1. Artists’ Participation: Personal Interviews’ Transcripts

Klaus vom Bruch
Jonathan Horowitz
Dennis Oppenheim
Artists’ Participation: Personal Interviews’ Transcripts

During the study about the four video installations, already described in the main document, it was carried out three personal interviews with the artists Klaus vom Bruch, Jonathan Horowitz and Dennis Oppenheim. Vom Bruch was interviewed in The Hague while Horowitz and Oppenheim in New York City. All the three interviews were audio recorded but only vom Bruch gave permission for video recording.

Before the interviews had taken place, were developed three interview scripts based on artists’ participation bibliography research (see Researched Bibliography about Artist’s Participation in Conservation below). All the documentation previous gathered on literature and within the S.M.A.K. was also crucial to develop those scripts. They were designed having in mind practical situations such as the time and availability of the artists and the interviewers once all three interviews took place outside Belgium. The script questions were organized in five different groups: artworks’ contextualization, playback and display equipment meaning/conservation, non-video elements meaning/conservation, video meaning/conservation and installation requirements. It was aimed to approach the subject of playback and display equipment meaning/conservation during the interview’s first phase once it was the project’s purpose. This way, this information would be saved even if the interview could go wrong. However, the scripts were developed as guidelines especially because English is not the interviewers’ mother language. Below it will be possible to find the three transcripts from the carried interviews. Sometimes non-relevant information to this study was cut due to the document’s lack of space.

I - Klaus vom Bruch’s Personal Interview Transcript

Interviewers: Dieter Vermeulen (S.M.A.K.) and Ana Ribeiro (S.M.A.K./Universidade Nova de Lisboa)

Interviewee: Klaus vom Bruch

Subject: Das Ende des Jahrhunderts’ conservation

Date: 1 May 2010

Location: Den Haag, Kurhaus Hotel

Length: 1h 23 min

Additional comments: audio and video recorded

Klaus vom Bruch: May I have a photo because I haven’t seen this for…Is it up still? Is it set up?

Dieter Vermeulen: It isn’t set up but it will be in June.

KvB: OK. I’ll come by. Do you still have the old monitors and machines? That will be part of your questions.

DV: About the installation, it is quite in good condition the steel structures are Ok the antennas are working well. Now we have four U-matic players. Our first problem is the monitors.

KvB: But that’s mostly a size problem

DV: It is.

KvB: Not so much...At that time I didn’t have money to have the actual nice monitors, like central, you know? Or the cubbish with no frame around. What’s the company of it? They have such a thin line around and everything is from the back. So most of it is screen. Barco! (...) They are still produced, I think. So Barco would be good for this because there’s also space out here that could be cubic, you know? So that was kind of the economical thing to do. Because they had these monitors or Jan Hoet had them. I don’t think I bought the equipment. Also, the construction was done in Ghent by some

As described by Frederika Huys (10 February 2010)
workers from the museum, you know? Because I only sent them a small wooden model. And I told them to do it twice. Then I came in and that was lying on the floor because Jan Hoet thought this has to be, like, on the floor. But actually I did for this thing I made a map of the, let’s say, given space where I showed it and I did an arc on it. So, what you see here as a structure is actually a part of the arc I developed on the ground floor of the map. So, this would be like this… So it comes like and it holds everything like an arc. So it was a construction. That was actually part of a whole circle I was thinking to set on the room.

DV: So this artwork was made especially for the room (?)
KvB: Yes, for the site specific. And then I didn’t think of the heating system, you know? And then I just put…(…) You have a radio transmitter… And then Jan Hoet said: “You made a transformation!”. [Laughing] Because we couldn’t take that off, so by using it, I made something quasi electronic. I made kind of an electronic irony of it. So we could leave it there. So it is actually very in situ.

DV: I think the steel structures were made to fit the specific video equipment from the S.M.A.K., right?
KvB: I measured before. And then I give a little construction and I sent it over and they made it. But I was thinking it matches everything… Is like kind of symmetrical. I didn’t want to have the equipment look like “OK, we have equipment we put it next to it”. I wanted to have the equipment as part of the formal aesthetics, you know? So that was like intentional to have. But I mean, it could be also without them or something. I mean, nowadays I would do it with something behind there or put it here, you know? Visible, and then use a transmitter and send the signal, you know? It is a normal video signal that goes into there. Was this video signal going into these small transmitters. And this is a German antenna [transmitter]. And this is a Belgian antenna [receiver]. I bought it. I went shopping with Jan Hoet. He said: “well let’s go to TV stores and buy antennas”. He drove me around Ghent and we bought it. (…) The round, and then it cuts something in the beginning. The front cuts something off. This is the main part. So everything here is amplifying the signal. And in the back this round thing is from a tape machine from an open reel Hollywood tape machine. And this is green and that is red, right?

DV: Yes! No, green and blue!
Ana Ribeiro: Red and blue!
KvB: Oh! It was blue?

AR: Yes.

KvB: Oh then I made another one somewhere else with a green one. Because, I made this available. For me was a question of “what can I do as a video artist to occupy large spaces?”. But I didn’t want to put monitors. Or some artists put cables, roles on the floor, making it more interesting. So I thought: “what can I do with video signal? I can send it!”. Electronically film is hard to send. But video signal we have already the electronic signal so if you put that on a higher frequency… I worked a lot with stuff I built my own little TV transmitters. (…) Mine was called Alternative Television the one I did once. So from that period I had the knowledge how to transmit a video. (…) I defined the air, the atmosphere or the aura. For art historians it was interesting to talk about the aura: “I go through the aura”. And then all the art historians were quite pleased, because they knew what the aura [was]. (…) So that was the idea. This was made by myself. So only this technical part. (…) The rest I did a signal sign, this kind of signals from the trains. I wanted to have something [semiotic] with the antenna not only the function. But I wanted to have also as a semiotic signal. So the strong thing there’s like large here, the signal is stronger than here. The little target becomes smaller because the signal is smaller. (…) I can also use the same antenna here. An antenna can transmit or receive, is the same construction. Whatever you do is the same. That was a game I was playing so that the audience saw, the viewers kind of get some kind of a semiotic feel for what actually happens. Because it was a believe system also that was actually transmitted. Because some viewers could say: “Wow! I don’t believe you!”. [Laughing] They would stand in between and say “It can go further because I’m in the space between!” (…)

DV: About the tapes, you used Azimut and Luftpumpe. I understood that Azimut was made for a different project.
KvB: Yes. It is a tape I made. Azimut is like a tape where [was] moving a satellite dish. So I found this a nice reference. Actually this was a satellite dish but was actually the first satellite dish that was for sale in Amsterdam. I got hold of it! I got hold of the display of it in the window. There was an announcement in the window that the satellite dish would come up soon. So I thought [of] the window-displayed dish. I used and then at Apple [in Amsterdam] I made the production for this. Talking back to the Media it was called. And so, you know? Like a piston on a train, on a locomotive. This piston I thought will drive… So I wanted to have like a metaphorical connection that has a mechanical background. It was done somewhere at my home with a little motor so that this air pump always went back and forth. I put a mirror and some salt. So that I have a little space ship feeling [the artist is referring to the video Luftpumpe].

