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Interview

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局部接觸

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人物 103-074
People
No.074

張 大 力
Zhang Dali

職業藝術家

1963年 生于哈爾濱

1987年 畢業于中央工藝美術學院

現居北京

重要展覽

1989年 北京個展

1993年 意大利波倫尼亞個展

1999年 北京個展、倫敦個展、意大利波倫尼亞國際

區展、荷蘭精神食糧展、意大利透明不透明？展

2000年 日本東京預兆展

>> 在城市的變遷中游戲于城市廢墟上的手持繪畫武器的藝術家。充滿好奇之心，力圖與城市中的人群對話，如今他那大大小小的側面頭像塗鴉已經成爲這個庸俗城市中“一道閃亮的風景”和一句深沉的咒語。

>> He is an artist who is wandering along the ruins of the city during the cities' vicissitude, and holding the armament of painting. He is full of curiosity and trying to communicate with the people of the city. Nowadays his different kinds of side face doodles have become the "twinkling picturesque" of this stodgy city, they have become a pondering incantation.



武：您翻這些臉的作品主要動機是什麼？

張：主要是時間會改變這個城市，時間動，城市也在動，而且人也在不停地走來走去，有一個變化。有的人成功了，有的人失敗了。所以我的這個作品，在這樣的時間或空間裏繼續，跟這個時代正好能扣上，我想這是很重要的一件事情，不光是你的毅力方面的事，你要做一件有意義的事，而且也是很重要的，最好能說明一點問題，尤其是在中國這麼浮躁的情況下，我覺得很難完成一件很艱難的任務。大家都想在很短的時間裏取得巨大的成就，如果你的智慧讓你這麼做的話，你也可以。但是有的東西是需要靠毅力和時間去考驗，證明他做得很好。

武：這些人都是漢族吧？

張：全是漢族。我現在只能做一百個，實際上我想做得更多，一千個、一萬個。我要請太多的人，座太多的人，現在做不了。

武：光花費就太大了，做一萬個人恐怕要幾百萬吧？

張：差不多，我先做一百個，做一個紀錄，可能拿到別的國家去展覽，然後我只能慢慢地用別人的力量再做。

武：您的出發點是藝術，但等您做成了以後，會不會成爲一種社會行爲或一種民族行爲？

張：對，它可能有別的方面的東西，但對我來說，別人看到的東西是別人的事，我就想要我自己的東西。

武：做這種東西我覺得外國人可能喜歡收藏。

張：我希望中國人收藏，但不能說“你真吧”。

武：同時還仍舊把城市當成您的畫布，繼續您的人頭符號？

張：從1995年開始到現在已經六七年了，我想我會做十幾年。

武：用時間來強調作品的那種純粹性？

張：主要是時間會改變這個城市，時間動，城市也在動，而且人也在不停地走來走去，有一個變化。有的人成功了，有的人失敗了。所以我的這個作品，在這樣的時間或空間裏繼續，跟這個時代正好能扣上，我想這是很重要的一件事情，不光是你的毅力方面的事，你要做一件有意義的事，而且也是很重要的，最好能說明一點問題，尤其是在中國這麼浮躁的情況下，我覺得很難完成一件很艱難的任務。大家都想在很短的時間裏取得巨大的成就，如果你的智慧讓你這麼做的話，你也可以。但是有的東西是需要靠毅力和時間去考驗，證明他做得很好。

武：您的大頭像到AK-47，再到翻制臉這個作品，它們之間有什麼聯繫？

張：在後面有一些聯繫，我所有的作品在後面都有一些聯繫，這些好像在形式上差別很大，可是實際上它們在背後都是能說明我對現代的現實的關心，而且我覺得一個藝術家不能拘泥於形式上，比如說你重復一種形式，你就不能改進了，你被那些形式所左右了，這就不對了。應該是可以所有的形式爲自己服務。你可以做很寫實的或者做雕塑，你什麼都可以做。

武：看來別人說您是“一刀仙”有失偏頗！

張：什麼都可以做，我覺得就是一個思想的問題，你在思考什麼？這個很重要，你的意識一直在關心什麼？而且你關心程度是什麼樣的？我覺得這是最關鍵的一點。

武：但是您爲什麼選擇這個圖案是您自己？

張：對，這個圖案最早是從我發展來的，但實際上畫着畫着就不一定代表我自己了。

Knightland (hereinafter referred to as K): What is the motivation for you to paint these pictures of faces?

