



CONTEMPORARY

# INSTALLATION

ART

当代装置艺术

深圳市艺力文化发展有限公司 编



华南理工大学出版社  
SOUTH CHINA UNIVERSITY OF TECHNOLOGY PRESS

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# PREFACE

## 序言

In 1995, a week-long trip to Tokyo as an architectural student gave me the passion for colors. Overwhelming number of store signs, flying electrical cables, and the fragments of blue sky between various volumes of buildings — it was a flow of thousands of colors pervading the street that built a complex depth and density, creating three-dimensional layers in the city of Tokyo. I felt a lot of emotions, as if it was the first time I saw colors. And in the first two hours in Tokyo, my mind decided to live in this city. Inspired by the colors and layers I feel in the cityscape of Tokyo, I use colors as three-dimensional elements, like layers, in order to create spaces, not as a finishing touch applied to surfaces. With colors, I try to give emotions to people.

Installations are pure emotions. They are free from regulations and functions. Our body enveloped by structural forms, fingers attracted by soft textures, eyes delighted by beautiful colors, heart moved by slow movements, installations create a unique atmosphere, felt entirely by the five senses, generating unlimited emotions. They can make people smile, laugh, surprise, react, talk, in all the cases they create a special moment of happiness.

It is challenging to define installation. It has essence of sculpture, architecture or sometimes poetry. The prime incentive of installations is to give audience a three-dimensional spatial experience through emotions. Outdoor or indoor, installations change the perception of the environment, creating a special relation with the nature, adding some magic to the existing space. Their scale being close to the human body, create an intimate relationship, receiving direct response from the body and the heart.

Unlike architectural pieces that last for decades, installations are fugacious. They are intended to be seen and experienced by the general public, giving a small surprise and curiosity, and transforming people's ordinary days. Installations are made only for that moment, especially for that place, short-lived yet the sensation is strongly remembered.

Unlimited possibilities. Unlimited perceptions. Installations give magical moment. Temporary yet rich in ideas. Installations are the showcase of the pure emotions in that precise moment of time.

Emmanuelle Moureaux

1995年，一次七日东京游让我对色彩满怀激情，那时我还是建筑系的学生。商店标志数不胜数，电线纵横交错，高楼大厦间露出片段蓝天。街道上涌动着成千上万种颜色，色彩深浅、浓淡各不相同，创造出东京城的三维图层。我感慨万千，仿佛这是我第一次见到色彩。步入东京的头两个小时，我就决定定居在东京。受到东京城的色彩和图层的启发，我把色彩当作三维元素来创造空间，就像图层一样，而非表面上的涂饰。我试图用色彩来给人们传递情感。

装置是纯粹的情感，不受规则和功能的限制。人的肉体被结构化的形式包裹着，柔软的质感却能吸引手指去触摸，美丽的色彩能让眼睛拥有视觉享受，小小的感动能触动心灵。装置创造出独特的氛围，能用五种感官去感觉，激起万千思绪。它能让人微笑，甚至捧腹大笑；它能令人感到惊奇，甚至让人有所反应；它甚至还能让人开口诉说，在这种种场景中，它创造出了快乐的瞬间。

定义装置是一个挑战。它有着雕塑、建筑甚至是诗歌的精华。装置的主要动机就是通过情感给观众立体空间的体验。不管是室内还是室外，装置都能改变环境的概念，与大自然建立特殊的联系，给原有空间增加魔法。它的大小与人体相近，形成亲密的联系，获取肉体 and 心灵上的直接反应。

装置与建筑不同，建筑能延续几十年，而装置却是短暂的。它旨在让公众观看或体验，让人感到惊奇和好奇，从而改变人们平凡的日子。装置只是为这种瞬间而建，尤其是这种空间，虽然短暂，但这种感觉深深地印在心里。

无限的可能，无限的感知。装置创造魔幻的瞬间。想法虽是瞬间闪现，却很丰富。装置展示了特定时刻的纯粹情感。

Emmanuelle Moureaux

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# Zigzag

## 之字形

Design Agency:  
ISSSStudio (Austin, Texas), with deSc (Brooklyn, New York)

Project Team:  
Igor Siddiqui and Deborah Schneiderman

Client:  
The Art Fair Company (Chicago, Illinois)

Location:  
The Metro Show and the Metropolitan Pavilion (New York, New York)

