

# CHINA NEW-ART

## 中国新锐艺术

23位前卫艺术家作品实录







“拆”·1998·北京故宫角楼  
“Demolition”·1998·Beijing Forbidden City



# 张大力 Zhang Dali

## 编者与艺术家问答

问：观念艺术是否就是人的生活方式？

答：艺术家做的东西跟个人的生活不能分开，如果你是一个白领，然后你又去做另外一件事，就是一心不可二用，实际上观念就是这样，如果你不能把你的艺术与你的生活结合起来，你的作品和你这个人就要分离，或者说你也不能做一个艺术家，那就会向一个相反的方向发展。为什么艺术家现在用他们生活过的东西做观念艺术？实际上就是这样。

这是一种生活化的艺术，我们很多艺术家，他的画室就是他的卧室，他早晨起床后，在这里面活动，这个床就成了画室里的一个道具，他本人也是画室里的一个东西，

问：你认为中国现在的状态对观念艺术有何影响？

答：现在城市发展快，速度快，激发东西的可能性也越来越多，拆房子、盖房子、金融动荡和生活困窘，城市的发展和暴力都是这样，有的人每天都生活在暴力之中，我的一个朋友晚上喝酒到1:00多钟，在东四十条被抢去300多元，他们整天生活在暴力之中，每次回家都在恐惧当中，他的生活是这样一种状态，很真实的。

问：我们每时每刻都被各种因素困扰而且对艺术本身有很大的冲击？

Editor: *Is daily life the motif of conceptual art?*

Zhang: *Artists' inspiration comes from their daily life. Each job requires undivided attention, and concept art is no exception. If I failed to combine art with life, my works would be separated from me myself, and I would not be an artist. So artists always produce artistic works based on what they have experienced.*

E: *What do you think about the influence of China's status quo to conceptual art?*

Z: *Today, China has developed rapidly. Pulling down old houses; building skyscrapers; financial turmoil; and still some people living in privation. The growth of the city also results in a wave of violence. A friend of mine was robbed of RMB 300 yuan in cash at a midnight in downtown Beijing. Some people are living in violence and terror every day, and this is the reality.*

E: *Various factors embarrass our life and impact your artistic creations, is that so?*

Z: *Most concepts form with repeated inspirations of our life. Artists develop the concepts into artistic works and use the works to critics society. Many conceptual artists videotape what they have*





答：很多观念就是在自己的生活中屡次被激发，然后把它发展，把它变成一种很完美的艺术品，然后反过来触及这个社会，它去批判这个社会，很多观念艺术家做录像，做录像就是记录这个东西，当然你展览以后，这个东西就不是一个真正的录像了，它变成一个艺术品了，艺术品反过来说既是生活中的一些事情，同时又批判这个事情。

问：我现在一直在考虑中国这个观念从80年代开始出现到现在，目前看来似乎较成熟，但实际上还是较幼稚，从中国本土来看正在开始走向成熟，但其实还是没有成熟？

答：它是一个过程，中国社会也是一个过程，这个

*seen and experienced, according to which they create artistic works to reflect or criticise the phenomena of the society.*

*E: May I say Chinese conceptual art has Matured since it was born in the 1980s ?*

*Z: Conceptual art needs a course before it become mature, and so does Chinese society. We can't say our society is mature, or our city is mature. Although infrastructure, such as traffic and communications facilities, have improved, Chinese cities are considered only a combination of city and countryside rather than something like Western cities. A real city, with its good*





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“对话”·1997·北京  
“Dialogue”·1997·Beijing





答：因为从最早开放到现在已20年，这20年我们有进步，可是城市化的过程还在往深里发展，实际上它离真正的完整的城市还很远，我想再发展20年，还会有很激烈的观念出现的，不会结束，而且北京在过去这发展的20年里，有很多地方都牵涉到这个观念问题。

E: *Will conceptual art also need 50 years?*

Z: *Over the past 20 years since China implemented reform and broadened policies, great progress has been made. Although city construction continues, there is still a long way to go for Chinese cities to become real and perfect, like those in Western countries. I think after another 20 years of development, new concepts will appear. In the last 20 years, concept has been an issue associated with many aspects in the development of Beijing.*





变化，人口越来越多，农民想进城找一份稳定的工作，有漂亮的房子，但基础设施跟不上，跟不上怎么办，当然城市一直在城市化过程中，在建设当中，在建设当中好的地方会出现房子，路都扒开了，要放煤气，放电缆，中国就是这样在城市化的过程之中产生了观念，很强的东西。

