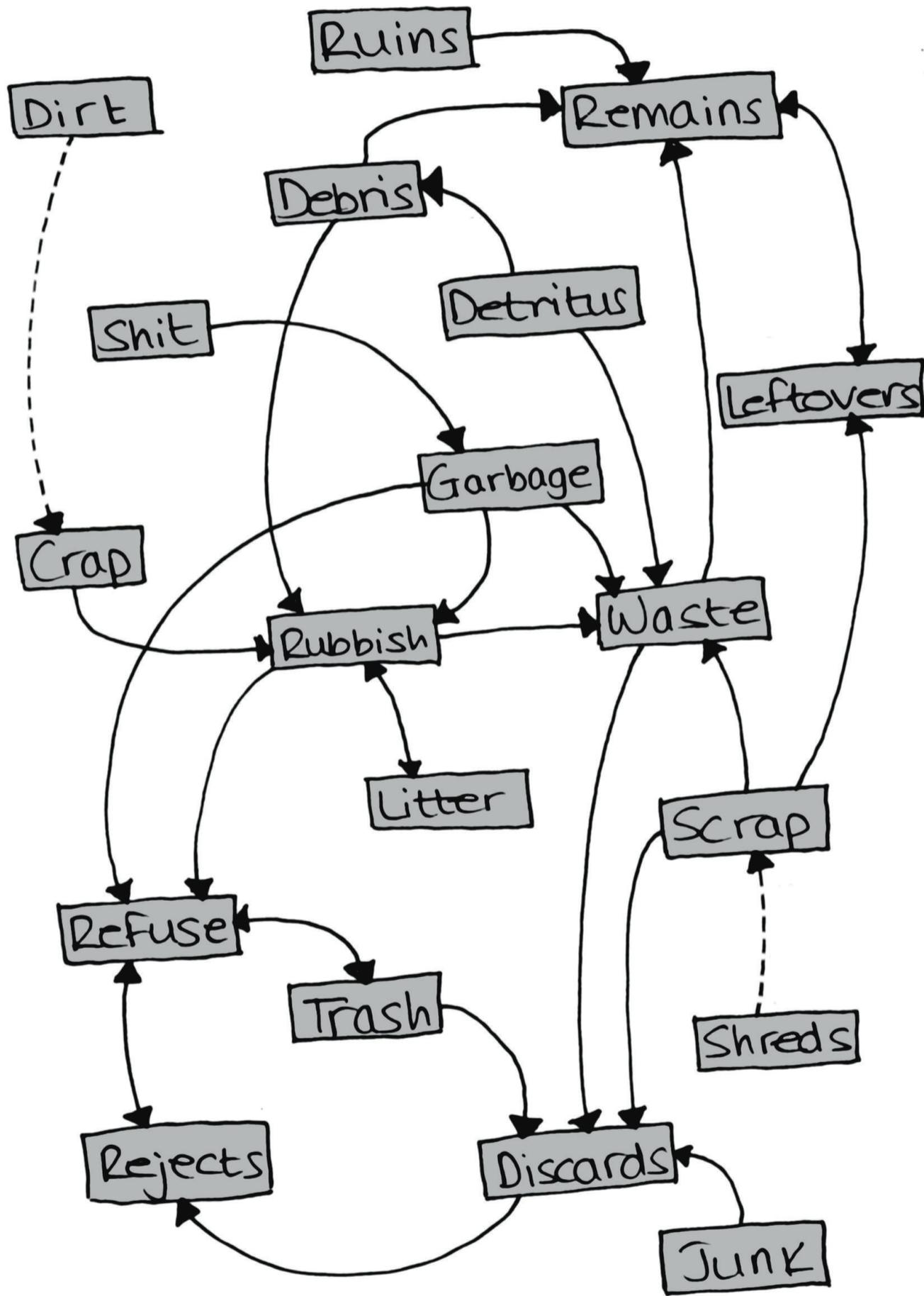


REFLECTS
REMAINS
JUNK
RUBBISH
DISCARD
SCRAP
RUINS
GARBAGE
DIRTY
LITTER
SHREDS
REFUSE
WASTE
DEBRIS
CRAP
POVERS

CONTENTS



CRAP

"Ninety percent of everything is crap." - Sturgeon's Law

Sturgeon's revelation, commonly referred to as Sturgeon's law, is an adage commonly cited as "ninety percent of everything is crap." It is derived from quotations by Theodore Sturgeon, an American science fiction author and critic: while Sturgeon coined another adage that he termed "Sturgeon's law", it is his "revelation" that is usually referred to by that term.

The phrase was derived from Sturgeon's observation that while science fiction was often derided for its low quality by critics, it could be noted that the majority of examples of works in other fields could equally be seen to be of low quality and that science fiction was thus no different in that regard to other art forms.

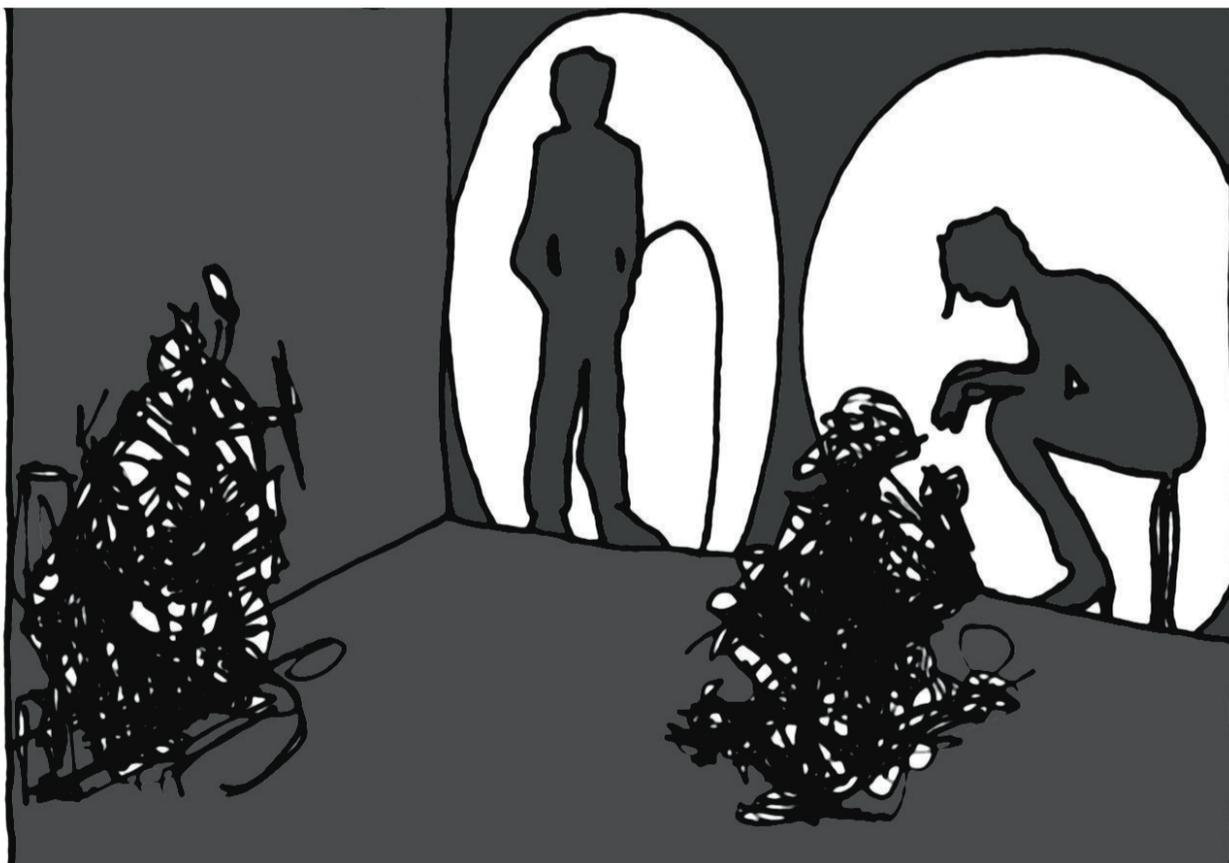
- Wikipedia

Pronunciation: /krap/

Noun [mass noun]: 1 something of extremely poor quality; nonsense; unwanted articles; rubbish. 2 excrement. [in singular] an act of defecation.

Verb (craps, crapping, crapped) [no object]: 1 defecate. 2 (crap on) talk at length in a foolish or boring way. Adjective (British): extremely poor in quality.

Origin: Middle English: related to Dutch krappe, from krappen 'pluck or cut off', and perhaps also to Old French crappe 'siftings', Anglo-Latin crappa 'chaff'. The original sense was 'chaff', later 'residue from rendering fat', also 'dregs of beer'. Current senses date from the late 19th century.



Noble & Webster - HE/SHE (2004). Welded scrap metal, 2 light projectors. HE: 96 x 148 x 185 cm, SHE: 100 x 186 x 144 cm.

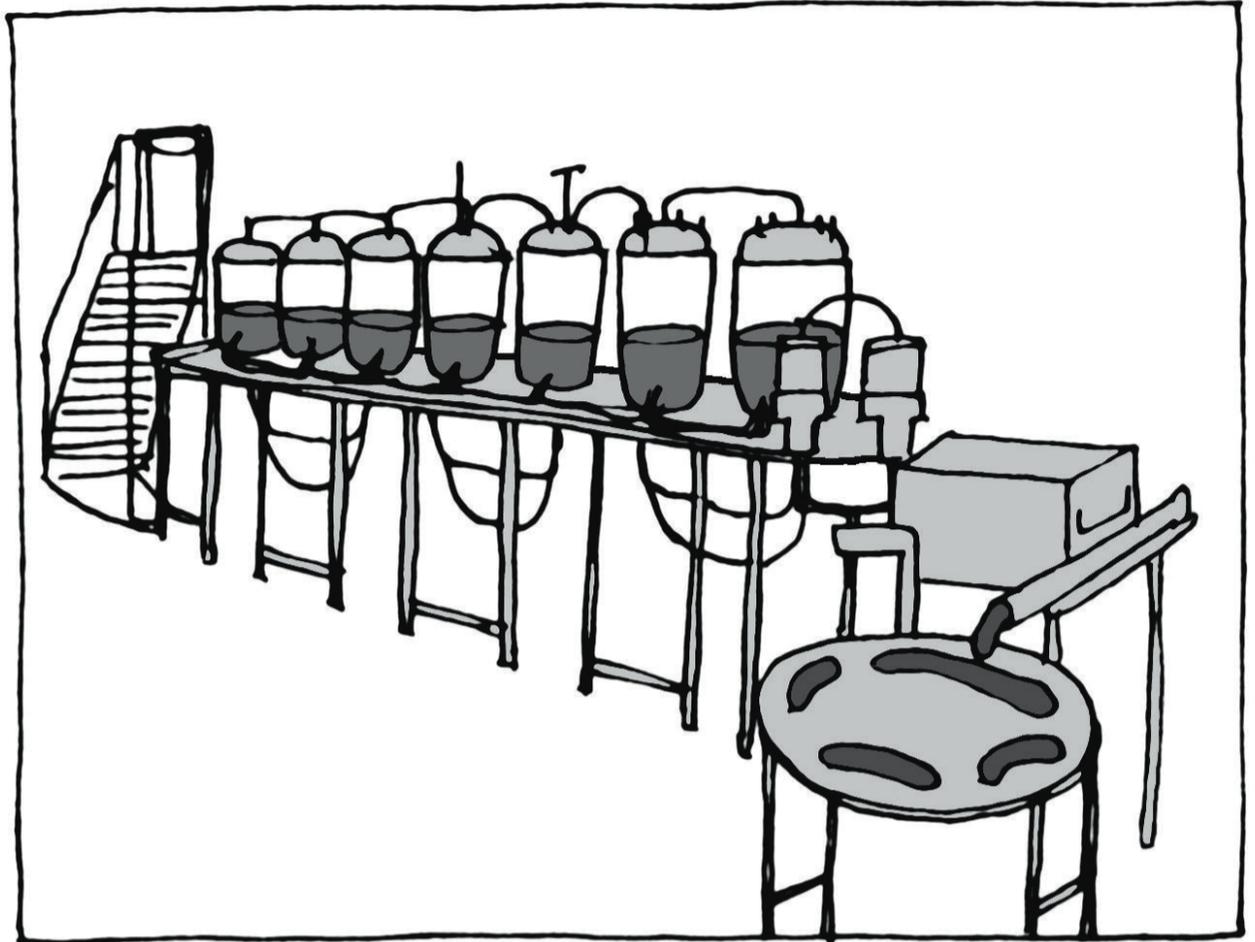
To coincide with their show *Nihilistic Optimistic* at Blain|Southern, October-November 2013, Noble and Webster ran a twitter competition #prettycrap inviting people to tweet their images of street rubbish. Fadwebsite publicised; "This competition invites you to share your own street composition by taking a photograph of something which could be seen as rubbish, junk or waste and in 140 characters or less, say why it inspires you and how it makes an ideal street composition. It could be a forgotten, derelict building or object, or just a pile of trash....." Sue Webster was quoted; "Because you're walking down the street and you see a bin bag with a banana skin on top of it, and you think, nice composition. We're going around photographing them. There's a rubbish bin that's full, it's teetering with junk and it's a nice composition, so we came up with the term."

“Most of this stuff is utterly mundane – the everyday crap that fills the house.”

Mike Kelley - *The Uncanny* (2004) Verlag der Buchhandlung WalterKönig, p.12.

"I have never been against new art as such; some of it is good, much is crap, most is somewhere in between."

Robert Hughes. *The Guardian* - Robert Hughes quotes: 20 of the best, 7 August 2012.



Wim Delvoye - *Cloaca Original, the Poo Machine* (2000). Mixed media, 1160 x 170 x 270cm.



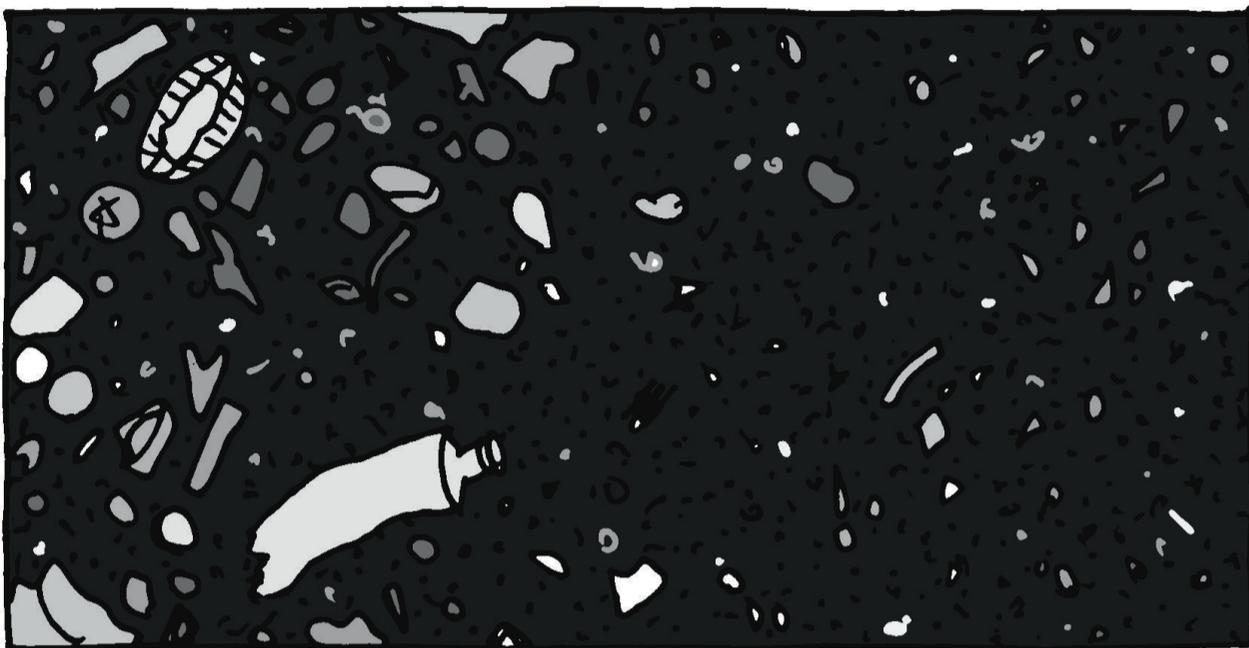
David Shrigley - *Untitled (Crap)* (2007). Ink and marker on paper. 29.7 x 42cm.

Alice Bradshaw: "What do you think makes a good art work? What are the criteria?"

David Shrigley: "Well I don't know what makes a good art work really. I suppose for me it's that it's interesting and relative to the work I've done before. I don't think you can make brilliant art work, in a way, or at least at the time you've made it you don't know if it's brilliant. I just try and make art works that are good enough to show."

David Shrigley Interview by Alice Bradshaw, *Corridor* 8, October 2012.

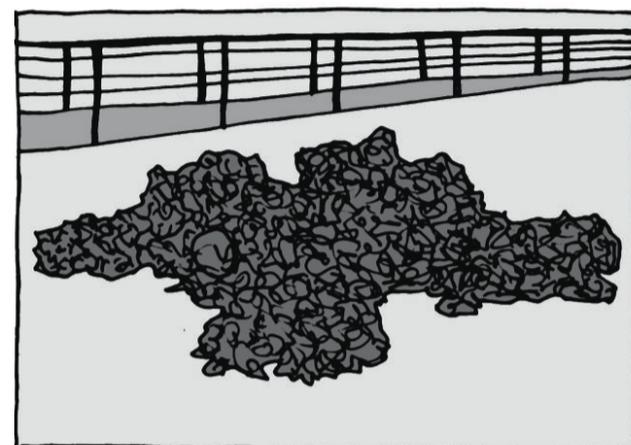
DEBRIS



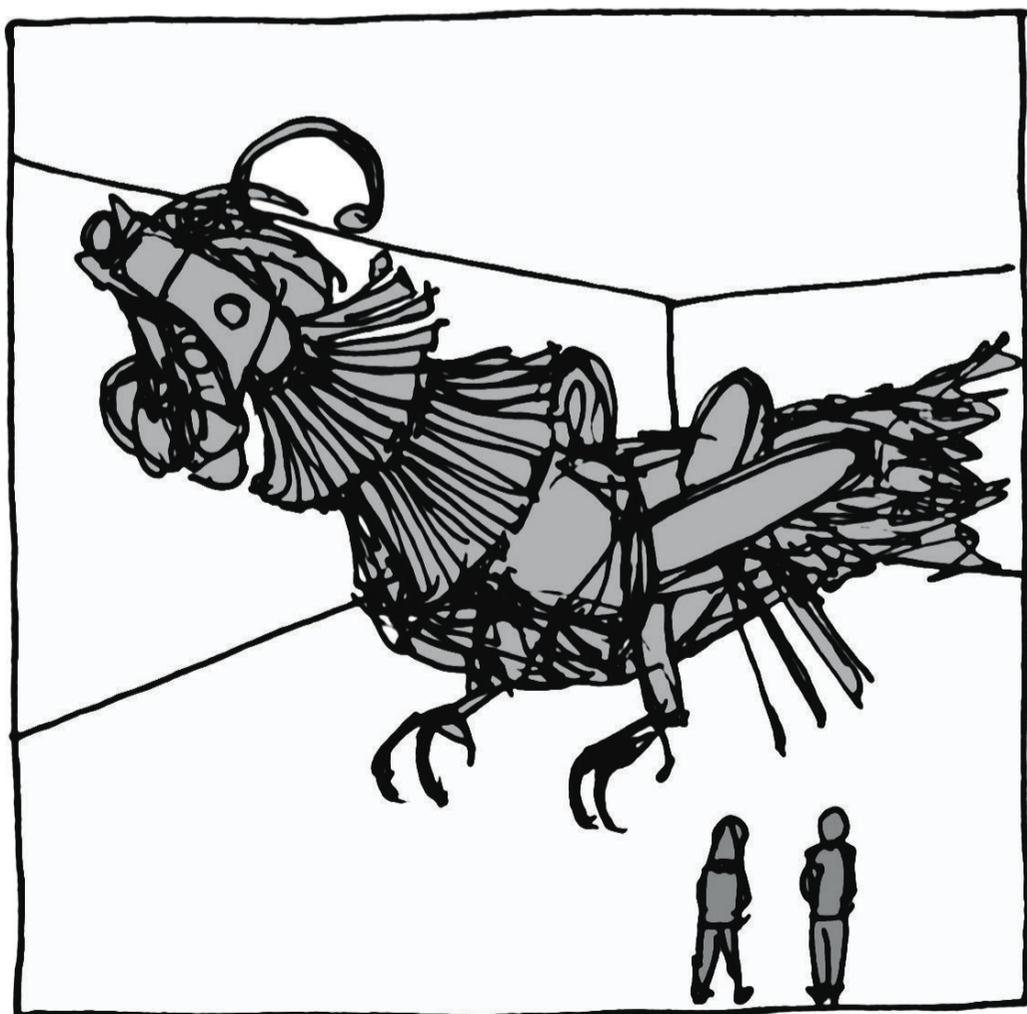
Mandy Barker - SOUP (2012). Photography. SOUP is a description given to plastic debris suspended in the sea, and with particular reference to the mass accumulation that exists in an area of The North Pacific Ocean known as the Garbage Patch. All the plastics photographed have been salvaged from beaches around the world and represent a global collection of debris that has existed for varying amounts of time in the world's oceans.

*Pronunciation: /'dɛbrɪz, 'deɪbrɪz/
Noun [mass noun]: scattered pieces of rubbish or remains; loose natural material consisting especially of broken pieces of rock*

Origin: early 18th century: from French débris, from obsolete débrisser 'break down'.



Maarten Vanden Eynde - Plastic Reef (2008-12). A collection of melted down plastic trash collected while swirling in the Pacific Ocean.



Xu Bing - Phoenix (2013). Materials harvested from construction sites in urban China, including demolition debris, steel beams, tools, and remnants of the daily lives of migrant laborers.

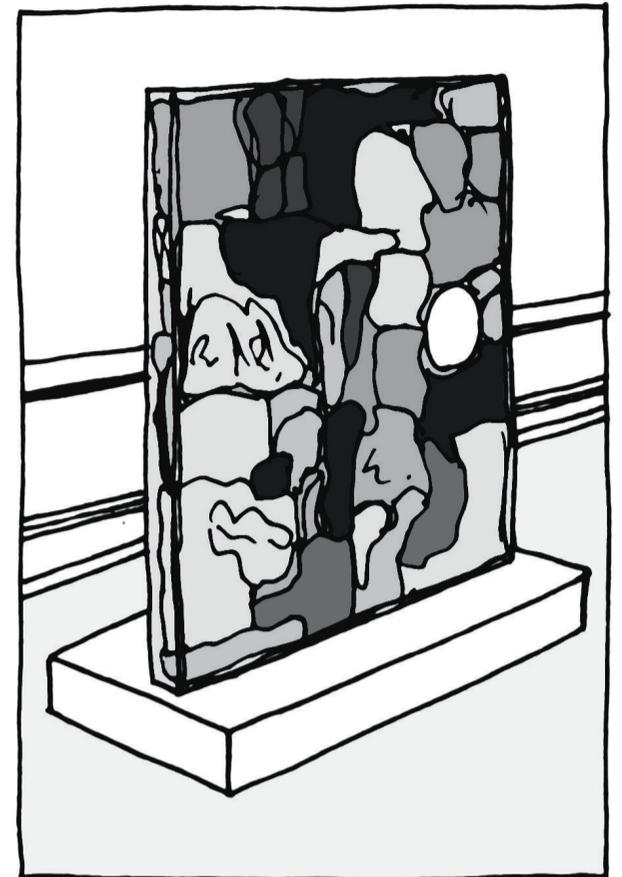


Anne Percoco - Life Instinct (2012). Installation. The centerpiece of the show was a scrappy yet intricate hut assembled from scavenged materials and textural handmade elements, which visitors could enter and sit inside. Other works included a series of projected photographs, a 'zine of repaired objects, a pile of debris from the hut's installation, and a thematic workshop series.

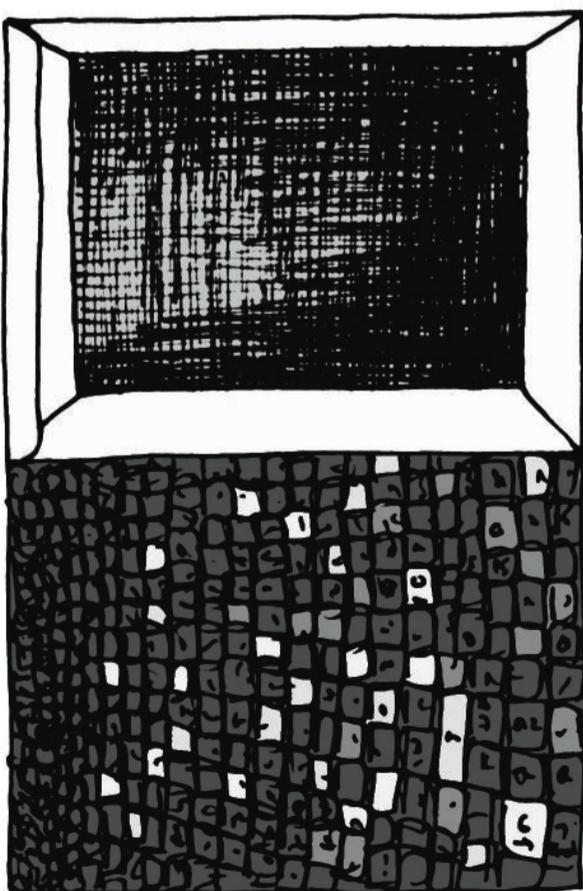


Doug Aitken - Blow Debris (2000). Video, 20:39.

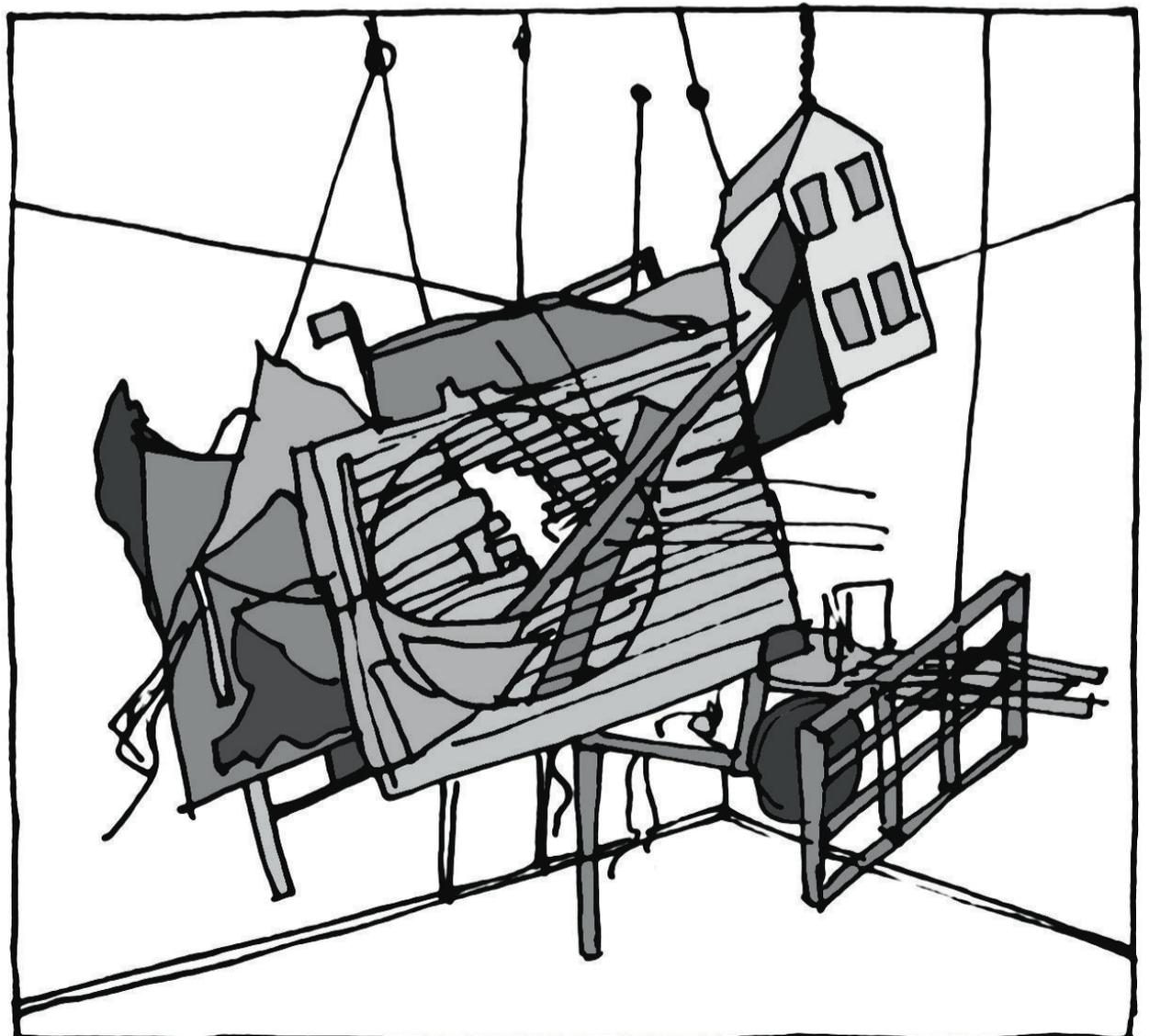
"Sweet Thames, run softly, till I end my song. The river bears no empty bottles, sandwich papers, Silk handkerchiefs, cardboard boxes, cigarette ends Or other testimony of summer nights." T. S. Eliot - The Waste Land, Part III: The Fire Sermon (1922).



Louise Gibson - 'Worn out' Debris series part 2 (2011). Industrial resins combined with donated clothes from 60 shops and businesses in TollCross Edinburgh. 140 x 6 x 134cm.

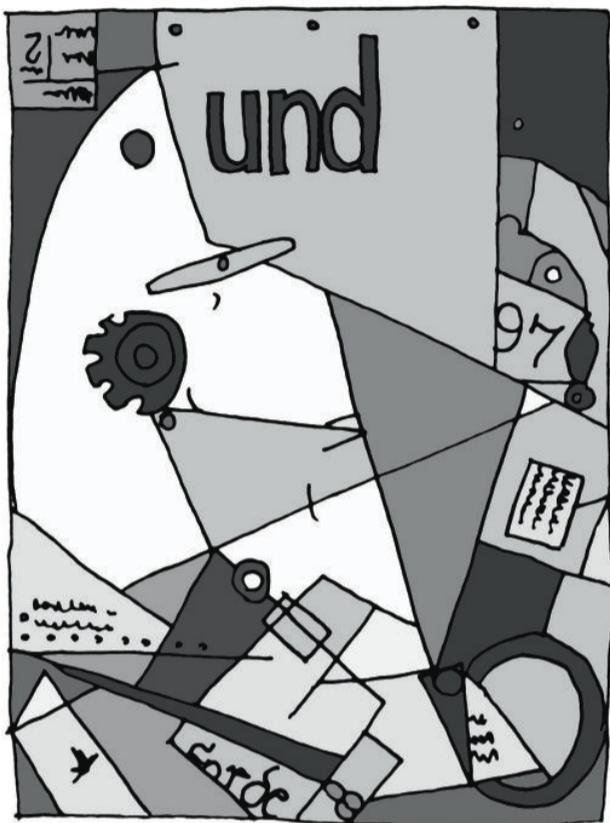


Sarah Frost - Debris, Qwerty (2009). Discarded computer keys.