Zhang Dali (hereinafter referred to as Zhang): Nationality, to track the characteristics of this nationality, what I have painted is the same with the people themselves.

K: Are all these people Han nationality?

Zhang: All are Han nationality. At present I can only do one hundred, while actually I want to do more, one thousand and ten thousand. However to do that needs more people and at this stage I still can not.

K: It would cost you a lot, does it need several million for ten thousand people?

Zhang: Nearly. Therefore I will first do one hundred to make a record that can be exhibited in other countries, and then I will recur to others' power to continue.

K: Your starting point is art, however when you really make it, whether it will become a kind of social activity or ethnical activity?

Zhang: Yes, it may have other aspects, but for me, things seen by others are their businesses, what I want are just those belonged to me.

K: I assume that the foreigners may like to collect these kinds of things.

Zhang: I would like for Chinese to collect, but I would not say "please buy it".

K: At the same time would you still like to make the city as your canvas and to continue you face signal?

Zhang: From 1995, it has lasted for six or seven years, I think I will do over ten years.

K: Using time to strengthen the purity of art?

Zhang: Mainly it is time that is changing the city, time is flowing, so the city, and also the people have been wandering everywhere and changing. Someone got successful while someone not. Therefore my work also continues in this time and space, and can link with the era. I think it is a very important thing, it is not only concerning your perseverance, while you want to do really meaningful thing, which is of the most importance. It is better for the work to illuminate something, espe-

cially at the time that China is in such a blundering situation, I think it is very hard to complete a rough task. All the people want to get the biggest achievement in the shortest time, if your wisdom allows, you can. However it still has something to be done with the perseverance and time to test and prove your rightness.

K: You transformed your head portrait to AK-47 and to these works, then what kind of relationship between them?

Zhang: There is some relationship in the latter part, all of my works have some relationship in the latter part. All of these are very different in the style, actually they all conceal my care for the reality of presence, and also I think as an artist we should not be punctilious, e.g. you repeat one kind of style and there's no space for you to improve, you have been controlled by those styles which are totally wrong, you should make all styles to serve you. You can write or paint realistically, or you can make the sculpture, you can do what you want.

K: It seems that it is not genuine for others to treat you as a "one-carve immortal"!

Zhang: You can do what you want, I think it is a question of thinking. What are you thinking, it is very important? What has your consciousness been caring about? And to what degree for your care? I think that's the main point.

K: But why the picture you chose is you yourself?

Zhang: Yes, the picture emanates from myself, however with its development it will not only stand for myself.

