reflect on art
the no place
Intervention

Good Vibrations

Waste is a universal concern these days. But Benjamin Ball and Gaston Nogues gave it a local spin when the gallery at their Los Angeles alma mater, SCI-Arc, asked them back to present an installation there. As the theme this time would be disposability, the medium they chose was biodegradable paper pulp. But what to do with it? They ultimately used it to create two symbols of Southern California: the Volkswagen Beetle and the open-top speedboat. "They're cheeky and cheap," Ball says. "They have a crudeness we hadn't worked with before."

After buying a 1973 Beetle and a late '70s speedboat on Craigslist, Ball-Nogues Studio digitally scanned them in three dimensions. The scans then directed the molding of the pulp, pigmented tangerine, fuchsia, and cobalt, according to a proprietary technique Ball and Nogues refer to as Yevrus, survey spelled backward. Hence the installation's name, Yevrus I, Negative Impression. "We were calling into question the contemporary architectural vogue for digital complexity and abstraction," Nogues explains. Ball adds, "Throwaway pulp products are all around us, small things like cup holders. With Yevrus, we took it to an architectural scale." Joining the two forms with hinges furthermore produced an outcome entirely different from the original car and boat—something reminiscent of another SoCal icon, the tanning booth. —Edie Cohen