



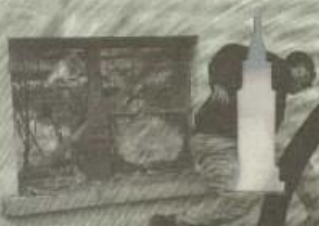
每個人的  
個性與瘋狂

關·門市



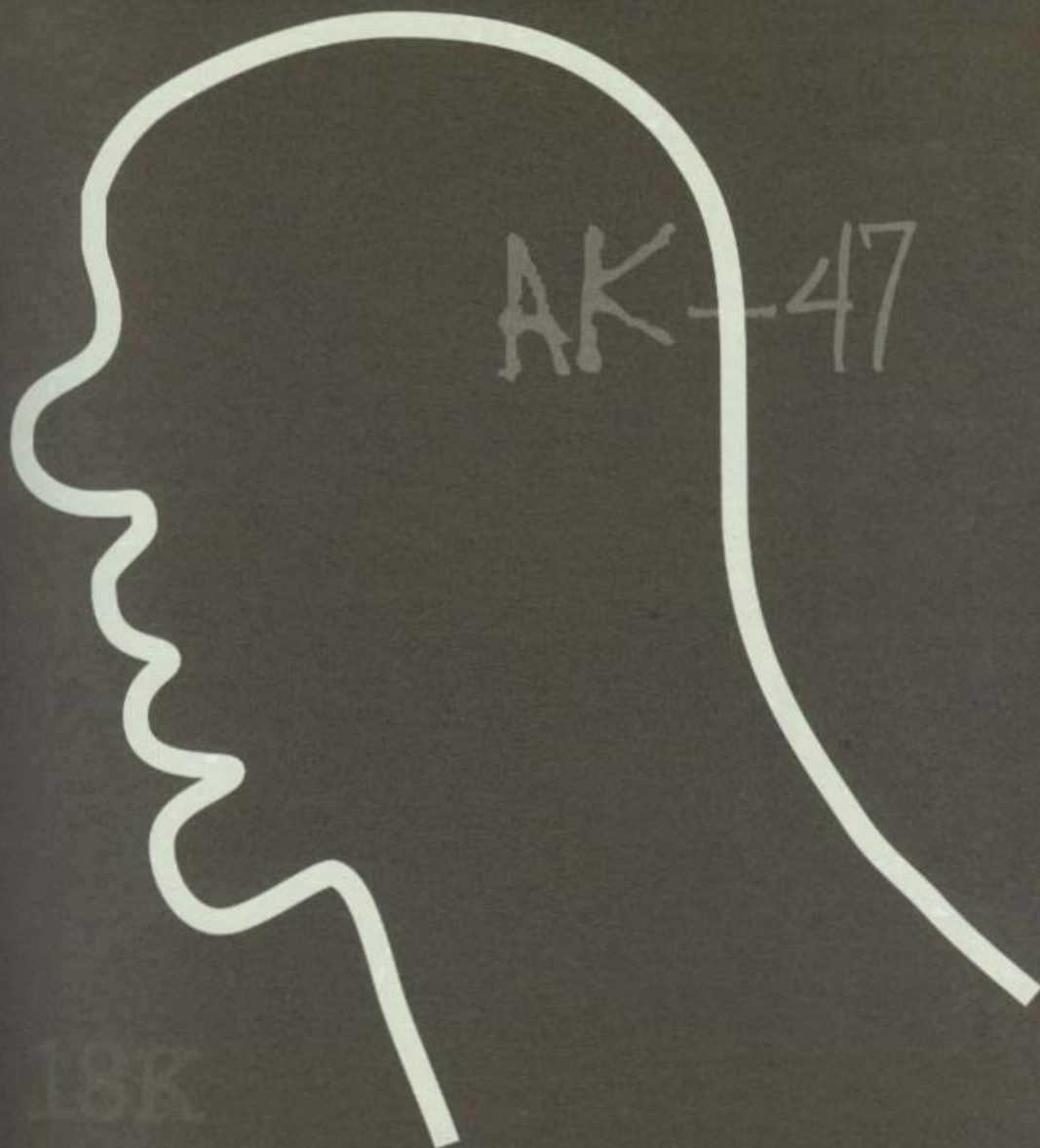
# 城話

張大立





張大立創作的藝術符號及表現形式



18K

王 朝： 你搞這種創作的初衷是什麼？為什麼會選擇這種方式？

張大立： 這是由我的作品的觀念性所決定的，我在我的作品裏特別強調了社會和環境對人酌影響力。我們實際上都是環境的決定物，環境的改變最終會改變人的精神。正當代藝術裏藝術家們都懂得這一點，就是你的作品的力量來自於對社會的參與程度及其批判性，那種躲在溫暖的畫室裏創作萎靡不振的唯美主義風格的藝術家無法感覺到時代的跳動。只能算一件附庸風雅的工具、我的藝術不是制作假象。我想反映這個城市一部分生活的真實，最起碼我的行為方式也是我自己的真實。

王 朝： 你喜歡在什麼樣的地點和區域表現或者說在怎樣的環境下有衝動？

張大立： 整個北京看起來就象是一個大工地。在這裏的無制約快速變化面前每一個人和每一個地點都有如是臨時性的存在，我們甚至不知道我們居住的地址是永久性的或者是被拆遷對象。不停的變換背景讓人感覺是生活在臨時搭建的舞臺布景裏。因此這裏的每一個變換的角度都具有挑戰性。

