

Stuff, Box, Object.

After working on the roof for four weeks, I established a place to work by clearing an area about eight feet by four in one corner of the Studio. The area was bounded by two walls, the back of a set of lockers and a partition. I sealed the area to a height of one foot from the floor and tipped all of the Material from the roof into the space. To this I added all of the clay which I could find in the Studio - over three hundred weights, mostly dry and in large, hard lumps. I spread the clay and roof Material evenly over the floor of the area and thoroughly wetted the mixture. I flattened the end of a four foot length of scaffold pipe and, standing on a small board in the centre of the area, began breaking up the lumps of clay by stabbing them with the flattened end of the tool. I kept the area soaking wet; the clay and roof Material became soft and weak and well mixed together.

It was inconvenient to be standing on top of the mixture whilst breaking it down in this way, so I shovelled the Stuff into the wall half of the area, creating a bank eight feet long, two wide and one high, and fixed a plank along the front to prevent it spreading whilst I worked with the stabbing tool. I laid duck-boards down on the cleared floor, kept the area wet and continued to mix with the stabbing tool, standing on the duck-boards and stabbing into the bank of stuff. Ted pissed into it. From time to time I cleaned the duck-boards with a mop and bucket. When the Stuff was soft and well mixed I built a container around and over it - three feet high by eight by two, made of old floorboards nailed vertically onto a frame of thick planks. I constructed a lid for the container in three sections, each made from two sections of plank joined by two blocks of four by four. This sectioning of the lid allowed me to stand above the Stuff on one section and, with the others open, drive the tool down into the Stuff. I made a pounding tool by piling four short sections of plank together, forming a block about one foot cubed, nailed and wrapped around with thin steel strip and by setting a straight handle, thirty inches long, into this block. The pounder weighed about twenty five pounds. I walked up and down inside the container, flattening and compressing the Stuff with the new tool. The clay stuck to my boots and to the bottom of the pounder so when I found a box of ash, coke and chestnut husks left by a hot-chestnut stand in the street outside St. Martins, I immediately carried it up into the Studio and poured the contents on top of the Stuff in the container. I spread the ash etc., evenly over the surface, poured water on top and climbed into the container with the pounding tool to continue tamping the Stuff down. I held the pounder handle in both hands, lifted it high and drove it down on top of the Stuff, walking around from place to place inside the container. On

the evening of December 11 I laid both tools down on top of the Stuff, which was quite firm and solidly packed, closed the lid of the container and left it.

I gave the Stuff, in its container, to a chicken to look after for me for a week.

I came back from the holiday and took to pieces the container surrounding the Stuff, which remained in a solid block. I removed all of the nails from the wood and stacked it, with the two tools, in front of the block. A mouse ran out as I dismantled the container - I discovered a small cavity down in one corner of the block of Stuff which the mouse had smoothed out and partially filled with finely shredded cardboard. The exposed sides of the block had a layered appearance, reminiscent of the stratification in soil formations. Some grass seed, dropped into the container when the chicken was fed, had germinated and was growing thinly on the surface of the block. I left it undisturbed for several days and it began to grow more strongly with the air and light accessible. I began to make a new container using the wood from the old. The interior dimensions were to be identical with those of the present block and it was to be lined with thick felt and made to fit against the wall in the space now occupied by the block of Stuff.

To make the container strong I used a double thickness of planks on the sides and the bottom - one thickness running along, the other across. As the container neared completion I purchased a spade and used it to break up the block and move the Stuff to a heap on one side. The amount of damage to the floor and wall areas in contact with the Stuff surprised me. The paint on the walls was destroyed and the plaster underneath soft and rotten. On the floor the linoleum tiles were breaking up and coming away from the concrete underneath. I cleaned the area and tested the new container in position, finding a slight error in measurement which necessitated removing a part of the adjacent door frame to get a perfect fit. Having fitted the container I completed the construction. It was complete but unlined by the evening of Thursday January 15.

On that evening Ted suggested that he and I exchange locations and materials, each of us leaving things as they were and proceeding to the others location. I agreed to the exchange. I undertook a responsibility towards the condition of the Stuff that I placed in the exchange. In handing it over to Ted I expected him to attend to its care. My responsibility was extended towards the things that I received from the exchange, I received a large wooden Box, an amount of raw Flax joined by strips of Fibre Glass, Straw, Chicken Shit and scraps of Wood, The Box dominated the exchange. Its base was two and

a half by three feet. It stood just over three feet high. Into the top, which was not attached and could be lifted, were screwed two large Butt-Hinges and two long Bolts. The inside of the Box was coated with Lard, which had soaked in and was starting to rot the Wood. The Box smelt rancid.

On Monday January 19 I began to prepare the Box, In the centre of each side and in the top I drilled five holes, one hole in the dead centre and the other four forming a square around it - the pattern used to indicate a five on a die, I mounted a light inside the top, the flux going out to a socket through the central hole, I set a bolt inside the top, screwed two hasps onto the outside and padlocked the Box shut.

