

Sense and Sustainability

感觉与持久性

by D. Dominick Lombardi
D. 多米尼克·隆巴尔迪



It would be fashionable to say that the global movement that stresses a need for a healthier environment spawned my obsession with recycling existing materials – but that would be misleading. My dedication to repurposing found or scavenged materials comes mostly from a number of very profound childhood experiences. The most significant involved my paternal grandfather, Dominick Lombardi, who emigrated from southern Italy to the U.S. in the early part of the 20th century. Being of this era he would live through and lose family members victimized by the Spanish Influenza. A decade later he would endure the Great Depression and all of its daily stresses, emerging with a life-long strength of mind, body and spirit that I rarely, if ever, see today.

D. Dominick Lombardi is an artist, art writer and curator. He is represented by Kim Foster Gallery in New York. Feature articles and reviews of his art have appeared in a number of publications including Sculpture, WHITEHOT, ARTnews, The New York Times, ZING, Time Out New York, NY ART BEAT, and artnet in the U.S.; and O2 in China, Art in Culture in Korea, and THE NEW YORK GAHO and Poetry and Thought in Japan.

Lombardi has written over 250 features and art criticisms that have been published in Art Experience NYC, The New York Times, Sculpture, d'ART, culturecatch.com and Art in Asia among others.

As a curator, Lombardi has created exhibitions with such titles as "Monkey Spoon," "Anonymous," "Nature Calls," "Fear is a Four Letter Word," "Over the Top – Under the Rug," "The Impact of War," "The Waking Dream" and "The Tradition of Icons" among others.

D. 多米尼克·隆巴尔迪，集艺术家、作家及艺术馆长于一身。他曾经在纽约吉姆·福斯特画廊做过艺术展览。关于他的作品的话题报道和艺术评论不断出现在一系列知名期刊中，比如《雕塑》、WHITEHOT、《艺术新闻》、《纽约时报》、ZING、Time Out New York、《纽约艺术报道》、美国艺术网、中国的《O2》、韩国的《文化艺术》、日本的THE NEW YORK GAHO和《诗歌与思想》。

隆巴尔迪撰写了250多篇艺术评论文章，分别发表在《纽约艺术亲历》、《纽约时报》、《雕塑》、《d'艺术》、culturecatch.com网站和《亚洲艺术》等一系列的知名期刊上。

作为一名策展人，隆巴尔迪已经组织了命名为“猴勺”、“无名氏”、“自然的呼唤”、“恐惧就俩字”、“头顶上——毯子下”、“战争的影响”、“觉醒之梦”、以及“图标的传统”等等一系列展览。

全球强调健康环境的运动使我热衷于回收利用，这样说可能是一种时尚，但是那样也可能会让人误入歧途。我致力于重新利用天然的或者废物回收的材料，这主要来自我孩提时代的一些非常深刻的经历。其中最深刻的体验是与我的祖父多米尼克·隆巴尔迪有关。他于20世纪初从意大利南部移居到美国。这个时期，他失去了感染西班牙流感的亲人，但仍坚强地活着。十年后，他又承受着经济大萧条所带来的重重压力，并因此产生一种身心和精神上的力量，贯穿他的一生，今天的我是很难看到这种力量的。

在我12岁左右的时候，我有了第一个周末工作：当木匠学徒，与父亲和祖父一起工作。我每周的工作就是把所有“好”木头从新产生的拆除堆积物中挑出来，用木工

When I was about twelve years old, I had my first weekend job working with my father and grandfather as a sort of carpenter's assistant. My weekly task was to take all of the 'good' wood from the newly formed demolition heap, pull out the old rusty and bent nails one by one with a claw hammer – straighten each one of those nails by pounding them flat against rock – then sort them by size into various coffee cans so they could be used again. After that, the de-nailed lumber was stacked in neat piles so it could be stored and used again at some future site. This was how I learned to use a variety of tools including handsaws, chisels, screwdrivers and crowbars. I would be remiss if I didn't point out that as a young boy in the late 1950s and early 1960s I and my nuclear family were at least in part, caught up in a middle class track of striving to buy the newest gadgets from toasters to cars.

Early Use of Recycled Materials

The general mindset of the age of my youth conflicted with the lessons passed down to me from my grandfather's generation, which is more than likely why it took so long for my interest in repurposing existing materials to become a part of my art making process. Works such as *"Thirteenth Hour"* (1989), which features a thirteen-segmented clock-face refers to how time spent in the studio feels like alternative or extra time because you, the

锤把生了锈而且弯曲了的钉子取出来，然后在石头上把每根钉子垂直，再按大小放到空咖啡罐里，以便重新利用。之后，去除钉子的木头整齐的排好以便将来在别的地方储存和利用。这样我学会了使用许多工具，比如手锯、凿子、螺丝刀和铁撬等等。作为一个成长在上世纪50年代末60年代初的小男孩，我和我的小家庭或多或少的象其他中产阶级一样，为追赶潮流把购买小到烤面包机、大到小汽车而奋斗。如果不指出这一点的话，那就是我的失职了。

回收原料的早期用途

我年轻那会儿，整个的社会意识形态，和从我祖父那一辈人传下来的经验教训是格格不入的。这很有可能就是为什么我花了那么长时间，才使我利用现有的材料作为艺术创作的一部分的兴趣获得长足进展。比如说作品《13小时》（1989），用了13块切割的钟面来表达花在制作室里的时间是怎样觉得多余的，因为作为艺术家的你在控制着这一切；再如《II摇滚乐》（1990），表现的是神情激动的小丑，但他的心（他的爱）被某人偷走了，《穿越广场》（1990）阐释在战争中迷失、背叛或受伤女性的生活，它由许多不同的材料制成，

Thirteenth Hour | 1988

Cut, carved, painted and sanded found construction materials

13小时 | 1988

切割、雕刻、着色及填沙作品





Il Pagliaccio | 1989
Cut and carved found materials

Il 摇滚乐 | 1989
切割及雕刻作品

artist, are in total control; or “*Il Pagliaccio*” (1990), a representation of an emotional character who dresses as a clown, but has his heart (his love) stolen by another; or “*Across the Square*” (1990), a commentary on the lives of women lost, betrayed or wounded during war times all are constructed of a variety of elements such as old wooden posts, a reshaped piece of a broken baseball bat, a modified bowling pin, a highway sign, construction materials, bits and pieces of an old wooden boat – all this brought me back to my roots, to my family history as salvagers.

