

STUDIO COMPOSITE: BEN CAIN AND TINA GVEROVIĆ

Transcript

The work was conceived of as a Library of materials. A library could be a collection, a resource, a place to take something -material or immaterial- from, to learn, maybe sleep, digress, many other things besides; it's a calm and quiet place to sit and to be with others.

It is a collection and display point for certain types of recyclable waste plastic that's ordinarily found on campus. You can't take these materials away, but you can look at them encased in the work and consider their daily life on campus and beyond, as well as the fact that our own daily lives are bound to the lives of these encased materials.

We wanted to highlight invisible production (slow violence as Rob Nixon might call it) in the form of waste materials that are potentially recyclable, and this eventually boiled down to plastics.

There's an idea that one of art's purposes is to hold up a mirror to society, i.e. that it represents, and this sculpture functions similarly in that it represents consumer activity and shows outcomes or by-products of that activity.

Our intention was though to make something that presents forward thinking about how we might use, re-use, and process materials in a more ethically-minded manner and according to a different type of economy.

Over time we realised that the most important aspect of the work is the material make-up of the work and the necessity to show textured surfaces in a simple and direct way, which led to us wanting to use very basic forms. We also thought that scaling the work down was important in terms of avoiding unnecessary over-production, and that more human-scale' forms might be more approachable.