On the morning of Friday January 23, watched by Peter Atkins and Robert Bell and wearing a White Boiler Suit, I unlocked the Box and opened the top, I placed inside a knife, a hammer, a bag of tacks, a roll of carpet and a clock, I turned on the light and climbed inside, closing and bolting the top behind me.

Inside, I adopted a foetal position on first closing the top; body curled, head bent over, legs together, knees drawn up against my chest. In this position I fitted my body across the Box between diagonally opposed corners. I turned over. It was only possible to turn from side to side and not to do a full turn - either by going head-over-heels or by rolling lengthwise. By pushing parts of my body against the sides while relaxing and moving others I moved around the Box, It was hot and greasy inside and I started to sweat heavily. Turning from one side to the other I became careless and my left leg smashed the light bulb in the top, I slid the bolt back, opened the top, climbed out, shut and padlocked the Box and left.

I returned with a replacement bulb, unlocked and opened the Box, removed the broken glass and old bulb and fitted the new one, I turned on the light and climbed inside, shutting and bolting the top behind me.

I adopted a position flat on my back diagonally across the bottom; feet in one corner, legs spread out, knees and pelvis bent, head opposite feet, neck bent, arms at sides, I picked up the roll of carpet and began cutting, fitting and laying a piece to fit the bottom of the Box, fixing it with tacks. This was difficult as a 'Z'-shaped piece projected from the bottom and the carpet had to be tailored to fit around and over this while passing under my back. At 1:00 I slid back the bolt, opened the top and climbed out, I shut and locked the Box and left.

I returned at 2:00, turned on the light and unlocked the Box. I opened the top and climbed inside, shutting and bolting it after me.

Inside I continued carpeting the bottom. I passed the carpet under my back and cut it to fit over the diagonal of the 'Z'. I worked with my hands close to my body, sweating heavily. At 3:00 I slid back the bolt, opened the top and climbed out, shutting and locking the Box behind me. I turned out the light and left.

I returned at 3:30, turned on the light and unlocked the Box. I opened the top and climbed inside, shutting and bolting it after me.

Inside I continued the carpeting until the whole bottom of the Box was covered. I checked the carpet carefully, examining its fixing and its fit, gathered up off-cuts and loose tacks, slid back the bolt, opened the top and climbed out. I removed the clock, the hammer, the bag of tacks and the unused carpet from the inside, shut and locked the Box, turned out the light and left.

26/1/71; 10:25. Enter Box, take photograph, turn out light.

Noise level remains constant and apparently arbitrary.

10:30. Turn on light.

On turning on light I hear a series of light taps on the exterior. Continuously a clock ticks loudly inside the Box.

10:34. Sawing noise commences with random gaps.

I try to establish a more satisfactory arrangement for the use of the camera. It is not very successful.

10:40. Move round inside the Box.

10:43. Stop moving.

The exterior noise has changed to a dull hammering which stops shortly after I stop moving.

I begin to wonder about the purpose of continuing the observations or why they were started.

10:45. A tuneful whistling quickly replaced by a rapid hammering which is itself later joined by the whistling.

10:48. I hear talking, but too indistinct to make out the sense. I do not respond.

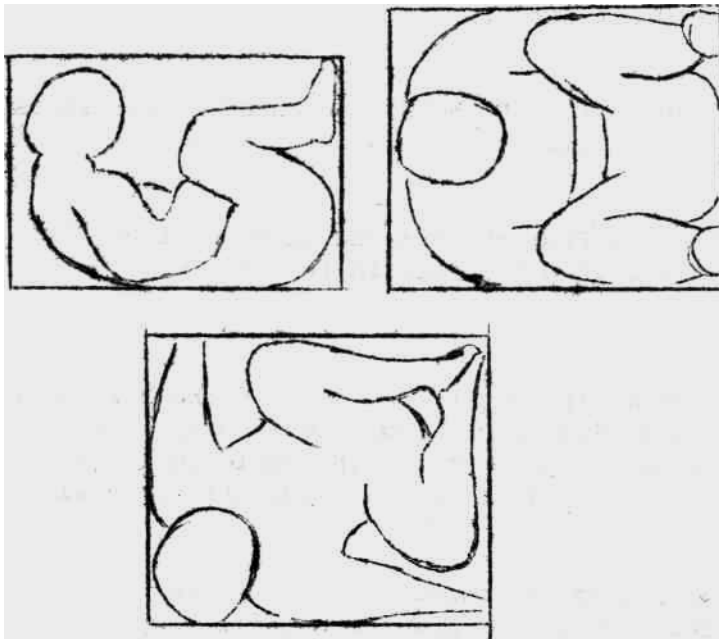
The only indication of my presence for the last ten minutes has been the light and the clock yet the activity in the environment remains at the same level and apparently randomly located in relation to myself, seen as a fixture.

