

# 风/马/旗

WIND / HORSE / FLAG

张大力新作品展  
ZHANG DALI'S NEW WORK SHOW

策展人：冯博一  
Curator: Feng Boyi

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## “风/马/旗”的真实性与寓言化的叙事

——关于张大力的新作

冯博一

艺术是社会生活的反映，面对现实时弊，艺术家不可能视而不见。从这个意义上说，张大力自创作初期起，揭露和批判性是他从未间断的自觉艺术行为，他以装置、雕塑、行为、摄影、油画等多媒介艺术方式展开对社会现实问题、丑陋现象鞭笞与诉求，应该说这是他完成自己责无旁贷的社会责任。在张大力多年的创作中，他一直以底层的视角，将“弱势群体”作为创作主角，这也是构成他作品脉络的主线。这些男女老少都是我们现实生活中最普通的百姓和随着社会转型过程及城市化浪潮而涌入都市的民工。

“民工”是中国改革开放后产生的特殊社会群体，他们作为中国农村的过剩劳动力在城市从事最艰苦的工作，是中国城市化建设的主要劳动力。张大力以他们为模特，直接真人地翻制他们的形象或许有着两方面的思考。一是悲悯的情怀。如他在2003年开始创作的《种族》，将翻制他们的人体倒挂在展厅中，反映了他们极低下的社会地位及现实颠倒的处境；2000年的《肉皮冻民工》那是艺术家对苦难痛楚的属实性表现。这种悲悯还在于他个人的成长经历与经验，我们可以从吴文光拍摄《流浪北京》的纪录片中，作为其中角色之一的张大力在上世纪80年代的生存状态与彷徨。我揣测这也是他不断以自身形象和身体力行的行为方式进行创作的一个情结。更在于他对弱势群体不公平待遇的态度，即如何让那些在经济增长进程中被抛在外面的弱势群体能够重新获得与这个社会对话的机会与权利，并在我们社会经过了急剧的转型之后重新浮现出来意愿。二是内心的焦虑。这种焦虑体现在中国都市化过程中的暴力化倾向。张大力说：“在中国，暴力存在于习惯和麻木之中，比如在城市中顽强生存的民工，很多是这个经济高速增长社会的受害者，他们贡献很大，但谁都可以欺负他们，他们没有任何权利，也没有保护。这些人又是暴力的根源，一旦有机会或掌握了一定的权利他们也可能实施暴者，也会狠狠地对别人采取暴力。这个社会施暴者和受害者实际是掺和在一起的，并没有一个道德上的平衡。”他指出了暴力倾向所以无法抗拒，是因为它延伸到了生活的每一个角落，人们自觉认同权力不仅仅表现在随时屈从它迎合它，还在于一有机会就会使用权利。所以，这一创作意识和表现方式，在张大力1992－2005年的《对话与拆》和2000－2008《AK－47》系列作品中的得到了较为充分地呈现。“光头”来自于他本人头像轮廓的涂鸦手段，是他和城市环境以及生存在城市中形形色色人的对话；AK-47——杀伤力极强的常规冲锋枪武器型号，代表着暴力化倾向；18K——金子的含量比率，象征着经济繁盛后的物欲横流。他是借此来达到警世与反省现代化过程中的种种弊端的作用之上，从而在揭露批判的背后表达出对适宜人类栖居地的美好、公平的向往，以及人类绝不是在物质发达之后，裹挟的是精神的墮落和道德的普遍沦丧。而这些形象的沉默、抑郁则蕴藏着悲情的色彩，隐喻并暗示出社会转型期在人性、心理以及潜意识层面的扭曲。进一步说，正是因为他敏锐地感受到了这种变动不居的社会现实，才显示出作品的几分狰狞。这既是张大力对现代化都市、现代文明所造成种种弊端和丑陋的反拨与吁求，也反映了他内心深处强烈的人文关怀和道德关怀——一个知识分子式艺术家的责任。因而，在解读这些作品的过程中，可被我们真实感知的创作者的批判激情，不仅值得尊敬，或许也是每一位当代艺术家不可或缺的品格。

