

# STUDIO STRATA: BEN CAIN AND TINA GVEROVIĆ

## Transcript

Plastic can be considered the substrata of advanced capitalism. It reveals our utter dependency upon petrochemicals. But its role in our life, unlike the more abstract relationship that we have with other oil products, such as gasoline or electricity, is intimate. We use plastics to eat, clothe ourselves, as sex toys, as soothers for babies. (This was from Heather Davis)

Similar to a core-sample the sculpture is a physical record of contemporary material realities, it's also an attempt to consider concrete, waste, and various art/design/building materials in terms of multiple use and multiple purpose.

Bernadette Bensaude-Vincent said:

The present is conditioned by the accumulated traces of the past, and the future of the earth will bear the marks of our present. While the manufacture of plastics destroys the archives of life on the earth, its waste will constitute the archives of the twentieth century and beyond.

It's also a representation and container of time, in the same way that a geological core sample is, since it presents a cross-section of human behaviour in some way. Digging through soil reveals stories about the way people have lived, what they produced and consumed. The surfaces of this work (which also suggest an interior) point to contemporary life as defined by the by-products of human existence, besides technological, medical advances etc, plastics are also part of the human legacy.

The work is a continuation of aspects of our work, merging objects and social spaces, and setting up encounters with discrete appearances of contemporary social and political realities.