10:52. A scraping noise very near the Box.
10:57. Radio on very softly. Preceded by a sawing noise in the environment which continues unchanged.
10:59. Radio off. All noise in the environment momentarily ceases.
11:00. Take photograph, leave.
11:30. Enter Box, take photograph.
11:35. Marking one wall with chalks. A continuing series of tapping, sawing and whistling noises coming from the environment.
I begin to regard this as unremarkable.
12:05. Light goes out, continue chalking.
12:13. Stick tapping, coming towards Box. Box lid moves up and down. Cease chalking. Stick tapping moving away from Box. Continue chalking.
1:00. Take photograph, leave.

27/1/71; 10:13. Enter Box, take photograph

11:30. Enter Box, take photograph. 11:35.

Position in Box:



Take photograph of inside. 11:40. Position in Box:

Radio on.

12:00. Change radio to loud static.

12:05. Radio continues, Box shifts slightly.

12:20. Radio off.

12:35. Drawing with chalk.

2:05. Enter Box, take photograph.

Reload camera, discharge empty film carton.

2:15. Drawing with chalk.

Banging on Box just before I start, part of a rhythm. This continues for a little while.

2:35. Radio on, continue chalking.

2:48. Radio off, continue chalking.

The activity of climbing inside of a very small Box and locking myself in has within it an element of paranoia which I am beginning to dislike.

3:30. Enter Box, take photograph, start chalking.

4:00. Stop to consider, start again.

28/1/71; 10:10. Enter Box, take photograph.

10:15. Making straps to hold top.

11:33. Enter Box, take photograph.

11:39. A piece of orange peel appears through one of the cracks. A scratching noise outside. The noise disappears. I am conscious of other elements around the Box, concentrating on it.

11:50. Screw a large screw through to the outside of the Box.

12:05. Retract screw.

1:00. Take photograph, leave.

2:10. Enter Box, take photograph, reload camera.

I have decided to alter the orientation of the Box so that the top becomes a side.

2:25. Scratching on top, very quiet.

2:29. Take photograph.

Noise stops.

3:00. Noise on top starts again.

Take photograph, leave.

I brought two cardboard boxes full of twigs into the Studio. I had found the twigs in Greek Street.

I carpeted the inside of the Box on three of its sides, using the same carpet as lay on the bottom.

I removed the top from the Box and stacked it against one of the walls in my working area. When I worked in the Studio I turned on the light in the top.

I nailed twigs to the uncarpeted side of the Box, nailing them vertically in horizontal strips spaced four inches apart down the side. The twigs overlapped

from strip to strip. The whole inside surface was obscured by a hedge of twigs. I sawed the twigs off flush with the top of the Box.

I placed the Box in the corner of my working area. This corner had an acute angle, so the rectangular Box did not fit tight into it. I made a covering for the floor in the Gap between the Box and the Studio walls. The covering had three layers,-canvas, wood, canvas,-and it exactly fitted the section of the floor. I filled the Gap with twigs, straw, chicken shit and short lengths of wood, packing the Matter very tightly up to the level of the top of the Box. I melted down lard and poured it on top of the Matter in the Gap.

I moved the Box out of the corner, letting the Matter packed into the Gap fall to the floor. I attached four legs to the Box, one at each corner and stretched white p.v.c. between them. I filled the space between the sides of the Box and the p.v.c. with flax.

I made a Manikin of the same size as myself from string, twigs and short lengths of wood, the head bandaged with canvas strips. I placed the Manikin inside the White Boiler Suit and then inside the Box. I removed the legs and the p.v.c. and placed the flax around the Manikin inside.

I removed the light from the top of the Box, relocated the top, removed the padlocks, hinges and bolts and nailed the Box shut.

I placed the Box in the corner of my working area and packed Matter tightly into the Gap.

I removed the top of the Box, extracted the Manikin, removed the Boiler Suit and threw the Manikin away. I took the Box to pieces and placed the six pieces with the hinges and bolts inside a large, empty clay Bin. I arranged the Matter from the Gap around the sections of the Box and laid the flax on top. I placed a layer of felt on top of the flax and a layer of cotton on top of the felt, tucking the edges down inside the Bin. I closed the lid and secured the hasp with a nail.

26/4/71; 10:10. I enter the Studio. Dave and John are sitting opposite each other but are not talking. I look around. The Studio has been tidied - good material stacked up, the floor swept clean, the rubbish removed. I notice that the nail which secured the hasp on the Bin is missing. I open the lid to check that the contents are undisturbed before fastening the hasp with a tight twist of wire. I take another look around the Studio and leave.

I cut hard-board and battens to size and build up a cladding to cover the Bin, keeping the battens on the outside and fitting the hardboard against the surface. I seal the joins by smoothing clay over them and cover the cladding in wire netting. I buy a trowel and some bonding adhesive, paint the adhesive over the cladding and lay a coat of cement on top.

