In *Voorstelling* there are many different objects, and some of these are very small. The original objects have to be conserved and preserved from decay or deterioration. Even the smallest objects, already damaged or old, like the ones placed on the wooden shelf, need to be preserved and handled with care. The current condition of the objects in *Voorstelling* is to be considered as the optimum condition. It is this condition and appearance that is to be preserved in the future. The objects look dirty – some in particular -- and old, but their state is stable and their image is perfectly in line with the artist's will.

For Suchan Kinoshita it is not about displaying dirty or old objects. The fact that they are dirty or old is only a consequence of their first having been used, and for this reason they carry a story within them. The actual objects came from a recycling store. Being second-hand objects to begin with, they are able to tell a different story. It is important for the artist not to use new or design objects. The objects should be cleaned only when it is really necessary. This should be done when the objects are so dirty that the dirt attracts all the attention.

One example is curtain G3, on which two large brown spots are too obvious. The electric components and objects are old models that function with obsolete systems. Nevertheless they do still function. Some of their characteristics – being linked to old electronic systems – are very important for presenting the installation and carrying on the performance. For instance, the coffee maker functions with an out-of-date electric system. In operation, it produces a particular sound that more recent coffee makers do not produce. That sound is very important within the performance, and it is also for this reason that the object has to be conserved.

In *Voorstelling* each object has its own function and is used during the performance in a given way according to the characteristics that it presents. Whenever one of the objects is substituted, it is important to consider this aspect and to chose a replacement that can have the same features and functionality. For this purpose, it is also possible to consult the performance handbook, which describes the functions and use of each object. If it is not possible to replace the piece with another piece having the same features and functions, then the performer must point out the resulting changes in the actions linked to that object.

The performer is in charge of the working area and is responsible for the objects inside it. In the event something breaks or stops functioning, the performer himself should attempt to repair it and make it work again (if possible). It is important that everything works well, so the performance can be carried on. Therefore it is not wrong to say that in *Voorstelling* the object's conservation is important not only from the esthetic point of view and for the purpose of preserving the artwork for the future, but it is also important from the practical point of view in terms of the correct functioning both of installation and performance. Each object is already being "preserved" through the care given it during the exhibition and through its use and handling.

When an object is damaged a lot or cannot function anymore and if conservation is not possible, we ask the artist how we can deal with the problem. It is possible to replace or recreate anything that is too damaged. An object can be rebuilt or copied; it can be can be replaced with a "new" one. When we have to replace an object, it is important to consider its general characteristics. We can use a new one that is not really the same but has the same characteristics. For instance: if we have to replace a curtain, we have to consider the dimensions, the colors, the patterns and its transparency, and then find a new curtain that will be similar to the original or will at least respect the original idea.

If necessary, the performer can recreate the text on "Tomatentraum" sheets and on the slides. A list has been made of all the words written on the slides and the text of Tomatentraum. This list may be consulted in the event some slides or sheets need to be replaced.

These general instructions, given by the artist during the interview recorded at SMAK, can be applied to any object. It is obvious that each case will be evaluated on an individual basis.

a. Materials

The objects displayed are different from one another in nature. They are either organic and inorganic.
The objects can be classified as follows:

Organic material	*Non-organic material*
wood	metal
leather	ceramic
tissue	glass
honey	
oil	
paper	
Photographic film	
plastic	

Time-based media

Voorstelling contains audio and video materials.

For the electronic components on display, it would be good to create an archive to store some examples and parts to be used as future replacements.
For instance, the TV monitor is a cathode ray tube (CRT) system, which the artist wants to conserve. Therefore, in the event of damage or if the monitor should no longer work, it should be possible to replace it with a new one having the same characteristics. It is important for Suchan Kinoshita that the new system should not be a flat panel display, such as an LCD (liquid crystal display). A flat monitor inside the *Voorstelling* would completely change the feeling created by the objects as a whole. The CRT monitor (and the particular CRT model used in the work) is old and outdated but perfectly in line with the other objects and appropriate to the feeling and image of the artwork. It is an important component of the artwork, in which it plays a sculptural role.

