

DATA REGISTRATION*

1. Identification

1.1. Name of institution

The Centre for Contemporary Art, Ujazdowski Castle, (Warsaw)

Al. Ujazdowskie 6, 00-461 Warsaw, Poland

tel: (48 22) 628 12 71-3, (48 22) 628 76 83 ; fax: (48 22) 628 95 50

e-mail: csw@ikp.atm.com.pl

1.2. Inventory number

CSW/25/06/2004/IN.1

1.3. Artist's name

Bednarski, Krzysztof, M.

1.4. Complete title

Grass just Grass (Trawa tylko trawa)

1.5. Dating

1996

1.6. Key word for object

Installation

1.7. Style/movement

Artist-as-antropologist

Actualizm

1.8. Meaning of the art work

The artist avoids auto-commentary to the work (that 's why he entitled it *Grass just grass*) although he mentions about the associations with hollow space, metaphor of emptiness, infertile, barren soil, parasitical grass, concentration camps, empty space overgrown with grass. The suggestion of traces of existence overgrown with grass were mentioned as the part of artist's intention in the interviews conducted with Bednarski, with geometry crashed with the nature and experience of human memory as well. It was also interpreted in the strictly political context or on the other hand as an artist's joke with the traditional thinking. The meaning was also connected with (artist's suggestions) the field full of poppy flowers.

1.9. Additional comments

Artist's comments in relativistic point of view, about the intention underlying the work (sources: interviews with the author – see: Artist Participation): „*First of all the artist avoids auto-commentary. He considers the work „the open form” that talks to the audience its own interpretation through the direct contact. It takes the associations that artist is not able to predict. The work includes the potential that changes in time,*

* The base: *The model for Data Registration*, Foundation for the Conservation of Modern Art Amsterdam, 1999, in: *Modern art: Who cares?*, ed. Y. Hummelen, D. Sille, Amsterdam 1999, p. 179- 185

circumstances, places, contexts. Additionally the starting artist's intention doesn't agree with the final effect."

2. Location

2.1. Location of the object

The Centre for Contemporary Art, Ujazdowski Castle,
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tel: (48 22) 628 12 71-3, (48 22) 628 76 83 ; fax: (48 22) 628 95 50
e-mail: csw@ikp.atm.com.pl

Since 1997 till 2006 as the object for permanent exhibition;

2.2. Location of packing materials

Lack of professional packing materials

2.3. Additional comments

There were 7 places of display before it was purchased by The Centre for Contemporary Art in Warsaw. In 1997 it became the deposit of The Centre for Contemporary Art, Ujazdowski Castle. The date of the purchase: 23.06.2004

The work was a part of permanent exposition in Ujazdowski Castle (2002 – 2006). At the very beginning of 2002, in the newly renovated Gallery 2 of Ujazdowski Castle, the Centre for Contemporary Art opened a permanent exhibition of its International Collection of Contemporary Art. It was a review of the trends, attitudes and practices in the modern art of recent years. The exhibition acquainted visitors with the work of 76 artists, representing the various media currently employed in the creation of art: painting, sculpture, drawings, photography, installations, video, performance art, multimedia projects and others. The works themselves revealed many different and intriguing varieties, each being represented by an eminent artist.

Source: International Collection of Contemporary Art, Centre for Contemporary Art, Ujazdowski Castle, Warsaw, Poland, leaflet

At the end of 2006 the centre is going to show next edition of the exposition and *Grass just grass* by K. M. Bednarski is qualified for it.

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3. Description

3.1. General description

1800 m of cut green coated barbed wire, small red cotton balls, 12 wooden boxes, peat, leaves, rods, 4 working bulbs

general dimension: the construction of boxes: approximately 260 x 240 x 15 cm (in the scheme: two rows of six boxes); approximately 130 x 480 x 15 cm (in the scheme: one row of twelve boxes)

4 working light bulbs on the long cables (the dimension depending on the exposition); each of bulb is different; labels on them: 230V 125W Poland.; Helios 125 VAT, Helios 250 VAT, XAB 220 – 230 IR-1; white cable, three black and one silver plugs

Type record; CD ROM (with the whispering word *missenti* – that means: can you hear me?)



3.2. Illustration/Reproduction of the work

3.3. Number of Parts

12 wooden boxes, 4 working bulbs,

3.4. Complete: yes/no

no sound, no scent, no dampness, , no watering action that becomes a part of the installation depending on the context

3.5. Certificate: yes/no

No

3.6. Signature: yes/no

No

3.7. Inscription: yes/no

12x is drawn with a pencil on the outside surface of one of the wooden box.