18/5/71; 10:20. I change into the Boiler Suit, fetch an old sheet of hardboard and lay it on the floor beside the Object. I fill a bucket with sand, carry it across and tip it out on the hardboard. From the bag of cement standing next to the bag of sand I measure out half a bucket, carry it across to the hardboard and tip the cement into the sand, I turn the two together with a spade and fetch water in two buckets, a pint in one and the other full. I tip a pint of Uni-Bond (bonding adhesive) into the first and use the water from the other bucket to wet the cement. When the cement is ready, I improvise a board and trowel some cement onto it. Resting the board against the Object and being careful that the cement does not slip to the floor, I pick up a paint brush and the bucket of bond and paint one edge of the Object. I place the bucket on the floor, stand the paint brush in it, pick up the trowel and the loaded board and cement the wet edge, squaring and levelling the corner. I finish, place the board and trowel down on top of the Object, pick up the bucket and brush and paint a second edge with bond. I place the bucket on the floor, cut out a piece of sacking, wet it and lay it over the first edge. I trowel more cement onto the board and commence squaring and levelling the second edge. I continue until all the edges are done. I inspect the whole surface of the Object, painting over faults in the cement with bond and filling them. I cover the Object completely with damp sacking and clean up, - scrape the floor free of excess cement, push the waste into a pile then throw it into a dustbin, take the piece of hard-board off the floor and stack it against a wall, wash the trowel, the board and the spade free of cement and put them away. I wash out the paint brush and cover the bucket of bond, remove the Boiler Suit and wash my hands.

3:45. I remove the covers and nail a skirting board around the bottom of the Object. As I nail several large pieces of cement fall off the corners. At 6:00 I replace the covers on the Object, clean up the floor and leave the Studio.

19/5/71; 11:30. I change into the Boiler Suit, take up what remains of the bond, uncover the Object and paint over the damaged sections of the cement. I lay the piece of hardboard out on the floor next to the Object, tip a bucketful of sand and a half of cement onto it and mix the two together.

When the dry mix is ready I wet it. I take up the trowel and board and use the trowel to scrape the board free of dry cement. I trowel some cement onto the board and commence repairing the damage. After finishing there is cement left, so I paint bond onto the sides of the object shown by the skirting board to be irregular and finish off the cement by building up depressed areas. I finish at 1:10, clean around the Object, stack the hard-board up, wash the trowel and the spade free of cement, remove the Boiler Suit, wash my hands and go to lunch.

20/5/71; 2:10. I scrape down the surface of the Object, removing any flakes of cement and preparing the surface for plastering. I make a board to hold plaster and paint one side of the Object with bond. I put on the Boiler Suit, open a bag of siraprite plaster and mix up wet plaster in a bowl. I fetch the trowel and start plastering the painted end of the Object. I find the plaster sticky and stiff to the trowel, harder to work than cement. I have almost finished the side when Ted comes up and tells me how to do it. He says that I am laying the plaster on too thick, that I should be quick with the trowel, moving it rapidly across the surface being plastered and that I should keep the plaster surface very wet so that I can move it around with ease. I give him the trowel and he shows me how, indicating the direction of stroke with the trowel and the right wetness and thickness of plaster to be using. I watch everything that Ted does. At 3:45 we run out of plaster. I wash the trowel, the board and the bowl and remove the Boiler Suit. We go to tea.

4:05. I enter the Studio, change into the Boiler Suit and paint a second side of the Object with bond. I half fill the bowl with water and tip plaster into the water from one of the bags. I pick up the trowel and the board, wet them both and commence plastering the newly painted side. I continue, replenishing the board from time to time until all the plaster in the bowl has been used. At 4:45 I clean up and leave the Studio.

21/5/71; 10:15. I put on the Boiler Suit, fetch some water in the bowl, pick up a bag of plaster and sprinkle some into the water in the bowl, mixing it up. I take up the trowel and the board, wet them both and trowel some plaster onto the board. I wet one of the two unplastered sides of the Object and start plastering. I work upwards and outwards from the middle of the side at the bottom, where the cement level is depressed. I use the plaster wetter and lay it down thinner and faster than previously. I finish the mixed plaster and buy some more, mix up a fresh batch, wet the final side and commence plastering, again working upwards and outwards from the centre at the bottom. I finish and examine the Object. The side that Ted and I plastered between us is fully

covered, but the finish is bad and needs cleaning up. The other three sides are much neater but each needs more plaster to level and cover it. I wash the trowel, the board and the bowl, remove the Boiler Suit and wash my hands. Using a cold chisel I start scraping down and tidying the first side plastered. I stop after a short time and decide to wait until the plastering is finished before continuing.

5:35. I clear up around the Object, sweeping loose cement and plaster into a heap and throwing it into a dustbin. I leave the Studio at 5:50.

24/5/71; 7:00. I change into the Boiler Suit, remove the trowel and paint brush from a locker and place them on top of the Object. I pick up a bucket of water and thoroughly wet one side of the Object. I pour some of the water out into a bowl, pick up a bag of plaster and sprinkle sufficient into the water, mixing it up. I tip some of the mixed plaster onto the board, pick up and wet the trowel and start plastering the wet side. I continue, reloading the board as necessary until I have used all of the mixed plaster. I put the board and the trowel down on top of the Object, wash out the bowl, wet a second side and mix up fresh plaster. I take up the trowel and the board and plaster the second side as the first. I do the same for a third side. I do not plaster the fourth side, which is the side that Ted and I plastered between us. I wash the trowel, the board and the bowl, wash out the brush, remove the Boiler Suit and clean my hands. I leave the Studio at 7:45.

