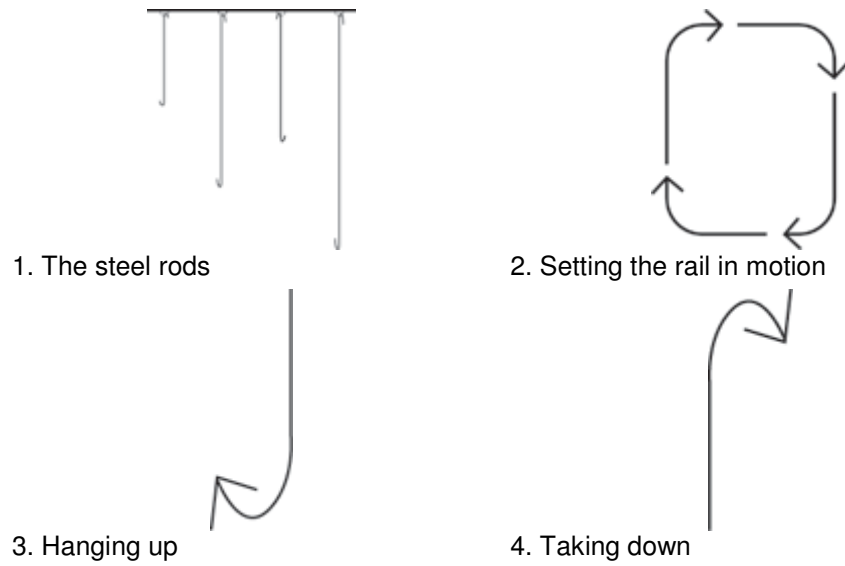
Please note!

The rods do not stop immediately when you switch off the knob. Take this into account when bringing the rods into position for the purpose of hanging a curtain on them. If a curtain is not hanging exactly in front of the window, however, you need not correct it.

Floor plan



Symbol



Photos



1. The steel rods on the rail



2. The rail with the rods and the motor.

Notes

Text table

Description

The text table is the wooden support framework of a table without the table top. Within the framework there are a number of metal hooks, each with a number of metal clips hanging from it, and each of these clips is holding an A4 sheet of paper. The hooks each have a code: T1 to T14, Z1, Z2 and Z3. The words on the T-hooks all together constitute *Tomatentraum 1* (NB: German for “Tomato Dream 1”). On the Z-hooks hang Zin1, Zin2 and Zin 3, respectively. The words are hanging in sequence (see table in 6.2.).

There are still some non-marked hooks in the text table. On two of these hang the doll-beast and the plastic bag. The others are reserve hooks that you can use while hanging up and taking off the text sheets.

Location

The table stands in the Chief of Objects’ room, between the bicycle and the folding screen.

Actions

Hanging up Tomatentraum 1

Step	Step-by-step procedure
1	Let the rods move slowly and to the right. This way the text is readable from the visitors’ room.
2	Take a first series of words (T1).
3	Hang the sheets one by one and in the right sequence on the longest rods, with the text turned to the wall.
4	Once all the words of T_x have been hung up, either immediately or after some time (and possibly after another card), go further with T_{x+1} .
5	The processes of hanging up a subsequent series and taking down the previous series from the rods occur simultaneously. This requires some exercise. The reserve hooks are handy for this purpose.
6	The sheets with the word Und stay hanging. You do not take them off. With the passage of time, therefore, you have less rods at your disposal.

Hanging up the Zins

Use the same procedure as for the Tomatentraum.

Please note!

- When taking down the words of Tomatentraum 1, it is best to hang them immediately either in forward or reverse sequence. This will save you a lot of work.
- While hanging up or taking down the words of Tomatentraum 1, you can move around in the room. You do not need to remain standing next to the text table.
- During the performance, build further on ‘disruptions’ of the text. In the

beginning of the day, hang the words back up in sequence on the table.

- You can use a rubber band and a screw to prevent visitors from taking the texts off the hooks themselves.
- Keep a copy of the texts in the control box to check the sequence.

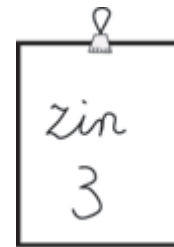
Symbols and floor plan



1. Zin



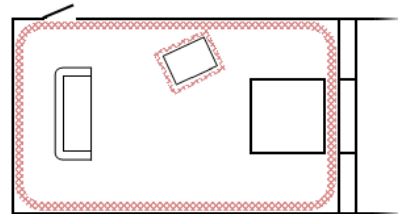
2. Zin



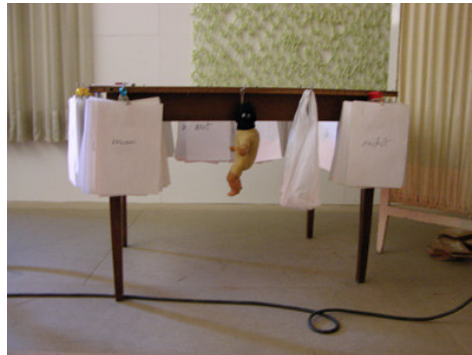
3. Zin



4. A word



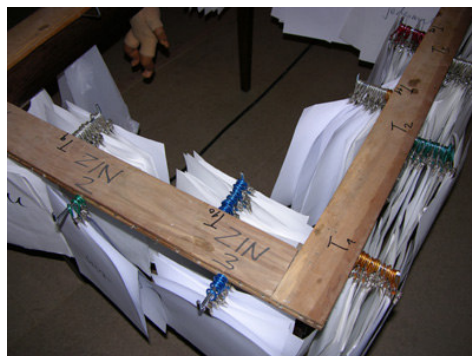
Photos



1. The text table



2. The doll-beast and plastic bag on the text table



3. The text table with markings



4. The sheets secured by a rubber band

Notes

Doll-beast

Description and location

The doll-beast is the body of a doll with the head of a black beast. A clip hangs on the head. The doll-beast either sits on the bench or hangs on the text table.

Actions

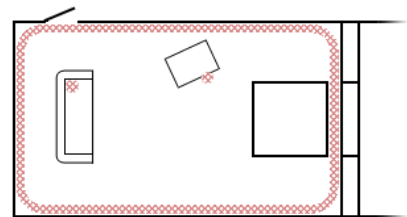
Setting the doll-beast on the bench

Step	Step-by-step procedure
1	Set the doll-beast in the right corner of the sofa.
2	The doll stands against the railing so that it stands in the light when you are riding on the bicycle.

Hanging the doll-beast on the rods

Step	Step-by-step procedure
1	Hang the doll-beast on one of the rods for a shirt.
2	The face hangs toward the wall so that it can be seen from the visitors' room.

Symbol and floor plan



1. Doll-beast

Photos



1. The doll-beast in the sofa



2. The doll-beast on the text table

Notes



Shirts

Description and location

Fourteen different styles of white shirts hang on clothes hangers on a clothes rack in the Chief of Objects' room.

Action

Hanging up shirts

Step	Step-by-step procedure
1	Let the rods move around at the fast speed.
2	Hang the shirts up one by one on the rods that are marked with an 'H'. This does not have to happen in a single round.

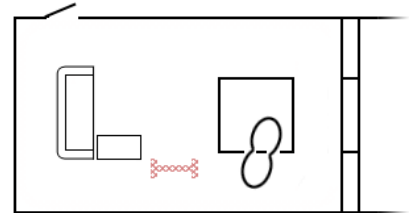
Please note!

- Not all shirts can be hung up: there are more shirts than H-rods.
 - Make sure that the shirts are neatly ironed.
 - The Chief of Objects can put on one of the shirts and wear it during the performance.
-

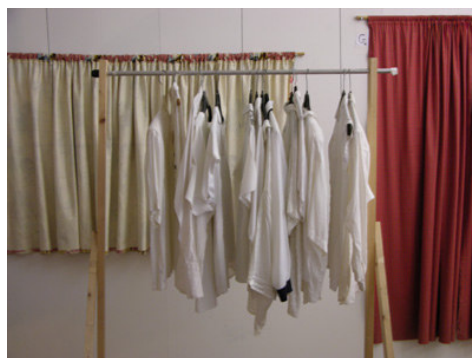
Symbol and floor plan



1. Shirt



Photos



1. The shirts on the rack



2. Hanging a shirt on the steel rod

Notes

Plastic bag

Description and location

On the text table hangs a white plastic bag without lettering on it.

Action

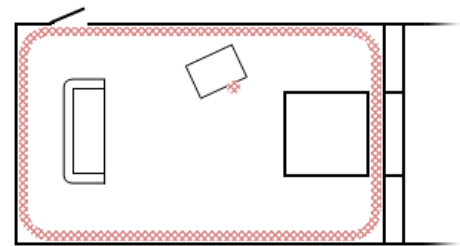
Letting the bag ride on the rail around the room

Step	Step-by-step procedure
1	Set the steel rods on the rail in motion.
2	Hang the plastic bag on a rod marked with an 'H'.

Please note!

A number of 'Und' boards are in the plastic bag. They give the bag a little more volume.

Symbol and floor plan



1. Plastic bag

Photos



1. Plastic bag on the text table

Notes

Coffee maker

Description and location

A brown coffee maker is standing on the brown table next to the control box. It is an old apparatus that is calcified and therefore sputters. A number of accessories belong together with the coffee maker: coffee, filters, a mug, a thermos, milk in little cups and sugar.

Action

Brewing coffee for the first time

Step	Step-by-step procedure
1	Pour water in the coffee maker.
2	Place a filter and fill it with a few spoonfulls of coffee.
3	Turn the coffee maker on with the orange switch on the side.
4	Let the coffee run through.

Depending on the recommendations on the cards and what the Chief of Objects chooses, you can either repeat the same procedure or you can leave the coffee in the carafe. If you opt for the latter, then leave the coffee maker turned on so that the coffee will stay warm and the aroma will spread.

Repeating the coffee brewing procedure

Step	Step-by-step procedure
1	Turn the coffee maker off.
2	Pour the coffee into the thermos.
3	Remove the coffee filter.
4	Use the coffee again: fill the coffee maker with the freshly brewed coffee (<i>instead</i> of with fresh water).
5	Place a filter and fill it with a few spoonfuls of coffee.
6	Turn on the coffee maker with the orange switch on the side.
7	Let the coffee run through.

