

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

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

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

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

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

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

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

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

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

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

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

由于我对批量生产以及由其产生的社会通病“消费主义”的厌恶，整个世界看上去都有些失衡了。

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

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