Dennis Maher - Animate Lost/Found Matter (001-) (2010) demolition debris

DETRITUS



Kurt Schwitters - Das UnDBild (1919). Staatsgalerie Stuttgart Collage.

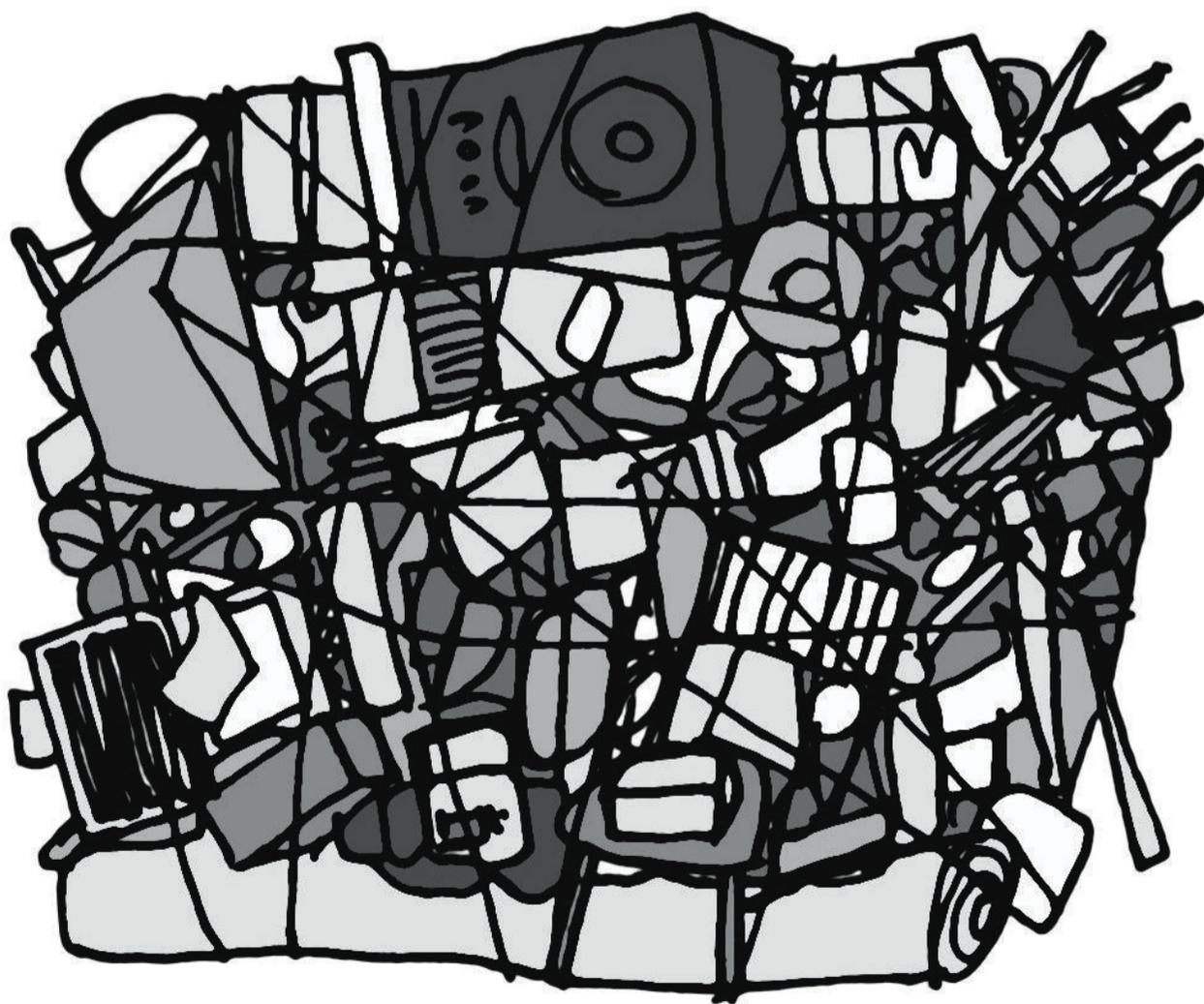
"The word 'Merz' essentially means the totality of all imaginable materials that can be used for artistic purposes and technically the principle that all of these individual materials have equal value. Merz art makes use not just of paint and canvas, brush and palette, but all the materials visible to the eye and all tools needed ... the wheel off a pram, wire mesh, string and cotton balls - these are factors of equal value to paints. The artist creates by choosing, distributing and reshaping the materials." Kurt Schwitters. *I is Style*, ed. Siegfried Gohr & Gunda Luyken, NAI Publishers, Rotterdam 2000, p. 91.

Pronunciation: /dɪ'trɪtəs/

Noun [mass noun]: waste or debris of any kind: gravel, sand, silt, or other material produced by erosion; organic matter produced by the decomposition of organisms.

Origin: late 18th century (in the sense 'detrition'): from French débris, from Latin detritus, from deterere 'wear away.'

"I remember seeing Schwitters pick up in the streets scraps of old iron, broken watch works, bizarre and absurd materials which even junk men would have discarded, to use them in the fabrication of works of art." - Dada poet Tristan Tzara cited in Kurt Schwitters, *Avant-God* by Valery Oisteanu, art-net.com, 2003.

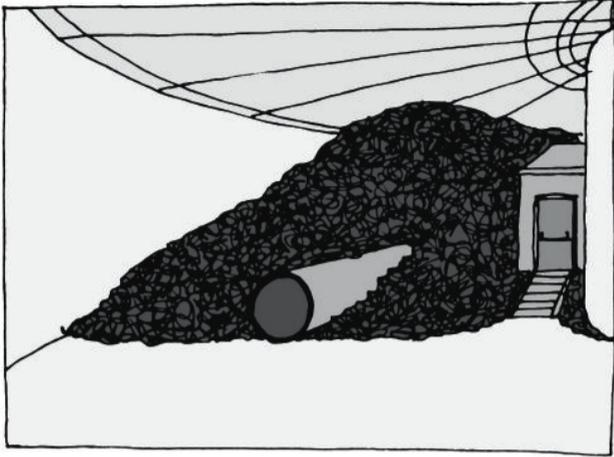


Claire Healy and Sean Cordeiro - Deceased Estate (2004). Installation of entire found detritus from artists' warehouse in Weil am Rhein, Germany.



Superflex - Flooded McDonald's (2009). Video, 20:00.

"I don't think there is much in the country: a bunch of semi-submerged islands, some leftover second world war machinery, and a society that can't afford to get rid of its rubbish, and so the detritus floats around the feet of the houses (no help from Britain who tossed it aside after being its colonial usurper)." - Ben Rivers on Tuvalu where he visited to shoot footage for *Slow Action* (2010).



Christoph Büchel - *Dump* (2008). Installation, dimensions variable, Palais de Tokyo, Paris.



Jedediah Caesar - *Untitled* (2008). Road trip performance and mixed media installation (truck, objects), dimensions variable.



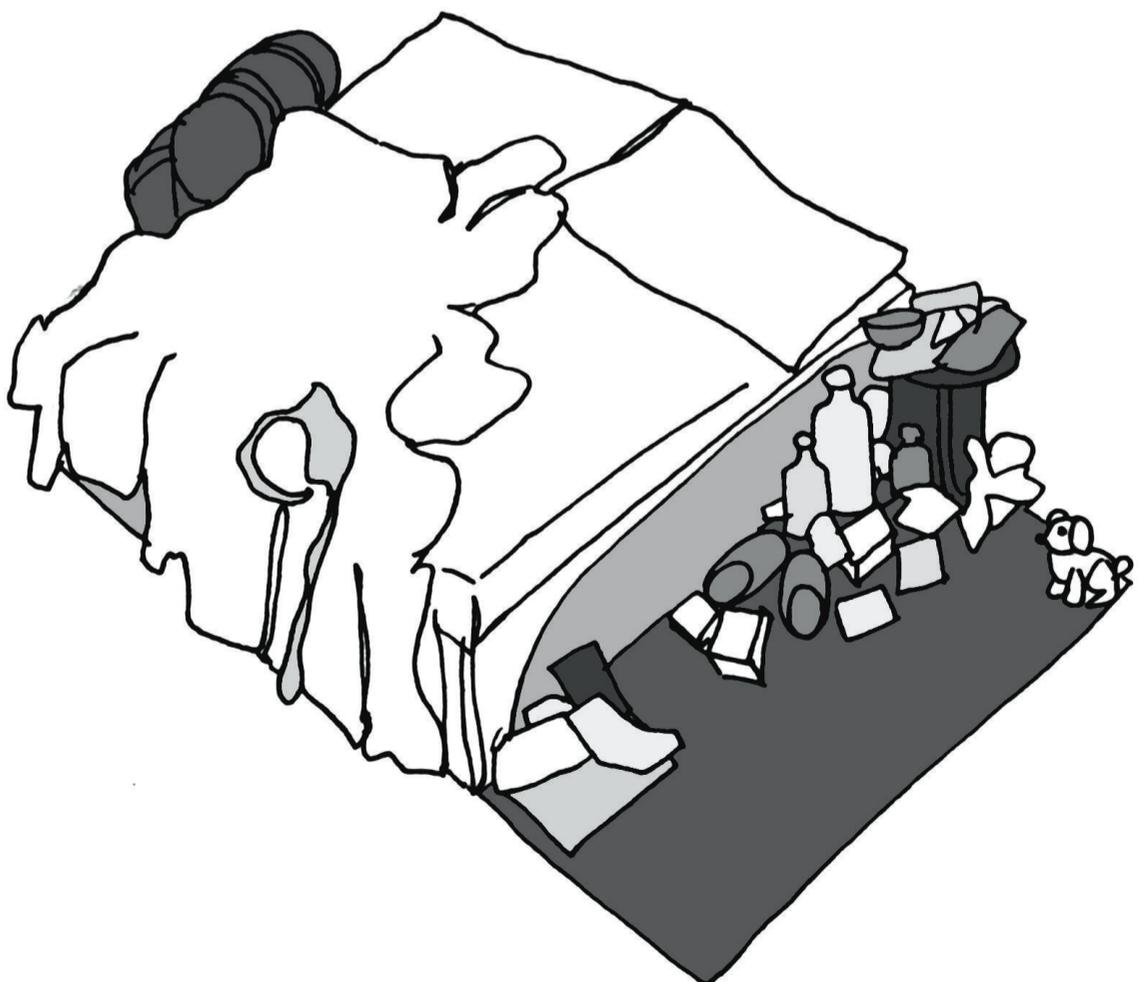
Cheryl Donegan - *File* (2003). Video, 09:20. File looks to consumer detritus for inspiration, as well as Rem Koolhaas' notion of the "junkspace" of modern cities.

"The first violent and inheritable clash with a new reality has been overcome with a purely escapist approach: the art of chance, of welter, of discards, of the old and of trash, followed by the elevation

of detritus to a mythical status." Alik Cavaliere - *Alternatuive attuali 3 exhibition catalogue*, Centro Di edizioni L'Aquila, 1968.



Maggie Madden - *Detritus of Everyday Life* (2007). Cardboard boxes, packaging, styrofoam.



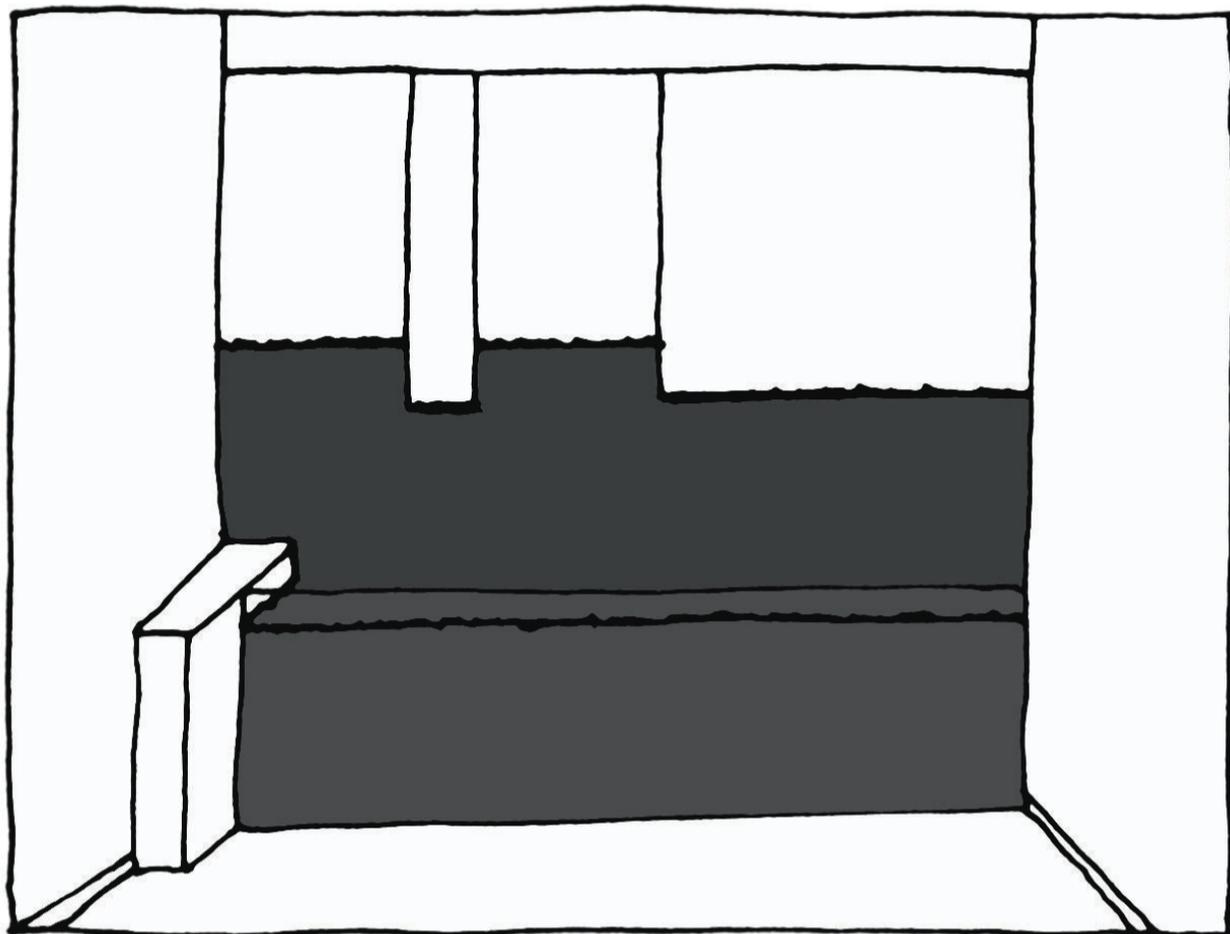
Tracey Emin - *My Bed* (1998). Mattress, linens, pillows, objects, 79 x 211 x 234cm.

DIRT

Pronunciation: /dɜːt/

noun [mass noun]: 1 a substance, such as mud or dust, that soils someone or something: soil or earth; informal excrement; a state or quality of uncleanness. 2 informal information about someone's activities or private life that could prove damaging if revealed.

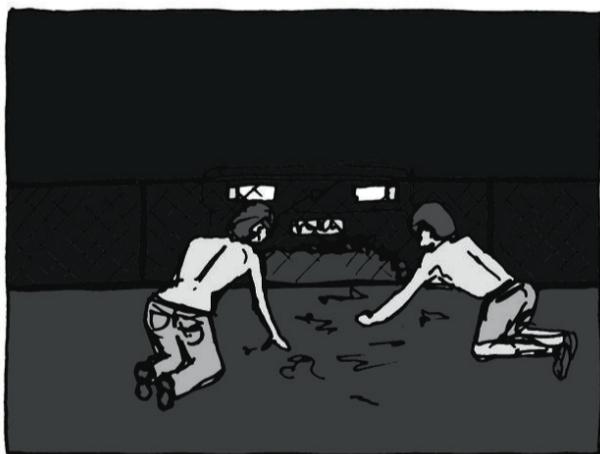
Origin: Middle English: from Old Norse drit 'excrement', an early sense in English.



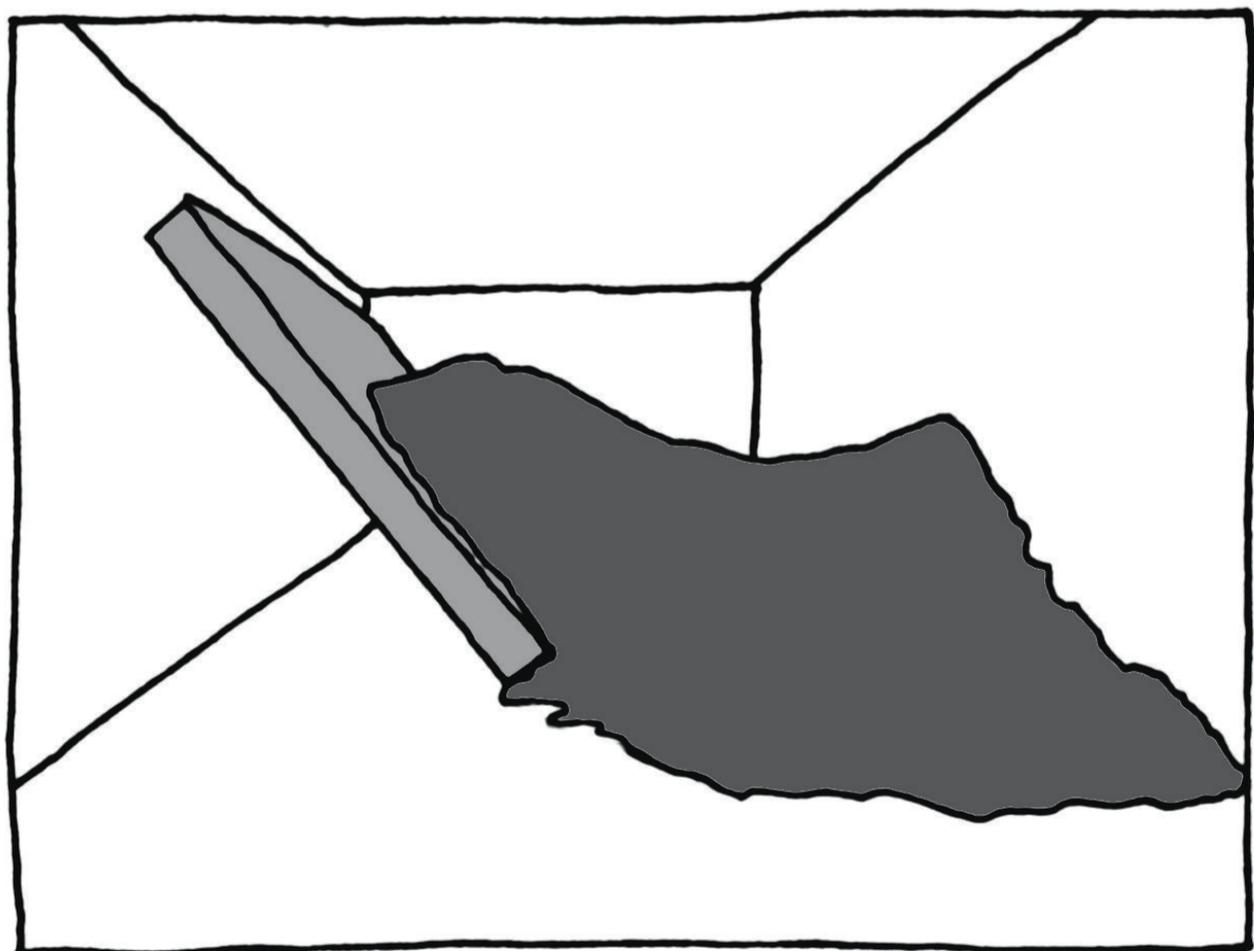
Walter De Maria - The New York Earth Room (1977). Long-term installation at 141 Wooster Street, New York City. An interior earth sculpture. 197m³ of earth, 335m² of floor space, 56cm depth of material, 127,300kg total weight.



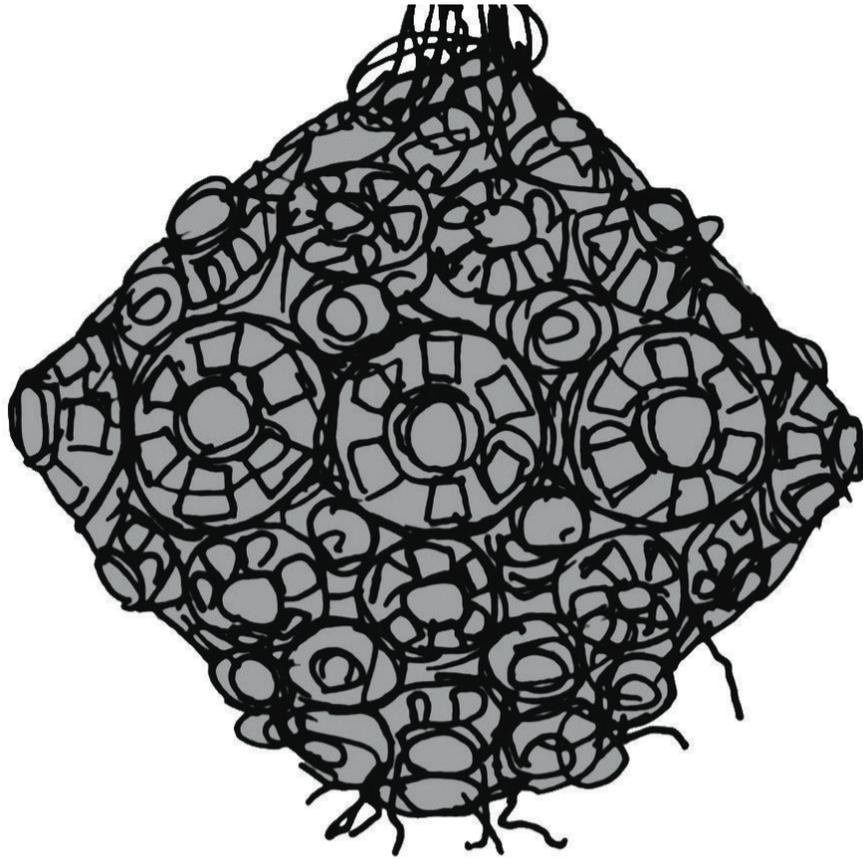
Katrina Grosse - Untitled (2013). Acrylic on soil and canvas, 420 x 970 x 1400cm



Matheus Rocha Pitta - Drive Thru #1 (2007). Video, 09:51. The artist - during a residency in Austin, Texas - 'confiscated' land and packaged ordinary dirt in plastic foil like drugs, photographing it in car headlights in front of a fence, just like the trophy photos meant to prove successes in the fight against drug trafficking (Frieze Magazine).

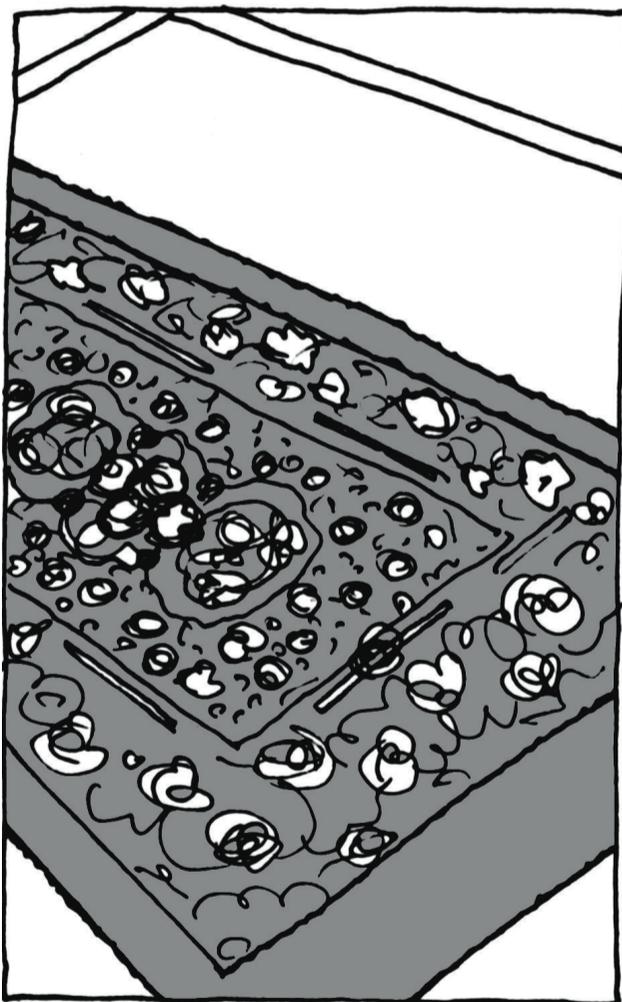


Ruben Ochoa - Collapsed (Once Extracted) (2009). Concrete, steel, burlap, wood, dirt, 365.8 x 1333.5 x 1524cm.



Tamara Albaitis - Dirt (2010). Sound sculpture and installation.

"[Tamara Albaitis] creates sculptures with audio material (speakers, wires, amplifiers) not just for their sonic capabilities, but also for their sculptural properties. Emitting deep rhythmic bass tones, moving around the speakers at different speeds during different times, Albaitis' work references the global electromagnetic resonance phenomenon known as Schumann resonances, the natural frequency of Earth that is similar in wavelength to the alpha rhythms of mammalian brainwaves. She posits a holistic understanding of our relationship to nature on the biological and physical level." - Kevin Chen, Program Director - Intersection for the Arts, San Francisco.



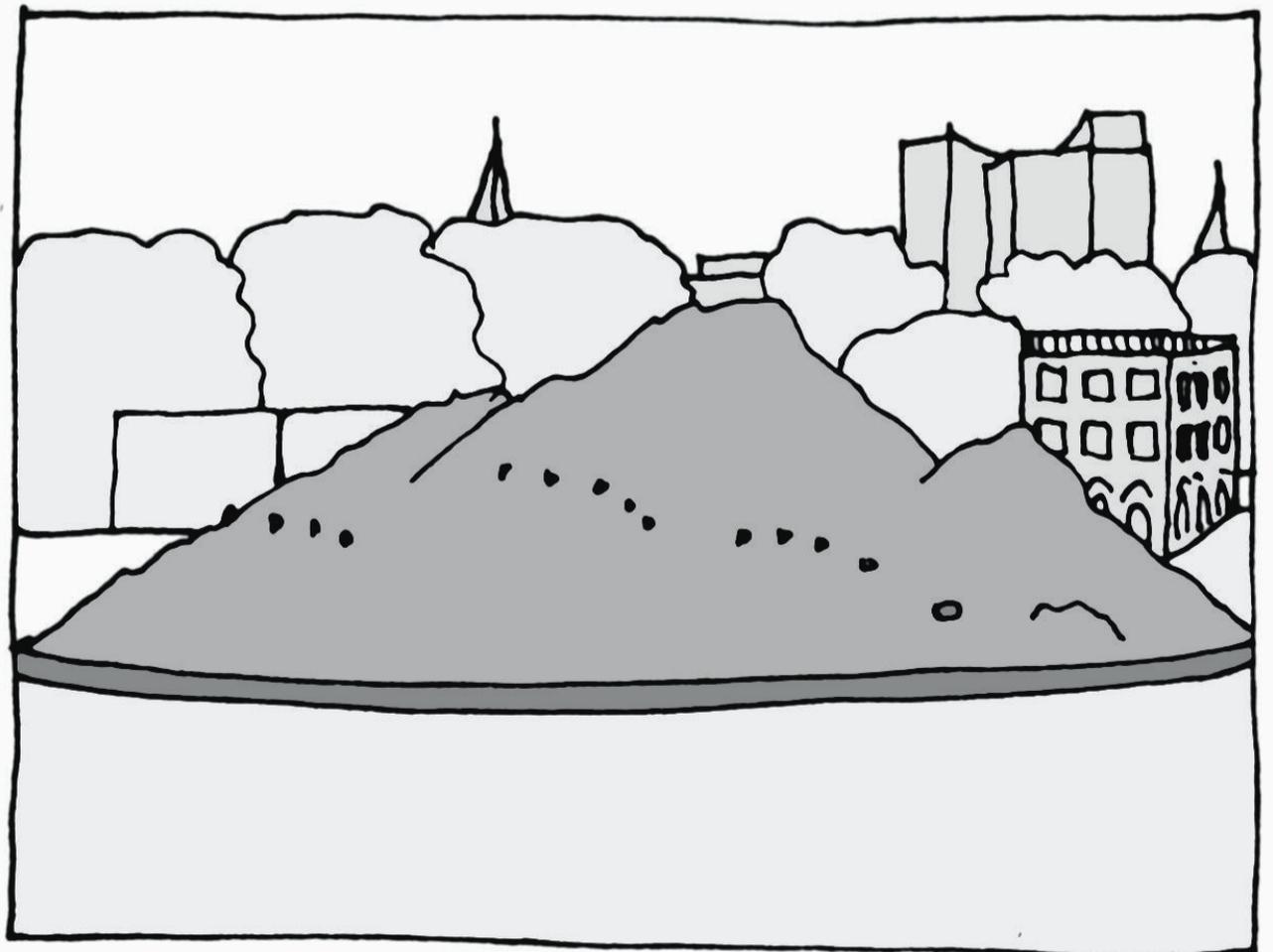
Cal Lane - Dirt floor (2011). Sifted garden soil on mylar.

"I sometimes think that the price of liberty is not so much eternal vigilance as eternal dirt." - George Orwell: A Political Life, p.48

"Dirt is matter out of place." - Mary Douglas, Purity & Danger (1966).

"People are like dirt. They can either nourish you and help you grow as a person or they can stunt your growth and make you wilt and die." - Plato.

"We no longer find a roomful of dirt [...] to be a dubious sculptural gesture." Ellegood, Anne. Vitamin 3-D: New Perspectives in Sculpture and Installation. Phaidon (eds.). 2009. Phaidon, London. p.012.



