

"BED"

**Interactive installation
By Johan Grimonprez**

A man blind at his right eye, was hospitalized yesterday. A lost cauliflower seed had germinated behind his eyeball, and a 2 cm colli was surgically removed. He now sees again.

a true story quoted by Louis-Paul Boon



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A. The installation

Installation concept

'BED' is an interactive installation, consisting of a continuous projection of an empty bedroom projected on the wall of a house or a building. The scale is almost 1:1 with respect to real life size, creating the illusion as if one is actually looking through a window in the wall of a house. When a sensor is triggered by the movement of a person or a vehicle passing by (deliberate or accidental), an unexpected and uncanny poetic transformation takes place, only briefly for the viewer to discern. A deer suddenly jumps on the bed in this room and dreamily stares at the viewer, only to disappear immediately.

Adding a dimensional shift to the environment, the installation operates as an intervention within the public space as an ephemeral gesture crossing the boundaries of reality and fiction, private and public sphere, inside and outside. In our contemporary cityscapes teeming with commercialized and privatized messages, the work is blurring intimate space and blunt billboard ads, mixing the commercial space with personal poetics within the fabric of the city. The installation creates an interactive way of zapping through reality by juxtaposing and deliberately confusing reality with a memory of reality. Its poetics intervene unexpectedly, and they are created - or at least triggered - by the same person that is walking past and looking at these images. The viewer is zapped into an intimate, forbidden non-existing space, which becomes suddenly palpably real. Set in a real environment, the displacement of the image is put to front. The culture of reality television has accustomed us to privileged "bedroom images", images that penetrate the private lives of people and increase our voyeuristic needs by blunt commercial ads dictating our desires. The viewer is privileged into other people's homes, but as a direct consequence also deterred from his own privacy.

Generating an unanticipated disruption in the viewer's perception of the ordinary urban context surrounding him, when the installation is triggered a permeating metaphorical shift takes places. The static image unexpectedly transforms into an uncanny scene, revealing itself as an ambiguous "billboard", endowed with new significance in an unusual context. The installation acts as a metaphorical remote control unconsciously activated by the viewer passing by, creating a poetic portal in an ordinary urban context, disconnecting the viewer from trivial decoding of reality and provoking a dynamic thought process. The viewer's perception is suddenly

restructured as the work reverses notions of inside and outside, reality and fantasy and shifts artistic and advertising imagery. In this regard, the artist makes an artistic reference to Felix Gonzalez-Torres's billboard work 'Untitled' (1992), a black-and-white photograph of a double bed, which was displayed in twenty-four billboards throughout New York. Whereas commercial billboards are designed to demand consumer attention in an unambiguous attempt of mind controlling perception, the art work appearing in the format of a billboard in public space encourages the viewer to open-mindedly re-evaluate his relationship to the urban landscape and daily reality around him.

Presentation

Ideally 'BED' is installed in public space, but it can be integrated in an interior context as well, if its conditions are respected, and as long as it questions its surroundings and triggers the re-imagining of the space.

The work was installed for the first time in 2005 as a permanent work of art in relation to the new City Hall of Deerlijk (Belgium). The installation is completely integrated within the architecture of the newly constructed building, following close interaction with its architects and project leaders, and has since become an integral part of the town and its landscape.

Recently, the work was installed in public space as a part of the exhibition 'Shot By Both Sides' in CC Strombeek (16 Oct – 13 Dec, 2009).

Track 1:



Track 2:

