

# Letting the Landscape In 嵌入景观

by John K. Grande  
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## Old Granary Transformed Into Art Centre 2011

An old granary in Bódvaszilas, northeast Hungary, has been converted into a multifunctional space with an area of 1,500 square metres supported by European Union cross-border project funding and hosted an exhibition of environmental art from August 7.

The renovated structure has been dubbed "MagtArt", which is "granary" in Hungarian with an added "t" at the end.

## 老谷仓变成艺术中心 2011

在匈牙利东北部的Bódvaszilas村庄的一个老谷仓，在欧盟跨境项目资金的赞助下被改建成一个1,500平方米多功能空间，并在8月7日举办了一个环境艺术展。

这个翻新的建筑被命名为“MagtArt”，源于匈牙利语“granary”一词的后面加了一个字母“t”。

As the landscape and environment change on our planet for a number of reasons, artists' engagement with this state of being increasingly moves from a theoretical and conceptual bias (something early Land art played with) to direct action and a more process-oriented art. We are no longer in that Land art era of those vast earth-moving projects. Land

artists such as Walter de Maria, Robert Smithson and Michael Heizer were conceptual in the way they worked in a landscape. The dialogue involved time and transposing idea back and forth. The white cube of the gallery was non-site, the landscape was site. The idea of transforming huge areas of landscape, whether desert or valley, or field was an attractive notion. The land was an idea laboratory. One of Dennis Oppenheim's great modest challenges to the forum of art itself was Guarded Land Mass (1970). Three hired and armed security guards "defended" an empty wasteland area in South Central Wisconsin for seven days. The land itself becomes a metaphor for "value", and like a museum or the objects therein was to be "defended". Land art had little to do with nature or the lands it was enacted in. Over the past 30 years, artists all over the world have evolved a new vision of what site is and what environments and nature signify to the artist working in these places. Ana Mendieta, whose ritual performances and artworks reflected a merging of the body with the land, was something of a pioneer in this respect. Her art performances resonated with echoes of landscape integration. Ana Mendieta seemed to sense the move away from an art as an object. She was a very intuitive artist.

Earth Art is a celebration of the harmonious union of artists working with materials – both recycled and from the environment, as well as new media. Nature is the medium, the message, and the art is a reflection on human culture's home – the earth. Nature artists are aware of bio-regional diversity, inter-cultural diversity and of the economic and ecological links to nature.

在我们的星球上，景观和环境因为一些原因发生了变化，这使艺术家们对生存状态的参与越来越多地从偏重理论和概念（早期土地艺术所使用的）转向直接行动和更加面向过程的艺术。我们已经不再处于那些巨大土方工程的土地艺术时代了。沃尔特·德·玛丽尔（Walter de Maria）、罗伯特·史密斯森（Robert Smithson）和迈克尔·黑泽尔（Michael Heizer）都曾在景观中创作过作品，因此从概念的角度来说，可以称他们为土地艺术家。这个对话包括时间和不断反复变化的思想。白色立方体画廊不是现场的，而景观是现场的。改造大面积的景观——无论是沙漠、山谷还是旷野的想法是一个很有吸引力的建议，因为土地本身就是思想的实验室。丹尼斯·欧本海默（Dennis Oppenheim）的作品——戒备森严的大陆块（Guarded Land Mass, 1970年）是对艺术论坛本身最有力的挑战之一。雇用来的三个武装警卫“保卫”威斯康星州中南部地区的荒芜之地长达7天。土地本身成了“价值”的代名词，它像是一座博物馆或博物馆中需要“保卫”的东西。大地艺术与自然或表现艺术的土地并没有多大关系。在过去的30年中，世界各地的艺术家对什么是现场、环境和自然，对于工作在其中的艺术家意味着什么问题有了新的认识。安娜·门迭塔（Ana Mendieta）仪式性的表演和艺术作品反应了人体与土地的结合，从这个角度可以说她是这方面的先驱。她的艺术表演与景观产生了共鸣，使二者融为一体。安娜·门迭塔是一位非常有直觉的艺术家，她似乎感觉到了物体与艺术的背离。大地艺术是一场庆典，它表达了艺术家与从环境中回收的作为新媒介的物质的和谐统一。自然是媒体，给人带来信息，而艺术就是人类文明的家园——地球的反映。自然艺术家了解生物区域的多样性和跨文化的多样性，以及它们与自然之间的经济和生态联系。

John K. Grande is the author of Balance: Art and Nature (Black Rose Books, 1994), Art Nature Dialogues: Interviews with Environmental Artists (State University of New York Press, 2007, www.sunypress.edu), and Dialogues in Diversity: Art from Marginal to Mainstream, (Pari Publishing, Italy, 2008, www.paripublishing.com). He is co-author of Nils-Udo: Kunst Mit Natur (Aachen: Ludwig Forum, 1999), Bob Verschuere: Outdoor Installations (Editions Mardaga, Brussels (2010) and Le Mouvement Intuitif: Patrick Dougherty and Adrian Maryniak (Brussels: Atelier Muzeum 340, 2005). This year (2011) John grande curated Eco-Art with Peter Selz at the Pori Art Museum in Finland and a Dennis Oppenheim retrospective at Galerie Samuel Lallouz in Montreal.

格兰德先生的著作有：《平衡：艺术与自然》（黑玫瑰丛书出版社，1994）、《艺术自然对话：与环境艺术家的访谈》（纽约州立大学出版社，2007，www.sunypress.edu）及《广角对话：艺术从非主流到主流》（意大利帕里出版社，2008，www.paripublishing.com）。他与人合著有：《尼勒斯·尤多：自然的艺术》（亚琛：路德维希论坛，1999），《鲍勃·维索尔伦：室外装饰》（马达加版本，布鲁塞尔，2010）和《直觉运动：帕特里克·多尔迪和阿德里安·马里尼阿克》（布鲁塞尔：阿特里尔博物馆，340，2005）。今年（2011年）约翰·格兰德与彼得·塞兹在芬兰的波里艺术博物馆策划著作《生态—艺术》，并在蒙特利尔的Samuel Lallouz画馆策划了丹尼斯·欧本海默（Dennis Oppenheim）的回顾展。



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Life becomes a living museum. The artist is the conduit. The artist is the catalyst and the connector of these contextual energies. Art and nature is not an idiom. It involves the reintegration of human culture and life with the ecosystems we all depend upon for our survival. Replacing egosystem with a respect for our ecosystem will prove the greatest challenge of the future. The immediate environment, the physics of materials and the cycle of life all play a role in nature art. Sustainability has helped in the evolution of art in ecology. Now that there is so much interest in sustainability as new fuel types, new approaches to house building and to vehicle transport evolve, sustainability as a principle has helped evolve land art. We now find artists producing earth sensitive art forms in nature. The growth of these art initiatives and forms in natural contexts will continue, as nature sculpture initiatives continue to appear all over the world.

We are there to help this world become a better place, step by step, in the small gestures and actions each of us do every day. Nature art provides a direction in aesthetics and practicality away from a culture where distraction that encourages resource waste, human waste, and excess. The choices we make do matter. Let's celebrate diversity!

As part of a cultural exchange between Slovakia and Hungary, in collaboration with the Hungarian Nature Art Association and Aggtelek National Park, in July 2011, thirteen artists were invited to produce original on site artworks. The occasion was the opening symposium for the newly renovated Granary in Bódvaszilas (Bódvaszilas is a village in Borsod-Abaúj-Zemplén county, Hungary), northeast Hungary. The curating was initiated by István Erőss, and on site assistance came from fifteen selected students from EKF Visual Arts Department from the town of Eger. At the official opening for the event and permanent exhibition, works documenting the evolution of Yatoo in South Korea, and documentation of student works from the EKF Visual Arts Department could be seen.

生活是一座活的博物馆，而艺术家就是让我们知道来龙去脉的传达人、催化剂和连接人。艺术与自然不是一个习语，它是人类文化、生活和我们生存所依赖的生态系统的重新整合。用人类对生态系统的尊重取代生态系统本身，这种做法最终会被证明是对未来的最大挑战。直接环境、物质的物理性质和生命周期都在自然艺术中发挥着作用。可持续性有助于艺术在生态环境中的演变。由于人类对新燃料类型的可持续发展，并将其作为房屋建筑和汽车运输动力的新方法很有兴趣，因此可持续发展的原则可以推动土地艺术的演变。现在我们还发现艺术家在自然界中创作了地球灵敏型的艺术形式。随着自然雕塑的创作不断在世界各地出现，可以肯定自然背景下的艺术创作和艺术形式将会继续发展。

我们用自己每天坚持不懈的行动帮助世界逐渐变成一个更美好的地方。自然艺术给美学和现实生活指明了方向，指导我们远离那些鼓励资源浪费、人力浪费和过度消费的文化。我们所做的选择很重要，让我们为多样性庆祝吧！

作为斯洛伐克和匈牙利之间文化交流的一部分，2011年7月，13位艺术家受邀与匈牙利自然艺术协会（Hungarian Nature Art Association）和阿格特列克国家公园（Aggtelek National Park）一起为现场艺术品创作原型。这是为改革后新成立的匈牙利东北部Bódvaszilas地区（Bódvaszilas是匈牙利包尔绍德-奥包乌伊-曾普伦县的一个村庄）的Granary召开的一次开放性座谈会。助理牧师由（斯蒂芬·伊沃斯）István Erőss担任，现场协助人员是从埃格尔镇EKF视觉艺术系挑选来的十五名学生。在该活动和常设展览正式的开幕式上，可以看到记录Yatoo在韩国演变的作品，以及来自EKF视觉艺术系的学生作品。







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### Szigetti Gabor Csongor (India)

Szigetti Gabor Csongor's interest in the measure of all things including humans and the way they perceive their environments has been going on for a while. Earlier this year in India (2011) during the Sandarbh Artist's Residence in Partapur, Rajasthan he recycled a balance used for weighing recycled materials to effectively build a new value into the scale's former function. As a public performative art work Csongor's *Human Balance* invited passers-by to be weighed in the balance. Two people on either side tried to achieve a balance while the public asked questions. What is the ultimate purpose of this? Why?