Brewing coffee with the contact microphone

Step	Step-by-step procedure
1	Attach contact microphone 1 on top of the coffee maker with tape. The microphone fits on a round piece on the arm of the apparatus.
2	Brew the coffee (see above).
3	Regulate the volume on the mixing panel after the coffee maker has been turned on.
4	Turn down the volume after the coffee has completely run through.

When repeating the action, slide the mixing console microphone volume switch 'on' only once the coffee is again running through. Dry off the contact microphone now and then, if necessary.

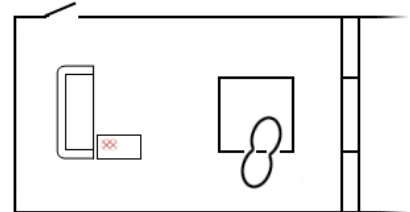
Please note!

- Turn the director's chair for the duration of this procedure so that you are sitting at the table.
- When you are drinking the coffee, you can add milk and sugar as you like.
- When the action is repeated, the intermediate step with the thermos is necessary because otherwise the coffee will begin to run even before you can put back the carafe.

Symbol and floor plan



1. Coffee maker



Photos



1. The coffee maker



2. The coffee maker with the contact microphone



3. The on and off switch on the coffee maker

Notes



Water-oil clock

Description and location

The glass water-oil clock stands on the brown table next to the control box. The clock has the form of an hourglass, but is filled with oil and water. Depending on the temperature, these two liquids either mix or remain separated.

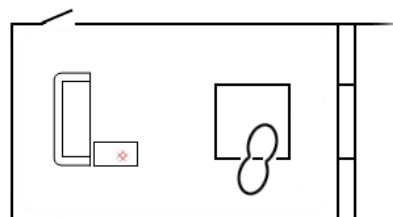
Action

One cycle with the oil-water clock

The Chief of Objects manipulates the clock so that the liquid flows through it, and he amplifies the sound with contact microphone 1.

Step	Step-by-step procedure
1	Turn the control chair for the duration of this action so that you are sitting at the table.
2	Fasten the contact microphone on the table top with a little tape.
3	Adjust the volume on the mixing panel.
4	Turn the clock over: the 'full' part is now on top.
5	Shake the clock carefully: take hold of the clock by the upper part and make short, small movements up and down.
6	Warm up the clock by folding your hands around the lower part.
7	Continue carrying out the above two actions alternatingly every couple minutes.
8	When the contents of the clock have completely run through from the top into the bottom part, turn it over once again.
9	The liquid is now running quicker, but you still need to shake it and warm it up to keep the action in progress.
10	The procedure comes to an end when the contents of the clock have run through from top to bottom a second time.

Floor plan



Symbol



1. Warm up the clock with your hands
 2. Move the clock rapidly up and down
-

Photos



1. Shake the clock



2. Warm up the clock



3. The microphone is taped to the coffee table top

Notes

Bicycle

Description and location

A blue girl's bicycle stands next to the sofa. The back wheel is held fast in a stand. The bicycle has a loose front light with a long cable, and this front light is lying on the sofa.

Action

Bicycling

Step	Step-by-step procedure
1	Set the doll-beast in the right corner of the bench.
2	Go and sit on the bicycle and start to peddle.
3	Maintain a peddling speed that keeps the light constantly burning.
4	Bicycle for at least a quarter of an hour.

Bicycling with contact microphone

Step	Step-by-step procedure
1	Attach contact microphone 2 with tape to the fender above the back wheel. You can fasten the cable under the spring clip on the baggage carrier so that the microphone stays still while you are bicycling.
2	Adjust the volume.
3	Go sit on the bicycle and bicycle for at least a quarter of an hour.
4	Now, as well, you should maintain a tempo that keeps the light constantly burning.

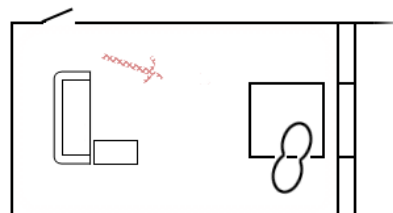
Bicycling (Light Card Solo)

Run through the same steps as when bicycling, but hang the panel in the door so that the room is darkened (photos 4 and 5).

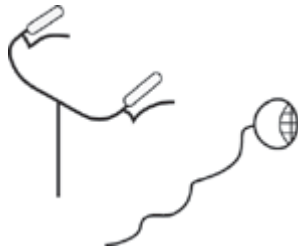
Please note!

- The bicycle is featured both on the sound cards and on the light cards.
-

Floor plan



Symbol



1. The bicycle with the bicycle light



2. Bicycling

Photos



1. The bicycle



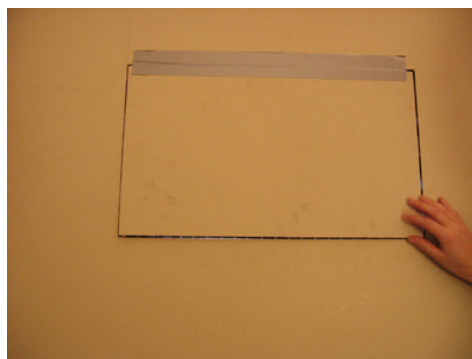
2. The generator on the bicycle



3. The doll-beast and the bicycle light



4. The door panel



5. The panel in the door

Notes

Slide projector

Description and location

The slide projector stands to the right next to the control box, under the sofa. There are 79 slides in the carousel. The apparatus projects onto the window when the box is in position 1 or 2.

Action

Projecting slides

Step	Step-by-step procedure
1	Turn the machine on.
2	The slides are projected.
3	Turn off the machine at the moment when a slide is being changed. This is a 'natural' transition.

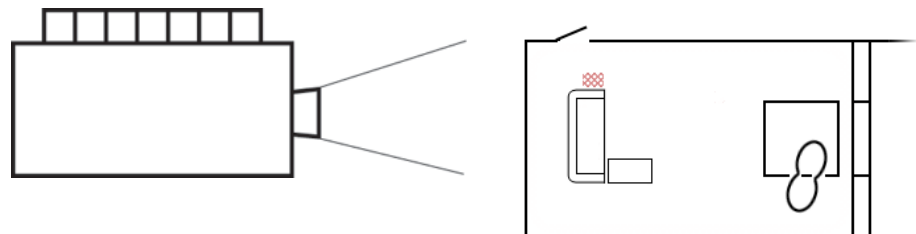
Projecting slides with contact microphone

Step	Step-by-step procedure
1	Stick contact microphone 2 with tape onto the projector.
2	Turn the projector on.
3	Adjust the volume.
4	The slides are projected.
5	Turn down the volume.
6	Turn off the machine at the moment when a slide is being changed. This is a natural transition.

Please note!

- The slide projector is a source of light and sound (see photo 3).
 - The box does not always have to remain in positions 1 or 2 when the projector is on.
 - If you turn the projector totally out (on/off switch) during a transition between two slides, it can get jammed. For this reason, therefore, you should use the pause switch to start or stop the projector.
-

Symbol and floor plan



1. The slide projector

Photos



1. The slide projector



2. The projection onto the window in the box



3. The contact microphone on the slide projector

Notes

Radio

Description and location

In the control box stands a silver-colored radio that is connected to channel three of the mixing console.

Action

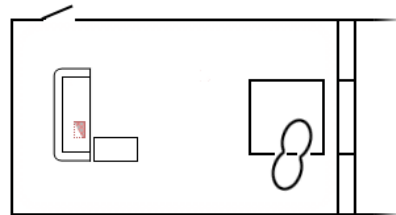
Seeking a 'talk broadcasting station'

Step	Step-by-step procedure
1	Adjust the volume slowly with the third slide on the mixing console.
2	Seek a broadcasting station that does not play music.

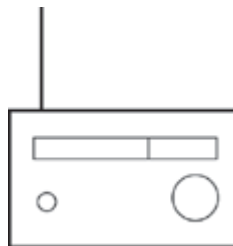
Please note!

- BBC World Service seems to be the best 'talk broadcasting station'. In any case, seek the best you can find on the short wave band.
 - Should the station nevertheless start playing music after a while, then seek another station.
-

Floor plan



Symbols



1. The radio



2. Seeking a broadcasting station

Photos



1. The radio

Notes

Red curtains

Description and location

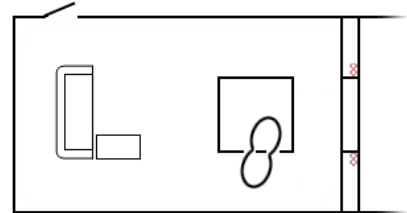
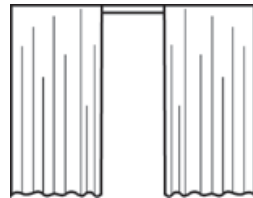
The red curtain is a red velvet curtain consisting of two parts that hang in the partition wall.

Action

Closing the curtain

Step	Step-by-step procedure
1	Open the door in the partition wall.
2	Take the cord from the hook.
3	Pull on the cord so that the curtains slowly close.
4	Turn the cord around the hook so that visitors cannot open the curtains.

Symbol and floor plan



1. The red curtains

Photos



1. The window with the red curtains



2. The door in the partition wall



3. The cord of the red curtains



4. The red curtains

Notes

Lighting

Description and location

There are twelve sources of light in the Chief of Objects's room and the partition wall.

1. Room light 1: a halogen spot behind the sofa, connected to a dimmer.
 2. Room light 2: two halogen spots on the two sides of the sofa, connected together to a dimmer.
 3. Box light: the light bulb that is mounted in the upper part of the box. The box light is connected to a dimmer.
 4. Red curtain light: three spots that are attached to the framework of the partition wall above the curtain. The red curtain light is connected to a dimmer.
 5. Wall light: two halogen spots mounted inside the partition wall, connected together to a dimmer.
 6. Incubator: a half-tunnel-shaped hood with a handle which, on the inside, is covered with reflective material. There are 6 fittings for little lamps. The incubator is connected to a dimmer and is sitting on a little carpet.
 7. Infrared light: this lamp stands on the floor next to the control chair. The lamp is controlled by plugging the plug into the socket.
 8. Control box light: this spotlight is held fast to the control box by a clamp. The control box light is connected to a dimmer. The Chief of Objects can use the spotlight when carrying out actions in the control box. The control box light remains on during stills.
 9. Bicycle light: the bicycle headlight that is lying in the sofa (See 'Bicycle' file).
 10. Room light: a standing lamp with a large shade.
 11. Slide projector (see 'Slide projector' file).
 12. Desk lamp: by way of analogy with the control box light, a lamp can be used on the coffee table when the cards are being arranged.
-

Action

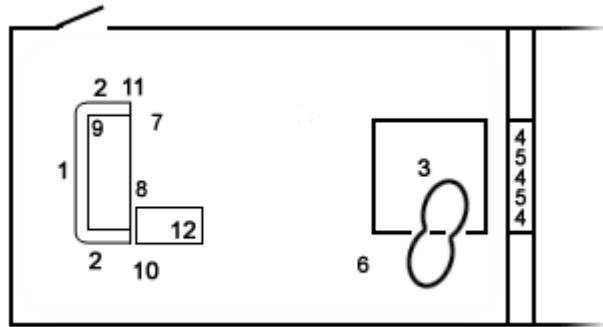
Adjusting the light.

