

## \_exhibition plan and technical information about its realisation



A view of the whole installation

The installation *The Neighbours* is controlled through a central LINUX server, which is on a mac mini computer (and it is hidden in the installation). The installation is programmed so it could be initiated or shut down at the touch of a button. There are also three wireless routers, inside of furniture that are hidden in the furniture, and which send waves and communicate to the different components of the installation. The installation does not require an outside internet connection. It runs on internal wired and wireless 2.4 GHZ and 5 GHZ WiFi networks that are received by the server.

**Media:** The audio recordings in the installation are: sounds from domestic spaces - coming through audio devices such as transducers; field recordings - coming from speakers and a vinyl player, and audio recordings of the interviews - coming from speakers. The videos are integrated as projections from projectors, and on analogue TV screens.

**Server:** The audio and video devices, alongside the smart devices - bulbs, sensors and power sockets (which are directly connected to the power sockets). The audio and video devices are connected directly with an ethernet cable, and the smart devices use 2.4 ghz radio waves. The installation includes three spaces - a living room (1), a bedroom (2) and a kitchen (3). The entrance is through the living room (1). In the entrance of the pavilion, we would place sensors for motion and presence, and they will activate the installation. However this could be controlled and set up as automatic depending on the parts of the installation, or on a timer (with specific duration), and controlled so the installation restarts only when all its parts have finished.



view from the entrance of the pavilion / the living room

There are two armchairs in the living room that are facing the analogue TV (from the 90's). On the analogue TV there is footage from the spaces of the former camps near Lovech and Belene (2015-2023) - a mix of analogue and digital videos intertwined show different landscapes (total duration of the video file: 13:00 minutes (file without sound)).

On the side of the armchairs is a cabinet on which there is a turntable and a lamp - the turntable emits sounds from a record created by the authors - with a mix of sounds from Belene and Lovech, as well as with fragments from two Bulgarian songs from communism, which have been processed, changed and remixed (Margarita Radinska - Dobria Dunav and Lea Ivanova - Shushu Mushu).

The lamp next to the turntable switches on only when the turntable starts working. The gramophone runs in for 20 seconds after certain excerpts from the interviews with the survivors. In a vase placed next to the TV there is a hidden speaker from which the voices of the survivors can be heard. Another speaker is hidden under one of the armchairs from which excerpts of the interviews are also audible. In this room are the stories of Tsvetana Jermanova, Petko Ogoisky, Kolyo Vutev and Peiko Peikov.

There are electrical brakes on the ground next to the TV - a speaker/transducer is hidden underneath - from there one can hear field recordings and recordings from domestic spaces (the sound of footsteps, a window opening, someone sitting on a sofa etc). The tall lamp on the side of the armchairs is connected to a sensor and switches off when viewers move away from this 'room' (again timed to happen at specific times, given that the number of viewers at once is unknown).



the bedroom

Moving to the next part, the viewers will find themselves in the bedroom. Here is a display case with objects - these are various materials collected from the locations of the former camps Belene and Lovech - such as sand from the Danube, plants, stones and pieces of wood. They are neatly arranged in boxes or individually displayed, in a glass cabinet.

Next to it is an old Singer sewing machine - which is connected to a smart socket - making it part of the installation's program/script. It starts sewing and lights up (there is a little light above the needle) after and before certain parts of the interviews start.

There are three sound sources in this room - a VEF 206 radio placed on a bedside table (connected to a smart socket); and a speaker (transducer) hidden in the dressing table, and a speaker in the newspaper cupboard. From all three sources, parts of the interviews are heard, as well as parts of field recordings (sounds from Belene and Lovech) and domestic audio recordings (someone folding their clothes, a lamp going on and off, etc.) In this room are the stories of Nadezhda Bozhilova-Kasabova, Nikola Dafinov, Ivan Semkov and Petar Barnev.

In the newspaper cupboard there are hidden trip lights. They turn off when a projection starts on top of it. The projections here include abstract videos from the Lovech and Belene camps (filmed between 2015-2023). The projector that projects onto the cabinet is integrated in the bed. Next to the bed there is a bedside lamp - which switches on and off when the interviews start.

On the bedside table, there are jars of water from the Danube, along with a box full of stones from the quarry near Lovech; on the bed are stacked pegs, a book and plants.



the kitchen

In the kitchen there are projections on the counter, sink, and objects; as well as videos on the television. The videos are of plants filmed at night and lit with a flashlight from the camps near Belene and Lovech. Here the projector will be hung from the ceiling to project onto the kitchen counter and wall.

There are three sources of sound here - there is a transducer speaker in the cast iron sink - from here we hear domestic sounds (washing dishes, making coffee etc) and field sounds, another sound source is from the fridge - its motor turning on and off, and a mini speaker that is hidden under the kitchen table - from here we also hear sounds of presence (movement of sheets of paper, sighs etc). The chandelier above the table turns on and off from time to time (via a motion sensor).

On top of the kitchen counter there will be a small filter coffee machine - which turns on and off after certain combinations of sounds in the kitchen (it is connected to a smart socket). The refrigerator is also connected to a smart outlet and part of the installation program; it also turns on and off at various times coordinated with the installation.

There are no interviews here, only the sounds of silence, of the silenced. The space is filled with the ambient sounds of a night in the camps.

In the courtyard of the pavillion, there will be three benches, and attached to the benches there will be three headphones (ear pieces with a string) - which will be on the right of the benches, and will be in waterproof cases. Through these headphones, visitors will be able to listen to the voices of Lilia Topuzova and Krasimira Butseva, who will reflect and narrate interviews of which they have no recordings, ones experienced through presence but not through language. An example of such a text is Lilia Topuzova's article *The Room I'm in* - <https://europeanreviewofbooks.com/the-room-i-am-in/en>



views rom the kitchen, living room and bedroom

#### Notes:

1. The installation has a total of 30 parts and lasts 1 hour and 15 minutes. Each part is between 3-5 minutes. By part we mean - a combination of interview, automated electrical object, video, field recording sound. When one part is over, the next part starts in the next "room" - in order to stimulate movement through the installation, and viewing/"discovering" the various hidden objects and sounds.
2. As the installation has always been maintained by gallery staff (through the exhibitions we have had) we have an easy and accessible way of controlling it/turning it on and off - via a button or via a phone app. We also have experience in training gallery staff in how to maintain the installation and control it.
3. Electrical appliances, projectors, speakers etc are positioned and in relation to safe access in the space, and are near the to outlets in the space (from looking at the floor plan of the building). While furniture is distributed so that spectators can sit in it. Cables are tucked away and hidden in the furniture
4. The visuals in the concept are not a 1:1 representation of the entire archive of objects and materials that will be part of the installation. These images are intended to give an architectural representation in actual size - in relation to the plan and size of the pavillion space and the dimensions of our furniture.