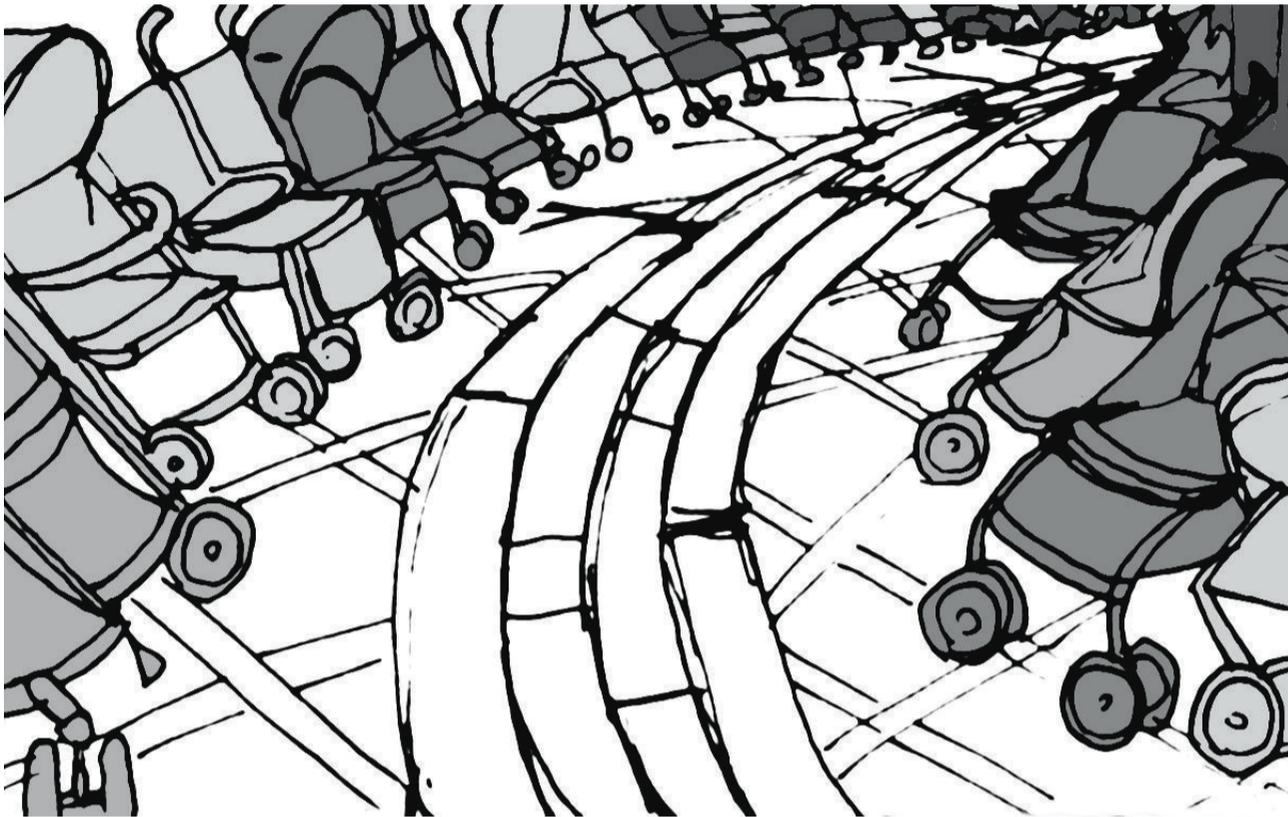
Song Dong - Doing Nothing Garden (2012). DOCUMENTA(13).

DISCARDS

Pronunciation: /dɪ'skɑːdz/

Noun plural: things rejected as no longer useful or desirable.

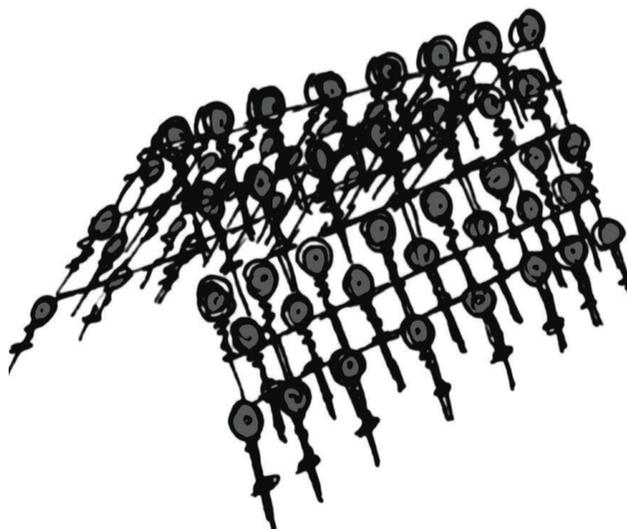
Origin: late 16th century (originally in the sense 'reject (a playing card)': from dis- (expressing removal) + the noun card.



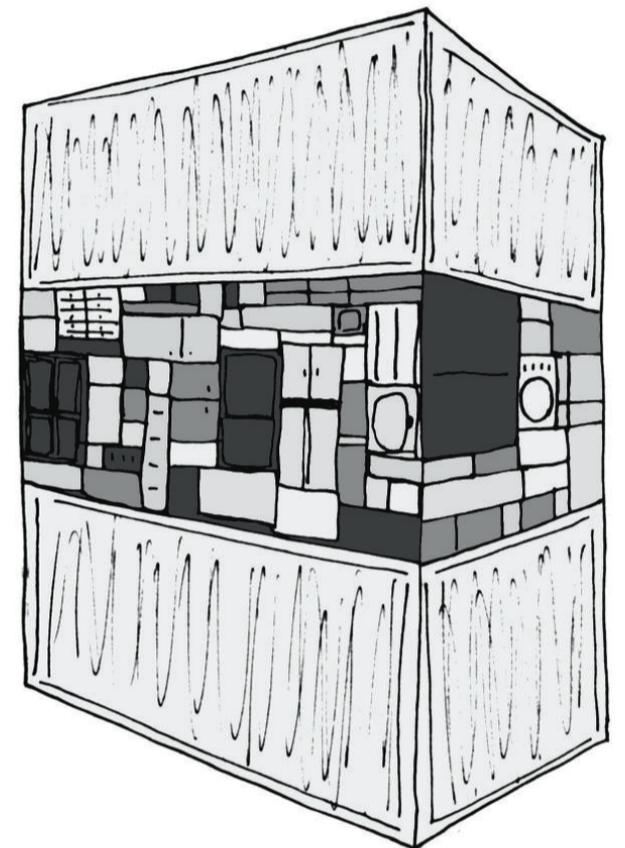
Nari Ward - *Amazing Grace* (1993). 310 abandoned strollers collected by the artist from the streets of his neighbourhood surrounded by a field of flattened fire hoses, accompanied by a recording of gospel singer Mahalia Jackson singing "Amazing Grace".

"Everything we make or destroy becomes a vessel or a mirror for meaning, so I am constantly trying to negotiate this idea of depicting or holding. While I was working on *Amazing Grace* I had no idea what it meant, but I felt the need to collect as many of the baby strollers as was necessary for the ideas to form. The activity of looking for and finding strollers helped me develop a sense of humility and trust towards the meaning they offered. I kept asking myself what the accumulation of objects meant and why it was so important for me to collect them. Eventually I was able to find a structure that worked for the question I was asking. Perhaps for each viewer the discarded strollers represent a moment in time which is present in their psyche but can never be experienced

again." Nari Ward in conversation with Anna Daneri, *Mousse Magazine* Issue 38, April-May 2013, p. 124.

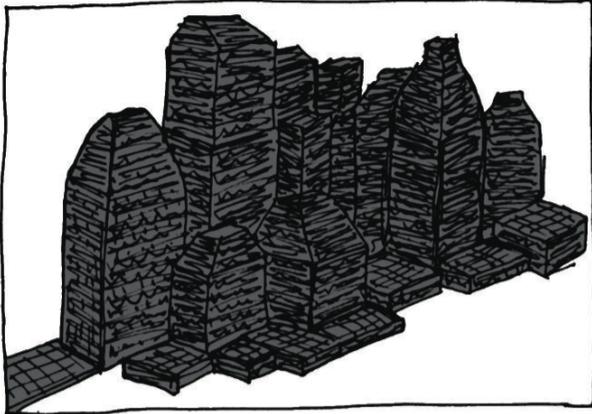


Victoria Rance - *Tent* (2005). Silicone, bronze and steel (redundant clock hands found in a now long gone clock repair shop), 16.5 x 14.5 x 9cm.

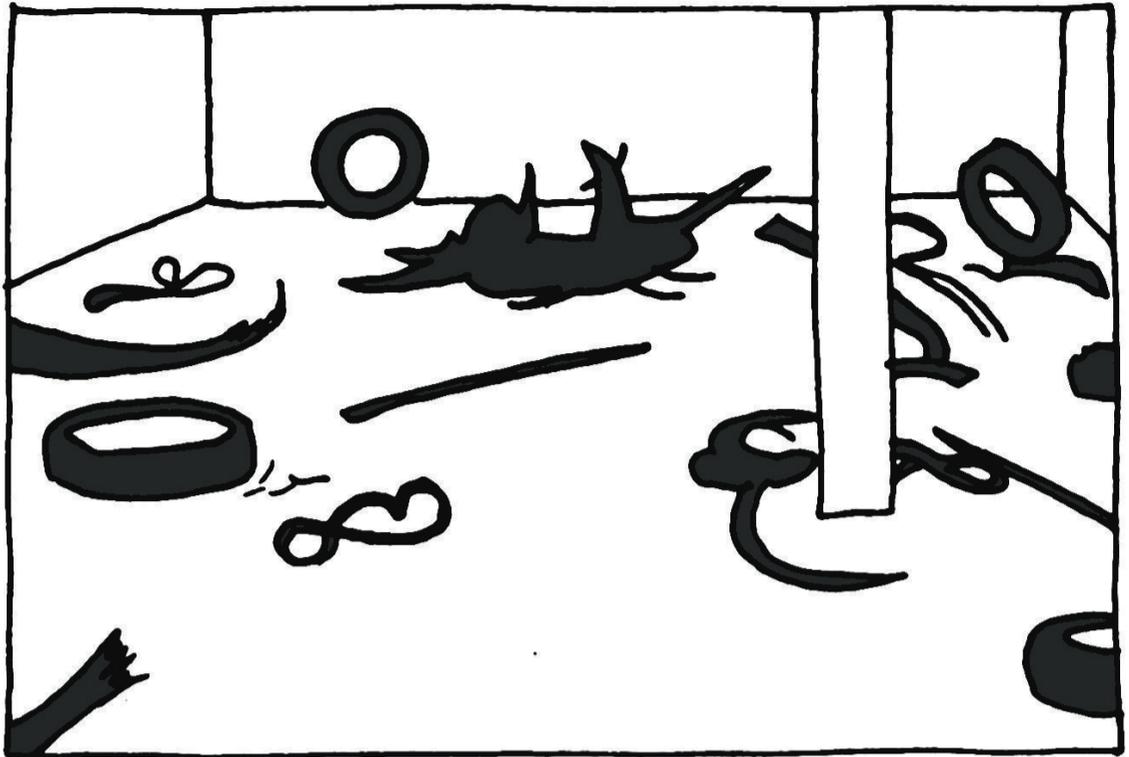


Michael Johansson - *The Move Overseas* (2012). Containers, household items, 6 x 7.8 x 2.4m.

"I tend to try and make something of the discarded material, elevate it, value its material, and transform it, or simply recognise its worth. Sometimes it's just a means to an end, but I don't think of it as rubbish. I don't have a hierarchy of worth between found or bought either way. I have always used discarded things because they are often interesting and 'there.'" Victoria Rance in conversation with Alice Bradshaw, October 2013.



Jean Shin - Chance City (2001-09). \$32,404 worth of discarded "Scratch & Win" losing lottery tickets (no adhesive), 213 x 640 x 305cm.



Mike Nelson - After Kerouac (2006). Discarded tyres found around the M6, as shown at Eastside Projects, Birmingham.

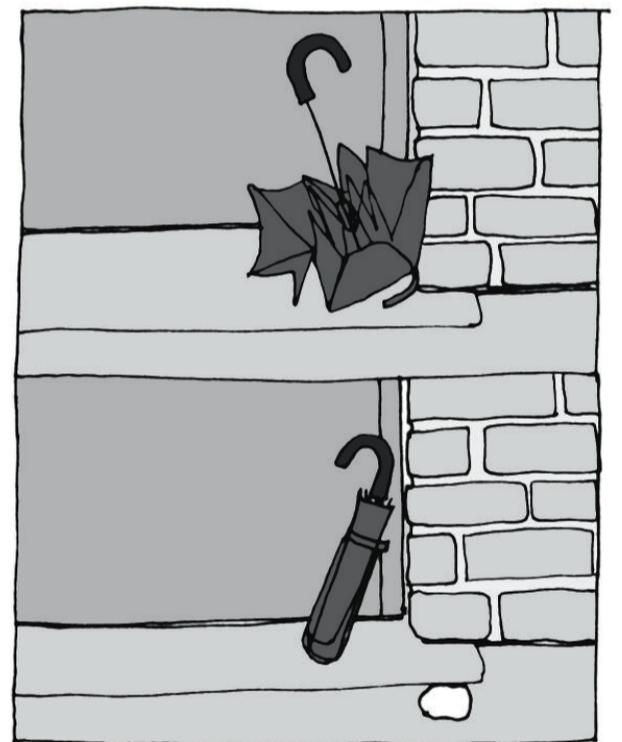


Robyn Woolston - Strangers in a Strange Land (2013). Discarded plastic packaging.



Livia Garcia - Once Lost (2008-2009). Video and found glove, 3 x 12 x 13cm.

"I work with discards because they would normally add familiarity and association to people. But at the same time, I like to break that association by juxtaposing the objects with other elements. The purpose is to bring new perspectives to the objects which seem so familiar to many." Livia Garcia in conversation with Alice Bradshaw, January 2013.

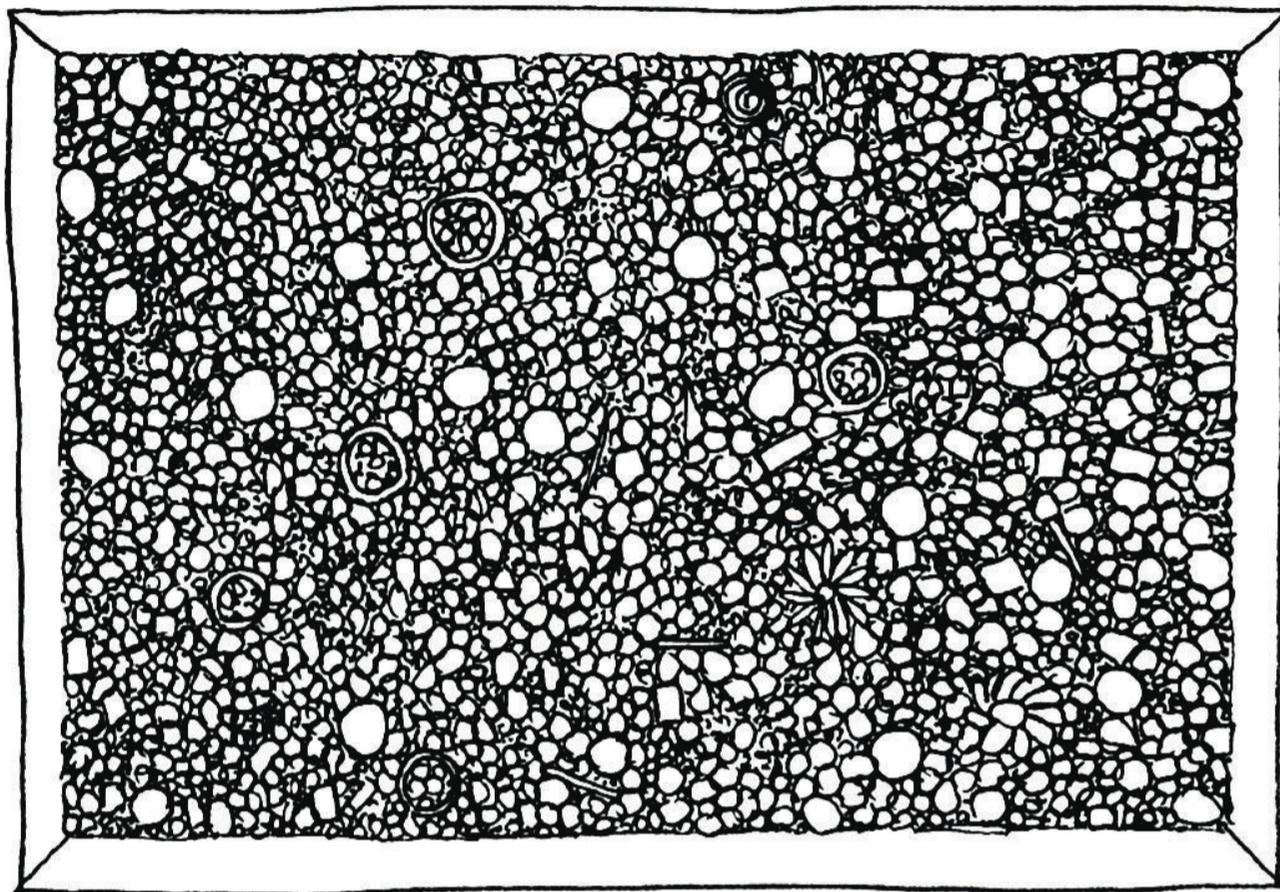


Hilary Jack - Make do and Mend (2006). Repaired and replaced umbrella.

"As an artists I work with discarded objects and would rarely manufacture or fabricate a new work. Working with objects already available to me in the world is a small anti consumer, activist statement. I believe we discard too many objects that could be repaired or reused." Hilary Jack in conversation with Alice Bradshaw, December 2012.

"Recycling and responsibility is the overriding message of 'Strangers in a Strange Land' but the piece also represents an interesting art history reference. The layout of the bales nod to Carl Andre's infamous 'Equivalent VIII' (1966), a sculpture created from 120 firebricks. Like Andre's bricks the bales have a double-meaning; they are waste yet embody value, they have been both discarded and harvested." Walker Art Gallery Statement 2013 on Strangers in a Strange Land (2013).

GARBAGE



Mike Kelley - Memory Ware Flat # 35 (2003). Mixed media on panel, 132.5 x 193.5cm. The title "Memory Ware" is a reference to the Canadian folk art practice in which common household objects such as bottles, picture frames, ashtrays and any variety of recycled trinkets are combined with sentimental keepsakes—buttons, beads, charms and pendant.

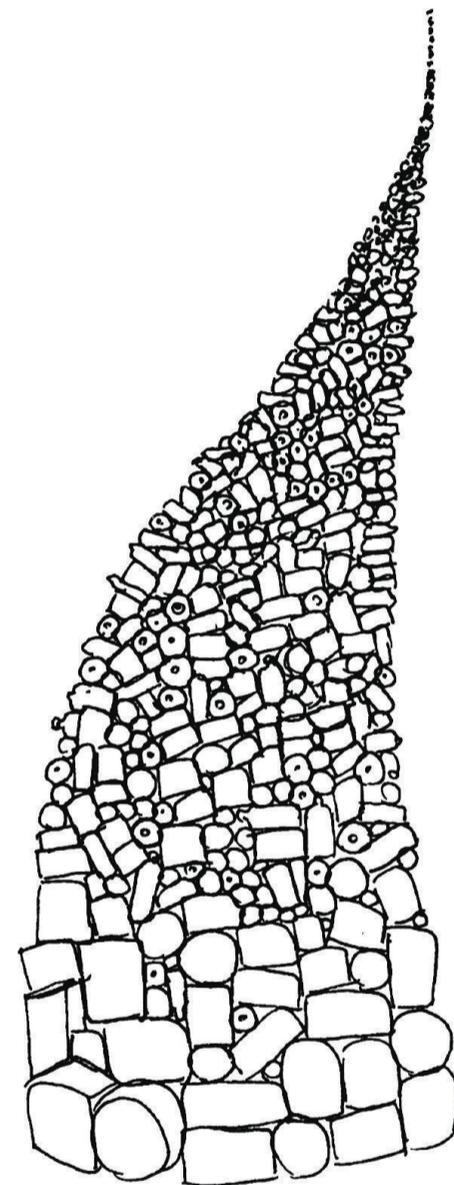


Ceal Floyer - Garbage Bag (1996). Garbage bag, air and twist tie, dimensions variable.

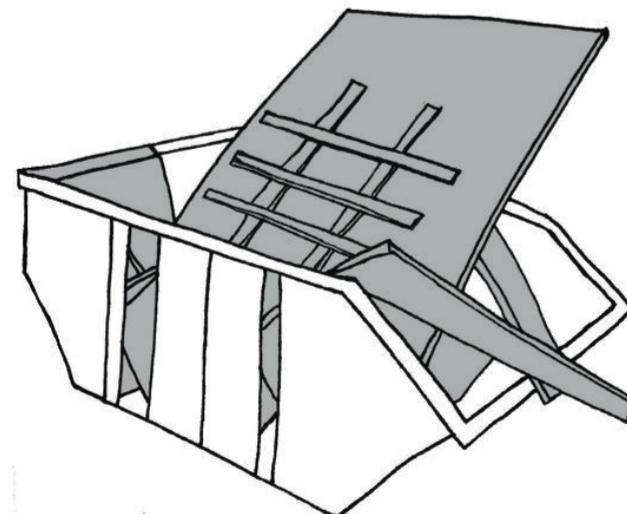
"A Dump: The whole world, everything which surrounds me here, is to me a boundless dump with no ends or borders, an inexhaustible, diverse sea of garbage. This whole dump is full of twinkling stars, reflections and fragments of cultures." [...] A dump not only devours everything, preserving forever, but one might say it continually generates something: this is where some kind of shoots come from for new project, ideas, a certain enthusiasm arises, hopes for rebirth of something, though it is well-known that all of this will be covered with new layers of garbage." Ilya Kabakov - Documents of Contemporary Art: The Archive (2006) p. 32/37.

Pronunciation: /'gɑːbɪdʒ/
Noun [mass noun] chiefly North American: rubbish or waste, especially domestic refuse; worthless or meaningless material or ideas; unwanted data in a computer's memory.

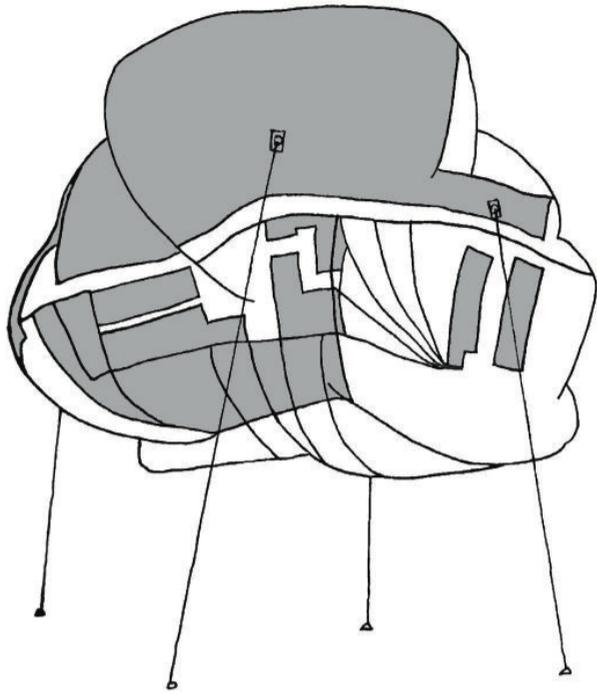
Origin: late Middle English (in the sense 'offal').



Wang Zhiyuan - Thrown to the Wind (2010). Plastic garbage, 11m high.

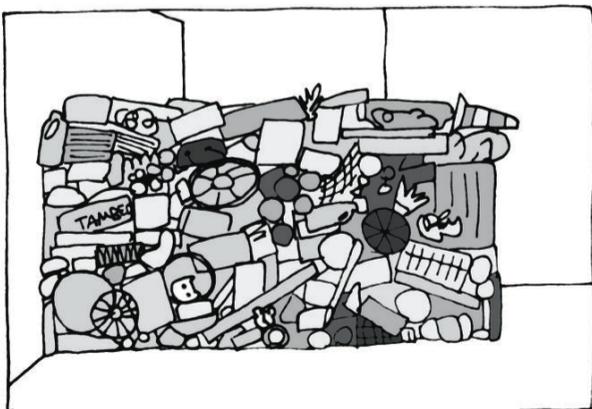


Martin Kippenberger - Heavy Burschi (Heavy Guy) 1989/90. Installation.

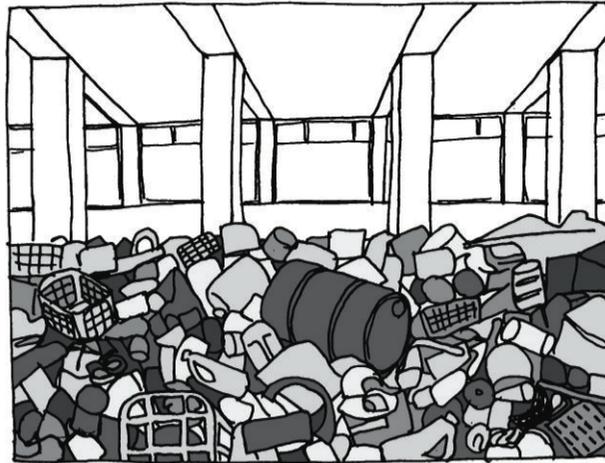


Tomás Saraceno - Museo aero solar (2007). Reused plastic bags.

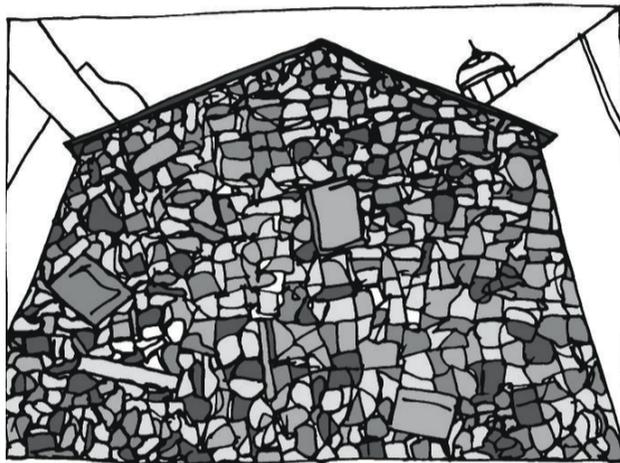
"I use the word 'garbage' [...] because I think it's really recognizable to people. I think that's what most people call their waste or their discards. That's why I use it; it's not a statement of my political or ideological stance on the issue of discards. A lot of people feel very strongly about choosing the right word, and I really respect where that comes from. I think that what we call the things we throw away is very important and it does relate to the way that what we throw out is constructed as dirty and not okay to touch or to consider as having value or being a resource." Heather Rogers - *Gone Tomorrow: The Hidden Life of Garbage*, 2005, The New Press.



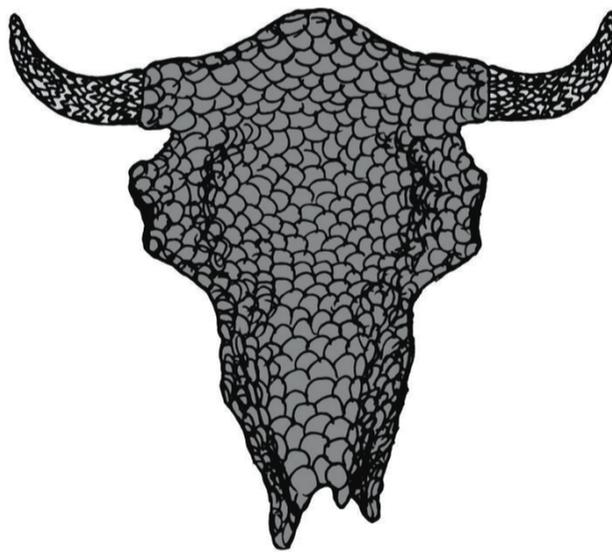
Gordon Matta-Clark - Opening with Garbage Wall (1970). Garbage and concrete.



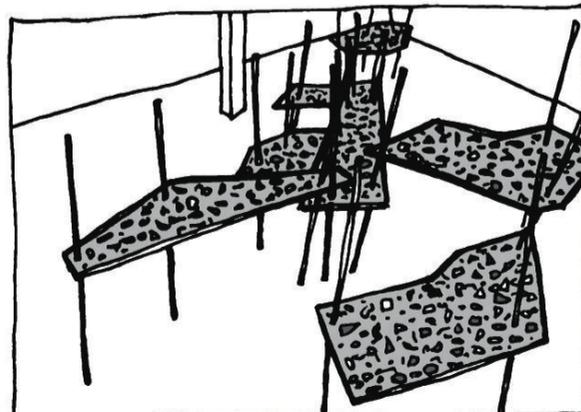
Christian Brändle & Angeli Sachs (curators) - Plastic Garbage Project: The Plastic Flotsam Installation (2009).



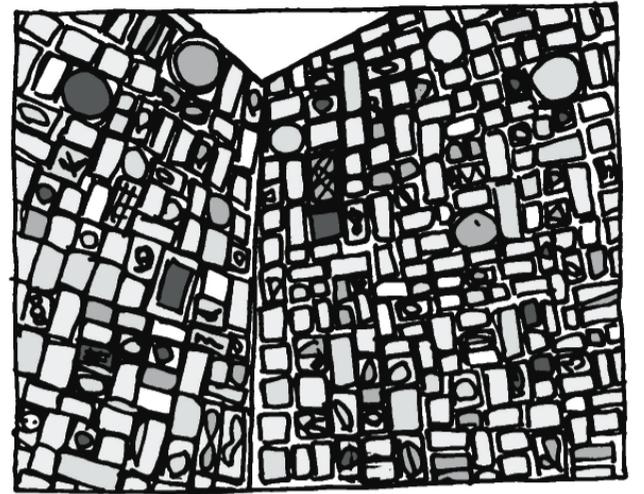
HA Schult - Beach Garbage Hotel (2010)



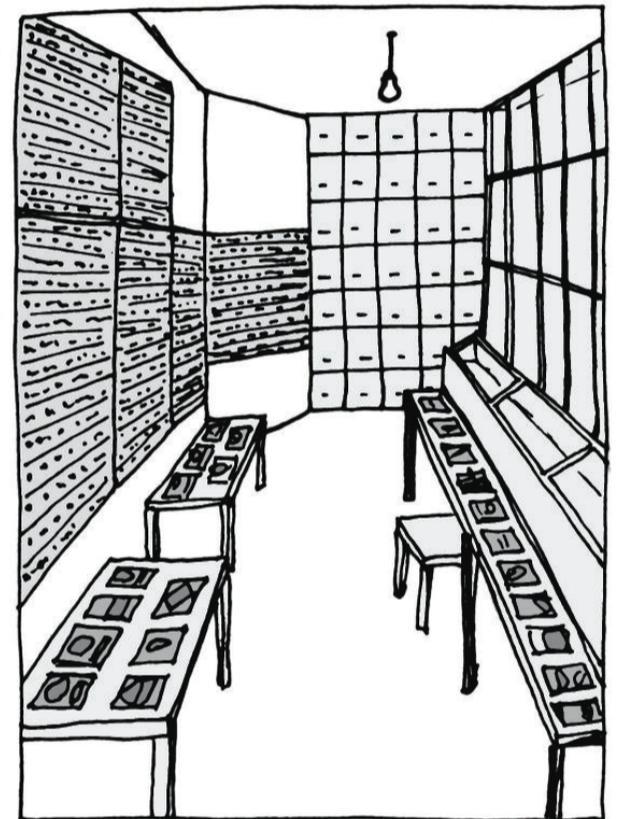
Al Wadzinski - Trail of Beers (2010). Mixed media.