25/5/71; 10:15. I fetch a carton of tea, place it on a desk, take up the trowel and the paintbrush and place the paintbrush on the desk. As I drink the tea I use the edge of the trowel to scrape the surface of the Object. I finish the tea, discard the carton and change into the Boiler Suit. I fetch water in a bucket, pour some into a bowl, sprinkle plaster into it and mix the two together. I take up the paintbrush and the bucket and wet one side of the Object. I leave the paintbrush in the bucket on the floor beside the Object, pick up the board and the trowel, wet them both and trowel some plaster onto the board. I start plastering the wet side of the Object and continue until I have used all of the mixed plaster. I wash out the bowl and repeat the entire procedure for a second and then a third side of the Object. As before I do not add any plaster to the side that Ted and I plastered between us. I wash the trowel, the bowl and the board free of plaster, empty the bucket, wash out the paintbrush and hang up the Boiler Suit.

4:30. I remove the skirting board and fetch two six feet lengths of wood from a stack by one of the Studio walls. Improvising a plumb-line I set these two up

vertically to contain one of the sides of the Object and nail them in place. Though the boards are set flush with the surface of the side at the bottom, at the top they project out by about an inch, showing that the Object, on this side, tapers towards the top. It seems that I shall need a lot of plaster to make the sides both flat and vertical. I put on the Boiler Suit, fetch water in the bucket and pour some into the bowl. I mix up plaster in the bowl, pick up the bucket and paintbrush and wet the side of the Object between the two boards. I place the paint brush inside the bucket on the floor, pick up the trowel and, scooping the plaster from the bowl, start to fill in between the boards. When all the plaster is used I run a third board up between the edge boards and check the plaster level. A lot more is required. I wash the trowel and the bowl free of plaster, empty the bucket, wash out the paintbrush, remove the Boiler Suit and wash my hands.

26/5/71; 10:00. I change into the Boiler Suit, collect a hammer and a claw chisel from the sculpture department stores and start raking the side of the Object between the two boards, preparing the surface for another coat of plaster. I pick up the trowel and the paintbrush and place them on top of the Object. I fill up the bucket with water and tip some into the bowl, add plaster and mix the two together. Taking up the bucket and the paintbrush, I wet the side of the Object between the two boards and place the brush inside the bucket on top of the Object. I pick up the trowel and the board, wet them both and trowel some plaster onto the board. I fill between the two runner boards with the plaster, replenishing the board from time to time and use up all of the mixed plaster. I pick up a length of wood and slide it up the runners, checking the level of plaster. I see that I shall need as much plaster again to establish the right level. I scratch a criss-cross pattern into the wet plaster with the edge of the trowel, leaving a surface for the next layer to bind onto, wash the trowel, the bowl and the board free of plaster and remove the Boiler Suit.

27/5/71; 10:10. I enter the Studio carrying a bag. I place the bag on the floor, change into the Boiler Suit and fetch the paintbrush and trowel - at the same time collecting a loaf of bread which I left, by mistake, in the Studio overnight. I put the bread into the bag and lay the paintbrush and the trowel down on top of the Object. I fill a bucket with water, pour some out into a bowl, pick up a bag of plaster and sprinkle some into the bowl, mixing it up. I use the paintbrush to wet the side of the Object between the runners and leave it in the bucket on the floor. I pick up the trowel and the board, wet them both in the bucket and trowel some plaster onto the board. I commence plastering the wet side of the Object and continue until I have used all of the

mixed plaster. I place the trowel and the board on top of the Object and pick up a long piece of wood which I run up between the runners, checking the level of plaster. It appears that I need a further thin layer to bring the plaster up to the level. I scratch a criss-cross pattern into the wet plaster with the edge of the trowel and wash the trowel, the board and the bowl free of plaster. I pick up the hammer and claw chisel and commence raking over the remaining three sides of the Object, roughening the surface. I set up two boards against the Object to contain the side opposite to the one just plastered, improvising a plumb line and ensuring that the boards are set vertically. I nail the boards on, pick up a length of wood and run it between them. I see that the side tapers towards the top and is deeply indented in one corner. I tip water into the bowl, sprinkle plaster on top and mix the two together. I place the bowl on top of the Object, pick up the bucket and the paintbrush and wet the side of the Object between the two new runners. I place the paintbrush in the bucket on the floor beside the Object, pick up the trowel and the board and wet them both in the bucket. I trowel some plaster onto the board and start plastering the wet side of the object, using up all of the mixed plaster. I run a length of wood up between the runners and see that a lot more plaster is needed to establish the level. I wash the trowel, the board and the bowl free of plaster, wash out the paint brush, empty the bucket, remove the Boiler Suit and wash my hands.