比如：旧的木柱子、从坏了的棒球棒上取下的经过改造的一片材料、一个修改了后的保龄球瓶、从一艘旧船上取下的些许片片，这些都能追根溯源到我的家族废物利用的历史。

器皿系列

我的器皿系列作品是我下一个艺术创作的方向，这些作品阐释我们能够定义器皿概念的不同方法，不管它是从盛物的容器还是思想的承载者。“器皿组合#3”（1994）由重新造型的家具部件、（从废旧产品中）淘出来的建筑螺栓、汽车上的铬合金以及一些装饰性的陶瓷碎片构成，这个作品出现时，我正感觉到了作为艺术家的伟大使命，而不仅仅是作品制造者。就是在那个时候，我希望传达给观众的信息可以促使观众对什么东西是良品，并仍可使用进行重新评估。烤肉架电机也在诸如“器皿组合#7（不要幻想）”（1994）中得到利用，这是一个动态的作品，制作材料有：

Across the Square | 1990
Cut and carved found materials

穿越广场 | 1990
切割及雕刻作品





Vessel Series

My Vessel Series, which addresses the endless ways in which we can define the concept of a vessel as everything from a container of objects, to the holder of ideas was my next path taken in art making. “Vessel Assemblage #3” (1994), which is comprised of reshaped furniture parts, salvaged construction studs, automobile chrome and a fragment of decorative ceramic came at a time when I was starting to feel a greater sense of purpose as an artist, and not just as an object maker. It was then that I was hoping to create messages that would prompt in some viewer’s minds, a reevaluation of what is good and still usable.

Found rotisserie motors are repurposed as well in works like “Vessel Assemblage #7 (Don’t Dream)” (1994) – a kinetic work that features broken eyeglasses, handmade wooden gears and pieces of broken Styrofoam. By adding the element of movement, I could now bring the viewer’s thoughts deeper into the work to a place where I hoped to inspire others to be more aware of their own ingenuity in using what they already have tucked away in some forgotten corner of their home.

The Post Apocalyptic Tattoo

My concern for the plight of living things as it relates to ever worsening environmental woes brought me to a far more forward looking Post Apocalyptic Tattoo series which depicted through a series of hundreds of characters, a future world marked by extreme mutations caused by a

Vessel Series #9 | 1993

Cut, carved, painted and sanded found materials

器皿系列 #9 | 1993

切割、雕刻、着色及填沙作品

烂眼镜、手工制作的木齿轮、几块破碎的泡沫塑料。通过加入动态的成分，我可以把观众带入到作品的深层次中去，期望能唤起他们更多地关注到在使用他们废弃在家庭某个角落的物品时的创造能力。

后启示录纹身

我关注生命万物的困境，它与日益恶化的环境灾难有着千丝万缕的联系，这让我创作了更具前瞻性的作品“后启示录纹身”。通过几百个系列人物形象，它描绘了一个充斥着巨变的未来世界，造成的原因有转基因食品、污染和放射物。固定在墙上的作品《头部#1,000》(2005)是以装药和维生素的空瓶子为基质，瓶子是与胶合板连在一起。瓶子间的空隙，我用浸泡了油漆的碎布填充了两层，确保完全干燥。用来做最后外形的材料是多层糊状物，由白色丙烯酸涂料和与碎纸混合的丙烯酸介质构成。当它们变干时，非常坚硬，可以进行切割、锉磨、琢磨及打磨，就像木头一样，只是没有木头上的那种节或是小洞隙。

顽童

现在，我的作品都几乎是用可回收利用的材料做成。唯一一种从商店里购买来的“气源”是丙烯酸介质，我把它加入到主要由沙子构成的作品中去，用来完成外形。



Vessel Assemblage #7 (Don't Dream) | 1994

Cut and carved found materials and found rotisserie motor (kinetic)

器皿组装 #7 (不要幻想) | 1994

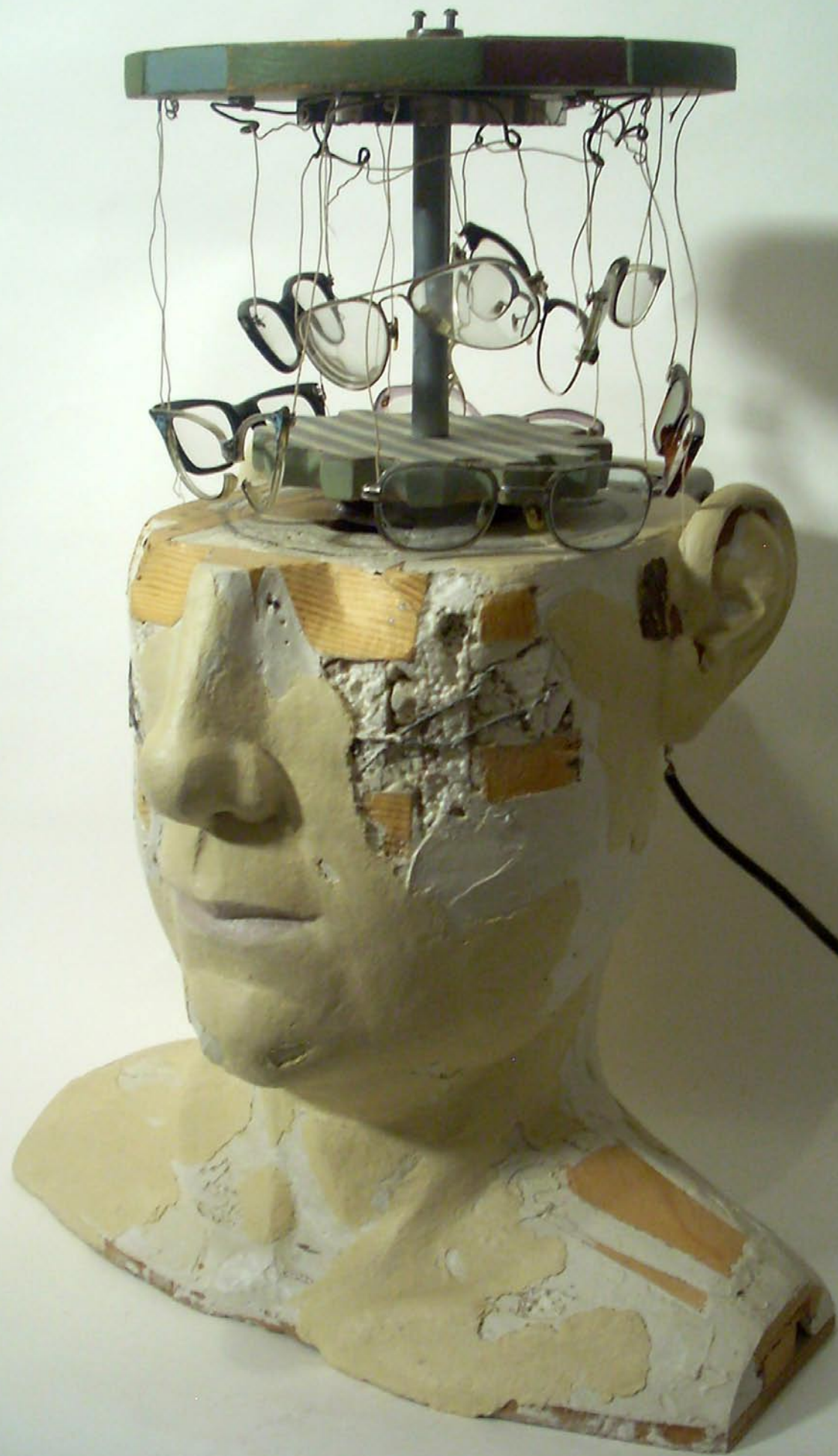
切割及雕刻材料和烤肉架电机 (动态艺术)

