

Repurposing with a Passion

激情再利用

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The process of repurposing materials has immeasurable benefits. There are instinctive, economic, esthetic, philosophical, and even political reasons to recycle, and visual artists are a very big part of this process. In an attempt to bring together compelling examples of this trend, I asked a number of artists from various parts of the world to answer four questions with the hopes of clarifying this ever-increasing phenomenon of repurposing with a purpose.

回收利用各种原材料能够给我们带来不可估量的益处。我们可以有各种各样的理由来回收利用各种资源，比如本能的、经济的、审美的、哲学的，甚至是政治方面的原因。视觉艺术家是这一过程中占很大部分的实践者。为了将这一趋势的引人注目的模范聚集在一起，我向来自世界各地的艺术家们分别提问了四个问题，希望能够将如今日益增多的“激情再利用”现象阐释清楚。

The Questions | 问题

1. What sorts of materials do you recycle in your art, and where do you find them?
2. What specific incident or realization, if any, brought you to incorporate discarded materials in the making of your art?
3. What message do you hope to send to the viewers of your art in terms of esthetics and ecology?
4. Do you have a political or philosophical agenda?

1. 在您的艺术作品中，通常都会循环利用哪些再生材料？您通常是在哪里找到它们的？
2. 您是如何想起来在创作过程中使用废弃材料的？是不是某一特殊的事件或者什么特殊的意识让您开始这样做的？
3. 在美学以及生态学方面，您希望您的作品能带给参观者什么样的启示？
4. 您在政治或者哲学领域有什么打算？

The Replies | 回答

James Boman, who has his studio in Archway, England, makes art that is puzzling, His method of mixing metaphors in a non-linear narrative is somewhere between wild childhood fantasies and lucid dreams – even waking dreams, and they remind us that our world is filled with useful surprises that fuel the imagination.

Mr. Boman: Bike parts found in skips mostly, I'm a cyclist in London (Bethnal Green) and I absolutely hate it when I see abandoned bike parts left to rust. I have grown attached to my own bike and feel as though it has a lot of personality, it is alive to me and it saddens me to think that something that could be giving someone so much joy and excitement is just abandoned. I use a lot of objects from charity shops, I feel that these objects contain the most history and its fun to think of the journey that the object has taken to get to the charity shop and what the next stage in the objects history will be in my possession.

詹姆斯·波曼的画室在英格兰阿茨威，艺术风格扑朔迷离。他那隐喻结合非线性叙述的创作方式介乎于童年狂想以及清晰梦境——甚至是白日梦——之间。它们提醒我们，这个世界上充满了有益的令人惊奇的事物，而这些总能让想象之火熊熊燃烧。

波曼先生：大部分都是一些捡来的自行车零部件。在伦敦（贝思纳尔格林）我是一名骑车爱好者，所以每次看到有人将用不着的自行车零部件丢掉任其生锈腐蚀都会痛心疾首。我对我自己的自行车有很深的感情，甚至觉得它也有自己的灵魂。对我来说它就是活着的生命体。一想到能够给人带来这么多快乐和刺激的东西竟然就这样被丢弃，我就痛心不已。我从慈善商店里购得许多物品。我认为这些物品承载了很多的历史。想想看，它们经历了怎样的历程才终于流通到慈善商店，而我则能够将它们的历程继续延续下去——这还是很有意思的。”

In a bit of a Pickle | James Boman 2010
16.5×8×8cm
Found objects

一点酱菜 | 詹姆斯·波曼 2010
16.5×8×8厘米
组合物件

When it comes to materials, I suppose money was always the issue, but that’s not why I use found objects in my work - it goes a bit deeper than that. My passion is cycling, and I can't afford bicycle parts, I search through skips finding old bikes, build them up, replace parts - eventually I had amassed a great collection of parts, and I suppose, instead of throwing them out, I use them to make sculptures. I addition to bike parts, I collect all sorts of things - I suppose I enjoy making use of a discarded object and exploring the nature of it. I want to express character within my objects, and my hope is that people will simply enjoy the composition of these "orphan" objects. I want my works to be fun, and thought provoking. I feel as though these objects all have a story to tell.

Ross Steven Caudill maintains a studio in Brooklyn, USA. His art is beautiful, absurd, challenging and thought provoking. His sculptures are about the subconscious - how it connects thoughts and memories - and how connections become both real and physical in his conscious mind.

至于原材料，我想资金一直是个问题，但是这并不是我在创作过程中使用拾得物的原因——我使用它们还有更深一层的含义。我对骑自行车情有独钟，而却又支付不起车子零部件，于是就在装废品的废料车中寻找旧自行车，给它们更换一下零件，重新安装起来——最终我收集了一大堆零部件。然后我有了个想法，与其把它们扔掉，还不如把它们做成雕塑，除了自行车零部件，我还收集其他各式各样的东西——我想自己真的很喜欢利用废弃的东西，然后将它的本质展示给公众。我想展示我的作品的内涵，并且我希望人们能够喜欢这些被人抛弃的“孤儿”般的物品。希望自己的作品能够给人们带来快乐，并且能够激发别人的想象。我感觉仿佛所有这些物品都有自己的故事。

罗斯·斯蒂文·考迪尔在美国布鲁克林经营一家画室。他的作品既美丽又荒诞，充满了挑战，且又能激发人们的想象。他的雕塑都是关于潜意识的——它是如何将思考和回忆联系在一起的——而这种联系又是如何在他的意识作用下变成现实物质的。





(Opposite) The Great Resonator (detail) | Ross Steven Caudill 2009
98×48×52"
Stainless steel, cast bronze, brass

(对页) 大共鸣器（局部）| 罗斯·斯蒂文·考迪尔 2009
98×48×52"
不锈钢、铸铜和铜管

Mr. Caudill: Lately, I have been working mostly with stainless steel which I purchase from a local metal yard. They acquire a majority of their metal from both the energy production and food industries. Then they will process and separate the alloys for recycling. I find it interesting to make artworks which provide philosophical nourishment from the very materials that make up the machinery which supports our physiology and civilization.

Moving to Providence, Rhode Island for my undergraduate schooling had a huge influence on my use of the “found object”. Being in an urban setting formed from the industrial revolution allowed for the discovery of objects that had patinas and character shaped by manual labor. I was infatuated and nostalgic for these parts and inspired by connecting them in inventive and poetic ways.

I believe art is an expression of beauty which is fundamentally derived from the observance of the natural world. If we can learn to appreciate with wonder the complexity of biology, we will gain a better understanding of how to relate to each other as humans. I feel an existential drive to build a dialog within my work that will address this goal.

My philosophical agenda is to create works that may inspire some enlightenment or introspection in a viewer. I want to find links between the governing principals and forms of nature and how they relate to the human desire to understand purpose and consciousness.

From his studio in London, England, Wayne Chisnall creates art that references such things as structure, time and Modernism as they pass through a very contemporary mindset that focuses on humor, transience, functionality and futility. There is also the presence of popular culture in his thinking, as he addresses the differences between reality and perception, and how that affects the needs, wants and even the formation of the human psyche.

Mr. Chisnall: Although I have used plastic toys (which I collected from regular visits to car-boot sales, long before I knew what I was going to do with them) in one of my sculptures I am normally drawn to materials that I feel have a certain ‘resonance’. These are usually organic materials that have either interacted in some way with the environment or with people. The materials vary according to the individual project but I generally use anything from wood, metal, glass, human hair, insects to bones and teeth.

考迪尔先生: 最近，我主要是以从本地一家金属回收点买回的不锈钢为原料进行创作的。他们大部分的货源都是来自发电厂和食品工业，然后他们对金属加以分类处理，挑出合金再回收利用。我发现，用那些能够为我们的生理和文明提供支持的机器作为原料来创作一些能够为我们的哲学提供养分的艺术品，这本身就是一个很有趣的过程。到罗德岛州普罗维登斯去读大学对我选择使用“拾得物”产生很大的影响。处在这么一座工业革命产生的城市里，很容易就会发现很多带有铜绿以及手工制作痕迹的物品。这些让人怀旧的物品令我无比痴迷，最终决定要把它们以新颖、诗意的方式结合起来。

我相信艺术是基于对自然世界的观察的一种美的表达。只有我们学会用新奇的眼光去欣赏生物界的错综复杂，才能对人与人之间的交往的方式有更好的理解。我感觉到一种关乎存在的紧迫，要在我的作品中建立起对话来强调这一目标。

哲学方面，我希望创作出能够给参观者带来启迪以及促使他们自省的作品。我希望能够找到一般规律和自然形式之间的联系，以及它们是如何与人类想要了解用途与意识的愿望发生关联的。

在自己处于英国伦敦的工作室里，韦恩·齐斯纳尔通过一个专注于幽默、短暂、功能以及无效的当代头脑，创作出涉及到结构、时间、现代主义等元素的作品。在他的思想中同样也存在通俗文化，尽管他比较强调现实与概念的区别，以及这一区别如何影响了人类心理的需求、欲望甚至形成。

齐斯纳尔先生: 尽管在以前的雕塑作品中我曾经用过塑料玩具（很多都是我旧货甩卖会上收集来的，尽管那个时候我还不知道自己要用它们来做什么），但是一般情况下我还是比较倾向于使用一些能够引起某种“共鸣”的材料——指的是以某种方式跟环境或者是人类相互产生影响的一些有机材料。材料会根据正在进行的艺术品的不同而发生变化，但是我使用的材料范围还是比较广的，从木头、金属、玻璃、人类的毛发、昆虫到骨头和牙齿。



(Opposite) Magnet | Wayne Chisnall 1999

112×46×46 cm

Plastic toys, wood and casters

(对页) 磁铁 | 韦恩·齐斯纳尔

112×46×46 厘米

塑料玩具、木头和轮脚

As I prefer to use existing materials as opposed to freshly manufactured ones I tend to find my materials from all around me. This can become a slight problem however as I have a tendency to hoard more stuff than I will ever use.”

“The rusty nails and screws that I used to complete my Nail Box sculpture were mostly just picked up off the ground and collected over a four year period. Although most of the nails were found here in London, a good portion of them were also collected whilst I was travelling round Wales, Scotland, Ireland, Europe, Thailand, Cambodia, India, Mexico and the US. A couple of them even came from inside the dome of Saint Paul’s Cathedral, when I was working there on a project.

One of the most abundant sources of materials for me over the last decade has been the skip where I work. I’m fortunate enough to work part-time at the Victoria and Albert Museum in London and with it being the biggest, if not the oldest, design museum in the world it produces an interesting array of waste materials (old and new).

The work of animators such as the Brothers Quay and Jan Švankmajer inspires me. As a child I grew up in awe of their dark animated short films and was hypnotized by the way in which they imbued tatty old bits of detritus with life. I don’t know if this is where I gained my love of old things or if it just reaffirmed my passion for them, but either way, when I moved from 2D to 3D and started employing the use of found materials in my work, I felt that I was finally being true to myself as an artist.

Through my art, I hope to show that there’s a richness and beauty to be found in old and used objects that isn’t evident in newly manufactured goods. By using materials that already show signs of their own personal histories I hope to build narratives where much of the story telling is already in place. Used objects tend to have an evident patina which we can all comprehend and by building with ready-loaded materials we can communicate with the viewer at an already engaged level.

Peter De Cupere has studios in Antwerp, Belgium and Paris, France. His primary intention is to produce scents using what, for ease of definition, I will call garbage. With this garbage, combined with other found

较之于现做的材料，我更喜欢使用现存的一些材料，这就使得我更倾向于在自己所处的环境中寻找原材料。然而，现在这一倾向似乎对我产生了一点小小的困扰，因为我储藏的物品比我使用的要多得多。

用来完成雕塑《钉盒》的那些生锈的铁钉和螺丝，大部分都是我在过去的四年里，从地上捡起来然后收集起来的。尽管大部分铁钉都是在伦敦拾到的，但是也有相当一部分是我在威尔士、苏格兰、爱尔兰、欧洲大陆、泰国、柬埔寨、印度、墨西哥以及美国游历的时候带回来的。有几颗钉子甚至来自圣保罗大教堂的大圆顶——那是我在那里做一项工程时捡到的。

在过去的十年里，材料最为丰富的来源之一就是我工作地方的废料桶。我很幸运，能够在伦敦的维多利亚和艾伯特博物馆做兼职——作为即便不是世界上最老的也应该是世界上最大的设计博物馆，它会产生一系列五花八门的废旧材料（新旧都有）。

动画制作者奎氏兄弟以及杨·史云梅耶的作品给予我很多的灵感。打从孩提时代起，我就对他们黑色的动画短片充满了敬畏，并且，他们将破烂不堪的废墟注满生命力的方式也让我无限沉迷。我不知道是不是从那个时候开始，自己就开始了对那些老旧物品的热爱，还是这一切仅仅重新肯定了我对它们天生就有的热情，但是不管怎么说，当我从二维平面转向三维空间，开始在我的作品中使用那些拾得的原料时，我的确认为，作为一名艺术家，我很真实。

通过我的作品，我希望能够向公众展示，在一些捡来的老旧物品中通常能够发现其丰富的内涵和美好，而这些特征在一些新生产的物品上通常不会那么明显。通过使用那些已经显示出自己个体历史特征的材料，我希望能够建立一种本身就已经显而易见无需别人赘言的叙事。老旧的物品本身都有一种明显的光泽——这一点我们都可以理解。通过利用这些现存的原材料，我们就可以在一个既定的层面上和参观者进行交流了。

彼得·德·古培尔在比利时安特卫普以及法国巴黎拥有多间工作室。他主要的目的就是使用——为方便起见，我还是称之为垃圾吧——垃圾来生产出气味。利用这些垃圾，再加上其他一些拾得物，德 古培尔先生将各种质



Smoke Room | Peter De Cupere 2010
Photo © Peter De Cupere, 2010
220×300×270cm
Olfactory installation: 750, 000 used cigarettes butts,
Fragrances added: Bacon-smoke and asphalt.