Even earlier, the artist recycled a friend's discarded and broken artworks. Rewrapped in bandages, and with an electronic balance underneath, the "disguised art" invited visitors to weigh the value of specific parts of the art as a whole. The question of value was raised? What value? Which art? Csongor has recently experimented with the See Saw concept in Hungary in the forest. Two people were invited to hang from a horizontal tree trunk at either end and try to achieve a human balance that way with more or less success. For the summer of 2011 Hungarian Nature Art Symposium in Bódvaszilás, Csongor originally conceived of gigantesque outdoor seesaw made of a huge tree trunk in the scale of Claes Oldenberg's object sculptures.

As the present site inside the Granary art was smaller and more concentrated, Csongor adapted his project to create an *Infinite Human Scale*, a work that recalled the *Indian Human Scale* but now played with a seemingly endless succession of scales built upon scales. The measure measures

### Szigetti Gabor Csongor (印度)

Szigetti Gabor Csongor对测量所有事物——包括人类和环境的方式的兴趣已经持续了一段时间。今年初(2011年),当这位Sandarbh艺术家居住在印度拉贾斯坦邦的Partapur期间,他回收了一个可用来称量回收再利用材料的天平,目的是有效利用天平原有的功能创造新价值。Csongor的《人类天平》(Human Balance)是一件公共表演艺术品,行人可以用它称量自己。当公众向他们提出问题的同时,天平两边的两个人要努力达到平衡。制作这个天平的最终目的是什么?为什么?

在这之前,这位艺术家曾回收过朋友丢弃的破碎艺术品。他将其用绷带重新绑好,放在电子天平上,并邀请游客来测量这件“伪艺术品”的特定部分的重量,并将各个部分的重量之和作为整体的重量。问题是:重量增加了吗?重量是多少?这个重量代表艺术品破碎之前的重量还是破碎之后的重量?

Csongor最近在匈牙利的森林地区实验跷跷板的构思。他邀请两个人分别坐到一个水平树干的两端,并尽力达到身体平衡,这种方式或多或少收到了一些成功。对于在Bódvaszilás举行的2011年匈牙利自然艺术研讨会,Csongor最初的设想是用像克雷斯·欧登伯格(Claes Oldenberg)的物体雕塑那样的树干制作一个巨大的户外跷跷板。

目前,由于Granary艺术覆盖的范围更小更集中了,Csongor改造了自己的工程,制作一个叫做《无限人类尺度》(Infinite Human Scale)

the measure. All this in space and time and designed to a human scale. With a sense of irony, and a backward glance at Rene Descartes, Csongor's sculpture awakens us to the way we unconsciously measure all things. With the trees in their original form with bark exteriors, the piece has a rustic home built low-tech look. There is a ritualistic, almost spiritual connection between the rough look of the art, and the sculptural message of Infinite Balance. This work recalls the *Sun Pin* (2006) a low high high-tech kinetic sculpture that moved according to the sun's position in the skies. We are reminded than ancient site specific monuments such as Stonehenge were likewise clocks, measuring devices for our place in the universe. All human thought begins with such primal structural theses. Balance is likewise a essential human impulse. Nature becomes a weighing device. Csongor reminds us a all humans' actions occur as part of a broader spectrum of nature and evolution, transformation. We are not merely objectifying the landscapes and nature we transform as we do so, we are also incapable of measuring the effects of what we do to nature or to the resources we depend upon. And so there is a tiny spark of irony to a measuring device that is made of nature and in which humans even can be measured. The message may be we are not the Gods of our own consumption. Instead, the humans are largely experiential creatures who procreate and are motivated by the visuality of perception as an active process we participate in through our daily and eternal actions.

### Alan Sonfist (America)

Alan Sonfist conceived and created what is one of the world's most significant urban permacultural artworks, *Time Landscape*, an 8000 square foot

的作品,该作品让人想起了“印度人类尺度”(Indian Human Scale),但是它有着看起来连续不断的按比例建造的刻度。它的刻度测量了自己尺寸。所有这些都处于一定的时空中,并建成了人类尺度(Human Scale)。具有讽刺意味的是,当我们回顾勒奈·笛卡尔(Rene Descartes)几何,并将其与Csongor的雕塑相比较时,我们发现后者在不知不觉中唤醒了我们衡量一切事物的方式。这件作品是用带有树皮的未加工的树木建造的,因此它看起来就像是一个用低级技术建造的质朴的房子。艺术粗糙的外表与雕刻传达的无限平衡的信息之间具有仪式性的,近乎精神的联系。这件作品让人想起了Sun Pin(2006年)这一根据太阳在天空中的位置移动,运用一般的高科技技术制作而成的动感雕塑。它让我们知道古代遗址,如巨石阵遗址就像时钟一样,是用来测量我们在宇宙中的位置的装置。

所有的人类思想都是从这种原始的结构主题开始的。平衡同样是人类所必需的冲动。而大自然就成为一个称重装置。Csongor提醒人们所有的人类行为都是作为自然、演变以及改造的一部分而发生的,而自然、演变以及改造所包含的内容却更加广泛。在改造景观和自然的同时,我们不仅将其客观化,同时也无法衡量人类自己所做的事情对自然或我们赖以生存的资源会产生什么样的影响。因此,将自然作为一个能够测量人类自身的装置有点讽刺的意味。这传达给我们的信息是:我们不是自己消费的神。相反,人类在很大程度上是一群经验性生物,他们能生育,同时也在参与日常的不间断的活动的过程中受到感知视觉的激发。

### 亚伦·森菲斯特(美国)

亚伦·森菲斯特(Alan Sonfist)构思并创作了世界上最著名的永久文化艺术品之一《时间景观》(Time Landscape),这是一个坐落在



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site, situated at la Guardia and Houston Sts., that grew out of the same performance and conceptual roots as Alan Kaprow and Robert Smithson's art had done. Alan Sonfist formed a counter-weight in the cosmology of land art to Robert Smithson's Spiral Jetty, Land Art's mega-scale highly symbolic rural exemplar. The *Time Landscape* now stands as a major living urban monument to the ecological art movement and its integration into the language of art. Sonfist made a series of 50 drawings that proposed to the City of New York to create ecological landscapes for each neighborhood so as to define each area's ecological and natural history in its present day urban setting. Other proposal drawings by Sonfist were for a park in Lower Manhattan in the original shape of the lake that existed on the site before that area became eventually filled in and polluted and paved over. Surrounding Sonfist's conceived lake proposal was a formal English landscape intended to represent the colonists that came and polluted the original lake. Stones assembled nearby represent a geological time strata likewise referencing the site.

In the newly renovated Granary Building Alan Sonfist's *Markers of Time* comprises four vertical rectangular structures made of recycled metal. Each of the four pipe structures carries within it, a singular and different element drawn from the natural surroundings of the area. We see a column filled with soft stones whose colour is light. The stones are in a process of degradation and will eventually return to the earth. Fresh cut grass from the farmer's fields nearby fill another column with a green colour reflecting the agricultural and rural character of this northern Hungarian region. Bracken and branches, forest and field undergrowth fill another describing the rectangle with a chaotic assemblage of nature's forms. Yet another column has cut wheat from the fields.

As a grouping Alan Sonfist's columns recall an earlier *Living Column* (1993) project undertaken in Tampa Florida as part of a regeneration public art commission. These living columns had plants growing on their surfaces so they became large-scale public art planters. The column form Sonfist has chosen covers approximately 25 to 30 feet and comprises a circle of columns the viewer can walk between. The columns reference the structure and buildings of early Hungarian Churches whose form and shape for religious convocation was circular. And so using nature and recycled elements *Markers of Time* (2011) reaffirms the spiritual links of all humanity to nature. Nature as a source is prominent in all world religions at their point of origin. The suggestion is that as Hungarian society and culture evolves, and the world changes, nature remains a constant source, and element in the evolution and transformations that will take place. Time stands still. Nature is there. Society evolves. Time is there. Nature evolves. Time and space. Nature and culture.

#### Imre Bukta (Hungary)

With a long history of working with accessible materials, Imre Bukta has chosen to produce an interior piece that extends the metaphor of nature into an indoor venue. Here we see a forest of tree trunk bases arranged on the floor of the historical Granary in Bodvaszilás like a post-Pop nature assemblage. Instead of merely recreating a physical motif, Bukta projects simultaneous video loop imagery of water onto the tops of the trunks. We see the ripples of water extending outwards from the centre of the trees. The metaphor could be about time, for the centre of the tree is its point of birth, and the outer perimeter is closer to death, Death and life exist simultaneously in this and other Bukta installations as an ongoing force and ever present reality. While the contrast between the ephemerality of the

拉瓜迪亚和休斯敦占地面积达8,000平方英尺的建筑，它与艾伦·卡普罗（Alan Kaprow）和罗伯特·史密斯森（Robert Smithson）的艺术具有相同的性能和概念来源。亚伦·森菲斯特为土地艺术的宇宙观创作了一件与罗伯特·史密斯森的《螺旋形防波堤》，以及土地艺术的具有高度象征意义的大刻度农村范本相对应的测量器。《时间景观》现在是城市的一个重要的活生生的纪念碑，它代表的是生态艺术运动及其与艺术语言的融合。森菲斯特绘制了50幅系列图，建议纽约市为每一个街区建设生态景观，以确定每个地区在现今的城市布局中的生态和自然历史。森菲斯特也为坐落在曼哈顿下城区的一个公园绘制了建议性的图画，这个公园里有依然保持着曼哈顿建城之前的样子的湖泊，但是随着时间的推移，这个湖泊被倒入的废物污染了，填平了。围绕着森菲斯特构思的湖泊建议图是一个正式的英国景观，这个景观的设计意图是要展现殖民者的到来污染了这个湖泊。附近集合的石头象征着一个地区的地质时代的地层，同时也是那个地区的象征。

在修复后的新的Granary建筑中，亚伦·森菲斯特的作品——《时间的标记》（Markers of Time）是由四个再生金属制成的垂直矩形结构组成的。在这四个管道结构的内部是取自该地区周围自然环境的一种奇异独特元素。可以看到，充满软石的圆柱是明亮的。这些石头正处于降解的过程中，不久就会重回大地。从附近农民的土地上新砍来的草填满了另一个圆柱，使它变成了绿色，这反应了匈牙利北部地区农业和农村的特点。蕨菜、树枝、森林和农场林木填满了另一个圆柱，表示这个矩形是由各种自然形式混合在一起组成的。而另一个圆柱里是从农场收割来的小麦。