张大力的新作《风/马/旗》延续了他一以贯之的利用民工的真身塑造形象的手法，但与以往使用和呈现石膏、玻璃钢或肉皮冻等材料属性及本身质地有所不同，他这回是玩得更真了！他使用硅胶的材料，毛发毕现地恍若你进入到了蜡像馆，配饰的衣服、鞋帽像是刚从工地归来或风尘仆仆的归途人群。凭附的风、马、旗等媒材构成了这一新作突出的特质在于通过他们口们具体的行为状态，以逼真性、寓言化的话语方式来获得对现实人生更多更深的隐喻和辐射，从而充实和延伸了话语内在的意蕴。这种寓言化的叙事策略无疑是睿智的，但对于艺术家来说也是一种挑战。作为一种寓言化的表现，它的成功与否从某种角度也取决于艺术家择选的媒介上，即是否能与他所给予的观念与行为自然地融为一体，使观者能够顺利地将思绪延展到寓言的层面上。

这里的“人”是真人的直接翻制，硅胶倒模；“马”是真马的标本，就连马鞍马蹬等骑马需要的装备，也都是张大力从农村马场淘换来的；“旗”是我们熟悉的游行时使用的红旗；而“风”是鼓风机作用的结果，但都是现成品的概念。骑在马上的人物，大都是手执红旗做冲锋陷阵或一马当先状。“红旗”是革命的象征，前卫的标示，这是我们耳熟能详的视觉记忆，也是自由之路的理想主义比喻。装置的话语方式与传统的写实主义艺术相比，他在人物形象的塑造上摒弃了“典型环境中的典型人物”的创作模式，而是不加任何矫饰地从生活中打捞出活脱脱的真人、真马、真物，把一切所谓诗意生活的附加装饰剥蚀得干干净净。当他们矩阵式、复数般地伫立在你的面前时，首先直接进入 to 观者视野是震撼，接着是视觉的诧异，内心的不安。这是真实的展现，而真实自有纯粹的力量。



笛卡儿说动物是一种生物学意义上的机械装置，而在《格列佛游记》里，马是神的化身，比人更严肃、高贵、理性，而且散发着青草的芳香。但张大力的“马”则是通过令人惊叹的制做过程的标本马，似乎在沉默、凝重、忍耐与负重之中，在风的抖动下感受到一种对苦难的迎纳。显然这也是与他2007年创作的《人与兽》系列作品的人兽同体、人鬼同形有着一脉相承的关联。这种牲畜或动物的存在与视角，可以在纯粹生物学和物种学的层面上来审视人的存在。风抖动的红旗是新作的点睛之笔，凭添出作品的节奏律动。显然，张大力在传达观念时不是用感觉和体验，也不直言提出，而是通过还原生活的一种样态来完成的。这里的还原不是无意识地还原，而是在观念规范下有意识地还原。他有意识地选择了生活中琐碎的一点，通过“复制”的手段率直地表现了现实生活。同时，他也抓住了历史与现实的痛楚，以及对自由的向往。而历史只是在他话语表现中闪现出它的身影，那个身影是被张大力装置的话语的风格重新塑造过的幽灵般的存在。那是马的寓言或是马讲述的寓言，这种寓言形式本身就是对历史的命名，对当下的写照。他是在寓言化叙事方式中，不动声色、不露痕迹中针砭时弊，表达期许，让观者在他设置的场域中感受到惊悚的震动。

