

The process of repurposing materials has immeasurable benefits. There are instinctive, economic, esthetic, philosophical, and even political reasons to recycle, and visual artists are a very big part of this process. In an attempt to bring together compelling examples of this trend, D. Dominick Lombardi asked a number of artists from various parts of the world to answer four questions with the hopes of clarifying this ever-increasing phenomenon of repurposing with a purpose.

Peter De Cupere has studios in Antwerp, Belgium and Paris, France. His primary intention is to produce scents using what, for ease of definition, I will call garbage. With this garbage, combined with other found materials,

Mr. De Cupere creates wild and wicked combinations of textures, colors, shapes and juxtapositions that lure and assault every one of the five senses. With his art, he confronts the viewer with voluminous

amounts of debris all in one place, posing some very difficult realities to inhale.

Mr. De Cupere: I recycle different sorts of materials in my art. Most of the time, the choice of the recycled materials is made based on the concept and context I am working on. I began working with recycled materials years ago as an art student, when I had little money to buy stuff. I depended on waste materials that people threw away. I found a beauty in it. First, it was the combination of recycled objects that gave meaning to the work. Later, it started to change when I combined found objects in with herbs, vegetables and fruits. This evolved into making works with recycled food exclusively. Like the work G-perfume I created in 1996-1997. A perfume made of the foods from my daily life. Over time, I kept the food that I didn't eat and let it ferment. Later on, I distilled it creating a perfume. I kept a list of all ingredients (9 pages) and presented this list with the perfume. The G stands for garbage with a double meaning.

The most common things I find, cigarettes, were combined with smoked bacon to make a painting in 1999. In 2010 I made a room covered with more than 750,000 cigarette butts (not so pleasant smell). For this installation, I asked students to collect them for me, and for this, I paid their payments in the local pub. It took months to finish the work....

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Smoke Room | Peter De Cupere 2010
Photo © Peter De Cupere 2010
220 x 300 x 270cm
Country installation: 150, 000 used cigarettes stubs.
Programs about tobacco-smoke and aspirat.

展览 | 彼得·德·古佩尔 2010
材质/媒介: 烟草·椅·桌(木料)
220 x 300 x 270 厘米
展览装置: 150, 000 个烟蒂, 附加椅子·桌凳,
烟草和酒精。

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堆、颜色、形状的原料堆和在一起，创造出诱惑而又刺激着我们感官的各种混合物。他的艺术创作便参观者一次就遭遇大量的垃圾，将令人难以接受的现实摆在世人面前。

德·古佩尔先生：在我的作品中，我利用不同种类的原料。大部分情况下，我选用哪种再生材料完全取决于我正在进行的作品概念和背景。多年前，我还是个艺术生时，因为没有钱买一些耗材，就开始使用废旧材料了，我主要依靠人们丢弃的废品——我能从它们身上发现美。最初，是许多再生生物质结合在一起赋予了这项工作以特殊意义。之后，我开始把“拾得物”与药草、蔬菜和水果结合在一起，这一切便发生了变化——开始发展成专门利用残羹冷炙来进行创作的活动了。就像是在1996到1997年间的作品《G香水》一样。这种香水是由我的日常饮食“垃圾”——吃了一段时间，我把吃不完的食物保留起来让它发酵，之后，再将其蒸馏成香水^[1]就是很简单的常

You can file it to load a 'part' of the article with the text about Peter De Cupere's work