Matthew Jensen - Park Garbage (2010). Found objects, dimensions variable.



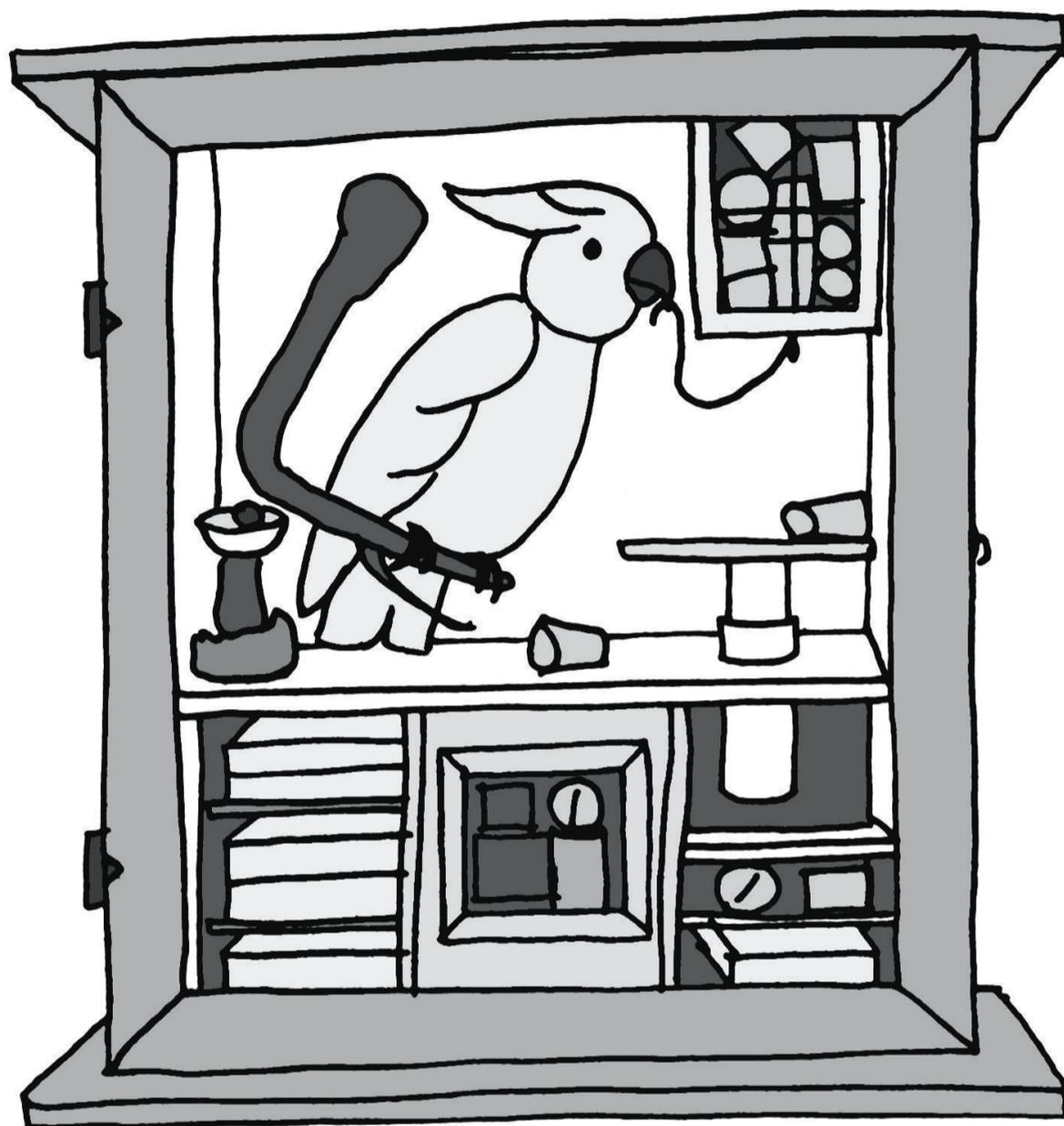
Yodogawa Technique (Hideaki Shibata and Kazuya Matsunaga) - Garbage from Yodogawa (2005)



Ilya Kabakov - The Garbage Man (The Man Who Never Threw Anything Away) (1983-95). Installation; accumulated, catalogued and archived rubbish. The National Museum, Norway.

"A newspaper that you're not reading can be used for anything; and the same people didn't think it was immoral to wrap their garbage in newspaper." Robert Rauschenberg in interview with Dorothy Seckler, *Archives of American Art* (1965).

JUNK



Joseph Cornell - Untitled (Cockatoo and Corks) (c.1948). Construction, 36.5 x 34.5 x 14cm.

Pronunciation: /dʒʌŋk/

Noun [mass noun]: 1 informal old or discarded articles that are considered useless or of little value; worthless writing, talk, or ideas; a person's belongings; US vulgar slang a man's genitals. 2 informal heroin. 3 the lump of oily fibrous tissue in a sperm whale's head, containing spermaceti.

Verb [with object] informal: discard or abandon unceremoniously.

Origin: late Middle English (denoting an old or inferior rope): of unknown origin. junk1 (sense 1 of the noun) dates from the mid 19th century.

“Unless the information gained from the collecting and preparing of fossils is made available through the printed page, assemblage specimens is [sic] essentially a pile of meaningless junk.” Robertson Smithson quoting paleontologist Edwin Colbert, published in *Formless: A User's Guide* by Yve-Alain Bois and Rosalind Krauss, Zone Books, 1997.



Gareth Moore - A place near the buried canal (2010–12). Installation at dOCUMENTA(13).

“Kitsch ... is one of the major categories of the modern object. Knick-knacks, rustic odds-and-ends, souvenirs, lampshades, and African masks: the kitsch-object is collectively this whole plethora of "trashy," sham or faked objects, this whole museum of junk which proliferates everywhere.... Kitsch is the equivalent to the "cliché" in discourse.”

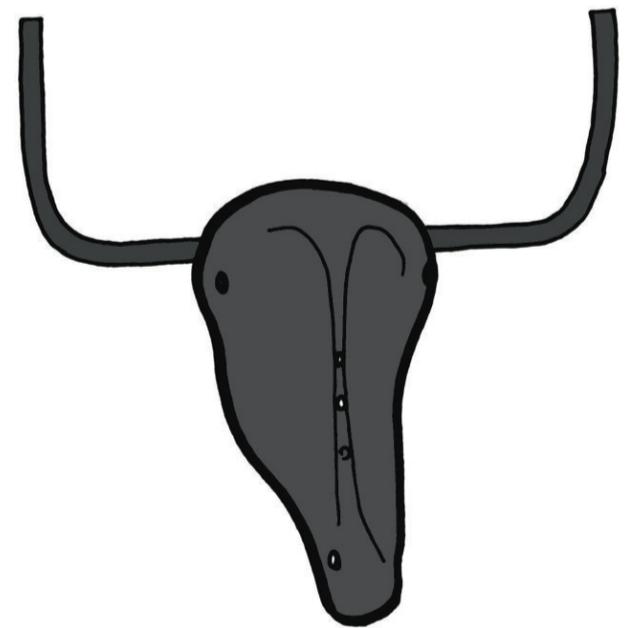
Jean Baudrillard - The Consumer Society: Myths and Structures (1997) SAGE, London.



Liz West - Illumination (2012). Light box, found objects, 150 x 150 x 40cm.



Noble & Webster - Wild Mood Swings (2009-10). 2 wooden stepladders, discarded wood, light projector. Tim: 178.5 x 110 x 167cm, Sue: 215 x 98.5 x 130cm.



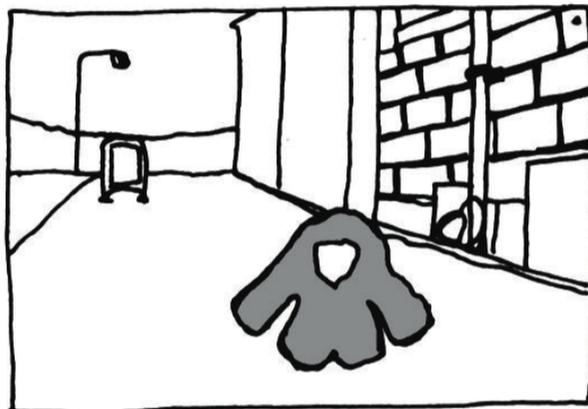
Pablo Picasso - Bull's Head (1942). Bicycle seat and handlebars.

"That was in the good old days before they started calling junk antiques." Robert Hughes on Surrealism and the Paris flea markets.

LEFTOVERS

“A leftover is a piece of something that has been remaindered – a part of something that has become detached and is now surplus to requirements or redundant. It is the flipside to the new commodity (the box for the shoes, but no shoes). Leftovers have history. The rise of the commodity has always gone hand in hand in the modernist imagination with the ragpickers picking over the debris of the city. As a cornucopia of the obsolete, the flea markets of Paris had fuelled the dreams of the Surrealists. The discarded could be generative and celebrated. Robert Morris's roomful of detritus could hail antiformal and process art”. (p.224). “Leftovers come to stand not for what once has been but what will be. They suggest forever fluctuating possibilities [...] Focussing at-

tention on the leftover puts into question the value of what we choose to keep.” (p.228). “Leftovers are part objects in time rather than in space. Leftovers suggest fractured rather than continuous time.” (p.231). Briony Fer - Part Object Part Sculpture: The Scatter: Objects as Leftovers (2005). Pennsylvania State University Press.



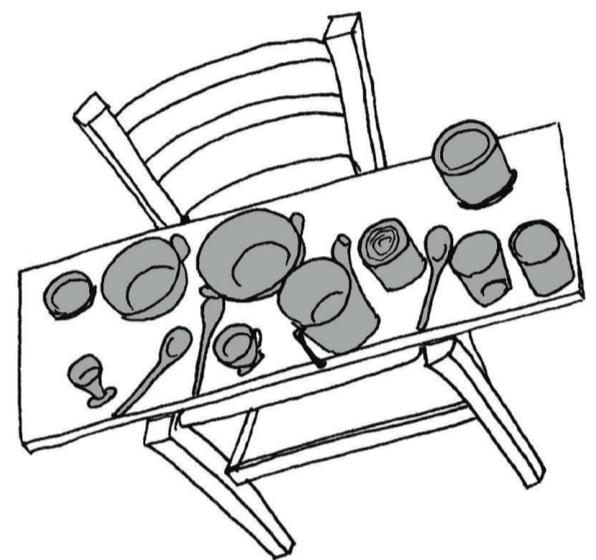
Chris Gittner - Street Food (2013). Photography.

Pronunciation: /'lɛftəʊvə/

Noun: something, especially food, remaining after the rest has been used

Adjective [attributive]: remaining; surplus.

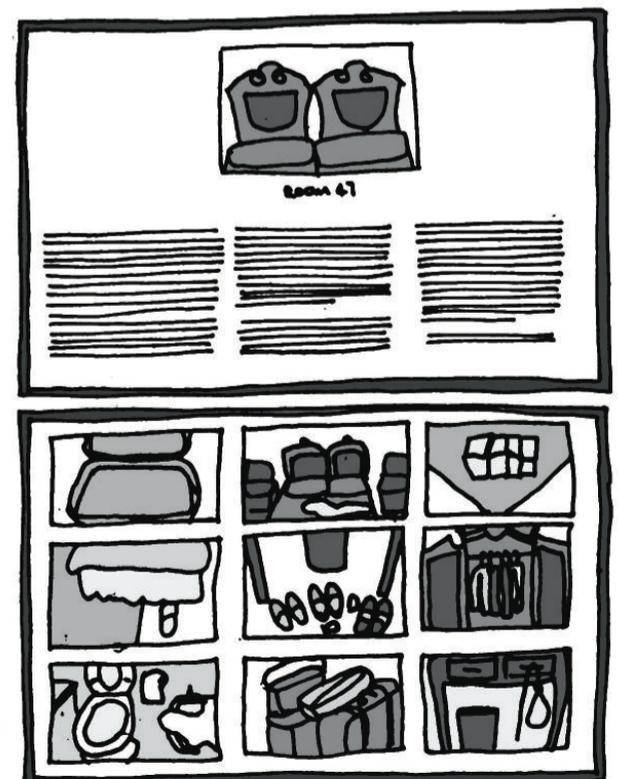
Origin: left + over: Middle English *leven*, Old English *læfan* (from base of *lāf* remainder; Old High German *leiban* (bleiben to remain).



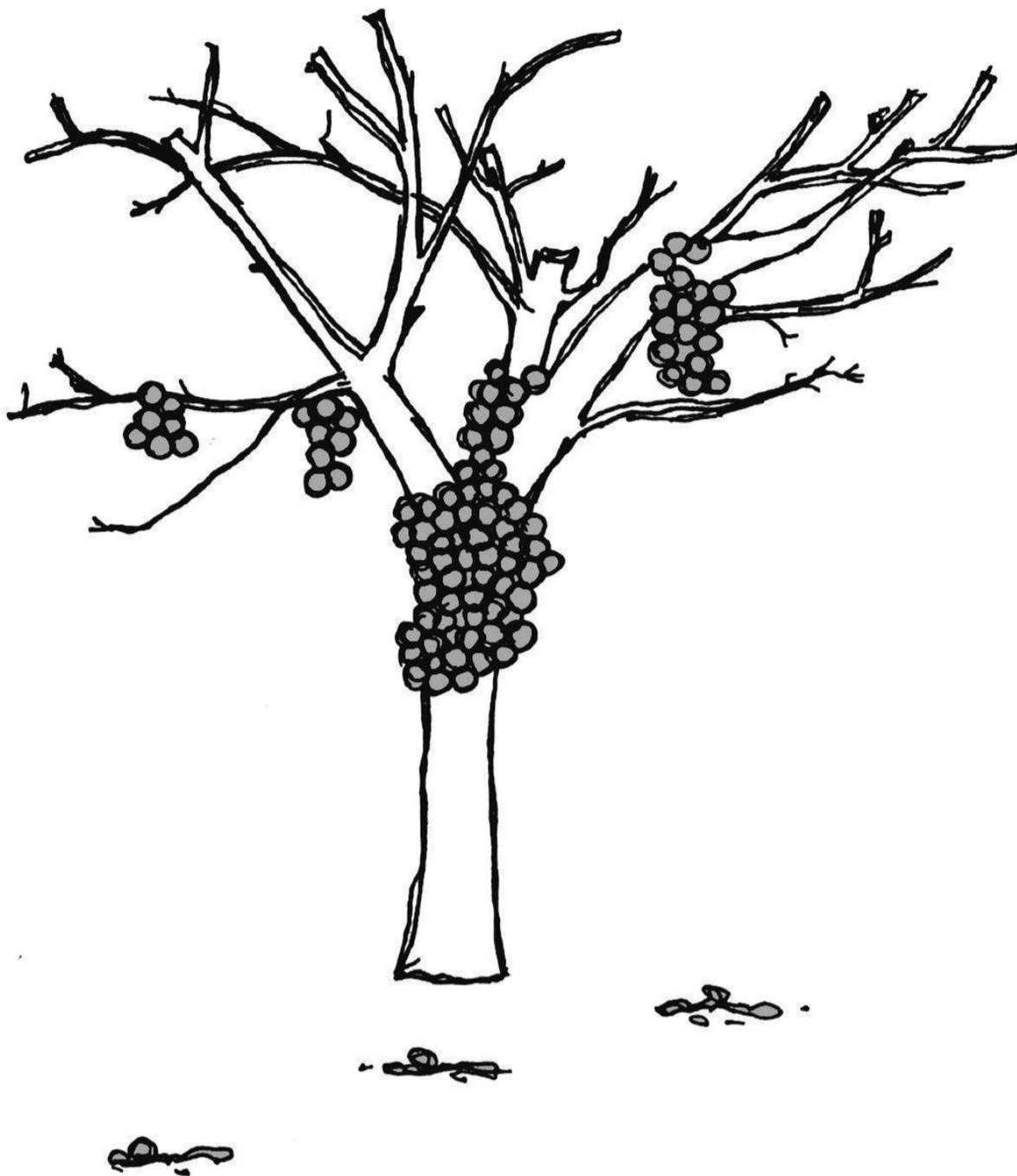
Daniel Spoerri - Kichka's Breakfast I (1960). Wood chair hung on wall with board across seat, coffee pot, tumbler, china, eggshells, cigarette butts, spoons, tin cans, and other materials, 36.6 x 69.5 x 65.4 cm.



Klaus Pichler - One Third (Strawberries) (2011). Photography, ed. 5+II/5+II 60x75, 90x105cm.



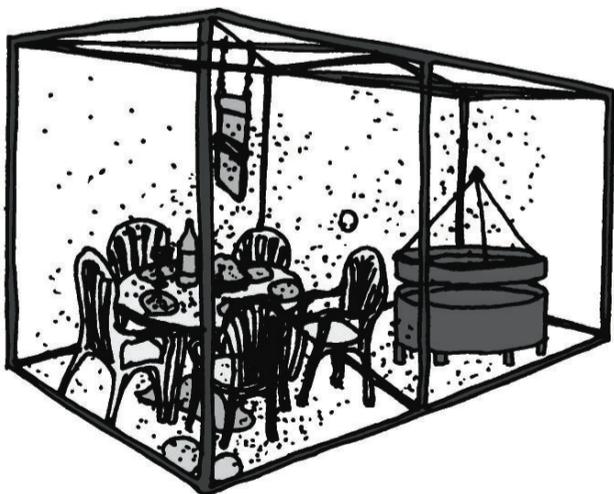
Sophie Calle - The Hotel, Room 47 (1981). 2 works on paper, photographs and ink, 214 x 142cm.



"It might be said that the engineer questions the universe, while the 'bricoleur' addresses himself to a collection of oddments left over from human endeavours, that is, only a sub-set of the culture." Claude Lévi-Strauss - *The Savage Mind* (1966)

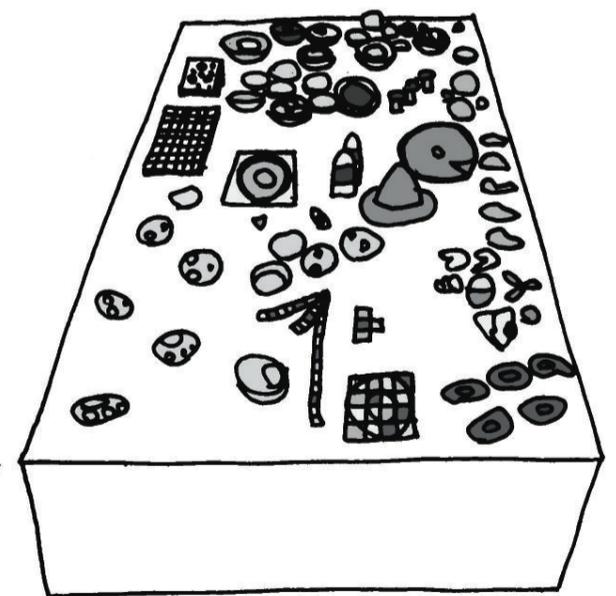
"Some pieces are more like finished sculptures, like the socks or the heart, and some of them are like models, like the car, the small DS or the little Yielding Stone which is the first one I ever made. Then some of them are totally ready-made like the box of soap or the shoebox. Some of them are failed sculptures, models that didn't work out but have interesting possibilities for the future, like nice leftovers." - Gabriel Orozco interviewed by Benjamin Buchloch in the "Clinton is Innocent" exhibition catalogue, Paris, 1998, p.127.

Anya Gallaccio - *Because I Could Not Stop* (2000). Bronze cast from an apple tree, apples, rope.



Damien Hirst - *Let's Eat Outdoors Today* (1990-91). Glass, steel, silicone rubber, cow's head, flies, maggots, sugar, water, Insect-O-Cutor, table and chairs, tableware, condiments and food, 221 x 411.5 x 214.6cm

"I always like to work with leftovers, doing the leftover things. Things that were discarded, that everybody knew were no good. I always thought it had the potential to be funny. It was like recycling work. I always thought there was a lot of humor in leftovers." Andy Warhol - *The Philosophy of Andy Warhol (From A to B and Back Again)*, 1975, Harcourt Brace Jovanovich, New York.



Gabriel Orozco - *Working Tables* (2000-05). Unfired clay, straw, egg container, bottle caps, wiremesh screen, string, stones, shells, plaster, bark, polystyrene foam, painted wood elements, pizza dough, and other materials

LITTER



Raumlabor - House of Contamination (2010). Architectural installation.

"Conceived as a place that is both real and ideal, the House of Contamination is an experimental museum designed to host Artissima's curatorial programme Poetry in the Form of a Rose. Located inside the vast area of the Oval Linghotto, the large temporary structure hosts a number of spaces for each of the art disciplines investigated: dance, cinema, literature, design, urbanism and education. A 'project within a project', the House of Contamination is conceived as a model, a prototype of a contemporary cultural center. Walls are made out of trash material, intercepted in their route through the recycling process: crushed plastic bottles, compressed bales of advertising and packaging paper, leftover fabrics from the manufacturing process, and discarded wood from doors and discarded panels.

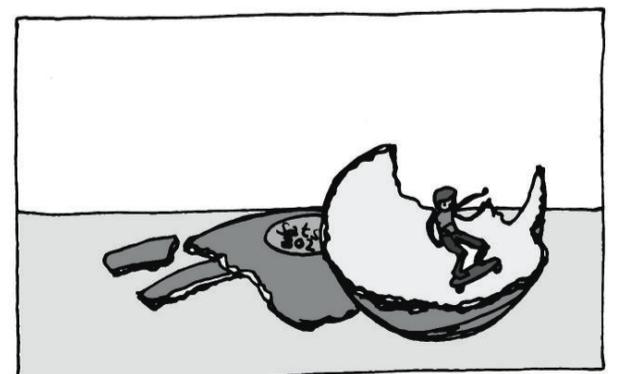
The furniture is designed and produced from old fridges, washing machines, doors, dressers, bookshelves and chairs best for the dump. A garage is fitted with an enormous fan to distribute wind through the art fair space; its form is covered in used clothing, recuperated from the leftover materials of an exhibition by Christian Boltanski, 1:1 recycled art. Most architectural elements of the space are fixed and solid, but the design incorporates a sliding wall, referencing high-tech philosophies of an adaptable architecture. The wall can slide taking away the cinema screen and take the eye to the theatre stage, or to seal the literary salon or invade the corridor." - Raumlabor.

Pronunciation: /'lɪtə/

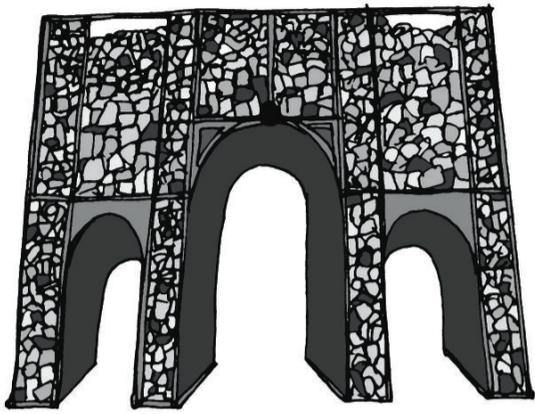
Noun 1 [mass noun]: rubbish such as paper, tins, and bottles left lying in an open or public place; [in singular]: an untidy collection of things lying about; 2 a number of young animals born to an animal at one time; 3 (also cat litter) [mass noun]: granular absorbent material lining a tray in which a cat can urinate and defecate when indoors; 4 [mass noun]: straw or other plant matter used as bedding for animals; (also leaf litter) decomposing but recognizable leaves and other debris forming a layer on top of the soil, especially in forests; 5 historical: a structure used to transport people, containing a bed or seat enclosed by curtains and carried on men's shoulders or by animals; a framework with a couch for transporting the sick and wounded.

Verb [with object]: 1 make (a place or area) untidy with rubbish or a large number of objects left lying about; [with object and adverbial] leave (rubbish or a number of objects) lying untidily in a place; (usually be littered with) fill with examples of a particular thing, typically something bad or unpleasant; 2 archaic provide (a horse or other animal) with litter as bedding.

*Origin: Middle English (in litter (sense 5 of the noun)): from Old French *litiere*, from medieval Latin *lectaria*, from Latin *lectus* 'bed'. Sense 1 dates from the mid 18th century.*



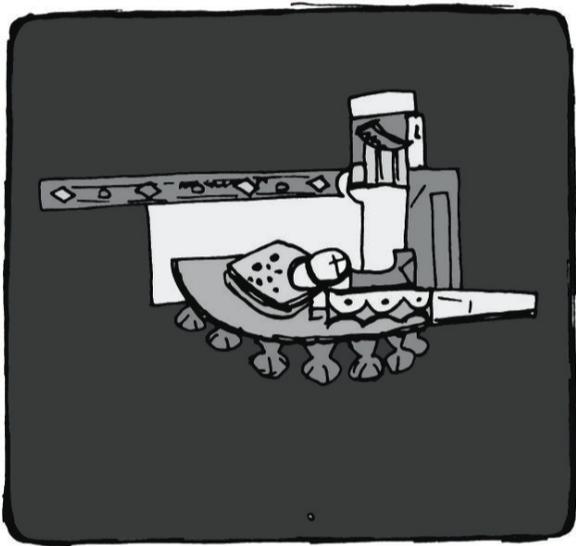
Slinkachu - Local amenities for children (2008). Street installation with found materials.



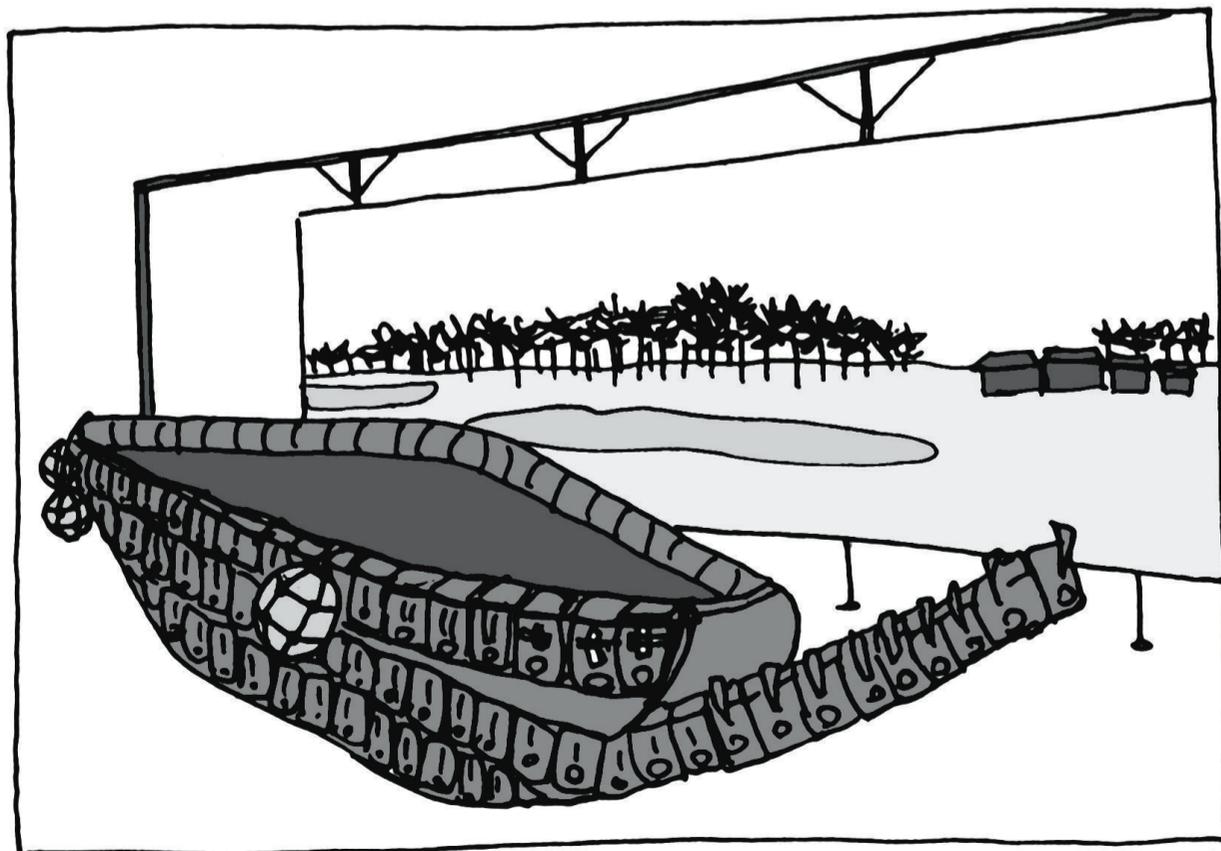
Miguel Romo - Marble Arch of Litter (2011). Litter collected from Oxford Street, Regent's Street and Bond Street in one day.



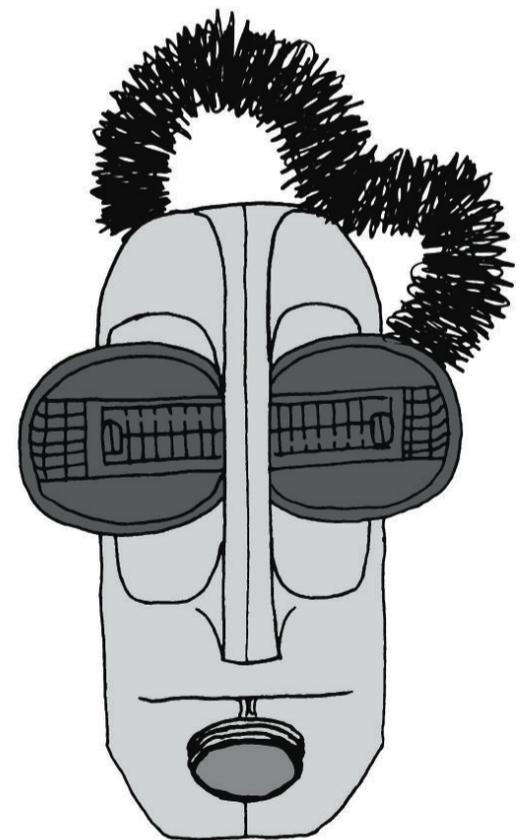
Anna Francis - Brownfield Ikebana (2012). Brownfield Ikebana celebrates these impromptu wildlife havens, using the Japanese art of flower arranging, but replacing the vase with items of rubbish salvaged from 3 brownfield sites close to the gallery replacing the flowers with 'weeds.'