28/5/71; 10:15. I enter the Studio carrying two bags, place them down and leave, returning after three minutes with a carton of tea and a pear. I walk across to where Ted is sitting, pull up a chair and sit talking with him whilst I drink the tea and eat the pear. We finish talking, I stand up, throw the empty carton into a dustbin and walk back to the Object. I sit at a desk, remove a pair of shoes from one of the bags and change my boots for the shoes. I change into the Boiler Suit, pick up a length of wood and run it between the first set of runners. Using a pencil I mark those areas that are shown to need filling to bring the plaster up to the level. I reduce one projecting section with the hammer and claw chisel. I fill the bucket with water, pour some into the bowl, sprinkle plaster on top and mix the two together. I pick up the paintbrush and the bucket and wet the marked side of the Object. I place the paintbrush in the bucket, put them both on the floor, pick up the trowel and the board and wet them in the bucket. I trowel plaster onto the board and commence filling the marked areas. I finish, place the trowel and board down on top of the Object, pick up the bucket and add a little water to the plaster in the bowl, making it very wet. I pick up the trowel and apply a thin layer of plaster over the wet side of the Object. I place the trowel down, run a length of wood up between the runners and am satisfied with the level. I wash the

trowel, the board and the bowl free of plaster, refill the bucket and go through the same procedure for the side of the Object between the second set of runners. On checking the plaster I see that I need a further layer to establish the required level. I scratch a criss-cross pattern into the wet plaster with the edge of the trowel and wash the trowel, the board and the bowl free of plaster. I empty the bucket, wash out the paintbrush and remove the Boiler Suit.

1/6/71; 10:10. I change into the Boiler Suit, pick up a bucket, fetch water, pour some into the bowl and put the bucket down. I pick up a bag of plaster and sprinkle some into the water in the bowl, mixing it up. I slide a long piece of wood up the Object between the second set of runners and find out which parts need most filling. I leave the wood standing against the Object, pick up the paint brush, dip it into the bucket and wet the side, I leave the paint brush in the bucket on the floor, pick up the trowel and the board and use the trowel to scrape dried plaster off the board, I wet them in the bucket, load up the board and plaster the wet side of the Object, working according to the idea I have of what is needed. Finishing the plaster, I place the trowel and the board in the bowl, pick up the length of wood run it between the runners, levelling the plaster in one or two places where it has become too thick, I see that I need at least one more thin layer of plaster to level the entire side, I wash the bowl free of plaster and mix a small amount of fresh plaster in it, very wet, I leave the bowl on top of the Object, pick up the bucket and the brush and wet the side of the Object between the first set of runners, replacing the bucket and brush on the floor afterwards. I pick up the bowl and the board, tip some plaster onto the board and replace the bowl on top of the Object. I take the trowel and apply a thin skin of plaster over the whole side, giving a finish and filling small holes in the levelled surface, I use all the plaster, wash the trowel, the board and the bowl free of plaster, empty the bucket, remove the Boiler Suit and wash my hands,

2/6/71; 4:00. I put on the Boiler Suit and fill the bucket with water, I place the bucket beside the Object, sit down, remove my shoes and put on a pair of boots. I stand up, tip some water into the bowl, sprinkle plaster into it and mix the two together, I run a length of wood up between the second set of runners and gauge the plaster needed and where. I rest the wood against the Object, pick up the paint brush, dip it into the bucket and wet the side, I leave the paint brush in the bucket on the floor, pick up the trowel and the board and wet them both in the bucket, I trowel plaster onto the board and work on the side, checking the level with the wood from time to time, I finish the plaster and again check the side with the wood. The level is about right, though the surface is rough, I wash out the bowl, pour water into it and mix

up some very wet plaster, I leave the bowl on top of the Object and pick up the paint brush and the bucket, I examine the side between the first set of runners, wetting those areas where the surface is rough, I place the bucket on the floor and take up the bowl and the trowel, I smooth the rough areas over with the trowel and a small quantity of the plaster, checking the level against the piece of wood, I wash the trowel, the board and the bowl, empty the bucket and remove the Boiler Suit.

3/6/71; 10:15. I enter the Studio carrying a bag which I leave on a desk. I put on the Boiler Suit, fill the bucket, pour water into the bowl and place the bucket on the floor beside the Object. I pick up a bag of plaster, sprinkle some into the bowl and mix it with the water. I run a length of wood up between the second set of runners on the Object and mark off with a pencil the areas to finish and bring up to the level. I place the wood on the floor and, with the paintbrush, wet the marked side of the Object. I leave the paintbrush in the bucket, pick up the trowel and the board, wet them both, trowel plaster onto the board and fill the marked areas. To finish the job I mix a small amount of fresh plaster. At 11:50 I wash the trowel, the board and the bowl free of plaster, empty the bucket, wash out the paintbrush, remove the Boiler Suit and wash my hands.

2:50. I put on the Boiler Suit, fill the bucket, pour a little water into the bowl and mix up a small amount of plaster in it. I pick up the trowel and the board, wet them both in the bucket and, using the plaster very wet, float a smooth surface onto the plaster between the second set of runners on the Object. I wash off the tools, remove the Boiler Suit and leave the Studio to have a cup of tea.

