

# 保 火 HOT POT





# ZHANG DALI

*Funna Mansion, Beijing, 1998*





## Spør naboene. De har sikkert ikke vært på museum på flere år.

**Zhang Dali** ble født i 1963 i Harbin, Heilongjiang. Han har deltatt på en rekke utstillinger i utlandet, først og fremst i Italia, hvor han levde i selvpålagt eksil fra 1989. Han bor og arbeider nå i Beijing.

Zhang Dali er Beijings fremste graffitikunstner. Hans logo er et stilisert selvportrett, et spraymalt, skallet hode i profil. Hans kunstnernavn er AK 47, og han stormer frem – nattetid – som en geriljakriger i bygningsvernets tjeneste. For i prosjektet *Demolition and Dialogue* (1999-) sprayer hodene helst på bygninger som har fått avsagt sin rivningsdom; de må ofres for å gi plass til det nye Beijing. Zhang Dali vender alltid tilbake til åstedet neste dag, for å dokumentere arbeidene fotografisk. Dokumentasjonen blir en viktig del av et arbeid som foregår i det skjulte og som har en så flyktig karakter.

Ofta hyrer han inn arbeidere som fortsetter der han slapp. De "ødelegger" hans arbeid ved å hugge ut silhuetene så de blir stående igjen som gapende hull i veggene, hull som åpner opp for nye utsyn over byen. "Jeg ødelegger det som ødelegges mens det ødelegges," sier han.

Om *Demolition and Dialogue* ikke kan stanse saneringen, skaper den i det minste oppmerksomhet og fremtvinger en reaksjon. Arbeidene går i dialog like mye med selve rivningsprosessen som med byens innbyggere. De fremstår også som en enslig, alternativ stemme i et gatebilde dominert av maktapparatets allestedsnærværende propaganda (se Zhao Bandi) og den stadig mer høylytte reklamen.

Zhang Dalis graffitivirksomhet er ikke utelukkende politisk motivert. Da han kom tilbake fra Italia midt på nittitallet, fantes det ingen arena for samtidskunst i Beijing. Han har selv beskrevet situasjonen slik: "Du hører ikke til blant massene, folk skjønner ikke hva du driver med. Og staten støtter deg i hvert fall ikke. Så hva gjør du? Du tar kunsten din ut på gaten. Det er den eneste måten å gjøre det på, og den beste."

Courtesy of the CourtYard Gallery, Ingrid Dudek, Beijing

## 问一下你的邻居们，他们可能很多年都没进过博物馆了。

张大力，1963年出生于黑龙江省哈尔滨市。他在国外参加了大量的展览，最初是在意大利，自1989年起他在那里以流浪的身份居住了一段时间。现在他居住和工作在北京。

张大力是北京最著名的图画艺术家。他的商标就是一个格式化的自画像，一个喷绘出来秃顶的侧面像。他的笔名是AK47，在晚上他开始出击，就象是“游击队的保留者”。在作品“破坏和对话”中，选择喷绘的头的地点是那些即将被拆毁的建筑，那些要为新北京让路的建筑。张大力总是在第二天再返回到这些地点给他的作品拍照。这些资料是一个项目的重要成分，是通过秘密的行动得到的，他们在自然中是短暂的。

有时他雇佣一些工人在他停止的地方继续下去。他们用凿子凿掉轮廓去“毁坏”他的作品，在墙上留下一个裂开的洞，这个洞可以让你看到城市的新景观。他说：“我毁坏了应该被毁坏的东西，而它也正在被毁坏中。”

虽然“毁坏和对话”并没有阻止任何毁坏，但最少它唤起了人们的注意，引起了反应。工人通过跟当地居民一样的毁坏方式成为对话的一部分。他们也呈现出了在街景上孤独的和可选择的的声音，这种声音被无所不在的权力的宣传（同时参照赵半狄）和更加明显的商业广告所遮盖。

然而，张大力的乱画作品的动机并不是全部为了政治。当他在90年代中从意大利回来的时候，在北京没有当代艺术的活动场所。他自己这样描述当时的情况：“你不属于群众，因为他们不理解你正在做什么……政府不支持你。那么你在哪里展览呢？你可以把你的作品放在街上；这是唯一的也是最好的方法。”

*Demolition,  
World Financial Centre,  
Beijing, 1998*





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ZHANG DALI

**Ask your neighbours. They probably haven't entered a museum for years.**

Zhang Dali was born in 1963 in Harbin, Heilongjiang. He has participated in numerous exhibitions outside his home country, primarily in Italy, where from 1989 he lived for a time in self-imposed exile. He now lives and works in Beijing.

Zhang Dali is Beijing's best known graffiti artist. His trademark is a stylised self-portrait, a spray-painted, bald head in profile. His pseudonym is AK 47, and at night he makes sorties as an urban "guerrilla preservationist". In the project Demolition and Dialogue (1999-), the preferred sites for his sprayed heads have been buildings condemned to demolition, buildings which have to make way for the new Beijing. Zhang Dali always returns to these locations the following day to document his work photographically. This documentation is an important element of a project which has been pursued rather surreptitiously and which is peculiarly transient in nature.

Sometimes he hires in labourers to continue where he leaves off. They "destroy" his work by chiselling out the silhouette so as to leave a gaping hole in the wall, a hole which allows a new view of the city. "I destroy what is to be destroyed while it is being destroyed," he says.

Even if Demolition and Dialogue doesn't hinder demolitions, at least it attracts attention and provokes reaction. The workers become part of a dialogue with the very process of demolition in much the same way as the local residents. They too assume the aspect of a lonely, alternative voice in a street scene overshadowed by the ubiquitous propaganda of the ruling powers (see also Zhao Bandi) and by ever more prominent commercial advertising.

Yet the motives for Zhang Dali's graffiti work are not exclusively political. At the time of his return from Italy in the mid-1990s, there were no arenas for contemporary art in Beijing. He himself has described the situation thus: "You don't belong to the masses, since people don't understand what you are doing ... the government doesn't support you. So where do you exhibit? You can put your work on the streets; this is the only and the best way." Courtesy of the CourtYard Gallery, Ingrid Dudek, Beijing