variety of sources including transgenic foods, pollutions and radiation. Here, wall-mounted sculptures such as “Head #1,000” (2005) were built up over a substrate of empty medicine and vitamin bottles attached to a piece of found plywood. To fill in the voids between the bottles, I packed in paint soaked rags in two stages of application to insure proper drying. The material used to create the final form were multiple layers of a paste made of white acrylic paint and acrylic medium mixed with papier mâché. When dry, this rather hard material could be cut, rasped, filed and sanded just like wood, only without any surprises like knots or hidden cracks.

丢弃的玩具和书籍、坏的汽车零部件以及淘出来的建筑材料构成了我的这些名为“顽童”作品的支架。

文化采撷

“顽童”系列作品代表了越来越被边缘化的人群，他们大部分生活在水经济圈之外，城市的阴影中。2010年11月，我的三件“顽童”作品入选了海伦·克里萨主持的展览。这个名为“记忆”的展览在康涅狄格州的韦斯特波特艺术中心举行。世界闻名的艺术大家都被囊括其中，比如安萨姆·科菲尔、克里斯汀·博尔坦斯基、亨利·卡迪亚-布勒松以及索菲·卡勒。米凯丽娜·多西莫写了一篇关于我作品的评论，发表在2010年11月23日的culturecatch.com上。她这样写道：充满童趣的沙质地的雕刻作品，隆巴迪的作品让我想到小布娃娃。来自海边的这些自然艺术品构成了作品中的身体和个性，仿佛背负着他们用一生采集来的财富。隆巴迪再



Urchins

Today, I've come to a point where my sculptures are almost totally comprised of salvaged materials. The only store-bought 'art supply' I use now is acrylic medium, which is added to the primarily sand composition I employ to realize the figures. Discarded toys and books, broken car parts and furniture, and salvaged construction materials make up the armature of these works that are collectively titled "Urchins."

Culturecatch

The Urchins represent the ever-increasing segment of the globe's marginalized individuals who are living, for the most part, outside of the world's economic structure, in the shadows of city streets. In November of 2010 three of my Urchin sculptures were included in a group show curated by Helen Klisser During. Titled "Memory," the exhibition was held at the Westport Arts Center in Connecticut, and it included such art world luminaries as Anselm Kiefer, Christian Boltanski, Henri Cartier-Bresson and Sophie Calle. In a review by Michelina Docimo that appeared in culturecatch.com on November 23, 2010, she wrote of my work "Sculpted sand childlike bodies, Lombardi's

一次赋予了微不足道的事物以重要意义，并着重阐明童年记忆在对我们的长大成人和处理人际关系方面是多么的重要。

雕塑杂志

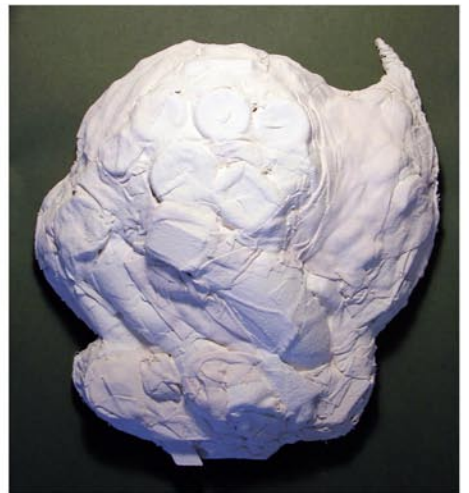
乔纳森·古德曼对在马萨诸塞州大学阿莫斯特分校的独展进行了评论（发表在2010年11月的《雕塑》杂志上，他这样评价说：“根据多米尼克·隆巴迪，‘顽童’系列作品是暗指那些边缘化的人：街上的混混、阿飞及孤独的灵魂，他们全球社会病态的强权控制对抗着。”他作品中显出的反叛意识似乎是与社会而非经济有关，抑或是两者兼而有之。优秀的艺术通常至少是带有一些反抗的意识——异化的艺术家应该被收录在隆巴迪的那些被剥夺公民权的名单之列——因为不仅暗示了也体现了一种看待事物的新方法。隆巴迪的混合技法雕塑作品，通常高一到二英尺，有两个正面。它们两边不同：沙雕

Head #1,000 | five stages of the fabrication process 1994

Assembled found objects, rags and acrylic paint and medium mixed with papier mâché

头部 #1,000 | 五个制作步骤 1994

组合艺术品，由碎布、丙烯酸漆涂料和碎纸混合而成



顽童 #6 | 2009
沙子、丙烯酸漆及其他配饰

顽童 #10 | 2009
沙子、丙烯酸漆及其他配饰

顽童 #12 | 2009
沙子、丙烯酸漆及其他配饰

“Lombardi’s recent show, “Hidden Worlds,” (curated by David Gibson) offered 12 “Urchins.” Exquisitely assembled, these works demand close attention. Their focus on the visual shows that there is an alternative to the monstrous materialism that has more or less taken over the world. This alternative consists of a steady regard for the processes of creativity, maintained despite a widespread lack of interest in, and even contempt for the imagination. Lombardi’s message is clear, and imperialism



“隆巴迪最近的作品展‘隐秘的世界’（由大卫·吉布森负责）展出了12件“顽童”。这些作品都非常精巧地组合在一起，需要仔细的观察。它们对视觉的关注表明：或多或少地控制着这个世界的可怕的物质主义还有另外一种选择。这种选择包括对创造过程持之以恒地坚持，哪怕不断地失去对其的兴趣，还包括甚



is the culprit. The cute and plump “Urchin #6” (2009), for example, sits on a book titled “From Colony to World Power: A history of the United States.” Spin the work around, and the fleshy figure turns out to be a skeleton of plastic parts behind its façade, an assemblage of green comb, small plastic trinket, pink bear, and unidentifiable green machine part. The sculpture is only a shell whose interior is comprised of junk. Despite Lombardi’s brave assertion that these works signify rebellion, the inner workings of his urchins are simply stuff – materials that mean nothing and are easily thrown away.”

“Lombardi’s stated symbolism is undermined by the figures’ constitution, which depends on meaningless objects to the point of absurdity. Sometimes these are easily understood items, such as the red plastic heart animating “Urchin #4” (2009), who looks upward, poetically, toward the sky. Yet the two-faced nature of Lombardi’s creations exposes a fatal disconnect between the inner and outer urchin – one that can be found in most of us – between the unfulfilled human being and the satisfied consumer filled with cheap and hopeless goods. Lombardi’s rebels against cultural homogeneity are themselves less than complete, which is a statement of their less-than-achieved humanity, wrecked as it is in a sea of useless objects.”