- The intensity of the light from the lamps that are connected to the control box (room lights 1 and 2, box light, red curtain lights, wall lights, camping lamp and incubator) are controlled with the dimmers.
 - The IR light is turned on or off by plugging or unplugging the plug in the socket.
 - You operate the slide projector with the push buttons on the machine.
 - The bicycle light goes on as soon as you start peddling.
-

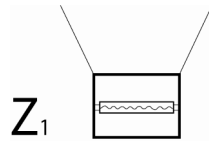
Please note!

- If the red curtain is closed, then the wall light must be turned off. The curtain hangs too close to the spotlight and could be a fire risk.
 - The control box light stays on during a still, but the little curtain in the control box is closed. The chair is then positioned closer to the box in order to prevent visitors from looking into the box.
-

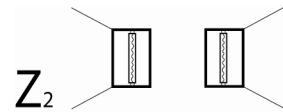
Floor plan



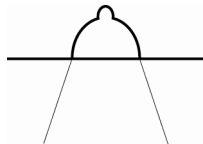
Symbols



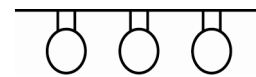
1. Room light 1



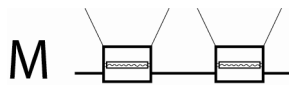
2. Room light 2



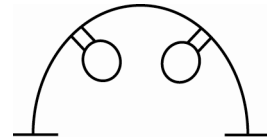
3. Box light



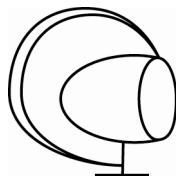
4. Red curtain light



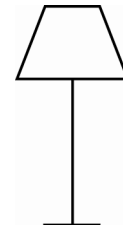
6. Wall light



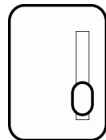
7. Incubator



8. Infrared light



9. Standing lamp



10. Dimmer

Photos



1. Room light 1



2. Room light 2 (one of the two spots)



3. Box light



4. Wall light



5. Red curtain light (one spot)



6. Red curtain light (one spot)



7. Incubator



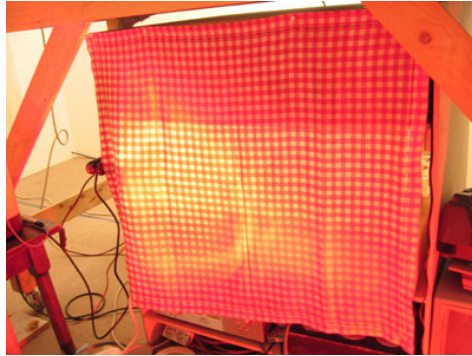
8. Infrared light



9. Standing lamp



10. Control box light



11. Control box light during still



12. Dimmers in the control box

Notes

4.4 General instructions

Attitude and demeanor of the Chief of Objects

The Chief of Objects is responsible for the progress of the action during the performance. He proceeds with calm and discipline. His movements are always controlled. He does not hesitate in carrying out an action. This naturally requires sufficient practice. This manual contains a rehearsal plan (see section 5) to guide the Chief of Objects in this endeavor. During the performance, the manual can be kept in the control box and consulted in case of doubt.

Contact with the visitors

The Chief of Objects is often spoken to by the visitors. It is important to remember that the Chief of Objects is not performing for these visitors. His actions take place independent of their presence. The Chief of Objects does not interrupt the spectators' visit to the installation. He avoids contact, without behaving shyly or nervously. If questions are asked, he can only refer to the role in the installation. Possible answers could be: "I am carrying out the performance" or "I am acting in accordance with the instructions on the cards". The Chief of Objects does not enter into discussion with the visitors. Naturally, his reaction will also depend on the role that he is playing at the given moment. As props manager or arranger, the Chief of Objects can refer to his role in the work; as performer (for example, as the figure in the box), the Chief of Objects will obviously not respond to questions or reactions from the visitors.

Manipulation of objects by the public

Every now and then, visitors to the installation dare to manipulate objects. If the Chief of Objects is present, he may, in his role as guard over the installation, point out to these visitors that it is not the intention that they should hold the objects or move them. Naturally, if the Chief of Objects is busy with a performance aspect of the production, then he will not talk with the visitors.

It is permitted to carry out small interventions to prevent or discourage the manipulation of objects. The Chief of Objects can secure the sheets of paper on the text table with a screw and a rubber band, or he can place a message on the coffee table asking people not to touch anything. Bigger interventions, such as removing the bicycle saddle, are certainly not appropriate because they would have too great an influence on the identity of the performance. The image of the bicycle without a saddle, for example, would be too dominant.

4.5 Combining actions

During the performance phases, actions are combined. On the one hand, this is because several actions are featured on a single card. On the other hand, it is because the Chief of Objects, at least during a play phase, combines several cards.

After drawing the cards, the Chief of Objects arranges the action cards in the order in which he wants to carry them out. The number of different combination possibilities here is very great, not in the least because different actions or procedures can be carried out simultaneously. In principle, no limitations are imposed on the Chief of Objects. He only needs to work his way through all the cards that have been drawn. For the rest, he arranges the cards however he likes. Moreover, the order of the cards can be changed during the play phase, as well.

However, the role of the Chief of Objects does involve making conscious choices. Not only the performance of the actions, but also the arrangement and order of these actions takes place in a restrained and self-controlled manner. The Chief of Objects always keeps the progress of the performance under control.

It takes some practice to combine the actions in a logical manner and to play out all the possibilities of the deck of cards. The Chief of Objects practices this part of the performance in the last part of the rehearsal plan.

In the following section a combination of a number of cards will be worked out. Namely, the function of the sign “after some time” will be interpreted. With this sign, which is incorporated into some of the cards, the Chief of Objects can go out of the sequence, insert one or more other cards, and then resume where he left off. We also deal in more detail with the combination of sound and object cards.

5. Rehearsal plan for the Chief of Objects

Before the Chief of Objects begins carrying out the performance, it is a good idea to get acquainted with the space, the objects and the actions. The following rehearsal plan has been drawn up for this purpose.

Part 1

Step	Step-by-step procedure
1	Read this manual completely through.
2	Go to the installation and explore the Chief of Objects' room.
3	With part 4.2 of the manual at hand, systematically carry out all the actions related to the objects.
4	Repeat the actions that you find difficult until you are familiar with all the objects and their manipulation.
5	If so desired, supplement part 4.2 of this manual with your own notes.

Repeat part 1 of the rehearsal plan until you are totally familiar with the manual, the objects and the actions.

Part 2

Step	Step-by-step procedure
1	Go once again to the installation and take the deck of cards.
2	Draw an action card and carry out the instructions on the card. When in doubt, consult the manual.
3	Repeat step 2 until you have worked your way through all the L, O and G cards.
4	Draw a still card and carry out the instructions on the card. When in doubt, consult the manual.
5	Repeat step 4 until you have worked your way through all the still cards.
6	Draw 9 action cards, 3 from each pile, and arrange them in a sequence of your choice.
7	Play the actions in the chosen sequence.
8	Arrange the same 9 cards in another sequence and carry them out in this sequence as well.
9	Play the actions in the chosen sequence.
10	Repeat steps 6 through 9 a few times.

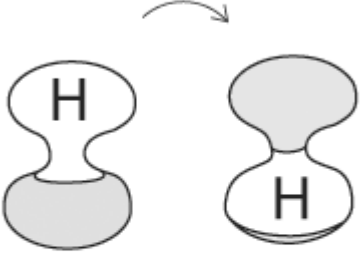
Repeat part 2 of the rehearsal plan until you are totally familiar with the cards, the icons and combining the different actions.

Once the Chief of Objects is familiar with combining the cards and playing the sequential actions, he can then begin with playing the standard sequences. These consist of seven object cards, seven air cards and five sound cards. (See also Part 2.)

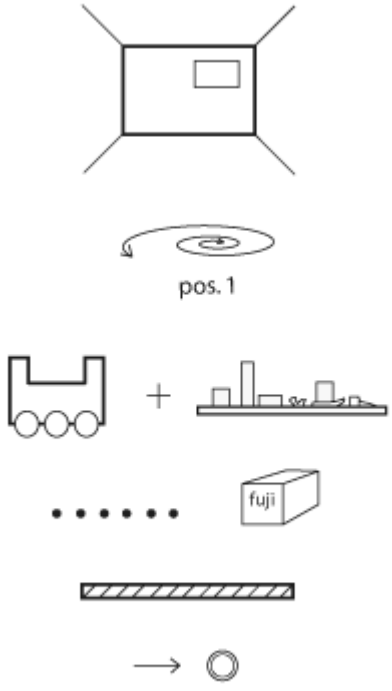
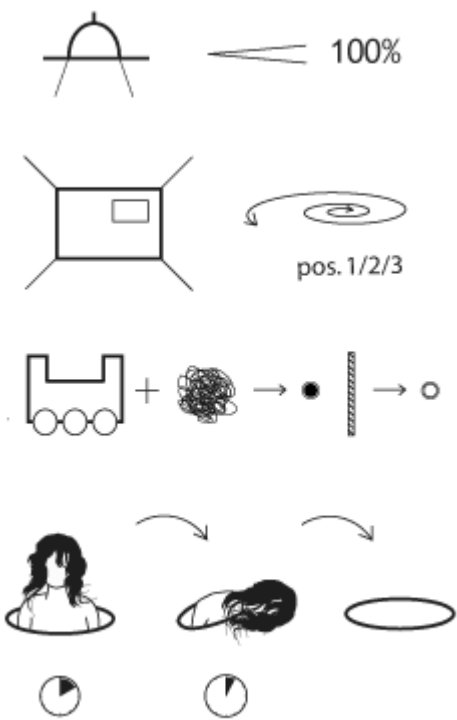
6. Appendixes