烟屋 | 彼得·德·古培尔 2010
照片版权：彼得·德·古培尔，2010
220×300×270 厘米
嗅觉装置：750, 000个烟蒂，附加香水：熏肉、
烟蒂和沥青。

materials, Mr. De Cupere creates wild and wicked combinations of textures, colors, shapes and juxtapositions that lure and assault every one of the five senses. With his art, he confronts the viewer with voluminous amounts of debris all in one place, posing some very difficult realities to inhale.

Mr. De Cupere: I recycle different sorts of materials in my art. Most of the time, the choice of the recycled materials is made based on the concept and context I am working on. I began working with recycled materials years ago as an art student, when I had little money to buy stuff. I depended on waste materials that people threw away. I found a beauty in it. First, it was the combination of recycled objects that gave meaning to the work. Later, it started to change when I combined found objects in with herbs, vegetables and fruits. This evolved into making works with recycled food exclusively. Like the work G-perfume I created in 1996-1997. A perfume made of the foods from my daily life. Over time, I kept the food that I didn't eat and let it ferment. Later on, I distilled it creating a perfume. I kept a list of all

地、颜色、形状的原料搀和在一起，创造出诱惑而又刺激着我们感官的各种混合物。他的艺术创作使参观者一次就遭遇大量的垃圾，将令人难以接受的现实摆在世人面前。

德·古培尔先生：在我的作品中，我利用不同种类的原料。大部分情况下，我选用哪种再生材料完全取决于我正在进行的作品的概念和背景。多年前，我还是个艺术生时，因为没有钱买一些耗材，就开始使用废旧材料了。我主要依靠人们丢掉的废品——我能从它们身上发现美。最初，是许多再生物质结合在一起赋予了这项工作以特殊意义。之后，我开始把‘拾得物’与药草、蔬菜和水果结合在一起，这一切便发生了变化——开始发展成专门利用残羹冷炙来进行创作的活动了。就像是我在1996到1997年间的作品《G香水》一样。这种香水是由我的日常食品制作的。很长一段时间，我把吃不完的食物保留起来让它发酵。之后，再将其蒸馏形成香水。我还将香水的各

ingredients (9 pages) and presented this list with the perfume. The G stands for garbage with a double meaning. The most common things I find, cigarettes, where combined with smoked bacon to make a painting in 1999. In 2010 I made a room covered with more than 750,000 cigarette butts (not so pleasant smell). For this installation, I asked students to collect them for me, and for this, I paid their payments in the local pub. It took months to finish the work.

In her studio, and in the environs in and around Kent, England, Ruth Geldard turns her world into a place where fact and fiction can sometimes collide. Her art can be sensitive, and at other times pointed, but it is always testing our preconceived notions of strength and beauty, and the interconnectedness of our world in its many states of being.

Ms. Geldard: I employ dead stuffed animals, unwanted and abandoned things; things I can do things to that are “useless,” lost with evidence of age and wear that I can glean or scavenge. I look everywhere: in second-hand shops, skips, bins, Ebay, on the street and in the countryside.

My understanding of the emotional and relational nature of my interaction with certain objects (my collecting behavior) gave rise to research into the possibility of a gendered phenomenology. My work from that point on, has involved speculative experiments using objects materials and processes.

My current work investigates and allows for a gendered response and awareness of subtle behavioral difference. The materials used are deliberately, aesthetically and phenomenologically

种成分（满满九页纸）记录下来和香水一起展示。G的含义之一便是“Garbage（垃圾）”。我最经常找到的东西就是烟蒂。1999年，我还用烟蒂和熏猪肉作了一幅画。2010年，我用超过七十五万只烟头覆盖了整个房间（当然气味不会那么好闻）。为了完成这一装置，我请学生们帮我收集烟头，作为回报，我请他们到当地酒馆消费。这一项目花了我好几个个月才得以完成。

在她的工作室里，以及英国肯特郡周遭以及内部的环境中，鲁丝·吉尔达德将自己的世界变成了一个现实和想象有时会发生冲突的地方。她的作品有时会很敏感，有时又会很尖锐，但是它们总挑战着我们对力与美的预设概念，以及我们的世界其不同状态之间的相互联系。

吉尔达德女士：我会使用一些动物标本、一些人们不想要而丢弃的物品；那些我能够对其施展拳脚的“无用”物品；那些能够为我所用的带着岁月痕迹的物品。我到处寻找：二手商店、废料桶、垃圾箱、易趣、街头巷尾，甚至到乡村去找。我对自己和某种特定物品之间（我的收集习惯）交互作用的那种情感和关联性质的了解促进了对性别现象学可能性的研究。从那个时候开始，我的作品就在某种程度上成了一些涉及到原材料和加工过程的推测性实验。

我当前的作品是调查研究微妙的不同行为的性别反应和意识。使用的材料都是经过慎重选择的，从审美和逻辑的角度欣赏极其吸引人，然而形状却极为

ToCover2 | Ruth Geldard 2011
64×22×19 cm
Found log, remnants of kid glove leather, pink silk thread, glue.
掩饰2 | 鲁丝·吉尔达德 2011
64×22×19 厘米
组合原木、制小孩皮手套的零料、粉红丝、胶水。



seductive and oddly juxtaposed. The processes are constrained by complex and ambiguous verbs: To Nurture, To Smother, To cover, To Secrete, To Augment. Interaction with the work mirrors and magnifies behavior, sometimes provoking self-conscious recognition as part of a wider gendered identity. As the objects used are often from the natural world, this can induce a kind of nostalgic and almost reverent re-connection in the viewer’s relationship to objects and materials.

The possibility of a gendered phenomenological response to objects and materials, allows for the possibility of gendered behavior. For example: the public reception of Tracey Emin’s My Bed 1998 exposed cultural and gendered anxiety, shame, and secrecy connected to issues of feminine hygiene. In retrospect, My Bed could be seen to function as a metaphor for women in the same way that Duchamp’s Fountain became a metaphor for conceptual art. The feminine specificity of My Bed insinuates itself into the cannon of contemporary art.

Cixous could be suggesting in the quote below, that women need to fully accept their female specificity in order to fully express themselves."Censor the body and you censor breath and speech at the same time. Write yourself. Your body must be heard."Current scientific research into gendered brain difference, allows for the possibility of a gendered phenomenology. Understanding how human’s work could greatly inform ideas of and approaches to social ecology in the future.”

From his studio in Ghent, Belgium, Olivier Goethals produces haunting sculptures that reference urban decay. He is an architect and a teacher, yet his sculptures bring the uneasiness of absurd combinations and juxtapositions. Most importantly, he brings us a world of personalized intimate decay that has a tinge of joyous discovery.

Mr. Goethals: I use recycled materials I often find and collect on building sites: cement, plaster, wood, brick, paint, sand, concrete, paper... mixed with other idyll minutiae that lost its usefulness, but still has a history or story to tell. For example, I have used milk glass in my sculptures that was once owned by my grandmother, something I know I used when I was a child.

I am very interested in the esthetics of non-design, of coincidence, as well as the esthetics of the normal. Discarded materials have a history; they have different layers; they had a life and a different meaning before I re-incorporated or re-use them for a sculpture or installation. This resulting multilayered texture is an interesting starting point to work with; it is free for anyone to use.

古怪。整个过程由几个复杂的、意义不明的动词限定而成：养育、窒息、覆盖、分泌、增大。与这件作品的交互作用反应且夸大了行为，有些时候甚至能够激发出作为更宽泛的性别身份一部分的自觉认同。因为使用的原料通常都是来自自然世界，因此这也有可能在参观者与被参观物和原材料的关系上引起一种怀旧式甚至有些虔诚的重接。对原材料性别现象反应的可能性，使得性别行为也成为可能。举例说明：公众对翠西 艾敏1998年的作品《我的床》的接受暴露了与女性卫生联系在一起的文化与性别的焦虑、羞耻以及秘密。回想起来，《我的床》可以视为女性的一个隐喻，就像是杜尚的《小便池》成为概念艺术的隐喻一样。《我的床》的女性特质使自己成功跻身于当代艺术经典之列。在下面的引文中，西苏或许是在建议，女人需要全面接受自己的女性特征，只有这样才能全面地展现自己。“审查自己的身体，同时也审查自己的呼吸与言语。写出你自己。你身体的声音需要被倾听。”当前在不同性别的大脑差异方面的科学研究，使得性别现象学成为可能。

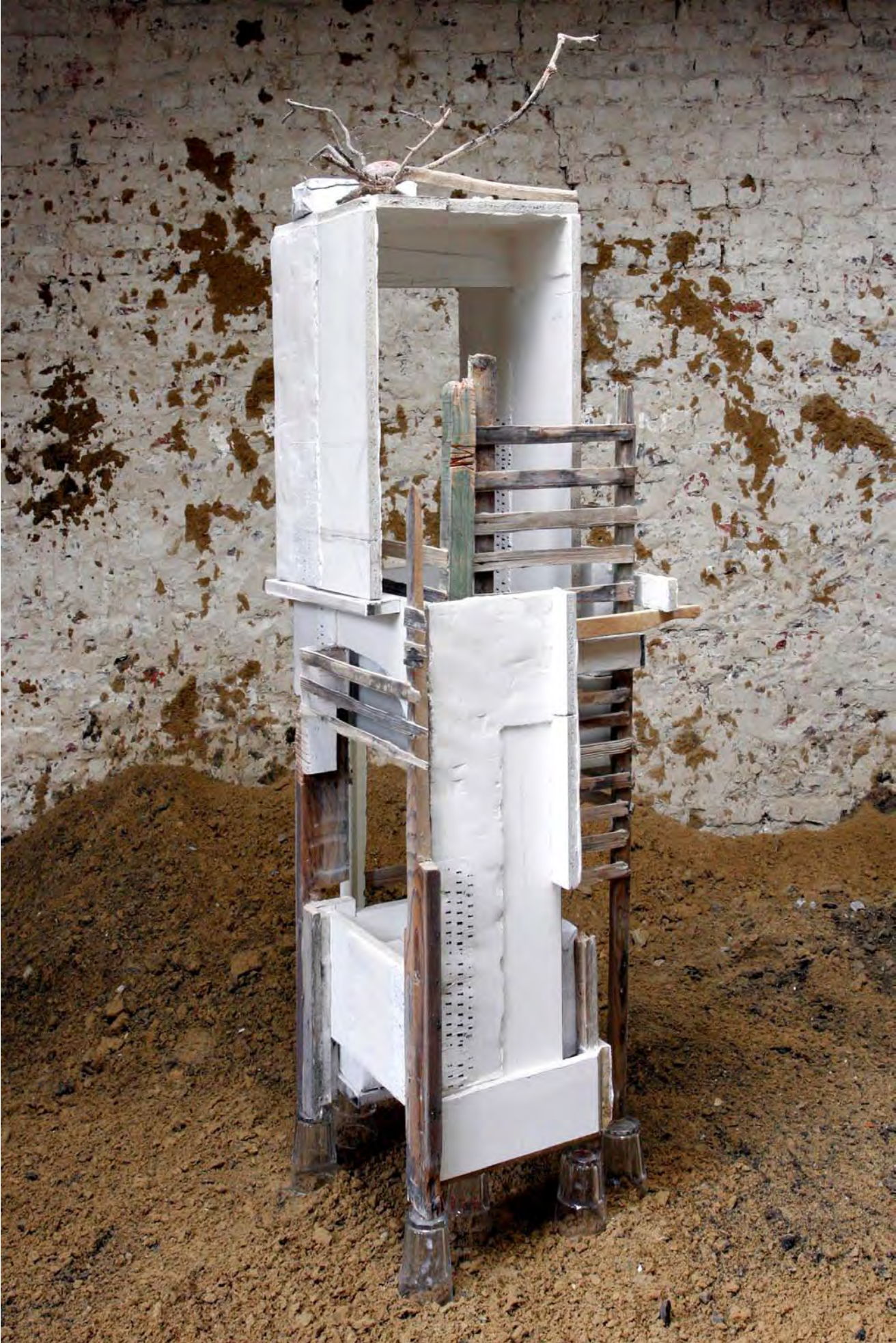
在其处于比利时根特的工作室里，奥利维·高达尔斯创作出涉及到城市衰败主题的令人过目不忘的雕塑。他是一位建筑师，同时还是一位教师，然而他的作品却总能通过荒谬的混合并置引起参观者的不安。最为重要的是，他向我们展示了一个既带有人格化私密衰败又带有欢快发现气息的世界。