Urchin #6 | 2009

Sand, acrylic medium and objects

顽童 #6 | 2009

沙子、丙烯酸漆及其他配饰

至是对想象力的蔑视。隆巴迪想要传达的信息是明确的，那就是帝国主义是罪魁祸首。比如那件可爱的胖胖《顽童#6》(2009)作品，顽童是坐在一本书上，书名为“从殖民地到世界强权：美国的历史”。旋转这件作品，看到的是由塑料部件构成的骷髅，材料有一把绿色的梳子、一件小的塑料饰品、一只粉色熊玩偶，还有叫不上名字的绿颜色的机器零件。这件雕塑作品只是一个由废物填充的壳而已。尽管隆巴迪声称这些作品表达了反叛意识，但其内部只是一些填充物而已，这些填充物没有任何意义，很容易被废弃。

“隆巴迪作品的构件破坏了他表达的象征意义，他对毫无意义的物品的使用到了很的程度。有时候这些是容易理解的东西，比如红色塑料心脏使“顽童#4”（2009）富有了生气，这个人物形象充满幻想地仰面朝天。但是隆巴迪的作品具有两个面，这就暴露出了作品的内在和外在有一种致命的裂痕（我们大多数人都有这样的弱点），这种裂痕也存在于未实现抱负的创作者与怀有满足感的观赏者身上，这些观赏者满身都是廉价的和令人绝望的穿戴。隆巴迪对同质文化的反对本身是不彻底的，它只是表达了他们没有完全现在自我的人性，因身

Hidden Worlds

In the exhibition catalog for “Hidden Worlds,” curator David Gibson offered his thoughts in an essay, writing: “Urchins define an essential relationship between culture, and from this dichotomy emerges further conflicts, such as that between modern and postmodern values.”

“Culture is that tangle of influences which emerges from within us while seeming to approach us from without. Culture, in many ways, defines us, both as an individual pattern of behavior and as a structure of social order. Terry Eagleton, in his book “The Idea of Culture” (2000), describes the essential quandary which accompanies any attempt to compare one with the other. Though it is fashionable these days, he states, to see nature as a derivative of culture, culture, etymologically speaking, is a concept derived from nature. We can take this to mean natural nature or human nature, as both represent a seething cauldron of mixed instincts, none of which we yet understand fully.”

“Lombardi’s Urchins formally describe the cultural innards of human nature. The Urchins as Sculptures are noble, poignant, and Apollonian, representing stoical monuments that reveal secret inner lives consisting of

处一堆无用的废物中而遭到破坏。

隐秘的世界

在“隐秘的世界”的展览目录中，有一篇策展人大卫·吉布森写的一篇文章，他提出了自己的看法：“《顽童》阐释了文化间的一种分裂关系，这种关系导致了进一步的冲突产生，比如在现代和后现代价值观之间。”

“文化就是来源我们自身的纠缠不清的影响，然而似乎从外部接近我们。文化从许多方面定义我们，不管是作为行为的个体模式，还是作为社会秩序的结构。特里·伊格尔顿在他的书《文化的理念》（2000）中阐述了在进行对比时出现的基本困惑。虽然现在很流行的说法是自然因文化而生，但从语源上来讲，文化是源于自然的一个概念。我们可以用这来指自然的本质或是人类的本质，因为两者都代表了一种不同直觉混合的大熔炉，而我们对它们还没有充分的理解。

“隆巴迪的《顽童》从形式上阐释了人类本质的文化

Urchin #24 | 2009
Sand, acrylic medium and objects
顽童 #24 | 2009
沙子、丙烯酸漆及其他配饰



books and toys from an outmoded and obsolescent past.”
“The objects themselves are the only color in the works, and they reveal as much about how we build our nature—accruing types of knowledge, and mythically playing out modes of experience... The world of culture is supposedly a sphere of influence meant to be positive, but when placed in the wrong hands, it can operate like a gun—not protect, but damage us. Too much culture, especially when it is immediately overrunning the bounds of individuality and at the same time reaching a tipping point of contemporary relevance, ceases to be culture, and becomes nature.”

“Lombardi gives us a reference point for this feeling of being lost. We have gone through one door into a hidden world of symbols and come out another door into a real one, with the urchin remaining within us.”

Culturecatch

A one-person exhibition I had at the Kim Foster Gallery in late 2010 was also written about in culturecatch.com. In his review of December 16, 2010, critic Bradley Rubenstein stated: “D. Dominick Lombardi presents a set from his sculptural series of Urchins, whose title subject seems to have less to do with a Dickens’s character than the sea creature. Comprised of a plastic refuse infrastructure, these figurative pieces are given visage and character with a covering of acrylic medium and sand. The surfaces resemble the organic trails left by snails by the sea, but also reference the Biblical creation of Man; God stuck his finger in the earth and created Life. Lombardi’s creatures, with their oversize heads and features, exude a comic air, though one filled with pathos. Their synthetic covering reminds us of the Replicants from Blade Runner, our still-mortal equivalents in the film’s future. “More Human than Human” was the Nexus company motto, and in “Urchin #6” (2009) Lombardi portrays a creature slumping with elbows on knees, lost in thought; though he sits atop a book, this being was created without eyes. A remarkably poignant piece; he resembles us, yet we cannot completely identify with him, or speculate on his world. Not blind, but eyeless -- is his world darker than our seeing one, or has he, like the Nexus Six Replicant Roy (Rutger Hauer) evolved further? That might be the point of Lombardi’s work, as well as the exhibition. In a world comprised of millions of individual stories, when seen from another, farther, vantage point, they blur into oblivion. Or, as Roy says in the film, “All of these moments, will be lost in time. Like tears, in the rain.”