王 朝： 能否分別談談人頭符號和 AK-47 以及、8K 的創作動機。

張大立： 我用三個符號來傳達我的觀念。人頭代表”對話”、AK 47 代表暴力、18K 代表着城市的經濟生活。人頭符號最初來於我本人的輪廓。是作者和城市中的建築、環境及形形色色的人的對話，這些符號不但是我和公眾之間溝通的工具。也是我的藝術觀念的寫照。它就象那些安放在飛機場、候車室以及其它公眾場所的指示牌一樣，你不用懷疑。它對人有一種最直接的反射。它甚至刺激着人們大腦裏的中樞神經告訴你它的意義並赤裸裸的展示它的力量、尤其是它在一個充滿動蕩不安和無制約發展的城市裏 a.9 重復出現 正好和變化的背景形成鮮明的對比。暗示了它存在的理由。我想告訴公眾。我要說的意思就是你們看懂的意思。這個側面人臉是我們生活的這個城市的一面反光鏡。它照出這個城市的面貌和人們的心態——

王 朝： 這種藝術形式是否是個性的發揮占了很多因素，能束談談。

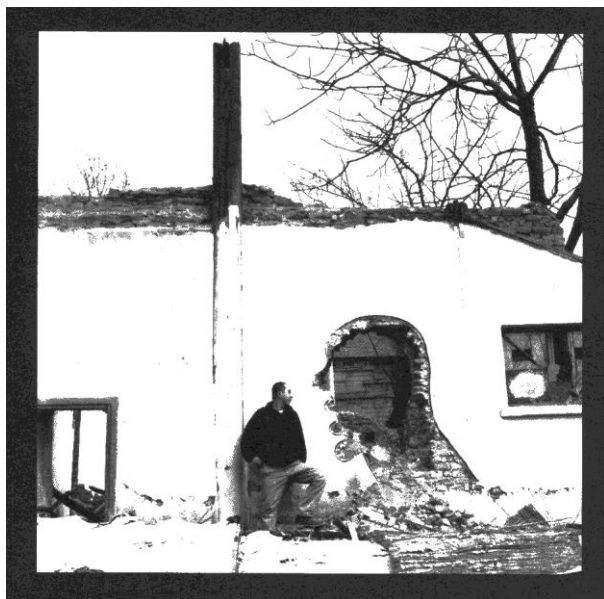
張大立： 也許是，我覺得每一個藝術家都有他處理問題的特別辦法，在表現同一主題時也許個性的發揮就是風格吧。

