

总第1辑 No.1
September 2011
中 英 双 语
Chinese & English
Bilingual Version

公共艺术|生态
PUBLIC ART & ECOLOGY
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国际公共艺术家论生态

International Public Artists' Discourse on Ecology



上海文艺出版社
Shanghai Literature & Art Publishing House

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The Metamorphosis of Tory Fair

Discovering the Self in a Natural World

托里·菲尔的蜕变：在自然环境中发现自我

by Francine Koslow Miller
弗朗辛·科斯洛·米勒



Tory Fair was born in 1968 in Washington, DC, and lives and works in Boston. She received her MFA from Massachusetts College of Art and her BA from Harvard University. She is represented by LaMontagne Gallery in Boston and will be exhibiting this year at the DeCordova Sculpture Park and Museum in Lincoln, MA and the Hermitage Museum and Gardens in Norfolk, VA. Her work has been shown at the Boston Center for the Arts Mills Gallery, Boston, The Rose Art Museum, Waltham, MA, Socrates Sculpture Park, Long Island City, NY, Islip Art Museum, Long Island City, NY, the CUE Foundation, NY, and a commission with the Cambridge Arts Council, Cambridge, MA. She has received several awards including a LEF Grant, The Joan Mitchell Foundation Grant, The Norman Faculty Award, the Pollock Krasner Foundation Grant, and the Gardner Fellowship. Recently she was featured in Sculpture Magazine and has been reviewed in The Boston Globe, The Boston Phoenix, and Art New England, The New York Times and Art in America. She is an Assistant Professor of Sculpture at Brandeis University.

托里·菲尔于1968年出生于华盛顿特区，此后生活、工作在波士顿。她获得马萨诸塞州艺术学院美术硕士学位以及哈佛大学文学学士学位。她的作品曾在波士顿拉蒙塔涅画廊展出，并且今年还将在马萨诸塞州林肯镇的迪柯多瓦雕塑公园博物馆和弗吉尼亚州诺福克市的艾米塔吉博物馆及花园展出。她的作品曾经在波士顿艺术中心米尔斯画廊、马萨诸塞州沃尔瑟姆市玫瑰艺术博物馆、纽约州长岛市苏格拉底雕塑公园及伊斯利普艺术博物馆、纽约年轻艺术家基金会等地展出，并且获得过马萨诸塞州剑桥市艺术委员会的委托。菲尔作品所获奖项及奖励包括：LEF基金会赠款、琼·米切尔基金会赠款、诺曼学院奖、波洛克·克拉什尼奇纳基金会赠款以及加德纳奖研究基金。最近一篇关于菲尔的特写文章发表在《雕塑》杂志上，有关她的评论也刊登在《波士顿环球报》、《波士顿凤凰报》、《新英格兰艺术》、《纽约时报》以及《美洲艺术》上。她现在布兰代斯大学担任雕塑专业助理教授。

Francine Koslow Miller received her Master's Degree at University of California, Berkeley and her doctorate at Boston University in Modern Art History. As an art critic, she is widely published in magazines and professional journals worldwide, especially Artforum and Sculpture magazines. A regular contributor to scholarly publications as well, her essays on modern art are included in the Grove Dictionary of Art. Francine Koslow Miller was a board member of the International Association of Art Critics (AICA/USA) and coordinator of AICA'S annual Art Awards Ceremony from 2004-2010. Her book, *Cashing in on Culture: Betraying the Trust at the Rose Art Museum* - an intimate account of the saga surrounding attempts to sell the invaluable collection of contemporary art in the collection of the Rose Art Museum at Brandeis University - will be published in 2011 by Hol Art Books.