高达尔斯先生：我通常会使用自己在建筑工地上找来的一些材料：水泥、石膏、木料、砖头、油漆、砂子、混凝土、纸……将这些与其他一些已经没有什么实用功能但是却拥有自己的历史或故事要讲述的并且能够体现田园生活的琐碎物品一起使用。比如，我曾经在我的雕塑里使用了我祖母的牛奶杯——我知道在我还是小孩子的时候就用过那个杯子。

我对那些纯属天然、没有任何人工穿凿痕迹的物品很感兴趣。被丢弃的物品都有自己的历史；它们有不同的层面；在我为了进行艺术创作而重新利用它们对它们进行重新组合之前，它们拥有不同的生活以及意义。这种因此而形成的多层次结构是一个有意思的开端；任何人都可以利用这一点。

(Opposite) Magnet | Olivier Goethals 2010
50 × 50 × 180 cm
Mixed media

(对页) 手头现成工具制成的装置 | 奥利维·高达尔斯
50 × 50 × 180 厘米
混合媒质



I have no specific message that deals with ecology as such. It is more about sustainable thinking and behavior of people. I dislike the culture that everything should be new; spotless and traceless. I believe that history/time and usage can enrich objects/places/architecture. Being young is not an achievement; not for people; not for things. we should allow things to alter, change and deal with what results as an enriching patina, and not as a reason to consume for the goal of the new and fresh that is often find boring. Venice is only beautiful because of the imperfection of its architecture; its visible multilayered history in a contemporary, and tourist-centric setting.

Krzysztof Gliszczynski has his studio in Sopot, Poland. With his art, he pursues the flexibility of the past. He destroys as he creates, like a graffiti artist, but the difference is the intimacy, and his use of personal memory. He relives his past with forward thinking, and sees art as being an endless dialog that is never totally complete.

Mr. Gliszczynski: Initially, I started using the remains of my own artistic work – the "leftovers" after my creative process, scratched slivers, layers of a painting – the remains of painting substance, including pigment, wax, marble powder, vaporous substances. To be able to reuse that material, I put it into a water bath. Thanks to the ingredients I applied, the matter melted, so I could use it again. I added new features to that matter in the melting process thanks to additions, which were substances related to existence such as ash and soot. Recently, I have started using other materials like disposable gloves which I use while working, tins-vessels in which I melt the used material in water bath. In 1992, while I worked on my work "Dialogue with the Absent One" in Worpswede, I removed the final layer of my painting to reveal the drawing underneath. The matter spilled onto the floor and that made me reflect. Valuable material, prepared especially for that painting suddenly became some unnecessary trash, fated to non-existence. That reminded me of the work of a room decorator who removes the old layer of paint from the walls. Since that time on, I have been collecting the remains of my working.

This practice is for me, is a dialogue I have with Ad Reinhardt’s statement: “I am aware of the fact that I am painting one of my last pictures.” An urn has some characteristics of painting itself, as, naturally, it stems from it, and, at the same time, it proves to be its classical opposition. An urn is precious enough to store remnants left after the process of painting. Or, it is precious enough to be buried with due honors. An urn is grief itself, a strong relation of loss and the desire to regain what has been lost. An elegiac feeling of loss, a feeling that nothing would ever be the same – becomes

关于生态学，我并没有什么要传递的特殊信息。它更多的是关于人们的可持续性思考与行为。我不喜欢那种一切都必须是崭新的、一尘不染无痕迹的文化。我相信，历史/时间以及使用可以增加物品/地点/建筑的内涵。年轻并不是一种成就，无论对于人还是对于物来说，都是这样。我们应该允许事物的改变——这种改变是为了得到那种有丰富内涵的古香古色，而不是为了去消费更新鲜的、时间久了会让人厌烦的东西。威尼斯之所以美丽就在于它的建筑的不完美，在于它当代旅游城市的表面下那显著的多层历史性。

克里斯托弗·格里斯任斯基在波兰索波特拥有自己的工作室。他用自己的艺术来展示过去的灵活性。就像那些涂鸦艺术家一样，他一边破坏一边创作，不同的就在于亲密度，以及他添加进去的个人记忆成分。他通过展望未来释放自己的过去，把艺术看做是一次永远都不可能完全结束的漫无边际的对话。

格里斯任斯基先生: 最初，我都是使用我自己进行艺术创作时剩下来的材料——就是那些创作过程结束之后剩下的“边角料”——比如剩下来的绘画材料，包括颜料、蜡、大理石粉以及一些易挥发的物质。为了能够继续使用这些物质，我通常会把它们放在恒温槽里。多亏了我添加的那些成分，这些颜料才能够化开，我才能够继续使用。在融化的过程中，由于我添加了别的东西，所以颜料就增加了别的特征，会变得跟灰粉和煤烟特别相近。最近，我开始在工作中使用一次性手套，我还会把锡罐放进恒温槽里来融化使用过的材料。1992年，当我在沃普斯韦德创作题名为《与缺席者的对话》的作品时，我把油画的最后一层去掉以此来展示下面的绘画。颜料溅在地板上，发人深思。特地为那一幅画准备的贵重的材料，突然间就成了无用的废物，根本就等于不存在。这让我想起那些去除旧墙皮的油漆工。从那个时候起，我就开始保留我的作品的剩余物了。这幅画的创作对我来说，其实就是和艾德·莱因哈特的声明之间的一次对话——他说：“我意识到，现在正画着的这幅画是我所能画的最后几幅画中的一幅。”一个坛子本身具有油画的一些特性，实际上，它的源头就是它。与此同时，它又被认定为是它的古典反相。坛子可以用来储存油画之后的剩余物品。或者，它也可以带着应得的荣誉被深埋地下。一个坛子本身就是一场不幸，是丧失与重新得到失去的东西的愿望之间牢不可破的联系。一种对丢失的东西的一种哀挽的感情，那种‘昨日不再来’的感觉——成了我创作的灵感。破坏本身带来了



Impressed Memory Object | Krzysztof Gliszczynski 2010
45 × 120 × 300 cm
Paint scratched off the floor of family household and paraffin.

深刻记忆 | 克里斯托弗·格里斯任斯基 2010
45 × 120 × 300 厘米
从住房的地板上刮下来的油漆、石蜡。

an inspiration for me. Destruction itself brings a need for order and organization. This is why my “urns” are given numbers and dates (usually relating to the timeframe of the work).

What is most important is the philosophical message, which touches upon the material and the spiritual. There is a certain dichotomy that appears between matter itself and the significance it carries – or that which we give to it. A rejected thing, considered unnecessary, has some value within itself that we can notice upon reusing it. The context of the memory comes in between the personal and the social, so do the empty vs. the full and the internal vs. the external.

Catherine Johnston maintains a studio in Victoria, Australia. The art she creates is curious, mysterious – the thoughts she inspires settle somewhere in our minds as a semi-conscious thought. The line between reality and fantasy is not necessarily blurred, it's banished. Her art makes us think of the possibilities, whether they are practical, dangerous, fluid or factual.

Ms. Johnston: I recycle most materials within my sculptures. Discarded leather furniture becomes pattern pieces in

与组织的需求。这就是为什么我的“坛子”都写上日期编了号（通常作品完成的日期）的原因。最为重要的就是哲学方面的启示，它既触及到物质也触及到精神。在物质本身及其所承载的重要性之间肯定存在着一个二分法——或者我们加在它们头上的二分法。一件被认为没有什么用处从而被丢掉的东西，只有当我们重新利用它时才能意识到它内在的价值。记忆的背景参与到个人与社会中间来，所以空虚对充实，内在对外表。

凯瑟琳·约翰逊在澳大利亚维多利亚经营一家画室。她的艺术创作是稀奇神秘的——她能够启发在我们脑海中以半意识状态存在的一些想法。在她的作品中，现实与想象之间的分界线不是模糊不清，而是消失不见了。她的作品，不管是实践的、危险的，不确定的还是事实的，都会使我们想到无限可能。

约翰逊女士: 我的雕塑大部分都是用再生材料做的。被人弃置不用的皮革家具——那些从路边捡来，或者由亲朋好友

(Opposite) Monkey | Catherine Johnston 2011
230×180×170 cm
Molded leather objects on leather suitcases, on wooden frame.

(对页) 小淘气 | 凯瑟琳·约翰逊 2011
230×180×170 厘米
皮革手提箱和木框上的皮革模塑。

new works; these are found by the side of the road or donated by friends and family. Broken watches and watch batteries get encased in cast resin shapes and breathe new life; these have been accumulated over the years in my 'past life' repairing watches in the UK while starting out on my sculpture path, and also from approaching jewelers who happily clean out their scrap piles for me. Op shops (opportunity shops) are also a great source of reclaimed objects constantly used in my sculptures.

As an art student... "who can afford to buy materials?!" Factory recycle bins, theatre props bins, found objects and more formed the core elements of my works. And now, as a full time practicing artist I am still a creature of habit and necessity. Using old objects in new works lend the work strength of concept and depth of life that a new object cannot possibly achieve. They create new possibilities and by familiarity of a common social history, create stronger connections with the viewing public.

My works deal with quite powerful messages and thoughts. The strength of these messages can often be quite confronting to the everyday viewing public. I find by being true to the traditional sculpture methods of making a beautifully crafted work, and making it to excite and connect with people, I am able to draw people in to engage with my work. And once they are "there" they are open to absorbing the subtle and not so subtle messages my work hopes to generate thought and response about. Though I can appreciate the concept and bravery of the ephemeral in other artists work, in my practice I am not interested in the "throw away" nature of current western society - my sculptures are made to last. The photography and installation work I do often comments on mass production and consumerism gone wrong, and the resulting depersonalization of humanity. In the darkest of places beauty can still be found. I believe by showing this beauty you allow people to go into the darkest of places, and through that journey they are changed.

In my residencies lately I have been working with disadvantaged youth and victims of domestic violence. By giving thought a voice, giving a form to the formless, I see these people blossom in their self-belief and awareness of their power to make a difference in their world. I see their pride and hope fire up... and I know that I am making a difference. And so... with a smile on my face and empty pockets... I keep scrounging bins and scraping the accumulated muck off a falsely constructed reality... like a creative little pig in mud.

友捐赠得来的家具——可能就会成为新作品的一部分。包裹在浇铸的树脂里的坏掉的手表或者是手表电池，又重新焕发了生命力。这都是我在英国修表那几年积攒下来的——那个时候我刚刚踏上自己的雕塑之路——还有一些是从那些清理自己的废料堆的珠宝商那里得来的。“幸运商店”对我的雕塑来说，也是一个很好的再生材料的来源。作为一名学艺术的学生，谁有钱去买那些材料呢？工厂的回收料筒、剧院废弃不用的道具、大街上捡来的东西等等构成了我的作品的核心成分。现在，作为一名全职的开业艺术家，我还是一个结合了习惯与需求的人。在新作品中使用旧材料能够赋予作品概念的力度与生命的深度，而这些都是新材料所不可能达到的效果。它们产生了新的可能；并且通过对普通社会历史的通晓熟悉，与前来参观的公众建立起更加紧密的联系。我的作品都带有强有力的启示和思想。这些思想通常会和现在的公众想法相左。我发现，如果遵守传统雕塑技法做出能够令参观者兴奋起来的美丽的艺术品，我就能使观众参与到我的作品中来。一旦他们参与进来，他们就能够吸收一些我期望自己的作品所能产生的微妙或者不那么微妙的信息。尽管我很欣赏其他同行的艺术理念以及其敢于转瞬即逝的勇气，但是就我个人而言，我对当今西方社会流行的“扔掉”主义并不感兴趣——我的雕塑都是要永久保存的。我的一些摄影以及艺术安装作品经常会对大规模生产、失控的消费主义以及由此产生的人类的个性缺失进行评论。哪怕是在最黑暗的地方也还是能够发现美的。我相信，将这种美丽展示给其他人的同时，你就带领着人们进入了那最为黑暗的地方——而通过这一旅程，人们注定会发生某些变化。近来在我驻留创作期间，我一直在和一些贫困家庭的孩子还有一些家庭暴力的受害者一起工作。通过赋予想法以声音、将无形变有形，我看到这些人的自信心重新绽放，意识到自己有能力使整个世界变得不同。我可以看得到他们的自豪和希望熊熊燃烧……我知道自己正在让他们变得不同。所以……尽管口袋空空，脸上却带着笑容……我继续搜寻那些垃圾箱，从那些被错误建筑的实体上面刮下常年累计的粪肥……就像是一头生活在泥巴堆里的具有创造力的猪。



Ismet Jonuzi's art, like his life, carries the scars of a bloody war. His art is direct and symbolic, and his desire to tell his story, the story of his homeland and his people is his passion. He maintains a studio in Prishtina, Kosovo.