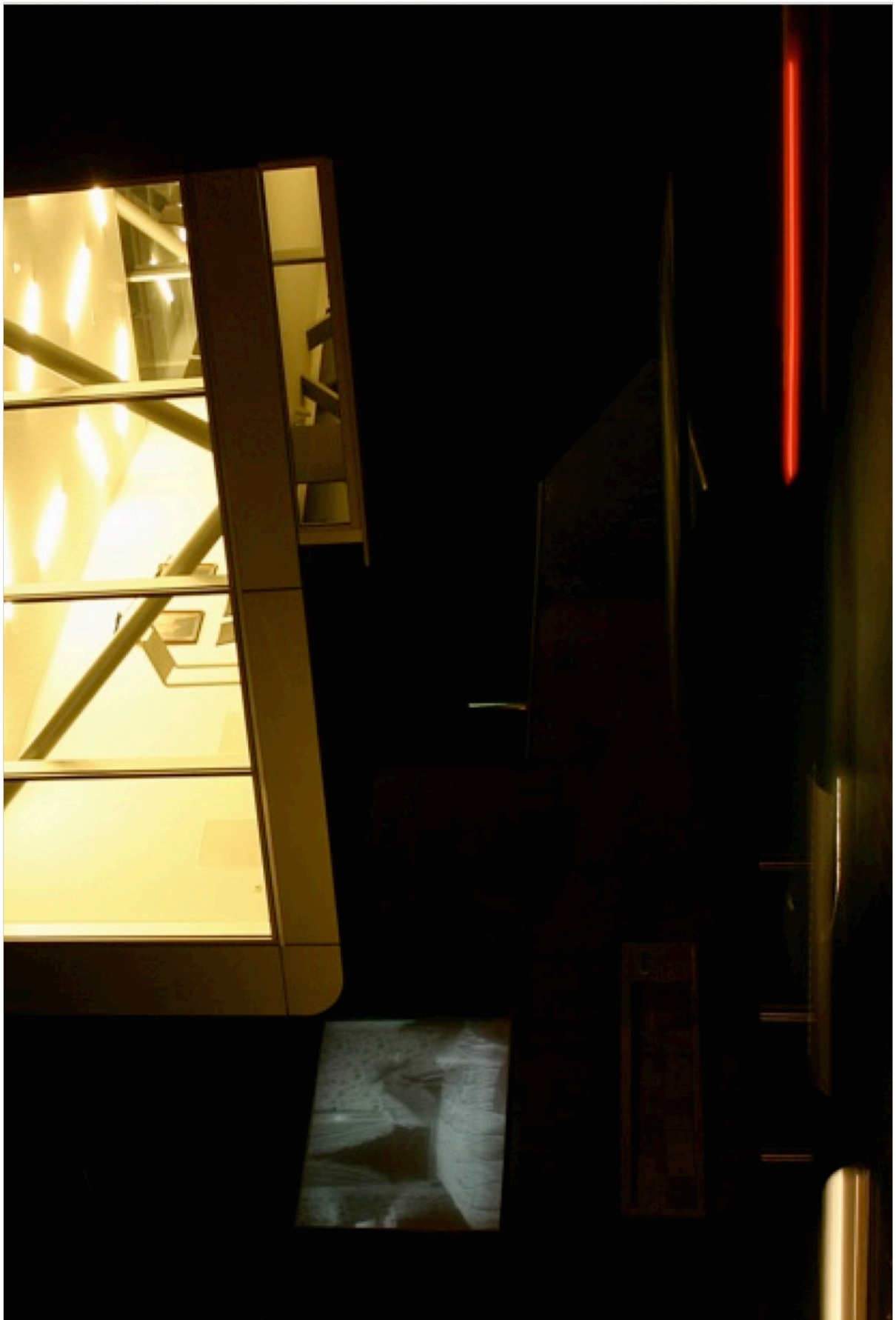


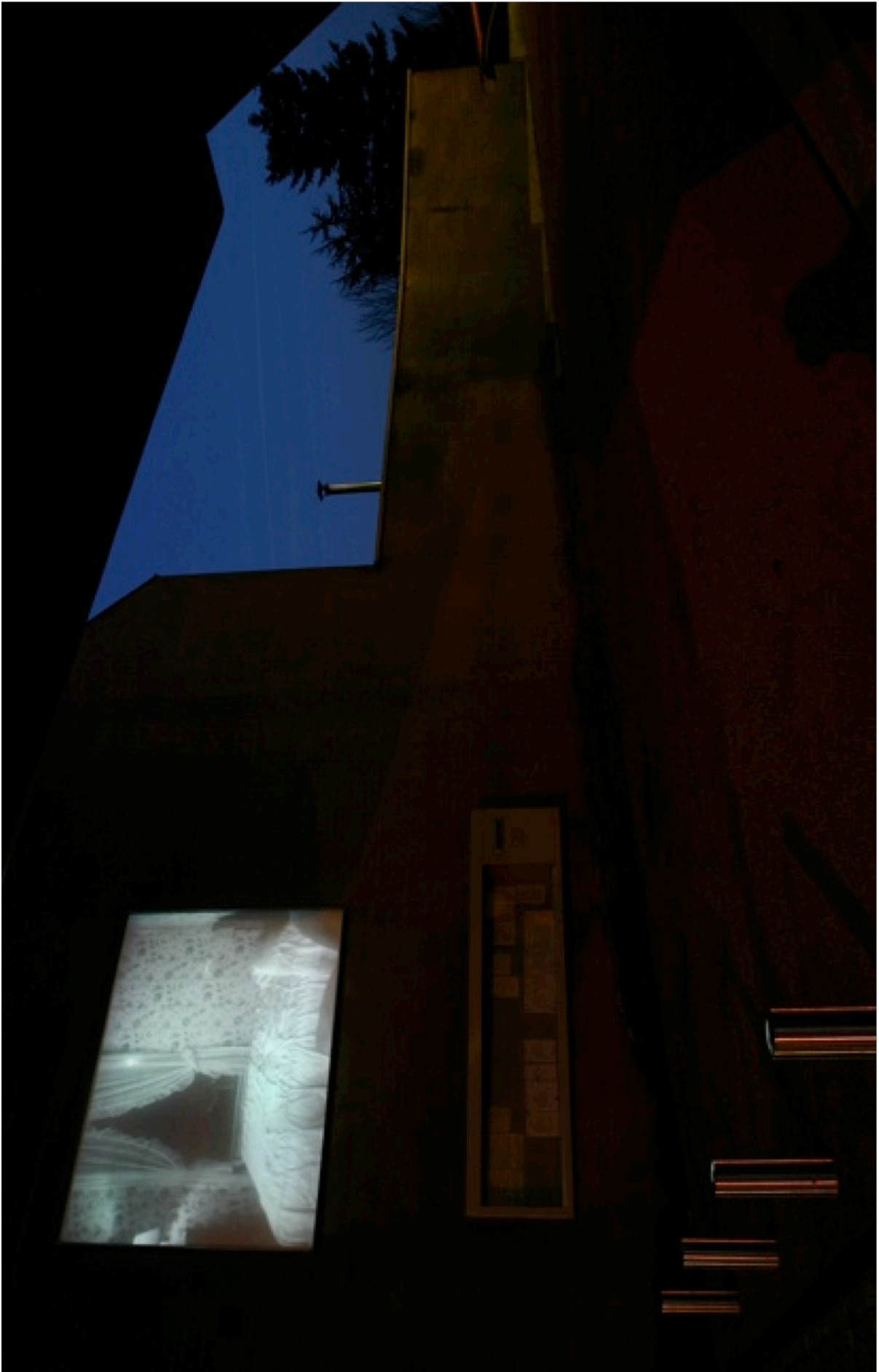


Examples: installation views

