

BONNEFANTENMUSEUM MAASTRICHT

Suchan Kinoshita

Untitled, 2000

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Focus:

1 Comparison with and documentation of previous installations

2 Manual for construction - plans – set-up in the space – description per room – construction of styrofoam wall

3 The role of the artist

4 Coming to an ‘ideal’ set-up in the artist’s view

5 Restoration/replacement of items; wishes and execution

6 Recording the sound elements

7 Packing requirements

During the process, it soon became clear that ‘practical’ matters and ‘content’ matters were closely interwoven, and had a great influence on the decisions to be made.

1 Comparison with and documentation of previous installations

The work was originally created for The Ginza Artspace in Tokyo, following which it was acquired. The influence on the work by the change in context – shipping it from one continent to another – was one of the research issues dealt with through careful comparison.

It has been exhibited in the Bonnefantenmuseum four times, in different rooms. The first installation in the Bonnefantenmuseum was set up in cooperation with the artist. The second and third installations were set up in the absence of the artist and the last installation was set up as part of the exhibition ‘Inside Installations’, for which the manual written at the time was referred to by the installation team. For the documentation, use was also made of archive material belonging to the artist.

2 Manual for construction - plans – set-up in the space – description per room – construction of styrofoam wall

In order to facilitate construction in the absence of the artist, a description of the total construction process has been made, supported by visual material and plans. This manual has been tested by a team and the result approved by the artist.

3 The role of the artist

The process of installing the items in the ‘house altar’ in the first room (see illustration), executed by the artist, was recorded in a series of photographs, and worked out in a step-by-step plan and tested. A video recording was made of the construction of the styrofoam wall by the artist. The artist was interviewed about the performance with the ‘typewriter’ and a ‘score’ was developed. Besides the practical support, the artist also developed a vision on restoration.

4 Coming to an ‘ideal’ set-up in the artist’s view

By comparison with previous installations and discussion with the artist, an ‘ideal’ set-up could be distilled. This showed that Suchan Kinoshita felt that a major role was played not so much by the dimensions of the work, but by its positioning in the space and by the integration of a styrofoam wall setting. There appeared to be an infinite variety of set-up possibilities, of which three examples were drawn up in plans.

5 Restoration/replacement of items; wishes and execution

The artist adheres to the Japanese tradition that the replacement of damaged paper should be visible. A stock of different sorts of paper has been produced and printed with texts provided by the artist. The text document can always be reprinted, so that the stock will not run out. The order of use has been established. The position of the doors (which are open and which shut) has been determined, while some remain variable. All the items have been photographed to provide a

reference in the case of replacement. Wherever possible, visual material has been scanned. 'Weak' links in the installation are the fridge, the record player and the TV monitor. These are old models that will be difficult to replace. The 'typewriter' and the Venetian blinds (with motor) that are fixed in the styrofoam wall, appear to be maintenance-sensitive. Reserve Venetian blinds will be made.

6 Recording the sound elements

Four sound elements are included in the installation, which are repeated over and over again. An LP has got stuck on an old record player, and plays a permanent, indefinable sound. There is a monitor with visual material and the sound of a voice. And there is a pendulum clock and an old fridge that turns on and off with hums and vibrations. In agreement with the artist, the sound of the fridge has been recorded and is now heard digitally. The audio equipment has been placed out of sight in the fridge, meaning that the fridge will not have to be replaced.

7 Packing requirements

The packing requirements for the whole installation have been recorded and adjusted.