这些圆柱作为同一个矩形的组成部分，让人想起亚伦·森菲斯特早期在佛罗里达州坦帕市举办的作为再生公共艺术委员会一部分的活圆柱（Living Column, 1993年）工程。由于这些活圆柱表面生长着植物，它们也因此成为大型公共艺术花架。Sonfist选择的圆柱长度大约为25到30英尺，它们由一圈柱子组成，观众可以在这些柱子之间步行。同时，《时间的标记》（Markers of Time, 2011年）使用了天然可回收的元素，它重申了全人类与自然之间的精神联系。从宗教的起源看，全世界的宗教都信奉自然是一种资源。它的寓意是随着匈牙利社会和文化的发展，以及世界的变化，自然将是一个保持不变的永恒资源。尽管元素会发生演变和变化，而时间却是静止的。自然不发生变化，社会却会发展。时间静止，而自然却在发展。在此，时间和空间分别对应自然和文化。

#### 伊姆雷·巴克达（匈牙利）

在长期的创作过程中，伊姆雷·巴克达使用的是可以从自然界中获取的物质，他利用这些物质制作了一个可以将自然的含义延伸到室外的室内作品。这里我们看到的是一片由树干下部聚集而成的森林，它像后流行的自然集合一样排列在Bódvaszilás地区历史悠久的Granary的地板中。巴克达不仅再次创作了一个物理主题，同时计划加入同步视频将水的图像投射到树干的顶部。我们看到水的涟漪从树的中心向外延伸。这可能是在比喻时间，因为树的中心是它的起源点，越在外围越接近消亡，死亡和生命同时体现在这个作品里。巴克达制作的其他



Imre Bukta' Artwork | Photo Credit: 伊姆雷·巴克达的艺术作品 | 照片版权:

image as reference to nature was seen in earlier video works, notably one that used sunflowers in floor based video screens with actual dead sunflowers, Bukta as artist involves us in a dance of life by enabling us to see the contradictions between a visual perceptual image of nature and the physical evidence of nature in one and the same installation. What brings it all together is our own perception and what we see and interpret. Using our imagination, we create and build a meaning. Is nature an abstraction? As with Claude Monet's paintings of the Water Lilies or Van Gogh's Sunflowers, so-called realism is not at all that. What looks like representation is actually an elusive bird, and this flighty visual creation is hard to achieve without actually abandoning any sense of reality, moving into another more abstract dimension of interpretation. This is Bukta's genius, to move metaphors that we all identify with, as narratives, and to gently guide them into our collective consciousness. There may be a subtle turning of the wheel, or an allusion to something far different to what we are looking at, but we all identify with what is between the object, under the lines, the invisibility of the message. All this through visual devices. The capable artist is totally aware of in producing a visual, textural or performative effect with the simplest and most accessible of materials. The universe is there, like these images of water rippling, and the trees, or the autumn leaves from a tree in *Landscape Closed Down* (1980) a piece that was removed from an exhibition at the time because leaves from

装置也表现了永续不断的力量和永远存在的现实。虽然早期视频作品里的图像与象征着大自然的转瞬即逝的图像有所不同，特别是在地板铺设的视频屏幕里出现了实际上已经死亡的向日葵，巴克达作为一个艺术家给我们展示了生命之舞，让我们在同一个装置中看到了自然的视觉感知图像和自然的物理表象之间的矛盾。将这一切联系在一起的是我们自身的感知，以及我们所看到的所解释的东西。我们发挥自己的想象力给它们赋予意义。自然是一个抽象的概念吗？正如克劳德·莫奈（Claude Monet）的画作《睡莲》或梵高（Van Gogh）的《向日葵》表达的含义一样，所谓的现实主义根本不是指它。看起来具有代表性的事物实际上是一个可望而不可及的小鸟，如果不彻底放弃任何现实的感觉，这种反复无常的视觉创作是很难实现的，只会使代表性事物陷入另一个更加抽象的维度。巴克达的天才就在于此，他能将我们无法分辨的比喻像叙事一样娓娓道来，并在不知不觉间将其引入到我们的集体意识中。尽管其中可能蕴含着一个微妙的转折点，或予我们所看到的事物不同的暗示，但我们仍然认为物体之间的事物和线下的事物，以及信息的不可见性是一样的。这些是通过视觉设备进行的。



a tree themselves could become a political symbol for the 1956 uprising. The triggers to our perception are silent, and involve visual codes and cues. To see this collectivity of rippling water videos in a forest of trees is, like the barking dogs on the video screens in Landscape with *Watering Figures*, a representation of a sensation we all remember and may share. In Bukta's Landscape with Watering Figures, it is the village street with its succession of houses each with its own dog that barks mechanically as we walk by. With the latest piece at the Granary it is the intimacy of the forest, and a reflection on water. This could be a moment when we look inside ourselves and think of larger things, or it could also be a perceptual effect, just what it is. No matter what water is a universal sensation we all may share. Nostalgia becomes a point of irony, and here nature becomes a force of truth, a source we draw our innermost thoughts out of. Image and object. The video loop and the tree stump. The two exist simultaneously. Time invades our unconscious. Nature as a constant backdrop to human history becomes a veil we can wear, or reference that goes beyond those moments in time, those brief histories, our lives themselves, brief candles that flicker in the darkness.

### István Erőss (Hungary)

For the creation of his site specific sculptue at the newly renovated Granary at Bodvaszilas István Erőss has conceived and produced a hanging tree that is supported by a wooden structure. The tree hangs like a body. Its entire surface of this tree has been covered with wooden Ikea plugs that are

有才能的艺术家完全知道要用最简单最容易获取的材料制造视觉上、结构上或行为上的效果。在《景观关闭》（Landscape Closed Down, 1980年）这件作品中，宇宙就像潺潺的流水、树木，或秋天的落叶组成的图像，但在那时它从一个展览上被移走，因为树木的落叶被人当作1956起义的一个政治象征。触动我们感知的事物是无声的，却包含可视的代码和线索。要看清森林中潺潺流水的视频所蕴含的集体主义，就像流水数字景观（Watering Figures）中的视频屏幕里出现了狂吠的狗，这是我们现在都还记得并且一起分享的一个轰动性的代表。出现在巴克达的流水数字景观中是农村街道，街道两旁矗立着一排排的房屋，每个房子里都有一条狗，当我们经过的时候，那些狗机械地叫着。在Granary他最新展出一个作品表现的是与森林的亲密，以及森林在水中的倒影。这是我们审视自我、思考更重要的事情的时刻，或者是一种仅仅表现自身真实情况的知觉效应。不管水带给人的是多么普通的感觉，我们仍然与大家分享它。怀旧具有某种讽刺的意味，而这里的自然却成为真理的力量和我们内心思想的源泉。图像和物体，以及视频循环和树桩是同时存在的。时间侵入了我们的潜意识。作为人类历史不变的背景，大自然成为我们的面纱，或者超越了永恒的瞬间，简短的历史，生活本身或黑暗中短暂闪烁的蜡烛的参照。

### 斯蒂芬·伊沃斯（匈牙利）

在Bódvaszilás整修过的最新Granary中，斯蒂芬·伊沃斯为了自己的现场定点雕塑创作构思并制作了一棵由木质结构支撑着的悬挂树。这棵树就像人体一样悬挂着，表面完全被宜家家居公司（Ikea）制造的木塞覆盖，这些木塞被塞进了雕塑表面的钻孔，

István Erőss' Artwork | Photo Credit:  
斯蒂芬·伊沃斯的艺术作品 | 照片版权。



set into drill holes that cover the surface of this sculpture. The plugs look like a kind of natural growth or skin to the tree. In keeping with his recent practice he lets nature play a role in the art by covering the entire surface of the tree with dough used for baking bread. An earlier experiment using wood piled into a four by four metre square shape in July in a move away from sculpture as pure object. The post-object sculpture had its entire surface covered with dough typically used for home baking. Covered and wrapped up in plastic, the artist now let other forces work on this art piece. The flour gradually changed colour as interaction with the air and humidity changed the surface colour that a first was white like snow or the icing on a cake. “I made a certain wooden structure with an organic wood form within. One part is man-made, the other organic and natural. Then I let nature work on it. If I left the work as it was without the flour, this would simply be a sculpture. With the mould forming, something that I cannot control, it achieves a different dimensionality.” Such a post-object consideration is part of the performative nature of István Erőss's current performative sculpture process.

Invited to Patapur in India on henna tattooing of his body. One interactive intervention by Erőss involved using the sun to burn henna tattoo outlines onto his body. Involving the local community, and the photo studios on Main Street Patapur, Erőss had himself photographed complete with decorative sun burn body arte resulting photographs printed by each studio in its own way, were then exhibited in the photo studio windows on the Main St. Another recent sculpture installation involved covering the entire surface of a tree in Wiesbaden, Germany with sheep skins that Erőss brought from his native village in Romania. The tradition there is to eat sheep every Easter in the town. So Erőss collected these skins and they effectively became the skin or surface of this Wolf in Sheep Skin tree.

### Ko Seung-hyun (Korea)

Co-Founder in August 1981 of the South Korean Nature Art Association known as Four Seasons, artist who explored the possibilities of nature actions and happenings, Ko, Seung-hyun went on to co-found Yatoo in 1991, an international nature art sculpture symposium that continues to thrive and grow.

A lyrical master of branches transformed into musical instruments and performance interactions with stones, shadows, insects and animals in which the artist melts into the landscape around him, Ko continues to dedicate his life and art to nature. Magical and filled with a gentle sense of wonder at the beauty of the world, these projects convey a certain innocence and an invitation to play.