Neil Cummings - Still Life 1914 (1990). Recycled cardboard boxes scavenged from London streets.

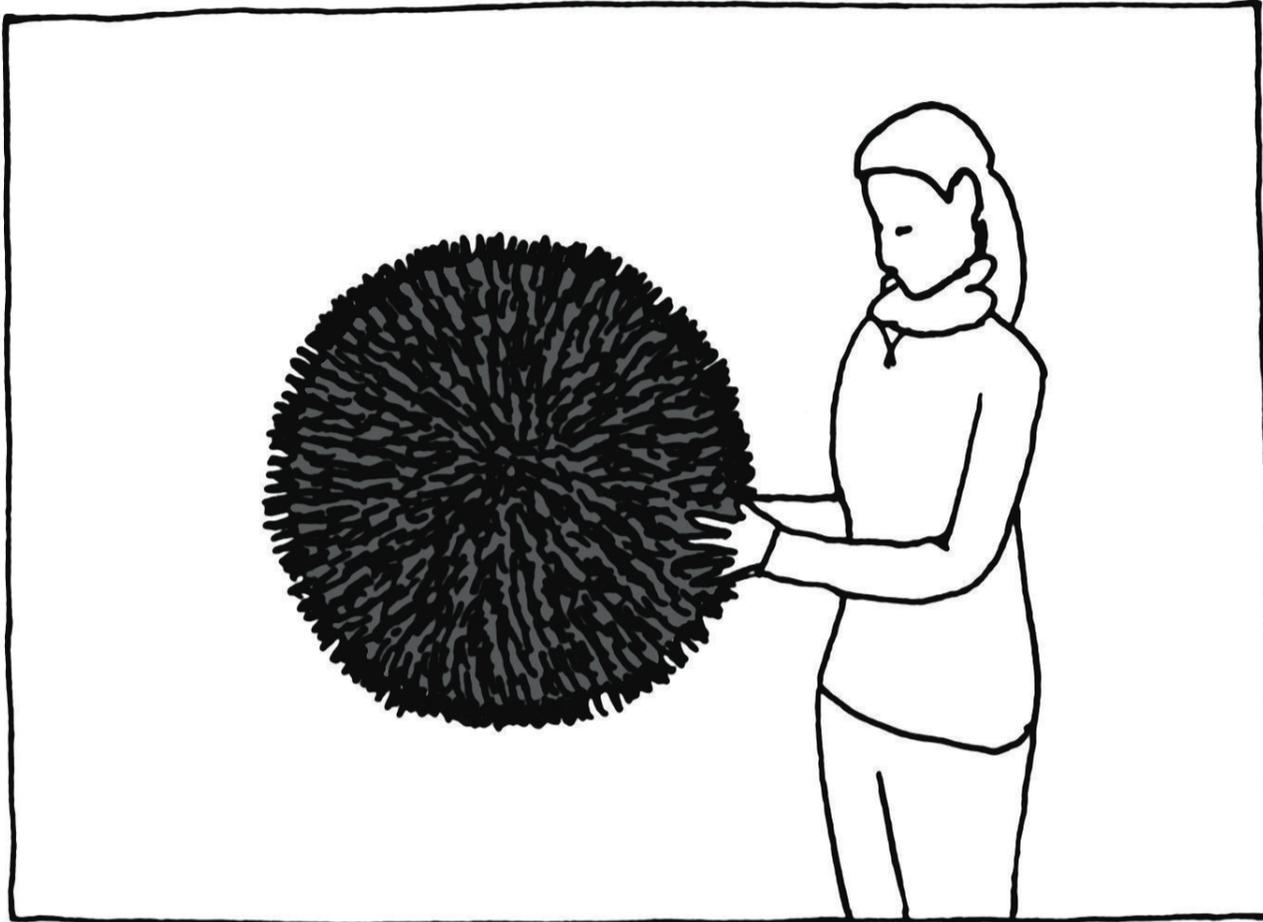


Romuald Hazoumé - Dream (2007). Photograph mounted on wood, boat made from plastic canisters, glass bottles, corks, cords, letters, photographs.



Romuald Hazoumé - Ear Splitting (1999). as canister, brush, speakers, 42 x 22 x 16cm.

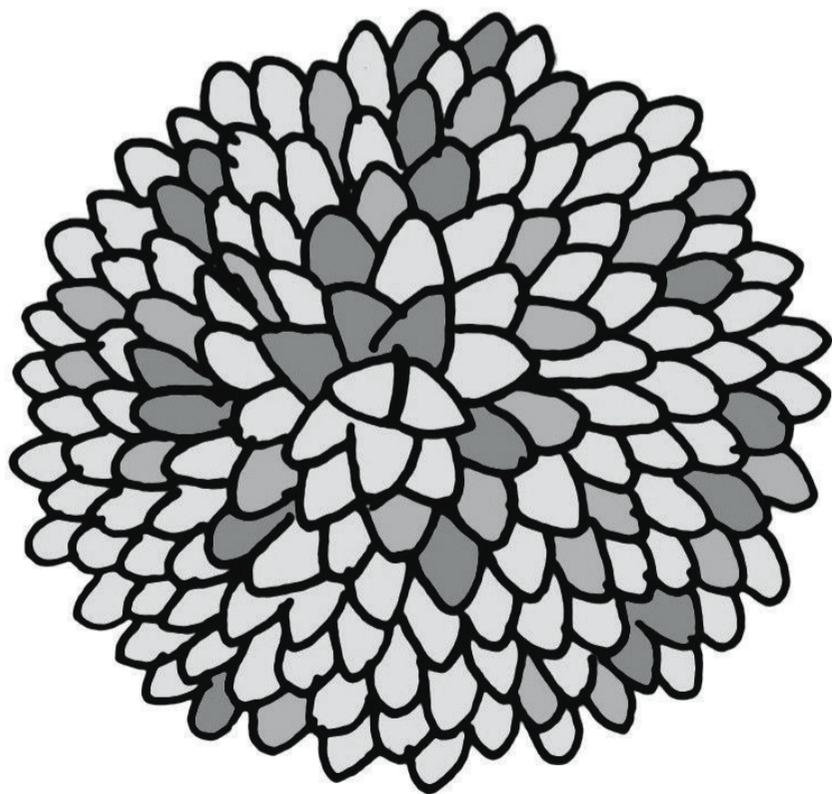
REFUSE



Ellen Ringstad - Information Overload II (2011). Paper, acrylic. 50 x 50 x 50cm.

"Consumer culture is not my deliberate catalyst to make anything, but it is a critique of my work that I've accepted because I use objects consumed by everyday people. I hate shopping since there are too many things to choose from. To me it represents an order and the ego. Culture is driven by the ego of the shopper. So much of what life could or should be about is masked by our obsession with buying and owning and wanting something we can't afford."

Willie Cole, Hyperallergic: Upcycled: A Conversation With Willie Cole, May 2013.



Willie Cole - Harlem Rose (2005-06). Shoes, wood, resin, screws. Diameter: 114.3cm; Depth 39.4cm.

Pronunciation: /ri'fyŋ̄oz/

Verb [no object]: indicate or show that one is not willing to do something; [with object] indicate that one is not willing to accept or grant (something offered or requested); informal (of a thing) fail to perform a required action; [with object] decline to accept an offer of marriage from (someone); [with object] (of a horse) stop short or run alongside (a fence or other obstacle) instead of jumping it.

Origin: Middle English: from Old French refuser, probably an alteration of Latin recusare 'to refuse', influenced by refutare 'refute'.

Pronunciation: /'refyŋ̄os, -yŋ̄oz/

Noun: matter thrown away or rejected as worthless; trash

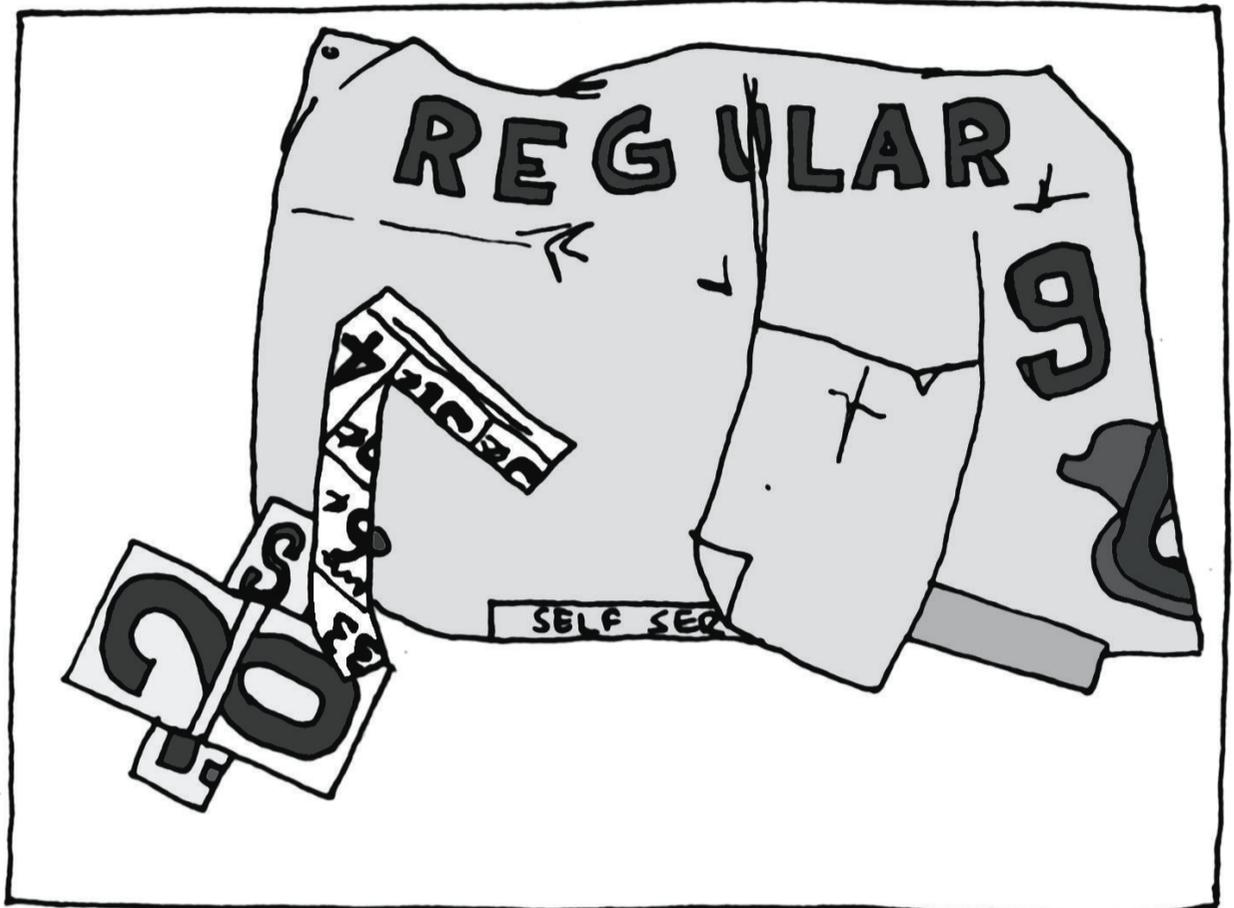
Origin: late Middle English: perhaps from Old French refusé 'refused', past participle of refuser.

“I don't want a picture to look like something it isn't. I want it to look like something it is. And I think a picture is more like the real world when it's made out of the real world.”

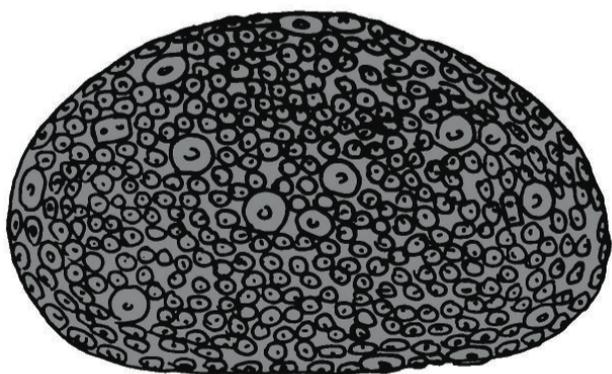
Robert Rauschenberg quoted in Calvin Tomkins - *Off the Wall: Robert Rauschenberg and the Art World of Our Time*, 1980, Penguin Books, New York.

“I was the garbage man there [Black Mountain College in North Carolina during the late 1940s] because I liked to drive trucks. We had one studio and a second studio that wasn't registered. I would go through everybody's garbage and take out the things that we would like to have.”

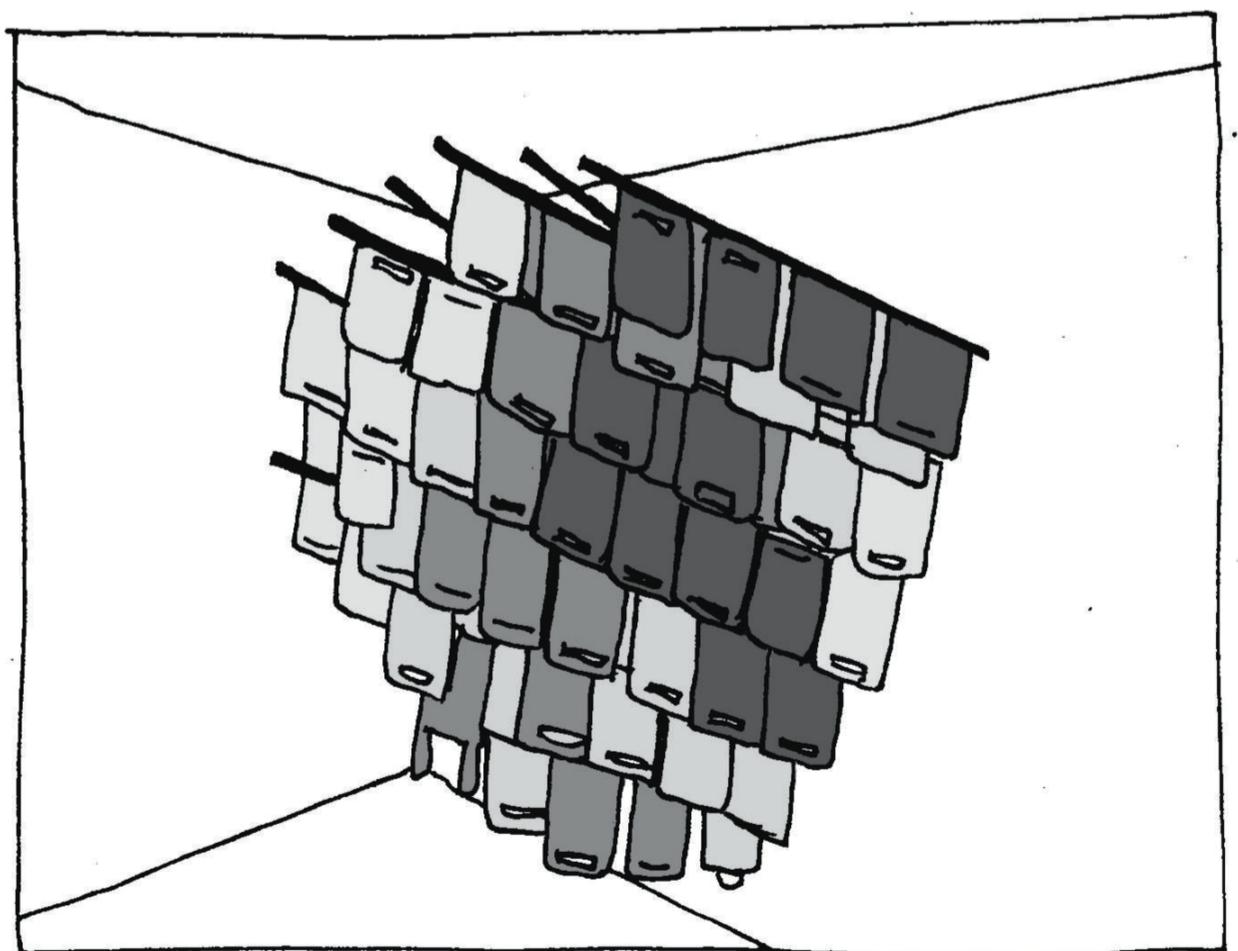
Rauschenberg in interview with Barbara Rose: *An Interview with Robert Rauschenberg*.



Robert Rauschenberg - *Regular Diary Glut* (1986). Riveted, painted metal, 215.9 x 294.6 x 61cm.

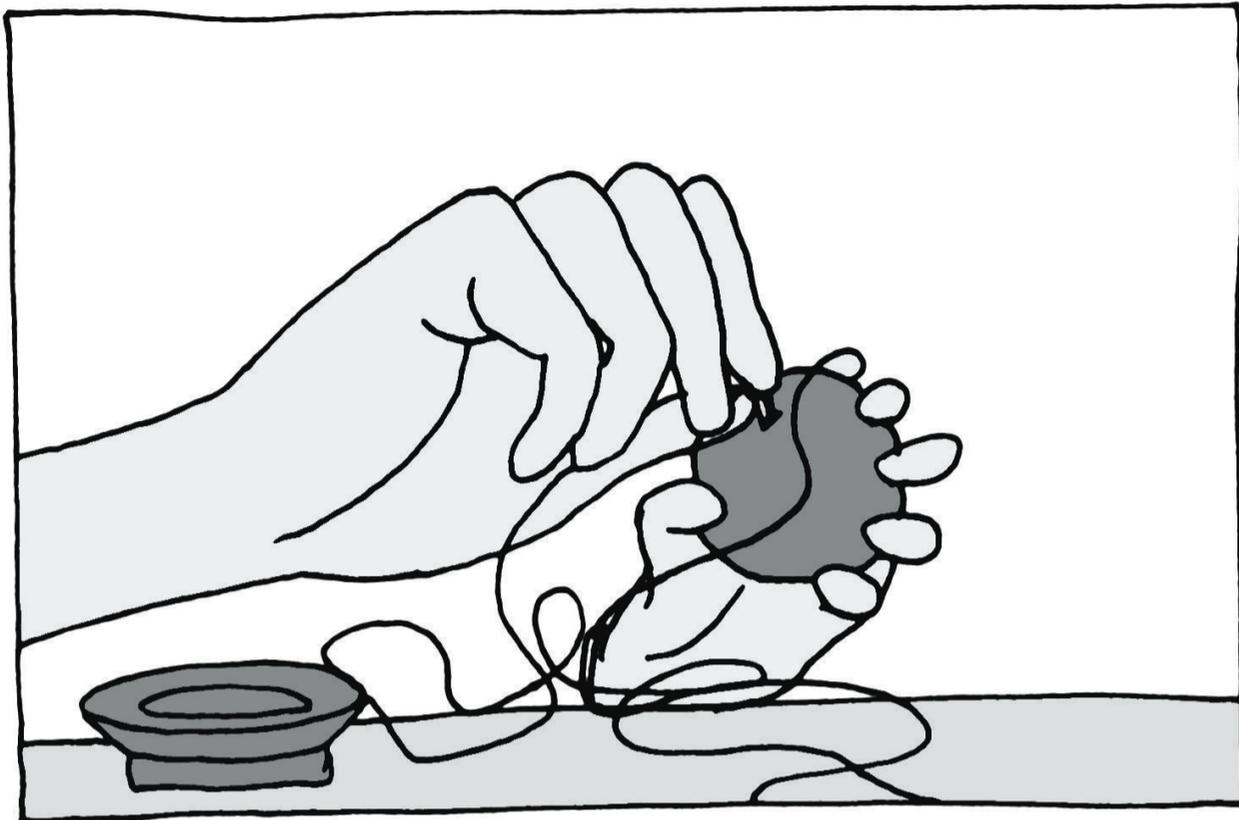


Michel de Broin - *Dead Star* (2008). Batteries, urethane, polystyrene.



Sarah Goffman - *Refuse* (2005). Plastic bags.

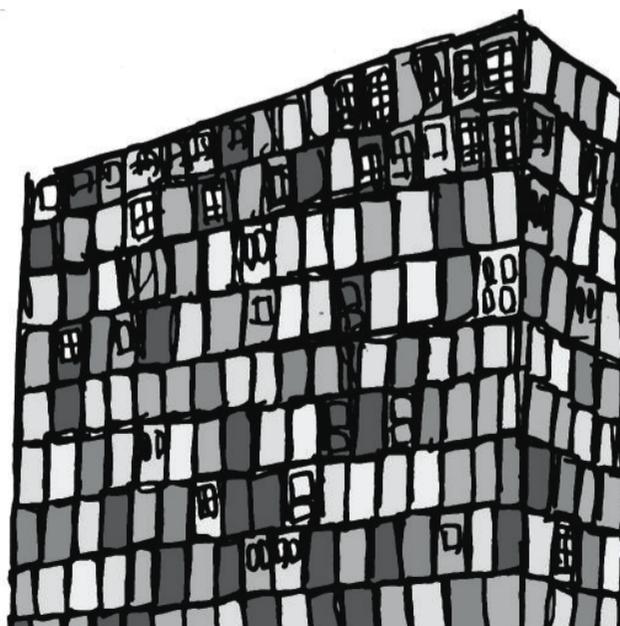
REJECTS



Karl Heinz Jeron - *Fresh Music for Rotten Vegetables* (2013). In workshops, small sound generators made from cheap electronic parts are constructed. The devices are supplied with current and controlled by old fruit and vegetables. If, for instance, two metal electrodes are stuck into a potato, a chemical reaction comes about that generates electric current. All the circuits built will be used for a sound installation. Matched to one another, they form an aleatoric musical piece. The project's title refers to *Fresh Fruit for Rotten Vegetables*, the debut of the Californian political punk band, *Dead Kennedys*, from 1980. In the thoroughly polemical songs they criticize and caricature social inequality.

"Popular in our time, unpopular in his. So runs the stereotype of rejected genius." Robert Hughes on Caravaggio.

"The painter must give a completely free rein to any feeling or sensations he may have and reject nothing to which he is naturally drawn."
– Lucian Freud



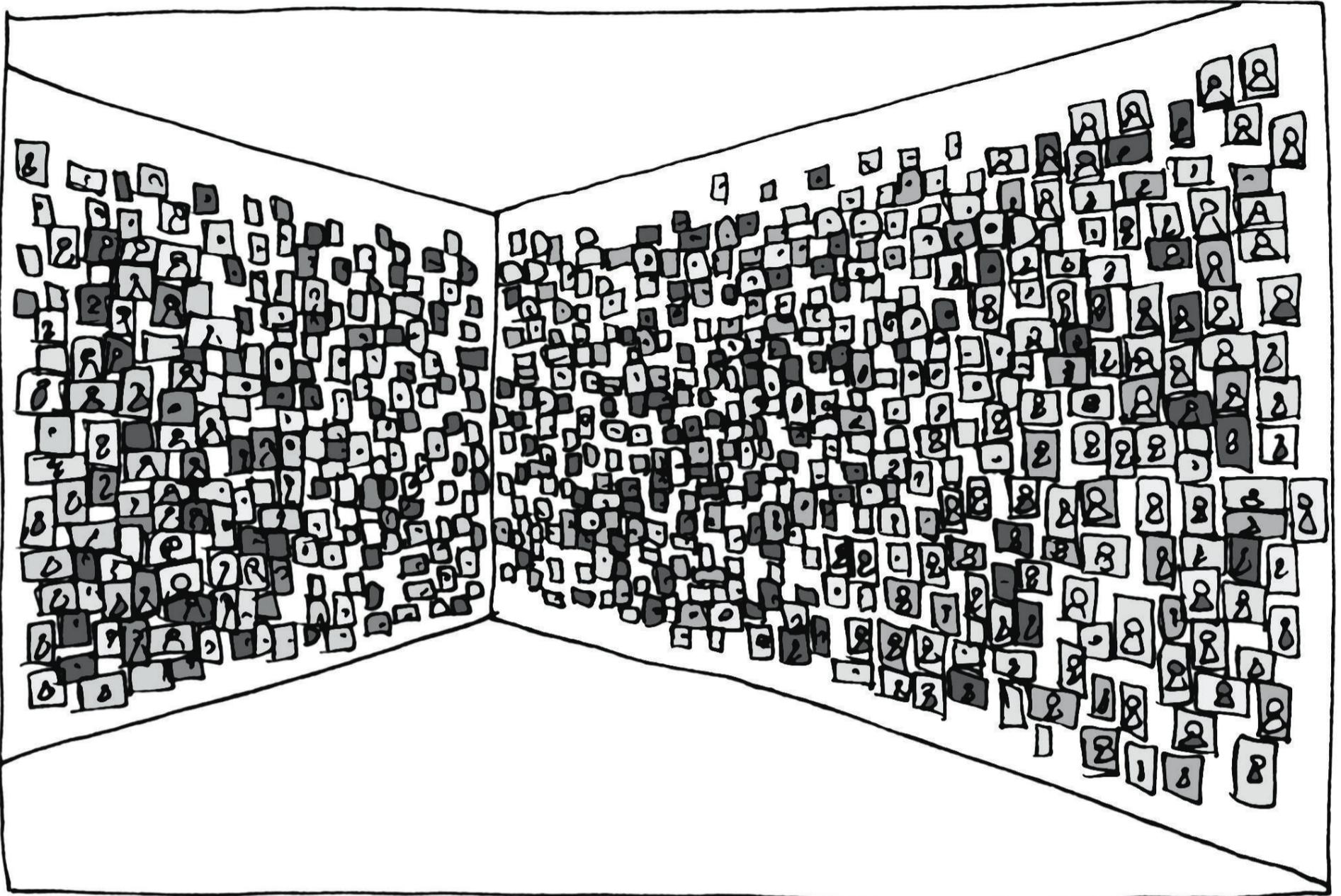
Choi Jeong-Hwa - *1000 Doors* (2009). 1000 old doors, 10 storeys high.

Pronunciation: /riˈjekt/
Verb [with object]: dismiss as inadequate, inappropriate, or not to one's taste; refuse to agree to (a request); fail to show due affection or concern for (someone); rebuff; medicine show an immune response to (a transplanted organ or tissue) so that it fails to survive.

Pronunciation: /ˈrɛːjekt/
Noun: a person or thing dismissed as failing to meet standards or satisfy tastes.
Origin: late Middle English: from Latin reject- 'thrown back', from the verb reicere, from re- 'back' + jacere 'to throw'.

"If you cannot learn to love real art; at least learn to hate sham art and reject it... because these are but the outward symbols of the poison that lies within them." – William Morris

"Rejection is a durational performance that attempts to recontextualize the concept of failure in society. Over the course of a full day, from sunup, to sundown, I read from my extensive collection of rejection letters. This archive has been culled largely from my own attempts to seek fortune and fame as an artist, but has been augmented by an international call for rejection letters from all corners of the globe. I maintain a very open idea of "rejection," including formal rebuffs, personal affronts, passive aggressive tactics, lost and un-



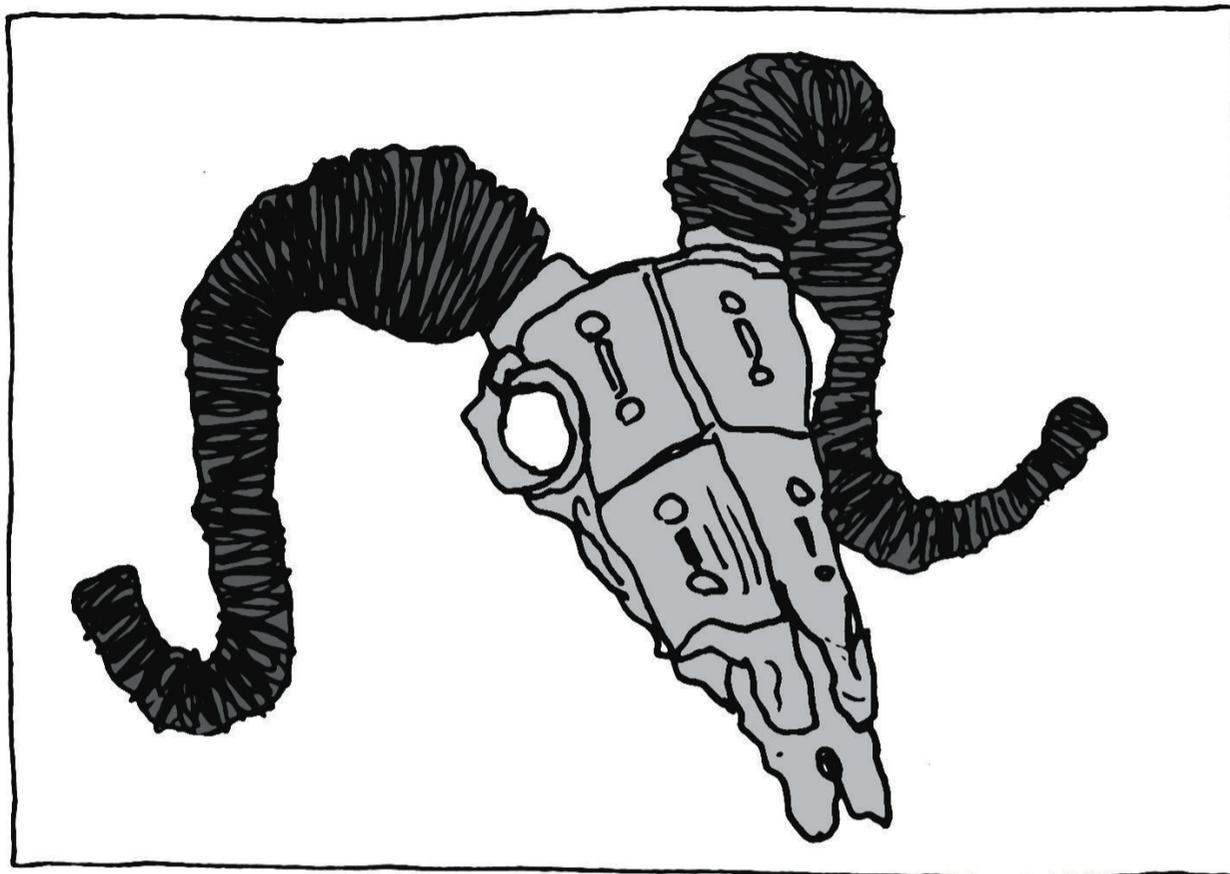
David Levine - *Hopeful* (2010). In 2005, David began collecting the unsolicited photos for his own research into the waste of the “culture industry,” sorting the discarded, blind submissions (which he acquired from the garbage bins of New York’s various casting agencies) into a haphazard catalogue.

requited love, unfulfilled and deferred dreams, financial set backs and denials, and anything else that a potential participant might wish to share. This project originated as a strategy to deal with my own repeated experiences with rejection in the art world. I started saving all of my letters hoping that one day I might be able to make something out of them, eventually, an opportunity presented itself and in 2008 I spent seven hours at INcubate Chicago reading the pieces out loud. Quickly, the project emerged as a way for other people to turn their frustrations into something creative. The letter reading process became a collective, cathartic, communal absurd celebration.” - Anna Liftig.