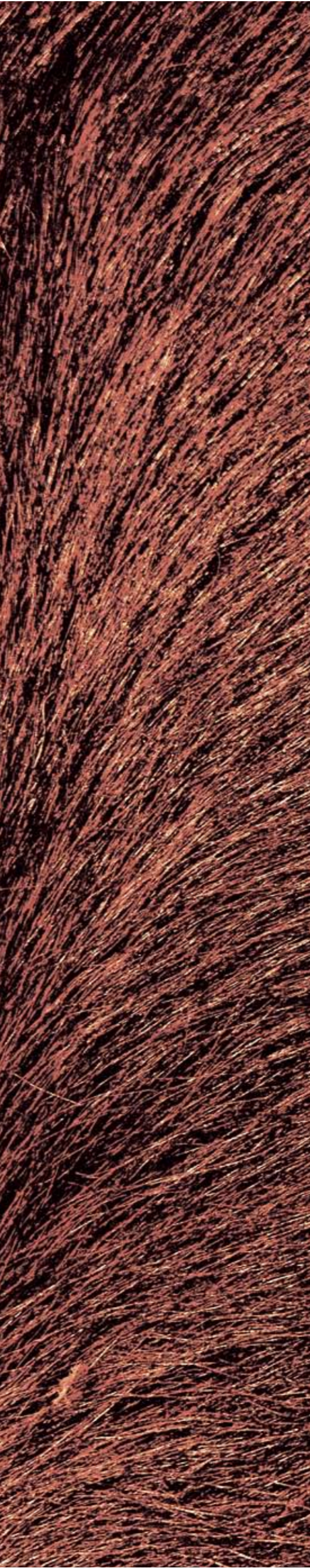
这件作品还展现了张大力新作逼仄且极限的整个过程。他如实客观地呈现他所看到和经历到的，以及勇往直前的一切。当你进入到由这些真实的元素所营造的场景时，你不得不为这种质朴的真实性所动容或感慨系之。其视觉的直接张力，冷峻的写实风格形成了一种朴素的力量。这种冷峻的笔调立足国人最基本的生活需要，写出了环境的强大和人物的渺小，逼迫着观者去审视自己早已司空见惯的日常平庸生活。也正是这种表层真实后面的寓言意味，才揭示了隐藏的更为深刻的真实，才能够引起我们心理认同、心灵共鸣。张大力的这件新作似乎在回答人们对于真实性的疑问，它不仅告诉了人们发生了怎样的事实，而且勾勒了事实背后的因果关系。它的意义在于使人在自以为是的状态中突然发现，自己距离真实是多么遥远。而我们或许可以强烈地感受到肃穆、静止的装置所凝固的瞬间，那些令人心颤的事件却仍在继续生发着。