A. City Hall, Deerlijk, Belgium, permanent residency

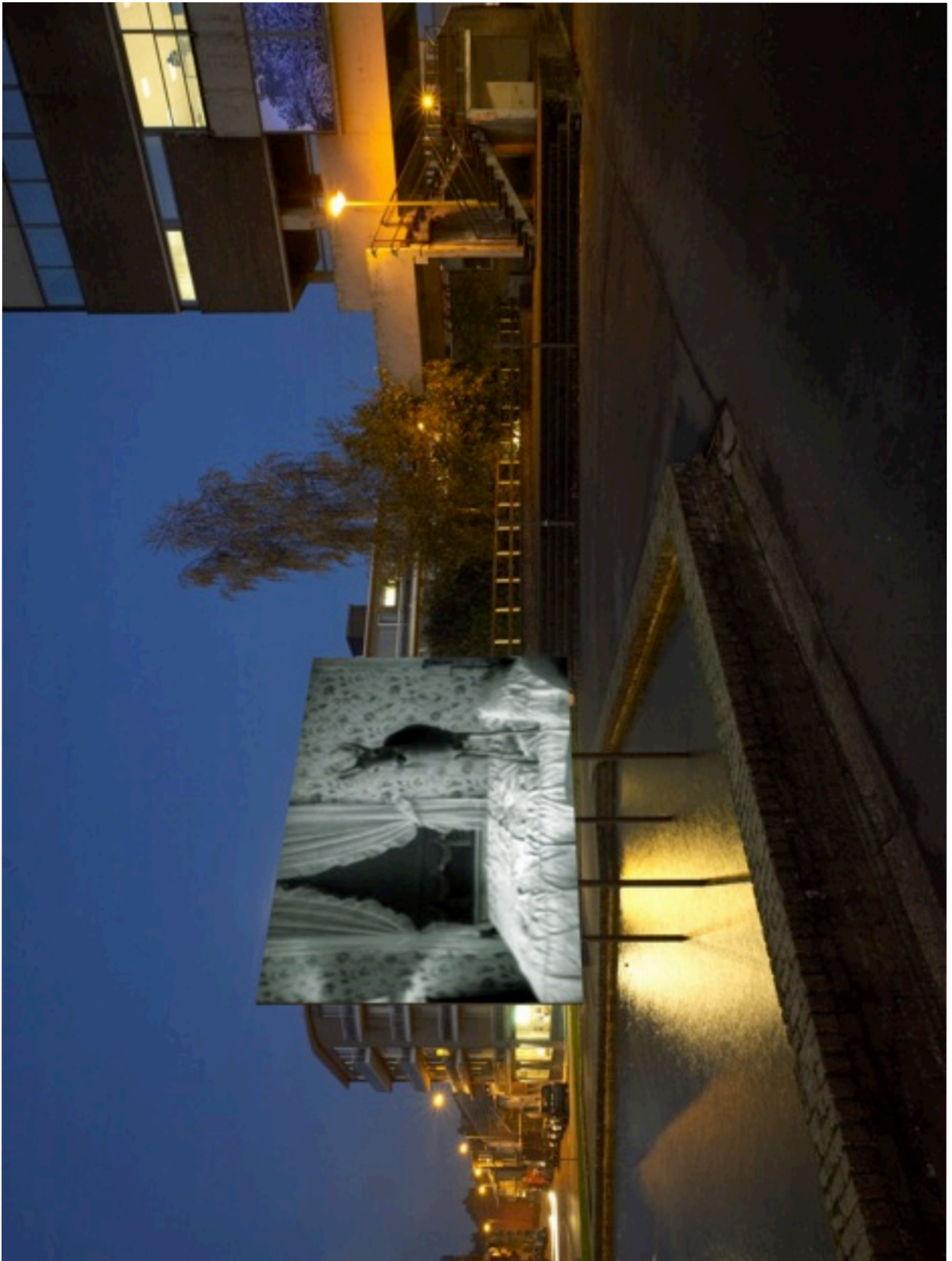






