

# ART to WORLD

## 艺术中国

文化讲述中国，艺术传播世界

ARTIST

Painting & Sculpture

2019 5/6/7/8

双月合刊

资讯：

“他吸引了全世界的目光”

——纪念周恩来总理珍品展”在武汉举办

李小林会长出席“中日文化交流恳谈会”

秦风：艺术的优化运动



## 张大力

1963年生于黑龙江省哈尔滨市

1987年 毕业于北京中央工艺美术学院

现生活工作与北京

## 个展:

- 1989年 “张大力水墨画展” 中央美术学院画廊, 北京, 中国
- 1993年 “张大力水墨作品展” 5号画廊, 波伦尼亚, 意大利
- 1994年 “革命与暴力” 5号画廊, 波伦尼亚, 意大利
- 1999年 “对话与拆” 四合苑画廊, 北京, 中国  
“对话” 中国当代艺术画廊, 伦敦, 英国
- 2000年 “AK-47”, 四合苑画廊, 北京, 中国
- 2002年 “头条”, 中国当代艺术画廊, 伦敦, 英国  
“北京的脸” Base 画廊, 东京, 日本,
- 2003年 “AK-47” 伽里波勒蒂画廊, 米兰, 意大利  
“AK-47” 特拉盖托画廊, 威尼斯, 意大利
- 2004年 “张大力新作展” 中国当代艺术画廊, 伦敦, 英国
- 2005年 “升华-中国历史图片档案”, 北京公社画廊, 北京, 中国
- 2006年 “张大力: 第二历史”, Walsh Gallery, 芝加哥, 美国
- 2007年 “种族”, 中国当代画廊, 纽约, 美国
- 2008年 “风/马/旗”, 红星画廊, 北京, 中国  
“口号”, Kiang画廊, 亚特兰大, 美国
- 2009年 “无所不在”, 何香凝美术馆, 深圳, 中国  
“被禁止的梦” 英国宫, 都灵, 意大利  
“第二历史”, 798圣之空间, 北京, 中国
- 2010年 “第二历史”, 广东美术馆, 广州, 中国  
“张大力 - 个人展”, 18 画廊, 上海, 中国  
“张大力 - 极端现实”, 坦克库-重庆当代艺术中心, 重庆, 中国  
“张大力”, Bodson-Emelinckx 画廊, 布鲁塞尔, 比利时
- 2011年 “新口号”, 艺莱-克莱茵画廊, 纽约, 美国  
“世界的影子”, 北京艺门画廊, 北京, 中国  
“张大力”, Adrian David 画廊, 克诺特祖特, 比利时
- 2012年 “张大力”, Loft 画廊, 巴黎, 法国  
“AK-47”, Stern-Pissarro 画廊, 伦敦, 英国  
“张大力-持续画展”, Automne 画廊, 布鲁塞尔, 比利时
- 2013年 “张大力-第二历史”, 鲁迅美术学院美术馆, 沈阳, 中国  
“张大力-回顾展”, Eli Klein 画廊, 纽约, 美国
- 2014年 “广场”, 凯尚画廊, 纽约, 美国  
“广场”, K空间, 成都
- 2015年 “张大力 - 世界的影子”, 路德维希堡美术馆, 路德维希堡, 德国  
“第二历史”, 当代艺术美术馆, 布宜诺斯艾利斯, 阿根廷  
“苍穹之下”, 艺门画廊, 香港, 中国  
“从现实到极端现实 - 张大力回顾研究展”, 合美术馆, 武汉, 中国
- 2016年 “恒久与无常-张大力新作品”, 北京民生美术馆, 北京, 中国
- 2017年 “身体与灵魂”, 海牙雕塑美术馆, 海牙, 荷兰
- 2018年 “变化”, 法瓦宫美术馆, 博洛尼亚, 意大利



4号辽塔 Pagoda No 4, (纯棉布蓝晒)。(Cyanotype Photogram Mounted on Fine Linen), (360X 260cm)  
2010-5-20,上午10点,昌平