Photography:  
Frank Oudeman



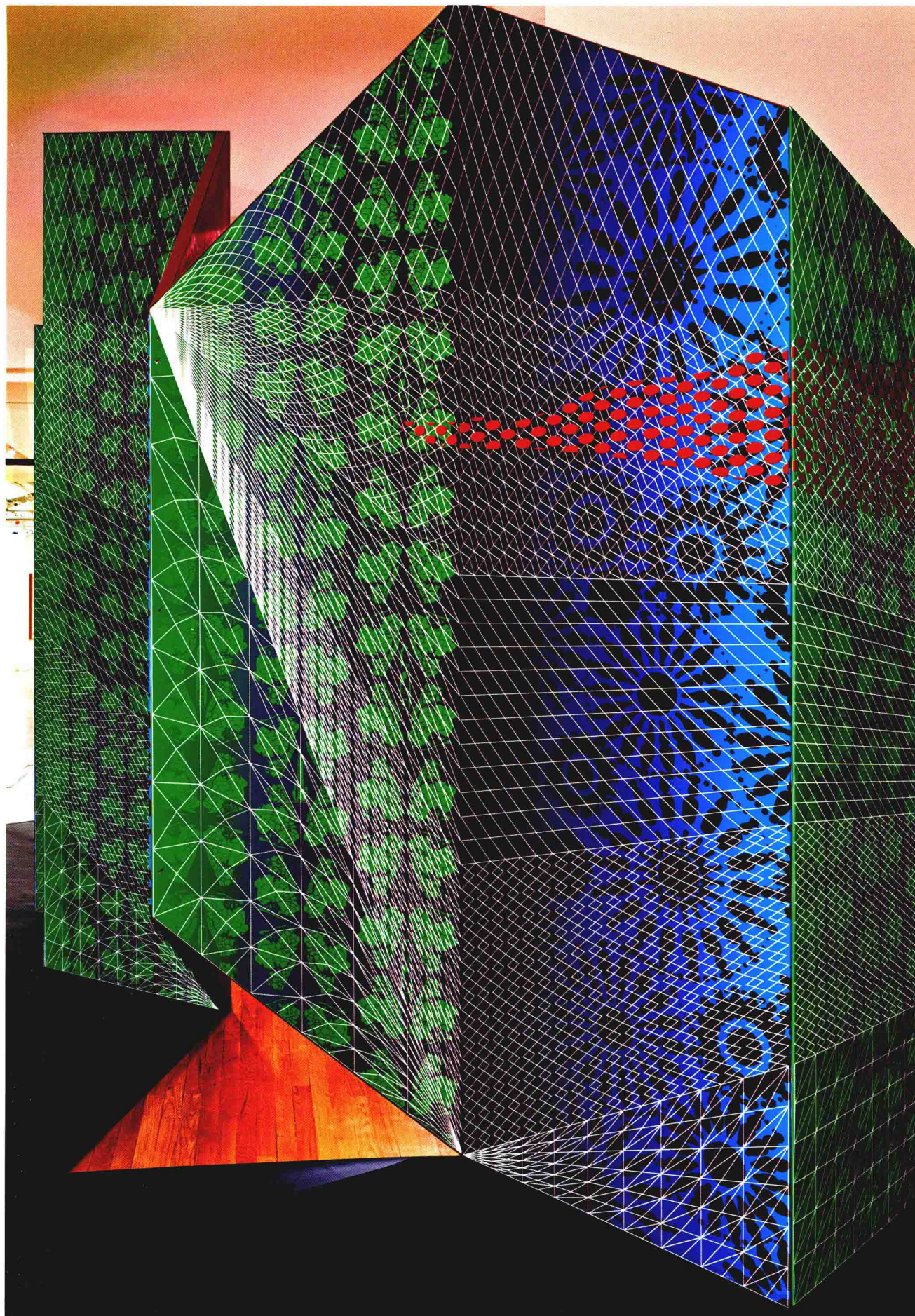
Zigzag is a temporary installation designed by Igor Siddiqui of the Texas-based agency ISSSStudio, in collaboration with Deborah Schneiderman of the Brooklyn firm deSc. Commissioned by the Art Fair Company for the annual Metro Show at the Metropolitan Pavilion in New York City, Zigzag served as the main entry point into the fair and provided the visitors with a memorable first impression of the event.

The installation's main element is a continuous 30.5 m long zigzagging wall, clad in custom wallpaper that abstractly references the exhibition's diversity of content. On the floor, matte-black vinyl — cut in the shape of the shadow that the wall would cast if sunlit — defines one's sense of arrival to the Metro Show. The installation's faceted panels, the back of which is constructed from bright-red hand-painted canvas, create an intimate guest lounge furnished by the prominent online vintage retailer V&M.

