



首页 > 国际驻留 > 驻留活动 > 风味

风味

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参展艺术家 / [Elpida Hadzi – Vasileva](#)

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详细介绍

在参与A4国际艺术家驻留项目的这一段时间里，我对当地环境展开考察，尽可能地接触成都及周边地区的艺术、学术、商业与公众人士。我对不同寻常的材料与设计很感兴趣，不论来自当代或是历史，它们都是我图案制作的来源。我也观察了许多的食物，包括它们的颜色与味道，并以此制作了这次展览中的所有测试物及作品。

我探索了农贸市场，选择了一些不同寻常的材料进行创作，同时也在为之后的生态馆装置作品进行化学测试并制作样本。材料包括当地的各种蘑菇、羊胃、猪油、兔骨、灰泥画还有墙壁上的描金。

随着时间的推移，我希望在特定的动植物皮肤与骨骼保护与处理下，其周围环境将如何影响并改变这些作品。例如，那些待分解的蘑菇，蛆在受控的空间中繁殖并移动，而它们进食、蠕动、死亡或生存，所有这些都将在纸上创造出微妙的痕迹。

我对树木与植物充满了好奇，这也包括那些已死或者患病的银杏树。令我惊讶的是，麓湖周边也存在许多濒死的树木。我在其中寻找到5棵菊属植物，并将其中的一棵制作完成，以此作为未来更大的银杏树作品的原型模版。这件作品高65厘米，已被精心清洗过，我使用了23.5克拉的金箔以完成冷镀金处理。而它的灵感则来源于树木自身所依靠的所在地区的内部供给系统。

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Introduction

During the period of time I participated in the A4 International Artist Residency Project, I started to investigate the local environment and try my best to contact the arts, academics, business and the public in Chengdu and surrounding areas. I am very interested in unusual materials and design, whether from contemporary or historical, they are the source of my pattern. I also observed many foods, including their color and taste, and used this to make all the test objects and works in this exhibition.

I explored the farmer's market, selected some unusual materials for creation, and also conducted chemical tests and samples for the installation works of the ecological museum. Materials include various local mushrooms, lamb stomach, lard, rabbit bones, stucco paintings, and gold paintings on the walls.

Over time, I hope that under the protection and treatment of specific animal and plant skin and bones, how their surroundings will affect and change these works. For example, the mushrooms to be decomposed, maggots propagate and move in a controlled space, and they eat, wriggle, die or survive, all of which will create subtle marks on the paper.

I am curious about trees and plants, and this also includes those ginkgo trees that are dead or sick. To my surprise, there are many dying trees around Luh Lake. I searched for five chrysanthemum plants and made one of them as a prototype for the larger ginkgo tree works in the future. This piece is 65 cm high and has been carefully cleaned. I used 23.5 carats of gold foil to complete the cold gold plating process. Its inspiration comes from the internal supply system of the area where the tree itself depends.