DV: But was Luftpumpe especially made for this installation?
KvB: Yeah, that was especially made for this installation. Because I thought: “what can I do?”, and I wanted to have like… These were connected but these two images were not so much connected. So I
thought of a kind of a mechanical function that comes with it. So it works very nice as one piece like a double image. It’s meant to be connected, visually. Therefore if I had more money to set it up it would be even more connected. Like a visible illusion.

DV: So in the original idea you had TV screens fitting nicely in the structures?
KvB: Yeah. They produced it and I brought this stuff and so Jan Hoet had some money to buy it. But since they produced it I think he paid 4 thousand Euros in that time for the whole piece, 4 thousand Marks. So it was not about making money with it because I knew that this was complicated and I was happy. He was actually the first one who bought the installation from me. (…), I think it was the first installation I actually did.

DV: Why did you choose this equipment?
KvB: It was the best available. U-matic was the best available.
Dieter: But not these specific type of players?
KvB: This were like the regular, multi standard, double standard because they had a switch for the MTC in the back. So they were used by museums a lot at that period: beginning 82, 83 or something. And then afterwards we used SVHS, VHS, and now DVD. I’m now working for an installation project in Libeskind Museum that has been build in the military, historical military museum in Dresden. So Libeskind does some intervention there and I put seven video artists in that program and presented them. (…) I think we do blue-ray or something…

DV: We confirmed that we don’t have the original TVs anymore…
KvB: But for me it’s not… As I said it was already a compromise to use [that] at that point. Even flat screens may work, you know? I don’t know. But then you don’t have the volume because makes sense with the cubes there. So if you have these…hmmm.

DV: Would you mind using new technology in combination with old technology?
KvB: No I don’t mind, not the player…You wanna really have like old U-matic players? Like one day they’re gone. I mean, this is ridiculous. What you can do is old VHS. Put VHS because that was available at that time and we sometimes use VHS to show stuff. So if you want to have it a little more nostalgic, you put VHS. That’s possible but not necessary.

DV: We found these in our archive but we don’t know where they came from. [Unknown installation picture where it is possible to see the video Azimut playing on the monitors. See picture1]
AR: We don’t know where the picture is from but it seems Azimut.
KvB: Yeah, it is. I did something. It’s a huge thing. I think it’s destroyed, this piece. In behind there is this kind, it comes a cone and then it produces this big thing with a small Belgian piece. I don’t know where this piece…But it is Gallery Schneider in Constance. Gallery Schneider, it doesn’t exist anymore.

AR: But it has nothing to do with Das Ende des Jahrhunderts, right?
KvB: No. It’s Azimut.
AR: Just Azimut.
KvB: Yeah. I used that form a couple of times in objects. I wonder where this piece is. So you see I tried a lot with the form too… But basically this is the only piece [Das Ende des Jahrhunderts] that it’s like left over. The others are destroyed. I was always an experimenter. I always did experiments with public. It’s a different thing if you see stuff at your studio or you see outside of the studio. So, then if the piece didn’t work outside of the studio, even for an exhibition I just destroyed it. A couple of things I destroyed. Have you seen my Internet website?

AR and DV: Yes.

KvB: There is one, Attack and Defence. So I had to destroy it because it was welded. (…) Because it was a very conceptual piece that I could easily redo in any given space just take the steel stuff and then… You know?