Ko divides his work between the making of large site-specific Kayagum (traditional Korean stringed instruments) in forests and public parks and a long standing career making what is known in South Korea as Nature Art, a term he coined in 1983. These Nature Art projects generally involve simple interactions with whatever natural materials and wild creatures the artist finds outdoors. There is a sweet innocence to these images and a

它们看起来就像树木本身生长出来的东西或树皮。为了继续进行自己的实践，他在树的表面全部涂上用于烘烤面包的面团，以使自然在艺术中发挥作用。在七月份一个早期的试验中，他将木材堆积在4米×4米的正方形上，抛弃了只将雕塑作为目标的传统的做法。这个反客体艺术的雕塑表面全部被通常在家庭烘焙中使用的面团覆盖。艺术家以前侧重使用塑料材料，但在这件艺术作品中他使用了其他材料。随着空气和湿度的变化，面粉的颜色从最初像雪或蛋糕上的冰晶一样的颜色逐渐发生改变。“艺术品的内部是一个用有机木制成的特殊木材结构。其中一部分是手工制作的，另一部分是机器的、天然的。这样，自然就能在这件作品中发挥作用。如果我让艺术品保持原来的样子，不给它涂上面粉，那么它仅仅只是一件雕塑。由于模子的成型是我无法控制的，因此就可以得到一件维度不同的作品”。这种对反客体艺术的思考是斯蒂芬·伊沃斯目前在创作雕塑的过程中表现出来的行为特征的一部分。

他受邀去印度Patapur参加身体指甲花纹身。伊沃斯参加的一个互动是用太阳光的能量将指甲花纹身的轮廓印到自己的身体上。当地社区和Patapur大街的摄影工作室将伊沃斯的日光灼烧身体艺术的制作过程完整地拍了下来，伊沃斯允许摄影师随意打印这些照片，之后，这些照片被放进Patapur大街摄影工作室的橱窗里。最近的另外一个雕塑装置是在德国威斯巴登市展出的表面全部用羊皮覆盖的树，这是伊沃斯从自己的家乡罗马尼亚带过来的作品。这个城镇有在复活节吃羊的传统，因此，伊沃斯收集羊皮，并用它们装饰成这个羊皮树上的狼皮。

### 高承铉（韩国）

高承铉不但是1981年8月成立的韩国自然艺术协会（South Korean Nature Art Association），即人们熟知的四季协会的创立人之一，同时他还发展了自然行为和偶发事件在艺术中的运用。同时，高承铉在1991年与别人一起共同创办了Yatoo——一个正在蓬勃发展的国际自然艺术雕塑研讨会。

高承铉之前是一位抒情流派的大师，之后他将兴趣转移到乐器以及和石头、阴影、昆虫、动物等的行为互动，并且沉醉于自己周围的景观中，现在，他一如既往地生活和艺术贡献给自然。他所参与的项目充满了美丽世界的神奇和微妙，展现了自然的纯真，激发人们到大自然游玩的兴趣。

高承铉的工作包括在森林和公共公园制作大型的特定场地伽耶琴（一种传统的韩国弦乐器），以及他长期从事的在韩国被称为自然艺术的工作，自然艺术一词是他在1983年提出的。这些自然艺术项目一般都涉及与艺术家在户外发现的任何天然材料和野生动物的简单互



Artist István Erőss | Photo Credit: Temesvári-Tóth Adrién  
艺术家斯蒂芬·伊沃斯 | 照片版权：蒂米什瓦拉-托特·阿德里安





(Opposite) The Sound of a Hundred Years | Ko Seung-hyun | Photo Credit: Temesvári-Tóth Adrien  
 (对页) 世纪之音 | 高承铉 | 照片版权: 蒂米什瓦拉-托特·阿德里安

profound tactile sense of identification with the natural environment.

"Nature Art is influenced by nature's elements. When you go through a river, you follow the stream, the wind comes, the color is changing, you follow the natural cycle and it becomes a natural movement. "Some people" mix difficult words, use special sophisticated expressions as explanations. I do not like this way. For me Nature Art should be easy to understand." Some experiences are best left unexplained. Ko, Seung-hyun's work is direct, engaging and infused with a love of place, like the gentle sound of a Kayageum in the woods.

*The Sound of a Hundred Years* - Aggtelek Gayageum. Simply a tree trunk found in the forest region near the town of Ko carves it out and adds strings. The traditional Korean stringed instrument Gayageum is also a sculptural element. Made to be played by the people who visit the Granary and by the wind that surrounds it. As Ko says, "Nature Art generally involves simple interactions with whatever wild creatures and materials the artist finds outdoors." There is a sweet innocence to this. We all can identify with the direct and immediate experiences shared working with nature in art.

#### Anke Mellin (Germany)

Anke Mellin has collected wood from abandoned buildings and houses long ago torn down because they were no longer being used or kept up. The wood from these old fallen apart buildings were large pieces used for beams and structural supports. These wood section now become the

动。这一幕幕充满了甜蜜和纯真的感觉，让人对自然环境有一种深刻的认同感。

“自然艺术会受到自然因素的影响。过河的时候，你会受到流水的影响，天空的颜色会随风而变；遵循自然的循环，你将发现这是大自然的运动。‘有些人’将不同的词语混杂在一起，用特别复杂的表达式来解释。我不喜欢这种方式。对我来说，自然艺术很容易理解”。有些体验不需要用语言加以解释，最好顺其自然。高承铉的作品直接表达了对一个地方的喜爱，就像树林中伽倻琴温柔的声音。

《世纪之音》(The Sound of a Hundred Years)——阿克特来克伽倻琴的声音。Ko在城镇附近发现了一个普通的树干，他将其雕刻之后又加上了弦乐器线。传统的韩国弦乐器伽倻琴(Gayageum)也是他雕塑的元素。这是供到Granary游玩的人弹奏的，在风的吹拂下，它也能奏出音乐。如Ko所说：“自然艺术一般都会涉及与艺术家在户外发现的任何野生生物或材料的简单互动”。这给人一种甜蜜纯真的感觉。我们都能与大自然艺术工作带给人们的直接的即时的经验产生共鸣。

#### 安可·梅林(德国)

安可·梅林废弃的建筑物和很早之前就被拆掉的房子里寻找木材，因为这些建筑和房子不再被人使用或保存了。从这些破旧散架的建



Anke Mellin with Her Work | Photo Credit: Temesvári-Tóth Adrien  
 安可·梅林在创作中 | 照片版权: 蒂米什瓦拉-托特·阿德里安



bridge make Mellin has built to walk over this collection of memories – the ashes of time. Other wood from the buildings was used as firewood for the installation. So Anke Mellin collected the wood for the fireplace made of stones she has set up near the Granary. Ashes were collected from villagers and people of the region to become part of her project.

With the help of her student, Mellin will document the collaboration with the people of the village by asking them to discuss their experiences of living in the town. Photograph portraits of the villagers involved in the project also form part of Mellin's art. One woman commented, "This place is a blind spot."

One indigenous lady mentions going to the cemetery above the village with her daughter. The daughter comments, "You get the nicest view from the graveyard." A retro-view of this village life perhaps... Another woman living on the main road in the adjacent town says, "My cat was injured twice on the road. The main road between the cities is only 3 years old. The government built it despite local protests cutting the distance between towns, without permission of the inhabitants. But many accidents occur as a result." And so feedback results from the process of Mellin's art. Public feedback filters through to the exhibition site.

In the Granary, Anke Mellin's five by five metres field of ash is surrounded by red brick that forms the parameter of the piece. The grey ash area beneath the bridge expresses endless transformation and change, and likewise the past, memories of the past. Visitors and viewers can walk over this bridge made of old building parts to see the field of ash. The walk is processional and metaphorical. We participate in a ritual of rebirth. A new meaning is given to the wood - now grey ash - which has its history, and whose change evokes new possibilities in the future. These possibilities can involve sustainability, a new respect for the environment we live in and new ways of using energy and technology to engender less exploitative society and future.

### Ahmad Nadalian (Iran)

Ahmad Nadalian is an Iranian sculptor whose life's work involves engendering a respect for living creatures and the natural environment. To achieve this he has established three art centers in Polour (2000), the Island of Hormoz (2010) and Tehran (2011). He lives in a peaceful environment surrounded by nature and he lives with nature. Water, earth, and all natural elements contribute to his sculptures. Some of the symbols he engraves and sculpts are derived from ancient mythology and the rituals of pre-Islamic civilizations. Still other symbols express a more contemporary emergent language from the use of new technologies.

Primitivism and high-tech, low-tech too... all these elements play a role in Nadalian's art the materials he will use for a project already generally exist in nature or are found and recycled. Among his projects can be included the carving, and dropping of fish carvings on stone in rivers, lakes and oceans all over the world. Face painting of people from many cultures all over the world...

Primitivism and high-tech, low-tech too... all these elements play a role in Nadalian's art the materials he will use for a project already generally exist in nature or are found and recycled.