“张大力的AK-47”，艺术城市，S. Giorgio in Poggiale, 博洛尼亚, 意大利

“张大力：自然的纪念碑”，艺门画廊，北京，中国

“合肥2018城市单年展——共生的力量”，合肥金融港艺术空间，合肥，中国

## 联展：

1987年 “三人画展”，中山公园兰花室，北京，中国

1989年 “1989-北京现代艺术沙龙-水墨画展”，首都博物馆（孔庙），北京，中国

1991年 “纸上作品展”，城市画廊，菲拉拉，意大利

1992年 “中国艺术家联展”，印章画廊，帕都瓦，意大利

1993年 “国际区” 霓虹画廊，波伦尼亚，意大利

“腐化艺术”，纳维勒文化空间画廊，波伦尼亚，意大利

1995年 “地球的组成”，歌德学院，都灵，意大利

1997年 “W<sup>2</sup> + Z<sup>2</sup>—多媒体幻灯展”，中央美术学院画廊，北京，中国

1998年 “城市建设和都市化”，万寿寺，北京，中国

第11届塔林三年展，塔林，爱沙尼亚

“中国摄影展”，雷曼学院，纽约，美国

“中国艺术家联展”，中国当代艺术画廊，伦敦，英国

1999年 “中国摄影展”，巴尔德学院，纽约，美国

“拓开的真实—中国当代摄影艺术” 朱拉隆功大学美术馆，曼谷，泰国

行为：“世界是你们的”，设计博物馆，北京，中国

“心声” 赛普拉斯学院，加州，美国

“北京在伦敦”，英国现代艺术研究中心，伦敦，英国

“精神食粮”，MU艺术基金会，艾雯霍因，荷兰

“透明不透明”，普罗旺斯地区艾克斯，法国和奥斯塔，意大利

2000年 “预兆”，日本国际交流基金会，东京，日本

“艺术大餐”，Club Vouge，北京，中国

Des Tapisseries 博物馆，普罗望斯，法国

行为：“思想牌绞肉机”，东四八条艺术仓库，北京，中国

“不合作方式”，东廊，上海，中国

2001年 “HOT POT”，现代艺术中心，挪威，奥斯陆

“中国当代摄影展”，摄影美术馆，赫尔辛基，芬兰

“中国当代摄影展” 欧卢美术馆，欧卢，芬兰

“中国当代艺术展”，新加坡美术馆，新加坡

2002年 “平遥国际摄影节”，平遥，中国

“第一届广州三年展”，广东美术馆，广州，中国

“中国新摄影”，四合苑画廊，北京，中国

2003年 “罗马国际摄影节，中国艺术联展”，罗马Arte del Borghetto画廊，意大利

“罗根收藏展”，丹佛美术馆，丹佛，美国

“红色记忆”中德当代艺术联展，北京，中国

2004年 “我！我！我！”联展，四合苑画廊，北京，中国

“过去与未来之间——中国当代摄影展”，国际摄影中心，纽约，美国

- “临界体”艺术家联展，中国当代画廊，北京，中国
- 2005年 “新社会主义，新现实主义”，北京公社画廊，北京，中国
- “蜉蝣”，北京公社画廊，北京，中国
- “中国当代雕塑展”，Museum Beelden aan Zee,海牙，荷兰
- “墙”，中华世纪坛，北京,中国
- “来自中国的新摄影和录像”，维多利亚和阿尔伯特美术馆，伦敦，英国
- 2006年 “伟大的表演”，Max Protetch, 纽约，美国
- “红星”，798 红星画廊，北京，中国
- 第6届光州双年展，光州，韩国
- “今日中国”，Essl 美术馆，维也纳，奥地利
- 2007年 “过去进行时”，望东艺集，上海，中国
- “中国很近”，地中海画廊，巴来莫，意大利
- “三位一体”，东大名创库，上海，中国