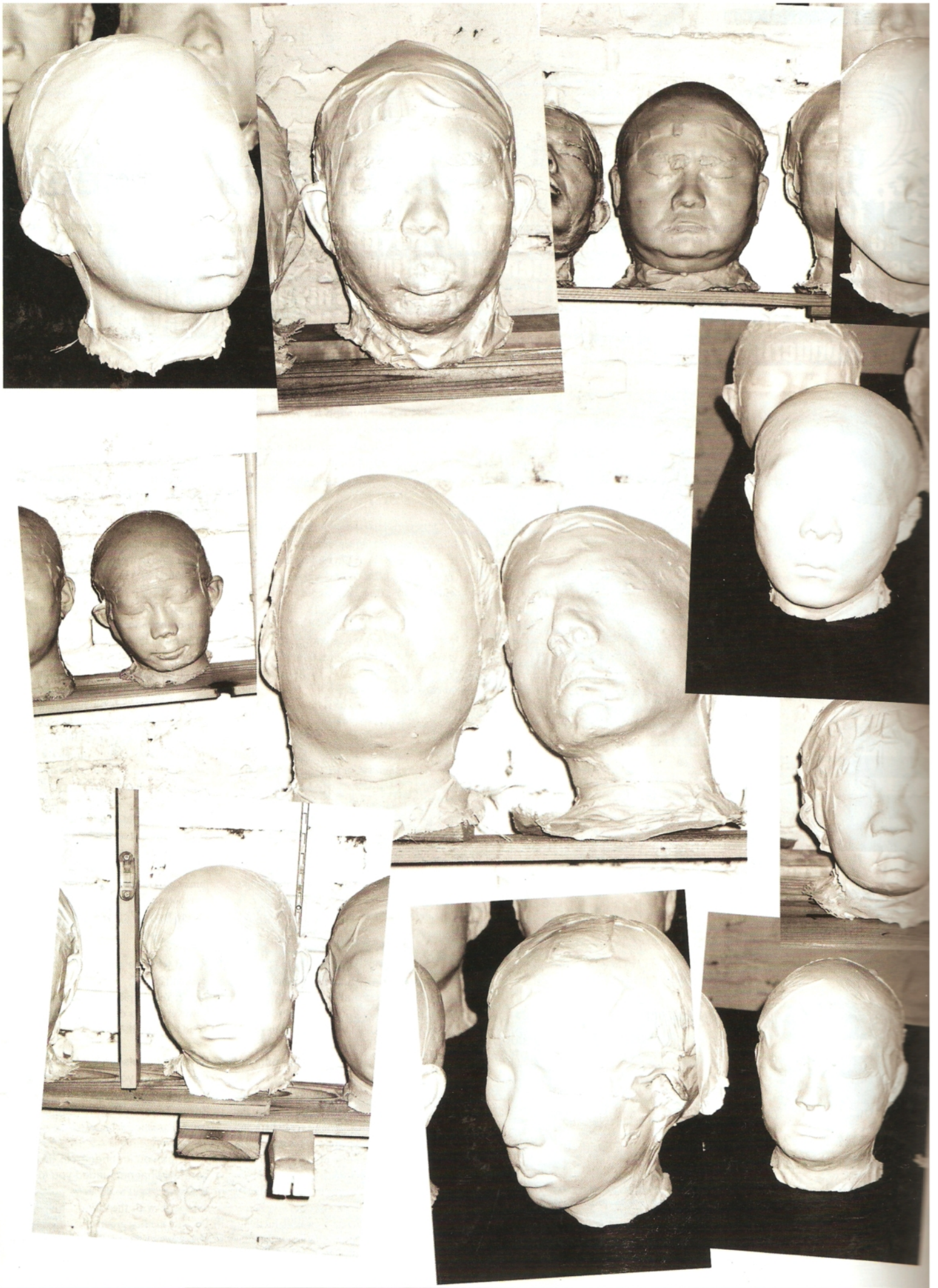
K: It has been seen a lot in other places, then what do you think for others to use your signal?

Zhang: I can not stop them, but they are not the real artistic exchange.

