

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。坛子可以用来储存画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。破坏本身带来了秩序



**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小猪。



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、他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，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