

Sopheap Pich

双漏斗, Double Funnel

装置, installation

2008

“我在刀刃(边缘)上工作”，这是我所知道的极限。我更喜欢我的雕塑告诉我它们能做什么，想成为什么，而不是对我的思想和设计的精确表述。工作中缓慢重复的动作，让我有充足的时间，能够沉思这个动作的本质。我所使用的竹、藤、线等材料通过最初的抗拒、调整、妥协阶段，开始成形，成为雕塑。它的意义就在于它与环境共鸣的能力，它所讲述的过去旅程和成形过程的故事。

也就是说，我的雕塑就是在制作过程中对过去和现在的思考。毫无疑问，它们也反映了我的生活和我自己的成长历程。70年代我在缅甸度过的孩提时光，我在美国的生活，我的旅行和7年前回到祖国，这些经历都伴随着持续的生理、心理、情绪上的抗拒、调适、妥协过程。

有趣的是，当我回到缅甸，我的再度调适也是一系列缓慢重复的动作。当我努力尝试融入这个古老文化时，这个文化也在试图融入现代世界。重拾过去花了我不少时间和精力，但重拾在缅甸乡间长大的记忆也让我产生了在工作中使用竹、藤、线的灵感。我儿童时代的任务就是在田间放牛，现在我也要同样的材料制作工具和玩具。

竹和藤是东南亚最廉价、最为广泛使用的日常物品原料，只需要简单的工具、劳动就可以进行加工。然而，只要有机会，他们也能够穿越古代与今日、自然的与人为的鸿沟，适应所有环境。

I work at the edge, the border of what I know. I prefer to let my sculptures speak to me of what they can and want to be rather than an exact illustration of my thoughts and design. The slow and repetitive motion involved in my work allows me the time to ponder the essence of this very activity. The materials used-bamboo, rattan and wire-take shape, become sculpture after an initial process of resistance, adjustment and surrender. Its meaning lies in its ability to resonate with its environment and the stories it tells of its past journey and its process of becoming.

In that respect, my sculptures are reflections of past and present moments in the making. No doubt, they also reflect the condition of my life and my own process of becoming-my childhood spent in Cambodia in the 1970s, my life in the United States, my travels and my return to the country of my birth seven years ago have all been informed by constant physical, mental and emotional resistance, adjustment and surrender.

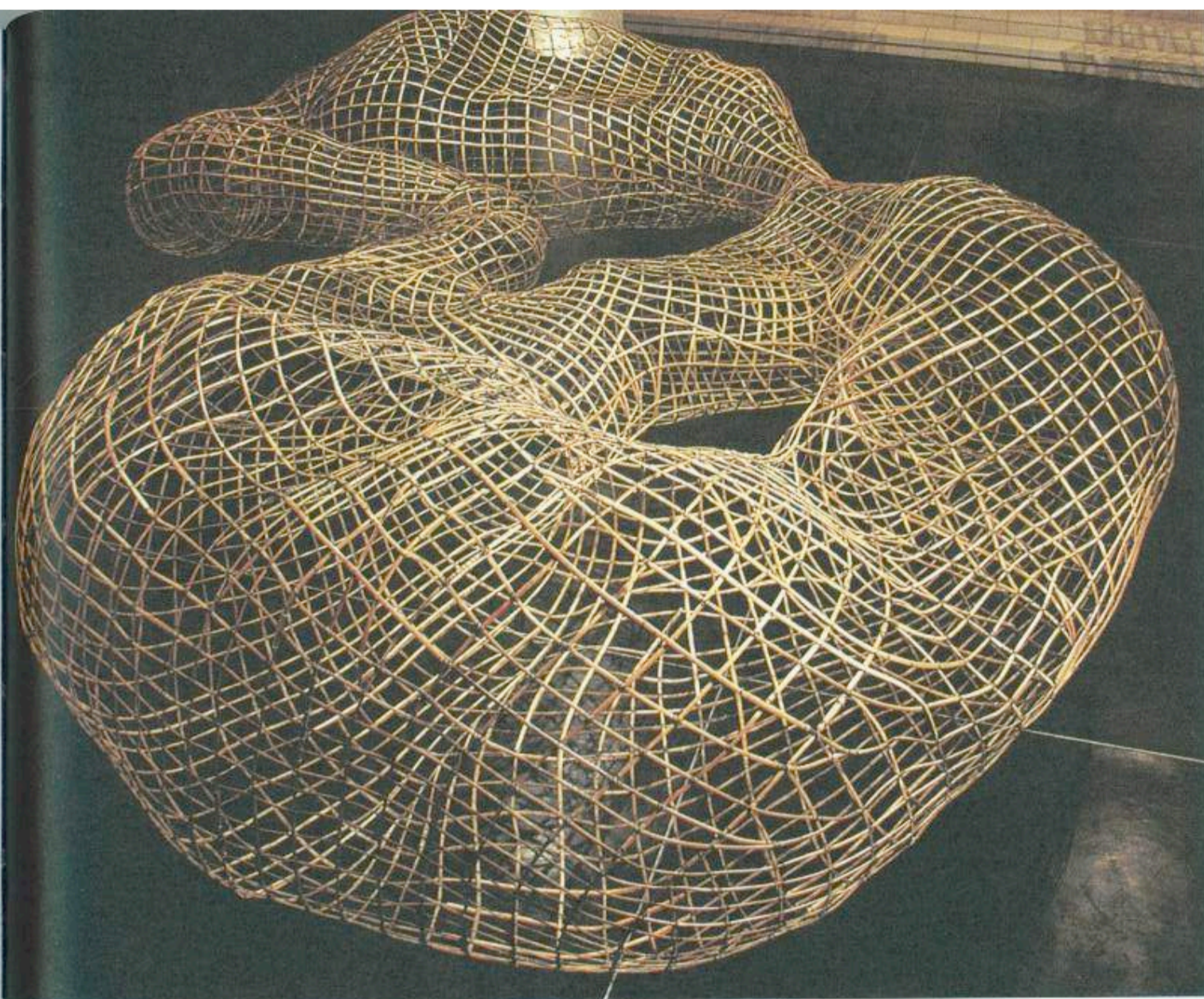
Interestingly, since I came back to Cambodia, my re-adjustment has also been a series of slow and repetitive motions as I try to negotiate my place in this ancient culture struggling to negotiate its own place with the modern world. Identifying with my past took some time and persistence. But revisiting the memories of growing up in the Cambodian countryside has provided me with the idea of using bamboo and rattan in my work. As a young child whose job

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was to tend to buffalos in the fields, I would make tools and toys out of these very same materials.

Bamboo and rattan are the cheapest, most widely used materials for common everyday objects in Southeast Asia and require only basic tools and manual labor. Yet, when given expression, they could transgress the dichotomy of the ancient and the modern, the natural and the artificial, to simply find their place in all environments.



循环, Cycle
装置, installation
2004-2008