DV: This was the equipment used [showing photos of the first Das Ende des Jahrhunderts exhibition in 1985]
KvB: Oh, that was a Sony RF, it’s a regular RF unit it changes the low frequency into a higher frequency. These are UHF antennas. VHF are larger. The higher the frequency the smaller the antenna gets. (…) You can read by the antenna what frequency they are receiving. (…) I didn’t want to have real strong like you see in the Iranian embassy or something. So I wanted to have it really kind of close to satellite.(…) Everything has to be considered from the hardware. It turns into to the artwork.
DV: So all the technology is aesthetical.
KvB: Yeah, I had to do with it. When I was at school I was doing this amateur radios stuff and so on. I got pretty basic electronic knowledge. Then I turn into doing my computers. (...) I did a lot constructing my own computers and programming it too.
DV: (...) The electronic equipment (...) eventually will become extinct (...) We can decide that the artwork can't live without the equipment so the installation would not be present anymore. It would die in some kind of way.
KvB: It would be a memory of something.
DV: A memory of something, documented, make video...
KvB: I have some installations from which I only have the photos. So what can I do? [Laughing] I really don’t mind. I don’t want to have all this old [equipment] all in the studio somewhere because I throw things away. I’m a trained conceptual artist. I can’t redo this piece. This stuff, I didn’t do, it was done by the museum workers, so there is nothing I’m kind of really into it because I only did the structure. This Eiffel tower, kind of memory. That was maybe a fascination as a child to go up the Eiffel tower when I was 12 or something. So the structure came up. Because is far too heavy as a structure. But that was also because I made a model in wood. Small model plans. Was far to thick to turn it to something larger. (...) I didn’t use [alum] at that point because I couldn’t weld [alum]. Welding [alum] is very complicated. (...) [Alum] was to complicate for me. (...) While steel it can be worked really precisely. Steel is a wonderful material to manipulate. And then the aesthetics I didn’t like the non-glossy mate, you couldn’t paint it. (...) And for restoration it is only sprayed with a mate transparent lack. So that doesn’t rust. That’s the only thing. It is not meant to rust. (...) The rust should get away. Take it off! [Laughing]
DV: I think they are quite OK.
KvB: Because I sprayed it!
AR: But we should be careful with, for example, scratches or other damages...
KvB: Yeah, but a piece like this doesn't mean any thing. But rust, not a little rust, but if there’re parts rust (...). I always wanted to have things not aged but not glossy. It is not very elegant. I don’t know what it is. But as you see you could also...[pause] If you have DVD’s maybe put on, I would just put it here connected [in the middle of the structures hanging and not in the floor]. So that visually it goes up it has this kind of the function they have. (...) Put the DVDs here, visually, in the front, don’t hide them. And then the cable goes up as you have here and maybe...The DVDs have some cable going to the transmitters. And that’s it! So for me it’s not the problem. The thing is that you see is coming from these sources going into the antenna and it brings it over to there. That's the main idea. That is not hidden somewhere. It is not kind of a secret but that it shows a didactic thing. You see, other thing across the room is already... It is complicated for some people to imagine that this works. (…)
DV: With the monitors if it is flat screen you don’t have the volume. The physical volume behind it. How do you feel about that?
KvB: I don’t know. You just build a box. Just take black steel, you know? And build boxes. Regular technical steel...And then take [alum] to cover it from the back. So that gives it back that kind of volume back. That would be terrific. But the thing I would really like to have the 4:3. Otherwise it doesn’t make sense. Or than you call me and then I gave it... Like I ran it in a different way. I did that once.
DV: You ran it in 16:9?
KvB: Well, sometimes I change it. (...) I always put them into squares. Because it is not the video, it’s the presentation in a book. It’s much nicer to have like this. (...) People now, like Robert Wilson, in his presentation he only uses flat screens 16:9 vertically and Bill Viola did it also. So that’s possible. I mean, I don’t know! But 4:3 it will be of course the ideal way to go. Mostly is a cost thing, because they are still 4:3 flat screens (...).
DV: How do you feel about emulating the work? Try to trick it. Pretend that the original is still working...
KvB: No, that is corny. I don’t like it. That’s kind of the circus.
DV: OK.
KvB: I mean you can put them there, you know? I mean, I like what Joseph Beuys would have done it. Things out off function you put something new on, and you would put the two aside as trash, you know? Just standing there as a memory, and then you have the new technology, you know? But no function. You just put them there. [pause] So this would make them the history of the work. Describing it. That would be the smartest thing, I would say. But then I wouldn’t take them...Pile them on top of each other and put them there. Or just more theatrically put one there and one there, and then you have the new stuff, you know? (...) Just like pile them there next to each other. So that would be an installation that is refereeing to the history of the work. I mean, that would be Joseph Beuys installation, right? There’s nothing functioning so forget it put it there. Because I always had a problem with the “Paik thing” when they put the new monitors in. So, always looks like I don’t know...Nostalgia, in a way. I would rather keep it like that. Let’s say you have this humanize androids, whatever that is. And then you put this and show as a videotape and then keep the box that is not working anymore. I
think [it] is much more interesting than always faking. Paik is a good example for this [faking], you know? Vostell did it too. They can’t do it right they put this on monitors and then don’t fit. (…)

**DV: About sound, is there sound on Azimut?**

**KvB:** Yes.

**Dieter:** I’m not sure if there is sound on Luftpumpe?

**KvB:** No. It is the same thing this “schhhhhhh”(…). Let’s say it was coordinated.

**DV: And was the sound played by the monitors?**

**KvB:** Yeah, the sound came out of the monitors…I think was a stereo sound but I’m not sure. I think Azimut had stereo sound.

**DV: I think so too.** [Concerning the] Barco screens, (…) it would be a typical monitor, these were more like TV [sets]… [the display equipment in the first exhibition in 1985]

**KvB:** That was more like TV of course, but you can always have like Sony’s that size, but they are lot more like under the KVs whatever.(…) I think this is 17-inch or something 15-inch. No, it was a larger one [pause]; 51 cm diagonal! So the wood doesn’t mean anything. The colour could be like gray or something. But you’re right if it looks more like a TV set would be better…

**DV: This is the same location [from the first exhibition in 1985] but they tried it with VHS [pictures of previous exhibitions of Das Ende des Jahrhunderts are shown to Klaus vom Bruch]**

**KvB:** Well that is not so bad. [Concerning the artworks presentation at the Beeld/Beeld exhibition (1994) - see appendix 2, illustration 5]. VHS is OK. I mean we did also VHS. So this would be an appropriate thing to do, you know? The important is that antennas go like towards so that they build a line…so this seems too high for me. But this looks kind of Ok in a sense.

**DV:** They didn’t wrap the wires.

**KvB:** Because no one knows stuff like that. They forget. Because you have to think about it as an electronic device and just, like, use both cables and put them loose around.

**AR:** So no special details about it?

**KvB:** Nothing special about it. Looks like intentional. So that was what I made. But it looks nice with the cables down. I don’t mind. But this [the video positions in illustration 7 from Gelijk het leven is exhibition in appendix 2] should be the other way around. Luftpumpe is always in the left side. (…) This is the only concern. Is this at the museum?

**DV:** No, it is in 2003, I think, and it was in a public space in Ghent. I think they had put boxes just to prevent [someone] from stealing. Because it was a public space that anybody could go in.

**KvB:** Ok, that’s good.

**DV:** It will be presented again. It is not going to be in the space of the first exhibitions…

**KvB:** Of course. That’s OK.

**Dieter:** You said it should form an arc…

**KvB:** If its possible it should stand like this. Actually it’s an in situ thing I mean that’s what it is, you know? You can’t… [Pause] You can put differently, but opposite to each other. The arc? I mean…It is really high so in an open space like this [video positions in illustration 7] it would look too small. So I rather use something where do you have other stuff exhibited and put it there and there so that the separation is even more. Because it shouldn’t…[Pause]

**DV:** So it shouldn’t be the only exhibition in the same room?

**KvB:** No. It shouldn’t be completely empty. You can also put something on the wall like photography or something.

**AR:** For instance there are the drawings, the technical drawings from the installations.

**KvB:** Oh yeah? I forgot it. Terrific.

**AR:** Should they be exhibited with the installation?

**KvB:** Of course. It belongs to the piece. I think it is a large drawing. I forgot…

**DV:** In this situation [illustration 7] they are quite [the structures] close to each other. Do you prefer a bigger space?

**KvB:** I don’t know but it looks like an interesting claustrophobia. I have to see the space but it could be interesting in such situation in an entrance. (…)

**AR:** And, how about the lightening? Because in the first exhibition you can see the shadows effect made by the structures in the wall.

**DV:** There are two small spots next to the structures.

**KvB:** Oh yeah we had those spots so that we can see it. To see all the construction. But that is given to the situation. I don’t want to have a hard shadow. (…) It shouldn’t stand in the dark, you know? A small spotlight would be good to have.

**DV:** So the curator can always adapt it to the situation?

**KVB:** Yeah. It only has to stand up and people have to go between it. That’s the minimum I would say. [Pause] And has to stand up. The minimum should be: get in between and it has to stand up opposite to each other.