Mr. Jonuzi: I use the very same weapons from the war in Kosovo to make my sculptures. I discovered them in factory where they were collected to be destroyed. These weapons have been made useless, and in a way, I have given them new life. What better way to openly demonstrate the war is over.

I was always fascinated by the Nouveau-Realists such as César Baldaccini and Jean Tinguely, as I always try to do something strange and unknown. For a long time I have collected different found objects and materials to make my sculptures, such as car parts or everyday objects from life. But weapons, for me, are the most powerful material. They are the only objects which speak concretely about the war and the violence.

With these weapons I can explain the reality of war in my Country. These are the actual weapons people fought with. Machine-guns, Kalashnikovs and knives that are made to take lives and destroy them. Through the shape, line and volume I have tried to express the drama that we have experienced as a community in this part of the Balkans. My work

以实迈·乔努兹的艺术，如同他的生活，都被烙上了残酷的战争印记。他的艺术很直接，且又具有象征意义。他充满了激情，讲述着他自己的祖国和人民的故事。他在科索沃普里什蒂纳经营一家工作室。

乔努兹先生：我是用那些在科索沃战争中被使用过的武器作为我的雕塑的原材料的。我在一家工厂里发现了它们——那个时候它们正要被集中销毁。这些武器已经没有什么用处了，所以，从某种意义上讲，是我赋予了它们新的生命。还有什么能比这个能更好地公开展示战争已经结束了呢？

新现实主义者，比如塞萨尔·巴尔达奇尼以及让·丁格利一直对我有强烈的吸引力。我一直想做一些新奇未知的事情。很长一段时间以来，为了我的雕塑，我一直在收集各种各样的拾得物，比如汽车零部件，或者生活中的日常用品。但是，对我来说，武器还是最为强大的原料。只有它们才能具体地表述出战争及其暴行。通过这些武器，我才可以解释得清发生在我的祖国的战争。这些都是人们打仗时用的真正的武器。这些机关枪、卡拉什尼科夫冲锋枪、以及刀子都是被生产出来摧毁人的生命的。通过这些形体、线条以及数量，我试图去表达，在巴尔干半岛这个地方，我们作为一个共同体，所经历的这场戏剧性事件。我的作品象征了我的祖国那些受

represents the wounded soul of my homeland.
From the very first moment, when I saw the weapons, I immediately felt strange and afraid. Weapons are fear, war, power and death. For a long time I had them in my studio before I could do anything. I would think to myself, what should I do with all of them. That is when I started to make my sculptures. An even though they are sculptures to the viewer, they still remain weapons to me.

伤的灵魂。
在我看到武器的那一刻，我立刻就感觉到了它们的陌生和恐怖。武器就是畏惧、战争、力量和死亡。我把它带到自己工作室之后好长一段时间都没有动工。我只是在想，我究竟该拿它们怎么办。于是我就开始拿它们做雕塑。现在，尽管对参观者来说，它们已经是雕塑了，但是对我来说，它们还是武器。

Black Hawk | Ismet Jonuzi 2003
120×60×180 cm
found weapons from the War

黑鹰 | 以实迈·乔努兹
120×60×180 厘米
战争武器组合体



Muin無院 | Masaki Kishimoto 2007
180×250×50 cm
mixed media

无院 | 岸本正树 2007
180×250×50 厘米
混合媒质

Masaki Kishimoto has his studio in Tokyo, Japan. His art is steeped in the culture of the popular, tourist memento. The resulting assemblages he creates are explosions of color and form that are mesmerizingly and insanely beautiful, and remind us of the gaps between the harshness of reality, and the promises of fantasy.
Mr. Kishimoto: I am especially inspired by an acquaintance's souvenir - the important ones that are not thrown away, but somehow not needed. I gather them not as garbage, but I intervene just before they are lost, tossed aside or broken. My concepts or thoughts do not necessarily find there way to the viewer’s thought process. The message often stays with me, the sender. What does translate well is the strength of the material designs and the vagueness that my work produces when seen is such accumulative forms.
My art is a comment on the fragility of the materials, as much as it is about the event or reason it was created for mass consumption. To some, these objects are meaningless or unimportant. To me, they speak of many things.

岸本正树在日本东京有自己的工作室。他的艺术植根于通俗文化中——旅游纪念品。他将这些纪念品装配在一起——这简直就是一场颜色与形状的视觉盛宴，有一种能够让人沉迷其中难以自拔的美。这些作品提醒了我们在现实的残酷与想象的承诺之间还存在着鸿沟。
岸本先生：我是受到一位熟人的纪念品的启发——有些重要的纪念品你不会把它扔掉，但是有时候却感觉有些碍手碍脚。我不是把它们当成垃圾来收集的，但是在它们被丢掉、被扔到一旁或者坏掉之前，我就会插手了。我的理念或想法并不是非得要找到通往参观者的思想的途径。个中的启示通常只有我这个发出者知道。能够被观众较好地理解的是用这种原料设计的力度以及它们以这种堆积的方式出现时所产生的意义的不确定性。我的艺术创作就是对物质脆弱性的一个评论，同时也是关于为了大众消费而将它创造出来的事件或原因。对有些人来说，这些东西没有任何意义，或者根本就不重要。但是，于我而言，它们说明了很多东西。



The City Girls (detail) | Ana Krstić 2010
Photo credit: Ana Krstić
350×500×600 cm
mixed media installation at Nadežda Petrović Memorial, Čačak, Serbia

艺术家乔玛 | 安娜·科斯蒂克 2010
照片版权：安娜·科斯蒂克
350×500×600 厘米
混合媒质在Nadežda罗维奇纪念馆，查查克，塞尔维亚

Ana Krstić, who studied art and philosophy in Belgrade, Serbia, maintains her studio in Mionica. She creates works that make the viewer more aware of their wasteful consumption. Her sculptures, performances and installations also address stereotypes or preconceived notions about wealth, gender, even ambition leading us back to the actual natural beauty that still surrounds us.

Ms. Krstić: In my installations, I use mostly plastic, nylon and rubber - and later on, I combine it with video works. Sometimes I use material that was discarded, like plastic bottles, but more recently, I simply go and buy the material, usually in stores that sell plastic for domestic use, or in Chinese shopping malls. I don’t feel happy about buying instead of using already used material, but I need my objects to be as shiny and as new as possible, because it is exactly the effect that these shiny objects have on us, that I try to use as an element in my work.

安娜·科斯蒂克是在塞尔维亚贝尔格莱德学习的艺术和哲学。她在米尔尼卡经营自己的工作室。她的作品能够让参观者更清醒地意识到自己不经济的消费行为。她的雕塑、表演以及艺术装置仍然专注于关于财富、性别甚至雄心的典型甚至预设的概念，这就带领我们回到仍然还簇拥在我们周围的自然美旁边。

科斯蒂克女士：在我的艺术装置里，我用的比较多的是塑料、尼龙和橡胶——后来，我把艺术装置和视频联系在了一起。有些时候，我会使用一些被别人丢弃的材料，比如塑料瓶，但是最近，我会去直接购买这些材料，通常会去一些专售家用日常塑料制品的店里，或者是中国购物中心。购买新材料而不是直接使用旧材料，这让我心里很不好受，但是我必须要使我的作品像新的那样尽可能地闪闪发光。因为正是因为这些物品有光泽的特性，才使得我决定在自己的作品中使用它们。

To me, discarded materials are just like stone, wood and clay were to our ancestors. It is around, it is part of our lives, it is within our reach, and it is not to be ignored. During my classical sculpture studies, young people are required to accept that stone, wood and terracotta, for example, are precious materials. I agree on that point. However, taking an already beautiful peace of stone from nature to carve something in it – and I don’t care how beautiful the final work is - it is, in a way, a blasphemy. There is nothing as beautiful as a rock, standing in nature, carved by nature, left there in peace. The work of Hamish Fulton made me realize that.

I feel bad every time I go and buy new plastic for my work, I honestly do (although I reuse them, and I don’t throw them away). I talked about it with a friend and she said – “well it is going to be used anyway, for much less useful purpose than art, at least you are sending a message.” So after this I thought to myself, I am sticking with plastic ... I can’t see any other way of making people aware of how bad plastic is for them than using it in my work, putting it in a gallery, trying to break the magic of “pretty, pretty – shiny, shiny”.

We are living in a world of delusions. We have made a make-believe luxuriance for the minority, and everybody will pay for that – all while nature is turning on us. I try to break some of the delusions that affect my life, that I am aware of, and in that sense, my work speaks from primarily a female and feminist point of view.

Fiona Long is based in London, England. She’s completed a residency at the Chinese Arts Centre in Manchester, and has done research in Tokyo with a workshop collaboration on the theme of waste. She is also the chairperson of POST, a peer led network of artists who respond to place, so public art is something, which fascinates her as well. Ms. Long’s art has a sort of whimsical futility to it. It’s as if she is presenting us with a sense of humor, but with consequence and mystery.

Ms. Long: I like to use contemporary objects that have been weathered and look like they have a significant age to them in spite of their actual newness. I find the best ones either in the street or on beaches. I have to use the beach objects sparingly, however, or the beachy look becomes too obvious! I particularly like objects which are everyday and mundane but in being discarded pieces of things, become a mysterious puzzle. I get some of the larger objects like pieces of furniture from Freecycle - an online community, with the mission of recycling unwanted stuff instead of filling up the

丢弃的材料对于我就像是石头、木料和粘土对于我们的祖先。它就在我们身边；它是我们生活的一部分；它就在我们触手可及的地方；它不应该被忽视。在我学习古典雕塑期间，学校要求年轻人必须要接受下面的看法：石头、木头和陶瓦，都是极为珍贵的材料。我很同意这一点。然而，从自然中挑选一块本身就已经非常美丽的石头在上面刻画——我不管最终刻画出来的作品究竟有多美——这本身，从某种程度上讲，就是一种亵渎行为。想想看，一块经过大自然的鬼斧神工雕刻过的石头，静静地立在自然间——还有什么能比这个更美吗？我是看了罕米什·富尔顿的作品之后才意识到这一点的。

每次出于工作上的原意我去购买一些新的塑料产品时，总会感觉很罪过，真的（尽管我总是重复使用，并且不会把它们扔掉）。我曾经跟一个朋友讨论过这一话题，她说，“这些产品生产出来反正就是会被使用的，或许会为了某一非艺术的目的而使用——你把它们用在这里最起码还能给人们一些启示。”因此，之后我就想，自己要坚持使用塑料……我不知道还有没有其他的方法让参观者意识到他们在生活中使用塑料要比我在艺术中使用塑料更糟糕——我把它们放在美术馆里，试图打破那“漂漂亮亮闪闪发光”的魔咒。

我们生活在一个充满了错觉的世界中。我们为少数人制造了一个虚假的繁盛，并且每个人都必须为此付出代价。我试图打破某些我所意识到的、已经影响到我生活的假象，从这个意义上讲，我的作品主要是从女性或女权主义角度表达自己的观点。

菲欧娜·朗居住在英国伦敦。她刚刚结束了在曼彻斯特一家中国艺术中心的驻留创作期，而且与东京一家艺术陈列室合作完成了有关废物主题的研究。同时她还是POST——这是一个同行艺术家团体——的主席，所以，她对公共艺术也是相当着迷。朗女士的作品带有某种异想天开的无谓。就好像她是在向我们展示一种幽默感，但却是带着推理和神秘气息。

朗女士：我喜欢用一些饱经风霜的当代物品——虽然实际上没有多少年头，但是看上去必须是饱经沧桑。个中佳品都是我在街头或者海滩上发现的。但是创作过程中，我必须得很节俭地使用从海滩上捡来的东西，如若不然，整个作品的“海滩”特征就会太过明显。我尤其喜欢那些普通平凡的生活用品，平日里平淡无奇，但是一旦被人丢弃，就变成了一个神奇的谜。我还会从“自由流通”——是一个网络团体，其主要任务就是让人们不想要的物品流动起来，而不是掩埋了事——上面得到一些大件的物品，比如家具。清理自己房屋的人很乐意别人能把自己



Forest Fresh | Fiona Long 2010
5×4×3 m
Installation with reclaimed doors, natural timber, and oil on board paintings

清新森林 | 菲欧娜·朗
5×4×3 米
回收的门、天然树木和船上的油画组合的装置

landfill sites. People clearing out their houses are pleased to have someone take things away and not worry about how to dispose of them, and the grateful recipient gets something they wanted or can make use of in some way. It's a really valuable resource for an artist like me!