弗朗辛·科斯洛·米勒分别在加利福尼亚大学伯克利分校和波士顿大学获得现代艺术史的硕士和博士学位。作为艺术评论家，她在全世界的专业杂志和期刊上广泛发表文章，尤其是《艺术论坛》和《雕塑》。她也是学术期刊的经常撰稿人，她关于现代艺术的文章被收录在《格鲁夫艺术词典》里。她是国际艺术评论家协会美国分会(AICA/USA)的理事，也是2004至2010年艺术评论家协会年度艺术奖颁奖典礼的协作者。她的新书《靠文化换取钞票：玫瑰艺术博物馆里的背叛》记录下了她亲身经历过的布兰代斯大学玫瑰艺术馆出售价值连城的当代艺术品馆藏时发生的故事，该书将于2011年由霍尔艺术书社出版。



Francine Koslow Miller
弗朗辛·科斯洛·米勒

Forty-one year-old, Boston-based sculptor Tory Fair likes to think of herself as a "late bloomer," and the evolution of her artistic career is allied with her varied experiences as an athlete, environmentalist, traveler and spiritualist dreamer. For her second solo show at South Boston's, La Montagne Gallery, in spring 2010, Fair created three life-sized, self-portrait figures designed (literally and metaphorically) to look beyond the conventional boundaries of the white walls. The *'In the Wall'* figures - cast in resin from Fair's own body and seen from the rear - appear to be in the process of submerging their heads into the wall or floor. Sensual and strong, these hybrid figures are animated with hundreds of hand-designed and hand-cast resin flowers.

A desire for growth, exploration and self-discovery guides Fair's alluring images. Her self-reflective works seek to connect with the viewer in what she describes as "a shared sense of humanness and vulnerability." As in her entire body of work - which ranges from small rubber balls to ball courts inspired by ancient ritualistic game-playing, to full-scale flowering figures - Fair's latest sculptures blur boundaries between the mundane and the metaphysical, representing an artistic vision clearly in full bloom. Installed in public space, these lithe figures invite open relationships with viewers, leading us into a process that teases out a variety of meanings. Two pink nudes - *In the Wall I* (2009) and *In the Wall II* (2010), balanced against the walls - occupy an ambiguous silent space. Their resin skins offer fertile ground for hearty perennials. Alternatively, the flowers could be interpreted as enveloping the human frames and transforming them into mythic vegetation. Fair's crossbred self-portraits are modern descendents of William Blake's pastoral maidens and Bernini's *Daphne and Apollo* (1622-1625), in which the nature-loving nymph begins her metamorphosis into a laurel tree to escape pursuit by the amorous sun god. Myths of metamorphosis is even more appropriate in *Sleeping* (2009), an earlier cast of Fair's entire

来自波士顿41岁的雕塑家托里·菲尔喜欢把自己描述成大器晚成的人，她的艺术生涯是伴随着她从事的不同职业而发展的，她当过运动员，做过环境工作者，当过旅行家，还做过唯灵论的梦想者。2010年春季，她在南波士顿的拉蒙塔涅画廊举办了第二次个人展。菲尔创作了三件真人大小、以自己为蓝本的作品（既像她本人又带有隐含意义），突破白色墙壁的传统界限。《进入墙体》这组雕塑以菲尔按照自己的身体模样用树脂铸成，从后面看，仿佛正要把头部侵入墙壁或地板里。这些混合材料做成的人物雕塑既又性感又非常健壮，几百朵手工设计制作和铸成的树脂花让作品栩栩如生。

菲尔有一种想要发展、探索和自我发现的渴望，这指引着她创作那些引人注目的形象。她想要通过反思自我的作品，在她所描述为“共同的人性和弱点”方面，设法与观众产生共鸣。菲尔的整个作品的创作，包括橡皮球到球场（由古代仪式上进行的比赛而产生的灵感），再到与原物大小一样的以花装饰的人物形象，而其中最近的作品模糊了世俗和超自然的界限，代表了一种完全开放的艺术视角。这些柔软的雕塑安置在公共场所，直面观众，让人们领悟出其中的种种含义。《进入墙体I》（2009）和《进入墙体II》（2010）这两件粉色的裸体雕塑面向墙壁保持平衡，占据了暧昧的无声空间。雕塑的外表给繁盛的多年生植物提供了肥沃空间。而且，这些花也可以解释为包裹着人的躯体，将其转变为神秘的植物。菲尔的混合自我塑像仿佛是威廉·布莱克的“田园少女”和贝尔尼尼的《阿波罗和达佛涅》（1622-1625）的现代版本。在《阿波罗和达佛涅》中，热爱自然的女神为了躲避多情太阳神的追求，开始变形为一棵月桂树。关于变形的神话在《沉睡》（2009）中得到更恰当的体现，这是菲尔早期创作的自己整个身体雕塑。她是颜色