In the future, however, it will be difficult to find old models and systems like the CRT, and replacement parts for such objects. Purchasing multiple pieces of these objects now and storing them as extra stock will enable us to avoid the problem of replacing them for some years. Obsolescence is a great problem for electronic components like this one. They age, become obsolete and have to be replaced. In this case, another problem can be that a cathode ray tube deteriorates with use and the brightness and color balance of the monitor are affected with time. The *Voorstelling*'s TV monitor was produced by Monacor Germany. This company still exists and is still manufacturing newer model video surveillance monitors. Files describing new models suitable for the *Voorstelling* are stored in the SMAK archive. Should the present monitor need to be changed and the same model could not be found, the models described in the archive can serve as good alternatives. Models CDM-1003COL and CDM-1206, in particular, are very similar to the model presently in the *Voorstelling*.) Two small TV surveillance monitors are now being conserved in S.M.A.K. to serve as replacements for this one in the future. For the artist, it is important that the monitor is small. The color and the brand are not important.

Obsolescence is a problem also for the video format. In a collection it is better to store a video on a current format. Regular transfer to a new format can avoid this problem.

The exhibition format for the film *A Birthday Book* is DVD. The artist prefers to keep the DVD format in the future. The DVD (Digital Video Disc) or digital optical disc format is the new generation of optical disc storage technology that followed the CD. A DVD has the same shape and size as a CD, but it has a higher density and a storage capacity of several gigabytes. It is composed of a polycarbonate substrate and a data layer and a metal layer in the middle. It is read by laser. The polycarbonate substrate, which is on both sides, provides the disc with the depth that is necessary to maintain laser focus on the metal and data layers and it also gives the DVD the strength it needs to remain flat.

Video artworks in the museums are now usually played in DVD format. It gives the possibilities to play the video repeatedly without loss of quality in time. The DVD format is also easy and low cost.

It has high quality video and sound and a long useful life. It is a new format, and that is important for the problem of obsolescence.

Every video must first be produced in a master tape version that has to stay in the museum archive. This tape cannot be loaned out. Only the exhibition format (normally DVD) can be given on loan. In the S.M.A.K. the master copies are usually in analogue tape or in Digital Betacam (mild compression system), either in analogue or digital format. The '*Voorstelling*' film, for example, is stored in the S.M.A.K. video archive in a VHS format as a master tape (reference number MV0233) and as a copy (ref. no. V0048).

Degradation of video material is caused by exposure to moisture, heat and dirt;
The humidity in the air can interact with the elements that make up video tape.
A VHS is an analog system composed of a polyester film. On this strip of polyester, a layer of magnetic particles adhered with a binder records the magnetic signals. This binder is the most sensitive part of the tape to deterioration due to heat and moisture.
Moisture induces a hydrolysis process.

In addition, every time a tape is played its surface can be abraded. This causes a lost of information. For that reason, as well, it is better to use the DVD format for repeated playing of the video during an exhibition. An optical disc (DVD) is mainly vulnerable to heat, dirt and dust, and its physical components are subject to natural deterioration. Contact of any foreign material with the polycarbonate substrate should be avoided. Fingerprints, scratches, dirt, dust, solvents and moisture (which the polycarbonate can absorb) can interfere with the laser reading the data. Organic solvents (acetone, benzene) can dissolve the polycarbonate substrate. Only limited contact with mild solvents (isopropyl alcohol or methanol) is permitted for cleaning, since they evaporate quickly and do not attack the polycarbonate substrate.

The video and audio material has to be stored at a temperature below 20°C and with a Relative Humidity range of between 30% and 50%. Low humidity and temperature should slow down the deterioration. A tape should be stored vertically, away from dust and any pollutants, in plastic box (polypropylene). A DVD can be stored at higher temperatures and relative humidity, but lower temperature and humidity will ensure better conservation. It should be stored in individual storage containers, in a vertical position and not in cardboard, which can absorb moisture and is vulnerable to water and fire.

MEDIA	*TEMPERATURE*	*RH*	*REFERENCE*
tape	15°-20°C	50-55%	CLARK D., 2002
tape	below 20°C	30-50%	LAURENSON P. 1999
Tape	below 22°C (not below 8°C)	25% (20-30%)	WHEELER J. 2002
DVD	68°F (20°C)	33-45%	www.imappreserve.org
DVD	-10°/50°C	20-50%	BYERS F.R., 2003

Storage parameters quoted from different sources.