I have been acutely aware of recycling all of my life because my father ran his own consultancy business in waste management. But the process of incorporating discarded materials into my art really began when I moved back to London after a period of living in the country. My initial reaction was a very black and white opinion that the country was beautiful and the city ugly. I soon realized that some of the most overlooked aspects of the city can be the most sublime. I think that this happens most when nature begins to encroach on the man-made. This wabi-sabi aesthetic moves me and I aim to help others tune into these poignant phenomena. I stepped up the interest in 2008 having spent time on Orford Ness with artist Matthew Roberts. It's an extraordinary place scattered with derelict military testing buildings and ordnance. It is like a desert wilderness where nature is wreaking its own havoc now. There is a metal lamp with significant stalactites for example quite apart from all the rusty objects. Spending two weeks there and being privileged

不想要的东西拿走，这样自己就不用再去担心如何处理它们了。而那些满怀感激的接受者则得到了自己想要的或者可以利用的东西。对于像我这样的艺术家来说这绝对是一项宝贵的资源。我一直都对废品回收特别敏感，因为家父所从事的就是废物管理的顾问工作。但是真正将废弃物融入到我的艺术创作中这一过程却是在我在英国住了一段时间从伦敦回来之后才开始的。我最初的反应是那种非黑即白的观点：乡村是美好的，城市是丑陋的。然后我很快就意识到，城市里通常被人忽视的方面可以是其最为壮观的一面。我认为这一现象一般发生在自然开始侵蚀人造物的时候。这种wabi-sabi（在日文里就是侘寂，同佛教中的智慧一样，可意会不可言传，其描绘的是的残缺之美，残缺包括不完善的、不圆满的、不恒久的）之美深深感动了我，我决心帮助其他人也来感受一下这一给人带来强烈感官刺激的现象。2008年，我对其兴趣越来越浓，于是和艺术家马修·罗伯茨一起在奥福德内斯呆了一段时间。这是一个非同一般的地方，到处都是被遗弃的军事测试建筑和军火。它就像是承受了大自然的狂怒之后的不毛之地。在一堆生锈的物品中间，还有一盏金属灯悬挂在钟乳石中

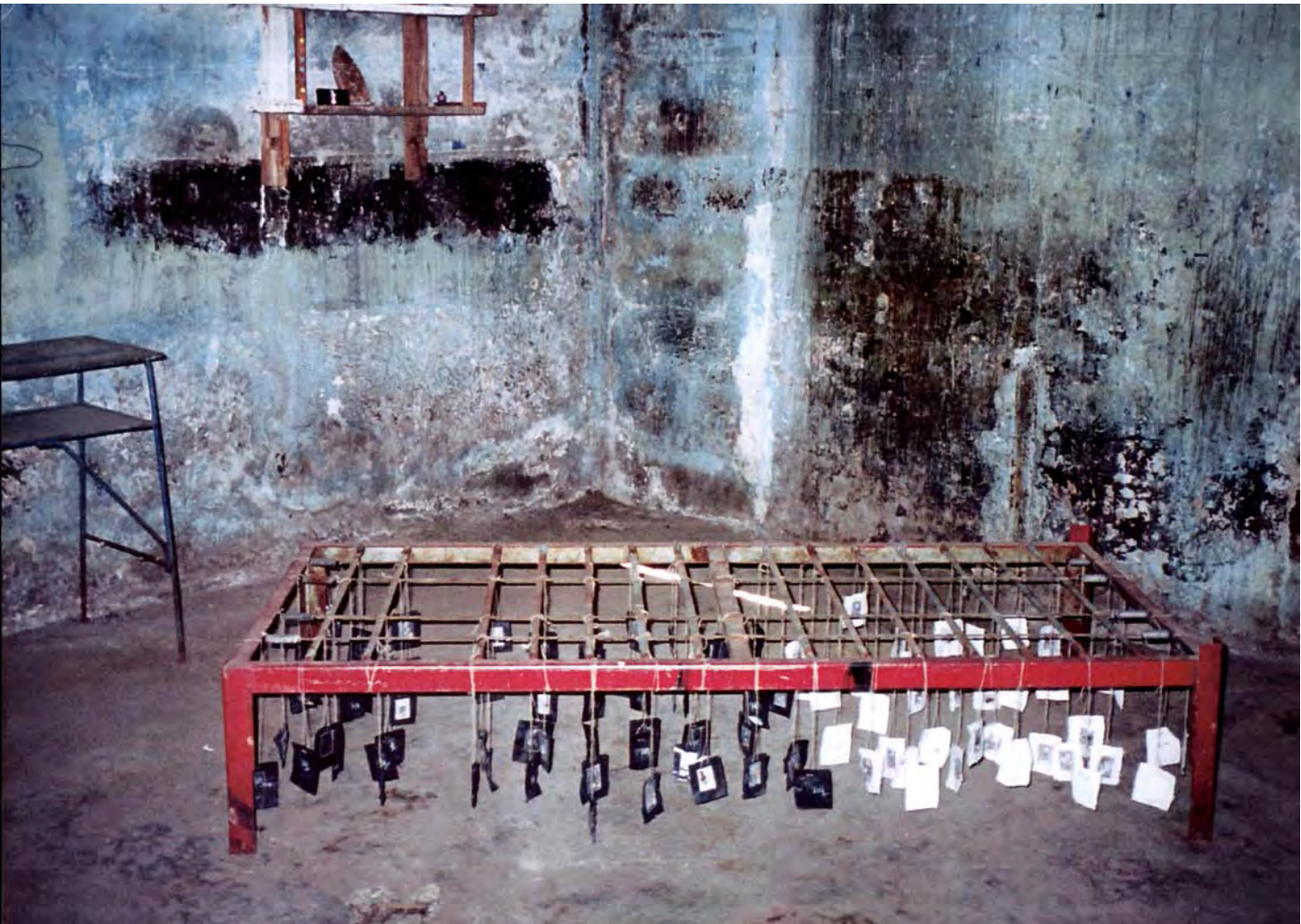
to stay on the spit meant experiencing the true emptiness of the place and it had a profound affect on my work. The nuclear testing made me conjure up a post apocalyptic vision, which dominated my work for years. It was not so much about the apocalypse itself but more about what the archaeology of the future might tell us about our civilization today. I want the viewer to regard the mixture of contemporary but old looking objects, combined with bush-craft techniques to make them puzzle about how this could have come to be. The aim was to play with anachronisms and create rather a romantic future nostalgia for a simpler time following our mass consumer culture now. The drawback was that people needed the word apocalypse to see what I was getting at, and the moment they heard that word, it coloured the way they saw the work. It was intended to be rather hopeful. The aesthetics of these works embraced wabi-sabi to show the beauty of transience and imperfection. I explore human ingenuity by assembling sometimes practical objects using contemporary fragments with bush-craft materials. Practical ingenuity seems to be something we are losing as we become adapted to urban living in an environment where cheap disposable plastics are easy to come by. I prefer my views to be subtle. I find that ecological art can become preachy and can become more of a political device if not carefully handled. Not to say that something can't be both art and politics but I believe that more subtle art has a better effect as people don't like to be told what to think. It's much better to make up one's own mind having absorbed information and messages but not having them thrust upon you. I want people to be more in touch with their physical environment and the materials available within it whilst placing this knowledge both in the past and the future.

Nancy Gewölb Mayanz has her studio in Valparaíso, Chile. She is a visual artist, as well as a poet and performance artists and it shows in her art, which has an ethereal or transcendent quality all its own. **Ms. Mayanz:** I use discarded leather that I find in upholsterers shops that came off of old sofas and chairs, and I turn them into sculptures and tapestries.

Sometimes I Feel I am like a bird looking for materials to make its nest. Once, I was in a shop looking how this man striped off a sofa covered with old, frail, dry, stained and scraped leather, and suddenly, I saw the memories imprinted in it: memories of bodies, human grease, spots of spilled meals, blood, sperm, tears, and above it, the animal that gave its life in exchange for being shown sprawled as a place to sit.

间。在那里呆了两个星期，并且获得进入现场的特权意味着体验了这个地方的真正的虚无。这一点，对我的作品产生了深刻的影响。核试验让我想象出一个后启示录世界末日的景象，并且好多年内都占据着我的作品的主题。这并不仅仅是关于启示录本身，更多的是在关注未来的考古学会如何定位我们今日的文明。我希望参观者能够带着丛林谋生的知识和技能来看待这个看上去像是古旧的东西但实际上却是现代的混合物，然后好好想一想这一点是如何做到的。这样做的目的就是利用年代误植，为我们现在的大众消费文化之后的一个较为简单的时代创造出一个具有浪漫色彩的怀旧之情。不足之处就在于人们需要听到‘年代误植’这个词之后才能明白我想要达到的效果；他们听到这个词的那一瞬间，立刻就为他们看待这件作品的方式增添了一层色彩。我希望这一点是充满了希望的。这些作品的审美理论遵循了wabi-sabi来表现转瞬即逝与非理想性之美。我利用当代的碎片以及丛林谋生的知识和技能装配起有些时候非常实用的物品，来探究人类的独创性。我们已经适应了生活在一个城市环境里，在这里，便宜的一次性塑料制品唾手可得，具有实践经验的独创性看上去已经成了我们失去的某些东西了。我更倾向于微妙地表达我的观点。我发现生态艺术如果控制不好就很容易变成说教式的政治工具。我并不是说一个物品不可以既具有艺术性又具有政治性，但是我认为比较含蓄的作品可能会有更好的效果，因为人们不喜欢让别人告诉自己应该如何去思考。最好的方式是一个人默默地吸收了各种信息情报将其转化为自己的思想，而不是让别人把这一切强加在你头上。我希望人们能和自己所处的环境以及这个环境之中的可以利用的物质都能产生更为密切的联系，同时还要以这一知识验证过去指导未来。

南希·戈沃博·马扬斯在智利瓦尔帕莱索拥有自己的工作室。她是一位视觉艺术家，同时也是一位诗人和表演艺术家，这一切都在她的超凡脱俗的艺术作品中得到了表现。 **马扬斯女士：**我使用从家具店的旧沙发或者皮椅上面剥下来的那层被人扔掉的皮革。我把它们做成雕塑和挂毯。有时，我感觉自己就像一只正在四处找原料筑巢的鸟儿。有一次，我曾经在一家商店看一个男人如何从沙发上剥下那一层罩着的老化变脆干巴油污的碎皮革。突然之间，我就看到了印在沙发上面的记忆：身体、人体分泌的油脂、洒出来的饭粒留下的印记、血迹、精斑、泪痕，而超出这一切之外的，还有那只献出自己的生命变成别人的座位的动物。



Un Día (One Day) | Nancy Gewölb Mayanz 2001
Bed size: 190 × 90 × 30 cm
Photographs, knotted leather, string, ritual objects and bed frame in abandoned jail cell (Installation view).

一天 | 亚历克斯·马齐泰利
床的尺寸：190 × 90 × 30 米
在被放弃的牢房里把照片、打结的皮革与床框架串起来（装置现场）。

I do not think that any message I would send to the viewers is received as I want it to be received, but I do not loose hope. I want them to enjoy the way I show my inner world, and through it I would like them to see with awe, the hidden questions and meaning of those works of art that I made out of that old and raw material, the memories imprinted in it, and the sadness of this planet that is also giving its life in exchange for being sprawled at our feet as another kind of trophy.

I am a socialist to my core, I do not belong to any political party, I believe, as Ivo Andric says, that “ life is a long illness that begins at birth and ends with death.” I am not afraid to love my family, that I must have my solitude, that I need and love and hate the works of arts I am making, but I can not live without creating them, so I am at ease.

在我看来，我希望藉艺术作品传递的信息并没有以自己期望的方式被参观者们所接受，但是我并没有放弃希望。我希望他们能够喜欢我向他们展示自己内心世界的方式，我希望他们能够带着敬畏之心来观察我用一些老旧的原料做出的艺术品下面隐藏着的问题和意义、它所承载的那些记忆、以及这个星球的悲伤：它献出了自己的生命，却只换来被我们当成另外一种战利品踩在脚下的命运。

我是一个彻底的社会主义者。我不属于任何一个政治党派。我相信，正如伊沃·安德里克所说，“生活就是一场漫长的疾病，始于出生，终于死亡”。我很爱我的家人，但是却又必须要有自己独处的时空。我很需要我现在正在从事的艺术创作，对它们我既爱又恨，但是离开它们我肯定活不下去，所以，我只能泰然处之。

Alex Mazzitelli has his studio in Leicester, England. His art is as much performance as it is static sculpture. There is a certain element of viewer’s mental or physical interaction that either completes or drives the work. He, with his art is a strange reflection of us, and it may bring us pause, surprise us with wit, or shame us into caring.