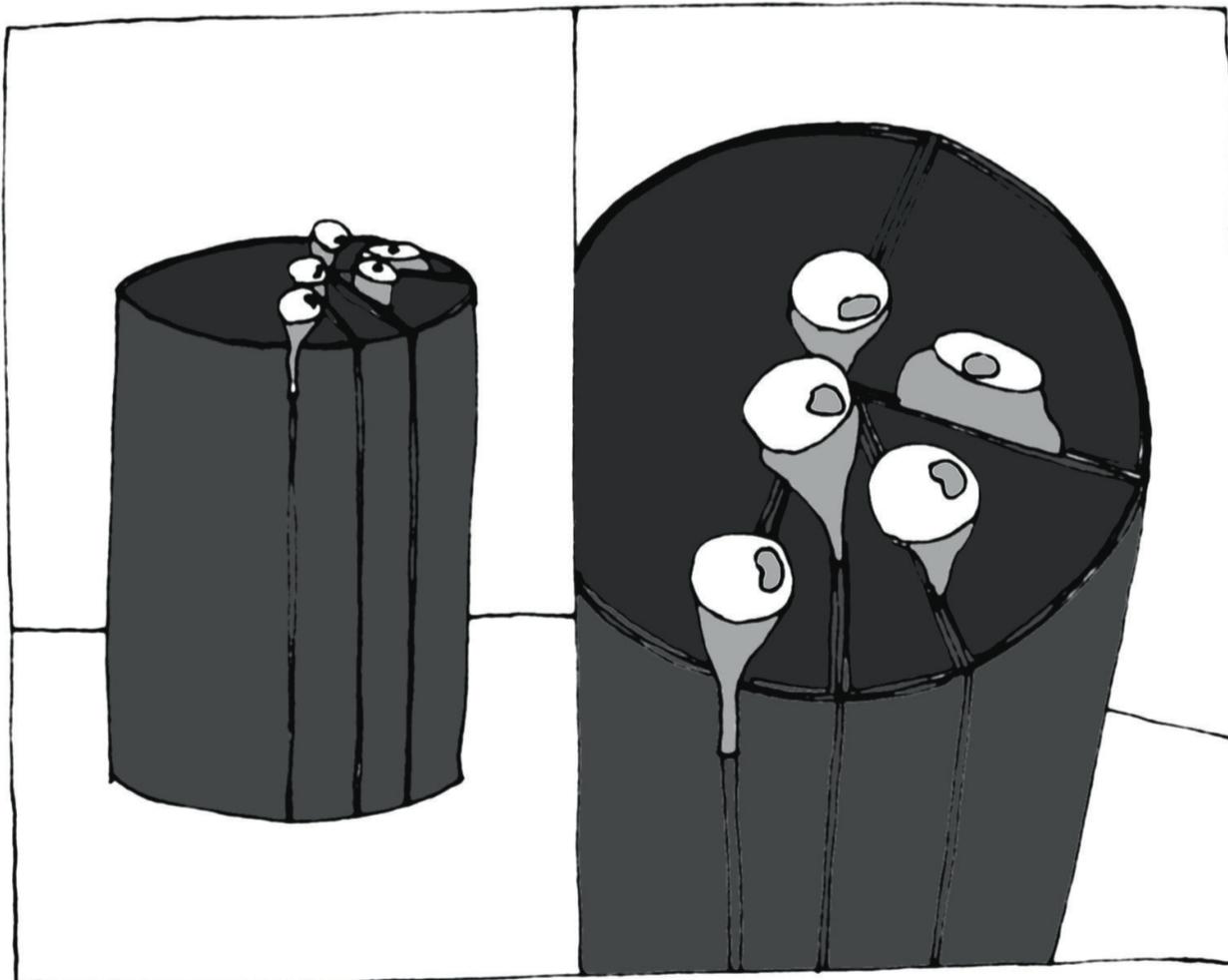


Anya Liftig - *Rejection* (2008). Performance; reading of 400 rejection letters from 7pm to 7am.

REMAINS



Brian Dettmer - Ram Skull (2007). Altered cassette tapes, 22.9 x 43.2 x 33cm.



Gabriel Kuri - Untitled (segmented bin with holes in the intervals) (2009). painted metal, water, blue plastic bottles, 60 x 44cm diameter.

Pronunciation: /ri'mānz/

Plural noun: the parts left over after other parts have been removed, used, or destroyed; historical or archaeological relics; a person's body after death.

Origin: late Middle English (occasionally treated as singular): from Old French remain, from remaindre, from an informal form of Latin remanere (see remain).

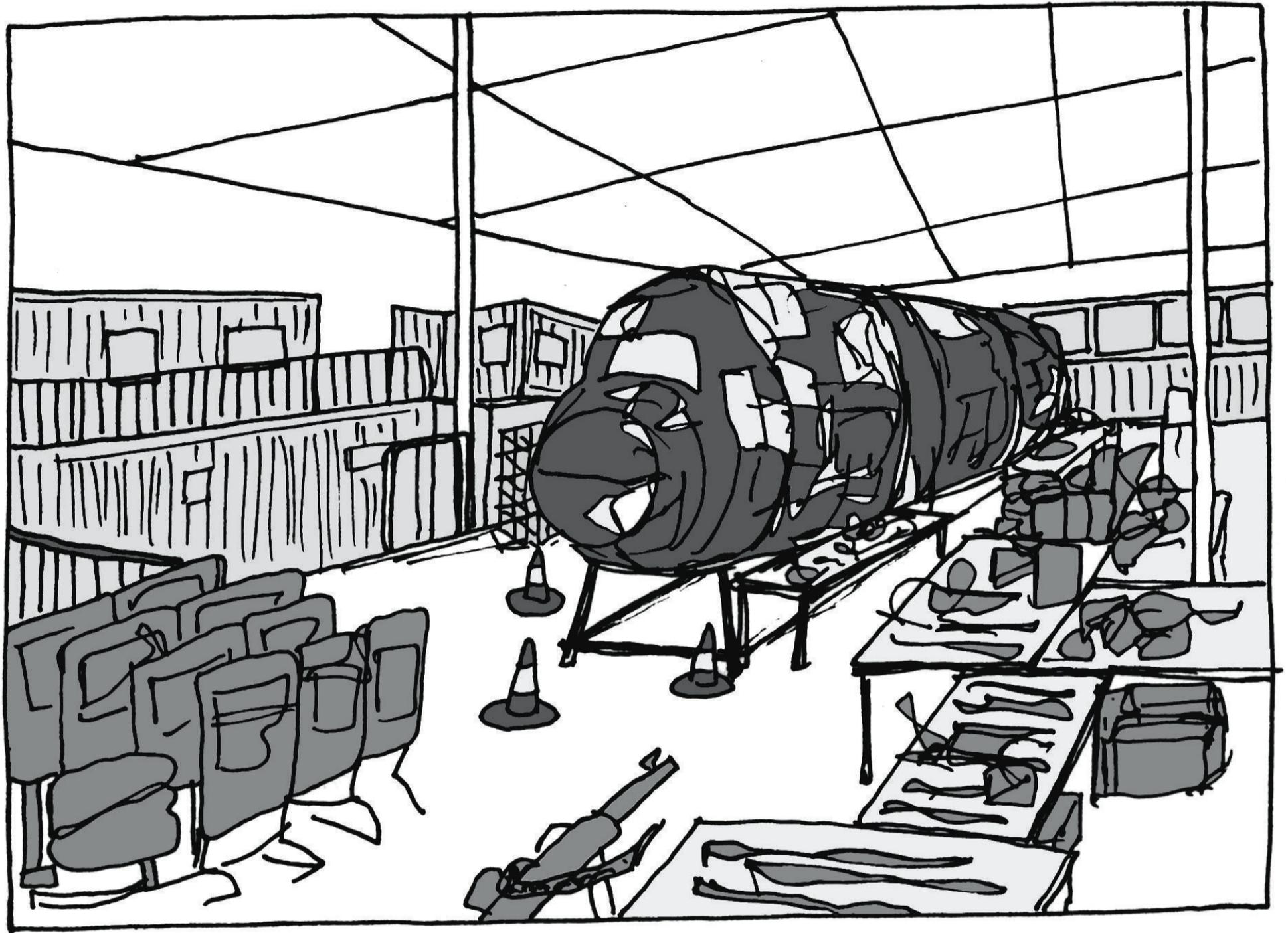
"Everything changes, nothing remains without change." - Buddha

"How little remains of the man I once was, save the memory of him! But remembering is only a new form of suffering." - Charles Baudelaire, La Fanfarlo (1847)



Li Xiaofeng - Beijing Memory No.1 (2006-08). Shattered antique blue and white Ming and Qing dynasty porcelain found in a construction site.

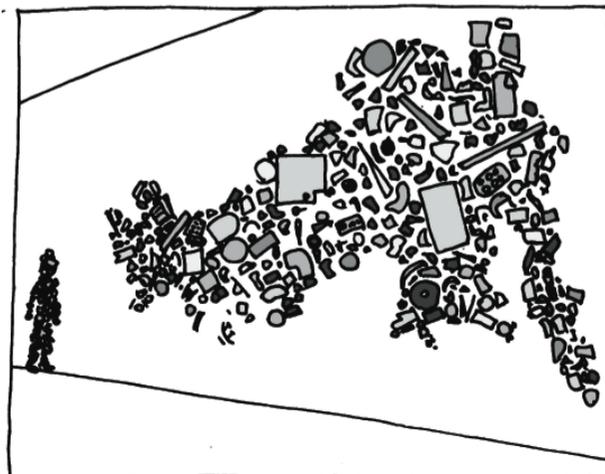
"Antiquities are history defaced, or some remnants of history which have casually escaped the shipwreck of time." - Francis Bacon



Christoph Büchel - LAST MAN OUT TURN OFF LIGHTS (2010). Installation, dimensions variable. "Büchel has blown up a defunct aeroplane to set up a fictitious scenario showcasing a futile attempt to put the plane's pieces back together again. Surrounding a forensic investigation within an archaeological wasteland, you will find an abandoned prison environment housed in a labyrinth of shipping containers" (The List, April 2012).

"I don't think of all the misery but of the beauty that still remains." - Anne Frank

"Silence remains, inescapably, a form of speech." - Susan Sontag, The Aesthetics of Silence (1967)



Tony Cragg - Britain Seen from the North (1981). Plastic, wood, rubber, paper and other materials, 440 x 800 x 10cm.

"Education is what remains after one has forgotten everything he learned in school." - Albert Einstein

"I never see what has been done; I only see what remains to be done." - Buddha

RUBBISH

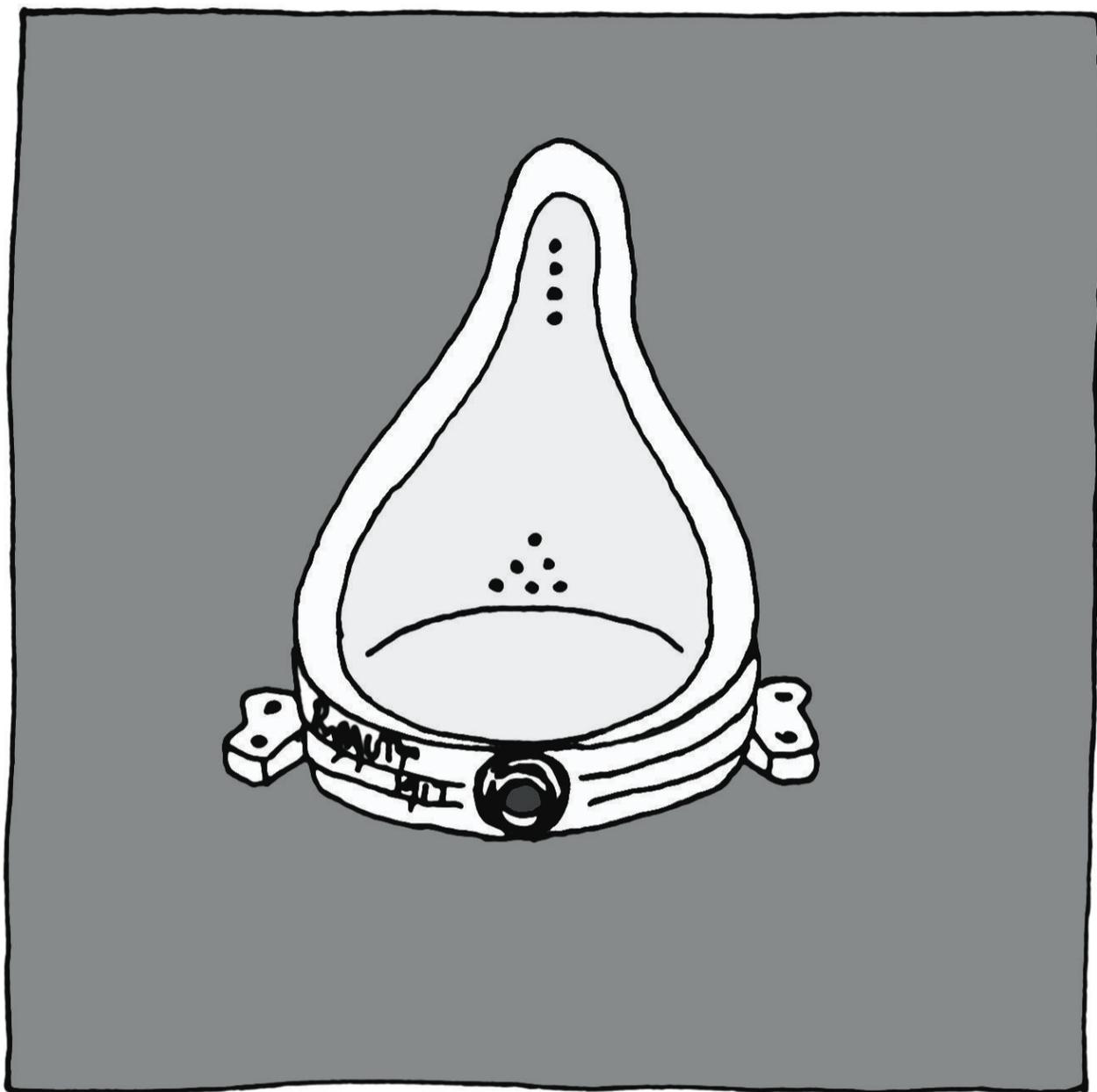
Pronunciation: /'rəbiSH/

Noun: waste material; refuse or litter; material that is considered unimportant or valueless; absurd, nonsensical, or worthless talk or ideas.

Verb [with object] British informal: criticize severely and reject as worthless

Adjective British informal: very bad; worthless or useless.

*Origin: late Middle English: from Anglo-Norman French *rubbous*; perhaps related to Old French *robe* 'spoils'; compare with *rubble*. The change in the ending was due to association with *-ish*. The verb (1950s) was originally Australian and New Zealand slang.*

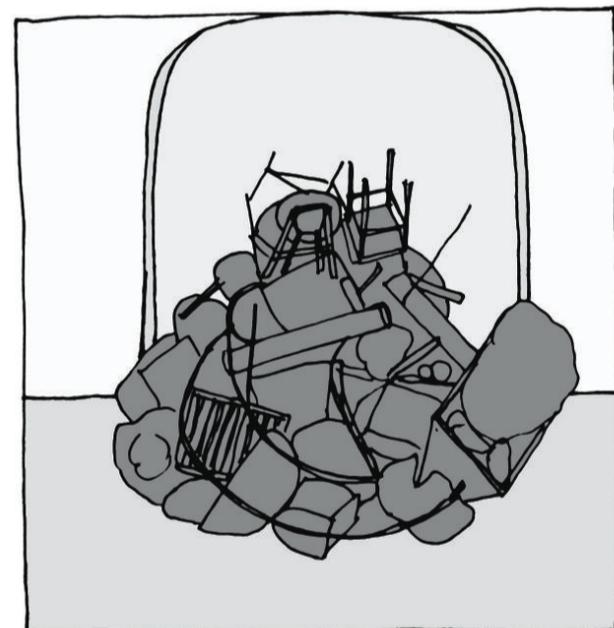


Marcel Duchamp - Fountain (1917, replica 1964). Porcelain, 36 x 48 x 61cm

"After arriving to London for MA studies in 2010 I was overwhelmed by the huge amount of packaging materials consumed in everyday life. Some blue bottle caps were landing on the table and in a metropolis with enormous amount of waste generated everyday recycling some of them in the form of artwork started to feel almost like a moral obligation." Inguna Gremzde in conversation with Alice Bradshaw, January 2013.



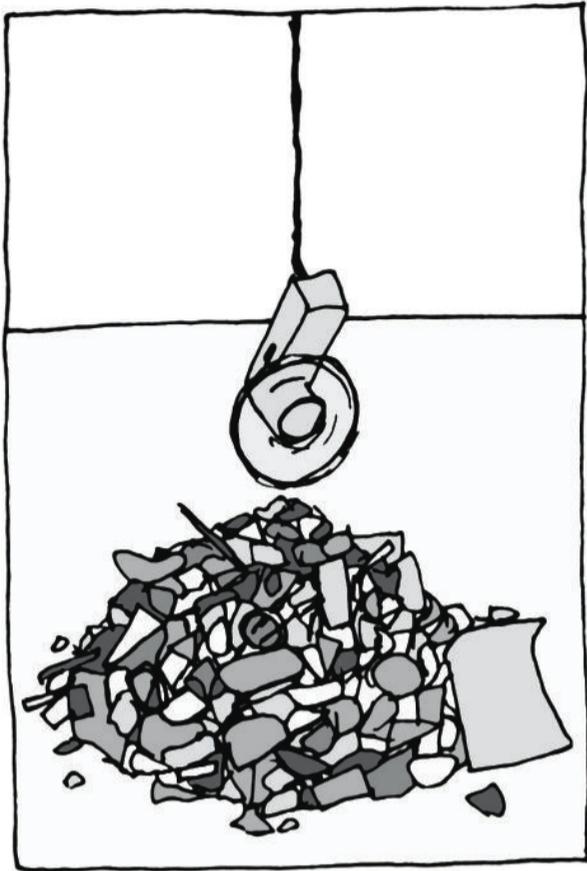
Inguna Gremzde - Small World (2011). Painting, 277cm x 347cm (detail).



Kiss András - Gold rubbish heap (2009). Installation.

"Words are the most uncertain signals severally devised by human beings for communication. Further, Zen, philosophy and literature etc. have driven them away to worthless rubbish." Kitasono Katué - A Note on Plastic Poetry (1966).

"In the wild struggle for existence, we want to have something that endures, and so we fill our minds with rubbish and facts, in the silly hope of keeping our place." - Oscar Wilde.



Louise Winter - rubbish pile and fan (2012). Installation, approx 50 x 50cm (dimensions variable).

"The term rubbish is relative in the sense that, by its very definition, it is that which is considered worthless, and, based on that assumption, is rejected. The cliché 'one man's trash is another man's treasure' seems appropriate here and clichés are, after all, rooted in truths. At the same time it can be a humorous and disarming way of introducing your work to someone by describing it as rubbish! Do you sell your work? No. Why? Because its rubbish. It's that kind of deadpan humour that I invoke with the titles of my work which operate purely on the level of description by simply stating what they are." Louise Winter in conversation with Alice Bradshaw, December 2012.

"Rubbish is also a border separating the clean and useful from the unclean and dangerous." - Heather Rogers, *Gone Tomorrow: The Hidden Life of Garbage*, 2005, The New Press.

"So long as identity is absent, rubbish is not dangerous. It does not even create ambiguous perceptions since it clearly belongs in a defined place, a rubbish heap of one kind or another."

Mary Douglas - *Purity & Danger*, 1966, Routledge, London and New York, p.161.



Ian Stevenson - *Rubbish Art* (2005-2011). On going self-initiated project where the artist walks the streets bringing rubbish to life and making it talk back.



Hassan Hajajj - *Rubbish Odalisque* (2011). Digital image, 400x50cm.

"What are the roots that clutch,
what branches grow
Out of this stony rubbish? Son of
man, 20
You cannot say, or guess, for you
know only
A heap of broken images, where
the sun beats,
And the dead tree gives no shelter,
the cricket no relief,
And the dry stone no sound of wa-
ter."

T.S.Eliot - *The Waste Land*, Part I: *Burial of the Dead* (1922)



Kevin Harman - *Big Bang* (2012).

"Logic! Good gracious! What rubbish! How can I tell what I think till I see what I say?" E. M. Forster.

RUINS



Phyllida Barlow - *Untitled: Disaster III* (2010). Mixed media.



Jiang Pengyi - *Unregistered City, No. 1* (2008-2010). Archival inkjet print.



Lara Almarcegui - *Guide to ruined Buildings in the Netherlands XIX-XXI Century* (2008).

“The reason for this project comes from my childhood, that is clear to me. I did not have any toys. So, I played in the bricks of ruined buildings around me and with which I built houses.” - Anselm Kiefer on *La Ribaute, Over Your Cities Grass Will Grow* (2010) directed by Sophie Fiennes.

“I’m not certain that my art has anything to do with the “unmonumental.” Ruins, natural disasters, road works, building sites, theme parks, and war zones are both monumental and antimonumental. [...] My large-scale works are intended to capture an uncertain identity that places itself between monumentality and antimonumentality. The perilous stance of the pieces, their rough assemblage, everyday materials, absurd size—all of these qualities interest me as contentions both in sculptural terms and also as a confrontation of monumentality, and what that might be.” - Phyllida Barlow, *Artforum*, 10/03/11.

“I think having land and not ruining it is the most beautiful art that anybody could ever want.” - Andy Warhol

Pronunciation: /'rōoin/

Noun: the physical destruction or disintegration of something or the state of disintegrating or being destroyed; the remains of a building, typically an old one, that has suffered much damage or disintegration; the disastrous disintegration of someone’s life; the cause of the disintegration of a person’s life or loss of their assets; the complete loss of one’s money and other assets.

Verb 1 [with object]: reduce (a building or place) to a state of decay, collapse, or disintegration; cause great and usually irreparable damage or harm to; have a disastrous effect on; reduce to a state of poverty. *2 [no object] literary* fall headlong or with a crash.

Origin: Middle English (in the sense ‘collapse of a building’): from Old French *ruine*, from Latin *ruina*, from *ruere* ‘to fall’.

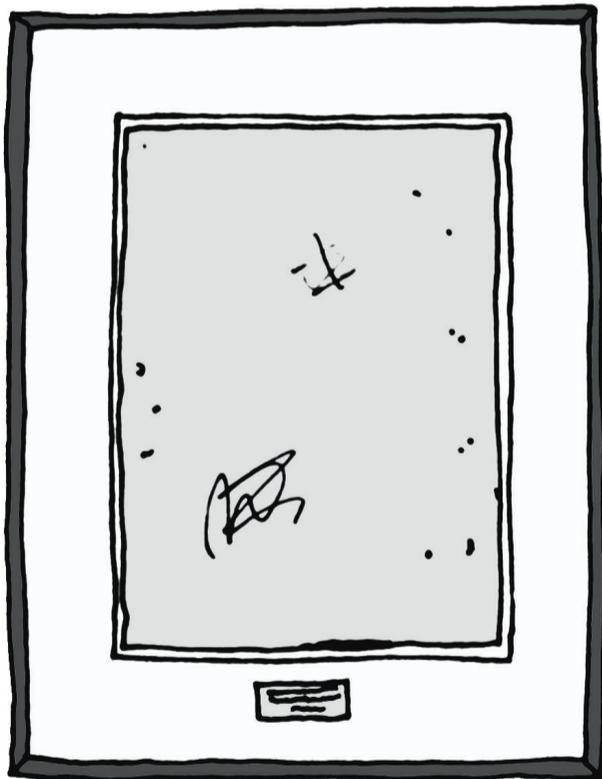
“Did you stop because it was good enough, or could have done more – but then maybe ruined it too? Sometimes you finish because you’ve gone too far.” - Bruce Nauman



Anselm Kiefer - *La Ribaute, Barjac, France*.



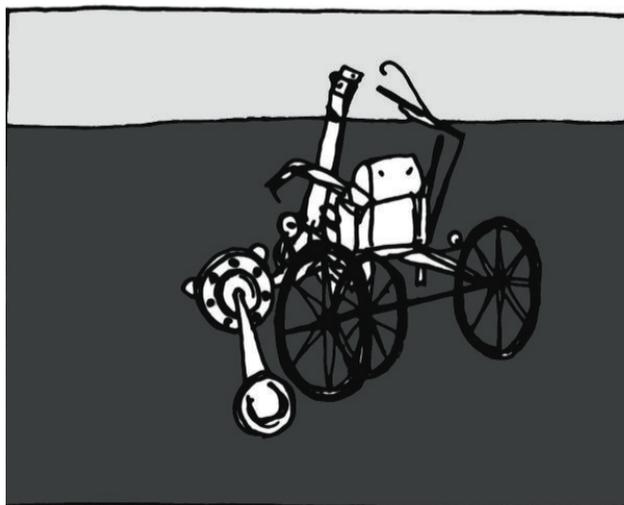
Gustav Metzger - Acid Action Painting (2006). Nylon, hydrochloric acid, metal, 213.4 x 381 x 182.9cm. 3 nylon canvases coloured white black red are arranged behind each other, in this order. Acid is painted, flung and sprayed onto the nylon which corrodes at point of contact within 15 seconds.



Robert Rauschenberg - Erased de Kooning (1953). Willem de Kooning drawing, erased.

“A ruin exists in a state of continual transition caused by natural deterioration, specific catastrophe or other circumstances. [...] The image of the ruin is always ambivalent and open to manifold interpretations. [...] Functional values which the ruin might have pos-

essed originally are of even less value in its aesthetic interpretation. [...] Devastated by time or by wilful destruction, incomplete as they are, ruins represent a combination of created, man-made forms and organic nature.” Paul Zucker - Fascination of Decay, 1968, Gregg Press, New Jersey.



Jean Tinguely - Homage to New York (1960). Part of the self-destructing sculpture that failed to destroy itself, gifted to the Museum of Modern Art, New York.

Gustav Metzger: Manifesto Auto-Destructive Art (1960)

Man In Regent Street is auto-destructive.

Rockets, nuclear weapons, are auto-destructive.

Auto-destructive art.

The drop drop dropping of HH bombs.

Not interested in ruins, (the picturesque)

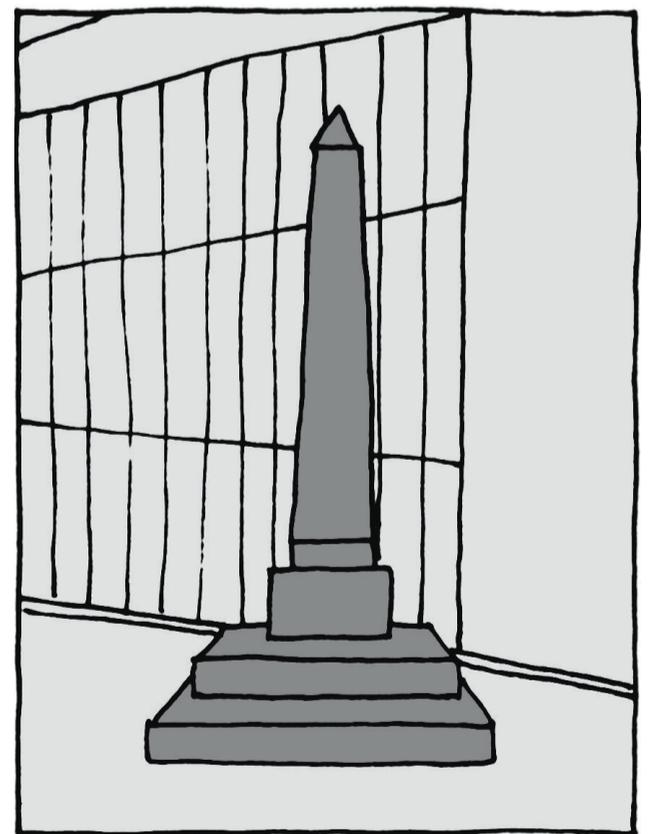
Auto-destructive art re-enacts the obsession with destruction, the pummeling to which individuals and masses are subjected.

Auto-destructive art demonstrates man’s power to accelerate disintegrative processes of nature and to order them.

Auto-destructive art mirrors the compulsive perfectionism of arms manufacture – polishing to destruction point.

Auto-destructive art is the transformation of technology into public art.

...



Cyprien Gaillard - Cenotaph to 12 Riverford Road, Pollokshaws, Glasgow (2008). Recycled concrete from a demolished Glasgow tower block.

SCRAP



Cornelia Parker - *The Negative of Words* (1996). Silver residue accumulated from a silversmith engraving words by hand, 10.5 x 10.5 x 7.8 cm.

Lowenna Waters: "Your work has been described as a waste product from conversation, what do you think of this statement?"

Cornelia Parker: "It's almost like what you see is the end of a long process, like the relic or the debris. A lot of things go on before this happens, all that friction that has gone on to uncover the parts of the process."

Interview with Cornelia Parker, *The White Review*, 2011.

Pronunciation: /skrap/

Noun: 1 a small piece or amount of something, especially one that is left over after the greater part has been used; bits of uneaten food left after a meal, especially when fed to animals; used to emphasize the lack or smallness of something; (informal) a small person or animal, especially one regarded with affection or sympathy; a particularly small thing of its kind. 2 (also scrap metal) discarded metal for reprocessing; [often as modifier] any waste articles or discarded material, especially that which can be put to another purpose.

Verb [with object]: discard or remove from service (a retired, old, or inoperative vehicle, vessel, or machine), especially so as to convert it to scrap metal; abolish or cancel (something, especially a plan, policy, or law) that is now regarded as unnecessary, unwanted, or unsuitable.

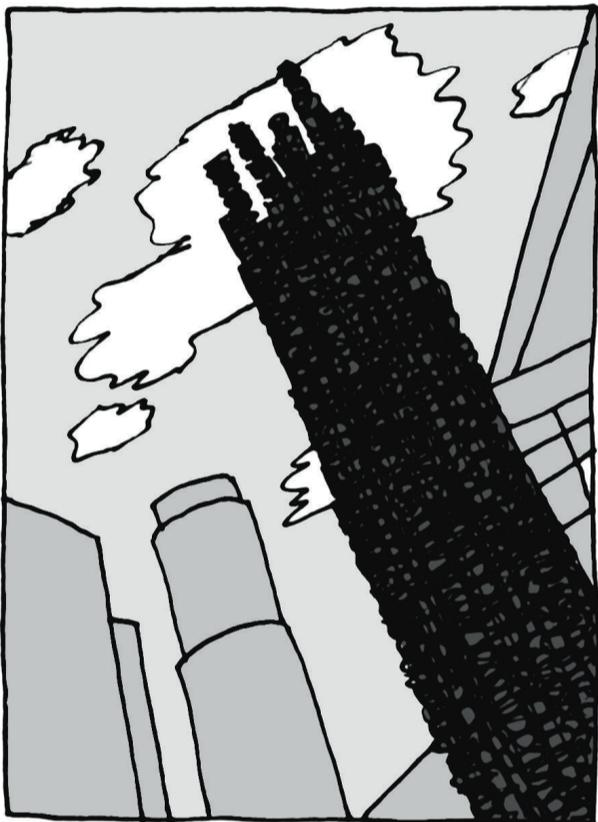
Origin: late Middle English (as a plural noun denoting fragments of uneaten food): from Old Norse skrap 'scraps'; related to skrapa 'to scrape'. The verb dates from the late 19th century.