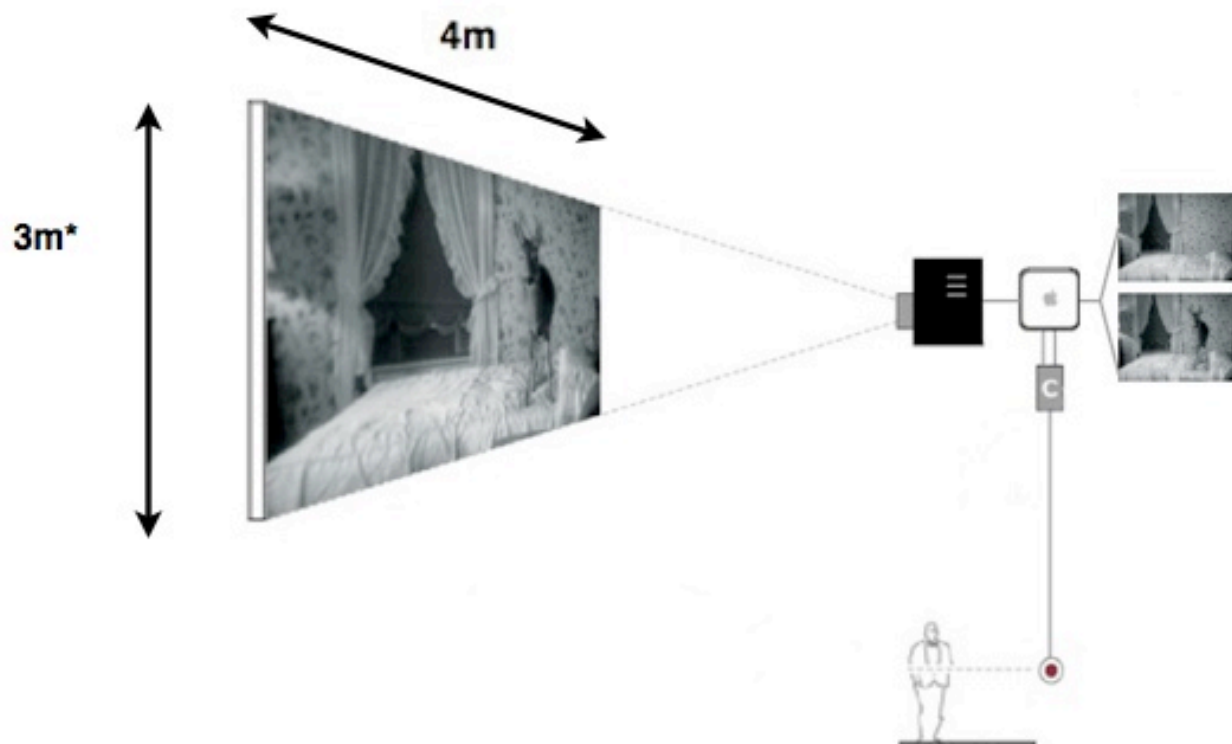
B. Shot by both sides, CC Strombeek, Belgium (16 Oct – 13 Dec, 2009)