For the newly restored Granary building in Bódvaszilas, Ahmed Nadalian has found pieces of rubber, wood from trees nearby and disused stone that once had a function. He is carving images that represent frogs, salamanders, and other natural and ornamental tree and leaf forms for this region of Hungary. These will, like Nadalian's sand prints made from riding a bicycle whose tires have engraved texts and images, be print cylinders

筑中得到的大块木材可以用作横梁和支撑结构。这些木节现在被用来修筑桥梁，走在桥上面，勾起了梅林许多回忆——时间流逝。从建筑上取下的其他木材可以用作这个装置的柴火。因此，安可·梅林为她在Granary附近建立的一个石头壁炉收集木材。灰烬是从村民那里收集的，这里的一部分人也参与了她的项目。

在学生的帮助下，梅林与村里的居民交谈，询问他们住在这个城镇的生活经验，并以此记录她与村民的合作。项目里的一个村民的照片肖像也成为梅林艺术的一部分。一位妇女说：“这个地方是一个盲点。”

一位土著妇女提到她与女儿去农村墓地的情景。她的女儿评论道：“在墓地看到了最美的风景”。这或许是农村生活情景的另一面……住在邻近小镇大街上的另一个妇女说：“我的猫在马路上受过两次伤。而这条城市间的大路仅仅才开通了3年。尽管当地人抗议缩短城镇间的距离，政府仍然在未经允许的情况下兴建了公路。但是，很多交通事故也随之而来”。梅林的创作过程也是其反馈结果，那么，市民的意见就可以在展会现场得到体现了。

在Granary，安可·梅林制作的一个5米×5米的灰场四周被红砖包围，成为这个作品的一部分。桥下的灰色灰场展现出无穷无尽的变化、过去的情景和对过去的回忆。走过这座用旧建筑物的材料建造的桥，游客和观众可以看到灰场。旅行是一个变化的比喻性的概念。我们参加了一个重生仪式，在此，拥有自己独特历史的木材被赋予了新的意义——就是灰色的灰烬，这一变化唤起了未来新的可能性。这些可能性包括可持续发展、我们生活环境的新的方面，以及使用能源和技术的新方式，那么我们的未来社会就可以少开发利用资源了。

### 艾哈迈德·纳达林安（伊朗）

艾哈迈德·纳达林安是一位伊朗雕塑家，他毕生的事业就是致力于生物和自然环境的保护。要做到这一点，他分别在Polour（2000年）、霍尔木兹岛（the Island of Hormoz, 2010年）以及德黑兰（Tehran, 2011年）建立了三座艺术中心。他住在被大自然包围的环境中，与大自然共处。水、土和所有的自然元素对他的雕塑创作都起了帮助作用。一些他雕刻和造型出的符号来自于古代神话和前伊斯兰文明的礼仪。还有一些符号代表了使用新技术的更为现代化的新兴表达方式。

复古主义以及各种级别的技术等等这些因素都在纳达林安的创作艺术中发挥着作用；此外，这位艺术家在创作的过程中所使用的材料都是自然界中现存的或可以回收再利用的材料。他参与的项目包括雕刻，在世界各地的河流、湖泊以及海洋里的石头上雕刻鱼形作品，还有为来自世界各地不同文化背景的人们做脸部彩绘。

在Bódvaszilas地区改建后的新的Granary建筑中，艾哈迈德·纳达林安发现了橡胶片、附近的木材以及曾经有用的废弃的石头。他为匈牙利的这一地区雕刻了代表青蛙、蝾螈和自然的观赏树以及树叶的形状。纳达林安的另一作品是用轮胎上带有文字和图像的自行车在沙滩上滚动形成沙印，与这件作品一样，他的上述作品也是用由远古时代的滚筒奇怪地组合在一起的印刷滚筒制作的，但这些作品是现代

that strangely resemble the ancient cylinder from ancient times, but these are contemporary and carry symbols and images from nature and new technology.

*The Shadow of Civilization* is a small scale found stone column that broke in two pieces. For Nadalian this found object becomes an instant ruin in miniature. One half stands as it was unworked, while the other half lays on the ground reworked with motifs of tree and leaf forms. The work recalls the mystery and inspiration the Romantics sensed when they discovered the ancient ruins of Egypt and Rome. The lost contexts bring a value to those ancient and this contemporary artwork.

的，并且带有自然和新技术的符号与图像。

《文明的影子》是一个小型的用找来的石头做成的石柱，但是石柱裂成了两半。对纳达林安来说，这个对象成了瞬间毁掉的一个缩影。其中一半像未经加工过的石头一样立着，而另一半则躺在地面上，经过重新加工，上面刻着树和叶的形状。这件作品让人想起了当浪漫主义者发现埃及和罗马废墟时的那种神秘和灵感。丢失的文字使那些古代艺术品和这件现代艺术品具有了价值。

The Shadow of Civilization | Ahmad Nadalian | Photo Credit: Temesvári-Tóth Adrién  
文明的影子 | 艾哈迈德·纳达林安 | 照片版权：蒂米什瓦拉-托特·阿德里安





A second initiative for the Granary involved selecting and carving twelve stone with the signs of the Zodiac on each one. Set up in a circle these Zodiac stone sculptures may be arranged in a circle. Spring signs are in an easterly direction, summer northern, autumn western, and winter to the south. Each stone can hold water on its surface in the hope that the rain can provide a watering place for the indigenous bird of the region.

### Péter Pál (Romania)

Péter Pál continues to explore the interface between culture and nature, and quite often with an emphasis on the way we perceive elements in an environment. The cross-over breakthroughs Peter Pal makes are between formal sculpture and land art, but he now extends his way of working so the world of light and vision define the artwork. Some of his projects use cylindrical mirrors and the principle of anamorphosis to play with visual and perceptual elements in the landscape. Others merge practical utilitarian forms with land art as was the case with *The Great Mixer*. At the Yattoo Biennale in Gongju, South Korea (2006) Péter Pál made a brick land art piece that resembled a kind of found instant ruin or monument from a lost civilization.

For the new project at the Granary, Péter Pál experimented using two sheets of stainless steel. Using large scale stones gathered from the landscape of Bódvaszilás as the stabilizers for the steel sections, Peter Pal curved the reflecting forms to an extent that the sky and earth are inverted when one looks at the surface image reflected on steel. The inversion of landscape again plays on the artist's fascination with the visual and the perceptual.

这件Granary作品选择了十二块石头，并在每个上面都刻上了十二宫图的符号，这是这件作品的另一个创新点。这些十二宫图石雕是圆形的，因此在排列的时候也将它们组成了圆形。象征春季的符号朝着东方，夏季朝着北方，秋季朝着西方，而冬季则朝着南方。每块石头的表面都能蓄水，这样雨水就可以为该地区的小鸟提供饮水的地方。

### 彼得·帕尔（罗马尼亚）

彼得·帕尔（Péter Pál）一直在探索文化与自然之间的联系，并且还时常强调感知环境中元素的方式。彼得在形式上的雕塑和土地艺术的交叉方面取得了突破，但现在他的工作已经拓展到了其他领域，即用光线和视觉的效果创作艺术品。他在一些项目中运用了柱面镜和图像变形的原理，使其与视觉和知觉元素一起在景观中发挥作用。其他将实用功利形式与土地艺术结合的作品是《大调音台》（The Great Mixer）。在韩国公州市地区举行的Yattoo双年展（2006年）上，彼得·帕尔把从一个失落的文明中找到的瞬间废墟或遗迹组合在一起做成一件砖块土地艺术品。

在Granary的新项目上，彼得·帕尔尝试使用了两个不锈钢板。他将从Bódvaszilás景观收集到的大型石头用作钢材部分的固定装置，并雕刻出发射光的形状，这样当人们看到反射到钢材表面的图形时，可以感受到天空和大地在一定程度上发生了逆转。景观的倒置再次展示

The Great Mixer | Péter Pál | Photo Credit:  
大调音台 | 彼得·帕尔 | 照片版权:



The object becomes less important than the perceived effect and this is Péter Pál's intention. If there were an artist to compare Péter Pál's approach with, it would be Anish Kapoor. Kapoor's works often can be characterized by proprioceptive and perceptual tricks or visual quips that create visual conundrums. We perceive before we recognize is one of these games Kapoor can play. What is there? Where are we? We gauge and measure all these effects in the same way with Péter Pál's installation sculpture at the Granary. As Pal states, "My motivation is primarily aesthetic. Nature makes its own forms. The natural world is like a system for sculpture the pre-empts the art." And so Péter Pál sees the process as less about making something, than about producing a particular scenario whereby sensation and perception are awakened in the viewer. We reconsider our place in the world, and recognize the human contribution. The dialogue is with time, with space, with the immediacy of things in an environment whether indoors in a gallery or out in the land.

### Liu Po-Chun (Taiwan)

Symbols are ever powerful for Liu Po-Chun, whether the human dynamo body builder or the tree itself. A frequent visitor to Hungary, Liu

了艺术家的作品带来的视觉和知觉上的魅力。与人们所感受到的效果相比，物体本身就显得不那么重要了，这也是彼得·帕尔的目的。如果有可以与彼得·帕尔相媲美的艺术家，那就是阿尼什·卡普尔（Anish Kapoor）。卡普尔的作品特征是使用了人身感受的、知觉上的技巧，或者能创造视觉迷惑性的视觉技巧处理。Kapoor运用的规则之一就是人的感受先于认知。他的作品让人思考那里有什么东西，而我们又身在何处。我们用与彼得·帕尔在Granary展出的安装雕塑相同的方法判定和衡量这些效应。如帕尔所说：“我的动机主要是美学上的。自然有自己的形式。自然界本身就像一个雕塑系统的观点在艺术中很流行”。因此，彼得·帕尔认为这个过程不像是创作东西，更像是创造一个能唤醒观察者感觉和知觉的特定场景。我们重新考虑自己在世界中的位置，并认识到人类对世界的贡献。这些言论是在室内的画廊或室外在特定的时间、地点、情景下做出的。

### 刘柏村（台湾）

对刘柏村（Liu Po-Chun）来说，符号无论是对精力充沛的人还是对树而言都具有强大的力量。刘柏村经常去匈牙利参观，目前已经创

Péter Pál with Her Work | Photo Credit: Temesvári-Tóth Adrién  
彼得·帕尔在创作中 | 照片版权: 蒂米什瓦拉-托特·阿德里安







Po-Chun has produced a great number of sculptures that reference Taiwan's contemporary cultural and political state. A response to the specifics of site, King Kong Recycled integrated a hall full of steel outline body builder type figures replicating King Kong in a variety of scales and sizes. Like outline sketches these figures were enigmatic emblems of Taiwanese culture in a state of change.

A steel forest of geometric trees with a headless cow standing within echoed the political state of affairs in Taiwan. A stainless steel sheet covering a wall mirrored and slightly distorted the forest. Motors caused the trees to move while the sounds of birds and forest life could be heard in the installation space at the National Taiwan University of the Arts (2010).

The structures cut out of tree trunks for the event in Hungary extend upwards and outwards, almost like a flowering creature. This meta-universe is part of Liu Po-Chun's *Second Nature*, a hyper meta-state of being is evoked, and this is more about the way humans perceive and react visually, physically, to states of being than it is about nature as a Romantic or historical concept. What is nature? Liu Po-Chun's tree forms installed in the space at the Granary ask. The length wise cuts of wood provide outlines of a tree's entire growth and presence, but similarly they are like sketch work that describe the once living tree by design and outline in light and space. We, the people who witness the art in real life with our imagination and perception the active ingredient, fill in the space.