- “红色浪潮”，休斯敦美术馆，休斯敦，美国
- “现在中国”，CoBrA现代美术馆，阿姆斯特丹，荷兰
- “我们的明天：伪装的文化”，吕内堡大学艺术空间，德国
- “中国现在”，伊莱克蓝画廊，纽约，美国
- 2008年 “重新看亚洲”，世界文化宫，柏林，德国
- “加油中国—墙上的笔迹”，格罗宁根美术馆，荷兰
- “Logan收藏展”，旧金山现代美术馆，美国
- “中国金”马约尔美术馆，巴黎，法国
- “精制的尸体：超现实中国”，m97画廊，上海，中国
- “口号”，伊莱克蓝画廊，纽约，美国
- “迪奥与中国艺术家”，尤伦斯艺术中心，北京，中国
- “光华路”，紫禁轩画廊，北京，中国
- “继续革命：中国新艺术”，萨奇画廊伦敦，英国
- 2009年 “张大力第二历史”，堪萨斯市艺术中心，美国
- “重新想象亚洲”，新艺术美术馆，伯明翰，沃尔索尔，英国
- “非常状态”，墙美术馆，北京，中国
- “历史的图像—中国当代艺术邀请展”，深圳美术馆，深圳，中国
- “传统的转变”，Victoria H. Myhren 画廊/丹佛大学，美国
- “碰撞—关于中国当代艺术实验的案例”，中央美院美术馆,北京,中国
- “由风格书写到艺术—街头艺术展”，18 画廊,上海，中国
- 2010年 “改造历史”，国家会议中心，北京，中国
- “问故而知新”，OV画廊，上海，中国
- “纽约到北京：涂鸦—街道的博客”，C空间画廊，北京，中国
- “41届阿尔勒国际摄影节”，梵高空间，阿尔勒，法国
- “展览的展览”，里维利城堡现代艺术博物馆，都灵，意大利
- “中国灵魂”，玛格达-丹尼斯画廊，巴黎，法国
- “原始拷贝：1839年至今的雕塑摄影”，现代艺术美术馆，纽约，美国
- “伟大的表演”，佩斯北京画廊，北京，中国



骑自行车的人Bicyclists (纯棉布蓝晒) (Cyanotype Photogram Mounted on Fine Linen),  
(230X300cm), 2010-5-29下午2点零20分, 黑桥

“纬度”，红星画廊，北京，中国

“四度空间—两岸四地当代摄影展”，香港摄影节，香港，中国

“这个世界存在吗”，第六届连州国际摄影节，连州，中国

2011年 “艺术日新”，清华大学美术学院美术馆，北京，中国

“关系”，广东美术馆，广州，中国

“表达的权利” 54届威尼斯双年展丹麦馆，威尼斯，意大利

“草场地摄影节—阿尔勒在北京” 北京，中国

“自拍—近代的外表” 昌原亚洲艺术节，昌原，韩国

“图像—历史—存在” 泰康人寿15周年艺术品收藏展，中国美术馆，北京，中国

“建筑的生命及死亡” 普林斯顿大学美术馆，普林斯顿，美国

“新摄影2011” 纽约现代美术馆，纽约，美国

“关系”，今日美术馆，北京，中国

“清晰的地平线—1978年以来中国当代雕塑”，寺上美术馆，北京，中国

2012年 “拆毁” 北京艺门画廊，北京，中国

“Photoshop之前的修改图片” 大都会美术馆，纽约，美国

“双体：现代雕塑中的视觉”，大瀑布市Meijer雕塑美术馆，密西根，美国

“景象—2012”，上海美术馆，上海，中国

“媒介研究—母题与个案”，林大画廊，北京，中国



骑自行车的男女 Man and Woman on Bikes (纯棉布蓝晒) (Cyanotype Photogram Mounted on Fine Linen),  
(230X300cm) 2010-5-31下午3点零7分黑桥