**AR:** Does it have to be standing specifically in the room corners?
Interviewee: Jonathan Horowitz and Gavin Brown’ commissary
Subject: Mon.–Sun. (1996), Bach Two Part Invention # 9 AV (1998) and Maxell (1990) conservation
Date: 7 May 2010
Location: New York, Gavin Brown’s Enterprise
Length: 51 min
Additional comments: audio recorded
Emanuella Lorrain: We already read the interview made with Glenn Wharton about these issues.
Jonathan Horowitz: is that from the MoMA?
DV: Yes, and it is about Mon-Sun. (Monday thought Sunday).
EL: There is already information about your intentions but we would like to find out how important is the equipment and what aspect of the equipment is the most important for the work.
JH: Well, hmmm in these two pieces hmmm made specifically for VHS tape, it's a sculptural component of the work. So hmmm all that needs to be part of the sets and the tapes, and the museum should have files and instructions to print out the labels. So all that need to be followed and hmmm it's, you know, it's a ¾ inch TV from the time piece was made, and that the stand was made for the TV and so all the components really, pretty much need to stay. I mean they all, the electronics are part of the piece so hmmm but that's, you know, should become impossible to make a VHS tape and I don't know if will become the case.
DV: It will become difficult but, nowadays, it is still easy to produced the tapes and even the VHS players and these TV sets can be found really easy because a lot of people have them just at their homes.
EL: But it will become difficult to maintain (...) the players, to find the heads to find the spare parts, and the same for the CRT tubes. (...) 
JH: I can imagine in 50 years or even less in whatever many years, if this stopped working and this stopped working and you could not make VSH tapes, it can be faked with all the components could become sculptural and you could feed like a digital signal to the TV and it could be done in such a way that you couldn't tell. I think you could do that. I'm not opposed to things like that. I mean, obviously now that shouldn't be done, isn't necessary. Maintain the piece good. I can imagine the cabinet of the TV being preserved and the inners being changed.
EL: By a LCD or a plasma screen?
JH: It would be difficult to give the ratio. My question is, how would you do that?
DV: But this has been done in the past. The ratio is always difficulty because most of flat screens are 16:9 (...) 
EL: But then you lose the curve and you lose the glass aspect and the lines and the image is really different...
JH: That obviously wouldn't be ideal.
DV: It's not ideal you will feel difference. But it is one solution if the CRT is not produced anymore and they are really hard to find.
EL: They have a maximum of operating hours. So, you would say that the first preservation [strategy] would be stock some of these TVs?
JH: Yeah, yeah.
DV: The current situation of the 3 installations... For these two [Mon.Sun. and Bach Two Part Invention #9 A.V.], we have these three televisions but two of them by setting them up have falling down. So the casing is broken. They don't really work but is still there. (...) Most of the time is not a problem because this works have been shown many times in the exhibitions. But is that piece or that piece never shown together. The question is, should they all be the same TV sets, if they're shown together or could it be different brand?
JH: It can be a different brand.
EL: So the brand is not a problem?
JH: No. I mean, at the time I choose these TVs because I thought they were, you know, very simple. [They didn't] have like weird cabinets. So, if the TV would be substitute ideally it should look the same.
DV: Especially relating the dimensions because they fit really well [on the stands]?
JH: Yes. This [Maxell] is not set up properly [looking at a picture of Maxell]. This is not suppose to...This looks like this is fake. This stand is been used to show this piece and with this sort of tape...This is not our work or what that is. Someone has made this up.
DV: You mean the label?
Gavin Brown' commissary: This is not set up properly.
DV: It's really interesting to know that because there are no files about this work. We have a special stand for [Maxell] that's a thing for sure. We have three stands but they have been taken apart each time they were set up. So we took them all out and tried to reconstruct as on the pictures by counting the holes in it and...
JH: But this [Maxell] looks like, this wouldn’t need this shelve for anything. I mean, also this piece is ideally projected to begin with. So, the museum should have a certificate with that information. (...) 
DV: So originally this piece was projected?
JH: Yeah. It can also be shown on a monitor but not with a shelve and the tape.
EL: So the player it is not important at all?
JH: Not really, no. I think there were probably times when I set the piece up like this because when the piece was made I always used this grey metal stands. So, I might set it up on the stand but it would have been probably lower, a little bit lower. And would have been just one shelve. And like here...

EL: For the player?

JH: Yeah but it is not even really necessary. I mean, if it’s on a monitor...

EL: But [in] the [original] way it is projected?

JH: But if it’s on a monitor it can be sown just as a single channel video but the components don’t make part of the piece.

EL: So it is not even necessary that it is a CRT tube?

JH: Probably not. It would have to be 3 by 4 ratio. The big issue...Hmmm, this piece has more issues than this two [Mon.-Sun. and Bach Two Part Invention #9 A.V.]. Is that the way the piece works it’s about mechanical failure and...

DV: And disintegration of the videotape?

JH: Yeah, and the signal becomes progressively weaker and so the tape heads loose their ability to read the signal. So what happens then is that if it’s static and distortion on some VHS text, what will happen is that (...) anytime the signal becomes weak instead of becoming distorted and it’s not so... That’s something you have to be aware off. And what it’s really becoming issue is the piece projected which, is the ideal presentation format as a projection. Projectors made hmmm, in, I think, the technology changes. Maybe the mid 90s were, or became more digital.

EL: You were using CRT tube projectors three tubes or LCD or other technology?

JH: It wasn’t a three-tube projector. I’m not sure if a three-tube projector will work or not. It might that hmmm but what happens, what newer projectors will do is the same thing, when the signal becomes weak it will just appear blue.

EL: Yeah, that would not happen with these three-tube projectors.

JH: Wouldn’t happen?

EL: No, because the signal would stay [analogical] so it would continue to display the information received. (...) But the feed was coming from the VHS?

JH: Yeah.

EL: Is this content on DVD or on a file and then projected?

JH: No because hmmm... What you’re looking at is a mechanical failure happening live. Every time that the piece is projected the play is different. It’s like a performance in a way. So this DVD obviously that you can’t replicate that the only way could be by filming the image of the TV. What I actually done for like hmmm, just to be able to show people the piece. And maybe that's something that has to be done because maybe in the future it will become difficult if not impossible to play the piece.

EL: It means that here the VHS player it’s even more important than in the two other [Mon. Sun. and Bach Two Part Invention #9 A.V.] [once] it’s relying on the problems of the signal.