问：你觉得这段时间在中国将持续多久？

答：我想这个城市化的过程起码还得50年。

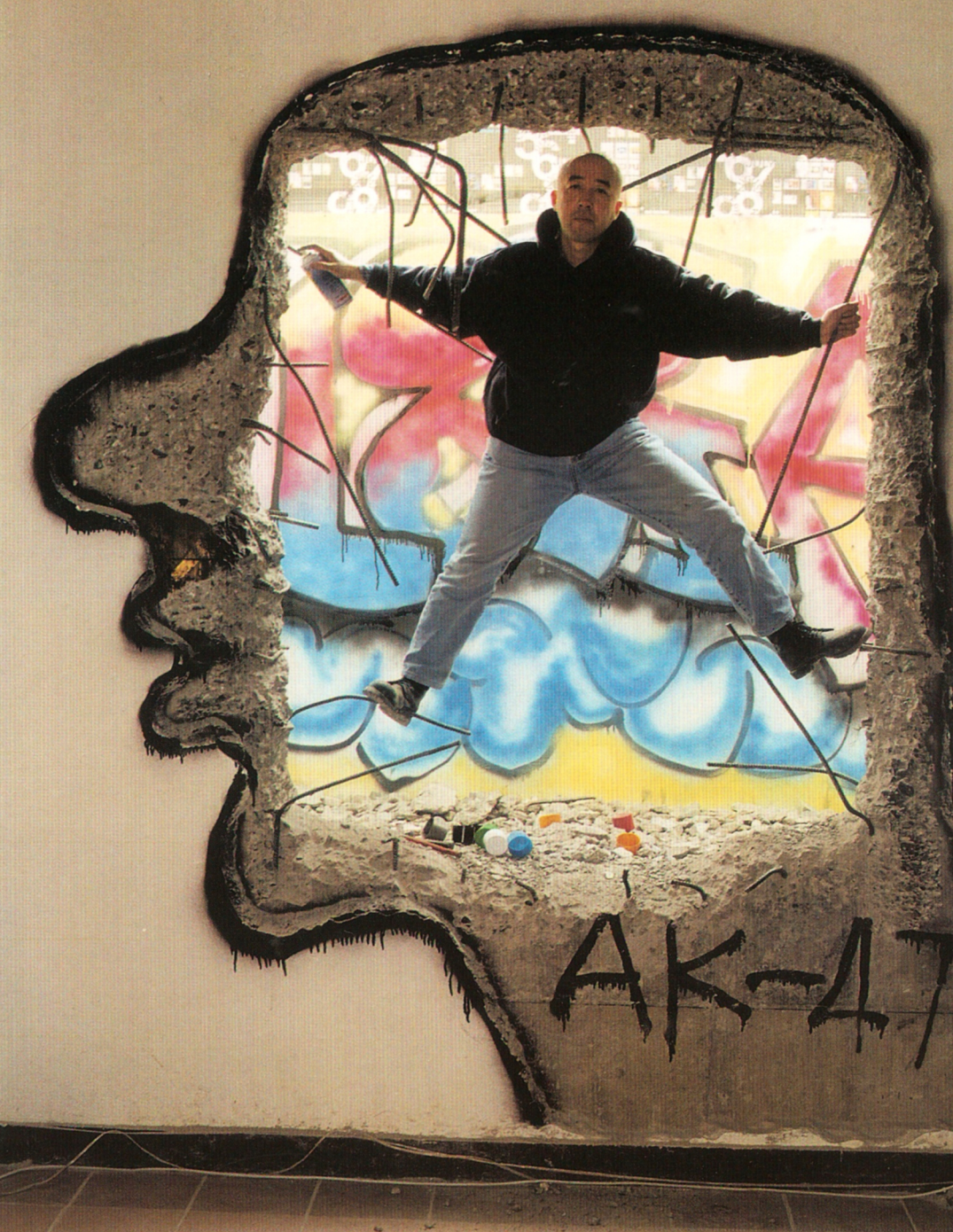
问：城市化的观念艺术至少会走50年吗？

*the cities are incapable of accommodating them because of weak infrastructure. The construction of cities has never ceased: new houses, new roads, gas, cables, and so on. It was in the course of city construction that new concepts appeared in China..*

*E: How long will the city construction last?*

*Z: I think the course of city construction will take at least another 50 years.*





“拆”·1999·北京设计博物馆  
“Demolition”·1999·Beijing





“对话”·1998·北京

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