Using rules of perspective, the design playfully engages visitors by offering an ever-changing visual experience based on movement and point-of-view. The graphic wallpaper invites the users to construct their own connections between what is traditional and what is contemporary — not unlike the content of the fair itself. Designed entirely in the digital realm, the project explores how new technologies are redefining the role of pattern and decoration in the contemporary interior. Unlike conventional wallpaper, which is ultimately based on repetition, every square-inch of Zigzag's surface is uniquely customized to fit the geometry of the angular panels.







之字形是由德克萨斯设计机构 ISSSStudio 的设计师 Igor Siddiqui 与布鲁克林公司 deSc 的 Deborah Schneiderman 合作创造的一个临时性装置。装置是受艺术博览公司的委托，为纽约大都会馆举办的一年一度的麦德龙秀所做的设计。装置被用作展会的主要入口，给前来参观的人们带来难忘的第一印象。

装置的主要元素是一个连续的 30.5 米长的之字形墙，其上覆盖着定制的墙纸，抽象地体现了展览内容的多样性。地板上，哑光黑的乙烯基塑料地板，被切割成墙面在阳光下会产生的投影的形状。此装置作品的面板背面采用手工涂的、鲜艳红色帆布，通过面板营造了一间温馨的来宾休息室，并由著名的在线复古零售商 V & M 装潢布置。

利用透视的规则，随着参观者位置和视点的改变，设计呈现出不断变化的有趣的视觉体验。形象的墙纸邀请人们建立其自身与什么是传统和什么是现代之间的联系，如同展会本身展出的多样化内容一样。完全数字领域的设计，项目探索了新技术如何重新定义图案和装饰在现代室内设计中扮演的角色。与传统墙纸不断重复的图案不同，之字形装置每平方英寸的表面都是特别定制的，以符合其不规则板材的几何形状。



# Floor Installation

## 地板装置

Artist:  
Suzan Drummen

Client:  
Hanny Rijnse Centrum Beeldende Kunst (CBK) Emmen

Location:  
CBK Emmen, Netherlands

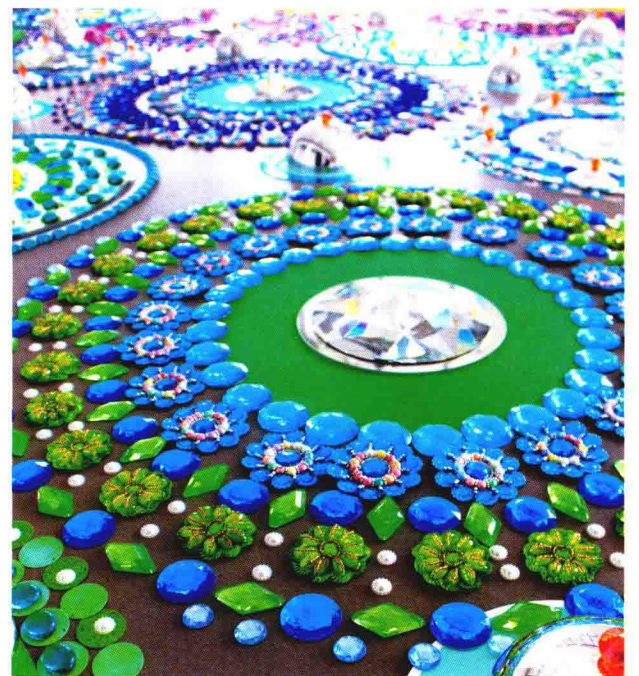


Floor installation uses several materials: crystal, chrome-plated metal, precious stones, mirrors and optical glass. All the elements are placed loosely on the floor. This temporary installation is very site-specific and specially made for this space. There is a balcony, where people can see the work from above.

From a distance, the installation appears clear and orderly, yet upon closer inspection, the eyes become disoriented by the many details and visual stimuli. That moment, to be able to take the whole installation all in, you will explore it, time and time again. The visual perception is challenged, requisitioned and intensified.