内涵。作为雕塑品的《顽童》是非凡的、深刻的及有理性的，它是社会的纪念碑，揭示了由书籍和玩具构成的隐秘的内心世界，这些书籍和玩具又是来自陈旧的、被废弃的过去。

“那些材料本身构成了作品的色调，它们也揭示了怎样建设我们的本质——获得各种知识，神奇般地得到了各种体验模式……文化世界可能就是一种注定积极的影响，但若置于错误的人之手，就会像枪一样——不会保护我们，而是伤害我们。太多的文化，尤其是当它快要超出个人范畴，达到当代社会的一个临界点时，它会不再是文化，而是变成了自然。”

“对于这种迷失的感觉，隆巴迪给了我们一个参照点。我们已经从一扇门进入了满是象征符号的隐秘世界，又从另一扇门出来，进入一个真实的世界，心中顽童依存。”

文化采撷

Culturecatch.com网站也报道了我于2010年底在吉姆·福斯特美术馆举行的独展2010年12月16日，评论家布兰德利·鲁宾斯坦在他的评论中如是说：“多米尼克·隆巴迪用他的‘顽童’系列雕塑展示了一个场景，这些作品的主题似乎既与狄更斯的人物形象也与海洋生物无关。这些具有象征意义的材料由塑料废物构成，被赋予了容貌和性格，以丙烯酸介质和沙子覆盖表面。作品的表面类似海边蜗牛留下的痕迹，也参照《圣经》中的造人：上帝把手指插入大地，创造了生命。隆巴迪作品中的人物，由于特大的头部和容貌，产生一种滑稽的效果，虽然有一座雕塑满是愁苦。它们混合而成的外表让人想起《银翼杀手》中的复制品，那是未来电影中与我们一样的凡肉体胎。“人外之人”是尼克萨斯公司的座右铭。在作品“顽童#6”（2009）中，隆巴迪描绘了一个弯着腰的人，手肘靠在膝盖上，陷入沉思之中。虽然他坐在一本书上，作者却没有给他安上眼睛。相当令人痛苦的一件作品。他就跟我们一样，但是我们不能完全把自己与他等同起来，或者揣测他的世界。他没有瞎，只是没有眼睛——他的世界是不是比有眼的我们更黑暗呢，或者他是不是像《银翼杀手》中的复制人罗伊（拉特格·豪厄扮演）已经进化得更先进？那可能是隆巴迪作品及展览所要表达的观点。在这个有着成千上万个故事的世界里，用更进步的观点来看，这些故事灰灰湮灭。或者如罗伊在影片中说道：“所有这些时刻都会随时间的推移而逝去。如果同眼泪落在雨中。”

All photos of D. Dominick Lombardi, and his artwork are courtesy of Kim Foster Gallery, New York.

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Oyster Island the Perfect Substrate for Future Aquatic Life

牡蛎岛 未来水生物的理想栖息地

by D. Dominick Lombardi
D. 多米尼克·隆巴尔迪

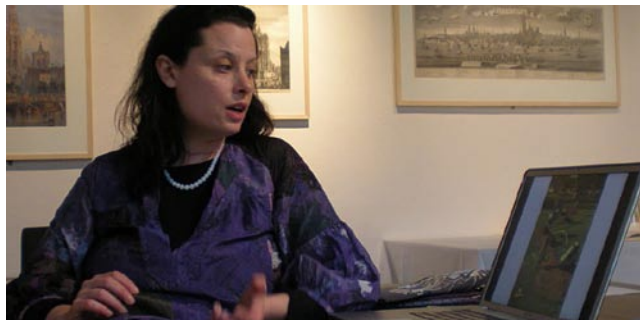
d'ART International Magazine
《d'艺术国际》杂志

As would be easy to understand, artists that show concern for our environment's future, while using recycled or environmentally sound materials attract my attention. My most recent essay on such an artist was published in d'ART international magazine in the spring of 2011. Titled "Art as Geotherapy," I wrote: "When Henry Hudson first landed in New York, New York Harbor was home to 350 miles of oyster reef spanning the distance between Coney Island and Poughkeepsie. By the turn of the twentieth century, the one time "Oyster Capital of the World" was no more as its oyster population fell to zero due to overharvesting, pollution, and disease."

"New York City is about to launch a large-scale campaign to restore its oyster beds by creating shoreline protection and habitat for over 200 forms of aquatic life. One artist, Mara G. Haseltine, has joined the fight. She knew, with no oyster reefs left, and no oyster shells suitable for oyster colonization that alternatives must be found. Alternatives that would not employ plastic which photo degrades in water, or concrete, which creates fly ash and holes in the ozone layer."

"Haseltine's "Oyster Island: A Future Substrate for Aquatic Life" is a floating, embellished, raft-like monument to her past five years of research blending art and science to restore oyster beds in New York's estuary systems. "Oyster Island: A Future Substrate for Aquatic Life" is anchored in the Hudson River at Garrison Landing, New York. Its purpose is to blend ecologically sound planning with a sort of magical esthetic. I say magical, because the work looks like an underwater city for mermaids and other strange sea creatures. There's even a monument to the mermaid on one corner complete with a light powered by a small solar panel so it can glow at night. By using a symbol such as a mermaid to represent aquatic life, Haseltine reminds us of our earliest memories of the wonders of the sea."

Haseltine is quoted as saying: "We are constantly



Mara G. Haseltine's love of the natural sciences and form has been a constant theme throughout her work. Her work is figurative in that even her most abstract forms relate to the internal-external body, as well as human psychology. In the past few years she has taken the leap to combine her art practice with scientific experiments and environmental restoration.

Haseltine received her undergraduate degree in Studio Art and Art History from Oberlin College, Oberlin, Ohio, and her master's degree from The San Francisco Art Institute, San Francisco, California, with a double degree in New Genres and Sculpture.

玛拉·G. 哈塞尔坦对自然科学以及形式的热爱是贯穿其工作的一个永恒的主题。她的作品都是象征性的，因为即使是她最抽象的作品，其形式也会涉及到机体的内部外部结构、以及人类的心理。过去的几年里，她将自己的艺术实践与科学实验、环境修复结合起来，实现了一个大的转变。

哈塞尔坦肄业于俄亥俄州奥柏林学院“画室艺术以及艺术史”专业；从加利福尼亚州旧金山艺术学院获得硕士学位，并获“新类型以及雕塑”专业双学位。

比较容易理解的是，艺术家对我们环境的未来表示关切，用回收或环境友好型材料来吸引我的注意。我最近关于此类艺术家的文章发表在2011年春季的《艺术国际》杂志上，题目是“地理疗法艺术”。我在文章写道：“当亨利·哈德森第一次到达纽约时，纽约港还是350英里长的牡蛎礁的家，它们跨越科尼岛和波基普西之间的距离。二十世纪之交的时候，这个曾经的‘世界牡蛎之都’已不复存在，由于过度的捕捞、污染以及疾病，那里已经看不到牡蛎的影子了。”

纽约市打算发起一项大规模的行动，通过保护海岸，为200多种海洋生物提供栖息地来恢复牡蛎海床。有位叫做玛拉·哈塞尔坦的艺术家加入了这项行动。她知道，没有牡蛎礁石就没有牡蛎贝壳，牡蛎也就无法生

Enchanted Oyster Sweet Spot: The Perfect Substrate for Future Aquatic Life | Mara Haseltine 2010

Mixed Media: hemp fiber, marble, porcelain, metal, glass, solar panels

Size variable

施过魔法的牡蛎的美好住所：未来水生物的理想栖息地 | 玛拉·哈瑟尔亭 2010

制作材料：大麻纤维、石块、瓷器、金属、玻璃及太阳能板

尺寸各异



bombarded with horrific statistics and images of what will happen in the future. With this kind of fantastical imagery, I am creating the slate for a beautiful future”

Additionally, by placing this work directly across the river from West Point (a cluster of stone buildings that looks like a castle-like fortress) Haseltine enhances the ages old look of “Oyster Island.”