JH: Yeah. (...) You can’t copy this to Digital Betacam. It will stabilize the image and I don’t know what it will do. It can’t be digitized and it can’t even be transferred to any Beta media. The master tape its ¾ inch and hmmm. So as far as I know could only play as ¾ inch or VHS tape.

EL: So the U-matic (3/4 inch tape) was transferred to VHS, and VHS was used as exhibition copy. Could it be possible to record the feed that it’s produced by the VHS or U-matic tape and show this instead of the real time failure of the mechanics?

JH: Yeah. I mean it would be like faking it. You have to videotape the screen and do it in such a way to make it look, as like, you know, transparent as possible, which, you know. I think... You could do pretty closely you wouldn’t see like pixels that don’t belong. Something could be done. As long as [it] is still possible to play the piece in a tape format that shouldn’t be done. But, you know? In the future, one day this is an option and then can even be projected that way and you just keep faking. And the audio works the same. It also becomes, distortion becomes progressively amplified hmmm so...

DV: The audio from this tape is just the noise form the degeneration of the tape.

JH: Yeah. Every 10 seconds the image goes down a generation and the tape has become a sort of louder. The last edition of this work was just sold to the Metropolitan Museum in New York. So just, a few months ago, I went through these issues and I had to make ¾ inch master tapes and VHS viewing copies and that was very difficult now for me to find the equipment so...

EL: Could you explain a bit more how it was done?

JH: Yeah. The tape from what the piece was made hmmm, I recorded the word “Maxell” in a ¾ inch tape. The image was generated by a character generator, which, technology doesn’t exist anymore. (...)

EL: Do you remember the type or the machine that you were using?

JH: I don’t remember the machine but it was like, yeah, it was an industrial video. So the word was recoded in ¾ inch tape. So, I took that tape and added ten seconds of the word onto another tape and then added that segment onto a third and then I was. Hmmm, how did I do it? Every ten seconds the image goes on degeneration.
EL: Every ten seconds a copy of the ten seconds made on another tape and then you make a tape...
JH: Edited back into a third tape so that...
DV: Every ten seconds?
JH: Yeah. That's the way I did it. I probably edited a transference slightly longer blocks and then just ended up with a tape progressively degenerated segments and then I edited in ten seconds segments.
EL: For how many degenerations?
JH: I think it’s about 6 minutes long.
EL: 6 minutes and ten seconds each time?
JH: No, the all video is six minutes.
EL: Six minutes?
JH: Yeah.
EL: And each generation is ten seconds. So there’s as many ten seconds per feed in 6 minutes. And so you say [that] with some players it would stop to show the signal and show a blue image of the set, right?
JH: some VHS players would do that or might also be some TVs have blue screen settings where ...I’m not sure if the VHS player or the TV or might be both (... The projector is the issue that I need help with the most. I think when it’s played on a monitor it’s easier, it doesn’t really it’s not so difficult to find a VHS player that would not play the tape or TV but projecting it is more difficult. And that’s the way it really should be.
EL: Because it is transferred from analog to digital when using a digital projector.
JH: Yeah
EL: So that’s maybe why you have no problem using a three-tube projector because this problem doesn’t exist.
JH: Yeah. Did all projectors become basically digital sometime in the late 90s?
EL: Yes, when three-tubes are not existing anymore.
DV: It will be hard to find some three-tube.
JH: There are other projectors that aren’t three-tube from that era that also work so doesn’t have to be three-tube.
EL: It just has to end up the signal differently.
JH: Yeah. You have to test the projector to see if it works or not.
EL: So, then as sculptural part this should be consumer projector and black.
JH: Yeah, from that period of time and consumer equipment at the time that was important to me. I always chose to use consumer equipment and not monitors.
EL: Professional equipment like super VHS player or monitors like broadcasting monitors that wouldn’t be good
JH: Yeah, I wanted to reference television.
EL: And it’s the same for the amplifier and for the CD player [concerning Bach Two Part Invention #9 A.V.]
JH: Yeah.
DV: They are quite regular amplifiers and CD players.
JH: Yeah.
EL: Is there any template or guidelines to make the titles?
JH: Yeah.
DV: We have a CD for the labels. But as I think is Helvetica font and somehow is completely different font from the labels. In the original tapes we can see it’s Helvetica and then on the files we have it, it’s a round letter hmm yeah it doesn’t really fit on it.
JH: This piece was not Helvetica this is a different font. This is, I think, it’s Cooper. Yeah, it looks like it’s Cooper Regular. But this is Helvetica lower case. (...)
EL: So Maxell is the name of the brand of the tape but it is not important that the tape is not Maxell.
JH: No.
EL: But it could be technical problem that the Maxell tape has?
JH: No it is not that. At the time that the piece was made their advertising campaign was like a man that was on a kind of aviator with glasses like one blowing against his face so sort of, had some relation with the piece but not really. But the tape doesn’t have to be Maxell. 39
DV: Nowadays, we can still find Sony KV-21 T1B TVs [the TVs recommended by the artist]. One thing to do is to stockpile.
EL: And the players too.
JH: One issue in this two pieces [Mon.Sun. and Bach Two Part Invention #9] is, even thought the images are still images I find them as moving images. If you type in if you make a DVD with the word

39 To watch the advertising see: http://www.youtube.com/watch?v=B2WcBi9mu6A
“Tuesday” it’s not going to move at all but when you play a VHS tape you can see all like analog artefacts.

**EL:** So the solution would be to record VHS.

**DV:** Without time-base corrector, for instance.

**EL:** Just the signal as it appears on the TV.

**JH:** Yeah. It’s very saddle (…) They start out in fresh tapes and it’s not like there’s lot of drop outs and noise you can’t see it’s like movement.

**EL:** Is it just the vibration?

**JH:** Yeah.

**DV:** In the future needs to be digitized because of all the equipment doesn’t exist anymore.

**JH:** You should probably do the same as with Maxell actually shoot the image of the TV.

**DV and EL:** But it’s actually possible to digitize the signal…Go directly from the VHS tape with the slide movement with quality of VHS tape which makes more like a movement image.

**JH:** Oh yeah? You could just digitize that directly you wouldn’t have to shoot the screen.

**DV:** But if we digitize it, should it be from the [presentation] tape or should it be from a submaster?

**JH:** I would say that should be on the clean side. Occasional dropouts, but not a lot.

**EL:** If digital recording of the signal is made, could you check if it is OK for you and say OK this is the signal.

**JH:** Yeah definitely. I can’t remember what’s in the certificate the museum has but hmmm over the years I have to make certificates. Sometimes, I would revise them and add more information that initially didn’t occur to me that was needed. So, I should probably specify like the size of the lettering. Maybe the one you have it’s probably, like the image of the screen with the words. You can see what size it should be in but if you don’t have that I can provide it.