地板装置使用的众多材料有：水晶、镀铬金属板、宝石、镜子和光学玻璃。所有的元素都被松散地放置在地板上。这个临时性装置是专门为这个空间创作的。人们可以站在阳台上，从上往下欣赏装置作品。

从远处看，装置呈现出清晰有序的感觉，走近了看，太多的细节和视觉焦点会让你目不暇接。在那一刻，为了将整个装置尽收眼底，你会一次又一次不断地探索。装置挑战人的视觉感知，且愈演愈烈。





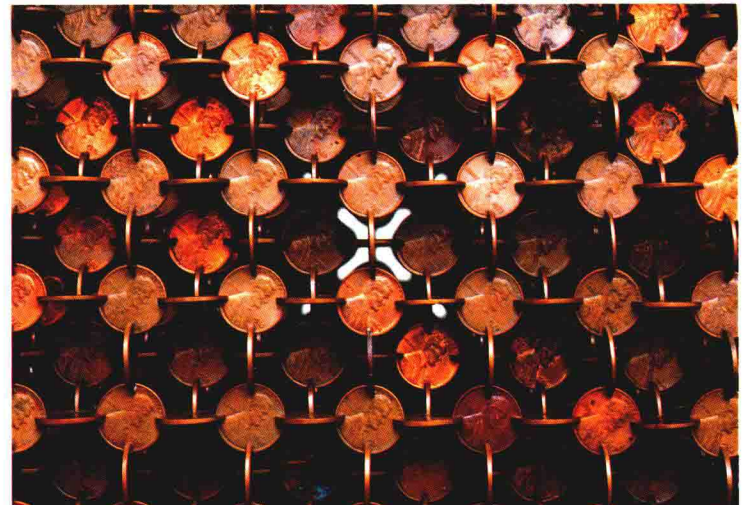
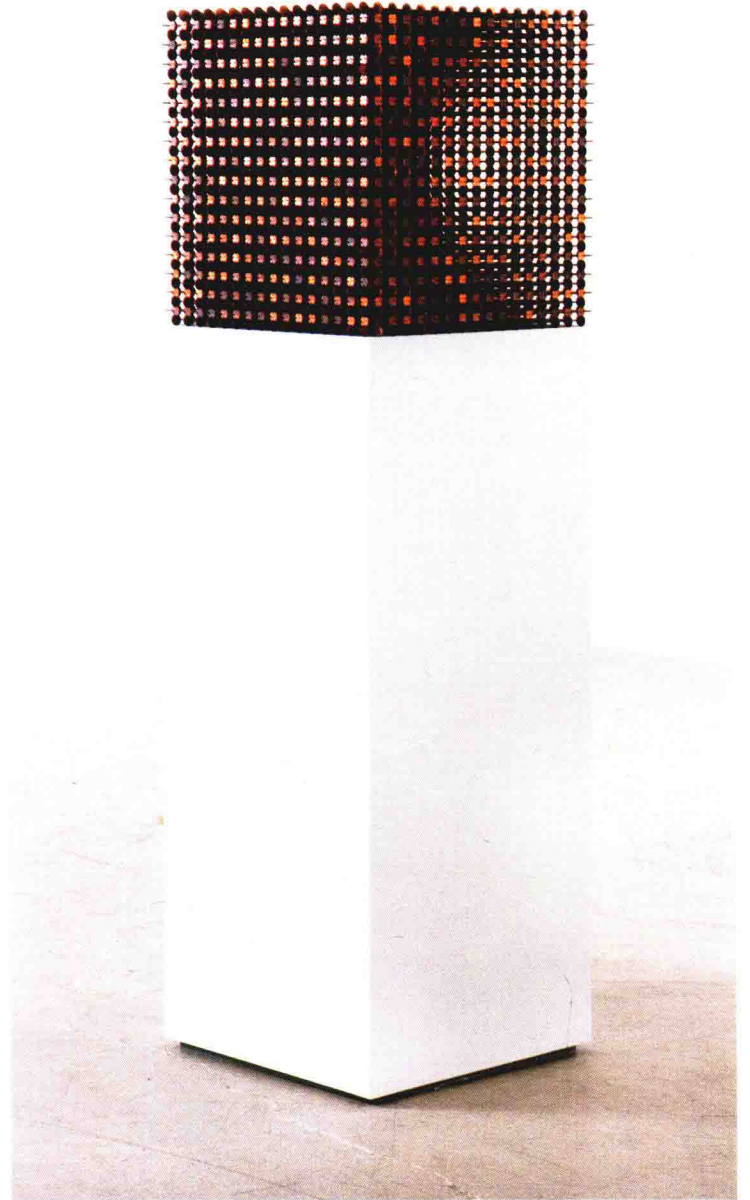
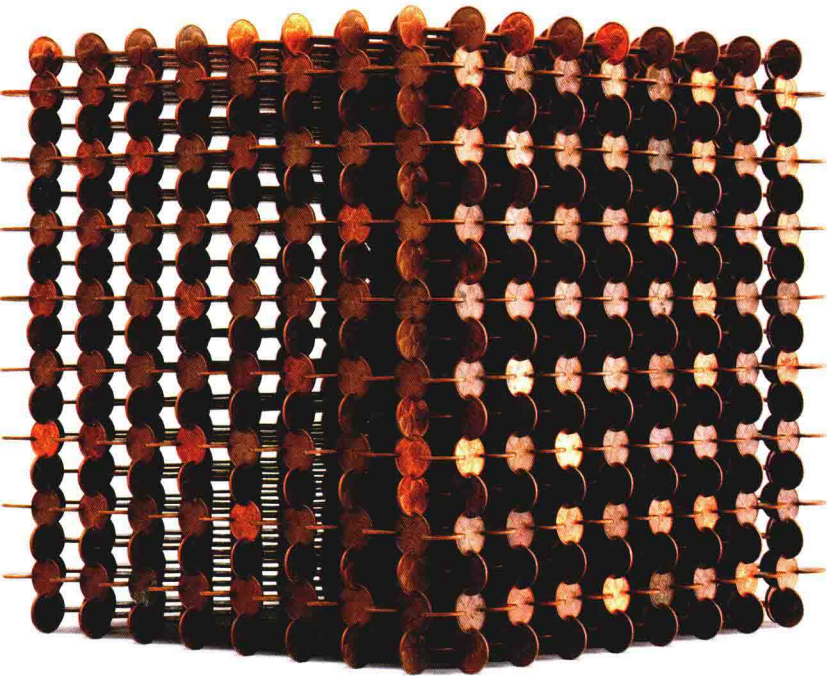
# The Mendicant