In the immediate aquatic surroundings of “Oyster Island” are the remnants of a decrepit old pier and some sort of sunken fuel or storage tank that by their juxtapositions contemporizes this work, and in turn, gives it a much broader purpose and appeal. As a result, one can’t help but feel the hope Haseltine has for a peaceful existence where all living things are afforded a fair and equal chance at survival. But this is not the case today, as we all know too well how profit comes at a price. So it is up to the few to find creative ways to stem the tide like Haseltine, and inspire other thinkers and planners.

This approach to art making Haseltine calls “geotherapy, which is a multi-disciplinary practice aimed at providing therapy to an ailing biosphere. Often, this approach means looking to the past to see into a healthy future.”

To fabricate her sculptures, Haseltine only uses non-polluting, non-toxic materials such as crushed marble, unglazed porcelain, hemp, glass and wood that create no further harm to their immediate environment. She has researched and tested all of the materials to be used with Cornell Marine Exchange; the Global Coral Reef Alliance at the site of the first solar powered oyster reef in College Point Queens which grows its own calcium carbonate substrate; the NY/ NJ Baykeepers; and her students at the New School and Parsons. Tests include submerging all of the aforementioned materials into vats of oyster babies or “spat” to see which surfaces they prefer to land on.

The use of color in these works is also carefully planned. Orange, for instance, is seen as a healing color in Hindu mythology. It is also a warm color, and when placed in an environment that is largely grays and cool colors, Haseltine draws attention to her goals.

In finalizing her materials she intends to use, Haseltine confers with the Department of Environmental Conservation of New York City. There, she will discuss her selection of biocompatible materials for when the sculpture is submerged, I find this to be the most compelling aspect of the artist’s work – this intention on a purely conceptual basis, to place these sculptures under the sea to be colonized by aquatic life. The crushed marble the artist uses to coat the surfaces of her sculptures, as the artist states: “Is an ideal surface for the attachment of oyster larvae and a sustainable form for the creation of a

长，因此需要找到替代品。这种替代品不能使用塑料或者混凝土，前者会在水中降解，或者会在臭氧层中产生粉煤灰并使臭氧层产生空洞。

哈瑟尔亭的“牡蛎岛：水生生物的未来栖息地”是一座浮动的、装饰了的，类似筏子样的纪念碑，昭示着她过去五年的研究，结合艺术和科学在纽约河口地区来恢复牡蛎海床。固定在哈德孙河上的加里森平台上。其目的就是把生态友好型计划与一种神奇的审美结合起来。之所以说神奇，是因为这个作品就像是一座水底城市，是美人鱼及其他奇妙的海洋生物的栖身场所。在一个角落里甚至有一座纪念碑来纪念美人鱼，上面有盖用小型太阳能电板驱动的灯泡，夜晚可以发出亮光。用诸如美人鱼这样的标志来代表水生物，哈瑟尔亭唤起我们早期对海洋美景的记忆。

哈瑟尔亭说过：“我们总是不断遭受可怕数据和图像的轰炸，这些数据和图像都是关于未来可能会发生的事情。利用这种空想的雕刻，我要创造一个反映美好未来的平台。”

而且，哈瑟尔亭把这个作品置于西点（一堆石头建筑，看上去像是城堡样的堡垒）对面的河上，想要强调衰败的“牡蛎岛”。

紧邻‘牡蛎岛’的海域是残余的破旧码头和某些沉于水底的油桶或存储桶，这些东西的并存是他的作品具有时代性，而这又赋予了作品更广的意义和更多的感染力。因此，人们都会感觉到哈瑟尔亭心存的希望，希望一切生物都能在公正和公平的环境下和平共处。但今天情形已完全不同，众所周知，我们获得的利润是有代价的。因而就要靠像哈瑟尔亭这样的少数人去找到有创造性的办法来阻止事情的恶化，并启发别人去思考，去制定计划。

哈瑟尔亭把这种艺术创作的方法叫做“地理疗法”，这是一种多学科的研究方法，目的是给疾病缠身的生物圈提供一种治疗方法。通常这种方法要回顾过去以展望美好的未来。

为了创造雕塑作品，哈瑟尔亭只使用没有污染、无毒的材料，比如碾碎的石块、没有上釉的瓷器、玻璃以及木头，这些材料对雕塑摆放附近的环境没有影响。她已经对所使用的材料进行了研究和测试；与她合作的有：康奈尔海洋生物交换所、全球珊瑚礁联盟（位于纽约皇后区大学角的第一个以太阳能为动力的牡蛎礁，它建立了自己的钙碳酸盐层）、纽约/新泽西海湾保护人士以及她在新学院大学和帕森斯设计学院的学生。测试包括把前面提到的所有材料浸到装有牡蛎幼体或牡蛎卵的桶里，看它们会更喜欢在哪个上面附着。

作品的颜色也是经过仔细考虑了的。比如橙色，在印度神话里是治疗的颜色。它也是暖色调，如果置于主色调为灰色和冷色调的环境中，就会吸引观众对作品的注意力。

在最后决定使用的材料时，她与纽约市环境保护署一起

"Oyster Island: the Perfect Substrate for Future Aquatic Life"(detail) | Mara Haseltine 2010

Mixed Media: hemp fiber, marble, porcelain, metal, glass, solar panels

Size variable

牡蛎岛：未来水生物的理想栖息地（细节）| 玛拉·哈瑟尔亭 2010

制作材料：大麻纤维、石块、瓷器、金属、玻璃及太阳能板

尺寸各异





“Oyster Island: the Perfect Substrate for Future Aquatic Life” | Mara Haseltine 2010
Mixed Media: hemp fiber, marble, porcelain, metal, glass, solar panels
Size variable

牡蛎岛：未来水生物的理想栖息地 | 玛拉·哈瑟尔亨 2010
制作材料：大麻纤维、石块、瓷器、金属、玻璃及太阳能板
尺寸各异

new reef.”

A sister sculpture to “Oyster Island” can be seen on Governor’s Island. “Enchanted Oyster Sweet spot: A Future Substrate for Aquatic Life” is a site-specific sculpture that works as a wind chimes. And as winds chimes often do, Haseltine’s work here attracts attention while the aquatic references extends the awareness of the immediate environment to all who happen by. Governor’s Island is currently NYC’s Mecca for Oyster reef restoration. There is no better place to celebrate the return of the sustainable oyster reef, than there.

Haseltine is currently working on a recipe book that details how others can create their own oyster habitats. This helps to insure that all of the materials used and submerged will be incorporated into a living vital reef, or naturally disintegrate leaving no toxic residue behind. “My goal is that in one hundred years all that will be left is healthy, vibrant reef and a restored estuary system with no sign of human intervention.”