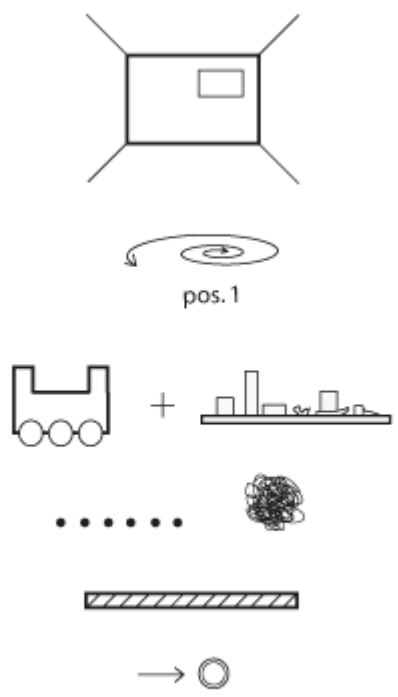
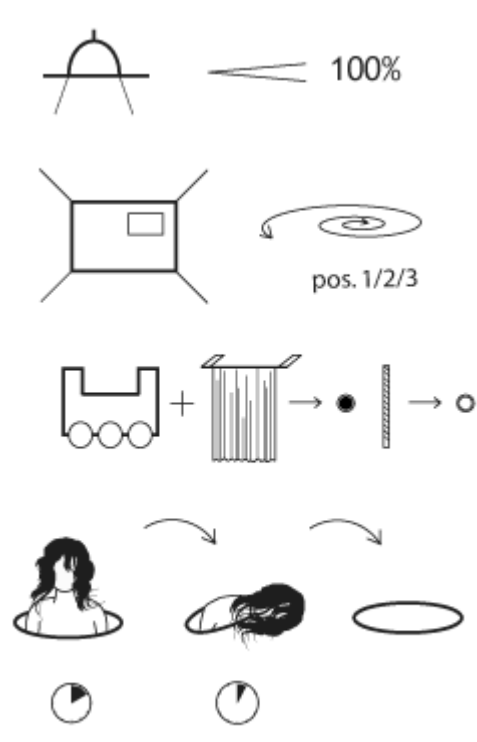
6.1 Cards

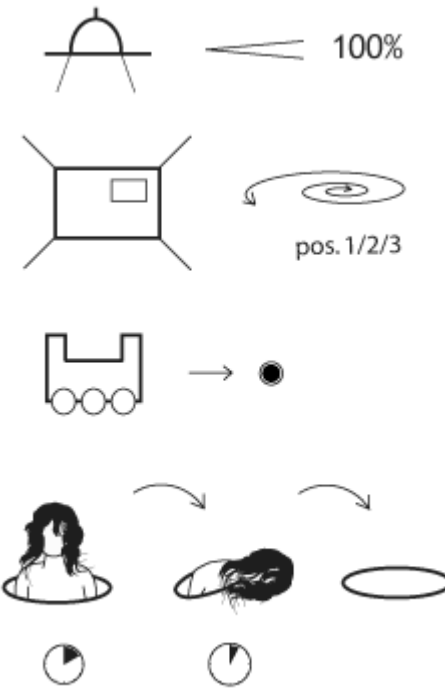
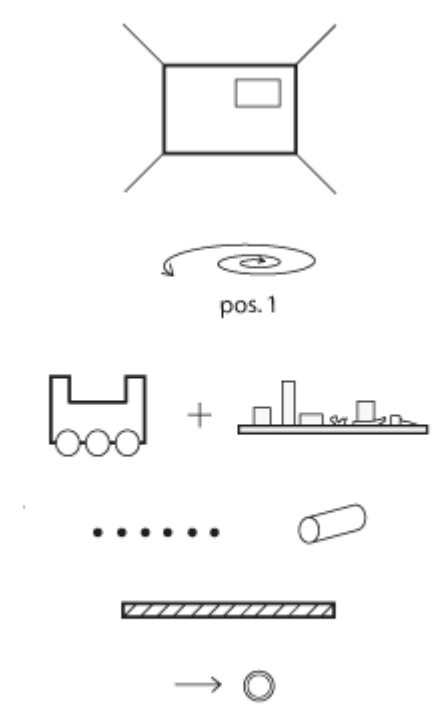
Honey clock card

1		- Turn over the honey clock
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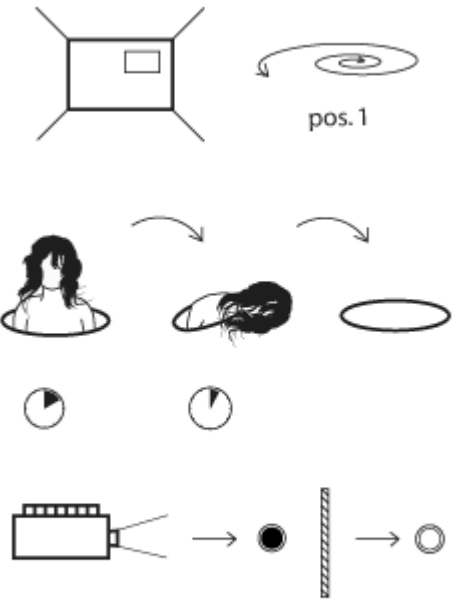
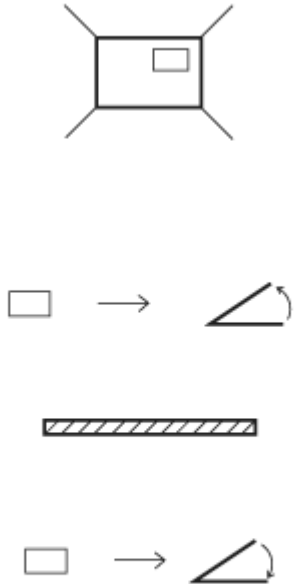
Object cards

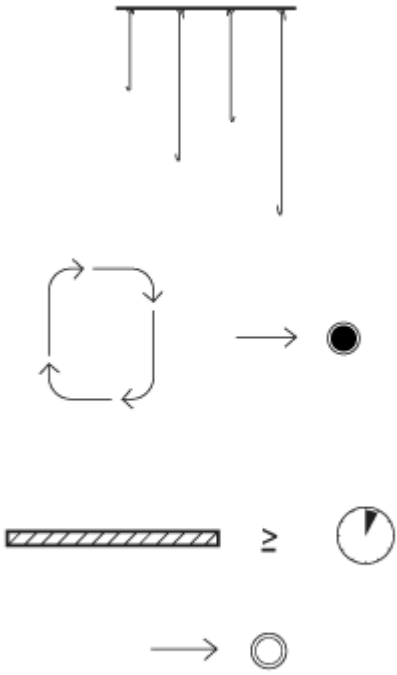
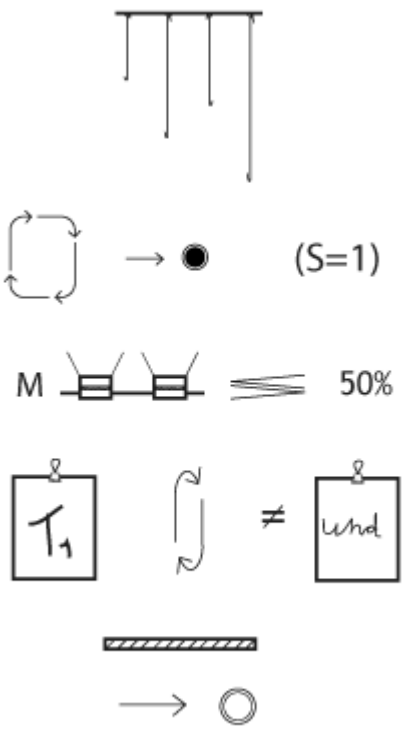
<p>1</p>		<ul style="list-style-type: none"> - Set the box in position 1 - Run the train with the paraphernalia. - At the end, the Fuji Film box continues riding around - After some time - Stop the train outside the box
<p>2</p>		<ul style="list-style-type: none"> - Dim the box light up to 100% - Zoom the box in or out to positions 1, 2 or 3 - Run the train with the ball of lint - After some time - Stop the train outside the box - Figure in the box

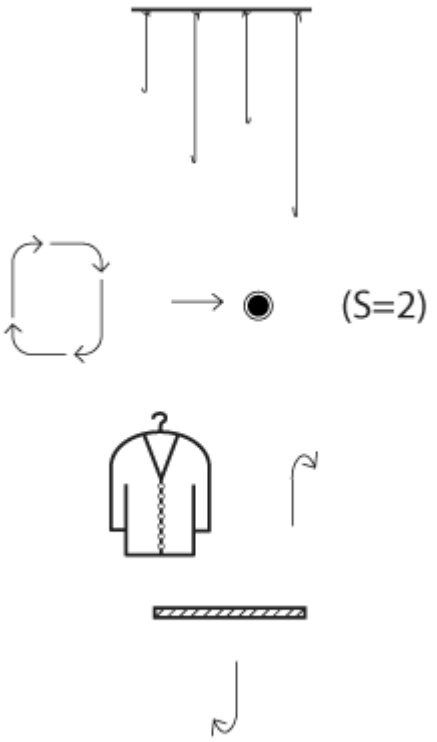
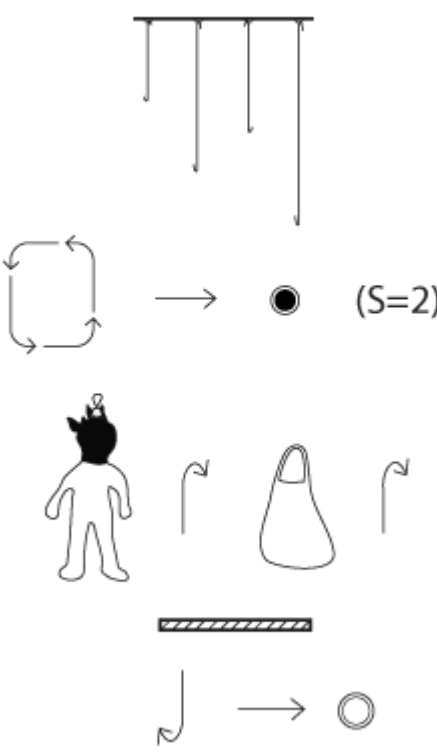
<p>3</p>		<ul style="list-style-type: none"> - Zoom the box in to position 1 - Run the train with the paraphernalia - At the end, the ball of lint continues riding - After some time - Stop the train outside the box
<p>4</p>		<ul style="list-style-type: none"> - Dim box light up to 100% - Zoom the box in or out to positions 1, 2 or 3. - Run the train with the little curtain - After some time - Stop the train outside the box - Figure in the box