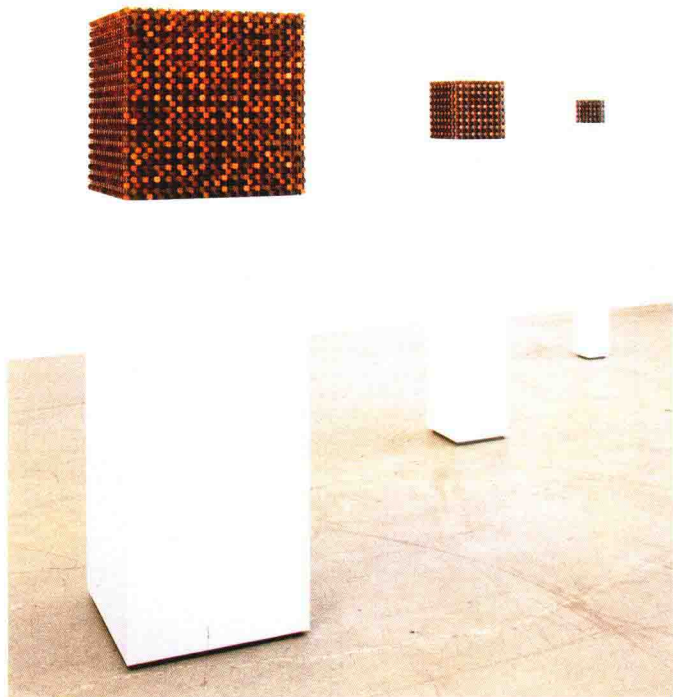
## 托钵僧

Designer:  
Robert Wechsler

Materials:  
USA Pennies (1959 — 2012)

Dimensions:  
21 inch cube (53 cm),  
11 inch cube (27 cm),  
5.75 inch cube (14.6 cm)





This installation includes cubes achieved by notching and joining pennies in perfect orientation to one another. Joined at perpendicular angles, the coins create a lattice structure allowing tunnel like passages of light from certain angles. As one moves around them, the cubes seem to fluctuate accordingly. The number of pennies increases exponentially with the size of the cube. Pictured here are three cubes differentiated with subtitles indicating the exact quantity used.

The Mendicant 26,982 includes pennies from all years featuring the Lincoln Memorial (1959—2008). The Mendicant 3,672 includes Lincoln Memorial pennies prior to the shift from copper to zinc production (1959—1982). The Mendicant 540 was built from pennies retrieved from a wishing well. The colorful patina of these coins is the result of exposure to the water and chemicals over time.