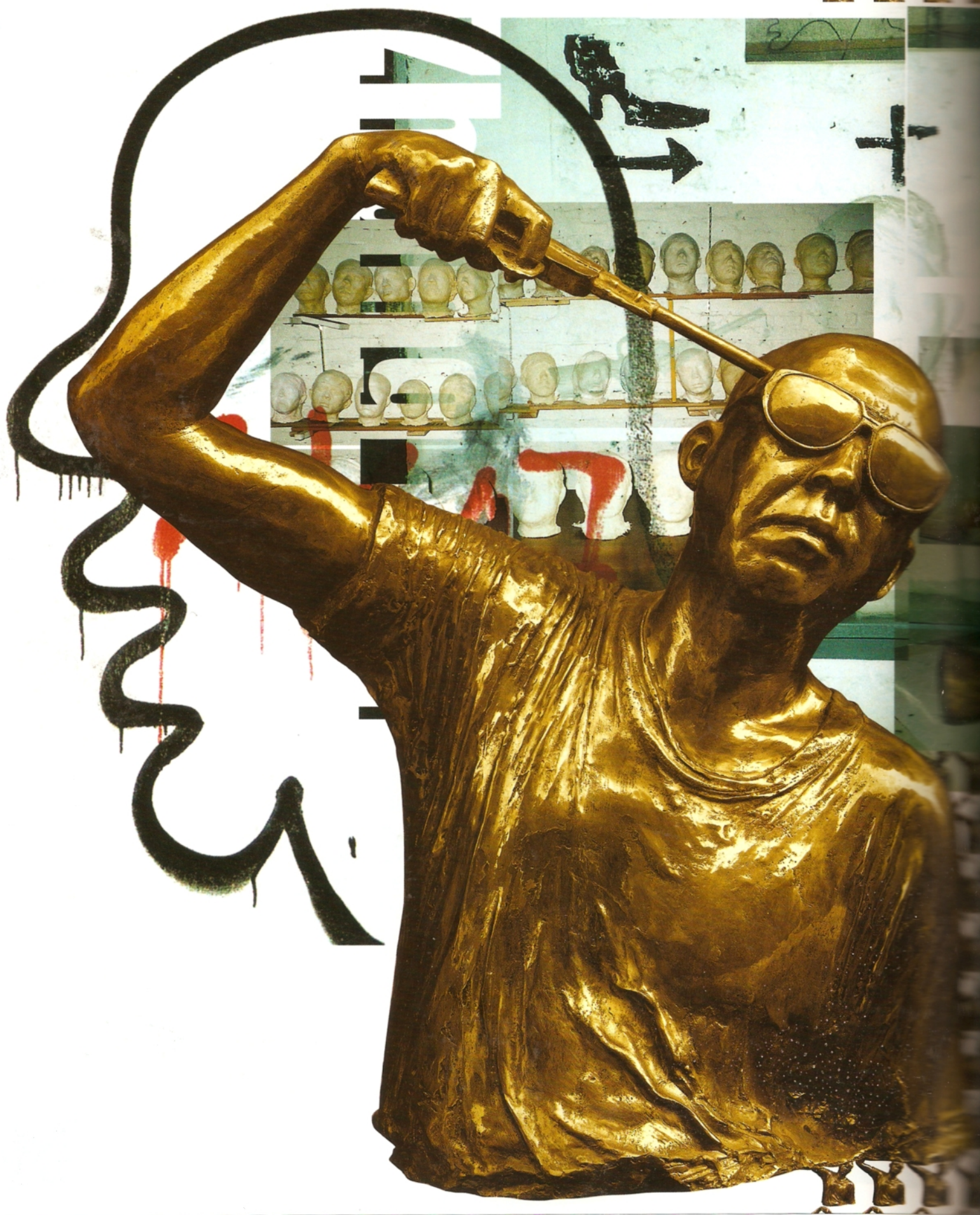
K: When you first began to do the head portrait, what persuaded you to do so?