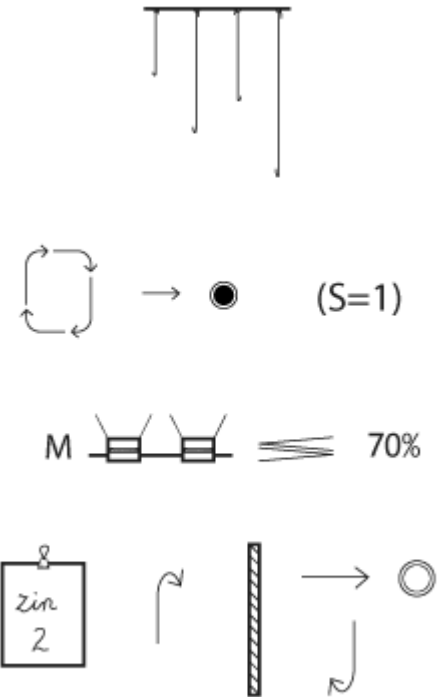
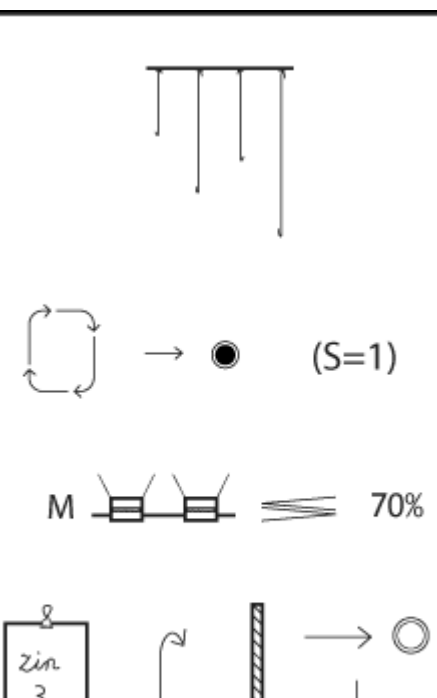
<p>5</p>	 <p>100%</p> <p>pos. 1/2/3</p>	<ul style="list-style-type: none"> - Dim box light up to 100% - Zoom the box in or out to positions 1, 2 or 3 - Stop the train outside the box - Figure in the box
<p>6</p>	 <p>pos. 1</p>	<ul style="list-style-type: none"> - Zoom the box in to position 1 - Run the train with the paraphernalia - At the end, the roll of gauze continues riding - After some time - Stop the train outside the box

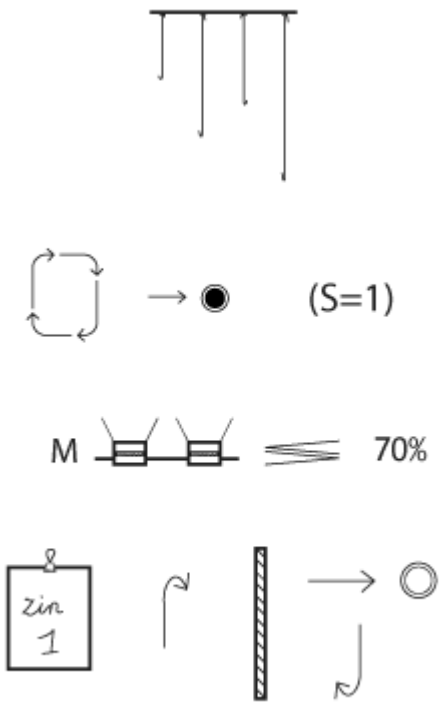
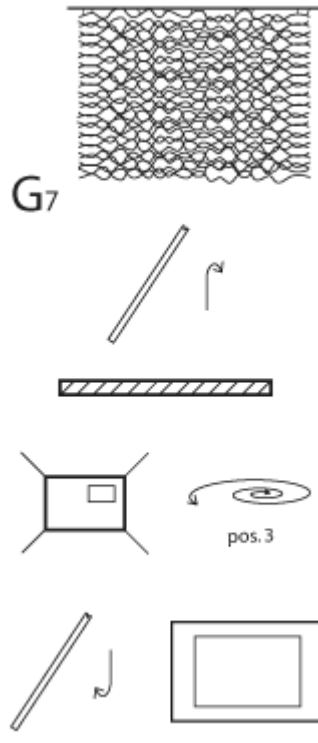
<p>7</p>		<ul style="list-style-type: none"> - Dim box light down to 100%. - Zoom the box in or out to positions 1, 2 or 3. - Run the train with the gauze - After some time - Stop the train outside the box - Figure in the box
<p>8</p>		<ul style="list-style-type: none"> - Dim box light down to 100%. - Zoom the box in or out to positions 1, 2 or 3. - Run the train with the Fuji film box - After some time - Stop the train outside the box - Figure in the box.

<p>9</p>	 <p>The diagram for step 9 is divided into four horizontal sections. The top section shows a box with a window on the right side and a train moving from right to left, labeled 'pos. 1'. The second section shows a person's head and shoulders, with arrows indicating a transition to a dark silhouette of the head and shoulders, which then transitions to an empty oval. The third section shows two circular gauges, each with a needle pointing to a different position. The bottom section shows a slide projector on the left, with an arrow pointing to a dark spot, which then passes through a vertical screen with diagonal hatching, resulting in a bright spot on the right.</p>	<ul style="list-style-type: none"> - Zoom the box in to position 1 - Stop the train outside the box - Figure in the box - Turn off the slide projector - After some time - Turn on the slide projector
<p>10 (2)</p>	 <p>The diagram for step 10 is divided into three horizontal sections. The top section shows a box with a window on the right side. The middle section shows a square on the left, an arrow pointing to a right-angled triangle on the right, with a curved arrow indicating a rotation. Below this is a horizontal bar with diagonal hatching. The bottom section shows a square on the left, an arrow pointing to a right-angled triangle on the right, with a curved arrow indicating a rotation.</p>	<ul style="list-style-type: none"> - Open the window in the box - After some time - Close the window in the box

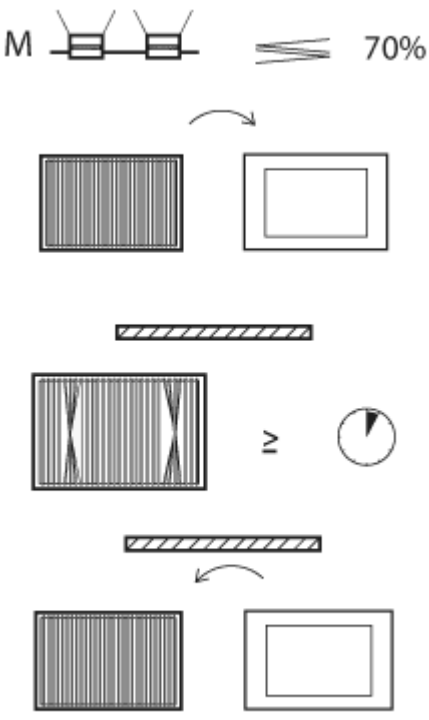



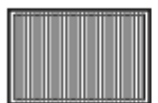


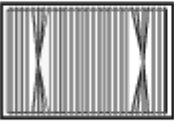


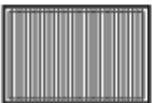

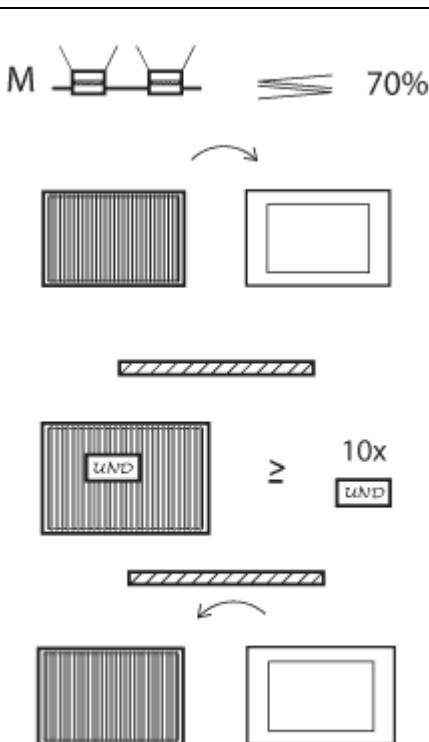



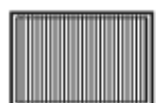


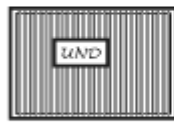




<p>11</p>		<ul style="list-style-type: none"> - Turn on the rail, moving to the right - After some time (at least 5 minutes) - Turn off the rail
<p>12</p>		<ul style="list-style-type: none"> - Turn on the rail, moving to the right (speed 1) - Dim the wall light up/down to 50% - Perform the Tomatentraum - After some time - Turn off the rail

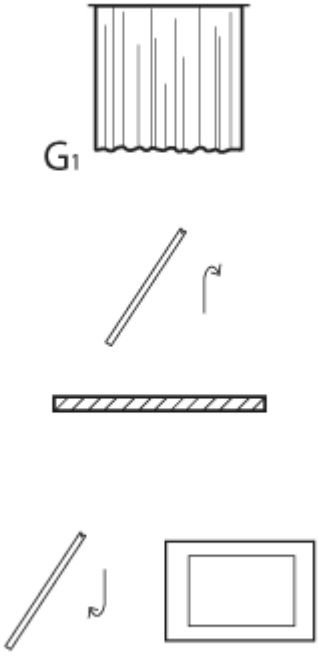

<p>13</p>	 <p>(S=2)</p>	<ul style="list-style-type: none"> - Turn on the rail, moving to the right - Hang up the shirts - After some time - Take down the shirts
<p>14</p>	 <p>(S=2)</p>	<ul style="list-style-type: none"> - Turn on the rail, moving to the right (speed 2) - Hang up the doll-beast - Hang up the plastic bag - After some time - Take down both objects - Stop the rail