In the Wall I | 2010
Resin, mica and foam
43 × 36 × 24"

进入墙体 作品I | 2010
树脂、云母及泡沫
43 × 36 × 24"

body. Here, a bright red female figure lies asleep on her left side, her legs bent and her head resting on florid hands; she is covered head-to-toe in shiny cone flowers that follow her contours and gestures. The visceral red of the shiny surfaces (created by coating the entire figure with automotive clear-coat) implies that Fair becomes a latent primordial woodland goddess while absorbed in her dreams.

As the nude figure of *In the Wall I* leans over, back flat and left hand pressed against the wall, she appears to be peering into the space behind the surface (the sculpture is cropped at the chin to give this illusion). Dozens of pink and flesh-toned sunflowers, daisies and cone flowers, whose domed centers resemble nipples (both sensual and nurturing), emerge from the shiny pink body. The bubble-gum pink figure of *In the Wall II* (left, 2010, resin and sand, 26 x 49 x 21") balances on her toes in a deep squat, her hands and head in the process of changing into flowers. A third figure, *In the Floor* (2010), is a charcoal-gray self-portrait (colored with graphite in the resin), in which the figure lies prone like a daydreaming adolescent, legs up at knees and face apparently buried beneath the cement floor. Flowers cover her pony-tailed head and lower arms and engulf her face. For Fair, the seamlessly attached flowers, "are a symbolic element in that they represent an idea and its potential to expand and grow." As perennials the flowers also symbolized spring, rebirth and resurrection.

Fair defines sculpture as a performative act inspired by the, "direct narrative, humanism and endurance" of the 1970's performance art. The *In the Wall* series, for instance, was inspired by Paul McCarthy's slapstick, *Plaster Your Head and One Arm into the Wall* (1973), a photo-documented performance in which he plasters his head and left arm into one side of a wall, as if his body were trapped. According to Fair, "I've always been inspired by images of this work and the blunt literal follow-through of McCarthy, to look past the conventional boundaries of the wall; and by doing so, to then leave himself in a submissive position to the rest of the room, backside vulnerable to any passerby." Fair adapted McCarthy's candid response to looking inside a wall, the element of physical endurance, and the suggestion of psychologically activated architectural space with the viewer as witness. Unlike McCarthy, who eventually revealed his head and arm and the other side of the partition, Fair shows only the rear sides of her figures and implies the existence of an ambiguous existential stillness beyond spatial boundaries.

Besides being a deep thinker and art history buff, Fair is a down-to-earth borrower from popular culture. She openly acknowledges her fondness for the crude humor and crazy physical stunts enacted by the Jackass world-crew and admits to a thematic

鲜红的女性雕塑,往左侧卧着睡着了;她的双腿弯曲,头枕着雕满鲜花的手,从头到脚覆盖着颜色鲜艳的金花菊,衬托着她的轮廓与姿势。这种亮丽外表(涂以汽车透明罩漆)的身体器官暗示着菲尔变成了潜在的原始森林女神,沉浸于自己的梦想。

《进入墙体I》这件雕塑身体前倾,背部平坦,左手撑着墙壁,好像要看透墙壁背后的空间(雕塑裁切至下巴,给人以这样的感觉)。几十朵粉红色的和肉色的向日葵、雏菊以及果球花从亮丽的粉色躯体上绽开,这些花中心隆起的顶像乳头(既性感又充满母性的美)。像泡泡糖颜色样的粉色雕塑《进入墙体II》,脚趾抵地,持下蹲姿势,她的手和头部正在变为花朵。第三件作品《进入地板》(2010)是呈炭灰色的自画像雕塑(树脂中加入石墨),面朝下俯卧,像做白日梦的年青人,腿往上翘,脸部明显是埋在水泥地面里。花朵遮盖了她留着马尾巴的头和手臂的前部,包裹住她的脸。对菲尔来说,这些无缝连接的花朵“具有象征意义,它们代表了一种想法以及这种想法会扩展以及成熟的可能性。”作为多年生植物,这些花也象征着春天、复活以及重生。

