

commissions



FOLKE KÖBBERLING AND MARTIN KALTWASSER
The Games Are Open
Vancouver, Canada

Berlin-based artists Folke Köbberling and Martin Kaltwasser have been creating "structural interventions" in public places since 1998, often using litter, trash, and other discarded items. In conjunction with the 2010 Winter Olympics in Vancouver, Other Sights for Artists' Projects approached the artists with the idea of using materials salvaged from the athletes' village for a new project.

The wheat board panels that make up *The Games Are Open* previously served as protective sheathing for the village's brand-new condos. In their current



Left: Folke Köbberling and Martin Kaltwasser, *The Games Are Open*, 2010. Wheat board panels, 6 x 7 x 14 meters. Two views: (top) September 2010; (bottom) October 2011. Above: Aeneas Wilder, *Untitled #155*, 2011. Iroko wood, 4.5 x 18 meters diameter.

reincarnation, they take the form of a slowly decomposing bulldozer, one built specifically with Vancouver's rainy climate in mind. As the sculpture falls apart, it is transforming into a makeshift community garden where neighbors are invited to plant seeds, watch them grow, and harvest the produce. Over the past year, since its original installation in a large empty lot in Southeast False Creek across the water from downtown skyscrapers, additional soil has been added to provide a fertile environment for a mix of seeds, including several types of grasses, clovers, and rye.

The decomposing bulldozer aims a tongue-in-cheek critique at Olympic development schemes and current urban projects. As Köbberling notes, "The bulldozer stands for the tabula rasa, the immediate erosion of land and buildings." Although the commissioner, Other Sights, maintains that the project has more to do with an appreciation of the ephemeral than anything else, there is no doubt that *The Games Are Open* simultaneously addresses community building through a new conception of "green space," deconstruction of the art object, and the accessibility of art. This seemingly simple sculpture depends on participation in order to develop and thrive, making it a truly public artwork.

AENEAS WILDER

Untitled #155

West Bretton, Wakefield, U.K.

Aeneas Wilder's sculptures are made to be destroyed. At the end of an exhibition, he gathers an audience together, kicks his structure, and watches what took days to assemble crumble to the ground in a matter of seconds.

KÖBBERLING AND KALTWASSER: DE: TOP: OTHER SIGHTS FOR ARTISTS' PROJECTS; BOTTOM: AN REBEKA COE, COURTESY OTHER SIGHTS FOR ARTISTS' PROJECTS; WILDER: TOP: © JIM WAINYB; BOTTOM: BOTH: COURTESY OTHER SIGHTS FOR ARTISTS' PROJECTS