## Authenticity and Allegorized Narrative of *Wind/Horse/Flag*

--on Zhang Dali's Latest Work

**Feng Boyi**

Art is a reflection of society; it confronts reality and present day evils. Artists cannot close their eyes to these societal ills. Evident since Zhang Dali's earliest works, exposing and critiquing these social problems are innate qualities in Zhang Dali's creative process. He uses media such as installation, sculpture, performance, photography, and painting to make art that urges and appeals to viewers to confront societal problems. One could say he feels it is his duty to contribute through artistic means to fulfill his sense of social responsibility. In his life-long body of work, Zhang Dali has always sided with those at the bottom of the social ladder. It is common for him to make the powerless the protagonists in his work. The subjects in his work are ordinary people and the numerous, faceless migrant workers in China's urban centers, a class of citizens created by social change and urbanization. These migrant workers (*mingong*) are a special group of people created in post-reform era China. Due to the surplus of labor in China's countryside, migrant workers are willing to undertake the most arduous labor and serve as an integral labor force in China's urbanization process. Zhang Dali uses migrant workers as models from which he directly reproduces their images. The motivation behind his work could be interpreted two ways. One is the pity he feels for his subject matter. In his 2003 series, *Ethnic Groups*, he reproduced models of migrant workers' bodies and hung them upside down in galleries to reflect migrant workers' low social status and the perversion of China's social climate. His 2000 series, *Pigskin Jelly Migrant Worker*, represents the artist's feelings on the suffering and anguish of migrant workers. His pity for workers can be partly attributed to his life experiences. Wu Wenguang's documentary film, *Bumming in Beijing*, portrays Zhang Dali in the 1980s as struggling, poverty-stricken artist. I propose his experiences in this period formed his long-term interest in self-image, labor, and self-reliance. More importantly, his work reflects his views on the unfair treatment of disadvantaged people; on how to reintegrate and empower those members of society that economic development has left behind. Moreover, he is interested in how to find meaning in a rapidly transforming world. The second motivation in Zhang Dali's work is the expression of inner-anxiety. Zhang's portrayal of violence in China's urbanization process reflects his anxiety. Zhang Dali said, "In China, violence exists somewhere between habit and apathy. Migrant workers live under dire conditions and many are victims of a rapidly growing economy. They have contributed significantly to the economy, but people frequently take advantage of them because they have no rights or protection. These workers are the source of violence because once they have power, they perpetuate a vicious cycle by using violence against others. In this sense, aggressors and victims are one and the same without a balance of morality." According to Zhang Dali, the tendency of violence cannot be resisted because violence extends to every corner of life. People generally acknowledge that power is not only manifested in people submitting to or pandering to it, but is also manifested in people using power if they have the chance. For their successful representation of the above ideas, Zhang Dali's 1992-2005 series *Dialogue and Demolition* and his 2000-2008 series *AK-47* received due critical attention. In these series and other works, three important symbols emerge. The symbol of the bald man employs the contour of the artist's head to represents his relationship with the urban landscape and his dialogue with people of all walks of life. One of the most powerful and deadly assault weapons in the world bears the model number "AK-47." The use of this potent symbol of violence represents society's brutal tendencies. Similarly, his use of the abbreviation "18-K" represents the content ratio of gold and as such symbolizes the trend of materialistic desires in the economically developed world. Through the use of the above visual representations, Zhang Dali cautions people against impending disasters and attempts to engage people in thinking about corruption of all kinds resulting from modernization. In the process of exposing and criticizing, Zhang Dali also offers solutions for suitable living conditions and expresses his yearning for fair and just treatment. Moreover, he makes it clear that coerced minds and lost morals are a condition of a materialistically developed society. Instead, this sort of reticent existence and despondency embodies a sense of tragedy. These visual metaphors suggest a society changes in people's minds and is subject to distortion on the subconscious level. To go a step further, Zhang's keen sense of social reality and its changes enables him to make powerful statements. In his artwork, Zhang not only opposes modern metropolises and their ugliness, but he also shows his deep-seated concern for humanities and ethnics. Zhang willingly bears the responsibility of an intellectual artist. In the process of interpreting these works of art, we might realize we are targets of the artist's criticism, but we should respect the artist because it is our responsibility to recognize that criticalness is an indispensable tool of every contemporary artist.



Zhang Dali's new series, *Wind/Horse/Flag*, continues his use of migrant workers' bodies as subject matter, but differs from previous works that used materials such as plaster, fiberglass, and pigskin jelly. This time, he uses silicon, real human hair, and clothes that look like they came straight from construction sites or belonged to travel-worn workers on their way home. The visual effect is not unlike walking into a wax museum! Wind, horses, flags and other accoutrements constitute the unique characteristics of the new work. The figures'specific behavior, life-likeness, and the work's allegorical mode of discourse create a deeper, more meaningful metaphor with ample room for interpretation. It is important, therefore, to strengthen and extend the inherent implications of this artistic discourse. Zhang's allegorical narrative strategy is undoubtedly smart, but presents a challenge for the artist. As an allegorical representation, the work's success depends on the chosen medium, namely whether or not the artist's ideas and execution can naturally integrate, thereby allowing the viewer to easily understand the work on an allegorical level.

The "people" (*ren*) in the work is directly modeled after real people using silicon materials; the "horse" (*ma*) are actual horses whose saddles and other riding equipment were collected from ranches in the countryside; the "flag" (*qi*), familiar to all of us, is the type used to lead tour groups. Lastly, air-blowers create the "wind" (*feng*) to complete the exhibition. All these symbols fall under the category of ready-mades. The horse riders all hold flags, ready to charge enemy lines in their attack positions. Widely known as a symbol of revolution and the vanguard, red flags have been imprinted on our visual memory as a metaphor for liberalism and idealism. When comparing the modes of discourse between Zhang's installation art and traditional representational art, Zhang's work does not schematically and superficially extract things from real life. Instead, he removes all poetic attachments and decorations typically associated with people, horses, and objects. When a group of these once-living beings attack your field of vision, you are first shocked, then astonished, then a sense of uneasiness washes over you. This is how an exhibition should be: powerful and unadulterated in form.