Slides

A slide is a transparent positive photograph mounted for projection. Original slides should not be projected too long because of the heat and high illuminance present inside the projector. When a slide is projected too long, the color fades. The power of the projector should not exceed 200W. To avoid color fading, an IR filter and an efficient ventilation system are important. Some slides, especially those that are stable for dark storage, are more light sensitive than others (like the Kodachrome film, which is more sensitive than the Ektachrome film). It is advisable to use duplicates in installations.

Storage environment conditions for slides

Temperature	18 – 21°C
RH	30 – 50 %
Light	Limited; 100 – 300 lux for shielded artwork

The slides in *Voorstelling* are mounted under plastic. They can be stored in slide storage boxes.

Electric objects

The light controls need to be replaced with new, more modern equipment.

A new Lego train has been ordered to be kept in storage. In 1999 the S.M.A.K. bought a new motor {model 5300 (bef.1.345/f.7.20)}. A documentation of the train parts for replacement is kept in the S.M.A.K. archive.

1. Lego train: model no. 4559 (1996), Lego system.
2. electric train motor 9V: model n°10153 (new model number).
3. railway: model no. 4531.
4. speed regulator: model no. 4548.

The old motor and two battery chargers are in the S.M.A.K. Conservation Department.

b. Condition of the objects

Most of the objects are old, worn and dirty, but nothing is in such bad condition as to require urgent treatment or replacement. The dust has been removed from the objects with a soft brush and some treatment has been carried out on some objects that were broken while the installation was on display. For each object, an individual file has been created containing information about its condition, treatment, preventive conservation and presentation.

c. Treatment

Some restoration treatment was carried out during the exposition of the artwork at S.M.A.K. in 2006. Particularly the oil hourglass had to be restored. The two parts that made up the object were glued together by the artist – during its creation – with an adhesive that hardens with UV rays. During the exhibition the artwork was damaged and the two parts got unstuck. A new has been performed in the Conservation Department of the museum. The glass parts were glued with a bi-component epoxy resin that is generally used for restoring glass objects. The product – ARALDITE 2020 – is distributed by HUNTSMAN.

Before the installation's exhibition, the honey hourglass also underwent some treatments. The honey inside had crystallized with time, thus loosing its original liquid properties and becoming almost like sugar that flows. The old honey was replaced with acacia honey. This type of honey is very liquid and, compared to other types of honey, it stays liquid for a longer period of time. To obtain a darker color, the honey was tinted with ECOLINE colors.

ARALDITE 2020 DATA: Araldite 2020 is a two-component epoxy resin with low viscosity. It is suitable for ceramic and glass bonding. It is mainly used for glass objects. It has a refractive index similar to that of glass and is transparent. Araldite 2020 is a liquid adhesive and a thermoplastic. It needs 24h to become completely hard. Excess of adhesive on the surface should be removed with a solvent such as acetone. The resin can become slightly yellow. Araldite 2020 can be stored at room temperature in sealed containers for up to 3 years.

Color: water white
Specific gravity: ca. 1.1
Viscosity (pas): ca. 150
Refractive index: 1.553

See the enclosures (data sheets).

d. Preventive conservation

Voorstelling is therefore an installation artwork composed of different types of objects and materials. Both organic and inorganic materials are affected by oxygen and excessive humidity. Among the inorganic materials, metal especially should be protected from these factors, as they may cause corrosion. Other materials such as wood, paper, leather, textile and some types of plastic have high levels of moisture content, which may be caused by high RH. Even contact with

light tends to deteriorate these materials, since they may – in the long run – show signs of fading. High RH, temperature and light intensity can also cause biological deterioration.

Each different type of material should be stored separately, if possible. Contact between different types can occasionally deteriorate them. One case in point is the impact that the metal clip has on the paper sheets on which the words of the Tomatentraum are written. Metal not only tears it during use, but can corrode and leave marks on the paper.

Each material requires specific ranges of temperature, RH and light. It is necessary to find compromise values for storage. The values indicated for the storage of the video material can also be applied to the other materials. A temperature below 20°C is suitable for the conservation of the organic materials but also for non-organic materials like metal, glass and ceramic, and a RH range of between 30 and 50% is suitable for metal (ca. 40 – 45% RH) and glass, but also for paper, tissues, etc. A dark environment is a good solution for all materials. Honey and oil have to be kept away from light and moisture. These materials may also be damaged by much lower temperatures since they could condense. For this reason, a temperature that stays around 20° C and that does not get lower seems like a good solution.