3:40. I pick up the four pieces of skirting board and rest them against the Object as a third and fourth set of runners. I set them with an improvised plumbline and nail them into place.

4/6/71; 10:00. I place a pile of wood strips on top of the Object and fetch a packet of masonry pins. I spend about ten minutes searching the Studio for a hammer. John is using one which I take from him when he finishes. I nail the strips in a criss-cross pattern onto both ends of the Object, between each of the new sets of runners. While doing this I hit my thumb hard with the hammer, cutting it. I clean and plaster the cut before continuing. I finish the slatting, place the hammer and nails on one side and pour the last of the cement into a bucket, topping it up with dry plaster. I lay a sheet of hardboard down on the floor near the Object and tip the bucket of cement

and plaster onto the hardboard. I fetch two bucket fulls of sand and tip them onto the hardboard, place the bucket down, pick up the spade and dry mix the cement, sand and plaster. When the mix is ready I rest the spade against the Object, take the bucket and fill it with water. I wet the mix, turning it over with the spade, pick up the trowel and the board and trowel some of the mix onto the board. I start to apply it to one of the slatted sides of the Object, forcing the mix between the slats with the trowel. It starts to set, I throw the board and the trowel onto the Object, pick up the spade and attempt to get the stuff onto the slats before it sets completely. I am too late and most falls to the floor. I remove the Boiler Suit and go to lunch with Ted, Dave and Ian.

At 4:30 I fetch a bucket of water, pour a little into the bowl and mix up a small amount of dental plaster. I flick this plaster with my hands against one of the slatted sides of the Object. I have to work quickly since this plaster goes off a lot faster than the other. I use all of the plaster, mix up another small amount and repeat the process against the opposite end of the Object. I continue working alternately from end to end until the bucket is empty. I wash my hands and the bowl and leave the Studio to fetch a carton of tea. I sit and look at the plastering whilst I drink the tea. I leave at 6:20.

8/6/71; 12:10. I pick up the bowl, bang it free of dry plaster and place it on the floor. I take the bucket and fill it with water, carry it back and place it on the floor beside the Object. I pick up a second bowl and fill it with dry plaster from a half empty sack of dental plaster. I place the bowl of dry plaster with the empty first bowl on the floor beside the Object, next to the bucket of water. I pour water from the bucket into the first bowl, take plaster from the second and mix it with the water in the first. I pick up the bowl of wet plaster and, standing in front of one of the slatted ends of the Object, begin flicking plaster, with my hand, from the bowl onto the surface. I use all the plaster in the bowl, place it on the floor, pick up a piece of wood and run it between the runners containing the side just plastered, scraping off the plaster projecting beyond the vertical plane of the runners. I leave the wood resting against the Object, pour water into the same bowl, take some dry plaster from the second and mix it with the water in the first. I pick up the bowl of wet plaster and, standing in front of the opposite end of the Object, flick the wet plaster onto the surface as before. I use all the plaster and then run the wood between the runners. I continue this procedure, going from end to end of the Object until the bucket is empty. I refill the bucket and continue, first refilling the second bowl with dry plaster. I repeat for another bucket of water and another bowl

of plaster. At 1:10 I finish the third bucket of water, wash the mixing bowl and my hands free of plaster and leave the Studio.

9/6/71; 2:00. I enter the Studio carrying a bag which I place on a desk. I put on the Boiler Suit, sit down, remove my shoes and put on a pair of boots. I take and fill the bucket, carry it back and place it on the floor beside the sack of dental plaster. I pick up one of the two bowls and place it on the floor beside the bucket. I tip water into the bowl, take some dry plaster from the sack and mix it with the water in the bowl. I pick up the bowl of wet plaster and carry it over to the end of the Object nearest to the door into the Studio. Using my hands I flick the plaster onto this end. I use all of the plaster, place the bowl on the floor and rinse it out with a small amount of water from the bucket, leaving the water in the bowl. I pick up the length of wood and run it up between the runners containing the plastered side. The excess plaster accumulates on the wood, I scrape it off and fill some of the gaps in the plaster surface, stuffing the plaster in with my hands. I slide the wood between the runners several times to level off the plaster. I mix more plaster in the bowl and repeat the procedure at the opposite end of the Object. I continue working from end to end until the bucket is empty. I wash my hands and the bowl free of plaster and refill the bucket. I carry the bucket and the bowl back to the Object and place them both on the floor beside the sack of plaster. I tip water from the bucket into the bowl. take some plaster from the sack and mix it with the water in the bowl. I pick up the bowl of wet plaster and continue plastering as before, working alternately from end to end of the Object, mixing fresh plaster each time I change ends, until the bucket is empty. I wash the bowl and my hands free of plaster and place the bowl on the floor near the Object with the empty bucket beside it. I remove the Boiler Suit and throw it across a chair, take off my boots and put on my shoes.