According to the artist it is not drawn by himself but he accepts this as a part of the history of the object

3.8. Legend: yes/no

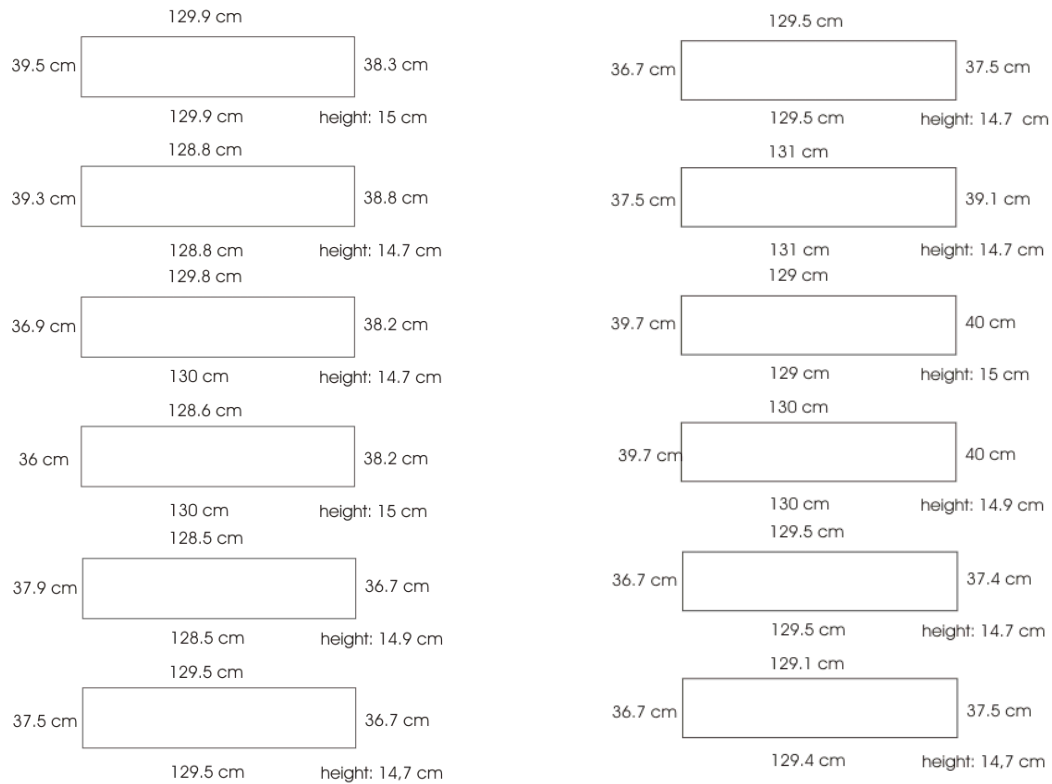
No

3.9. Label: yes/no

No

3.10. Dimensions

general dimension: the construction of boxes: approximately 260 x 240 x 15 cm (in the scheme: two rows of six boxes); approximately 130 x 480 x 15 cm (in the scheme: one row of twelve boxes)



each of 12 wooden boxes: approximately 130 x 40 x 15 cm

- dimensions of each box: approximately 130 x 40 x 15 cm; precisely:
 1. 129.9 cm (length) x 38.3 – 39.9 cm (width) x 15 cm (height)
 2. 128.8 cm (length) x 38.8 – 39.3 cm (width) x 14.7 cm (height)
 3. 129.8 (- 130) cm (length) x 36.9 – 38.2 cm (width) x 14.6 cm (height)
 4. 128.6 (- 130) cm (length) x 36 – 38.2 cm (width) x 15 cm (height)
 5. 128.5 cm (length) x 36.7 (- 37.9) cm (width) x 14.9 cm
 6. 129.5 cm (length) x 36.7 (- 37.5) cm (width) x 14.7 cm
 7. 130 cm (length) x 39 (- 39.1) cm (width) x 14.8 cm
 8. 131 cm (length) x 37.5 (- 39.1) cm (width) x 14.7 cm
 9. 129 cm (length) x 39.7 (- 40) cm (width) x 15 cm
 10. 130 cm (length) x 39.7 (- 40) cm (width) x 14.9 cm
 11. 129.5 cm (length) x 36.7 (- 37.4) cm (width) x 14.7 cm
 12. 129.1 (- 129.4) cm (length) x 36.7 (- 37.5) cm (width) x 14.7 cm
- dimensions of pieces of barbed wire: 15 – 35 cm length
- dimensions of red ball approximately: \varnothing 0,5 cm
- long cable of 4 working light bulbs - the dimension depending on the exposition (the level of ceiling, the dimension of the hall)