Descartes said animals are a mechanical instantiation of biological ideas, and in Swift's *Gulliver's Travels*, horses are the incarnation of gods, more solemn, noble and rational than humans and give off the fragrance of fresh grass. Zhang Dali's horses, on the other hand, are visually shocking because they are actual horse specimens, whose solemnity, dignity, patience are battered and tested by wind and heavy burdens. They seem to be withstanding pain under such circumstances. Clearly, this work is similar to his 2007 series *Man and Beast* in which half-man, half-beast composite figures represent the idea that men and beasts originate from the same source. The use of livestock and animals in these visual representations suggest a parallel between human and animal existence on a biological or speciological level. In his new work, fluttering flags provide the striking point by giving the work rhythm. Clearly, Zhang Dali does not use his feelings or personal experiences to transmit his ideas, nor does he bluntly express them, but rather he consciously returns to the original idea, which falls under a conceptual standard. He purposely chooses a trifling aspect of life, but through the process of reproduction, he straightforwardly represents real life. At the same time, he captures pain and suffering that exist in history and reality, as well as yearning for freedom. Furthermore, history in Zhang's mode of discourse only reveals itself in flashes of its shadowy silhouette. That silhouette now exists with a new spirit, the effect of having been transformed by the visual language of Zhang's installations. A viewer will ask if he is seeing the allegory of the horse or the allegory told by the horse. As a portrayal of the present, the allegory actually represents history in its original form. When narrating the allegory, Zhang does not turn a hair or make the slightest fuss when targeting present-day evils. Instead, he expresses hope and lets the viewer tremble in fear from their haunting realization.

This new work exhibits Zhang Dali's work process in a condensed form. He objectively uses facts to boldly visualize the things he sees and experiences. When you enter these scenes constructed of real-life elements, you have no alternative but to be deeply moved by simple and unadorned reality. The Chinese art world needs this sort of tension and directness of vision, this type of grave and stern style of portrayal. Zhang's work suggests formidable environments and paltry human characters, which forces the viewer to examine his or her pre-conceived notions and conditions of daily life. Only allegorical meaning behind surface reality can reveal a level of reality that is deeper and more profound. Only an understanding of the allegory allows for a meeting of minds. Zhang Dali's new work seems to directly respond to people's questions about truth and reality. It not only informs people of the facts, but also outlines causality behind the facts. Its meaning lies in forcing people with rigid notions to suddenly realize that they are far from the truth. Furthermore, we can perhaps feel a sense of static peacefulness from viewing the moment captured by the installation, but those regrettable things in life that make our hearts quiver still exist.







No.2 · 装置 Installation · 综合材料 Mixed Media · 长(length)210cm×宽(width)75cm×高(height)240cm · 2008 · \_\_012

No.3 · 装置 Installation · 综合材料 Mixed Media · 长(length)230cm×宽(width)70cm×高(height)325cm · 2008 · \_\_013

No.4 · 装置 Installation · 综合材料 Mixed Media · 长(length)230cm×宽(width)90cm×高(height)330cm · 2008 · \_\_015







No.5 · 装置 Installation · 综合材料 Mixed Media · 长(length)225cm×宽(width)75cm×高(height)330cm · 2008 · \_\_019

No.6 · 装置 Installation · 综合材料 Mixed Media · 长(length)220cm×宽(width)85cm×高(height)335cm · 2008 · \_\_020

No.7 · 装置 Installation · 综合材料 Mixed Media · 长(length)255cm×宽(width)80cm×高(height)340cm · 2008 · \_\_021











No.10 · 装置 Installation · 综合材料 Mixed Media · 长(length)260cm×宽(width)90cm×高(height)320cm · 2008 · \_\_029

No.11 · 装置 Installation · 综合材料 Mixed Media · 长(length)200cm×宽(width)80cm×高(height)335cm · 2008 · \_\_030

No.12 · 装置 Installation · 综合材料 Mixed Media · 长(length)220cm×宽(width)80cm×高(height)330cm · 2008 · \_\_031











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