菲尔把雕塑描述成为表演性行为,其灵感来自于20世纪70年代的行为艺术所倡导的“直接叙事、人文主义及持久性”。比如她的墙壁系列作品就受到保罗·麦卡锡的打闹剧“把你的头和一只胳膊融入墙体”(1973)的启发。这是个用照片记录的表演,表演中他把头和左手臂插入墙体,好像整个身体被困住了一样。菲尔说:“我一直受到这个作品意象和麦卡锡的直白表达所启发,超越传统的墙壁界限;面对墙壁,让自己处于一个背对整个房间的屈从的姿势,易于受到任何人的攻击。菲尔把麦卡锡的真实反应修改为透视墙壁,这是一种身体的忍耐性,暗示着在观众作为见证者的情况下建筑空间在心理上的激活。麦卡锡在表演最后露出了自己的头部、胳膊以及卡在隔断区的另外一部分身体,而菲尔只展现了自己身体的背部,以暗示在空间界限之外的模糊存在的静止状态。

作为深邃的思想者和艺术史的爱好者,菲尔脚踏实地地从通俗文化中得到借鉴。她公开承认她喜欢《蠢蛋搞怪秀》中粗野的幽默和惊人的身体特技动作,她也认同自己的创作主题与常常粗俗的成人电影的主题保持一致,“那时你会觉得不可战胜,你的单纯让你质疑和探索一切事物。”

菲尔的真人大小、与花混合做成的树脂雕塑品,用丙烯酸漆上色,并与云母、沙子、石墨以及发光物件组合而成。在麻省的萨默维尔的工作室

alliance between her sculptures and the often corny coming-of-age movies, “about that moment in time when you feel invincible, when your innocence compels a drive to question and explore everything.”

Fair’s life-sized human/flora hybrids are fabricated from resin, colored with acrylic paint and mixed with mica, sand, graphite and glitter. Working in her Somerville, Massachusetts studio with assistant Arthur Henderson (an emerging Boston sculptor), she uses plaster-impregnated gauze to capture her body in a particular pose. After the mold is removed from her body, Fair presses resin into its surface. A fully formed life-sized figure usually requires six separate casts. The set-time for the resin is about 12 to 14 hours. After pressing the resin into all parts of the figure, Fair puts the mold back together with clamps and fills the body with expandable foam to create a light structure behind the resin. After the foam sets, she breaks off the plaster and finally gets to see the resin figure,



whose surfaces she lovingly smooths and contours by hand. The flowers are first modeled in clay and then cast in resin. After letting them set to just the right consistency (the flowers can be pulled from the molds before the resin has hardened completely, allowing them to be re-shaped), Fair carefully removes each flower and prunes it with scissors to refine the edges. Finally, she epoxies the flowers onto and around the figures.

Fair’s flower people strongly reflect the circumstances of her life. Born in 1968 in Washington, D.C., she spent most of her youth in an 18th-century farmhouse in Morris County, New Jersey, on property bordering the Great Swamp, a wildlife refuge of over 7,500 acres. of habitat. Her mother (a gardener with a degree in landscape architecture) developed a deep love for untouched nature and founded the Great Swamp Watershed Association. Several of Fair’s drawings (which often evolve into sculpture) contain detailed studies of lady’s slippers, black-eyed susans

里，她与助手阿瑟·亨德森（一位来自波士顿的新生代雕塑家）一起，使用石膏纱布包住她保持特定姿势的身体。当模子拿开后，菲尔把树脂压入其表面。一个完全成型的真人大小的雕塑通常需要六个不同的铸件。为树脂设定的时间是12到14小时。把树脂压入到模子的各个部分之后，菲尔把模子用夹子固定到一起，在里面塞入可扩充的泡沫，可以得到很轻结构的作品。在泡沫放好之后，她打破石膏，最后就可以得到树脂人物雕塑，菲尔会深情地