作了大量反应台湾当代文化和政治状况的雕塑。作为对特定场地的回应，King Kong项目的负责人回收材料，并按照King Kong的尺寸大小组装成一个满是钢材人体模型的大厅。与大纲图一样，这些图形是反应台湾文化变化状态的神秘象征。

内部矗立着一个无头奶牛的钢铁森林反应了台湾事务的政治状态。一个不锈钢薄板覆盖在墙上，反射并稍微扭曲了森林图像。在国立台湾艺术大学（2010年）的展览装置空间内，一边可以听到鸟类和森林生活的声音，一边树木在马达的作用下运动。

砍去了树干的结构向上向外延伸着，就像一个开花的物体，这是为匈牙利展创作的作品。亚宇宙是刘柏村的作品《第二自然》（*Second Nature*）的一部分，它激发人们亢奋的亚状态，与自然浪漫的历史观念相比，它涉及更多的是人类对自身状态真实直观的感受和反应。什么是自然？这是刘柏村在Granary创作的树形作品带给人们的问题。将木材的长度消减是明智的做法，它让人们对树的整个生长和存在的过程有个大概的理解，但同时它们也像素描作品，记录了在光线和空间下设计创作的曾经生长过的树。

Second Nature Tree | Liu Po-Chun | Photo Credit: Temesvári-Tóth Adrien  
第二自然树 | 刘柏村 | 照片版权：蒂米什瓦拉-托特·阿德里安





For Liu, the tree configuration embodies a broader schema he calls *Second Nature*. What is Second Nature? Second Nature is spurred on by human thought, and it involves not just recreation of nature effects, but is about how human energy and its creations, for instance this artist's actions, come together to build a material transformation that effectively recycles the aesthetics of nature into new forms that are purely human made. These human made nature forms are themselves nature, but they embody and manifest all the energy we call human. And so art about nature for Liu is really art of how humans deal with nature and interpret, recreate nature's forms. The celebration is about humanity and its eternal conversation with nature. As the artist says, "The machine transforms (intention, materials, all of this) in creating this *Second Nature Tree*."

People become a presence in Liu's Landscape. People move within and between the various physical wood tree sections as they undulate and curve upwards through space. The interface between the human and the landscape is manifest. The landscape recalls traditional landscape paintings from Asia that are like an assemblage of views. The landscape has forms that unconsciously we recognize and edit in choosing what we see. In nature the landscape is not just an image but in Asia the way a landscape is present whether in painting or the traditional garden configuration presents a way of seeing. In microcosm it paints with objects and elements from nature in three dimensions and becomes an experiential situation for the person who walks in and through its many paths and perceives multiple viewpoints. In a way Liu's Landscape is a totally contemporary landscape that we situate ourselves in. This landscape is about the immediacy of time and space. Our perceptions within describe a spiritual aspect of the physical material natural world we are a part of.

Liu Po-Chen's Landscape made of cut and shaped tree sections carries hints of the original e of perception. It becomes a comment on the way we organize visually as perceptual beings. The installation is synthetic and rephrases what a landscape is using the tree's wood essence to materially embody this new landscape experience as being specific, very small and existing in a moment in time. These aspects can make the Landscape much larger as we experience it's specifics firsthand. Liu's forms are not symbolic, nor are they ultimately recreations. This Landscape represents a state of awareness of the processes of transformation in all things. Nature is all things. All of nature generates the art. Liu believes there is an evolution of how we use and work with the world around us. What each element is and represents result from the memory filters we humans apply to experience. These energies, and the artist Liu Po-Chen's, creative impulsive, are all about intervention and transformation in an ever evolving world whose universals are eternal.

### Attila Pokorny

Attila Pokorny has been involved in healing gestures using stone, brick, leaves, wood. As visually site-specific embroidery on architecture, in nature, and galleries these works recall the traditional embroidery found in Transylvania and Hungary and most of Eastern Europe. His mother always sewed his clothes and made the clothes which are the buildings we wear, so there is a direct relation to family history in this way of working with aesthetics, materials and the integration of art with environment. The environment is the body. The earth is the body. We are bodies who live in relation to all this.

At the Zsolnay factory in Pécs, Pokorny sought to "heal" an abandoned fore brick wall in this factory building with his Sewn Wall. Peony's four

对刘柏村来说，树形结构更加体现了他称作《第二自然》的主题。什么是第二自然？第二自然受人类思想的支配，它不仅包括自然效应的再创造，也与人力及其产物，如艺术家的行为有关，这些因素共同发挥作用使有效循环自然美学的物质转化变成纯粹由人类制造的新形式。这些由人类制造的自然形式本身也是自然，但是它们体现和证实了我们称之为人类的力量。因此，对刘柏村来说，有关自然的艺术是真正的体现人类如何与自然相处，如何诠释自然的艺术，它再创了自然的形式。这次的庆祝活动就是关于人类及其与自然之间的永恒的对话。如这位艺术家所说，“机器的转变（意图、材料及一切）创造了这个《第二自然树》（Second Nature Tree）”。

在刘柏村创作的景观中有人存在。真实木材做成的树分布在不同的部分，当这些部分向上弯曲起伏通过这个空间时，人们可以在其内部和间隙中移动。人与自然的联系是显而易见的。这个景观让人想起了亚洲由不同景象拼接起来的风景画。在决定要看什么时，我们对这处景观的形式在不知不觉中就认可了，并且还对其加以渲染。景观不仅是自然的一个图像，而且在亚洲，是将景观展现在绘画中还是展现在传统的园林中代表了看待景观的一种方式。从小的方面来说，它用自然界的物质和元素从三个维度描绘自然，对那些走过很多路感受过许多不同观点的人而言，它也是一种经验。从某种程度上说，刘柏村创作的景观完全是我们身处其中的现代景观。它与当前的时间和空间有关。处在这样的景观中，我们的认知描述了人类作为一份子的物质自然世界的精神方面。

刘柏村的景观是用有形状的树采用切割法制作的，它们在视觉上具有独创性。这成为我们对感官事物在视觉上认可的方式的评价。这个装置是合成纤维的，它改变了以往使用树的木材精华制作的景观，使新的景观变得特别，并且体积变小，它存在于特定时刻。如果我们有关于它的详细的第一手资料，那么就可以将这个景观做得更大一些。刘柏村的作品形式不是象征性的，也不是最终的。这个景观代表所有事物在转变过程中的意识状态。自然是源泉，是一切。自然整体产生了艺术。刘柏村认为人类利用周围世界，与周围世界打交道的方式是发展变化的。每一种元素既是人类将记忆运用于经验的结果，同时也代表了这一结果。世界的共性是永恒不变的，但世界本身又是在不变不断发展的。能量与艺术家刘柏村以及创造性冲动都与对世界的干预和改造有关。

### 阿提拉·泊可尼

阿提拉·泊可尼 (Attila Pokorny) 用复原的手法用石头、砖块、树叶和木材等创作艺术品。与建筑上的、自然界中的以及博物馆中的可以见到的特定场地刺绣一样，这些作品让人想起在特兰西瓦尼亚、匈牙利和大部分东欧国家发现的传统刺绣。他的母亲一直给他缝制衣服，制作我们在建筑中穿着的衣服，因此他在与美学、物质以及艺术和环境的融合打交道时所采用的方式与他的家族史有直接关系。环境是主体，地球是主体，就连我们自身也是与这一切有关的主体。

在佩奇市的乔纳伊工厂，泊可尼努力用他的缝合墙 (Sewn Wall) “修复” 这家工厂的一个之前被废弃的砖墙。泊可尼制作的4米高的



Attila Pokorny' Artwork | Photo Credit:  
阿提拉·泊可尼的艺术作品 | 照片版权:





Attila Pokorny Artwork | Photo Credit: Temesvári-Tóth Adrien  
阿提拉·泊可尼的艺术作品 | 照片版权：蒂米什瓦拉-托特·阿德里安

metre high brick incised patterning's look like weaving. Pokorny's carved forms in the brick look as though they have been revealed or are part of an ongoing pattern hidden beneath the white plaster walls. Visually the approach is similar to graffiti art, but the forms are more traditional. As Pokorny comments: "The walls, hills, streets and the sutures of trails expropriated by me are made almost in secret. I create these in a hurry in a few hours or a day or two. The weather and other factors do not allow the work to be lengthy."

The process of Pokorny's art is non-intrusive and works with what exists. In an old brick factory in Pecs, an abandoned wall was carved into with visual pattern motifs in an act of healing. In Cesky Krumlov at the Egon Schiele Arts Centre in 2009, Pokorny effectively "healed" cut tree trunk sections with branches linking the tree back together. Sewing is regeneration for the earth. The wounds of time. The first idea came from my cloths. I saw micro-sewings. This idea came from my clothes. I came to make this as a collaboration with nature with stones, leaves, branches, and even with water sewing." Many of the works are temporary, and conceived as gestures within a particular moment in time. Photographs record these events...

There is an element of cosmology to the way Attila Pokorny sees the earth and stones, and the context of nature. The cracks between the earth inspired the artist right away at Bodvaszilás. The breaks between the earth are like brief moments and the breaks between the earth like painful truths. Initially Pokorny placed tiny sections of sticks between the cracks as if healing the wounds in the earth. The metaphor of healing through an artist's gesture is very real, for it reminds us of how distant we can be from the earth. These sticks Pokorny weaves and fits between are the healing gestures. The artist becomes the catalyst for positive connectivity to larger energies and forces of nature and the cosmos. The artist is also a healer of sorts. Pokorny visually heals by creating an aesthetic relief to disruption and destruction, whether by war, or by manipulation of the landscape and its resources.

For the Granary building, Pokorny's site-specific sculpture plays off the arches, and stone architecture of the building itself. The light coloured stones and embroidered stick motifs create a gift of nature back to humanity. The art is nature. We are nature. Pokorny builds a link that exists always but we seem unable to be conscious of most of the time. Sculpture works with existing space. Attila Pokorny's motivation is to create sculpture in a site-specific way that reveals the beauty of the immediate physical reality of nature the environments we are a part of.