"They have been at a great feast of languages and stolen the scraps." - Shakespeare



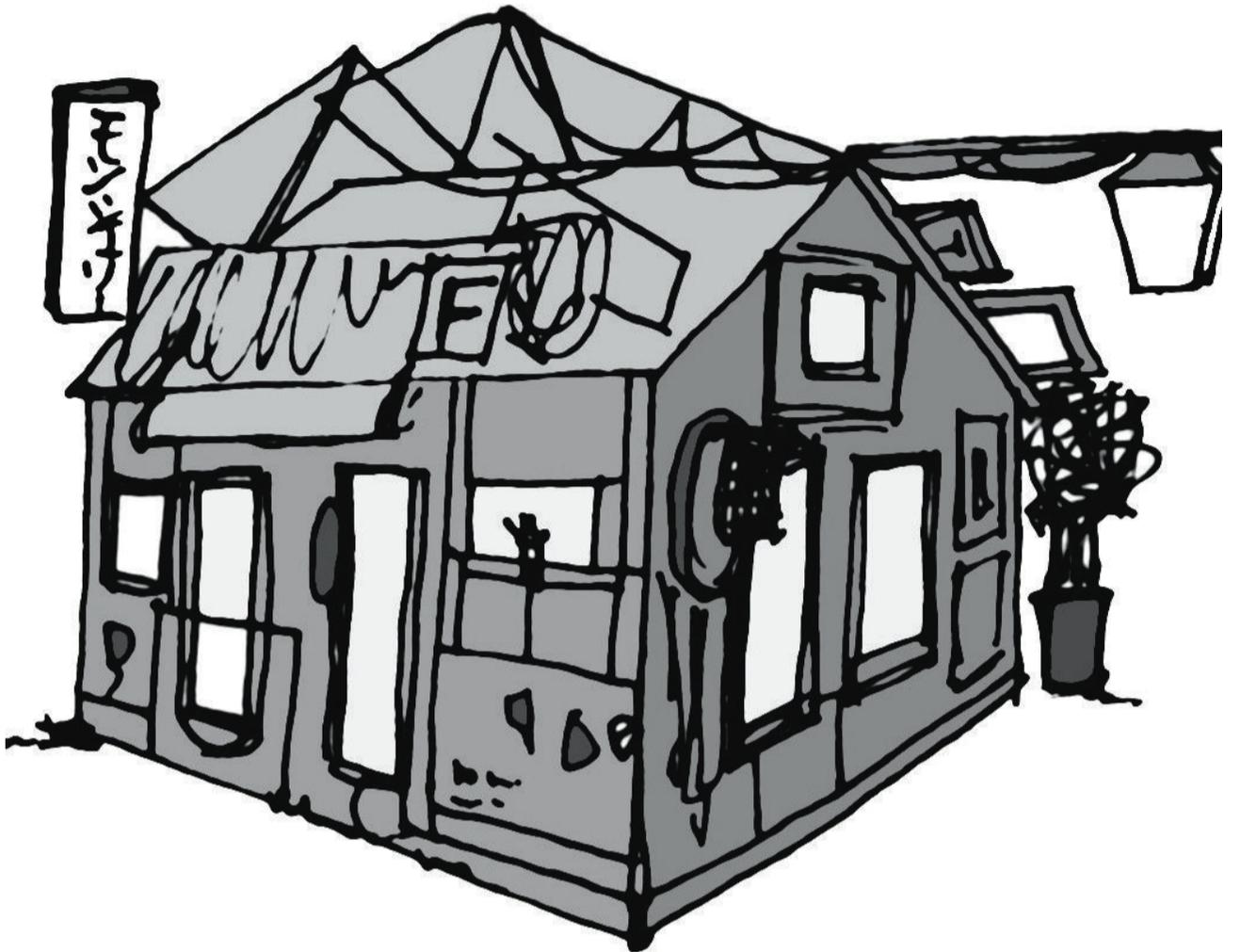
Peggy Ahwesh - *Beirut Outtakes* (2007). Video, 7:30 min. Composed entirely of film scraps salvaged from a closed Beirut cinema.

"What is meant by 'reality'? It would seem to be something very erratic, very undependable - now to be found in a dusty road, now in a scrap of newspaper in the street, now a daffodil in the sun." - Virginia Woolf

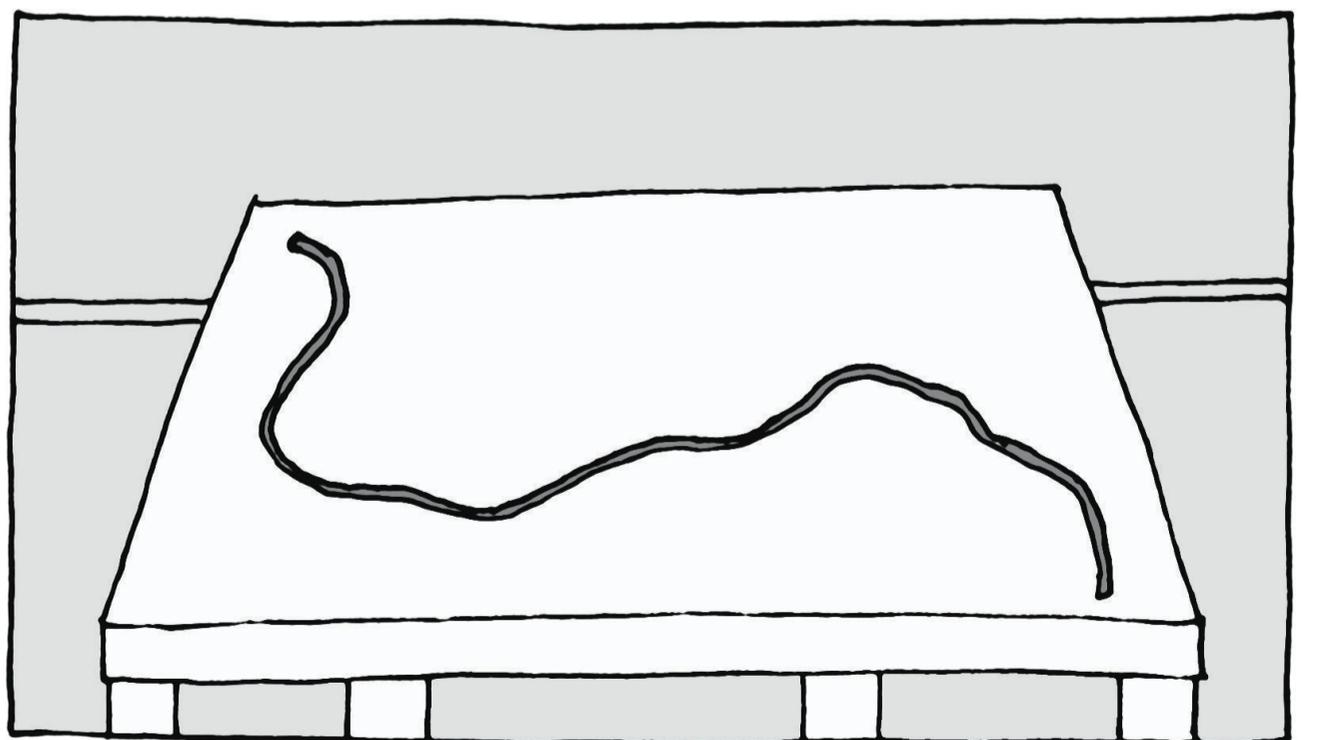


George Sabra - Plastic Cap Sculpture (2011). Plastic caps, 640cm high.

"The artist is a receptacle for the emotions that come from all over the place: from the sky, from the earth, from a scrap of paper, from a passing shape, from a spider's web." Pablo Picasso

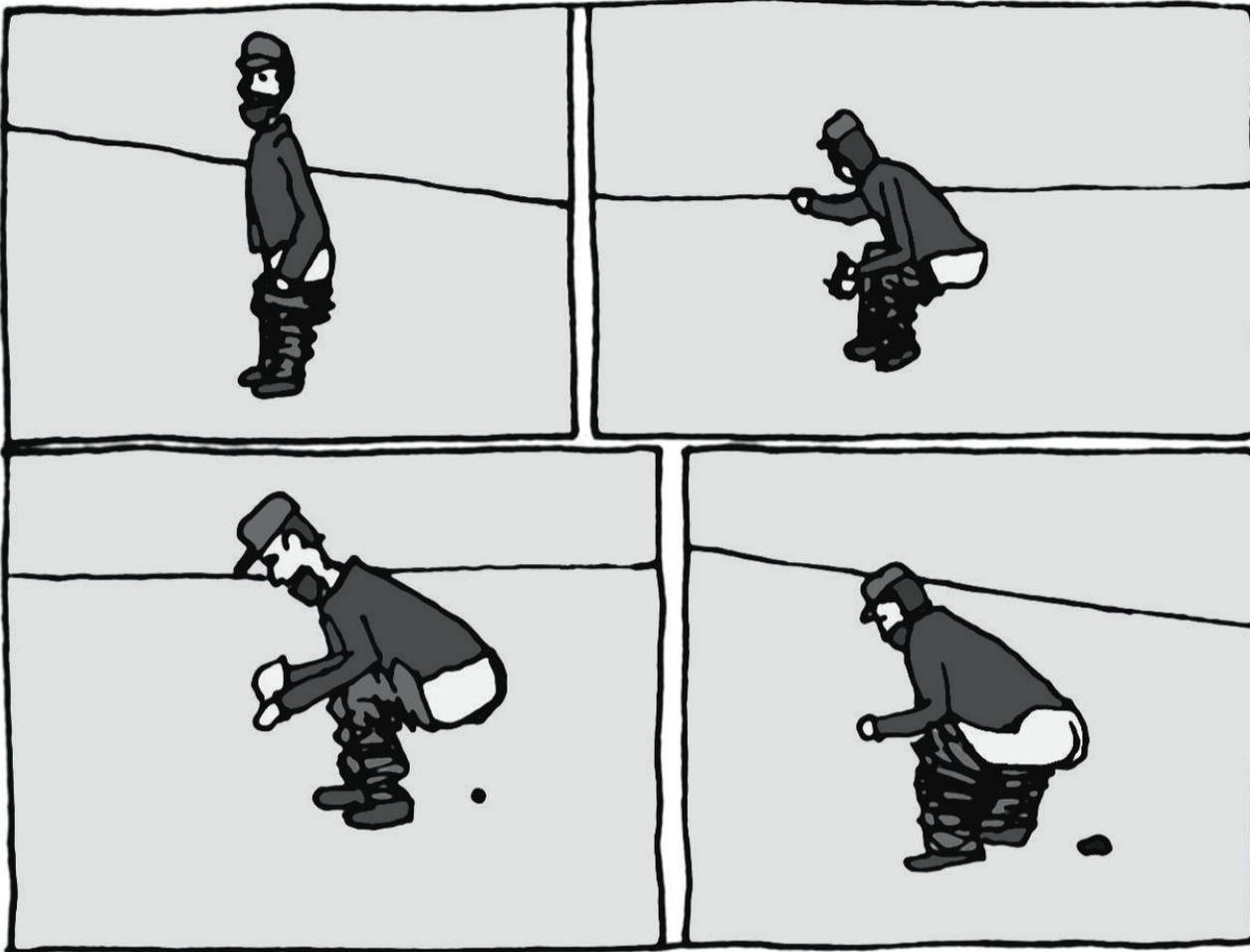


Shinro Othake, MON CHERI - A Self-Portrait as a Scrapped Shed (2012). Mixed media, timber, electronics, sound, steam.



Neill Sheasby - Precious Metal (2013). Found steel, primer, acrylic paint, dimensions variable.

SHIT



Maurice Joyant - Henri de Toulouse Lautrec takes a shit (1898). Photography.

"He thinks he is a sprig of parsley in the shit of the world." Turkish proverb cited in John Berger's *A Load of Shit*, *New Statesman & Society*, 5 May 1989.

"What makes shit a universal joke is that it's an unmistakable reminder of our duality, of our soiled nature and of our will to glory. It is the ultimate *lèse-majesté*." John Berger - *ibid*.

Pronunciation: /SHit/

Noun (vulgar slang): 1 faeces [in singular] an act of defecating. 2a contemptible or worthless person. 3 something worthless; garbage; nonsense; unpleasant experiences or treatment. 4 personal belongings; stuff. 5 any psychoactive drug, especially marijuana.

Verb: 1 [no object] expel faeces from the body; soil one's clothes as a result of expelling faeces accidentally; be very frightened. 2 [with object] tease or try to deceive (someone).

Exclamation: an exclamation of disgust, anger, or annoyance.

Origin: Old English scitte 'diarrhea', of Germanic origin; related to Dutch schijten, German scheissen (verb). The term was originally neutral and used without vulgar connotation.

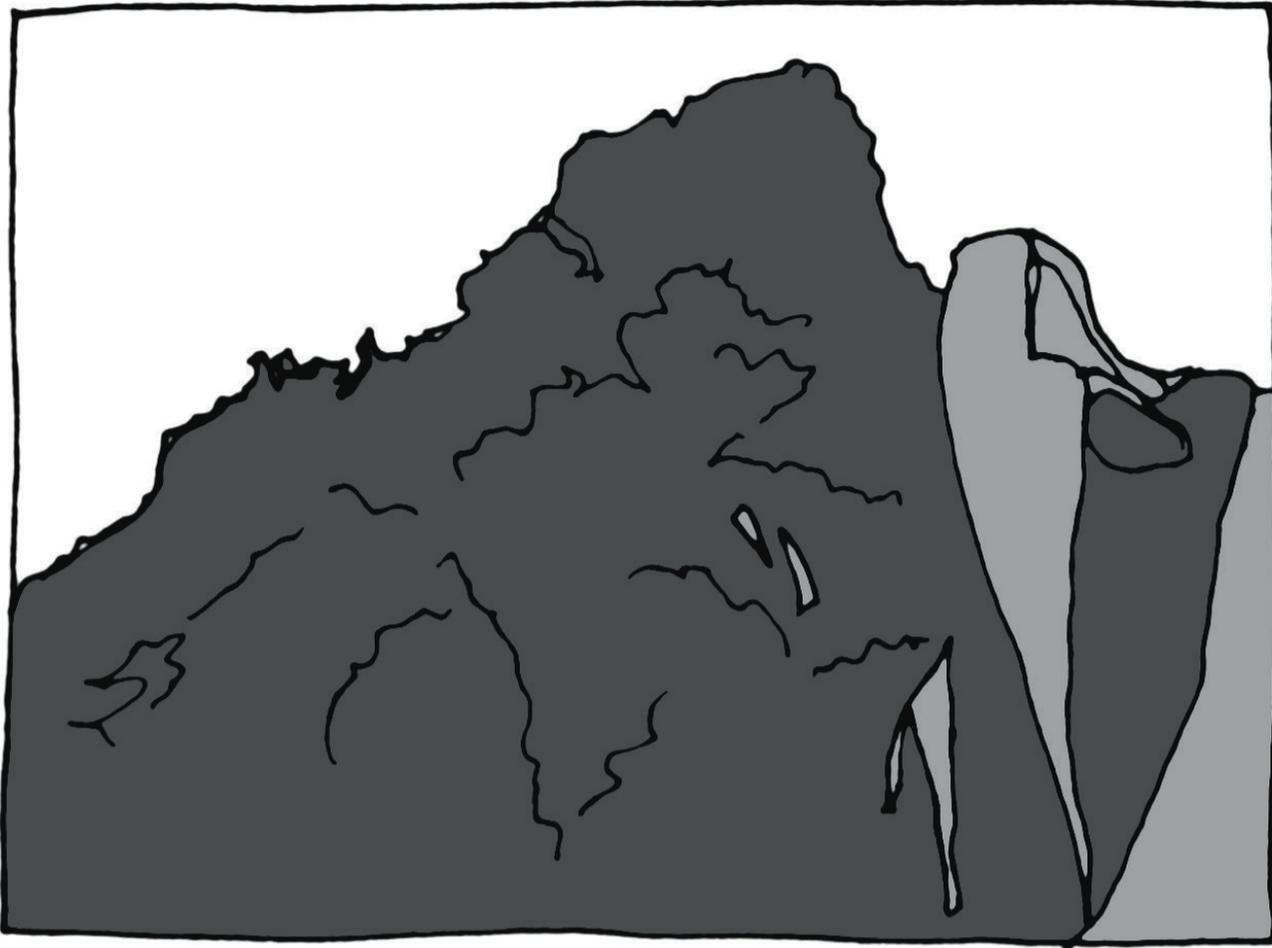


David Hammons - Elephant Dung Sculpture (1978). Elephant dung, paint, and gold leaf, 13.3 x 15.2 x 13.3cm.



Piero Manzoni - Artist's Shit (1961). Tin cans, printed paper and excrement, each 4.8 x 6.5 x 6.5cm and 0.1 kg.

"There isn't any symbolism. The sea is the sea. The old man is an old man. The boy is a boy and the fish is a fish. The sharks are all sharks no better and no worse. All the symbolism that people say is shit. What goes beyond is what you see beyond when you know." - Ernest Hemingway.

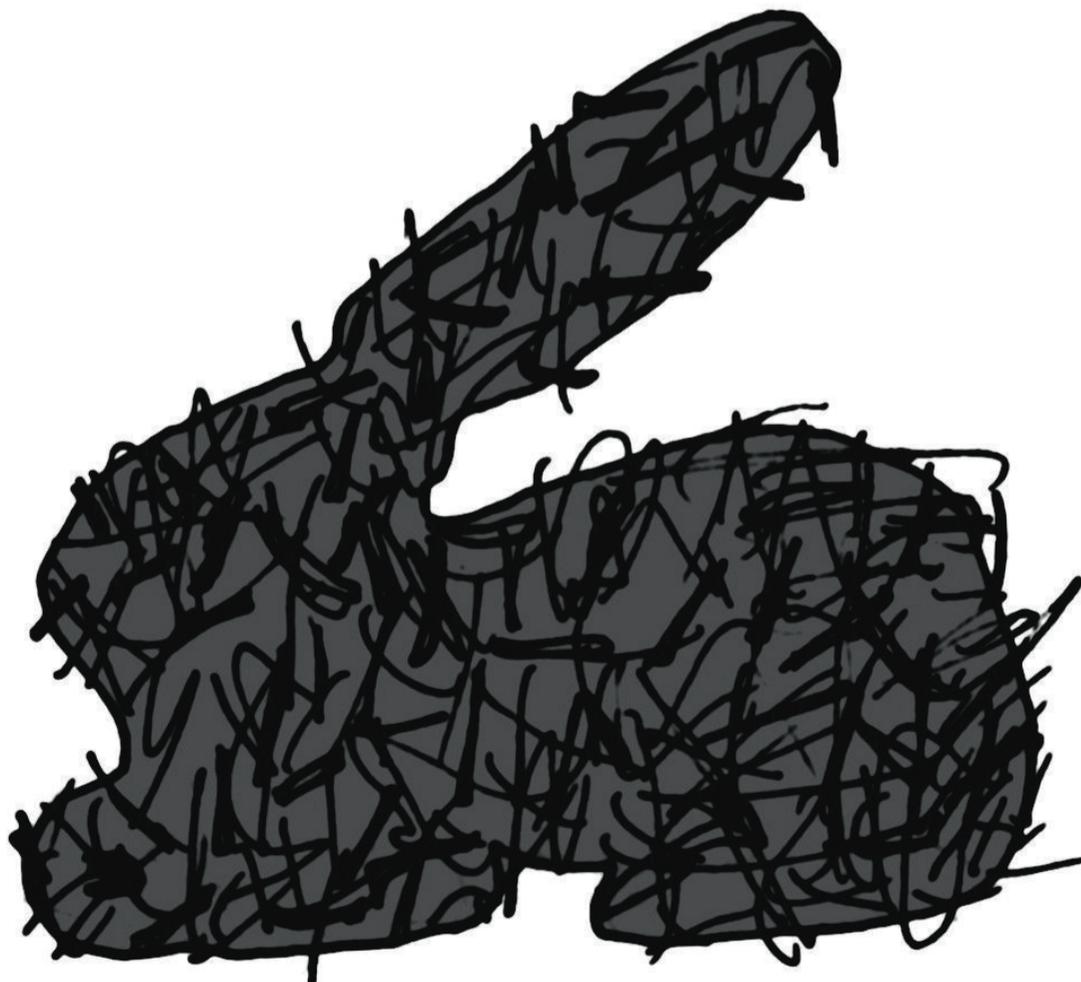


Andres Serrano - SHIT (Romantic Shit) (2007). Photography.

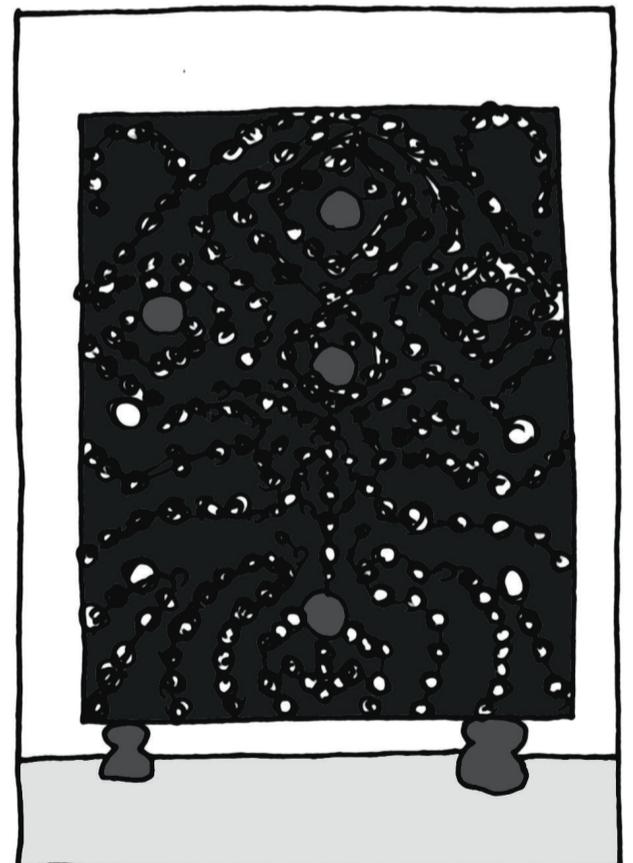
“When written, shit does not smell.” Roland Barthes cited in Dominique Laporte’s *History of Shit*, 2000, MIT Press.

“Shit on your whole mortifying, imaginary, and symbolic theater!” Gilles Deleuze, *Anti-Oedipus: Capitalism and Schizophrenia*, 1972.

“There is only one thing that I am looking for – Beauty. I want to make an image as beautiful as possible. When I did the Shit show, I wanted to take beautiful pictures of shit. They are very abstract but also conceptual in the sense that the language of shit is also present in the titles. There is Good Shit, Bad Shit, Holy Shit, Bullshit, etc. It was a conceptual play on words, because there was no difference between Good Shit and Bad Shit, because they were both bullshit, meaning they were the same shit from a bull but photographed from different angles against different backdrops. I was making a statement: everyone thinks their shit is the best shit. And I was saying, if you want some shit, I’ve got the best shit in town!” Andres Serrano interviewed by Selina Ting for *initiArt Magazine*, April 2012.



Dieter Roth - Karnickelköttelkarnickel (Rabbit-shit-rabbit) (1972). Straw, rabbit dung, 21 x 10 x 19cm.



Chris Ofili - Afrobluff (1996). Acrylic paint, oil paint, paper collage, polyester resin, map pins, elephant dung on linen, 243.8 x 182.9cm

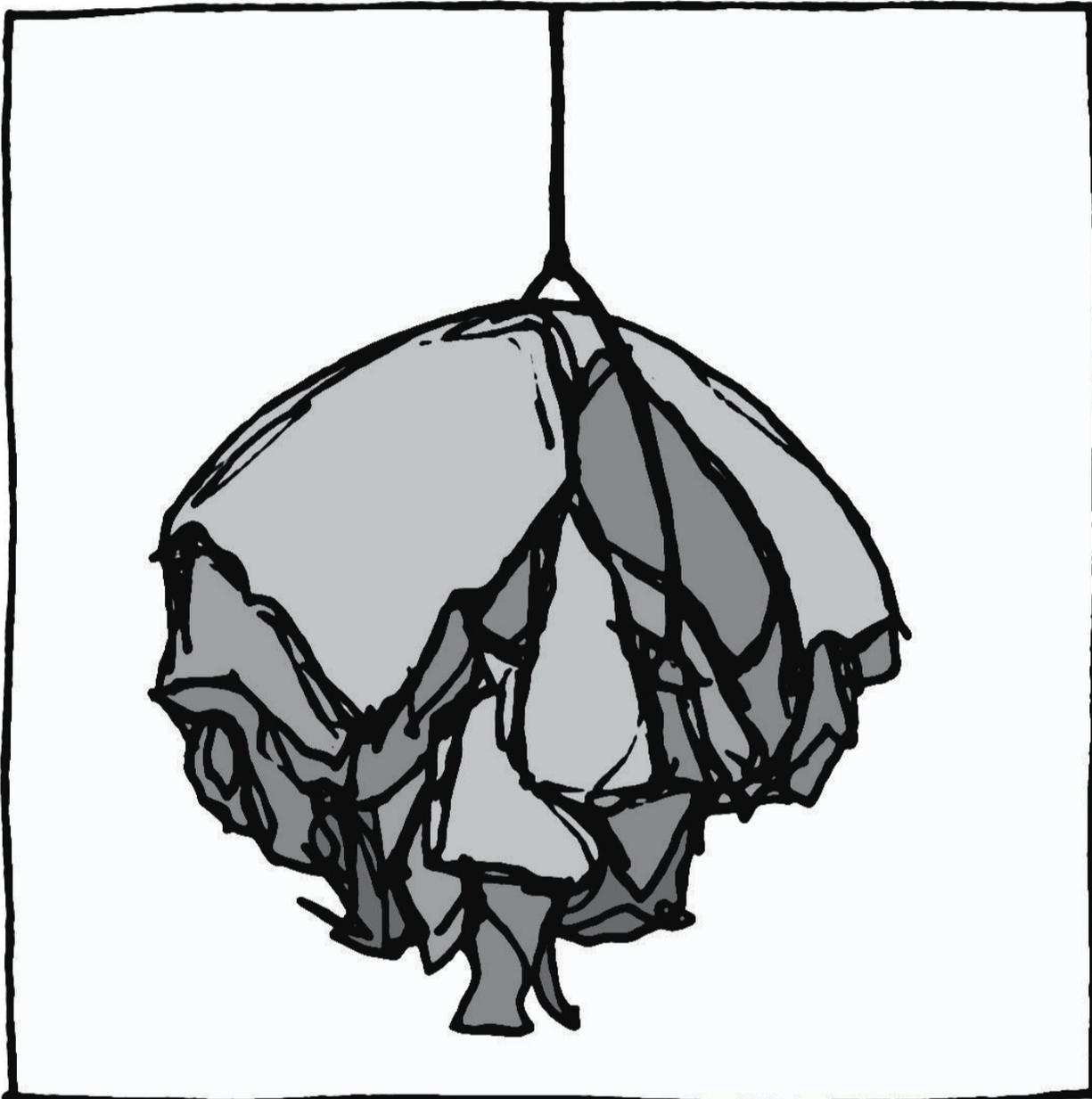
"The first draft of anything is shit" - Ernest Hemingway.

SHREDS

Pronunciation: /SHredz/

Noun plural: strips of some material, such as paper, cloth, or food, that have been torn, cut, or scraped from something larger; [often with negative] a very small amount.

Origin: late Old English scrēad 'piece cut off', scrēadian 'trim, prune'; related to shroud.



José Parlá - Painters Rags 1 (2011). Cotton, acrylic, rope, 30.5 x 53.3 x 22.9cm.

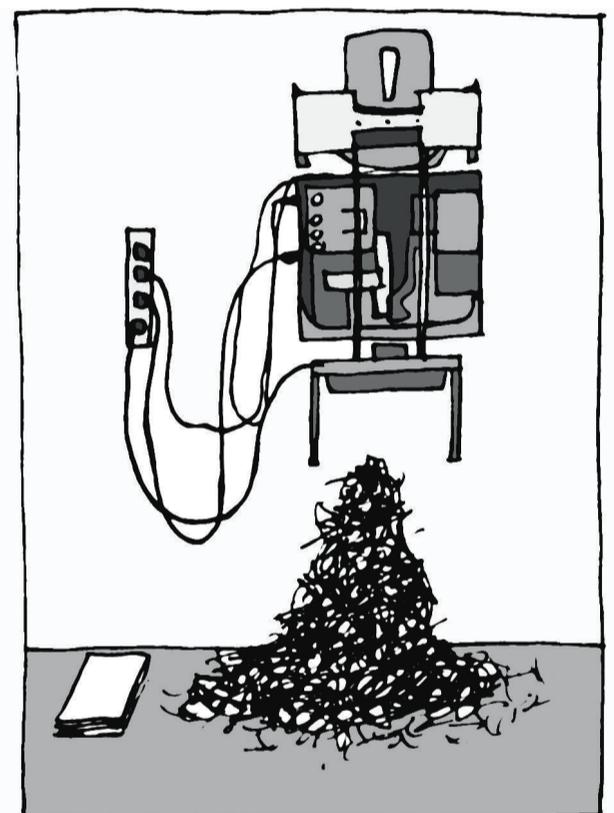
“Up until the late nineteenth century almost all paper in Europe was made from rags, and in fact a Scottish regulation made it illegal to make paper out of anything other than waste materials.

[...]