Is also important to store the objects away from dust and pollutants.

e. Packing proposal

It is a good idea to make individual crates for storing and transporting the objects. The crates need to be made with materials that are suitable for the preservation of the work. Their size should allow a simple and quick handling of the objects inside. In addition, they need to be as small as possible in order to hold the minimum possible quantity of oxygen.
A box sealed on all sides is preferable in order to avoid dust, light and oxygen from getting in.

The sides of the cases always need to be covered with layers of polyethylene foam ("Ethafoam") for better protection. The objects inside should be covered by a protective film. The use of Tyvek sheets seems to be working well with all sorts of objects. In the specific case of paper sheets, non-acid silk paper should be used as a protective film and a non-acid box should be used to store them.

A variety of possible solutions for the packing of the objects are introduced below:

The curtains can be placed in a crate. They should be rolled up and protected with Tyvek sheets or acid-free textile. The wooden sticks that hold the curtains can be placed in the same crate. The PUR foam curtain can remain in the present crate. This is a wooden box in which the curtain is placed on an Ethafoam protective film (on all sides of the box). The wooden stick holds the curtain sticks out of the box and rests on the back. This enables a simple and quick handling of the object.

The shirts – also made out of textile – can be placed in the same box with the curtains. Currently they are protected by a layer of blue paper and placed on a crutch. They should be removed from the crutches and protected with non-acid texture or Tyvek. The crutches could be wrapped in a specific casing and placed near the curtains. The clothes stand can be dismantled and placed in the crate. The carpet can be placed in the same box, and the small white curtain (D3 – D4 from the box), as well.

It is necessary to build a crate for the time-based media. The audio media can be placed in one crate, which has different sections to separate the objects. This is also a good solution both for the video media and for the components of the electronic objects such as the train control, the light control and the railway control, all of which can be placed in a single crate. It is also possible to build a crate with two different levels in order to place the audio and video media together.

The slides are in plastic slide boxes, which is a good storage solution. They can be conserved in the projector crate.

A case for electric wires, and one for lights (lamps and spots) is also advised. The room lamp requires a single case, which has an opening on the side for handling. The old box used for the oil hourglass has functioned very well, though it needs to be improved. It should be built in such a way

that one of the sides and the top can be opened: this would allow a simpler and safer handling of the object. The protective layer (polyurethane foam) should be replaced by a more suitable material. A layer of ethafoam would seem to be a good solution. The same criteria should be adopted in creating a case for the honey clock. All the small objects (coffee table, wooden shelf, etc.) can be placed in cardboard boxes and collected in a single wooden crate. The stuff on the wooden shelf is now placed in polyethylene bags, separated by type of material. Small holes were created in the bags to let air in, in order to avoid condensation.

The Lego train requires special care. A small box should be made for it and a space exactly fitting its form should be carved into Ethafoam so that it cannot move around inside the box. For the elastic window and the windscreen, a wooden box can be built, similar to the one used for the PUR curtain. It should have a rectangular shape and be equipped with protective layers of Ethafoam inside. The window's accessories, the wooden structure for the red curtain in space C, the *und* and the projector base can be placed in a case. The incubator requires its own case. The doll-beast can be located with other objects, protected by a sheet of Tyvek. The plastic bag also can be placed in a case with the other objects.

The larger objects (sofa, box, bicycle, control box, wooden structure, armchair, tomatentraum table, coffee table, doors, benches) require single cases, built according to the same criteria. The boxes should be sealed on each side, preferably with one side that can be opened and with all sides covered by ethafoam. The wooden structure for the train and the power transformer placed on a side of the box should be protected.
The control box and the wooden structure for the sofa can be placed in the same crate as the tomatentraum table and the coffee table. The ladder with its accessories can be placed in a single box. The same goes for the rail with its motor and hooks.

The size of the cases needs to be adapted to the objects inside.
They need to be slightly larger than the objects for simple and safe handling.

The objects that are not part of the present installation should be stored separately.

A sufficiently large space inside the depot should be arranged in advance for storage of the packed objects, all grouped together. They should not be separated during storage to avoid the risk of loosing stray pieces.