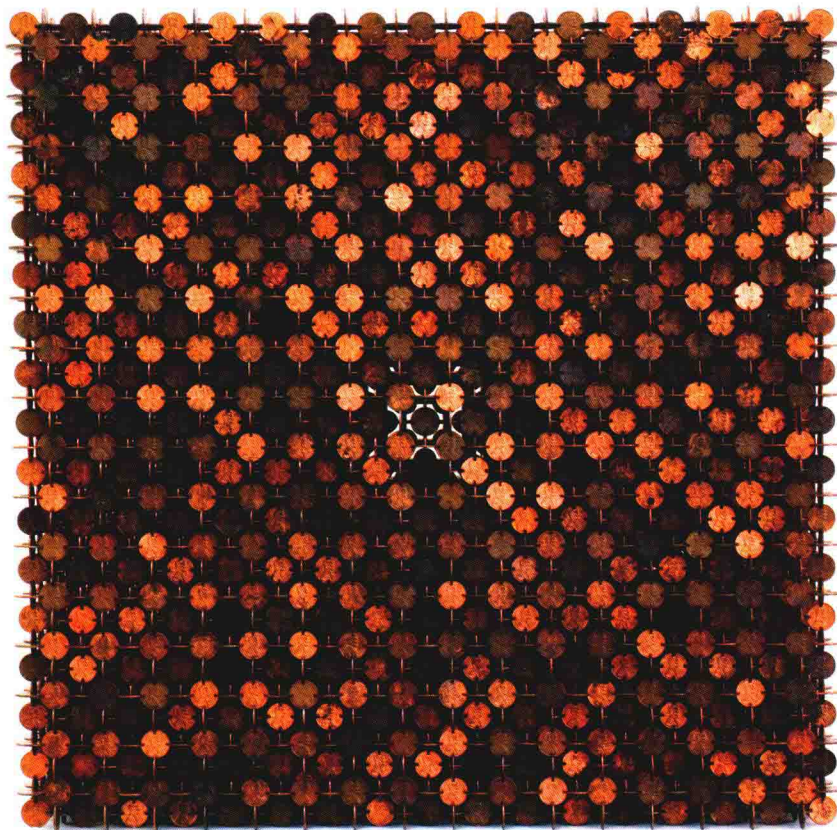
With fifty billion currently in circulation, the penny is one of humanity's most numerous objects, but despite its commonality, it is an extraordinarily rich artifact. As a symbol of American culture, it is on par with the Statue of Liberty. It is a monument to a beloved president. It is a proclamation of a national faith and creed. It is a time stamped record of our civilization. As much ornament as legal tender, the penny is equal parts form and function. It defines elegance just as its ubiquity, low monetary value, and high symbolic value defines humility.

Mendicant is a term for one who has no possessions, is supported by the goodwill of others, and relies exclusively on charity to survive. Typically a position assumed after living a productive life and attending to all worldly concerns, a Mendicant is considered honorable. To be a Mendicant is to make a conscious choice to sacrifice conventional concerns in favor of humility, modesty and enlightenment.

这是一个用凹陷的硬币连接组成的立方体装置。以垂直的角度相连，这些硬币创造出晶格结构，使得灯光可以从一定的角度穿透这些通道。当人沿着装置走动时，这些立方体仿佛也在波动。不同尺寸的立方体所需的硬币呈指数倍增。此处的三个不同尺寸的立方体的命名标明了各自所用硬币的具体个数。

托钵僧 26982 使用了涵盖 1959—2008 年所有年份的硬币。托钵僧 3672 则使用了 1959—2008 年间的锌制硬币。托钵僧 540 使用了从许愿池中回收的硬币。这些硬币上的铜绿色是由于浸泡在水中接触化学物质产生的。

现如今流通着的硬币约有 500 亿个，硬币是人类最常见的物品，但尽管常见，它却是非常精美的工艺品。其作为美国文化的象征，与自由女神像的地位相当。它是人们对喜爱的总统的一种纪念，是国家信仰的宣告，是我们文明的纪念标志。硬币是装饰品也是法定货币，是度量的方式。其普遍存在、低价值和较高的象征价值定义了优雅和谦逊。



托钵僧是指没有任何财产，完全依靠他人的施舍生活的人。代表着在度过有作为的生活后致力于世俗关怀，托钵僧被认为是一种荣耀。成为托钵僧意味着一种有意识的选择，牺牲常规生活以追求谦卑、谦逊和觉悟。



# Ban

瓣