(Opposite) In the Wall II | 2010
Resin and sand
26×49×21"

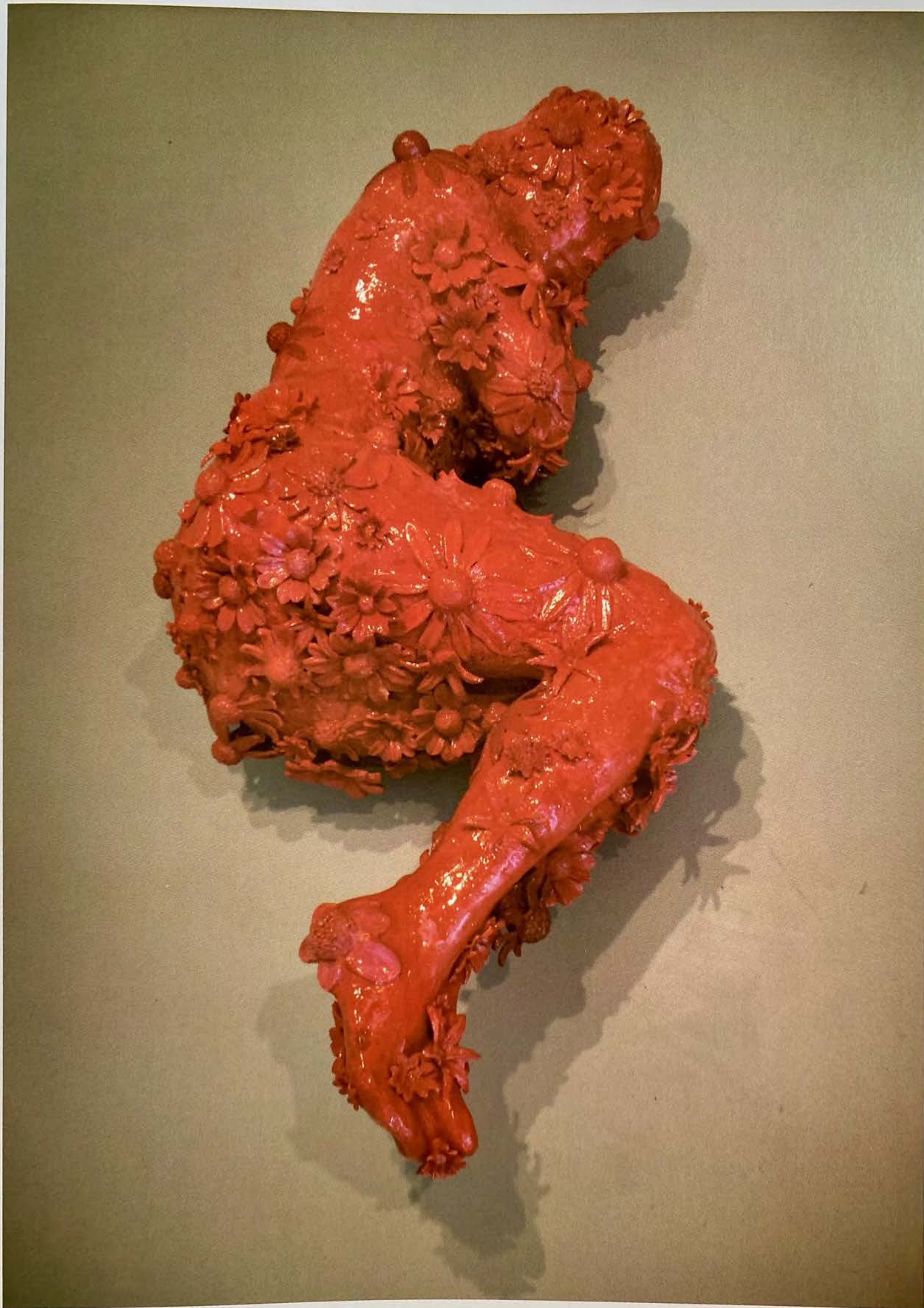
(对页) 进入墙体 作品II | 2010
树脂、沙子
26×49×21"