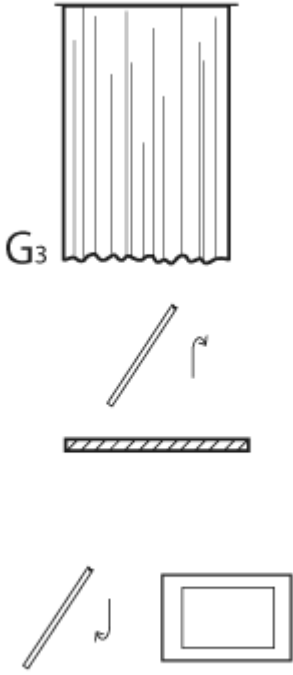
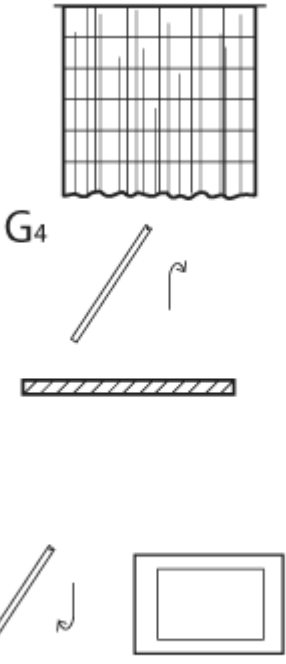
<p>15</p>	 <p>The diagram for task 15 consists of four parts: 1) A horizontal line with four vertical lines of varying lengths hanging from it. 2) A square containing the text 'zin 2' with a small circle above it. 3) A vertical bar with a diagonal hatched pattern. 4) A circle to the right of the hatched bar. Arrows indicate a path from the square to the hatched bar and then to the circle.</p>	<ul style="list-style-type: none"> - Turn on the rail, moving to the right (speed 1) - Dim the wall light up/down to 70% - Hang up Zin 2 - After some time - Take down Zin 2 - Stop the rail
<p>16</p>	 <p>The diagram for task 16 is identical in structure to task 15, but the square contains the text 'zin 3' instead of 'zin 2'.</p>	<ul style="list-style-type: none"> - Turn on the rail, moving to the right (speed 1) - Dim the wall light up/down to 70% - Hang up Zin 3 - After some time - Take down Zin 3 - Stop the rail

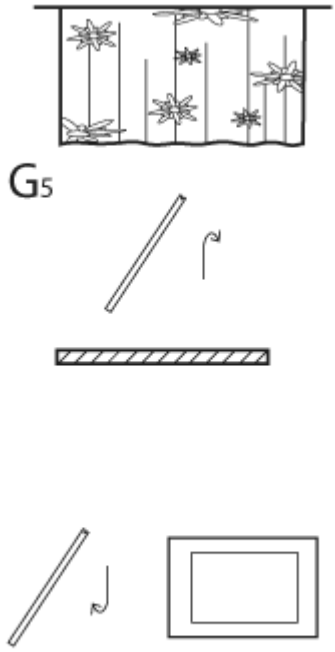
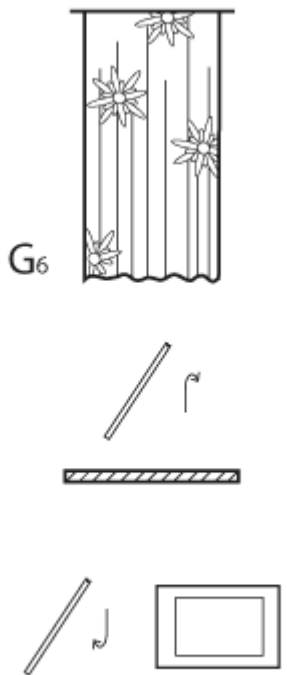
<p>17</p>		<ul style="list-style-type: none"> - Turn on the rail, moving to the right (speed 1) - Dim the wall light up/down to 70% - Hang up Zin 1 - After some time - Take down Zin 1 - Stop the rail
<p>18</p>		<ul style="list-style-type: none"> - Hang up G7 - Turn on the rail - After some time - Set the box in position 3 - Stop G7 in front of the window - After some time - Take down G7

<p>19</p>		<ul style="list-style-type: none"> - Dim the red curtain light up to 100% - Dim the wall light down to 0% - Close the red curtains - After some time - Open the red curtain - Dim the red curtain light down to 0%
<p>20</p>		<ul style="list-style-type: none"> - Lower the Luxaflex - After some time - Close the Luxaflex, and after some time open it - Repeat the previous step as much as you want - After some time - Raise the Luxaflex

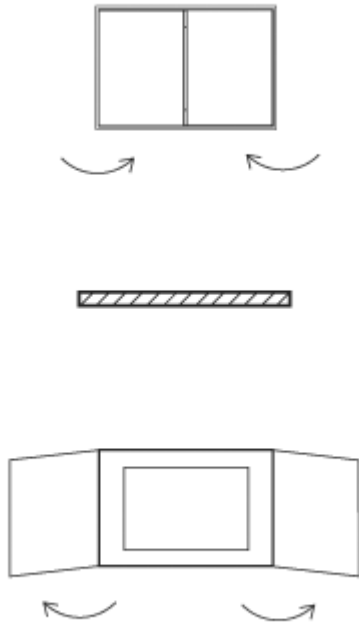
<p>21</p>	 <p>M    70%</p> <p> </p> <p></p> <p> </p> <p></p> <p> </p>	<ul style="list-style-type: none"> - Dim the wall light up/down to 70% - Place elastic frame in window - After some time - Hands through the elastic frame - After some time - Take elastic frame out of window
<p>22</p>	 <p>M    70%</p> <p> </p> <p></p> <p>  10x</p> <p></p> <p> </p>	<ul style="list-style-type: none"> - Dim the wall light up/down to 70% - Place elastic frame in window - After some time - Elastic frame and Und boards (minimum of 10 boards) - After some time - Take elastic frame out of window

<p>23</p>	 <p>The diagram for step 23 illustrates the process of hanging a curtain. It shows a curtain labeled G1 at the top. Below it, a rod with a hook is shown being inserted into a horizontal rail. At the bottom, a window frame is shown with a hook being attached to its top edge.</p>	<ul style="list-style-type: none"> - Hang up G1 - After some time - Turn on the rail, moving either to the right or left - Stop G1 in front of the window - After some time - Take down G1
<p>24</p>	 <p>The diagram for step 24 illustrates the process of hanging a curtain. It shows a curtain labeled G2 at the top. Below it, a rod with a hook is shown being inserted into a horizontal rail. At the bottom, a window frame is shown with a hook being attached to its top edge.</p>	<ul style="list-style-type: none"> - Hang up G2 - After some time - Turn on the rail, moving either to the right or left - Stop G2 in front of the window - After some time - Take down G2

<p>25</p>	 <p>The diagram for step 25 illustrates the process of hanging curtains G3. At the top, a window is shown with curtains labeled G3. Below this, a rod with a hook is shown above a window sill. Further down, a hook with a rod is shown next to a window frame, indicating the placement of the rod.</p>	<ul style="list-style-type: none"> - Hang up G3 - After some time - Turn on the rail, moving either to the right or left - Stop G3 in front of the window - After some time - Take down G3
<p>26</p>	 <p>The diagram for step 26 illustrates the process of hanging curtains G4. At the top, a window is shown with curtains labeled G4. Below this, a rod with a hook is shown above a window sill. Further down, a hook with a rod is shown next to a window frame, indicating the placement of the rod.</p>	<ul style="list-style-type: none"> - Hang up G4 - After some time - Turn on the rail, moving either to the right or left - Stop G4 in front of the window - After some time - Take down G4 -

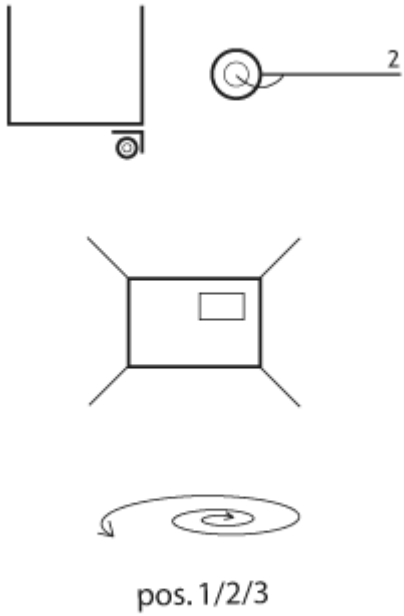
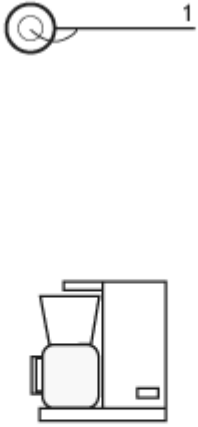
<p>27</p>	 <p>The diagram for step 27 consists of three parts. At the top, a window is shown with curtains labeled G5. Below this, a rod is shown being inserted into a horizontal rail. At the bottom, the rod is shown being inserted into a rectangular frame.</p>	<ul style="list-style-type: none"> - Hang up G5 - After some time - Turn on the rail, moving either to the right or left - Stop G5 in front of the window - After some time - Take down G5
<p>28</p>	 <p>The diagram for step 28 consists of three parts. At the top, a window is shown with curtains labeled G6. Below this, a rod is shown being inserted into a horizontal rail. At the bottom, the rod is shown being inserted into a rectangular frame.</p>	<ul style="list-style-type: none"> - Hang up G6 - After some time - Turn on the rail, moving either to the right or left - Stop G6 in front of the window - After some time - Take down G6

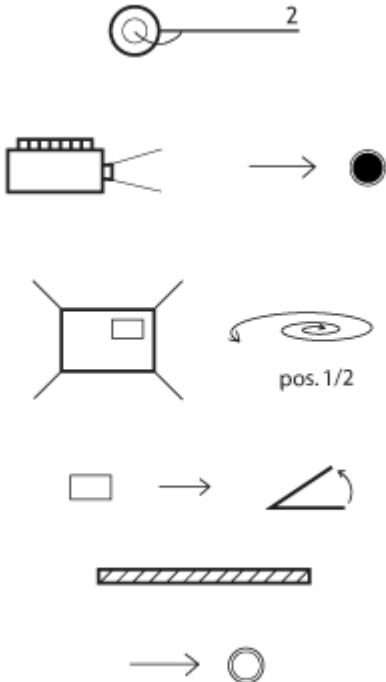
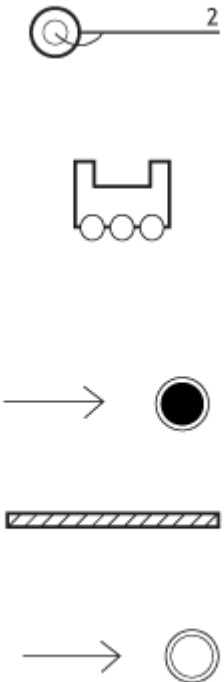
29