**DV:** It would be nice to have an updated certificate.

**JH:** If you just send me a scan of what you have I can tell you what you have. You might have the most updated information.

**EL:** Something that’s not clear for me it’s [if] the audience take the tapes and put it in the player.

**JH:** No.

**EL:** So, it’s the museum’s staff that put each tape every day each hour?

**JH:** Yeah. Well this obviously… The tape is changed daily [Mon.-Sun.], But this one [Bach Two Part Invention #9 A.V.] is not. Doesn’t need to be so rigid, it probably says on the certificate to change the tape each day. So, the guard has a new child to look at. They love that [Laughing].

**EL:** Can the CD player also be tricked?

**JH:** Yeah, totally.

**EL:** And the space there is any special [requirement] (…)?

**JH:** Hmm, no I probably…

**DV:** The only thing I know (…) is that the wires should be tied nicely on the back of the stand.

**JH:** Yeah. Cable ties, you shouldn’t see any wires when you look it from the front.

**EL:** Where [should] the audience come from? Is there any special orientation?

**JH:** No. I mean, I certainly saw this piece more; both of them are sculptural so they don’t require their own rooms.

**EL:** But also the back go through the wall...

**JH:** But never right up against the wall, it should be like sculptures. (…) Is intended to be experienced from the front. There’s nothing really interesting going on, on the other side. You should feel that they have a sculptural presence. So if you jam against the wall it doesn’t feel that way.

**DV:** So, for the future we start emulating, start tricking the installation, ‘cause is becoming completely obsolete and extinct. [Will it] be a possibility to build in a flat screen on the TV?

**JH:** Yeah. I mean you just have to fake it the best way available.

**EL:** I think it will be rather difficult because of the 4:3 LCD.

**DV:** Especially with the casing also follows the curve of the screen putting the flat screen you always have an open space in the bottom and the top.

**EL:** I think it’s really easier to stock CRT’s than 4:3 LCD’s (…)

**JH:** Maybe in the future will be new technology where we just project the image inside of a TV.

**EL:** I already have been talking about it with someone about these Delco projectors, really small projectors. Maybe it’s an idea; you can empty a tube and then is just a piece of plastic you just project this image and then if the image is worth to have the aspect of a VHS signal then you just add it. Because a casing of a TV (…) instead of a LCD.

**JH:** This piece [Maxell] hmmm it can also be shown on a monitor but it’s probably best not. Just to treat it as a single channel video, that doesn’t have installation specifications. Have to be just use like whatever the museum… The equipment and the stands are used for other works is probably better to try to like make something that looks part of that it specially something like that…You know?
EL: So the box is not at all an artefact?
JH: No, not at all.
DV: And the metal stands aren't as well?
JH: No. I should resend you the certificate for that piece [Maxell] because as I just remade likely [it’s] much more detailed from what you have.
EL: If Maxell should be projected, there are some specifications for the projection, the size, the height…?
Gavin Brown’ representative: Yes, we have something but…
JH: Actually we send you the certificate for that piece once we just remade it…
EL: And is there also specification about the colour of the walls and stuff like that?
JH: I don’t believe so… White wall.
EL: It doesn’t have to be black?
JH: No. It’s actually shouldn’t be a screen painted on the wall it should be a dark room.
DV: (...) About scratches and aging of the TV sets and sets by setting it up and taking down and hmmm people scratch it, eventually. How do you feel about that? (…)
JH: That’s fine I mean obviously they shouldn’t hmmm… They should be treat like art. (...) DV: That’s also for the shelves.
JH: Yeah
DV: Should they be taken apart?
JH: They should not be taken apart because every time they do that will scratch it more. If everything ever happens to the boxes they can be remade.
EL: (...) We know for sure that one day it will become yellow…
JH: That’s OK… objects age but for some reason if they brake and could not be repaired, hypothetically, can be remade. The stand could as well. They still make these exact same stands so I order them some times. So, if it got really damage it could be replaced. It shouldn’t be necessary to replace any of it. But if it ages…
DV: About the wires do you have any choice for wires because I see a black one here…
JH: It should always be inconspicuous as possible. On the piece black cables are better if there’s a white wall would be better.
DV: This one [Bach Two Part Invention #9] has audio. The speakers are placed somewhere in the room, I think. I have restrictions for the speakers they should not be really present in the room hang somewhere, present but not really (…)
JH: Yeah. It should just be inconspicuous.
EL: But people have to understand that the sound is coming from this piece, right?
JH: Yeah.
EL: If it’s somewhere in the room and there is another sound maybe it would not be clear that is from the piece. How would be clear?
JH: In that case then it should be probably in closer proximity to the piece. Maybe not completely inconspicuous so that people can see that is from the piece
EL: Can rounded speakers be a good option?
JH: Well, if the piece is alone in the room and the work speakers close to it and other things far enough so that wouldn’t be any confusion that would be OK.
EL: So wouldn’t be a problem that the sculpture (...) gets into the wall?
JH: The speakers weren’t visually ever part of that. (...)
DV: Sometimes we have other installations that have audio and you rather not have any other audio in the same exhibition room?
JH: Ideally not but you know if there is some you know you just…
DV: If it’s a really big room…
JH: Yeah is up to any who is designing the exhibition (…)
Gavin Brown’ commissary: Yeah, you get distracted but if you get aware it’s not so bad.
JH: You have to balance.
DV: But eventually it can be tricked if its not possible anymore?
EL: I think it has to be tricked at one moment.
JH: There will be always a way to change the inside of the TV and keep the cabinet. [Pause] The ratio issue is really a change (...). I would do that sometimes [show 4:3 ratio videos in 16:9 aspect ratio] (...) I have a show that just opened and (...) is an older video piece that was originally shown in a grey metal stand with two 3 by for 4 ratio TVs and I changed to plasma screens, LCD screens. I did stretch the image because of the nature of the piece it is not really a problem because it is footage from TV. I don’t mind that kind of distortion for some other work. But usually I like to be the one making that decision. In a work like this it would be totally all wrong.
EL: But it is not, like, you stretched the image?
JH: I did.
EL: You kept a 4:3 in a 16:9 screen.
JH: No, I thought that would be worst.

EL: You wanted to feel the screen instead?

JH: Well, with that particular piece I thought it was better. But something like this it wouldn't be good. But a lot of my work is made from found footage that's reedited and so that kind...

