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涂鸦——街道的博客

在2010年6月5日至2010年9月5日期间，北京草场地艺术区C-SPACE画廊带来了中国的涂鸦艺术家张大力 and 美国的涂鸦艺术家布雷德（Blade）的双个展，此次展览是在中国第一次真正意义上的涂鸦艺术展。

涂鸦始于街道文化，属于生活在社会边缘、弱势群体的年轻人，为了表达自己的感受，引起公众的关注，对抗权威的压迫，在公共区域创作的非主流的文化，不是流行文化。

布雷德于二十世纪七十年代即开始在纽约从事涂鸦创作，是涂鸦艺术创始团队中的一员，其创作以表达个体的独特性，以及对生存状态的抗争为主题。张大力从九十年代开始，如同游击队员一样在北京的大街小巷进行涂鸦创作，他着眼于群体和环境的关系、旧城的命运，希望唤醒和激发人们对自身生存环境的关注。

此次C-SPACE带来的两位涂鸦艺术家的作品，并以之前世界范围的对其涂鸦创作进行了报道的杂志、报纸以及影像来呈现其创作的发展和历程，希望藉此把真正的涂鸦文化介绍给观众。



左起：Blade、雷震、张大力、戴光郁、萨滨娜在开幕现场



1 Bl.0002 | 60x105cm | 1974
2 Bl.0006 | Light Years | 137x298cm | 1983
3 展览现场

布雷德 / BLADE

Blade is a member of one of graffiti's most famous crews, The Crazy Five. In the early '70s, he and his boys Death, Vamm, Crachee, Tull, and his partner Comet bombed the trains with full force, often under the influence of various substances. Their style represents the freedom of youth, rock and roll, and teens without limits making their mark.

Blade's career on the trains can be compared only to a select few other masters. His spontaneity and never-ending output made it possible for him to bring his most bizarre ideas to life. His images were not political, but more personally focused. The trains were his diary. Blade's pieces directly reflected his real life. His favorite shirt, a night out partying with his friends, his bandmates; Blade used all of these things as his subject matter. He blasted out ideas that were simple and cartoony, but with a serious psychological energy and strange impact.

Blade didn't copy popular culture characters much, unlike many of his peers. He simply

布雷德(刀片)是最著名的涂鸦艺术团队“五狂人”(The Crazy Five)的成员之一。1970年代早期,他和组员戴兹、瓦姆、克拉切、图尔以及合作人“彗星”,全力向列车车厢发起了涂鸦大战,往往是在不同主旨的影响之下。他们的风格代表了年轻人的自由、摇滚以及急于成名的少年。

布雷德的车厢涂鸦创作堪比少数大师。他即兴的、无休止的产出,使他能将自己最怪诞的想法付诸实际。他的影像并非政治性的,而是更加个人化。列车车厢成为他的日记。布雷德的作品直接反映了他自己的现实生活、他喜欢的衬衫、与朋友一起夜里外出的聚会、他的乐队成员。布雷德用所有这一切当作他的主题。他传达出简单的、漫画式的观念,但是却赋予真正的精神力量和奇异的冲击力。

布雷德并不像他的同龄人那样,复制通俗文化中的人物。他只是创作他自己的人物,存在于自己幻想的世界中。仅举他经典作品的几



created his own, who resided within his own fantastic world. Let's name just a few of his classics: The Joint Man, the Dancing Ladies, The Galaxy Gangster, and the East Man. All of these characters eventually made each other's acquaintances when Blade grandly brought them together for a masterpiece party on a wholecar, a jovial gathering that came out of the Blade dimension into our own.

Usually working off-the-cuff and in the moment, Blade never feared the creative unknown, and his pieces entered creative territory where most others would lose the plot. His wholecars were massive productions, since he worked at a large-than-life scale and superhuman size. In terms of amount of paint stolen and quantity of pieces produced, Blade could hold his own against an entire crew of graffiti writers. His work is a testament to the incontrovertible power of raw energy and unfettered imagination and to the triumph of substance over technique. Simply put, Blade is probably the most creative painter of ideas and situations in the history of writing.

例：结合人、舞蹈的女子、银河强盗以及东方人。当布雷德将它们组合成一场壮观盛大的聚会，一场布雷德为我们设计的交际聚会时，所有这些人最终将彼此熟识。

通常布雷德都是当下即兴创作，从不担心创作中的未知数，他的作品进入了一个大多数人会对情节迷失了的创作领域。自从他以超过真人比例和超人尺寸来创作，他的整车涂鸦更是大规模制作。就其被剽窃作品的数量和创作作品的数量而言，布雷德可以说是比整个涂鸦者团队做得更好。他的作品是对原能量和不受约束的想象力所具有的无可置疑的能力、以及质地战胜技巧的见证。简而言之，布雷德可能是书写历史上描绘观念和情境最具创意的画家之一。



张大力 / ZHANG DALI

A public controversy surfaced in Beijing's newspapers in early 1998. At its center was an image that had become familiar to the city's many urban residents: a spray-painted profile of a large bald head, sometimes two meters tall. The graffiti head seemed to have been duplicating itself, and its appearances gradually spread from the inner city to beyond the Third Ring Road. Alone or in groups, the head was found within the confines of small neighborhoods and along major avenues. Who was the man behind these images? What did he want to say or do? Should he be punished when identified? What kind of penalty should he receive? Was the image a sort of public art and therefore legitimate? What is public art anyway? To a city of 10 million that had not been exposed to the graffiti art of the West, these questions were new. None of them had straightforward answers.