Zhang: It is still to do an exchange with the city. Because the first group of artists did what they want in the tower of ivory, it











武：在別的地方也看見很多，您如何看別人用您的符號？

張：這個我阻止不了，但這不是一個真正的藝術交流。

武：從您剛開始做這個頭像，主要當時出于什麼樣的想法？

張：還是跟城市做一個交流。因為最早藝術家都是在自己的象牙塔裏做他自己想做的事情，很難突破自己的想法。跟大眾沒什麼交流，因為中國本身展覽空間就有限，你比如說前衛藝術家，幾乎就沒有場地。像一個演員，你演技再好，可是你沒有舞臺。所以那時我就想把我的東西從畫室裏拿出來，就放在城市裏。比如說這個城市，它就是大的美術館，而且在不停地變化，和不停地流動，如果我的藝術我畫的在這裏面消失了，那就再畫，讓它也有變化，就出于這樣一個目的。

武：您畫了這麼多年，都沒出事，是不是說明社會進步了？

張：社會是特別的寬容，按道理來說，我的藝術不是被大眾所理解的藝術。這種藝術在十幾年以前，我估計不管三七二十一，先把你關起來再說。但是現在大家從言論到藝術關注的狀態，可能不喜歡，但是它允許存在，所以對你還算寬容，還是進步了。

武：您一直在關注社會，現在跟十年前相比，最大的轉變是什麼？

張：人的轉變是非常大的，我覺得一個是對金錢的看法，一個是對周圍環境的看法，中國這十年的變化也太大了，最重要的一點，十年前中國人是不能流動的，現在自然流動。這個流動帶來了整個環境的改變。比如現在很多農民不種地了，種地可能會破產，所以就背個包袱跑城市來了，他不管三七二十一，你認為他不好，他就開始從事一個新的職業，他完全改變了他原來的那種狀態，我實際上就關心這樣的問題。然後我用我的藝術語言把它表現出來。

武：我終於忍不住要問您，您戴墨鏡是一種形象策劃嗎，和藝術有什麼關係？

張：不是，和藝術沒多大關係。

武：最後問一下，純屬好奇，您覺得什麼最好吃？

張：吃涮羊肉和二鍋頭。如果一段時間不吃我會很想，從某種角度我認為涮羊肉和二鍋頭是這個城市的靈魂。☺

張：吃涮羊肉和二鍋頭。如果一段時間不吃我會很想，從某種角度我認為涮羊肉和二鍋頭是這個城市的靈魂。☺

was very hard for them to breakthrough their own mind and therefore it became very hard for them to exchange their thoughts with the common people. Moreover the exhibition space in China is limited, e.g. for the advanced artist, they could not get any places. Just as an actor, you are very skillful, but you could not find a platform. Therefore at that time I got the idea to take my art out of the studio and then put them inside the city. Taking the city as a big art gallery which is always changing and always flowing, if my art and my painting vanishes in the city, I will continue my painting and make it changeable, that's my point.

K: You have been painting during the years and nothing wrong happened, whether it can be approved as the development of the society?

Zhang: That's for the catholicity of the society. In common sense, my art is the unacceptable art for the common people. This kind of art in ten years ago could be treated as illegal and I should be put in prison. However at present the common people may not like a special kind of thought or art, but they can tolerance and allow them to be existing, therefore it is a kind of catholicity, it is a kind of development.

K: You have been paying your attention to the society, then what do you think is the biggest change between now and ten years ago?

Zhang: The change of people is tremendous, I think one is the attitude towards money and one is the attitude towards the surrounding environment. China has changed a lot within the last ten years, and the most important thing is, ten years ago, Chinese people were unfloating people, while now are floating. This kind of floating brings the changes for the whole environment. E.g. nowadays many farmers have given up the farm work because they could become moneyless with farming, therefore they rush into the city and do every kind of work. If you are not satisfied with his work, he could find another one. He has totally changed his former status. What I'm paying the most attention are these kinds of issues, and then I will use the artistic language to represent them.

K: I can not help asking you, you are always wearing the sunglasses, is it an image-building, and what kind of relationship it has with the art?

Zhang: No, it has no much relationship with art.

K: The last question, it is just for my curiosity. What do you think is most delicious?

Zhang: Eating Rinse Mutton and drink Spirit, if I haven't eaten for a while I will miss them. From certain aspects, I think Rinse Mutton and Spirit are the soul of the city.*