In the Floor | 2010
Resin, glitter and foam
44 × 84 × 23"

进入地板 | 2010
树脂、发光物件、泡沫
44 × 84 × 23"





Sleeping | 2009 | Resin, mica and foam, 2×4×3'
沉睡 | 2009 | 树脂、云母、泡沫, 2×4×3'

and daisies. In a 2009 statement accompanying the first public showing of her cast full-body sculptures (featured in 'And the Fair Moon Rejoices: Contemporary Visionaries in the Wake of Blake', at the Mills Gallery, Boston Center for the Arts), Fair described her commitment to nature and the environment: "My work addresses the often-troubled relationship between nature within our bodies and our communities and nature that surrounds us...My sculptures are premised on the perception that nature is the imagination; that nature is ourselves and that nature is our surroundings, however urban, deserted, bucolic, or wild." Fair's aspirations to integrate body, imagination and nature into a discourse on the place of humanity in the environment was nurtured by her home, her education in art and religious studies and her rich experiences road tripping across the United States. She first came to Massachusetts as an undergraduate at Harvard University, graduating with a degree in sculpture and religion in 1991; she received an MFA in painting and print-making from the Massachusetts College of Art and Design (MCAD) in 1997. A 1991 Gardner Fellowship allowed her to drive across the U.S. to study Native American sun daggers, medicine wheels and sacred mounds. After graduation, she moved to Flagstaff, Arizona, for four years to work as an assistant to James Turrell, at his Roden Crater Project. Recalling her experiences in the Arizona desert, Fair says, "You do feel humble in the presence of geological time. A lot of what influences me from that time was meeting people committed to living with the land. You could say that it is why I am an artist – to live non-vicariously in a direct relationship with my surroundings."

Fair considers herself a "tomboy feminist." She and her husband, artist John Axon, got to know one another while playing on the same Ultimate Frisbee team at MCAD. In 1997, she joined the Fine Arts department at Brandeis University, in Waltham, Massachusetts, where she teaches sculpture. Her first significant sculptures – created in 1998 – took the form of small black balls. These playful minimal works, which she called bon bons, were created by ripping up her student paintings, coiling them and covering them with rubber. Motivated by the desire to put her balls in space, she created a contemporary version of the ancient Mesoamerican ball court, complete with vertical hoops on either side, in *Lolly Ball Court* (2000). She followed that up with *Game Time Series* (2002-2005), which takes the dimensions of gallery spaces and lays them out like various courts and ball fields, punctuated with high-keyed cast rubber field lines.

Flowers became part of the playing field when Fair started to think about playing in her mother's gardens with her two brothers. *Dodging Daisies* (2006) featured a corporeal pile of fertilized

进行手工打磨并修饰轮廓。那些花先用粘土做成模子，然后用树脂浇铸。在树脂达到适当的稠度之后（在树脂完全变硬之前，花朵可以从模子里拿出。这样，如果花朵铸造的不好的话，还可以在重新放进模子里重新塑造。）菲尔小心地移动那些花朵，并用剪刀修剪边缘。最后，她用环氧树脂把花朵粘到雕塑的身上及周围。

