

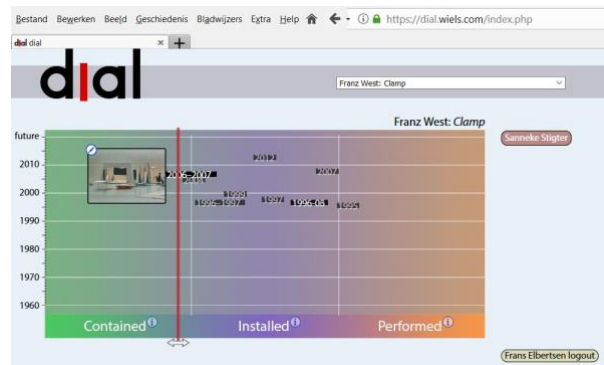
Franz West, [Clamp](#) as case study for [DIAL](#)

*Clamp* (1995) by the Austrian artist Franz West (1947-2012) is multi-part installation consisting of self-made furniture, paintings and sculptures, presented mostly in a living room enclosed by three walls that are 'wallpapered' with pages from a telephone directory. The interaction with the public is essential. Not only are the objects allowed to be touched, they can be 'used'.

For the curator, the following dilemma may arise. Should the work always be displayed in its entirety when it is set up, or would a selection of the components suffice, and if so, which components? In early presentations, one of the user functions was to make telephone calls with a landline telephone. This telephone was not included in later presentations. Was this based on a direct instruction from the artist, or motivated by technological developments – or both?



During the installation of Franz West's *Clamp* (1995) in 2012, with the walls papered with pages from old telephone directories, now showing part of the work's history. © Marjon Gemmeke, Kröller-Müller Museum.



In 2006 the character of *Clamp* temporarily changed to 'contained' in the context of a project in which the objects from *Clamp* underwent conservation treatments in the gallery to be witnessed by the audience, prior to the installation of the entire work for *Inside Installations II* in 2007. Then its character shifts to 'installed' towards the 'performed' end, as the audience was allowed to enter the work. © Sanneke Stigter and Wiel's Simple Solutions.

Whereas traditional registration methods focus on recording a situation as completely as possible, the DIAL tool aims to document the considerations that eventually lead to a presentation. It allows for recording both the moment of decision-making and a personal account of the one who is interpreting the situation, so that changes in the work's conception can be traced over time, and thus to inform subsequent decisions.

*Frans Elbertsen and Sanneke Stigter*

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