EL: Found footage that was 4:3?

JH: It's not so problematic for the ratios.

EL: The 4:3 it will place it in time.

JH: Yeah, yeah. I kind a feel, like, If I'm the one making the decision and sometimes I will make that decision. But those works if it's specified on the certificate that should be shown on 4:3 ratio. Unless, I change it.

DV: Do you think about something else not mentioned here that is really important to preserve the works?

Gavin Brown' representative: we should see your certificates (…)

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Ill - Dennis Oppenheim's Personal Interview Transcript

Interviewers: Dieter Vermeulen (S.M.A.K.) and Emanuel Lorrain (PACKED)

Interviewee: Dennis Oppenheim

Subject: Battered Tears’ conservation

Date: 7 May 2010

Location: the artists’ studio/ house in New York City, U.S.A.

Length: 32 minutes

Additional comments: audio recorded

Dieter Vermeulen: Can you tell us a little bit about the artwork's history and how it was created?

Dennis Oppenheim: Well, as I recall it was made for an exhibition that was in New York City at a gallery called Blum Helman. And Blum Helman was at the time located in Soho in a very large ground force space of about five thousand square feet. So, this was in an exhibition with maybe five or six other works which, were the kind of in the category of installation works. They weren't just objects they were often made of many components and this maybe the only one with video in the exhibition. So hmmm, I don't know were this photograph was taken [Battered Tears in an exhibition in the S.M.A.K.]

DV: That was taken in Belgium.

DO: OK. So, hmmm and this space, Blum Helman was, of course, a typical kind of treatment for a gallery. Was one large open space and this work was kind in the middle. So, this only means that this was in a context [in], which were several other pieces around it and this was operating the sound. So that meant the sound was heard pretty much throughout the entire space. But the sound was relatively low. There was nothing necessarily important about the monitors. I think it was simply a…

DV: This was a VHS Combo... [Showing a picture from an exhibition in the S.M.A.K.]

DO: Well...

DV: I think this equipment was part of the S.M.A.K. collection.

DO: Yeah! Yeah! I mean, using video back in the late 60’s, often used what they referred to as commercial equipment. There was a company who made a monitor that was used for surveillance, airport video monitors, and this was sometimes desirable by artists because it did not include some of the personal or features that were usually coming in with the so-called home monitor. So, to escape the home monitor association one would go to these commercial monitors. These [the monitors on the photo] look relatively generic or whatever that means, it’s hard to tell, but I think the sensibility of a…Choosing equipment that did not carry with it associations with the home, was probably understood by the museum so as the others. I think the guiding principals here at the S.M.A.K. may have been the same to what I’m referring to. Keeping the monitors neutral. Now this work [was done] quite a while ago because we’re quite far away now with the flat screen TV. And the flat screens are seen in our homes so probably there is not a big difference between what artist are using and what they’re selling in stores for home use. But that’s the only equipment [the monitors] that could be obsolete here...

DV: We have the spinning motors for the “tears”. But those could be replaced for a different motor, right?

DO: Yeah.

DV: I understood they were hidden in the ceiling.

DO: Yeah.

DV: Originally it was made in VHS. But I think the master in the museum is U-matic tape.
DO: Oh, I recall it was VHS. Let me think. [Pause] This was recorded here in my studio, right here. Well, this is not my studio this is my home but I recall it, it was recorded here so it could have involved my equipment.

Emanuel Lorrain: At the time in the gallery [Blum Helman] was it VHS Combo or was it a monitor with a VHS player [hidden] somewhere?

DO: I’m having a hard time remembering that aspect but it would have had the video recorder, now in this particular photograph [Battered Tears picture taken in the S.M.A.K.], where is the video recorder?

DV: Inside the monitor...

DO: OK.

EL: So, this is really like consumer equipment...

DO: Oh, OK. It is a good question. I don’t remember. I mean, it seems to me that the equipment that I had did not include this feature of having it combine, in my memory. Because we had the recorder between the two monitors...[Pause] At that time I would have put in between the...I think that’s...I often for things like this, even I know I shot the thing with my equipment...when I exhibited we rent equipment, for the exhibition. So, your dealing with companies that serves this industry of renting monitors and equipment, and often they are also of what we call generic equipment. (...) So, they are always carrying with them home monitors and what people have in their house...They serve probably more type used in airports.

EL: So, more professional in a way, without the TV feed?

DO: Yeah. We call it commercial.

EL: So, you wouldn’t have considered to hide the players?

DO: Yeah. I think they...At that time most of the sensibility was to show the equipment. Just a sec. [Pause]

DO: Well...I wonder if this is... is this in your space? Or...maybe that's in the S.M.A.K. too [About the Blum Helman exhibition picture]

DV: This is definitely not in the S.M.A.K.

DO: Oh yeah because of those columns.

DV: The equipment it’s quite the same [talking about the equipment used on Blum Helmans’s exhibition],

DO: This is quite mysterious. This equipment...Looks like, it's kind of have a build in...

EL: It has a player also.

DO: That’s a picture...Did Amy just gave that to...? Amy did...? Oh, thank you! Amy, OK, OK. All right, that’s a picture, you certainly want to have that, a copy of that. But [it’s] obviously a combo and that is the space because it was in a loft building with columns.

EL: So, the original equipment it is a VHS Combo TV?

DO: That's what we rented.

EL: It would be good to continue to show the work with this equipment...

DO: Well, I think it's just because it's clean. I mean...

DV: Clean on wires?

DO: Well...

EL: It would be hard to have two players in between with the CRT monitors too.

DO: Yeah. Well it’s cleaner. I think, I guess, there were some considerations from my part to be simple. And these [the sculptural structures in Battered Tears] were turning

DV: These were turning, yeah. We had a little problem with the spinning motors, as the weight of the structure was exactly the same as the maximum amount of weight you can hang on the engines.

DO: Oh, really?

DV: And one was turning to slow but the technician fixed it. They were not spinning very fast...

DO: Yeah. That’s the way it should be. Well, those turntables are theatrical turntables and usually they have different capabilities. They turn like those mirrored balls, like disco balls. That is very light. This could have been maximizing their load.

EL: And in order to avoid to use VHS would you consider hiding for example a DVD player or a hard drive that would be connected to the old monitors (...) just to feed the video signal?

DO: That would be fine.

DV: Because now, if we set it up this summer it is possible to use similar combo player but in the future the VHS tapes will last quite a long time but we experienced the equipment to display is more sensitive to age than the carrier itself so in the future might be not possible to find the CRT monitors again. Now it’s all flat screens so...

DO: Yeah.