Mr. Mazzitelli: Almost every part of my work is found in the streets, junk shops, charity shops, markets and also secondhand shops - it is very rare for me to use new objects. I begin by combining the objects I gather them together until I get a combination I like. Then, I add paint or a material like plaster or latex to manipulate an object to get the desired effect.

Well, I believe that any object or thing can be brought together to make art, and I believe found objects are there for anyone to stumble upon to be used for art. The found objects can also inspire or make us think. I believe things happen for a reason, and this is true with objects as well. If I see something, and I like the look of it or think it may come in handy I take it. Occasionally, it can be the very thing I have been searching for to complete a piece of work, or sometimes I will keep an object until it becomes useful to another piece or work.

I hope that people realize that junk can be made into something interesting, that it can be something that makes people think differently. I believe that we, as humans, waste too much, and we should try to think more about the way we discard unwanted rubbish. I believe recycling is a big thing that we must address. Every object can be used for another use. An unwanted tube can be used to mix paint, hold pens, or even flowers.

Yehudit Mizrahi creates sculptures, which also include sound and kinetics that celebrate the strengths and frailties of life. Her assemblages are curious combinations that blend vintage objects with an occasional eye to the future. This makes her sense of time her most compelling feature. Ms. Mizrahi’s studio is in Amsterdam, Netherlands.

Ms. Mizrahi: Metal, water pipes, furniture, cloth, televisions, wood, basically everything which fits the concept of my art work.



Ducks - making sense of Nonsense | Alex Mazzitelli 2010
170 × 150 × 160 cm
Mixed media
鸭子—无意之作 | 亚历克斯·马齐泰利
170 × 150 × 160 厘米
混合媒质

亚历克斯·马齐泰利在英国莱斯特拥有自己的一家工作室。他的作品既是动态表演又是静态雕塑。还有参观者精神或者肉体上的交互作用的某些成分，要么完善了这件作品，要么推动了作品的进展。他，以及他的艺术是对于我们的一个奇怪的反映。它可以让我们稍作停顿，让我们微微吃上一惊，或者让我们感到羞愧从而行动起来。

马齐泰利先生：我的作品的几乎每一个部分都是从街边路旁、旧货商店、慈善商店、市场、以及二手商店收集来的——我很少使用新东西。刚开始的时候，我会把我收集到的这些东西都装在一起，直到得到一个令我满意的组合体。然后，我就会为它们加上色彩，或者涂上石膏或者乳胶之类的东西，经过一番处理之后达到理想的效果。我相信任何东西都能凑在一起做成一件艺术品；我还相信，每个人都能发现那些可以用来做艺术品的丢弃物。那些拾来的东西也可以启发我们思考。我相信任何事情的发生都有其原因，对那些物品来说，也是这样。如果我看到某个东西，并且很喜欢它的样子，或者认为某一天或许能用到它，那么我就会把它带回家。有些时候，那恰恰就是我为完成某件作品而正在寻找的东西；另外一些时候，我只是保留着这件东西直到我能在其他作品中用得上它。我希望人们能够认识到我们用废品也可以做出有趣的东西来，并且这东西可以改变人们思考问题的方式。我认为，我们人类实在太浪费了。我们应该好好考虑一下自己处理垃圾的方式。我相信回收利用是一件我们必须做的一件大事情。每一件物品都有不止一个用途。一截废弃不用的管子可以用来调颜料，可以做笔筒，也可以当花瓶。

耶胡迪特·米兹拉希的雕塑，包括声音和动力学在内，颂扬了生命的力量与脆弱。她的艺术装配都是些很奇怪的组合；其艺术品的主要成分都是些老旧之物，但是这也不妨碍她偶尔会把目光投向未来。这就使得她的时间感成为其艺术作品的最主要的特征。米兹拉希女士的工作室位于荷兰阿姆斯特丹。

米兹拉希女士：金属、水管、家具、衣物、电视机、木头……基本上符合我的创作理念的所有东西我都会用到。

(Opposite) Cranky Tone Generator | Yehudit Mizrahi 2008
95×41×135 cm
Closet, wood, metal and electronics
Kinetic Sculpture

(对页) 古怪的乐器 | 耶胡迪特·米兹拉希 2008
95×41×135 厘米
壁橱、木头、金属和电子器件
动力雕塑

Each section of Amsterdam has its own garbage days spread along the week. It is a "second hand shopping mall" where you can find things you never thought you will ever dare to buy. Since I am making kinetic art, I find most of my motors in car junkyards. I remember the first time I entered a Metal junkyard in Amsterdam's east. The workers there were fully surprised to see me climbing in to a huge container filled with mountains of goods. The celebration of the Dutch Queen's birthday (well it is actually her mother's birthday) allows everyone to sell whatever they want and this is a great opportunity to acquire unique objects.

My interest in working with discarded objects started with an idea; I wanted to create an orchestra out of furniture. All along my search, I understood that I am searching for objects that I could feel a history or story behind it, and that I can mechanically manipulate it to be an instrument. Since I made this series of work called "If Grandma Had Wheels..." I was hooked.

I never thought in terms of a message, at least not before I read your question. I do believe in recycling, I find a lot of beauty in old material. "Old" things have scars, have wrinkles, have the dust of dreams and smells emitting from them. Such things have stories and, like time capsules, take us places. To reuse old objects and to bring it back to life is not a new idea. Back in the old days, things were made to last and when objects finished its roll it became something else. In those days, due to poverty, people had to be more creative. As for the viewers, I surely hope that they understand the importance of recycling, though I don't actively send this message via my art. It just happens.

It feels like the world is out of balance due to my aversion towards mess production and its aftereffect disease: Consumerism.

Mona Naess has her studio in Oslo, Norway. Her art references both the physical and spiritual words. There is a reverence in her installations, like alter pieces or monuments, as Ms. Naess elevates the overlooked to the level of the divine.

Ms. Naess: I collect and recycle mostly what nature has discarded or what has been in contact with Earth over time. I often use materials that I find on the beach where I live; water-polished bones, dead fish and birds, driftwood, terra cotta fragments, smooth porcelain pieces, rope-tangles, corrugated iron objects and old rusty farm tools. I also collect dead

阿姆斯特朗的每个区几乎都有自己持续一周的废品处理日。其实就是个“二手商品购物中心”，在那里你可以找到你从来都没有想到会被自己买回家的东西。因为我主要从事动态艺术，我使用的大部分发动机都是在旧车处理场找到的。我还记得自己第一次进入阿姆斯特丹东部一家金属处理场时的情景：那里的工人满脸惊讶地看着我爬进一个里面货物堆积如山的集装箱。荷兰女王节那天（其实庆祝的是女王母亲的生日），每个人都可以任意出售货物，因此这是一个能够淘到独特物品的绝佳机会。

我对用废旧物品创作的兴趣起源于这样一个想法：我想用旧家具创作出一个管弦乐队。在我的整个寻找过程中，我意识到自己想要的是带有历史感或故事感的东西，这样的话我就可以直接把它们当成乐器使用了。我那一系列的作品取名为《如果老祖母有轮子……》，从那之后我就对此着了迷。

我从来没有想过“启示”的问题，至少在读到你的问题之前从来没有想到过。我的确信奉回收利用，因为我在老旧的东西上面会发现很多美。“老”东西上面有伤疤、有皱纹、有尘封的梦想以及由内而外散发出来的气息。这样的东西都是有故事的，它们就像时代文化密藏器一样，能够带我们去任何地方。回收利用旧材料，赋予其新生命，这并不是刚兴起来的一个想法。在过去，东西都是可以多次重复使用的，一件物品完成了自己的使命之后，就会变成其他的东西。在那些日子里，由于贫穷，人们都不得不变得极有创意。至于参观者，我当然希望他们能够理解回收利用的重要性，虽然我并没有主动通过我的作品来传达这一信息。它就这样自然而然发生了。由于我对批量生产以及由其产生的社会通病“消费主义”的厌恶，整个世界看上去都有些失衡了。

莫娜·内斯在挪威奥斯陆拥有自己的工作室。她的作品既关乎于物质世界也关乎于精神世界。当内斯女士把平时被忽视的东西提升到神圣的级别时，她的作品就像是祭坛装饰或者纪念碑一样，有了些让人敬畏的因素。

内斯女士：我所选用的原材料大部分都是被自然遗弃的或者是跟大地有过长期接触的。我经常利用我在自己家附近的海滩上找到的一些材料：鹅卵石、死鱼死鸟、浮木、陶器碎片、光滑的瓷器碎片、绳结、波纹钢制品以及一些老





Only the Muddy Fox Lives | Mona Naess 2008
5×20×20
Skeleton and silver, 169 fragments

模糊的生命 | 莫娜·内斯 2008
5×20×20
骨骼和银制品，169个碎片

animals, birds and horns that I find in the woods and human hair from friends. In addition to the “discarded nature”, I use Pure Nature - clay and porcelain, naked - rarely glazed.

I've spent half my life helping commercial operators sell their goods as quickly as possible. After many years as a professional designer in the advertising industry, I decided I would no longer contribute to the disbursement of "new" objects. I wanted to use art as a tool to communicate an important ecological message.

旧生锈的农具。我还收集死掉的动物，比如我在树林里发现的死鸟和动物的角；还会从朋友那里收集毛发。除了这些“被遗弃的自然之物”，我还使用“纯粹的自然之物”——粘土、瓷器，无任何装饰的——很少会上釉。我花了半生时间帮助那些经商者以最快的速度卖出他们的商品。在广告公司做了多年的专业设计人员之后，我决定自己不再为“新”产品的支出做贡献了。我想把艺术作为一个可以传递重要生态信息的工具。

The aesthetics of nature is superior, but I am rearranging and staging an “awful & beautiful mix,” and I hope that the viewer will recognize nature in an uncomfortable distorted way that would initiate a process of thinking beyond the simple art-object. I try to arrange an earth-dialogue; to present and twist the obvious.

I am concerned about our interference with nature. My projects are grounded on a quest to explore the effects of the extinction of thousands of species each year.

Kalle Juhani Nieminen is visual artist from Helsinki, Finland. There is fun and frailty in his work, but there always remains optimism. His art is a celebration of life, and how life must hold both the flowers and the thorns.

Mr. Nieminen: I have used several recycled materials in my art work. Lately, I have been collecting cigarette ash from public ashtrays. Other recycled or discarded materials I have been using in my art are cardboard, beer bottles and cans, cast iron, different wood-based materials, six-pack-shells and several small objects. I found my materials from random

自然美学是更高一级的，但是我正在重组筹备一个名为“美与丑”的作品。我希望参观者能够透过这种令人不舒服的变形辨认出自然的面貌，从而开始意识到它们不仅仅只是艺术品那么简单。我尝试着安排一场与地球之间的对话，一次展示以及扭曲那些显而易见的东西。

我很担心我们对自然的干涉。地球上每一年都会有上千个物种消失，而我的作品就是立足于对这一事实所产生的后果的探究的基础上的。

卡勒·尤哈尼·涅米宁是来自芬兰赫尔辛基的一位视觉艺术家。他的作品既有趣有很脆弱，但是总不失乐观主义的色彩。其艺术作品是对生活的礼赞，告诉我们生活既有花又有刺的两面性。

涅米宁先生：我在自己的作品中用了多种回收材料。最近，我正在从公共烟灰缸里收集烟灰。我在自己的作品中使用过的废弃材料还有纸板、啤酒瓶、易拉罐、铸铁、不同的木头材料、六个一包的包装盒以及其他一些零碎的小东西。我是从不同的地方、不同的来源、不同的情形下找到的这些材料。我时刻都会注意着身边有没有这一类



B-Day (detail) | Kalle Juhani Nieminen 2010
Site specific installation of ash-covered beer placed in sauna's change room.
Size variable

B日（局部）| 卡勒·尤哈尼·涅米宁 2010
桑拿换衣间的覆了灰烬的啤酒易拉罐
尺寸不等

places, sources and in different situations. I try keep my eyes open all the time.

The starting point of artistic use and collecting these materials was my general interest for extremely cheap materials, combined with the possibility of making art and expressing poor economic conditions. Currently, I am working with cigarette ash and beer cans, as it relates to material and conceptual addictions in contemporary western society. Overall, my main subject is border-crossing and definitions between pleasure and slaving addiction.