1993年初，北京的报纸上出现了一场意味深长的公共讨论，其焦点是众多市民已经十分熟悉的一个形象：街头上用喷漆绘制的一个巨大的光头轮廓，有时高达两米。这个涂鸦头像似乎一直在自行复制，逐渐从城区扩展到三环以外，或单幅或成组，在大街小巷中反复出现。这些头像背后的制作者是谁？他想通过这个形象说什么或做什么？如果能找到他的话，他是否应该受到法律制裁？应该受到何种处罚？这类涂鸦是不是一种合法的公众艺术？“公众艺术”的定义到底是什么？对于这个有着一千多万人口但在此之前尚未受到西方涂鸦艺术“污染”的城市来说，这些问题都是新的，也都拒绝直截了当的简单的回答。

'199965B' | c-print 数码打印 | 100x150cm





It's been 15 years since Zhang Dali shocked Beijing with its first graffiti art. In 1995, just back from six years stay in Bologna/Italy, where in his pursuit to express himself in a foreign environment he had started to use the art of graffiti, he continued to use this medium to engage in a dialogue with China's capital. Old buildings destined soon to make way for new high-rises in the country's high-speed urbanization and modernization process became the target of his tagging. Normally covered with government slogans instructing the urban residents what to think and how to behave and later by commercial advertising these walls in the streets became Zhang's public canvases in a time when there were no platforms for contemporary art in China. Beijing was bombed with thousands of these heads, that came out of the masses in insurgency, there was no escape. Zhang's mission was to draw attention to the transformation of the city and the fate of the old part, moreover he set a reminder to the people and history that would be swept aside.

张大力第一次用涂鸦艺术撼动北京，至今已经十五年了。他在意大利博罗尼亚已经居住了六年，在当地为了在一个异域环境表达自我，便开始运用涂鸦艺术。1995年他刚刚回来，继续用这种媒介与中国的首都进行一场对话。旧屋注定不久要被这个国家高速城市化和现代化进程中新出现的高层建筑所取代，而这些旧屋却成为他打上印迹的目标。街上这些墙面上正常情况下会贴上政府的宣传标语，指示市民要如何想、如何做，后来又是商业广告，当时成为张大力的公用画布，因为那时在中国还没有当代艺术的平台。北京遭到数千个这类头像的轰炸，它们出自那些起而反之的群众，没有可逃避之处。张大力的使命，就是将注意力吸引到城市改造和旧城的命运上，此外他还为那些将要被彻底清除的人们和历史留下一点记忆。



He further developed his ideas in his Demolition series, where he chiseled his head's silhouette out of derelict housing. Here the act of graffiti art is turned into a performance resulting in a temporary sculpture which is then documented in photography. Against the specific background of China it was a remarkable achievement that was brazenly experimental in terms of art, bearing in mind the danger involved in putting his ideas into effect, which was only possible at night.

Though he now makes paintings and sculptures it was as graffiti artist AK 47 that Zhang Dali won his first reputation, as a kind of guerilla artist at the time, but still until today the one and only in China.

在《拆迁》系列中，他把自己的想法进一步予以发展，在废弃的房顶上刻凿出自己头像的轮廓。在这里，涂鸦艺术的举动转变成为了导致临时雕塑的行为艺术，随后都被以摄影的形式记录下来。在中国这个特定的背景之下，这是一项非凡的成就，就艺术而言，可以响当地称之为实验，始终要记得将自己的理念付诸实际可能招致的危险，而他的实际行动只有在夜晚才是可能的。

纵使张大力现在也创作绘画和雕塑，但是作为涂鸦艺术家AK 47，在当时以一种游击队员形式创作，为此赢得了最初的声誉，而且直至今今天也是中国唯一的一位此类艺术家。

- 1 '199968A' | c-print 数码打印 | 100x150cm
- 2 'N.1' | ink and spray-paint on paper 纸上水墨和喷漆 | 189.5x151cm | 2008
- 3 'N.6' | ink and spray-paint on paper 纸上水墨和喷漆 | 189x150cm | 2008
- 4 'N.10' | ink and spray-paint on paper 纸上水墨和喷漆 | 189.5x150cm | 2008
- 5 'N.8' | ink and spray-paint on paper 纸上水墨和喷漆 | 189x131cm | 2008
- 6 'N.7' | ink and spray-paint on paper 纸上水墨和喷漆 | 189x151cm | 2008