3.11. Weight

Unknown

3.12. Material key word

wood

metal coated by plastic

cotton

peat

3.12.1. Specifications

Materials: wood peat small picture on the canvas support with the word GREEN painted by red oil dye (not survived)

Prefabricated parts: wire coated by green plastic light bulb cotton red balls

Immaterial aspects: smell, heat, sound (existed in some of previous exhibitions)

3.12.2. Condition key word

Condition of the material is good

3.12.3. Additional Comments

The work has been repeatedly presented in various arrangements, several versions and adaptations. It was installed in many places and every time it didn't had the same appearance as before. In the Centre for Contemporary Art in Ujazdowski Castle there was no scent of peat that existed as an integral element in previous exhibitions (because of no permission to watering the peat in the museum), no sound that was an element of the work in some of the previous exhibitions (additional room is needed as a place for the sound).

4. Production

By artist himself

4.1. Location of production

San Silvestro, Pescara, (Italy) (small Italian village)

4.2. Production method / technique

Cutting the wire, making holes in the plank which was put to the bottom of the wooden box, screwing the wire into the wood of the plank

4.2.1. The production process used in the work

By artist's own hands, sometimes with a company with his Italian friend Bruno Marrini

4.2.2. Production method

cutting, screwing, filling with peat, nailing, gluing, installing electric equipment

4.2.3. Tools and equipment used

Scissors, hammer, grill

4.2.4. Documents relevant to the production

Photographs, invoices for materials like wire and wood

4.2.5. Persons involved

Sometimes: Italian friend – an architect Bruno Marrini (only in the cutting process)

4.2.6. Literature

Source: Interviews with artist (06.2005; 20.10.2005; 22.10.2005)

Transcript of them can be found in:

Iwona Szmelter, Monika Jadzinska

Academy of Fine Arts,

Wybrzeze Kosciuszkowskie 37, 00-379, Warsaw, Poland

4.2.7. Comments

There are two shop's invoices for the wood and wire in the archive in Academy of Fine Art, Warsaw

5. Handling and storage of the object

According to the artist's description, the way of transport and storage was completely inappropriate. They put one box on another without any respect, with the result of deformation of pieces of the wire. Improper handling also caused a decline in the amount of red balls and peat but this fact is treated by Bednarski as a natural state belonged to the separate "life" of the object.

5.1. Past treatment

Not proper

5.2. Completed model for condition registration

Not existed before 2006

In June – July carrying out by Iwona Szmelter and Monika Jadzinska, Academy of Fine Arts in Warsaw, Poland

5.3. Storage conditions

The preferred storage for the object:

special boxes for the object (a wooden crate for each part)

temperature 18-22°C, rH 45-55 %

5.4. Maintenance

The packing crates are needed.

Guidelines for temperature: 18°C – 22°C

Guidelines for humidity: 45°C – 55°C

Keep free of dust

Remove the dust with soft brush and small vacuum cleaner with the precise ending

5.5. Handling

amount of persons needed: two at least for the installation

handle with gloves

care to: in general to the artwork

special care to: red balls and peat during any movement (not to pour the peat and red balls out of boxes)

5.6. Transportation

The packing crates are needed for each box and other elements. Coat each box with Tyvek foil to avoid pouring the peat and red balls out of boxes. Crates are also needed because of

flexible properties of barbed wire. If there is no crates, stability of the part with “grass” by thick foil is needed.

5.7. Exhibition procedures

The scheme of boxes and the way of hanging lighting bulbs depend on the context, space and character of the exhibition space (there were two schemes till now: two rows of six boxes and one row of twelve boxes). Exhibition conditions should be strictly connected with artist’s intent (see: Communication with the artist about the presentation and re-installation)

5.8. Lending

Lending is possible. Adapt all the indications from “Lending condition” (see: Preventive conservation. Storage and packing. Packing proposals)

6. Presentation/installation

In current exhibition there is a problem with the context connected with the hall full of other artist’s works (strong and aggressive in colour and meaning – it disturbs and changes the “aura” of the work).