菲尔的花人作品强烈地反映了她生活的环境。她1968年出生在华盛顿特区，她大部分的年轻时光是在一座18世纪农舍中度过的，该农舍坐落于新泽西州摩里斯县，毗邻一个大沼泽，一个面积超过7500英亩的野生动植物的家园。她的母亲（一位有着园林建筑学学位的园艺师）养成了对蛮荒自然的深切的爱，并创立了大沼泽流域协会。她的几幅素描（通常会融入到她的雕塑中）对女性拖鞋、花蕊为黑色的金光菊和雏菊进行了详细的描述。2009年，第一次公开展出全身像雕塑时（在波士顿艺术中心米尔斯画廊展出“皎洁的月亮欢快着：布莱克之后的当代空想家”），她谈到了自己对自然与环境所担负的责任。她说：“我的作品要应对的是我们身体和本性的社区的本性与我们周围的环境的本性之间经常出现的问题……我作品产生的前提是认为本性就是想象，本性是我们自身，本性是我们周围的环境，不管它有多么城市化、多么荒芜、多么田园化或是多么狂野。”菲尔渴望把人的身体、想象与自然融入进其关于人性在环境中的地位的艺术话语体系里。这种渴望源于她家庭的培养、她接受的艺术和宗教教育以及她丰富的游历美国的经验。菲尔第一次来到马萨诸塞州，是到剑桥大学读本科，并于1991年获得雕塑与宗教学士学位。随后在1997年，从麻省艺术与科学学院获得美术硕士学位。1991年她获得加德纳奖学金，从而得以驾车穿越美国大陆，研究美国原住民的太阳匕首、神力之轮以及圣丘。毕业后，她来到亚利桑那州的弗拉格斯塔夫，在这里她作为詹姆斯·特瑞尔助手，为他的“罗丹火山口”项目工作了4年。回顾她在亚利桑那州的沙漠里的经历时，她说：“在地质时间前面，你会觉得渺小。那时对我影响很大的就是会见一生都住在那里的人们。你可能会说那就是我成为艺术家的原因：与居住的环境亲密无间。

菲尔认为自己是“行为似男孩的女权主义者”。她和丈夫，艺术家约翰·埃克森，是在麻省艺术与科学学院的极限飞盘队认识的。1997年，她进入了位于麻省沃尔瑟姆市的布兰代斯大学美术系，教授雕塑课程。她的第一件重要作品创作于1998年，是小黑球的形式。这些有趣的小型作品，

Walking | 2008
Resin, glitter and foam
7×5×5'

行走 | 2008
树脂、发光物件、泡沫
7×5×5'





Tory Fair

Sculpture allows me to explore a liminal state of mind where I am lost in the act of making. I welcome a confusion between what is real and what is imagined; what is physical and what is felt, or sensed. Making sculpture activates a relationship with everything and everyone- it is nature. I want materials to transform into ideas and into feelings. With every piece I want to transform, too. The work is in a constant state of questioning and becoming, as am I. My hope is to integrate the body, the sensual imagination, and nature into a discussion of the relative place of ourselves in culture and in the environment at large.

In my most recent show I exhibited three sculptures that investigated the act of looking into the wall- literally and metaphorically. In this installation, hybrid figures all submerge their heads in the wall or in the floor, caught in the process of questioning what might be beyond the boundaries of the gallery, while pressured by the swarming persistence of flowers. The flowers represent ideas and the potential to expand- they represent the imagination. The viewer becomes a witness to the sculptures desire to see more, mimicking the sculptures act of looking and investigating the space that surrounds them.

托里·菲尔

雕塑打开了我先前并不开阔的视野，让我在创作的迷失中找回了自己。虽然什么是真实的，什么是虚构的，什么是物质的，什么是感受或感觉的，很容易让人混淆，但是我喜欢这种混淆。使雕塑与所有的人和物产生联系的事物——是自然。我希望物质能够转化为思想和情感。当然也希望所有的事物都能发生这样的转化。和我本人一样，这件作品依然处于被人质疑，但却即将形成的状态。我的愿望就是将人体、感性的想象和大自然融入到人类自己在文化中所处的相对地位的讨论中，同时也尽可能地将其融入到环境中。

在我的最近一次展览中展出了三件雕塑，它们都对按照字面意思隐喻地研究墙壁的行为做了调查。在这个装置中，混合而生的人物全部将头埋进了墙壁或地板里，这给人带来了疑问。在蜂拥的鲜花的压迫下什么东西能超越了画廊的界限？鲜花代表人的思想和扩张的潜力，也代表了想象力。观察者模仿这些雕塑观察以及审查自身周围空间的动作，因而成为雕塑希望看到更多事物的见证人。



soil and grass, dotted with real daisies and artificial silk flowers. The garden figure's splayed appendages consisted of cast rubber lines referring to soccer field corner-markings; the lump of silk flowers dashed with yellow lines marked the middle of the field. "This piece referenced how my brothers and I encroached into my mom's garden, as we played our games," Fair recalls. Large flowers sprout from game fields in such works as *Sideline Bloom* (2006) and *Ready Set Bloom I and II* (2007-08). Fair continued to experiment with materials in fabricating her blooms, including 3-D computer technology and wood carving. Eventually the rubber lines of the playing courts became flower stems. For her first solo show at La Montagne gallery in 2008, Fair returned to rubber in the Block Bloom series. Her statement explains that the Block Bloom works, "developed out of an interest to translate the idea of a lily, fragile and fragrant, into the more aggressive presence of rubber."