EL: It will be even harder to keep the mechanism of the players working as well as the CRTs.

DV: It is also a question for the future: if the VHS players do not exist anymore, but if something happens to the CRT monitors, how can we replace it? Because I can imagine if you use a flat screen TV placed on the shelve it changes the dimension of the work.
DO: Yeah.
DV: Because also it is very hard to find 4:3 flat screen monitors, most of the times it is 16:9?
DO: Yeah. Well hmmm [Oppenheim makes a drawing of Battered Tears showing flat screens], You could...This is exaggerated... [Laughing] I mean, theoretically you could change it so that it has... These are very long flat screens [laughing]...Well you could dress the two sides how we have in the image here...I mean, that's one way...they need to be smaller.
EL: But I guess while CRT monitors are available...
DO: Yeah, well, I mean, sure, because you “wanna” keep them. I mean, there’re a lot of pieces besides mine. These video pieces in the world that were created after a certain point that use these monitors.
EL: Because it would change the historicity of this installation...
DO: Yeah. Well the monitors becomes a component of the installation so it’s a little sensitive it’s not arbitrary its, hmmm, it's somewhat we could call integral of the installation. But isn't integral to the point where it becomes a sculptural object. It's basically an element [that] contain the video image
DV: We can still display it with similar combo CRT monitors because they can still be found. What we can do is try to find some more for spare parts for replacements as well as the VHS tapes we have a large stock of VHS tapes so we can continue reproducing the tapes quite a long time. But eventually it will be finish.
DO: Yeah.
EL: So if the LCD or plasma screen is used at the moment would you consider it to be the work or kind of a documentation of the work?
DO: Hmmm...
DV: There are a few ways to handle it one way is to migrate to newer equipment like flat screens TVs or we could do the emulation which is trying to, for example, build in a flat screen in the casing...
DO: I would recommend that [emulation] I know that is...We did that with radios. We had a piece recorded in old radios, 1940s, 1920s, 30s...So we took all the insides out and we put [other] radios but the casings were the old casings. But you couldn’t tell I mean you couldn’t really tell. (...) But the sound was, the sound was of a quality that you’d never get with the old. But this can also operate this way [migration]. In other words, you probably could put flat screen TVs.
DV: The space between, would it be open or...?
DO: Well, I mean, yeah. But this also has to have the equipment [the players] so the equipment could be here [in the space between the two flat screens]. That’s quite acceptable. I think that’s important. So, I think that’s a case where you probably could get away with updating it. When you have to but then of course, hhhmm, there will be a time when you have to, but then you use the old equipment.
EL: If the work is going to be shown with these new characteristics, should the audience be warned about the original display of the work. Should this be part of the information?
DO: If the monitors are still like these or different?
DV: No, if the equipment is a flat screen and DVD or flash card player...
DO: Hmmm... It's hmmm, I don't know but has to be much more than even a mention that the equipment as been update just in the label, in the description. If that would be flat screen you would say that the original equipment have been replaced by flat screen. But everybody would have known that anyway. I mean, it is obvious, everyone looking at a piece done in the 1960s and the flat screen TV they wouldn't have to read it, they already know.
EL: Sometimes it seems ridiculous seeing a work from the 1970s with newer equipment without saying that was update...
DO: Yeah. So it is always better to be the equipment as close to the installation like this.
DV: Do you have a preference for the type of equipment, the brand...?
DO: Black. I think the attempt is to have it neutral and generic, you know?
DV: Because here [Blum Helman’s] we have a combo VHS but it is with a top loader video. This is quite rare now. Most of the times if you have a combo player you have the VHS beneath the screen.
EL: Would this be a big difference?
DO: No.
EL: With what kind of equipment did you shoot the video?
DO: Hmmm the video was shot, I don’t know...Whatever camera I had then. I don’t remember. I don’t do video very much, but it was shot... Let’s see...what year is this piece from?
DO: Well, I probably had a recent camera. Probably it was not shot with any high level video camera.
EL: So probably VHS or Hi8.
DO: Yeah.
Amy Plum: You probably still have that camera.
DO: Yeah, but I don’t have it, Amy. It’s long gone.
DV: You told us before that the work was made in 60s or the 70s, earlier from 1994, which is the date we often consider this work from at the S.M.A.K.. Is it 1994 the right date?
DO: Yeah. Well, the cameras would change. I mean, back in the early 60s we were using power packs, big power packs and reel for reel.
EL: But was it shot with that kind of camera?
DO: No, no. This was shot with new equipment.
EL: And the year you showed it in the gallery in Soho, was it after 94?
DO: Yeah, I guess so, but I don’t know when they showed it.
DV: I think this work was [offered] to the S.M.A.K. to Jan Hoet...
DO: Yes.
DV: In 1996...
DO: Oh!
EL: Maybe there are records somewhere about this exhibition in Soho.
DV: We still have the wires in the right dimensions and we cannot show it in the same space [in which it was originally exhibited at the S.M.A.K] because it does not make part of the exhibition space anymore, the places were we can exhibited now are much higher. But in the picture [Blum Helman gallery] it is quite low to the ground...
DO: Yeah.
EL: But is there any special feature that the space should have like for the light?
DO: Nothing special. No, Yeah, I don’t remember the lighting. At the original, whether if there was light directly towards the… I think it was just such a thing, normal gallery lightning the kind of lightning that would have occurred if you had paintings and different things around. Standard like you’re walking in a gallery. Nothing noticeably dramatic. No shadows.
EL: So it doesn’t matter if the audience comes from a specific side of the room (?)
DO: No. Well hmmm.
DV: Because the sequence here [in the pictures] it is more diagonal...
DO: Yeah. I think diagonal… I think this is a good view… Otherwise...
EL: You cross the space...
DO: Yeah. I mean, if there is some sort of flexibility. If you have the occasion this will be the optimal view or yeah… I Wouldn’t put it this way… Yeah, diagonal.
DV: In the exhibition this summer, will be a lot of other installations, so there is the problem of the sound with this piece...
DO: It can be low.
DV: And if there is another video work with sound in the same space how...
DO: Well I don’t know. The curators have to deal with that.
EL: But it is not a problem if the audience has to be close to the work to hear the sound...
DO: I wouldn’t advise excess. But the sound can be quite low.
EL: I covered all the answers...
DO: Is that good for you?
EL: Yes.
DO: (...) Jan Hoet if you know him, he’s, we say that he used to be a boxer, he was never a boxer he used to boxe and that’s why I like this piece because they are punching bags.
DV: OK. Thank you very much!
DO: You’re welcome

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