6.1/6.2. Particular conditions

The artwork was very dusty, out and in-side but generally it’s in good condition. More details: see: Condition Report

7. Literature/correspondence

Source: Interviews with artist (15.06.2005; 20.10.2005; 22.10.2005)

Transcript of them can be found in:

Iwona Szmelter, Monika Jadzinska

Academy of Fine Arts,

Wybrzeze Kosciuszkowskie 37, 00-379, Warsaw, Poland

7.1. Exhibitions, internal/external

- INEDITOOPEN’96, Latina, 16 artists Italiami inedita – Premio Boccioni’96; 16 artisti internazionali; eventi multimedia, via Don Minzonii 13, Latina 1996
- House of artist’s friend Wojciech Bruszewski (for 55 anniversary of W. Bruszewski), 1996
- Daugiakalbiai peizazai –Multilingual Landscapes, 4th Exhibition of the Soros Center for Contemporary Arts - Lithuania, The Contemporary Art Centre of Vilnius, 22.11.1996 – 5.01.1997
- Krzysztof m. Bednarski, Trawa tylko trawa (Grass just grass), A.R. Gallery, Warsaw, Poland, 31.01.1997 - 26.02.1997
- Permanent exhibition in The Centre for Contemporary Art, Ujazdowski Castle, Al. Ujazdowskie 6, 00-461 Warsaw, Poland (as a deposit), 2002-2006, in possession from 1997
- Erba, solo erba; Istituto Polacco de Roma maggio – giugno 2004, In collaborazione con Centro di Arte Contemporanea Castello Ujazdowski; Segheria Carlo Telara di Massa Carrara, luglio – agosto 2004
- Permanent exhibition in The Centre for Contemporary Art, Ujazdowski Castle, Al. Ujazdowskie 6, 00-461 Warsaw, Poland,

7.2. Literature on the art work

- *INEDITOOPEN' 96 (16 artists Italiami inedita – Premio Boccioni'96; 16 artisti internazionali; eventi multimedia)*, ed. Achille Bonito Oliva, Latina 1996 - catalogue
- *Daugiakalbiai peizazai –Multilingual Landscapes, 4th Exhibition of the Soros Center for Contemporary Arts - Lithuania*, The Contemporary Art Centre of Vilnius, 22 November 1996 - catalogue
- *Daugiakalbiai peizazai, Soroso siuolikinio meno centras Lietuvoje*, 1996 – leaflet
- *Krzysztof m. Bednarski, Trawa tylko trawa (Grass just grass)*, A. R. Gallery, 26.02.1997 - leaflet
- *Krzysztof M. Bednarski; Erba, solo erba; Istituto Polacco de Roma maggio – giugno 2004*, In collaborazione con Centro di Arte Contemporanea Castello Ujazdowski; Segheria Carlo Telara di Massa Carrara, luglio – agosto 2004, catalogue, CD-ROM

7.3. Correspondence

- 2 documents - invoices (for wood and wire)
- 2 drafts
- Littera di accompagnamento (transport document)

8. The artist

8.1. Interview with the artist: available/ unavailable

3 interviews with the artist (06.2005; 20.10.2005; 22.10.2005)

Transcript of them can be found in:

Iwona Szmelter, Monika Jadzinska

Academy of Fine Arts,

Wybrzeze Kosciuszkowskie 37, 00-379, Warsaw, Poland

monikajadzinska1@poczta.onet.pl

iwona.szmelter@wp.pl, iwonszme@adm.uw.edu.pl

8.2. General information about the artist: present/absent

See: 2.1. Artist's history

Files containing general information on the artist available:

Iwona Szmelter, Monika Jadzinska

Academy of Fine Arts,

Wybrzeze Kosciuszkowskie 37, 00-379, Warsaw, Poland

monikajadzinska1@poczta.onet.pl

iwona.szmelter@wp.pl, iwonszme@adm.uw.edu.pl

9. Acquisition

9.1. Key words for acquisition

purchase

9.2. Acquired from

Artist

9.3. Date of acquisition

23.06.2004

9.4. Provenance

Files containing general information on the artist available:

Iwona Szmelter, Monika Jadzinska

Academy of Fine Arts,

Wybrzeze Kosciuszkowskie 37, 00-379, Warsaw, Poland

monikajadzinska1@poczta.onet.pl

iwona.szmelter@wp.pl

Maryla Sitkowska

Museum of Academy of Fine Arts,

Krakowskie Przedmiescie 5, 00-068

Warsaw, Poland

9.5. Purchase Price

33.000 PLN in 2004

Warsaw, 25 November 2005