Block Bloom (black) | 2008

Cast rubber
18×48×48"

铸造花（黑色）| 2008

铸塑橡胶
18×48×48"

她称之为“糖果”，是把学生的画作撕烂、卷起，然后用橡胶裹住。她想要把小球置于空间中，于是创作了古代中美洲球场的现代版本，在作品“萝莉球场”（2000）中，球的两边配有垂直的铁环。她把这种创作也应用到作品“比赛时间”系列（2002-2005）中。这个作品利用美术馆的空间，把它设计成不同球场，用醒目的铸塑橡胶做场地线。

当菲尔开始想和两个兄弟在母亲种植的花园里玩耍时，花成了他们玩耍场地的一部分。“羞答答的雏菊”（2006）中有一堆肥沃的泥土和青草，



Driving | 2009

Cast rubber, foam and steel

5×4×4'

驾驶 | 2009

铸塑橡胶、泡沫及钢材

5×4×4'

上面点缀着真正的雏菊花和人造绢丝花。这个花园形象中还有一些附属物，比如：铸塑橡胶线，用来指足球场的边角；那束绢丝花上面有黄色线条，意指球场的中线。菲尔回忆说：“这个作品说明了我兄弟和我在玩耍时，怎样入侵了我们母亲的花园。”在诸如“边线盛开”（2006）和“即将绽放”（I/II）（2007-08）的作品中可以看到比赛场地鲜花繁盛。菲尔继续试验不同材料来创作她的鲜花，包括三维科技和木工雕刻。最后，橡胶球场线成了花的茎。2008年她在拉蒙塔涅画廊第一次举办独展，在“铸造花”系列中，她又回归到了橡胶材质的创作。她解释说“‘铸造花’作品源于

The rubber block sculptures combined with giant Easter lilies, growing from loopy arm-like stems, were decidedly anthropomorphic. Fair began to feel very physically and emotionally connected to these Block Bloom sculptures - as if they were describing her in a very important and specific way. She soon decided to use her own body as a way to get at personal narrative more directly, beginning with *Driving* (2009), a work in which she appears to be driving a carriage of flowers that emanates from her. Fair explains, “Where the flowers emerged or plugged into the base of the ‘Block Bloom’ sculptures, now they would be directly linked to me...they lift my body and transport me into the steady daze of road tripping. Jen Mergel, Curator of Modern Art at the Museum of Fine Arts Boston described *Driving* as ‘down to earth yet uncanny.’” Fair is currently designing a multi-figured installation for the terrace of the DeCordova Museum and Sculpture Park in Lincoln, Massachusetts, to be installed in 2011.

她想要把脆弱而又芳香的百合花阐释为橡胶咄咄逼人的存在。”

橡胶平台的雕塑作品包含了巨大的复活节百合花，由多环状的像手臂样的茎生长而来。这个雕塑很明显是拟人化的。菲尔开始从身体上和情感上与这些作品联系在一起，仿佛它们在以一种特别的方式来描述他。她很快决定用自己的身体来获得更直接的感受。在作品“驾驶”（2009）中，她似乎在蹬着花车，那些花源于她自身。菲尔解释说：“花冒出的来地方，或者插入到雕塑底部的地方，现在都直接与我有关……它们撑起我的身体，让我进入持久的驾驶旅行。波士顿美术馆的珍·梅格尔是现代艺术展览的策划人，他评价“驾驶”为“贴近生活却又充满神秘感”。现在菲尔正在设计多个人物形象的作品，将要于2011年放置在位于麻省林肯镇迪柯多瓦雕塑公园博物馆。