Storage environment conditions	
Temperature	below 20°C (ca. 18°C)
RH	30 – 50%
Light	Dark

f. Objects file

In order to present in a complete and comprehensive way the conservation state of each object present in the installation, for each one a file has been created containing the following information:

1. the object referred to
2. the assigned reference code
3. the number of pieces of this object present in the installation
4. a brief description of each object
5. the actual conservation state
6. some information and tips regarding preservation and future presentation

The installation contains numerous objects, some of which are very small. Some objects have been grouped together. For instance, the coffee table and the objects placed on top of it during the exhibition are presented in the same file. This makes documentation easier, and it results in a smaller number of files and quicker consultation.

By means of the files, it is possible to have a clear overview of the type of object and its current conservation state, as well as precise tips and information on how to behave in the event of

replacement or future exhibition of the artwork. Indeed, each file contains an image of the object or category of objects. During the interview, the artist herself showed a diagram of space B with the correct positioning and some other specific indications for its presentation. The position of the objects in the space is marked in a pink color. The objects placed under other objects are marked in green color.

Consult the performance handbook, where a more detailed description of the functions and the ways of using each object are indicated.

g. About the performance

A performance can be considered an ephemeral and immaterial artistic element. Its length and execution are linked to the place and moment in which the action takes place. The conservation and future preservation of a performance poses several problems, as yet unsolved. The preservation of a performance is different from the preservation of an object.
A performance is not tangible since there is nothing "physical" to preserve in it. Nothing "original" can survive, apart from the artist's idea and the memory of the performance. A performance can only be recreated by someone else in order to guarantee the future rendition. A detailed documentation – made up of films, photos, texts – seems to be the only solution.

Repetition (i.e. later recreation of the same performance) is finally the only of way of preserving a performance, and this is only possible when sufficient documentation and recordings are kept of the performance.
Videos and photos of the performance preserve the moment's uniqueness and become an historical document of it. Both of these media are important. Video images are able to record the progression in time and the atmosphere, while photos record the images and the moment.

But for the purposes of correctly repeating a performance, it is also possible – in agreement with the artist – to create a set of instructions, a score, that allows an act to be performed again in a way that is closer to the original idea. The presence of a reference text does not necessarily become a limit to the personal interpretation of the performer, if the artist does not want such a limitation. The use of "scores" or scripts is most common in theatre, with which an artistic performance shares the dimensions of temporality, movement, sound and interpretation. *Voorstelling* is reminiscent of a stage play or a musical show, even though its text or score may only be a starting point for future re-creation.

The use of a set of instructions surely makes a future re-presentation of the artwork simpler and closer to the original one, even without the artist's presence. In installation art, the performance is not usually accompanied by a reference text such as a score or a script, though this is the case with *Voorstelling*. In a theatre script or a music score, the lines and notes are defined exactly, which leaves space only for the performer's personal interpretation. In *Voorstelling*'s original "score", the artist indicated the length and the different ways of acting for the performer and the different ways of moving inside the given space. Given moves were already defined, but not in accordance with a rigid and unchangeable schema. Each performer could suggest not only his personal interpretation but also a different arrangement of the actions, thus constantly changing the performance. This possibility is still left open today, even though the score has changed, with the action now being based on a card game. On the cards different combinations of time and action – how to move the objects and act in space – are indicated.

Currently, the performer – in collaboration with the artist– is working on the drafting of a more detailed and complex manual in which all of this is illustrated and explained. In this manual the card game rules are explained, including the symbols of reference and how to use them, along with some examples. The game allows various combinations of time and action – always different and numerous. The cards drawn only define the framework in which the performer can act. Each performance will be different from the other, not only because of the ever changing personal interpretation that each performer can give to the artwork, but also because the sequence of combinations dictated by the card play can never be exactly the same.

As mentioned before, even in the moments when the performance is not taking place, the installation lives on and maintains its sense of completeness. The objects and space can live and

have their own sense even without the performance. This state of non-acting is one possible aspect of the artwork which, along with the state in which the action occurs, makes the work complete. The work is complete not only when the performer is acting, but also in the moments when the chance of having different phases and therefore different ways of observing it is grasped.

Nevertheless – and to avoid any possibility of misunderstanding – the performance in *Voorstelling* remains an integral part of the artwork. Just like other objects, the performance is one of the constituents of the artwork and it takes off from the original idea that we are intending to preserve. Without it, future exhibitions of *Voorstelling* would loose something of that idea. The drafting of this handbook enables us to preserve this idea and to suggest it again in the future, taking into account the artist's intention. Past performances have also been filmed and photographed. This material, which is preserved at the SMAK, assures the continuation of a historical record of past editions.