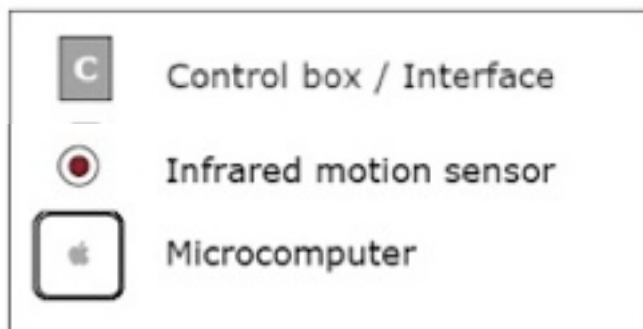


Technical Rider

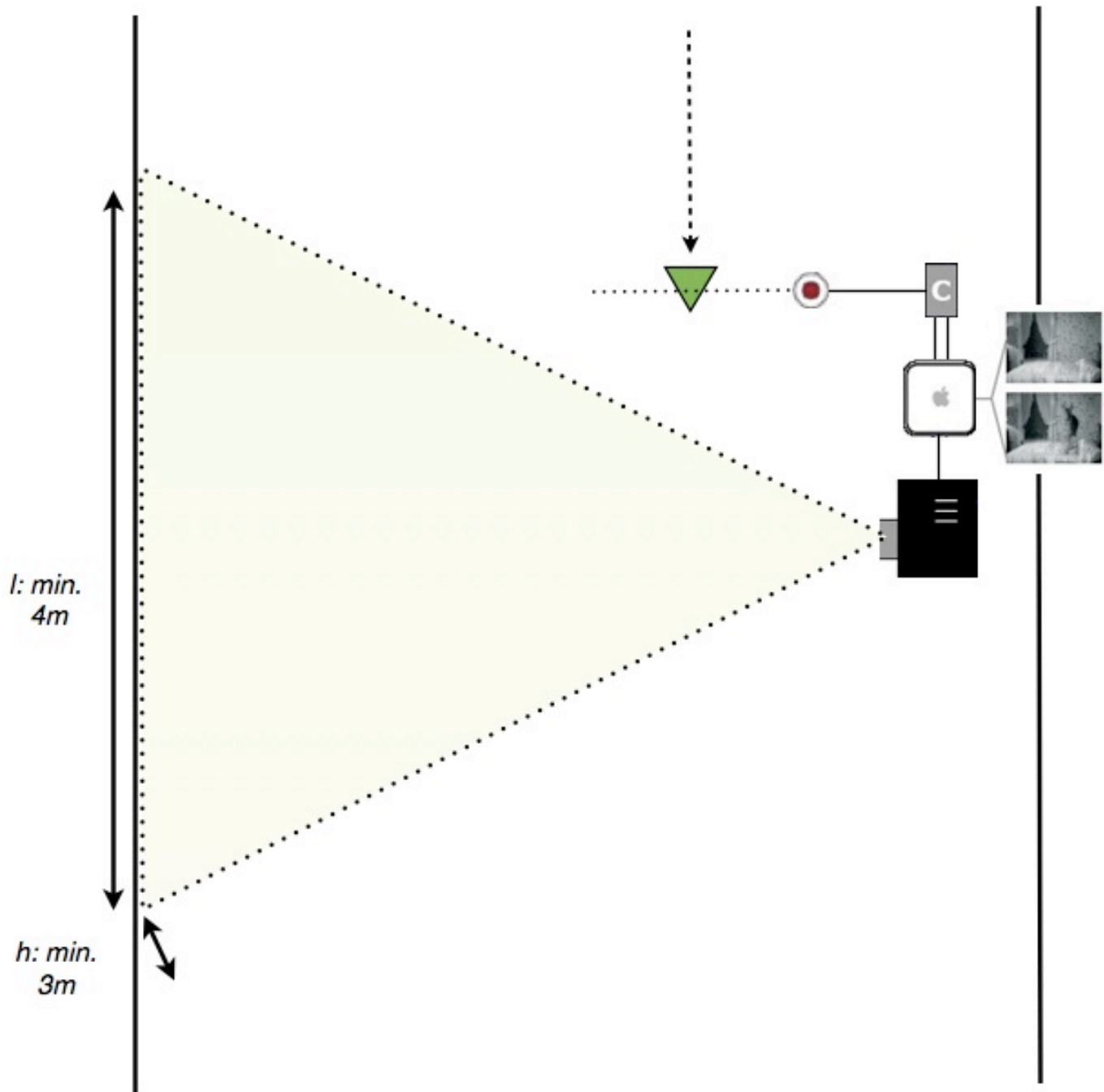
INSTALLATION VIEW "BED"