### Tomas Gugyela

Tomas Gugyela's cylinder made of mixed clay and hay stands vertically like an ancient column. There are two series of spiral openings that follow the sculpture column its full length. Gugyela comments that in his youth when climbing trees and looking down to the ground from above he would notice the way the tree branches followed a spiral structural pattern below him. To prepare the piece a cylindrical pipe was used and coated within with the clay and hay mix until it dried. The process took a good deal of time and patience. As the work progressed it became evident the artist saw this as a work that referenced architecture. In vernacular village architecture and in houses of the poor bricks were made of such a material. With the help from some art students the clay and hay mix was created the old fashioned way using foot power to mix and produce the material. Then Gugyela affixed the mix by hand to the interior of the vertical structure. Like a body cast, after drying the plastic cylinder was cut off the form. The nature structure now stands free. What strikes one is that it looks very human made, even as the materials are quintessentially nature-based. The forms are retro, like a light fixture from the 1950s perhaps, and the column is classical.

砖刻图案看起来就像编织，也像是白色灰泥墙从下面延伸出来的图案，或是图案的一部分。从视觉上看，这种方法与涂鸦艺术类似，但形式比较传统。泊可尼评论道：“墙壁、丘陵、街道以及道路的修补基本上都是秘密进行的。我在几个小时或一两天之内就可以做到这些。天气或其他因素不会阻碍我的工作进度”。

泊可尼的艺术进程是非侵入性的，他使用的都是自然界现存物质。在佩奇的一个旧砖厂，他用修复的方法在一个废弃的墙壁上刻上可以看见的直观图形。2009年，在捷克克鲁姆洛夫的埃贡席勒艺术中心（Egon Schiele Arts Centre），泊可尼用树枝将树绑在一起，从而“修复”了切割的树干部分。“缝补可以使地球重生，可以修补时间的创伤。我最初的想法来源于我的衣服，我想到了小小的缝补技术。此后，我将缝补的技巧运用到自然界中的石头、树叶、树枝甚至水上”。我的许多作品是当代的，是在特定时间点下构思出来的形态。照片记录了这些事情。

阿提拉·泊可尼看待地球和石头的方式会结合宇宙学、自然背景等因素。土地之间的裂缝立刻激发了Bódvaszilás的艺术家的热情。这些裂缝就像短暂的时间和痛苦的真理。最初，泊可尼将微小的树枝部分放进缝隙之间，似乎这样能修复地球的伤口。通过艺术家的行为修复创伤有着十分真实的意义，因为它提醒我们要与地球保持一定的距离。泊可尼在缝隙间放置树枝的行为就是修复。艺术家成为主动连通更大资源、自然力和宇宙的催化剂。同样，艺术家也是各种各样创伤的治疗师。从视觉上看，无论是战争还是对景观及其资源的操作给自然造成的干扰和破坏，泊可尼都是通过为这些干扰和破坏制作美的东西，从而达到修复的目的。

对于Granary的建筑，泊可尼创作的特定场地雕塑充当了建筑自身的拱门及石头结构。浅色石头和刺绣图案给人类带来了自然赠予的礼物。艺术就是自然，我们也是自然。泊可尼建立了一种持续存在的联系，但大部分时间我们似乎都无法意识到它的存在。雕塑是在现有的空间完成的。特定场地的方式揭示了作为环境一份子的自然的直接而现实的美，阿提拉·泊可尼就是采用这种方式来创作雕塑作品的。

### Tomas Gugyela

Tomas Gugyela用粘土和干草混合在一起制成的圆柱体垂直地立着，就像古老的柱形物。按照雕塑圆柱的全长度制成的螺旋开口有两个系列。Gugyela说在他年轻的时候，曾爬到树上往下看，这时他就注意到树干随着他身下的螺旋结构生长的方式。在创作这件作品时，他使用了圆柱形的管道，并将管道的内部涂上粘土和干草混合物，再等到它晾干。这个过程耗费了许多时间和耐心。随着工作的进展，艺术家明显地认为这件作品参照了建筑的式样。本地的乡村建筑以及家庭房屋使用的砖块都是用这种物质制成的。在一些艺术生的帮助下，他使用脚踏力这种古老的方法混合并制作了粘土和干草的混合材料。然后，Gugyela用手将混合材料粘在这个垂直结构的内部。与塑模一样，待塑造好的圆筒干燥之后，他就开始打造它的形状。目前，自然结构仍然是天然的。令人震惊的是，虽然材料是典型的自然形式，但是它看起来非常像人工的。这些形式很复古，就像50年代左右的灯具，使用的圆柱也很古典。





Tomas Gagyela' Artwork | Photo Credit: Tomas Gagyela's artwork | 照片版权:

For Gagyela, buikding a sculpture out of clay and hay references his home village of Helemba in Slovakia. The village tradition is to build with clay and straw. When I new building has to be made, the whole community gets together and helps to put the building together piece by piece. This tradition of working and sharing together is called Kalaka. More recently the government has banned Kalaka because no taxes can be raised from people whose building materials store is mother earth. So the structures of Helemba and the practice called Kalaka inspired Gagyela to transfer this hidden referencing of Helemba's history of building with nature to contemporary sculpture. The column is thinly disguised by nature's materials. A Gagyela comments, "You never know what is under the form used to csst the piece until you remove it." Once the cover is removed there is this textural skin or surface. This surface, for Gagyela is a second cover, and when you look into it through the spiral openings, again there is nothing inside.

The light that enters this sculpture column through the spiral openings creates a dialogue between the outer surface we perceive and the space inside. The light contrasts the dark areas inside. The column could likewise be a tree form and the openings are like the places where the branches could be. Gagyela points ot that in Hungarian mythology the tree grows through seven heavens. The tree connects seven levels of consciousness.

对Gagyela而言，用粘土和干草制作雕塑参考了他的家乡斯洛伐克Helemba的房屋的结构。这个村子有用粘土和干草建造房屋的传统。如果有人要建新的房屋，整个村子的人都会帮助他一起将房屋建好。这种一起工作共同分担劳动的传统称作Kalaka。最近，政府已经禁止了Kalaka，因为政府不能从那些以天然物质作为建筑材料的人们手中征税。Helemba地区的建筑结构以及称作Kalaka的行动激发了Gagyela的灵感，因此他将Helemba地区建筑结构的历史所隐含的参考价值与自然结合起来运用到当代雕塑中。同时，圆柱也用自然材料稍微包装了一下。Gagyela说：“在面纱揭开之前，人们永远不会知道雕塑的形式背后隐藏着什么”。一旦面纱揭开了，就能看到它真正的皮肤纹理或表面。对Gagyela来说，这个表面是第二层面纱，因为当你通过螺旋开口观察它时，会发现它里面什么也没有。

通过螺旋开口进入这个雕塑圆柱的光线使我们能看到的外表面与内部空间有了一定的交流。光线与内部的黑暗区域形成对比。这个圆柱就像一个树形，而开口则像树枝可能存在的地方。Gagyela指出：在匈牙利的神话中，树生长在七重天地里。树能连结七个层次意识。最

The top level is where Ata-Isis, the God of everything resides. Gagyela's sculpture simultaneously references traditional house building practice, the tree as a sculptural form, and a more esoteric spiritualism. Visually it challenges us to find what is within, to look inside.

### Peter Balazs

Peter Balazs' response is intuitive, and involves using thin tree branches to effectively draw in space building a hut-like structure out of the weave of wpod. As Balazs comments, "I like to find the form. To build a structure in space, and to build that in relation to empty space is a challenge. The way of working with the wood leaves it rough, the ends project out of the form, building a dialogue with nature 's forms. The diversity of undulating branch forms is visually challenging and causes us to read the sculpture as a series of lines in space. The lines are the branches stripped of their bark and the form is made out of this. The branches are supple and undulate with grace and variation. Nature is the source and the inspiration for this sculpture, Nature is also a metaphor that builds and grows out of this organic hut. Each of the undulating curves of the wood are like the curvature of the lens of an eye, hence the idea that this is an Eye Hut.



Peter Balazs' Artwork | Photo Credit: Temesvári-Tóth Adrien 彼得·巴拉兹的艺术作品 | 照片版权: 蒂米什瓦拉-托特·阿德里安

The rough, tactile character of Balazs way of working is comparable to that of Magdalena Jetalova but Balazs builds his forms in space organically. The structures literally grow moment by moment in time as each element is added.

As a concept, this piece is all about perception of form in space, and is less about the object that results from this experimentation. What is revealed in the process is our unconscious identification with design as a natural procreative process and one that can embody growth forms. Nature creates its form procreatively in an environment. We respond to the tactile immediacy of Balazs' linkage between nature and art in a form that integrates paper. Paper becomes a backdrop, a skin within the complexity of the forms. We read the shadows as another kind of two dimensional echo, an afterimage of the three dimensional reality.