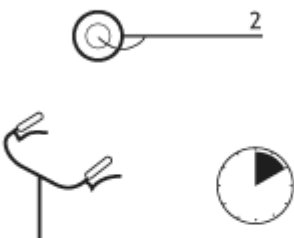
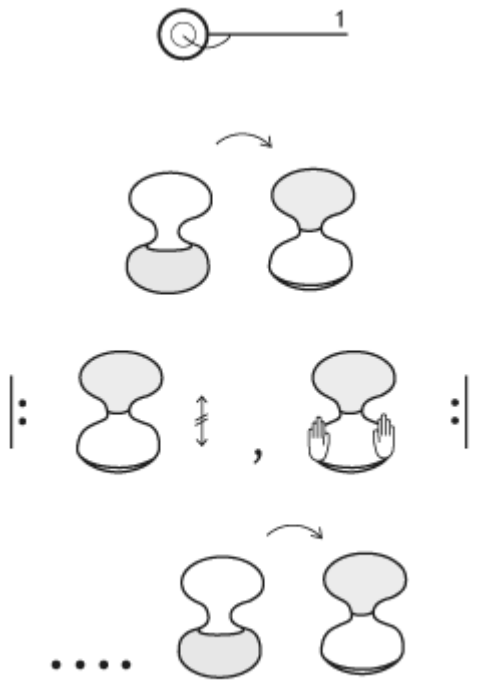


- Close the shutters
- After some time
- Open the shutters

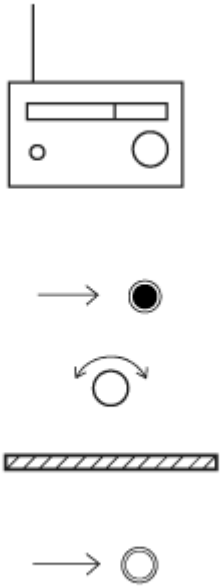
Sound cards

<p>1</p>	 <p>pos. 1/2/3</p>	<ul style="list-style-type: none"> - Contact microphone 2 on wheel of box - Set channel 2 of the mixing console at 70% - Move box to position 1, 2 or 3
<p>2</p>		<ul style="list-style-type: none"> - Contact microphone 1 on the coffee maker - Set channel 1 of the mixing console at 50% - Brew coffee - If so desired, repeat the action

<p>3 (2)</p>	 <p>The diagram for task 3 consists of several parts: at the top, a microphone icon with a line extending to the number '2'; below it, a slide projector icon with an arrow pointing to a solid black circle; then a box with a square window and a curved arrow labeled 'pos. 1/2'; below that, a small square with an arrow pointing to a right-angled triangle; then a horizontal hatched rectangular bar; and finally, an arrow pointing to a hollow circle.</p>	<ul style="list-style-type: none"> - Contact microphone 2 on the slide projector - Set channel 2 of the mixing console at 50% - Turn on the slide projector - Move the box to position 1 or 2 - Open the window of the box - After some time - Turn off slide projector
<p>4 (3)</p>	 <p>The diagram for task 4 consists of several parts: at the top, a microphone icon with a line extending to the number '2'; below it, a train icon; then an arrow pointing to a solid black circle; then a horizontal hatched rectangular bar; and finally, an arrow pointing to a hollow circle.</p>	<ul style="list-style-type: none"> - Contact microphone 2 under the wooden board on which the train track is mounted - Set channel 2 of the mixing console at 50% - Run the train - After some time - Stop the train outside the box

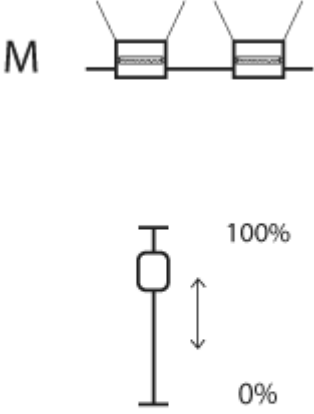
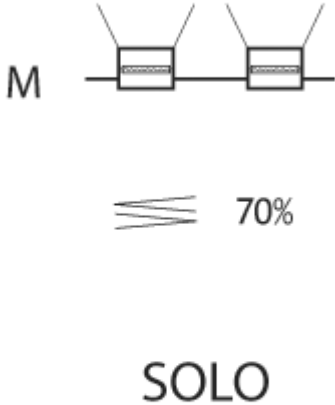
<p>5 (3)</p>		<ul style="list-style-type: none"> - Contact microphone 2 on the rear fender of the bicycle - Set channel 2 of the mixing panel at 50% - Bicycle for a minimum of 10 minutes
<p>6 (2)</p>		<ul style="list-style-type: none"> - Attach contact microphone 1 to the coffee table - Set channel 1 of the mixing console at 70% - The water-oil clock cycle

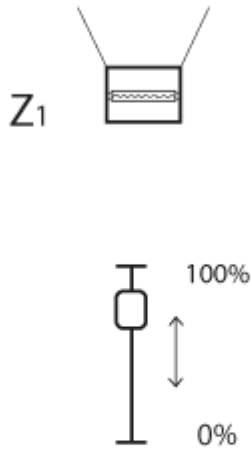
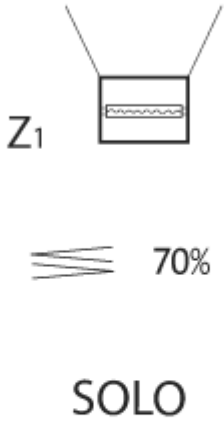
7
(3)

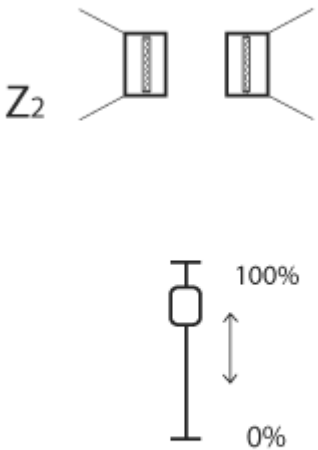
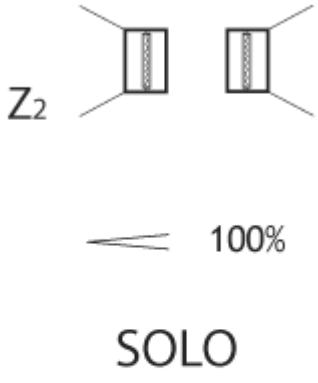


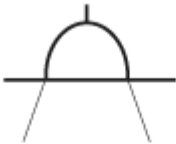
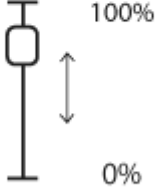
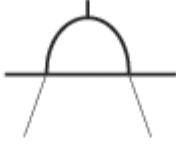

- Turn on the radio
- Seek a talk broadcasting station
- After some time
- Turn off radio

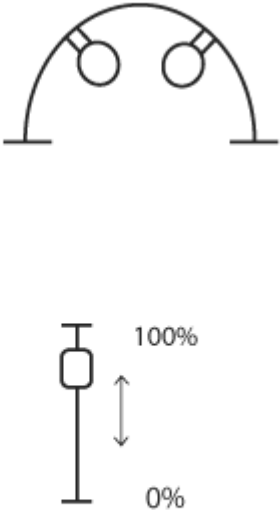
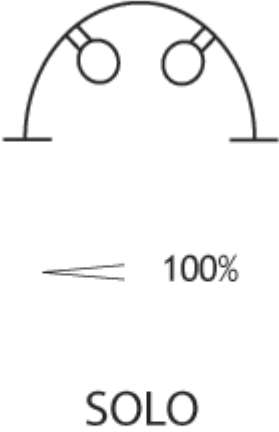
Light cards

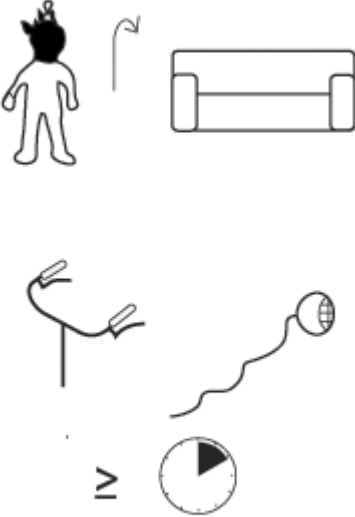
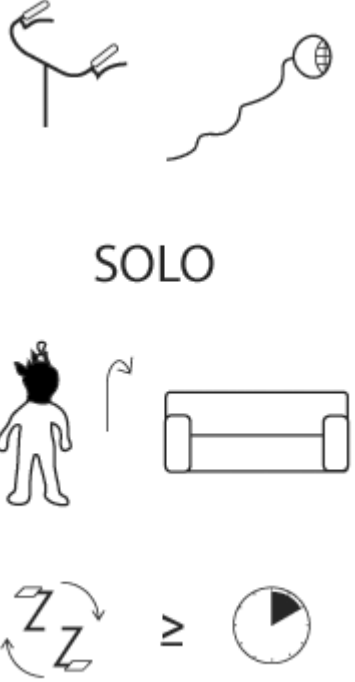
<p>1 (3)</p>	 <p>M</p> <p>100%</p> <p>0%</p>	<ul style="list-style-type: none"> - Adjust wall light to between 0 and 100%, as you like
<p>2 (2)</p>	 <p>M</p> <p>70%</p> <p>SOLO</p>	<ul style="list-style-type: none"> - Wall light to 70% - Turn off all other light sources



<p>3 (3)</p>		<ul style="list-style-type: none"> - Adjust room light to between 0 and 100%, as you like
<p>4 (2)</p>		<ul style="list-style-type: none"> - Room light 1 to 70% - Turn off all other sources of light