21/6/71; 9:45. I change into the Boiler Suit, remove my shoes and step into a pair of boots. I take up the bucket and remove from it the hammer and chisel, the trowel, the paint brush, a ball of string and a nail tied to a short piece of string, placing them all on the floor. I fill the bucket with water, pour some into the bowl and place the bucket on the floor beside the Object, I place the bowl beside the sack of plaster, take plaster from the sack and sprinkle it into the water in the bowl, mixing the two together. I carry the bowl of wet plaster to the end of the Object furthest from the door and face it, holding the bowl in my left hand. I tilt the bowl away from me, plunge my right hand into the plaster and flick it out towards the Object, transferring plaster to the surface. I flick from left to right across the top, drop the bowl and my hand about six inches and flick from right to left back. I continue working back and forth

across the surface until the bowl is empty. I wash my right hand in the water in the bucket, tip water into the bowl, rinse it around and leave the bowl on the floor. I pick up a length of wood and, holding it horizontally, stand facing the plastered end of the Object. I bend my knees and apply the wood across the runners at the bottom. I straighten my legs and run the wood up along the runners, keeping it pressed hard against them. Fresh plaster projecting beyond the plane of the runners is scraped off and builds up on the wood. I pick the plaster off the wood and stuff it into holes in the plaster surface, I run the wood along the runners until it ceases to gather plaster. I rest the wood against the Object, pour more water into the bowl and place the bowl by the sack of plaster. I mix up plaster in the bowl and carry it to the end of the Object nearest the door, standing facing it with the bowl in my left hand. I tip the bowl slightly away from me, plunge my right hand into the plaster and flick it out towards the surface. Flicking in the same cross, down and back pattern as before I empty the bowl, I wash my right hand in the bucket, tip water into the bowl, rinse it around and leave the bowl on the floor. I pick up the piece of wood and run it between the runners bounding the plastered end, levelling off the surface. I repeat the whole procedure,-mix up plaster, flick it onto the Object, level the surface,-once more at the far and once more at the near end of the Object. This empties the bucket. I wash the bowl and my hands free of plaster, fetch water in the bucket and thoroughly wet one half of the farther end of the Object, where there is a large hole in the plaster surface. I pour water into the bowl, sprinkle plaster from the sack into it and mix up thick plaster. I take the bowl and stand facing the wet section of the Object. I start to fill the gap in the surface, using my hands to push the plaster in. I empty the bowl and drop it on the floor, pick up the piece of wood and run it between the runners. When the wood ceases to gather plaster on its run, I rest it against the Object, wash the bowl and my hands and empty the bucket. I place the bowl and the bucket down on the floor, the bucket inside the bowl, remove the Boiler Suit and hang it up, change my boots for my shoes.

22/6/71; 2:05. I fetch a rasp from the sculpture department stores and use it on the two 'flicked' ends of the Object. The plaster has built up dry on both of these beyond the level set by the runners and the wood is forced away and ceases to establish a true surface in use. I use the rasp for five minutes, working on the end of the Object nearest the door, place it on top and fetch the hammer and chisel from the floor at the opposite end. I chisel down the plaster, working from top to bottom and checking the level by looking across the runners. I get the level right for the top six to nine inches, place the hammer and chisel on top of the Object and pick up the rasp to smooth the

surface. I work on the end for half an hour, finally check the level by running a piece of wood between the runners, place the rasp beside the hammer and chisel and leave the Studio.

28/6/71 -2/7/71. On Monday evening I use the stone hammer and claw chisel to knock away the plaster and cement sides of the Object. Each remains virtually intact in removal, which reveals the hardboard underneath. I rip away the hardboard and expose the Bin beneath. I stack the four sidepieces against a wall near the door and remove the top of the Object. I tear away the attached hardboard and stack the plaster and cement piece with the others. I prop open the lid of the Bin and remove the cloth, the felt and the raw flax from the inside, dropping them onto the floor. I scoop out the wood, sawdust, chicken shit and straw and drop it onto the floor. I carefully remove the six pieces of the Box and place them with the five cement and plaster sections. With these I place four very large butt hinges and three very long bolts, also from inside the Bin. I throw the cloth, felt, raw flax, wood, straw, shit, sawdust, hardboard, with odd bits of plaster and cement, back into the Bin and close the lid. On Wednesday I reassemble the Box from the six pieces and attach two of the butt hinges and two of the bolts to the top, remove it and rest it against the Bin. From the inside surface of one of the sides of the Box, I remove the covering of twigs; from the remaining three and the bottom I remove the carpet. I sweep out the inside, collect up all the nails, twigs and bits of carpet and throw them into the Bin. I leave the Studio on Friday with the cement and plaster sections stacked against the wall by the door; the Bin full of plaster, cement, hardboard, wood, sawdust, chicken shit, straw, sawdust, flax, cloth, felt, carpet and nails, with its lid shut; the complete Box standing beside the Bin on the farther side from the door resting on four blocks of timber.

The Bin is orientated so that its sides are parallel to the corresponding Studio walls. The Box is turned forty five degrees away from this orientation.