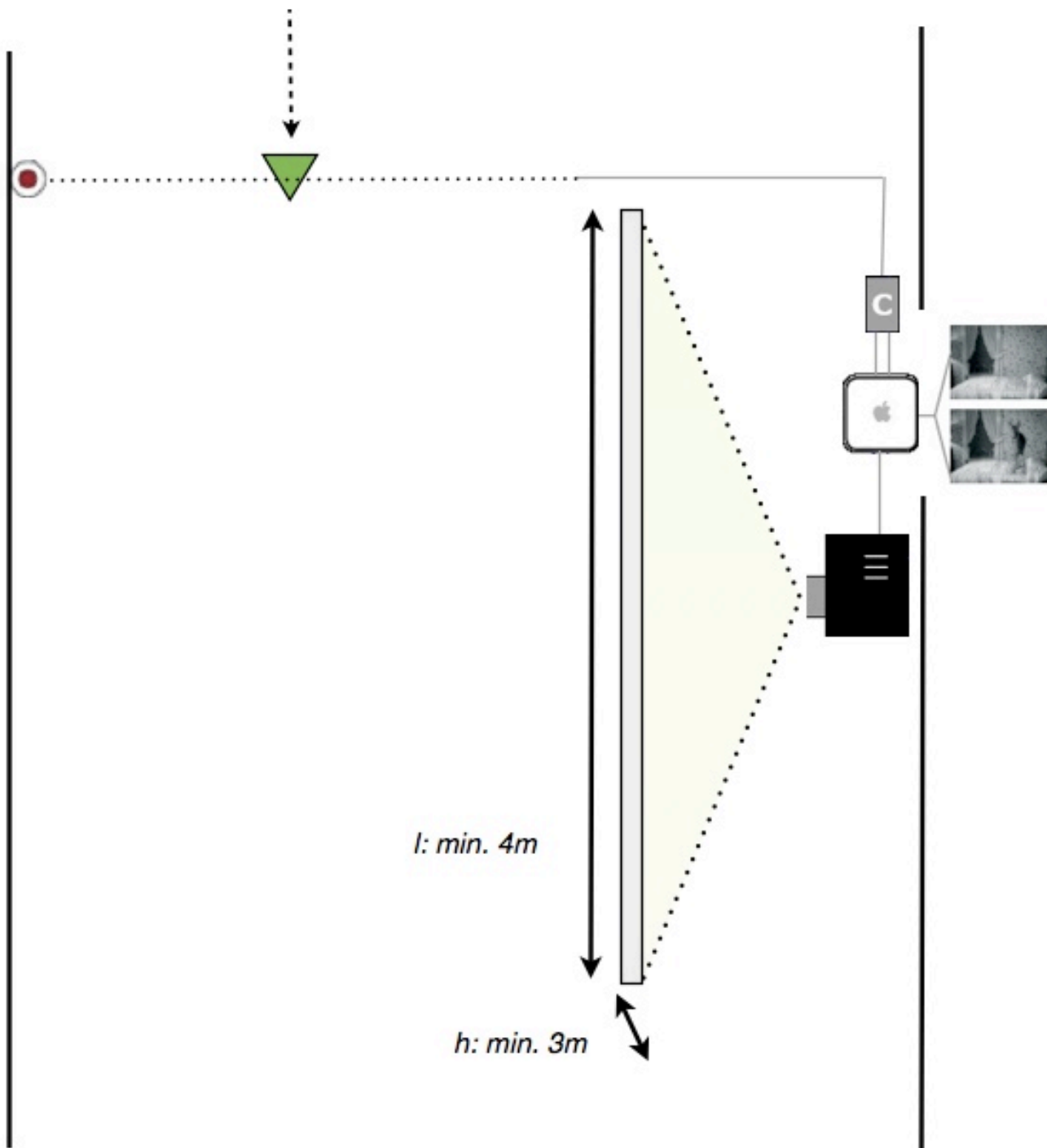
*ideal dimensions. Dimensions can be adapted to site-specific situations.



