

Doug Fishbone *A giant pile of bananas*

Number 57, Fall 2001

URI: <https://id.erudit.org/iderudit/9376ac>

[See table of contents](#)

Publisher(s)

Le Centre de diffusion 3D

ISSN

0821-9222 (print)

1923-2551 (digital)

[Explore this journal](#)

Cite this review

(2001). Review of [Doug Fishbone: *A giant pile of bananas*]. *Espace Sculpture*, (57), 51–51.

MARK FABBRO The Millennial Wave Monument

Mark Fabbro, *The Millennial Wave Monument*, 2000. Photo courtesy of the artist.



Sydney sculptor, Mark Fabbro, produced *The Millennial Wave Monument* (MWM). The work has a free-flowing, dynamic appearance and is inspired by the movement of water and wave action. The MWM has a significance in connection with a growing appreciation of bathing and surfing as inspiring and rejuvenating nature experiences.

Opposites are strongly represented in both the concept (fluid form in solid stone) and the design (counterclockwise vs clockwise).

The MWM uses a classical approach for the artistic expression of current cultural phenomena. With its water theme, it constitutes an artistic interpretation of Sydney's generally clean and warm maritime waters and surf. Based on the circle and the curve, the sculpture's design complements surrounding buildings and structures that have a circular plan or display curved architectural and engineering features,

such as the Sydney Harbour Bridge, Australia Square and the Opera House. The work celebrates the change in status of the foreshores of Sydney harbour and the Australian coastline that has occurred at the end of the 20th Century AD. "In this work," says Mark Fabbro, "I have sought to utilise the material culture of the west to express an interpretation of traditional eastern belief. Western sculpture theory and techniques have been applied to express a cornerstone in eastern philosophy — the balance of opposing forces." ■

DOUG FISHBONE. A giant pile of bananas

On Thursday, May 10th, Doug Fishbone installed a gigantic mountain of bananas — well over a ton of them — in the historic town square of Piotrkow Trybunalski in Poland.

The work, literally devoured by the crowd, was an interactive commentary on greed, consumerism, and violence, and it vanished before the eyes — and down the gullets — of the audience within minutes. With references to the Nazis (to the piles of looted possessions in the death camps), to the Inca myth of Atahualpa, and to predatory multinationals like Dole and Del Monte, the installation examines the seedy crossroads of personal and institutional desire — the indifference, corruption and violence that define so much of global consumer capitalism, and so much of modern history. Through its

very ridiculousness, the project questions the creation of meaning, and the meaning of "creation" in art in the public context. Through the metaphor of eating as active participation, it also investigates Poland's complicity in the fate of its wartime Jewish population, which was itself literally devoured and cannibalized — a particularly powerful association in Piotrkow Trybunalski, the site of the first Jewish ghetto to have been formed during the Nazi occupation of Poland.

Yet, more than anything, the project is visually stunning — an enormous mound of green and golden fruit, which the audience whittles away like a crazed collective sculptor. Installed in Trybunalski Square in the Old Town, the project formed the cornerstone of the *Festival International Interaction*

III/Interakcje 2001, one of Eastern Europe's most cutting-edge performance art festivals. ■

<http://perso.infonie.fr/wizya/inter3/fisch.htm>

<http://gerwulf.free.fr/banany.htm>

Doug Fishbone's installation in Piotrkow Trybunalski in Poland. Photo courtesy of the artist.