王 朝： 你覺得這種創作是否瘋狂，你覺得怎樣是瘋狂，請談談。

張大立： 對我個人來說這不是瘋狂。我實際上是一個理性和激情并存的人。藝術家的狂熱表現往往掩蓋了其思考的過程。以至人們認爲藝術是瘋狂的產物。我不是這樣。我描寫人的生活。金錢和暴，把現實送到觀眾面前。希望你走進去並思考。我懂你說的瘋狂，也許你認爲這是真正的瘋狂。

王 朝： 你覺得上學時掌握的技能在生活中的收穫是什麼？

張大立： 實用。打個比喻 就象屠夫用刀一樣。何時出手和使用怎樣的刀法就是技能。至于你干不干這個行業和你的結果那是你自己的思考



王 朝： 能否用一句話形容自己的生活狀態和感覺。

張大立： 我不用手淫的方式來滿足自己，生活讓我感覺堅實。

1. What was your original intention for doing this? Why you chose to express yourself this way?

My concept dictates my art. I especially stress the social and environmental factor too human. After all, we are just consequences of our circumstances. The changes in circumstances would ultimately alter human spirituality. Every contemporary artist knows that the power of one's work comes from the level of participation one engages him/herself with society and his/her criticism. Those hiding in glass rooms making up lifeless aestheticism works are at best craftsmanship for they do not feel the pulse of the time. My art is not a fantasy; I want to reveal a part of the reality that lies in the city's life. At least my behavior is truthful to myself.

2. In what kind of surroundings do you like displaying your art, or under what circumstances do you feel the impulsion to act?

The entire city of Beijing looks just like a huge construction site. Facing the uncontrollable dynamics each individual and site is placed in a temporary existence - lost in ever changing background, as if we live on a temporarily built stage, even our permanent addresses we can't be sure they are permanent or marked for dismantle and relocation. In context of this, every altered angle provides challenges.

3. Please talk about the head, AK-47, 18K, and your motif in creating them?

I use these three codes to convey my concept. The head symbolizes "dialog", AK-47 represents violence, and 18K is urban economic life. The head was originally my own head outline. It is the communication between the creator and the buildings, surroundings, and various people inside the city. These codes are not only my tools to communicate with the public, and also presentation of my artistic conception. It is like signboards at airport, waiting rooms, and other public places, without doubts, it radiates to viewers a direct message, it forces to people's nerve center its message and exhibits the power it has in its most naked way. All the more, it appears in a city that craves uncontrolled growth and is full of uncertainty that provides a sharp contrast against the background of which itself is suggestive of the rationale for its existence. I want to tell the public that what they see is what I mean. That this head profile is a mirror of the city we live in. It reflects the outlook of the city as well as its dwellers' mindset.

4. Is this art form largely exhibition of one's personality?

Maybe. I think every artist has his/her own methodology in treating a subject. When focusing on the same theme, I guess it is the exhibition of personality that displays one's signature.

5. Do you think your artistic creation is craziness? And according to you, what craziness is?

To me personally, this is not craziness. As a matter of fact, I am a person possesses both sense and enthusiasm. The enthusiasm of an artist often conceals the process of his/her thinking, so people may be lead to think that art is the outcome of craziness. That's not me. I describe people's life, money, and violence. I bring reality to people, and hope they walk into it and start thinking. I understand the craziness you meant. Maybe you consider it crazy.

6. What do you think you benefited in real life from things you were taught at school?

Practicality. For example, like a butcher with his knife, he knows how to use it and when to use it. That's skills. As to this profession, stay or leave is your own choice.

7. Tell us your present life status in one sentence.

I don't masturbate to satisfy myself. Life makes me feel satisfied.