商讨。哈瑟尔亨会探讨对生物相容性材料的选择，因为当雕塑沉入水底时，我发现把雕塑放置到海底让海洋生物附着是最引人注目的方面——这是完全建立在概念之上的想法。用来覆盖在雕塑表面的碎石，正如哈瑟尔亨所说，是牡蛎幼苗生长的理想附着面，也可以促成新礁石的产生。

在总督岛上有一座“牡蛎岛”的姊妹雕塑。“施过魔法的牡蛎的美好住所：未来水生物的理想栖息地”是一件摆放位置特别的雕塑，有如风铃。哈瑟尔亨的作品像风铃一样吸引别人的注意力，它与水生物有关的信息提高了碰巧经过的人的环境意识。总督岛现在成了纽约市牡蛎礁石的恢复之地。没有比这个地方更适合庆祝供养牡蛎生长礁石回归的了。

哈瑟尔亨正在出一本书，详细说明人们怎样才能创建自己的牡蛎栖息地。以帮助确保所有使用和浸入到水中的材料都会融入到至关重要的活体礁石中去，或者进行自然的降解，不留下有毒物质。“我的目的就是想要一百年之后，所有留存下来的都是健康的、有生命活力的礁石，河口体系也恢复正常，没有人类干预的痕迹。”

Material Resurrection Art created From Recycled Materials

材料重生 用回收材料创造的艺术

by D. Dominick Lombardi
D. 多米尼克·隆巴尔迪

The New York Times
《纽约时报》

Artists that employ recycled materials can use everything from parts of household furnishings and kitchen appliances, to thread from old socks to reveal the many more ways of keeping our collective past off the garbage heap. In an article I wrote for The New York Times titled “The Artistic Spirit Reflected in Recycling,” which was published on April 2, 2000, I wrote: “The creative spirit is hard to define. It may yield one of the most important and timeless works known, or it may reside in the mind as a thought that disappears as quickly as it emerges. It may be felt as uncontrollable energy or inner peace, though it is the promise of the total satisfaction and the sense of purpose that drives the artist to create.”

The exhibition at the Arts Alliance of Haverstraw, called “Material Resurrection: Art created From Recycled Materials” includes examples of art that embody the artistic spirit. The group of urban archeologists exhibited here creates art using the detritus and debris that in some instances literally litter the ground they walk on. Their individual backgrounds, which run the gamut from the inner circle of Pop Art to the unfortunate and forgotten, are as varied as the works are creative.

使用回收材料的艺术家能利用一切物品，不管是家里的家具陈设、厨房用具还是细线、旧袜子，来揭示可以使用的诸多方法，让我们过去累积的物品不要变成一堆一堆的垃圾。在为《纽约时报》写的一篇名为“反映在废物回收利用中的艺术精神”的文章中（发表于2000年4月2日），我写道：“很难给创新精神下定义。它可能会产生已知的最重要的和不朽的作品之一。或者可能是我们脑海中的一抹思绪，来得快去得也快。它可能也是一种无法控制的能量抑或是内心的平静，虽然驱使艺术家进行创作是对完全满足感的承诺和明确的目标。”

在哈佛斯罗特艺术联盟举行了一场展览，名为“材料重生：用回收材料创造的艺术”，展览包括了体现艺术精神的作品。展览中，城市考古艺术家用碎石和碎片创作艺术，在某些情况下，就是扔在地上的垃圾。他们的独特背景涉及从流行艺术的核心到不幸的人和被遗忘的人这所有的方面，这种背景跟作品具有的创造性一样是多种多样。



Upon entering the gallery, visitors are greeted by “Seated Man,” which is made up of vintage odds and ends like doll heads, license plates and broken flashlights. When I looked at this life-size work by Leo Sewell, I thought that every making moment one experiences is somehow connected to an inanimate object and the sum of these objects adds up to who we are. This suggestion is the perfect primer for the rest of the show.

Standing across the room is the spiritual cousin of “Seated Man,” called “Letterman” (1996). It is by Robert Justin and bears many

一进入美术馆，参观者就迎面看到《坐着的人》，它由旧的零碎物品制成，比如玩偶的头部、汽车牌照及坏了的手电筒。当我看到利奥·史威尔创作的这个真人大小的作品时，我想艺术家创作的每一时刻都与无生命的物体联系在一起，所有这些物品加在一起构成了我们自身。这个想法是参观接下来展览的最好前奏。

展厅的另一边是《坐着的人》的精神上的表兄，叫做《字母

(Opposite) Seated Man | Leo Sewell 1998

Size: 129.5 X 50.8 X 83.8 cm
reclaimed objects
Photo credit: Courtesy of Leo Sewell

(对页) 坐着的人 | 利奥·史威尔 1998

尺寸: 129.5 X 50.8 X 83.8 cm
回收物件
照片版权: 利奥·史威尔授权

Letterman | Robert Justin 1996

Size: 167.6 x 68.6 x 38.1 inches
Wood assemblage, applied metal, plastic, and letter of various sizes and materials.
Photo credit: Courtesy of American Primitive Gallery, New York

字母人 | 罗伯特·贾斯汀 1996

尺寸: 167.6 x 68.6 x 38.1 英寸
木头组合、金属、塑料制品及不同尺寸和材料的字母。
照片版权: 美国远古画廊授权





Bike Rider | Jim Bauer 1995
Aluminum assemblage, 106.7 x 81.3 x 48.3 inches
Photo credit: Courtesy of American Primitive Gallery, New York

骑自行车的人 | 吉姆·鲍尔 1995
铝装配, 106.7 x 81.3 x 48.3 英寸
照片版权: 美国远古画廊授权

block letters and a handful of numbers. Since many of the letters and numbers appear to be from roadside signs, one assumes that this figure represents a traveler, a person eager to collect worldly inspiration.

Jim Bauer, who works with recycled aluminum, offers “Bike Rider” (1995), which is witty and playful, a striking characterization of a boy riding a tricycle. The boy’s ears are made of spoons, his hands of garden rakes and his hair a chain. When studying his face, one might notice a sweeping metal-to-metal scuff marks on each side of his head, caused by the pendulous movements of the chain.