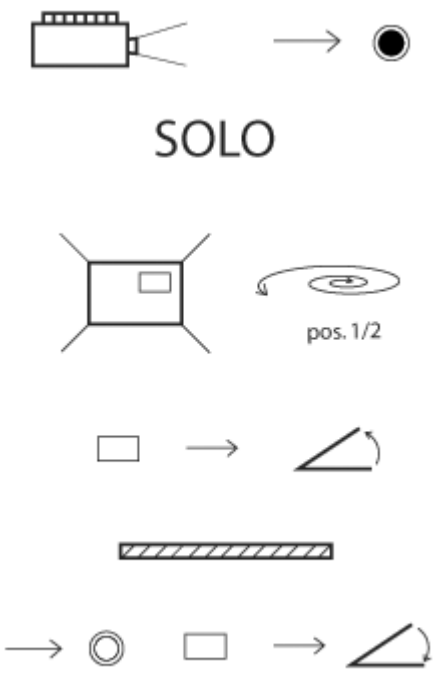
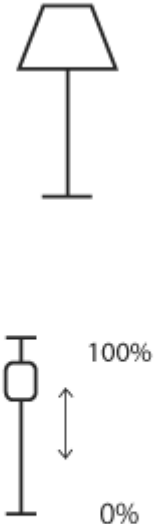
<p>5 (2)</p>	 <p>The diagram shows two rectangular light fixtures, each labeled Z_2, with diagonal lines indicating their field of view. Below them is a vertical slider control with a vertical line and a horizontal bar at the top. The top of the slider is labeled 100% and the bottom is labeled 0%. A double-headed vertical arrow indicates the range of adjustment.</p>	<ul style="list-style-type: none"> - Adjust room light 2 between 0 and 100%, as you like
<p>6</p>	 <p>The diagram shows two rectangular light fixtures, each labeled Z_2, with diagonal lines indicating their field of view. Below them is a wedge-shaped light beam pointing to the right, labeled 100%. Below the wedge is the word SOLO.</p>	<ul style="list-style-type: none"> - Room light 2 to 100% - Turn off all other sources of light



<p>7 (3)</p>	 	<ul style="list-style-type: none"> - Adjust box light between 0 and 100%, as you like
<p>8 (2)</p>	  <p>SOLO</p>	<ul style="list-style-type: none"> - Box light to 100% - Turn off all other sources of light




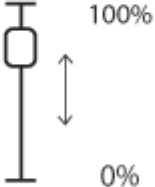
<p>9 (2)</p>		<ul style="list-style-type: none"> - Adjust incubator to between 0 and 100%, as you like
<p>10</p>		<ul style="list-style-type: none"> - Incubator to 100% - Turn off all other sources of light

<p>11</p>		<ul style="list-style-type: none"> - Set the doll-beast in the sofa - Bicycle for at least 10 minutes
<p>12</p>		<ul style="list-style-type: none"> - Set doll-beast in the sofa - Turn off all sources of light - Bicycle for at least 10 minutes

<p>13 (2)</p>	 <p>The diagram shows a light source on the left. An arrow points from it to a solid black circle. Below this is a hatched rectangular surface. Another arrow points from the hatched surface to a hollow circle.</p>	<ul style="list-style-type: none"> - Turn on infrared light - After some time - Turn off infrared light
<p>14</p>	 <p>SOLO</p>	<ul style="list-style-type: none"> - - Turn off all sources of light - Turn on infrared light

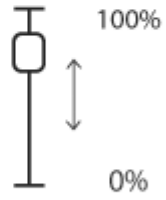
<p>15</p>		<ul style="list-style-type: none"> - Turn on the slide projector - Turn off all other sources of light - Move the box to position 1 or 2 - Open the window - After some time - Close the window - After some time - Turn off the slide projector
<p>16 (2)</p>		<ul style="list-style-type: none"> - Adjust floor lap between 0 and 100%, as you like

<p>17</p>	 <p>100%</p> <p>SOLO</p>	<ul style="list-style-type: none"> - Floor lamp to 100% - Turn off all other sources of light
<p>18</p>	<p>3x</p>  <p>0%</p>	<ul style="list-style-type: none"> - Adjust 3 sources of light of your choice to 0%

<p>19</p>	<p>2x </p> <p> 0%</p>	<p>- Adjust 2 sources of light of your choice to 0%</p>
<p>20</p>	<p>3x </p> <p></p>	<p>- Adjust 3 sources of light of your choice to a position between 0% and 100%</p>

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2x



- Adjust 2 sources of light of your choice to a position between 0% and 100%

Still cards

<p>1</p>		<ul style="list-style-type: none"> - Room light 1 at 100% - Room light 2 at 70% - Box light at 100% - Floor lamp at 100% - Incubator at 70% - Contact microphone 1 on the coffee table and channel 1 at 70% - Turn over oil-water clock - Turn radio on a talk broadcasting station - Close the shutters (open them after the still)
<p>2</p>		<ul style="list-style-type: none"> - Red curtain light at 100% - Luxaflex down, slats open - Red curtains closed - Box in position 1 - Window open - Box light at 100% - Train running with the little curtain - Contact microphone 1 on coffee table - Oil-water clock turned over - Floor lamp at 50%

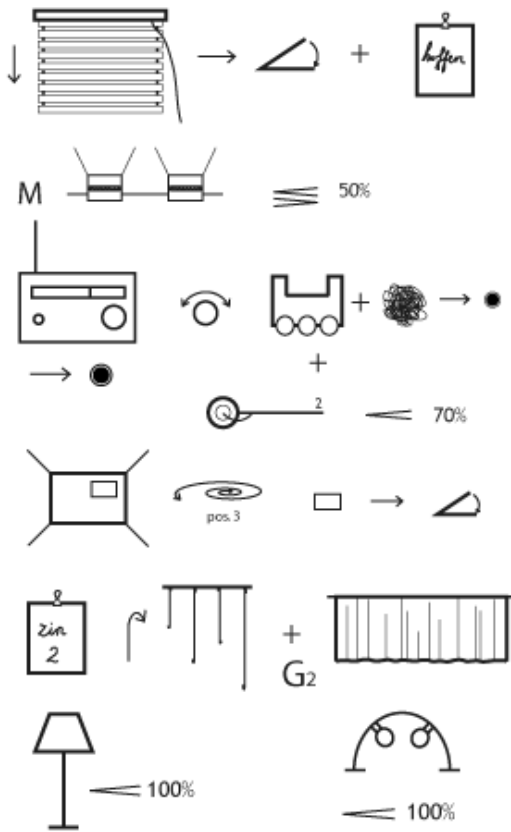
<p>3</p>	<p>The diagrams for scene 3 include: an elastic frame being moved into a window; a box labeled 'pos. 3' being positioned; a window being opened; a box light set to 100%; room light 1 set to 70%; a train with a lint ball; a contact microphone labeled '2' positioned under a wooden board; and a mixing console channel 2 set to 50%.</p>	<ul style="list-style-type: none"> - Elastic frame in window - Box in position 3 - Window open - Box light at 100% - Room light 1 at 70% - Train running with lint ball - Contact microphone 2 under the wooden board on which the train track is mounted - Channel 2 of the mixing console at 50%
<p>4</p>	<p>The diagrams for scene 4 include: Luxaflex blinds being lowered with slats open; wall light set to 70%; a box labeled 'pos. 3' being positioned; a window being opened; a box light set to 50%; a sign labeled 'Zin 1' with the word 'kopiere' hanging on a rail; a train with a Fuji film box; a radio on a talk broadcasting station; and an infrared lamp being turned on.</p>	<ul style="list-style-type: none"> - Luxaflex down, slats open - Wall light at 70% - Box in position 3 - Window open - Box light at 50% - Zin 1 hangs on the rail with the word 'kopiere' in front of the window - Train running with Fuji film box - Radio on talk broadcasting station - Infrared lamp is on

<p>5</p>		<ul style="list-style-type: none"> - Box in position 2 - Window open - Box light at 100% - G1 hanging in front of the window - Train running with the little curtain - Room light at 50% - Radio on talk broadcasting station - Contact microphone 1 on coffee maker - Channel 1 of the mixing console at 70% - Coffee running through
<p>6</p>		<ul style="list-style-type: none"> - Wall light at 70% - G5 hanging in front of the window - G3 hanging on the rail - Red curtains are pulled half shut - Room light 1 at 100% - Standing lamp at 100% - Box in position 2 - Window open - Incubator at 50% - Contact microphone 1 on table - Channel 1 of the mixing console at 70% - Oil-water clock is turned over

<p>7</p>	<p>pos. 3</p> <p>G3</p> <p>G1</p> <p>G2</p> <p>Z1</p> <p>Z2</p> <p>50%</p> <p>70%</p> <p>100%</p> <p>Zin 2</p>	<ul style="list-style-type: none"> - All white curtains hanging on the rail - G3 hanging in front of the window - Box in position 3 - Window is closed - Box light at 70% - Floor lamp at 100% - Room light 2 at 50% - Zin 2 hanging together with the word 'Donnerstag' behind G3
<p>8</p>	<p>pos. 1</p> <p>50%</p> <p>70%</p> <p>2</p> <p>50%</p>	<ul style="list-style-type: none"> - Box in position 1 - Window open - Box light at 50% - Slide projector is on - Train running with the gauze - Contact microphone 2 under the wooden board on which the train track is mounted - Channel 2 of the mixing console at 70% - Radio on talk broadcasting station - Room lamp at 50% - Infrared lamp is on

<p>9</p>	<p>pos. 2</p> <p>ronde 2</p> <p>G7</p> <p>G2</p> <p>M</p> <p>G6</p> <p>50%</p> <p>50%</p>	<ul style="list-style-type: none"> - Box in position 2 - Window open - Round 2 of the Tomatentraum is hung up - G7 hanging in front of the window - Slide projector is on - Contact microphone 2 on the slide projector - Channel 2 of the mixing console at 50% - G6 and G2 are hanging - Wall light at 50% - Box light at 50%
<p>10</p>	<p>M</p> <p>Z1</p> <p>Z2</p> <p>100%</p> <p>100%</p> <p>100%</p> <p>50%</p> <p>pos. 2</p> <p>70%</p> <p>100%</p>	<ul style="list-style-type: none"> - Elastic frame in the window - Wall light at 70% - Room light 1 at 100% - Room light 2 at 100% - Box light at 100% - Zin 3 hanging on the rail - Incubator at 50% - Contact microphone 1 on the coffee maker - Coffee running through - Box in position 2 - Window open - Slide projector on - Train running with lint ball

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- Luxaflex down and closed
- Wall light at 50%
- Radio on talk broadcasting station
- Box in position 3
- Window closed
- Train running with lint ball
- Contact microphone 2 under the wooden board on which the train track is mounted
- Channel 2 of the mixing console at 70%
- Incubator at 100%
- Floor lamp at 100%
- Zin 2 hung up with the word 'hoffen' behind the Luxaflex
- G2 is hung up

Colofon

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