Esthetic and ecological qualities can be combined with imagination, thinking and intense attitude. Trash is just a word. Art is the widest way to approach and to be human. It is a void waiting to be filled with different transforming perspectives.

Frank Plant, who currently works out of a studio in Barcelona, Spain, makes sculptures that turn the familiar into a type of subtle propaganda. Mr. Plant mixes his metaphors in strategic, and at times, humorous ways creating works which are both familiar and foreign.

Mr. Plant: I use anything and everything from everywhere to make my art. Lately, bones and crushed, flat rusty, old tin cans have been my materials of choice. The bones I get from the butcher, and the cans I found walking next to the train tracks near Elche, Spain.

Every material or object has inherent qualities that are expressive by nature. With found and recycled objects, I am often dealing with the weight of their previous incarnation. In a manner of speaking, I hijack the objects to suit my needs, integrating them into my own previously established vocabulary. Found objects serve as a prepackaged bundle of values and aesthetic information.

Most recently, I work with Flock (small fiber particles), especially the kind that model railroaders use to create mini landscapes. This allows me to mimic organic material to broach a variety of issues - some social and some political. These range from observations on the construction boom in Spain, to reflecting on individual's and asking if they were a garden, what type of garden would they be? A wild forest or Versailles?

My work is more political/social than philosophical, although one could see them as intertwined. I like to observe social and political dynamics. Sometimes my pieces are just that: observations on said dynamics. At other times, they are commentaries on those dynamics. I like to focus on balance and imbalance, harmony and discordance to discern the "composition" or tonal qualities, cut not necessarily in a formal sense of a situation. I think it's very important for creative minds to reflect on social and political issues.

的东西。

之所以收集这些材料并将之用于艺术创作，主要是出于我对这些极为便宜的原料的普遍兴趣，更不用说它们还能用来制作艺术品、表现出你欠佳的经济状况。最近，我在用烟灰和啤酒罐进行创作，因为它们跟当代西方社会的物质以及概念成瘾关系密切。总之，我的主题是跨领域的，介于愉悦与节约成瘾之间。

感觉上的和生态学上的性质能够与想象、思考和强烈的态度结合起来。垃圾只不过是单词。艺术是通往解决方法和人之所以为人的最宽阔的途径。它是一个虚空，等着用各种不同的转换的观点来填满。

弗兰克·普朗特，在西班牙巴塞罗那那一间画室工作。他的雕塑能够把熟悉的东西转化成一种微妙的传道。普朗特先生将自己的隐喻和自己战略上的、有时也是幽默的工作方式结合起来，创作出让参观者既熟悉又陌生的作品。

普朗特先生：我从一切可能的地方利用一切可能的物品来进行艺术创作。最近，骨头、被压扁的老旧生锈的易拉罐成为我主要的原料选择。骨头是我从肉店找来的，而易拉罐则是我在西班牙埃尔切的火车轨道旁边散步的时候捡到的。

每一种物品都有其通过自然才能表达出来的固有性质。使用这些拾来的或者重复利用的物品，我其实就是在跟它们之前的化身的重量打交道。从某种意义上讲，我利用这些物品来满足我的需求，将它们融入我之前已经建立起来的词汇。捡来的废旧物品就像是事先包装好的一个价值及审美信息的包裹。

最近，我正在使用弗洛克（很短的粘胶纤维），尤其是模范铁路员工用来创作迷你风景画的那种。这就使得我能够模仿有机材料提出各种各样的问题——有些是社会的，也有一些是政治的问题：从对西班牙大建设的观察到对个人想法的沉思——如果这是个花园，应该是什么样的花园？是森林式的还是凡尔赛式的？

相对于哲学性，我的作品更偏重于政治性或者社会性，尽管在人们看来这好像都是混合在一起的。我喜欢观察社会政治动力学。有些时候，我的作品只不过是上述动力学的观察。另外一些时候，我的作品是对动力学的评论。我喜欢将焦点聚集在平衡不平衡、协调不协调上来辨别“成分”或者音质，不必要地插入一种正式的情情感。我认为对那些有创作力的头脑来说，多思考一些社会或政治问题是很重要的。



Law of the Land | Frank Plant 2011
107×55×8 (the Judges)
Bone, Steel

国家法律 | 弗兰克·普朗特 2011
107×55×8（法官）
骨头和钢铁

Lina Puerta's art is steeped in natural forms, She creates fantastical scenes where color and texture are pushed to the limit, and life blooms and bubbles from the surface. But it is not all perfect – there is that tinge of danger – of not knowing if something in the mix has a poisonous offering for humans who get to close. Ms. Puerta, who was raised in Columbia, South America, has her studio in New York City, U.S.A.

Ms. Puerta: I use Styrofoam and wood, for building the structural form of a piece, to small plastic caps and ordinary found objects, such as in suitcases. If I have a specific material in mind, such as artificial plants, I try to buy from places that sell recyclables, for example, Film Biz, Build it Green, thrift stores and if I am creating a work for a non-profit exhibition space I may find materials from material for the arts.

I don't recall a specific incident but I think as an artist working three-dimensionally, you are quite aware of everything that is form into space, and therefore discarded objects become so attractive or hard to go unnoticed. Personally, I have

莉娜·普埃尔塔的艺术作品是沉浸在自然形式之中的。她创作出一些想象出来的场景，在她的作品中，颜色以及质地都被推向极致，怒放的生命潺潺流过表面。但是它并不总是那么美好——还有那一丝危险的色彩——若是不知道在这个混合物中有哪些成分会对离得太近的人体有害的话。普埃尔塔女士，在南美哥伦比亚长大，在美国纽约拥有自己的工作室。

普埃尔塔女士：搭建一件作品的结构时，我会使用泡沫聚苯乙烯和木头，还有一些小塑料盖子以及一些比较常见的拾得物，比如说手提箱上的零部件。如果我需要某种特殊的材料，比如说人造植物，我就会到一些专售可回收利用物品的店里去购买，比如Film Biz, Build it Green,以及一些旧货店等等。如果我是为一场非盈利艺术展创作的话，我可能就会从专门的艺术材料中间进行选择了。

我不记得有什么特殊的事件，但是我认为作为一名在真实世界里工作的艺术家，你肯定能够意识到生活的空间里存在的一切事物，然后那些被废弃的物质就会变得很有吸引力，让你不可能注意不到。就我个人而言，我一直都对使用不同的物质材料创作很感兴趣，而那些被废弃的物质由于经过了经年累月的使用，自然而然地就具备了有



Highness | Lina Puerta 2011
102×56×39 cm
Polyurethane foam, wood, resin, clay, paint, fabric, fiberfill, model trees, rhinestones, trims, notions, beads, chain, hardware, cotton thread, acrylic sheet, artificial plants, moss and found object

殿下 | 莉娜·普埃尔塔 2011
102×56×39 厘米
聚亚安脂泡沫、木材、树脂、黏土、油漆、织物、纤维填充物、模型树、莱茵石、修剪、概念、小珠子、链子、五金器具、棉线、丙烯酸塑料板、人造植物、苔藓等组合体。



Roaring Screamer | Kevin William Reed 2011
158×200 cm
acrylic on wood

咆哮的吼声 | 凯文·威廉·里德 2011
158×200 厘米
在木头上用丙烯酸树脂颜料作画

been interested in working with different materials and textures, and very often discarded materials naturally acquire interesting forms or surfaces, as they have been modified by time and wearing.

We are one with nature, and what we do to it we do to ourselves.

Kevin William Reed has a skateboard, tattoo, streetwise esthetic that powers his work. He turns found and decrepit pieces of wood into wildly brutal and beautiful narratives that are a big part of his life-long esthetics and beliefs. Mr. Reed has his studio in Brooklyn, U.S.A.

Mr. Reed: I recycle such things as wood, scrap metal or scrap fabric, cast iron spikes and windows in my work. I find these things throughout the industrial sector of Brooklyn that surrounds the Navy Yard, which includes a 30 to 40 block walk from the warehouse building that houses my studio, the industrial loading docks, corporate dumpsters and general piles of trash. These bcome the basis for my paintings of "Dead Things": half creature, half skeleton mash-ups.

趣的形状或者表面。

我们和自然其实就是一个整体，我们对自然的所作所为就是对自己的所作所为。

凯文·威廉·里德的作品中加入了溜冰板、刺青等街头元素，这使得他的作品增添了许多气势。他化腐朽为神奇，把捡来的那些枯木都转变成充满了野性美的叙事，而这则组成了他毕生所追求的审美与信仰的一大部分。里德先生在美国布鲁克林有一间画室。

里德先生：在我的作品中，我会对木头、金属块、废布头、铸铁钉以及窗户框等进行废物利用。我是在围绕着海军工厂的布鲁克林工业区找到这些东西的，那里距离我的工作室所在的货栈、工业码头、社团垃圾箱、以及大堆的垃圾只有30到40个街区的距离。这些东西成为我的画作《死去的东西》的基础：半生物半骨架的混合品。

Ever since I was a child, I have had a fascination with dead things as craft materials. I find there is an inherent beauty in the nastiest and dirtiest of the discarded wood and palettes. The scavenging, the pulling apart, reconfiguring and reattaching the elements reminds me of the same quality of craft that my Grandmother and I would do every summer on her farm with found carcasses.

I hope the viewer sees my work and finds a different perspective on what is beautiful. In terms of ecology, my intent is not to spread a green message or insight ecological care within my work. However, while this is not an initial goal of my work, I feel it does quietly emphasize ecological issues whereby the viewer may reconsider the "trash" that they and their neighbors have as being something else, something useful.

In the past 75 years death has increasingly become more taboo, more avoidable and more removed from society in the U.S. and I think this is creating a less diligent, more fragile group of humans. The found objects in my work serve as a platform to communicate to the viewer that dead, discarded and derelict things are beautiful, and that there is nothing to fear.

Quim Rifà has his studio in Barcelona, Spain. His art bridges the gap between humor and the absurd, intriguing us with new and creative ways of viewing our everyday world. He can bring animation to an inanimate object, elevating the banal. Whatever Mr. Rifà makes, his art has the main purpose of activating the freethinking, wide-eyed child in all of us.

Mr. Rifà: The materials that I use there are several, such as old sewing machines or typewriters or tools of the kitchen. I like these materials because they already have charm.. Normally, my friends and family tell me in advance when they about to throw something away, and if the material is interesting I will pick it up and bring it to my studio for future use. My relationship used materials as an art medium started when I was living in Berlin. There, I had the first contact with artists who used recycled materials as primary material for their work. I was impressed by this potential because I was without a workshop or primary material to work with. These artists opened me to a new world.

My hope is that the esthetics of my sculptures will inspire the public to think beyond the original purpose of objects and find new and creative uses for them so they don't end up in the streets or as garbage.

Artists use their language to reflect the society and what happens in it; and it is at this moment that the world has a major environmental problem with the waste that humans create. I would like to help make the change toward a better world.

从我孩提时代开始，我就对把没有生命的物体作为创作材料很是着迷。在那些最为污浊不堪的被人扔掉的木头和调色板上，我反倒能发现它们固有的内在美。整个清理、拆分、重装、配属的过程使我想起来，以前在祖母的农场上，我和她一起处理捡到的那些动物尸体时所用的技巧。我希望通过我的作品，参观者们能够发现观看美好事物的不同视角。至于生态方面，我并没有想传递什么绿色信息或者在自己的作品中加入生态关怀。然而，尽管这并不是我的作品的第一要义，我仍然觉得它的的确确强调了生态问题。通过我的作品，人们可以重新认识自己和邻居们日常扔掉的垃圾——它们也可以变成其他很有用的东西。在过去的75年里，死亡越来越成为一个禁忌。在美国社会大家都会很自觉地回避这一话题。在我看来，这只能使人类越来越脆弱，不再有勤勉吃苦精神。我作品中的拾得物充当了一个交流平台，向参观者传递了这样一个信息：这些被抛弃的、已经没有了生命的东西都很美，而且，它们并没有什么好怕的。

奎姆·里法在西班牙巴塞罗那拥有自己的工作室。他的作品在幽默和荒诞之间搭建起了一座桥梁，启发我们用新的、具有创造力的方式来看待我们所生活的世界。他能够给没有生命力的东西重新注入活力，化腐朽为神奇。里法先生的作品其主要目标是刺激那些拥有自由思想和好奇目光的孩子们。

里法先生：我比较常用的原材料有以下几种：比如老旧的缝纫机或者打字机或者厨具。我喜欢这些东西是因为它们本身就很有魅力。通常情况下，我的亲朋好友在要扔掉什么东西之前，都会提前跟我讲一声。如果是很有趣的东西，我就会把它捡回来放到自己工作室里，以备将来不时之需。

早在我还住在柏林的时候，就开始利用废弃物作为原材料进行艺术创作。在那里，我初步接触到一些使用再生材料进行创作的艺术家。我很是为这一行为潜在的前景所吸引，因为在那个时候我没有自己的工作室，也没有可以利用的原材料。那些艺术家为我展示了一个新的世界。

从美学上来说，我希望我的雕塑能够使公众忘记雕塑原材料最初的用途，从而能够为它们找到一些美好的新用途，这样它们就不会被当成垃圾抛在大街上了事。

艺术家用自己的语言来反映社会以及社会上发生的事件；就在眼下，由于我们人类制造出来的垃圾，我们的世界正在经历一次严重的环境危机。我很愿意为了创造一个更美好的世界而尽绵薄之力。



La Cosidora | Quim Rifà 2009
70×50×25 cm
sewing machine and steel

缝纫机 | 奎姆·里法 2009
70×50×25 厘米
缝纫机和钢



Glory | David A. Smith 2010
90×70×110 cm
Rigid foam form, EL wire, Red Deer Antlers, Gloss Black Finish.