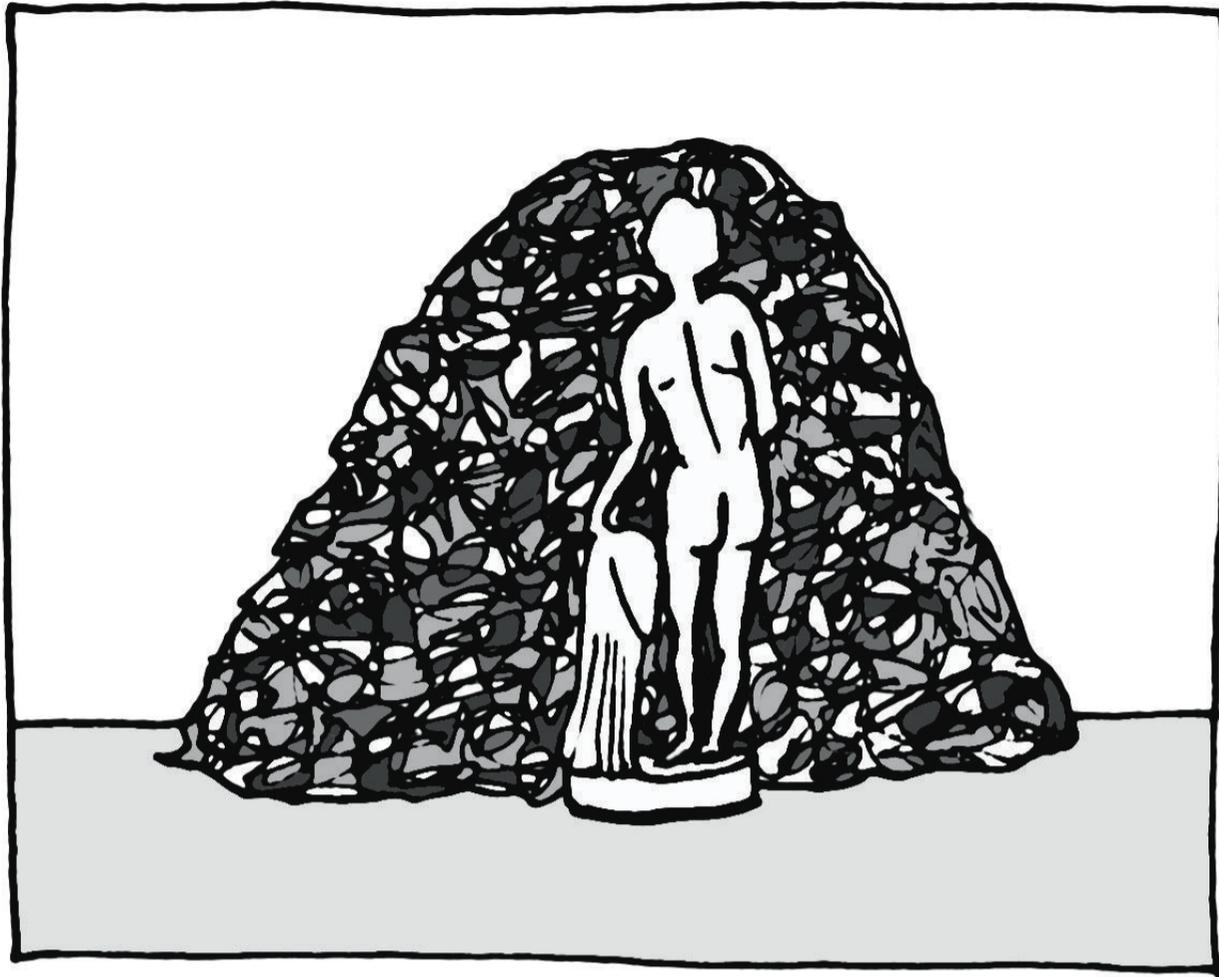
The British tradition of door to door collection of old clothes and fabric by the 'rag and bone man' stemmed from the demand by the paper industry for rags for fibre

and bones for size [a kind of glue used to strengthen and coat paper for printing].”

Mandy Haggith - Paper Trails: Trees to Trash – The True Cost of Paper, 2008, Virgin Books, London. Chapter 2: From Artisan to Industrialists, p.27/28.



Bill Shackelford - Spamtrap (2007). "Spamtrap" is an interactive installation piece that prints, shreds and blacklists spam email. It interacts with spammers by monitoring several email addresses Shackelford created specifically to lure in spam and an old unused personal email address he used to lure in spam. He does not use these email addresses for any other communication. Shackelford posts these individual email addresses on websites and online bulletin boards that cause them to be harvested by spambots and then to start receiving spam.

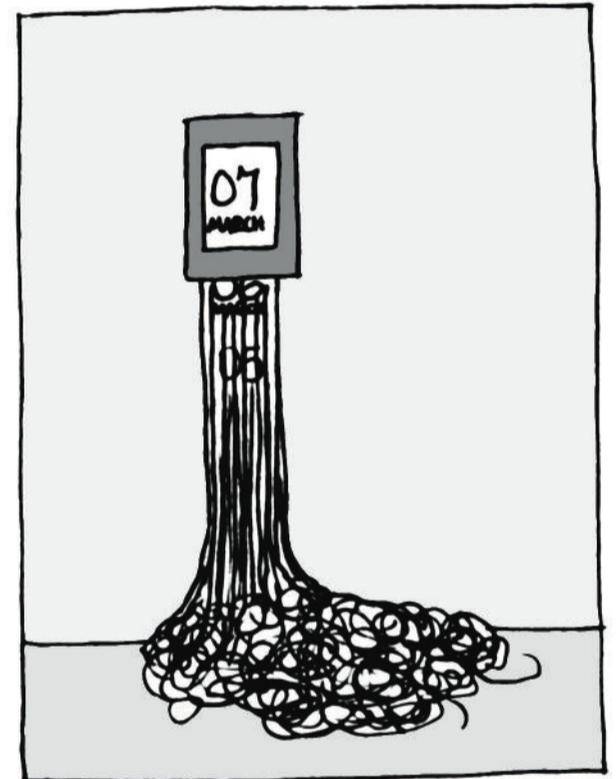


Michelangelo Pistoletto - Venus of the Rags (1967). Mica, cement, rags. Statue height: 130cm.

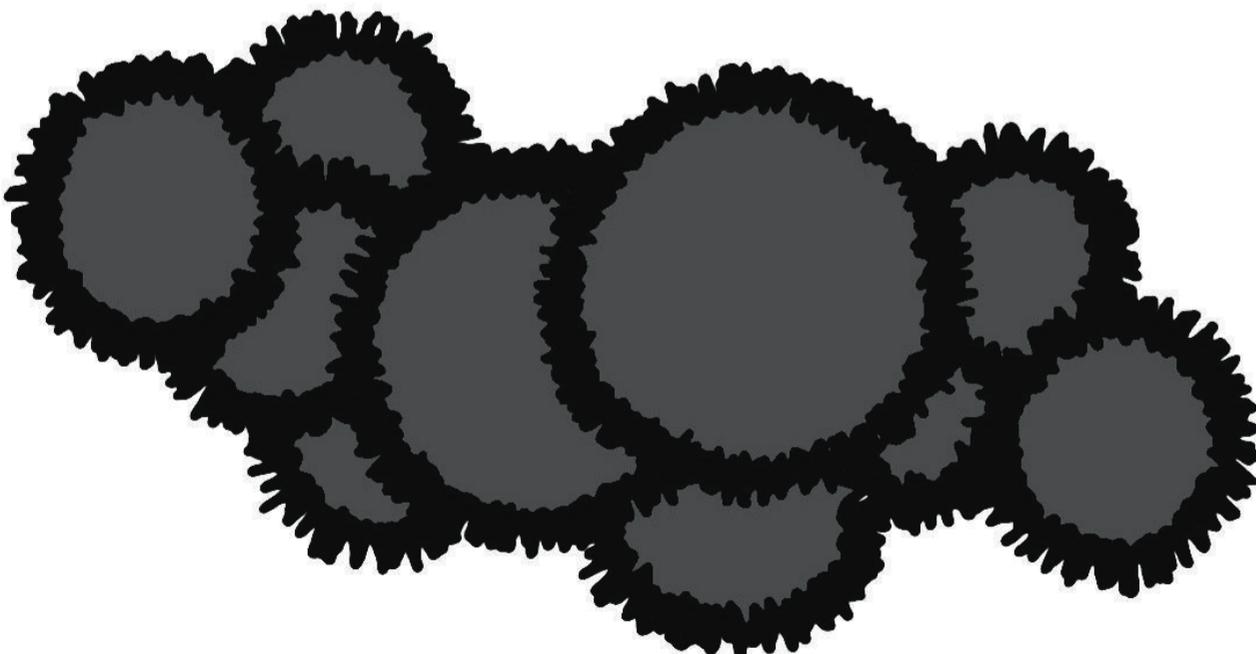
"The first version of this work [1967] was a mica and cement reproduction of the classical Callipigia Venus facing a heap of rags of various colours, which had been used by Pistoletto to clean his mirror paintings. Two further versions Venere degli stracci and Venere

degli stracci dorata [Golden Venus of the Rags] 1967-71 were created from a plaster cast of the original. He later made others in marble and, in 1982, in polyurethane covered in fibreglass." Carloyn Christov-Bakargiev (ed.) - *Arte Povera* (1991) Phaidon, London.

"In an unpublished artist's statement in 1977, Pistoletto instructed: "In the various existing versions of the Venus, or the re-installation, you can use the same original rags or you can change them, but they must maintain their multi-coloured and ruffled character. One of the plaster Venuses of 1967 was broken. My project is to put the pieces together leaving the signs of breakage evident, like the tears in the rags." Carloyn Christov-Bakargiev (ibid).

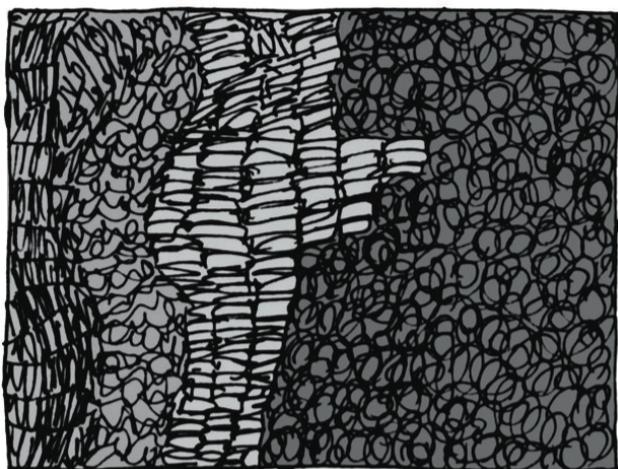


Susanna Hertrich - Chrono-Shredder (2007-2012). The machine as performer. Chrono-Shredder is a poetic device with functions similar to those of a calendar and a clock, it continuously shreds every single day—minute after minute, hour after hour. All that time that is irreversibly lost, obtains a tangible existence in the form of shredded paper. As time passes by, the tattered remains of the past pile up under the device.

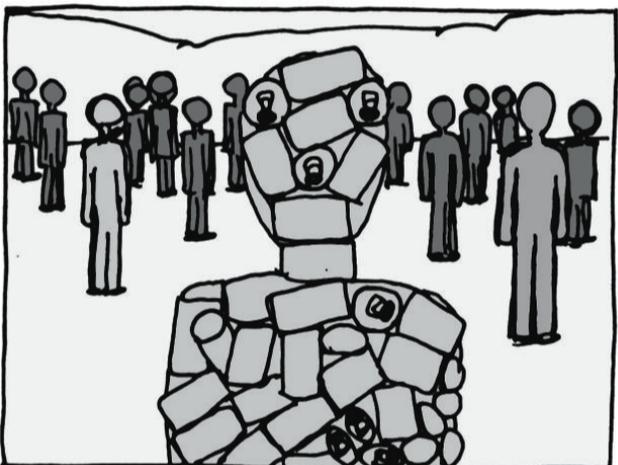


Valérie Buess - Cloud 2 (2002). Rolled paper shreds, 30 x 28 x 65cm.

TRASH



El Anatsui - Tapestries of Trash (2013). Liquor bottle caps.



HA Schult - Trash People (1996). 1000 life-sized trash people. Trash sculpture.

"I have never been interested in trash, it's a generic term and it is so irresponsible to use it." Tony Cragg – Tony Cragg ed. Germano Celant, Charta, Milan 1997.



Richard Shields - Slurped (2008). Bic Biro on paper coffee cups with plastic lids.

"Trash is the visible interface between everyday life and the deep, often abstract terrors of ecological crisis." - Heather Rogers, *Gone Tomorrow: The Hidden Life of Garbage*, 2005, The New Press.



Arman - Poubelles (1959). Household trash in a glass box.

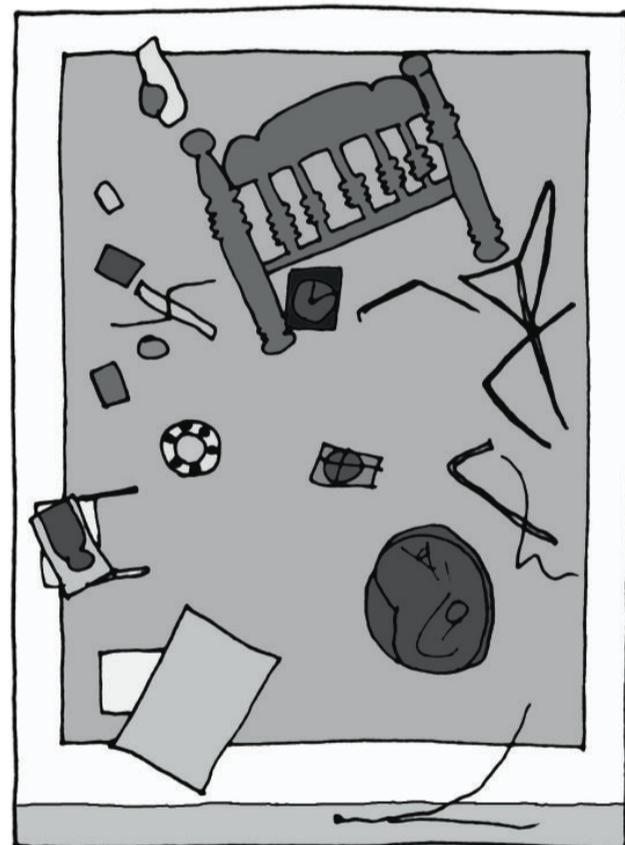
"Trash has a history of its own because you find objects that have been worked, that have lived, that have existed; that they have taken on a certain beauty. But there is also anonymous trash. For instance, if you go to a tin worker, you'll find pieces of tin, neutral, anonymous pieces of tin. [...] To me trash is not 'what society rejects', but 'a useful material that someone left lying around.'" César in interview with S. Frauchereau and J. Ristat in *Diagraphe* no. 29, March 1983.

Pronunciation: /traSH/

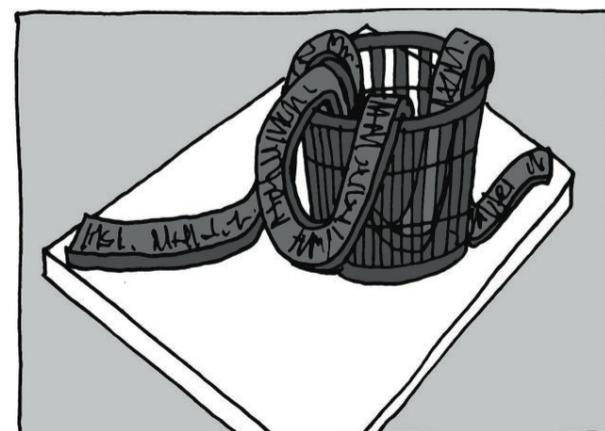
Noun: discarded matter; refuse; cultural items, ideas, or objects of poor quality; a person or people regarded as being of very low social standing.

Verb [with object]: 1 informal damage or wreck; discard; (computing) kill (a file or process) or wipe (a disk); criticize severely; intoxicated with alcohol or drugs. 2 strip (sugar cane) of its outer leaves to ripen it faster.

Origin: late Middle English: of unknown origin. The verb is first recorded (mid 18th century) in trash (sense 2 of the verb); the other senses have arisen in the 20th century.



Dan Colen - To Be Titled (2011). Trash and paint on canvas.



Aristarkh Chernyshev - Urgently! (newsbin) (2007). Mixed media, 100 x 160 x 70cm.



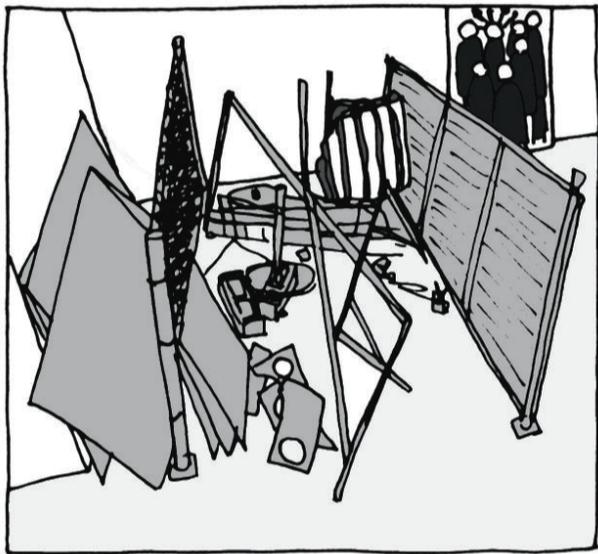
Kurt Kren - 562 Fenstergucker, Abfall, etc. (562 People Looking Out of the Window, Trash, etc.) (1962). Video, 05:17.



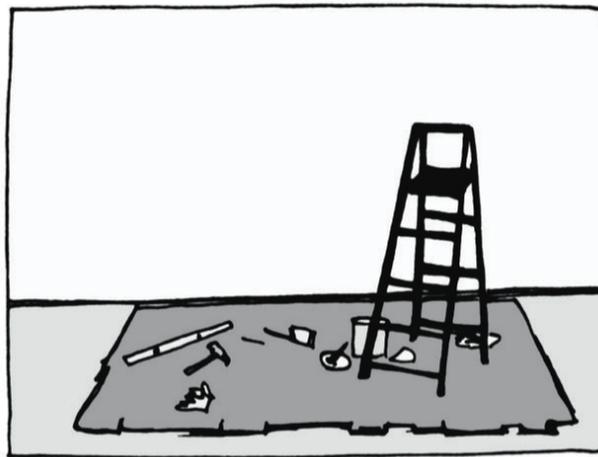
Michael Gumhold - Untitled (drumkit) (2010). Drum kit and used bottle caps, 70 x 60 x 60cm.



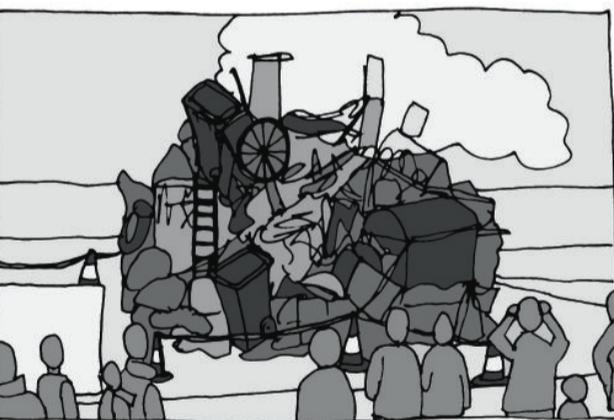
Martha Rosler - Secrets from the Street: No Disclosure (1980). Video, 10:45.



Cady Noland - Misc. Spill (1990). Awning frames, aluminum, trash, shopping cart, flag, cinderblocks, car bumper, and concrete, dimensions variable.



Tyler Rowland - The Stonebreakers (All the Objects Needed to Install a Work of Art) (2004-06). Trash from jobsite.



Wolfgang Ganter & Kaj Aune - (Flying) Trash (2010). Installation.

"I truly think that trash should stop being refuse, before the artist can make use of it." Tony Cragg - Trash Art, Internationales Forum Für Gestaltung, Ulm 1992.

"Reading the billboards, the trash, the cars, the people, and the graffiti of the street as cultural signs, Rosler extracts the network of social power and domination that determines whose culture gets represented where, asking, "Whose culture gets in the magazines and whose culture is required to exist in the street?" A collage of super-8 footage shot while cruising the streets of a predominantly Latino neighborhood with a voiceover of Rosler's commentary, the tape successfully combines social analysis with everyday observation, drawing attention to the structure of society's fabric and reevaluating what the dominant culture calls "trash." - Electronic Arts Intermix, New York.



Vivan Sundaram - Trash: A Masterplan (2008). Digital print, 143cm x 503cm



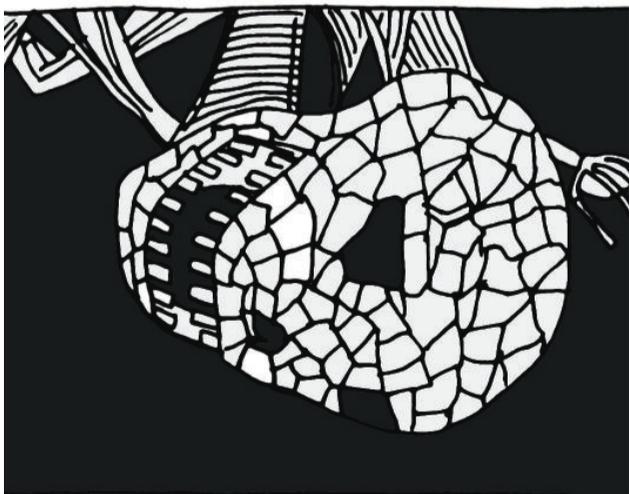
David Ellis - True Value (paint fukette) (2011). Kinetic sound installation.

WASTE



Mishka Henner - Coronado Feeders, Dalhart, Texas (2013). Archival pigment print, 102x122cm

"I think what the feedlots represent is a certain logic about how culture and society have evolved. On one level it's absolutely terrifying, that this is what we've become. They're not just feedlots. They're how we are." Mishka Henner interviewed on Fastco, August 2013.



Elliott Mariess - Waste (2012). Plastic cutlery, dimensions variable.

"Until the 19th century, the term 'to consume' was used mainly in its negative connotations of 'destruction' and 'waste'. Tuberculosis was known as 'consumption', that is, a wasting disease. Then economists came up with a bizarre theory, which has become widely accepted, according to which the basis of a sound economy is a continual increase in the consumption (that is, waste) of goods." Petr Skrabanek - *The Death of Humane Medicine and the Rise of Coercive Healthism* (1994). The Social Affairs Unit, Suffolk, UK. p29.



Anthony Gormley - Waste Man (2006). 30 tonnes of waste deposited in Dreamland that had traditionally been the site of a vast funfair.

"Waste" suggests not only useless consumption—squandering, extravagance, and indulgence—but dissipation, destruction, and death; the last a verb form often associated with the American war in Vietnam, where "to waste" meant "to kill." Waste means decline, as in "wasting away." Susan Strasser - *Waste and Want*, 2000, Owl Books, New York.

Pronunciation: /wāst/

Verb: 1 [with object] use or expend carelessly, extravagantly, or to no purpose; bestow or expend on an unappreciative recipient; fail to make full or good use of. 2 [no object] (of a person or a part of the body) become progressively weaker and more emaciated; [with object] archaic cause to do this. 3 [with object] literary devastate or ruin (a place); informal kill or severely injure (someone). 4 [no object] literary (of time) pass away; be spent.

Adjective: 1 (of a material, substance, or byproduct) eliminated or discarded as no longer useful or required after the completion of a process. 2 (of an area of land, typically in a city or town) not used, cultivated, or built on.

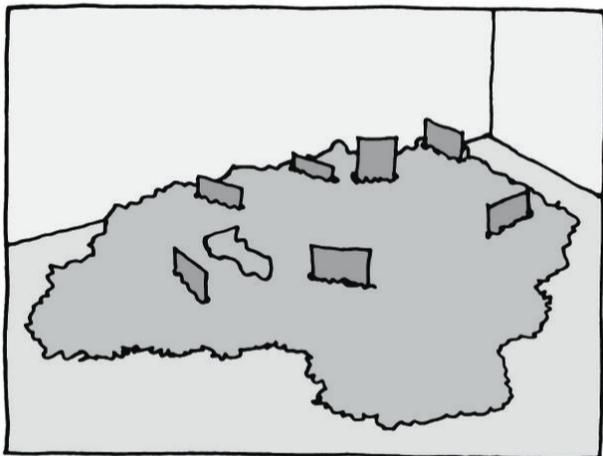
Noun: 1 an act or instance of using or expending something carelessly, extravagantly, or to no purpose; (archaic) the gradual loss or diminution of something. 2 material that is not wanted; the unusable remains or byproducts of something. 3 a large area of barren, typically uninhabited land. 4 (Law) damage to an estate caused by an act or by neglect, especially by a life-tenant.

Origin: Middle English: from Old Northern French *wast(e)* (noun), *waster* (verb), based on Latin *vastus* 'unoccupied, uncultivated'; compare with *vast*.

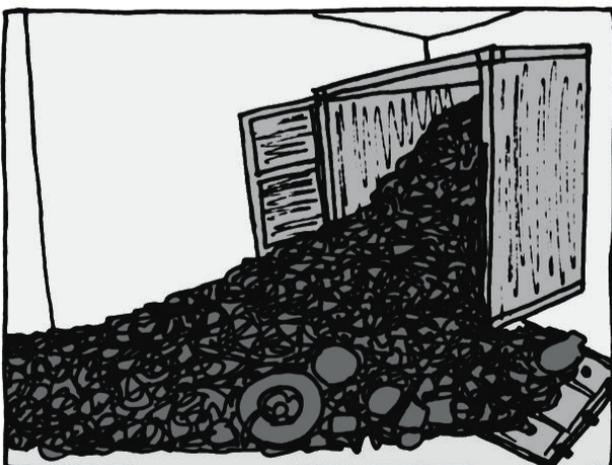


Gina Czarnecki - The Wasted Works (Palaces) (2012). Clear resin embedded milk teeth, donated by the public.

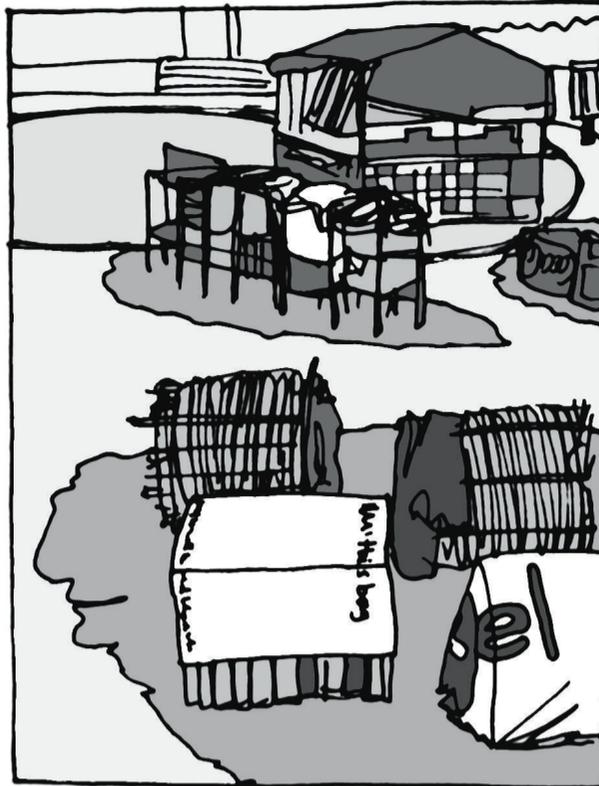
SG: "You made several pieces using threadwaste, some that included mirrors. Why did you choose to use this material? Did it have any particular resonance?" RM: "Threadwaste (multi-colored threads and bits of cloth) was saturated with oil and packed in the journal boxes of freight cars in the 1950s as a lubricant for the half-round bronze bearings in this primitive system (since changed to roller bearings). In the winter we switchmen would take handfuls of this oil-soaked threadwaste from a journal box, throw it in the little iron stoves of the tiny shacks located here and there in the freight yards, light it up, and in a few minutes the stoves would be glowing red and we would be warm." Simon Grant and Robert Morris, *Tate Etc.* issue 14; Autumn 2008.



Robert Morris - *Untitled (Threadwaste)* (1968). Felt, asphalt, mirrors, wood, copper tubing, steel cable, and lead, 54.6 x 668 x 510.5cm.



Liu Jianhua - *Yiwu Survey* (2006). Mixed media, dimensions variable.



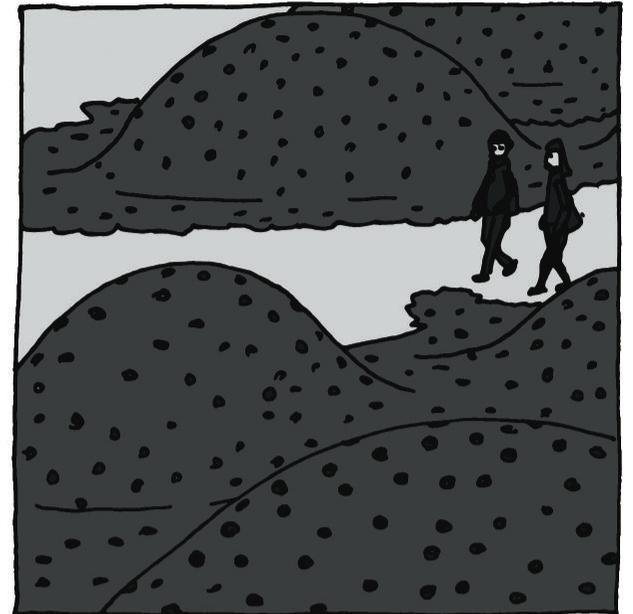
Faith Pearson - *Village* (2010-). Tiny replicas of specific refugee camps, shanty towns and slums using discarded materials found in the street.



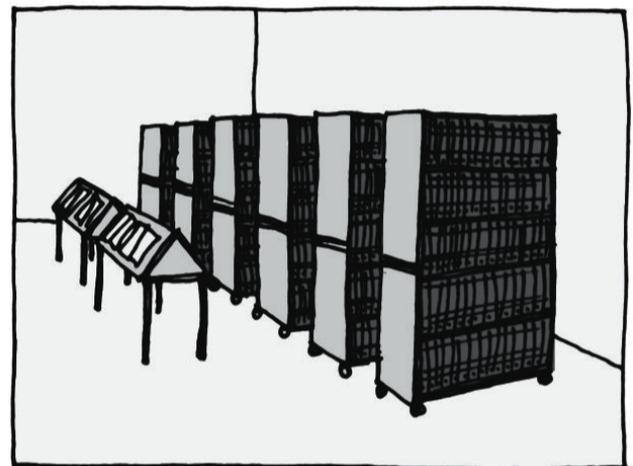
Tomoko Takahashi - *My Playstation* (2005). 7,600 objects collected by the artist installed at the Serpentine Gallery. On the last day of the exhibiton the public were invited to take an object home.



Leo Fitzmaurice - *This is it but that's alright* (2009). Advertising flyers, 420cm diameter.



Elise Morin & Clémence Eliard - *Waste Landscape* (2011). 65000 discarded CDs.



Dieter Roth - *Flacher Abfall (Flat Waste)* (1975-76). Flat waste in plastic sleeves, in 623 binders, in five wooden racks, dimensions variable.



Alex Lockwood - *Millionaire* (2009). Lottery tickets, 45.7 x 25.4 x 20.3cm.