It is not unusual that the artistic spirit can save a soul. When Raymond Materson spent more than seven years in prison, he was faced with little more

人》，由罗伯特·贾斯汀创作。作品上面有许多大写字母和少量数字。因为许多字母和数字似乎来自交通标志，有人可能认为这个人物代表着旅行者，渴望采集世间的灵感。

吉姆·鲍尔，一个与回收利用的铝打交道的艺术家，创作了《骑自行车的人》(1995)，这个作品诙谐有趣，体现了骑自行车男孩的显著特点。男孩的耳朵由勺子做成，手是用花园里的耙子做成，而头发则是用链条做成。仔细

看他的脸，你会发现他的头两边有一处大面积的金属间的磨损，由链条摆动造成的。

毫不奇怪，艺术的精神能拯救一个灵魂。当雷蒙德·梅特尔森的七年多时光待在监狱里时，他面对的只是漫长的白



Metamorphosis #4 | Raymond Materson 2010

Threads of unraveled socks

Photo credit: Courtesy of American Primitive Gallery, New York

变形 #4 | 雷蒙德·梅特尔森 2009

被拆开的袜子的丝线。

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(Opposite) Matsui | Raymond Materson 2009
threads of unraveled socks
Photo credit: Courtesy of American Primitive Gallery, New York

(对页) Matsui | 雷蒙德·梅特尔森 2009
被拆开的袜子的丝线。
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Carpet Pinup | Sari Dienes 1990
Size: 86.4 X 129.5 cm
Carpet samples, painted gold bamboo sticks and souvenir pins
from China and the U.S.A.
Photo credit: Courtesy of Sari Dienes Foundation, New York

墙壁上的地毯 | 莎莉·戴恩勒斯 1990
尺寸：86.4 X 129.5 cm
地毯、染成金色的竹条以及来自中国和美国的别针。
照片版权：纽约莎莉·戴恩勒斯基金会授权

than long days and restless nights. It was then that he thought about how his grandmother passed her time sewing. He began to pull his socks apart, organizing each thread by color. Mr. Materson then started sewing baseball-card-sized images of sports figures and autobiographical scenes, sewing as many as 1,200 stitches in a square inch.

Sari Dienes studied in Paris at the Academie Modern with Fernand Léger from 1930-35. A few years later in 1938, she studied with Henry Moore in London. In the fall of 1961, she exhibited her bottle assemblage, titled "Construction No. 11" (1961), in a landmark show at the Museum of Modern art called "The Art of Assemblage." She knew Robert

Rauschenberg and Jasper John, and Leo Castelli recalled that she gave stuffed eagle to Mr. Rauschenberg, who used it for one of his masterpieces, "Canyon" (1959), a combine painting, which Mr. Rauschenberg exhibited in that same MOMA exhibition.

Ms. Dienes's "Carpet Pinup" (1990) combines sections of carpets, painted gold bamboo sticks and many souvenir pins. The result is a fascinating play on cultural preconceptions and projections. Most of the pins are from the United States, and the rest are from China. The bamboo has a decorative consistency, while the carpets vary in pile, color and pattern.

天和不安的夜晚。就在那时，他想到了他祖母是怎样用针线活打发时间的。他开始把袜子拆开，按颜色将每根线分类。梅特尔森然后开始缝制棒球卡大小的运动员人物和自传体式的场景，在一平方英寸面积大小的地方上缝了1200多针。

1930年到1935年在巴黎，莎莉·戴恩勒斯在现代学院从师于菲尔兰德·莱尔。随后1938年在伦敦，她从师于亨利·摩尔。1961年的秋季，在现代艺术博物馆一场名为“组合的艺术”的划时代的展览中，她展出了用瓶子组合而成的作品《结构第十一号》（1961）。她认识罗伯特·劳森伯格和杰士伯·约翰。利奥·卡斯特里回忆说：她把毛绒玩偶送给了劳森伯格，后者把它用到了一副名为《峡谷》（1959）的组合画作品中去了，这是他的代表作之一，劳森伯格也在同样的现代艺术博物馆展览上展出它。

戴恩勒斯的《墙壁上的地毯》（1990）由部分地毯、染成金色的竹条和许多纪念别针做成。作品非常好地展现了文化的概念和设计。大部分的别针来自于美国，其余的来自中国。竹子有装饰的连贯性，而地毯在绒毛、颜色和



Saw Harp/Red Bucket | Ken Butler 1990

Photo credit: Courtesy of Ken Butler

锯竖琴/红色水桶 | 吉米·德斯肯特 1990

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Many of the American pins refer to media, sports and politics, while the Asian pins have more to do with natural, spiritual or architectural wonders.

“Carpet Pinup” creates parallels, which, right or wrong, stand as commentary on the perceived cultural differences between here and there.

Jimmy (Rocket Man) Descant’s “VTR4742 Vacuum Thermos Rocket Ship,” which combines insecticide sprayers, a thermal canister and a star-etched ceiling fixture, is both playful and threatening. Ken Butler’s sculptures are functioning instruments. In Mr. Butler’s hands, a whisk broom, a toothbrush or kitchen spatula become amplified instruments, which he plays with great flair. His instrument assemblages are also quite stunning. “Saw Harp/Red Bucket” (1990), an 18-string, harp-like instrument, is made of pieces of furniture, a snow shovel, flattened metal objects like a bucket, the back of a guitar and a two-hand cross-cut saw. Sometimes, when one combines reds and browns, the results can be distracting. Here, however, it simply makes “Saw Harp” that much more compelling.

The opening of “Material Resurrection” featured a performance by Mr. Butler. That afternoon, I looked at faces in the audience when he performed. Each person was connecting through bright-eyed smile or a knowing nod.



Ken Butler featured a performance in the opening of “Material Resurrection”
肯·巴特勒在“材料重生”展览的开幕式上现场表演

式样上有不同。许多的美国别针都是关于媒体、运动和政治，而亚洲的别针更多的是与自然的、精神上的或是建筑上的奇迹有关系。

《墙壁上的地毯》产生两种不同的风格，不管怎样，它都是对在作品中感受到的文化差异进行的解释。

吉米·德斯肯特（火箭超人）的《VTR4742真空水壶火箭船》，构成部件有杀虫剂喷雾器、热水罐及有星状蚀痕的固定装置，既有趣又有些吓人。肯·巴特勒的作品是功能型的器具。在他的手中，一把小扫帚、一个牙刷或是一把厨房抹刀都能变成夸张的器具，他非常擅长这一切。他的器具组合也是非常出众的。《锯竖琴/红色水桶》（1990），是一个有18根琴弦，像竖琴样的器具，构成材料有：几件家具、一把雪铲、压扁的金属物体比如水桶、一把吉他的背面以及一把双手横切锯。有时候，把红色与褐色混到一起，产生的效果是吸引不了别人的注意力。但是，它就是能让‘锯竖琴’那么引人注目。

这场名为“材料重生”的展览开幕式上有巴特勒的表演。那天下午，他表演时，我看了下观众的表情，每个人都通过热情的笑容或会心的点头参与其中。

D. Dominick Lombardi: For now, I intend to continue on a path that runs along a trail dotted with life's lost and forgotten remnants to find my muse, and stay linked with my personal past.

D. 多米尼克·隆巴尔迪: 现在，我决意要沿着铺满遗失和忘却的记忆碎片小路，去寻找我人生的缪斯，同时，将我过去的经历铭记于心。