榮耀 | 戴維·A. 史密斯 2010
90×70×110 厘米
硬質泡沫材料，電絲、紅鹿角用發亮黑漆完成。

David A. Smith has his studio in Peterborough, England. His art is austere, focused and foreboding. His subjects are haunting, while the surfaces he creates are refined, and crisp. Smith repurposes natural materials, bones, teeth, minerals and a variety of earth borne materials in his art. This brings a spiritual presence to his figures, as well as life and death to his art.

Mr. Smith: I use a lot of natural materials and these are quite easy to find if you know where to look. In the past I have used discarded Deer antlers or animal bones from various sources. I would say I am as much of a salvager as I am a recycler.

I have always been drawn to nature in one form or another. As such the surviving elements that are strongest after the demise of a creature are its teeth or skeleton, or antlers in the case of Deer that shed them. I would say for me those structures that life build on, cling to physically, are very special as they are present at the end of things. These lingering components of the body that survive decay are fascinating and deserve some sort of investigation and celebration.

戴維·A. 史密斯在英國彼得伯勒擁有自己的工作室。他的作品嚴峻簡朴、主題明確、帶有預兆。他作品的主题让人过目难忘，而作品表面则精致明确。史密斯在自己的作品创作中重复使用自然材料，骨头、牙齿、矿物、还有各种各样从土里挖出来的材料。这就赋予了其作品以精神存在、赋予了其艺术以生命和死亡。

史密斯先生：我用了许多天然原料，如果你知道到哪里去找的话，这些东西都是很容易找到的。过去，我曾经用过被人丢掉的鹿角或者从其他渠道得来的动物骨骼。我想说，本人既是个营救者，又是个再生利用者。不管是以何种形式，我总是会被自然所吸引。动物失去生命之后，留下来的成分中最为结实强壮的部分应该就是它的牙齿和骨骼了，如果这动物是鹿的话，那留下来的就是它的角。就我而言，我不得不说，生命立足其上、身体所依附、而在生命结束之后还能够存留下来的这些结构真的是太特殊了。这些躲过腐烂而存留下来的身体的成

Aesthetically, I aim to entice the viewer with the natural form entwined with technology or adorned by luxurious finishes. I would say that given much of my work centers on the elements found from death, or the celebration of reclaiming natural forms, that in an ecological sense I want to show nature as the untainted lead. From beginning of life to the end it is based on instinct and sometimes ritual. I know that natural forms may be an obvious way to do this but it’s always about applying light touches and careful consideration before any idea is realized. I only strive to produce what I am passionate about. If in turn that creates a social or political discourse then that can’t be a negative outcome. However for nature to survive, and for us to survive, a balance and understanding is still needed. I don’t think we are as harmonious with the environment as we could be.

Isa Tenhaeff has her studio in Amsterdam, Netherlands. Her art plays the physical world against the psychological. Her compositions and installations conjure up all sorts of emotions and feelings that can be anywhere from political to playful, or mysterious to menacing. There is a frailty to her art as well, a vulnerability that is quite compelling, and at times, puzzling.

Ms. Tenhaeff: For my art I collect used objects ranging from broken toys, precious clothing and building ornaments from the trash to fine art prints and my own academy drawings and paintings.

I look for “gem-quality” in the materials I collect: these things are often broken or worn-out but there is a spark - a classic sense of power or beauty that I can use. Also my objects have to bring up a lot of different (personal, public, historical references, etc.).

I work from historical images and from a notion of historical continuum in which patterns, compositions, notions of proportion, etc. are repeated. As a sociologist I am trained at looking at people, and of seeing patterns in behavior and in the material outcomes of this behavior. In rough lines images and structures are repeated over and over, though details may vary. I look for these kind of patterns in “old” art and architecture and find absurd similarities to our world today. Similar to the idea of golden ratio, I search for the best ways to bring out these immaterial references through ordering materials.

History, meaning and beauty are not about power, status and priceless materials, but about ordering or arranging architecturally); finding the right “engine” for an installation and seeing.

分非常迷人，值得我们去研究和赞美。

从美学上来说，我希望参观者能够被掺入了科技成分并且浓墨重彩装饰过的自然形式所吸引。我想说的是，鉴于我的作品都是以从死亡身上找来的元素或者对回收利用自然形式的庆典为中心，从生态意义上讲，我想展示给大家的是自然就是还未曾受到污染的主角。生命从开始到结束，都立足于本能，有时候会是典仪。我知道自然形式可能会是一种很明显的这么做的方式，但是在任何一种想法实现之前，都会涉及到应用一些轻微的修饰和慎重的考虑。我只是在努力创作我感兴趣的東西。如果恰巧能够产生某种社会或政治教化作用的话，当然也不能算是件坏事。然而，为了自然的生存，同时也是为了我们自身的生存，我们仍需与自然相互理解和平共处。我认为，我们与环境的关系并不像本应该的那样和谐。

伊莎·滕哈弗在荷兰阿姆斯特丹拥有自己的工作室。她的艺术展示了物质世界与心理世界的不同。其作品召唤了从政治到戏谑、从神秘到险恶等各种不同的情感。她的作品也有其短处，一种非常惹眼的弱点，有些时候，会让人莫名其妙迷惑不解。

滕哈弗女士：为了进行艺术创作，我收集的东西包括坏掉的玩具、贵重的衣物、建筑装饰材料、废物、精美的艺术画册，以及我自己学校的素描和油画。我竭力去发现我收集的材料中的“最佳品质”：这些东西通常都是坏掉的或是破旧的，但是总会有其闪光点——一种我能够利用的古典的力或美。当然，我选中的物品必须能够带来很多的不同（个人的、大众的或者历史方面的涵义）。

我是基于历史意向以及历史连续性的概念——模式、成分、比例的概念等等都是在循环往复的——进行创作的。作为一名社会学家，在观察人类、从行为以及这种行为的物质产出里面归纳出范式方面，我都受到过训练。粗放地看，图像和结构在一遍又一遍地重复，尽管细节有些改变。我在“旧”艺术以及“旧”建筑中寻找这种范式，结果却发现它们和我们今日之世界有着可笑的雷同。通过对原料进行调整分类，我想找出一种最佳方式——类似于黄金比例——来显示出这种非实质的指涉。

历史、意义以及美无关乎于权力、地位或者贵重的材料，而是建筑上的整顿与安排、为艺术装置及参观找到合适的引擎。



Trees in a Forrest | Isa Tenhaeff 2011
350 × 350 × 700 cm
Mixed Media Installation

福里斯特树木 | 伊莎·滕哈弗 2011
350 × 350 × 700 厘米
混合媒质装置

From Christchurch, New Zealand, and the surrounding countryside, Matthew George Richard Ward creates highly conceptual, ephemeral works that are as challenging as they are distinctive. He constantly pushes his art in any number of directions, incorporating many levels of conscious thinking and theory from the banal to the sublime.

Mr. Ward: I often recycle found materials that commonly coincide with my movements. Currently, I am nomadic, and my movements influence the work I produce. Materials can vary from internet sources to collections of personal

在新西兰克赖斯特彻奇及其周边的乡村地区，马修·乔治·理查德·沃德创作出既与众不同又具有挑战性的高度概念化的转瞬即逝的作品。他坚持不懈地向各个方向推动着自己的艺术，将从陈腐到崇高等等不同层次的有意识的思考和理论融合在一起。

沃德先生：我经常使用那些和我的行动一致的拾得物。最近，我一直在到处游荡，所以我的行动便影响了我的作品。原材料可以是网络资源，也可以是个人收集的文件，捡来的、或别人送的、或借来的东西，或者从机会店买

documents, found to gifted to borrowed objects, or purchases from opportunity shops, free bins, or things I happen to find in alleyways, or in a pile of boxes waiting to be picked up, things I find in a public toilet, a government office - it really depends on when and where I am or who I am with - and often whether or not I have a camera. I am active online, notably on Facebook (utilizing a kind of subjective displacement) for storing and sharing images.

The relationship between usefulness and uselessness has always interested me since my discovery of Eastern religion(s) and philosophy. As humans, we consume in excess; I am drawn to the phenomenology that exists between subject and object, or the confusion in the affectation of language in time and space and how it affects our thinking and feeling of being and or not being. Being here, being there, what is a human life? I want to embrace this experience and examine difference and the dichotomy between the self and other through subject to object relationships. My work also deals with the pornography of information and communication. My fascination toward discarded materials is perhaps linked to my interest in sound collage and sampled music in my adolescence.

I am open to new ways of seeing, through the realities and connections between our inner and external worlds. I am influenced by change, sometimes the line between beauty and hideousness, for what is beauty in the mind of the viewer? As media covertly saturates our minds, we become more and more effected by it in subliminal ways. This saturation is inspiring to me, and it helps me discover and constantly redefine what it means to be a human being and a contemporary artist. I am investigating ideas of authorship and authenticity; I believe that the conceptual, pragmatic and emotive are inextricably linked. What is necessity, what is superfluous? These are questions I hope that the viewers of my work may consolidate.

I believe all art is political in one way or another. I am interested philosophy, some examples can include Anarchism, Neo-Marxism, Daoism, Ch'an and Zen Buddhism, Post-Structuralism and Feminism.

来的，或者从垃圾箱捡来的，或者是我恰巧在胡同里碰到的，或者在一堆等着被人收走的箱子上面看见的，或者在公共卫生间、甚至政府办公室发现的——这完全取决于我是什么时候身处何处而我又是和什么人在一起——而且我当时有没有带相机。我在网络上很活跃，在Facebook（利用主观位移）上以储存和分享图片而出名。自从我发现了东方宗教和哲学之后，有用和无用之间的关系就一直深深吸引着我。作为人类，我们总是在过度消费。主观和客观之间存在的现象学、不同的时空内，语言的矫饰带给人们的困惑、这一切又是如何影响我们作为一个人——活着或死去——的想法与感情的。在这里，抑或是在那里，人类生命又是什么？我很想拥抱这种体验，同时通过主体与客体之间的关系来检验自我和他者之间的不同和二分法。我的作品还涉及到信息和交流的色情文学。我对丢弃物的迷恋可能源自我青少年时期对声音拼贴画以及采样音乐的兴趣。我比较能够接受看待现实以及我们内部世界和外部世界之间的联系的新方式。事物的改变会影响到我，比如美和丑之间的界线：在参观者的头脑里，究竟什么才是美的？当今社会，媒体悄悄占据了我们的思想，我们潜意识地受到它越来越多的影响。这种渗透对我来说是很有启发意义的，它能够帮我发现并且持续更新作为人类以及一名当代艺术家的真正含义。我正在研究一些原作者以及真实性的观念；我相信，概念、实际以及感情是错综复杂地联系在一起的。哪些是必需品，而哪些又是剩余物？我希望我的参观者们能够好好思考一下这些问题。

我认为所有的艺术从某种形式上来说都有其政治性。我对哲学很感兴趣，比如说无政府主义、新马克思主义、道教、禅以及佛教禅宗、后结构主义和女权主义等等。

Nothing Above, Nothing Below | Matthew George Richard Ward 2009
Government Life Studios, Christchurch, New Zealand
Installation view
Ab exerciser, vacuum cleaner, jar, Hershey's industrial issue chocolate sauce containers, mops, plastic, dead hare, commuter chair, painted onion, paper, trophy, tin foil, defaced Art News New Zealand (Summer, 2006), TV, shoes, rain jacket, pocket knife, sheet. size variable

无上下 | 马修·乔治·理查德·沃德 2009
政府生活工作室，新西兰基督城
Ab肌肉锻炼器、吸尘器、罐子、赫尔希工业问题巧克力酱容器、洗碗刷、塑料、死兔、通勤椅子、着色的洋葱、纸、奖杯、锡箔、损坏的新西兰艺术新闻（2006年夏天）电视、鞋、雨衣、小刀、薄片。大小不等