FLOOR PLAN "BED"




FLOOR PLAN "BED" proposition B (rear projection)




A. KEY ELEMENTS

- When the sun sets and dusk falls, a **light sensor** triggers the computer system and the projector, and the installation automatically starts up. Initially the video of the empty room is shown in continuous loop.
- The specially designed **control box** provides an interface between the sensors and the microcomputer.
 - o The videos are played from the microcomputer's hard disk, depending on the input from the sensors. The amount and location of the movement sensors is adapted to the lay-out and characteristics of the space where the installation is integrated.
 - o The appearance can be triggered quickly, several times in a row, expanding the possible ways of interaction with the installation.
 - o Every now and then, the deer appears seemingly random as well (without triggering sensors), adding to the unpredictable nature.

The working of the interactive installation depends entirely on the placement of the sensors and the quality of the image, therefore:

 The installation should be strategically placed in an averagely populous public passage where the **circulation of people** crossing the movement sensor is **assured but limited**. The sensor should not be triggered excessively.

 IDEAL CONDITIONS: The installation should not be subject to **light pollution**:

- o No reflections of light sources should hit the screen.
- o Eliminating the whiteness or lightness of all walls, ceiling and if possible floor area will benefit the image quality.
- o In case of a projection in interior context, the construction of a **black box** is strongly recommended.

B. SCREEN AND IMAGE

The film format aspect ratio is **4:3**.

- The screen on which the image is projected should be cut to the image size. Under no circumstances should there be black bands between the image and the screen.
- In interior context, projecting the image directly onto the wall can be discussed with the artist.
- Ideally, the screen is made from MDF sheets mounted on a backing frame that should be positioned approx 15 cm off the wall. The joins between sheets are filled and sanded so that there are absolutely no lines showing in the screen and it is completely smooth. Making the screen edges somewhat convex towards the back (so no lights can reflect on the sides) improves the sharpness of the edge. Any system can be used to mount the screens on the wall.
 - > Ideally the screen should be made slightly too big. The final cutting of the screen should be done once you have projected the image and measured its exact dimensions.
- The screen is painted with a high gain matte white, the last coat of paint being Rosco super-saturated white, for outdoors.
See <http://www.rosco.com>. An equivalent high-quality screen paint may be used.

C. PROJECTOR

The **projector and computer** switch on and off (to SLEEP mode) automatically through infrared.

IDEAL PARAMETERS:

- The projector must be attached in such a way that
 - 1) *it is given room to 'breathe'*: either the front or the rear side there should have an **opening for air circulation**.
 - 2) *it has 50 cm of free space around each side*. This is to prevent overheating and subsequent failure.
- The native 4:3 projector (minimum XGA) should be rated at 6000 ANSI lumens and should be suitable for outdoor projection.
- Avoid keystone in your projector installation by providing for a projector with a generous vertical (and horizontal) lens shift.
- It's very important that the projector has a fresh new lamp

D. INTERACTIVE INSTALLATION KIT

The general technical supervision, preparation & programming of the interactive kit and the installation of the work should preferably be carried out by Zapomatik's technical freelance coordinator, Bram Vandeveire.

Contact & technical questions:

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