Balazs sculpture is quintessentially human, for the emergence we recognizein the tangle of lines, a progression of forms ,is mimetic, but with variations. Form follows function and nature builds its forms in response to a living breathing and varied environment. Balazs sculpture stands out in space. The feeling this sculpture captures is an infinity of gestures within a microcosm. This art arises out of the structures of nature. New structures emerge and collide in space. The meetings are points of recognition. Nature is the ultimate support for all of our economic, and cultural models for living. So to see the form of a potential temporary living space as a sculpture affirms this . Within nature's seeming chaos there is an order of things. Out of chaos designs are born, and using the way nature designs as a living entity, Balasz intuitively has created an enigma of perception, an art work that is all about the ways we perceive form and anti-form,

高的层次是众神之首Ata-Isis居住的地方。Gagyela的雕塑同时参考了传统民居建设的实践、雕刻形式的树以及更深奥的唯心论。从视觉上说，它对我们进行深入观察，以及发现其中隐藏的奥秘带来了一定的挑战。

### 彼得·巴拉兹

彼得·巴拉兹(Peter Balazs)对艺术的反应是凭直觉的，包括用细树枝成功地建造一个像wpod编织的小屋状结构。如巴拉兹所说：“我喜欢发现新的形式。但是，在空间内建造结构，特别是建造一个与真空有关的结构是一种挑战。使用木材会让它变得粗糙，但最终，项目是根据形式建造的，这样它与自然形式之间就会有一定的联系。波浪树枝的形状的多样性在视觉上给人以挑战，使我们把雕塑看成了空间中的一系列线。这些线是树枝剥去树皮后制成的，而形状则是用这些线做成的。树枝是优雅多变的柔软波浪形。自然是雕塑创作的原料和灵感来源，同时也是建成的有机小屋的一种比喻方式。木材的每一个起伏的曲线就像眼睛晶状体的曲率，因此这个创意就叫眼睛小屋。

巴拉兹创作方式的粗糙和触觉的特点可以与Magdalena Jetalova的创作方式相媲美，但不同的是巴拉兹在空间内有机地建造了雕塑形式。随着各个元素被添加进来，这些结构从表面上看时时刻刻都在增长。

作为一件概念性的作品，它涉及的是对空间形式的感知，而较少涉及从这种尝试中得到的物体本身。这个过程揭示：我们会不自觉地将设计看作自然的生产过程，并且人们能将生长的形式具体化。大自然在环境中生产性地创造了自身的形式。我们对巴拉兹建立的自然与艺术之间的联系做出感觉上的即时回应，并将其记录在纸上。这些纸就成了背景，也是各种错综复杂的形式内部的表现。我们将影子看作另一种二维反射，它是三维实景的后像。

巴拉兹的雕塑是典型的人类代表，虽然我们所认同的由缠绕的线组成的连续形式的出现还处于模仿阶段，但其形状多变。为了使其与生动逼真的多变的环境保持一致，它的形状是按照它的功能由自然建造的。巴拉兹的雕塑在空间中脱颖而出。这个雕塑抓住了姿态在微观世界中的无限性。这种艺术源于大自然的结构。新的结构会出现，并且可能存在冲突。但是它们相互统一的基础是人们的认同。大自然是生活中的经济和文化模式的最终支持者，因此，将潜在的居住空间的形式看作雕塑就证明了这一点。在自然界看似混乱的表面下隐藏着事物的秩序。混乱产生设计，巴拉兹将自然设计看作活的实体，并运用这种方式制作了会让人感觉迷惑的作品，它描述的是我们对肉眼观察到的空间中的物体的形式和反形式的感知。巴拉兹评价说他在创作这





Attila Pokorny' Artwork | Photo Credit: Temesvári-Tóth Adrién  
阿提拉·泊可尼的艺术作品 | 照片版权: 蒂米什瓦拉-托特·阿德里安

Takacs Mate's approach is more subversive for there are allusions to formal structure, but as the presentation is tentative it becomes like an organic version of minimalism. There is no reverence for the art object here, more a casual interactivity and performance allocation of materials to site. This work is more about systems of living for as Takacs Mate says, "I drew my inspiration from the self-producing, self-educating, and remembering capabilities of the plant life that surrounds us, compared to the parallel of human conscious thought. I tried to enter the life of a tree, too often cut early in its cycle of life for industrial needs/production and too easily thrown away. The inherent parody is that as these trees create their life sculpture, they lose their life sustenance (moisture). This was where I entered the tree/plants new life, struggling between my own artistic vision of the sculpture and how the wood itself as life sculpture would unconsciously and procreatively conceive its process in life." Visually we perceive an implied cycle of motion in the oval wood ellipses, all of this suggestive of some biotic system or cycle re-presented as a construct. Mate has this understanding of the sculpture as object. He builds this into the process-oriented language of his sculpture theatrically, and then he takes the process a step further by de-configuring the configurations. He does this by leaving the edges rough, the attachments exist as if they had fallen by chance into these configurations. The installation/sculpture has in its conception a very presentational form but is never conceived with a view to completion or modeling and this is the key to the piece. Here the object-hood of the art installation piece is turned in on 件雕塑作品时参考的方法就是“我身在何处”这个大问题。

### 塔卡克斯·梅特

塔卡克斯·梅特 (Takacs Mate) 的作品建在大量的木块上, 转动时会会在上面形成涡流。这是一件即兴的雕刻作品, 全部用木材做成。这些从大树上找来的木材上面刻着平面图标。这些形状有与Granary建筑内部一样的曲面吊顶结构, 这与它的形式相呼应。因此, 塔卡克斯·梅特的雕塑在(建筑)结构内部有(艺术)结构——有一些和罗伯特·莫里斯 (Robert Morris) 在1971年建造的互动主体空间感性事物装置相似的感觉, 此外, 这件作品还于2008年在泰特现代美术馆的涡轮大厅展出。莫里斯的目的是将雕塑变成互动的工具, 而梅特的作品同样也表达了互动的可能性, 但只是在模型上如此, 而不能推广到现实生活中。我们的目的是反映观众对以艺术或雕塑为催化剂的建筑的物理空间的认知。

塔卡克斯·梅特的做法更具颠覆性, 因为虽然它提及了正式结构, 但是对正式结构的描述不具体, 使得它像是极简主义有机版本。另外它对这里的艺术对象没有表达出敬意, 更像是与现场的随意互动和对物质性能的分配。这件作品涉及更多的是生活系统, 正如塔卡克斯·梅特所说: “我从周围植物的自我生产、自我训练以及记忆能力中获得灵感, 并将其与人类意识思想中的相同方面做比较。为了满足工业和生产的需要, 人们往往在树的生命周期的早期就将其砍伐, 并且轻易就将其丢弃了, 我尽力去了解这些树的生活。人类经常会做的蠢事就是当树被制作成雕塑后, 就忽略了树生命所需的营养(水分)。这是我理解树和植物的新生活的出发点, 我在雕塑的艺术视角和树本身作为生命的雕塑如何在不知不觉中继续自己的生命两个方面努力着。”

我们从视觉上观察到烤箱型木质椭圆隐含的运动周期, 所有这些使人联想到了与此形成对比的一些生物系统或再出现周期。梅特将雕塑理解成对象, 并戏剧性地将其纳入到雕塑的面向过程的语言中来, 然后他通过对配置进行重新设置将使过程又向前迈了一步。他让作品的边缘保持粗糙, 让附属的东西也留在上面, 似乎这些东西是偶然落入这个装置的, 从而达到自己的目的。在概念中, 装置和雕塑本身是一个很表象的形式, 但是他在构思时并没有抱着完成或模仿的心态, 这是这件作品的关键。这里处于对象时期的艺术装置转化成一个暂定的不固定的形式和结构。

the object in space using our eyes. Balasz comments that his approach to sculpture here references that great question, “Where am I?”

### Takacs Mate

Takacs Mate's structure set on massive wooden blocks turn and swirls over on itself. Impromptu sculptural assemblage, the whole piece is made of wood. There are cut planar sections of wood that come from a very large tree. These forms play on and with the curvilinear ceiling structure of the Granary building's interior, echoing its forms. And so Takacs Mate's sculpture is a structure (of art) within a structure (of architecture). There is some of the feel of Robert Morris' 1971 interactive Bodyspacemotionthings installation, re-enacted at the TateModern in the Turbine Hall in 2008. Morris' invitation was for sculpture to become an instrument for interactivity, and Mate's likewise presents a potential for interaction, but as a module, not in the scale of life. The intention is to reflect back on the audience an awareness of the physical space of the building with art/sculpture as the catalyst for this...

itself to become a tentative, and fluid form/structure.

The fluidity of Takacs Mate's nature sculpture is achieved with wood in large flat sections. The wood is not characteristically used in sculpture this way. The whole structure holds together haphazardly, as if by chance, and for a moment only, before some anticipated moment of deconstruction. This temporary structural character references nature's entropic processes. At Mate comments, “A delicate balance was found between my wants and the needs of the wood, this balance pushed both of our boundaries beyond our own individual limits. The process of reeve by temporization, turning and fitting into each other of pieces of wood, forms itself as a heavy conformist route. Continuity without breaking... My artwork reaches out, and seeks to go beyond material concerns, addressing such subjects as desire, passion or experience. Can we learn to further ourselves from each others' wants and needs? The ongoing push and pull in life becomes a game of patience and perseverance. Where to in the end? ... An exquisite balance can always be found. The worst thing is to not even try to find your balance...” Takacs Mate's language is about form – nature's structures and human built structures and architectures. He leaves the process open, impermanent and in a state of tentative balance. Realizing we are a part of nature, we gather a sense of purpose in our times. Art involves an ethics of truth to experience, and the materials can express these realities in so many diverse ways. All materials whether synthetic or natural, derive from nature. Constantin Brancusi understood this in the early 20th century when he made the Endless Column. These truths are still at the heart of our connectedness to all the energies of life. We are a part of nature. Nature is the art of which we are a part.

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塔卡克斯·梅特的自然雕塑的变动性得益于它的木材位于一个大的平地框架上面。这并不是木材用于雕塑的典型方式。在预计的解构时刻到来之前, 整体结构看上去像是偶然地杂乱地暂时集合在一起。这种临时的结构特点参考了自然的熵过程。梅特评论道: “我的需要和木材的需求之间存在一种微妙的平衡, 这种平衡促使我们彼此的边界超出了自己的限制。这种妥协、转化和适应彼此的转变过程, 使它自身变成了沉重的循规蹈矩的路线。如此不间断的连续……我的作品以渴望、激情或经验为主题, 实现了物质联系, 并试图超越这种联系。我们还可以从彼此的希望和需要中学到更多东西吗? 生活中不断的推力和拉力是耐心和毅力促使的。哪里是尽头? 总能找到精致的平衡。最糟糕的是不去尝试寻找自己的平衡”。塔卡克斯·梅特的这番言论是关于形式的——自然的结构以及人造的结构和建筑。他让过程是开放的、暂时的, 并处于尝试性的平衡中。

由于认识到了我们是大自然的一部分, 因此我们具有这个时代的使命感。艺术包含经验的真实标准, 而物质又能够通过许多不同的方式表达现实。所有物质, 无论是合成的还是天然的, 都从大自然中获得。早在20世纪, 康斯坦丁·布朗库西 (Constantin Brancusi) 在创作无尽的圆柱 (Endless Column) 这件作品时就认识到了这一点。这些真理仍然存在于与所有的生命能量相联系的核心。我们是大自然的一部分。而自然就是人类作为其中一份子的艺术。