“见所未见”，第四届广州三年展，广东美术馆，广州，中国

“再水墨”2000-2010中国当代水墨艺术邀请展，湖北省美术馆，湖北，中国

2013年 “个体生长-当代艺术的动力”，天津美术馆，天津，中国

“事物的本质”，Magda画廊，上海，中国

“中国摄影史”，比利时巴黎北京画廊，布鲁塞尔，比利时

“火锅:品味中国当代艺术”，伯瑞特波罗美术馆，伯瑞特波罗，美国

“威尼斯平行展”，威尼斯军械库船厂，威尼斯，意大利

“不合作方式2”，格罗宁根美术馆，格罗宁根，荷兰

“化身”昂热剧院，昂热，法国

“灵光与后灵光”，第一届北京国际摄影双年展，北京中华世纪坛，中国

“占地一平方米”，林大空间，北京，中国

“景观再造”，德布勒森美术馆，德布勒森，匈牙利

2014年 “De Heus-Zomers中国现代艺术收藏”，伯吉曼博物馆，鹿特丹，荷兰

“西云东语 - 中国当代艺术研究展”，合美术馆，武汉，中国

“中国当代摄影”，艺术科技美术馆，新加坡



- “中国当代摄影”，民生现代美术馆，上海，中国
- 2015年 “后媒体时代的摄影”，连州摄影节，连州，中国
- “社区植入计划”，成都锦江美术馆，成都，中国
- “茅塞顿开—中德观念艺术比较研究展”，合美术馆，武汉，中国
- “执像 - 当代摄影展”，红砖厂创意园，广州，中国
- “ART PARK 公共艺术”，艺术北京，北京，中国
- “克拉科夫摄影节”，克拉科夫，波兰
- “解构中国”，亚洲协会，纽约，美国
- “我们在一起”太古广场，成都，中国
- “民间的力量”，北京民生现代美术馆，北京，中国
- “颗粒到像素——摄影在中国”，上海摄影艺术中心，上海，中国
- “Paradise Bitch”，白兔美术馆，悉尼，澳大利亚
- “二十世纪以来的中国摄影”，三影堂摄影艺术中心，北京，中国
- “新朝代——中国创造”，丹麦Aros美术馆，奥胡斯，丹麦
- “Agitprop!”，纽约布鲁克林美术馆，纽约，美国
- 2016年 “大胆创造”丹佛美术馆，丹佛，美国
- “乌托邦异托邦”乌镇北栅丝场，乌镇，中国
- “真实的假象”上海21世纪民生美术馆，上海，中国
- “关于展览的展览 - 90年代的当代艺术展示”，OCAT研究中心，北京，中国
- “世界街画艺术展”，中央美术学院美术馆，北京，中国
- “釜山双年展”，釜山美术馆，釜山，韩国
- “Vile Bodies”，白兔美术馆，悉尼，澳大利亚
- “持久地魅力”，1X3 画廊，北京，中国
- “萧条与供给 - 第三届南京国际美术展”，南京，中国
- “从乡村到城市 - 中国当代影像展”，米兰，意大利
- 2017年 “街头代城市艺术的40年”，里尔，法国
- “探究与历史：中国当代摄影红色图像”，国家美术馆，柏林，德国
- 2018年 “The Fuck Off Generation: 毛时代后的中国艺术”，Ethan Cohen画廊，纽约，美国
- “街头艺术”，艺术科学博物馆，新加坡
- “2018北部艺术区”，卡尔舒特，碧德尔斯多夫市，德国
- “建馆40周年纪念展 - 旅人：为了踏上未知的土地”，国立国际美术馆，大阪，日本
- “2018秋季沙龙 - Brücken Fremder Flüsse”，MDR 电视台，马格德堡，德国
- “十面埋伏——另一种社会视觉的介入”，四川美术学院美术馆，重庆，中国

# ZHANG DA LI

1963 Born in Harbin (China)

1987 Graduated from National Academy of Fine Arts and Design

Now lives and works in Beijing

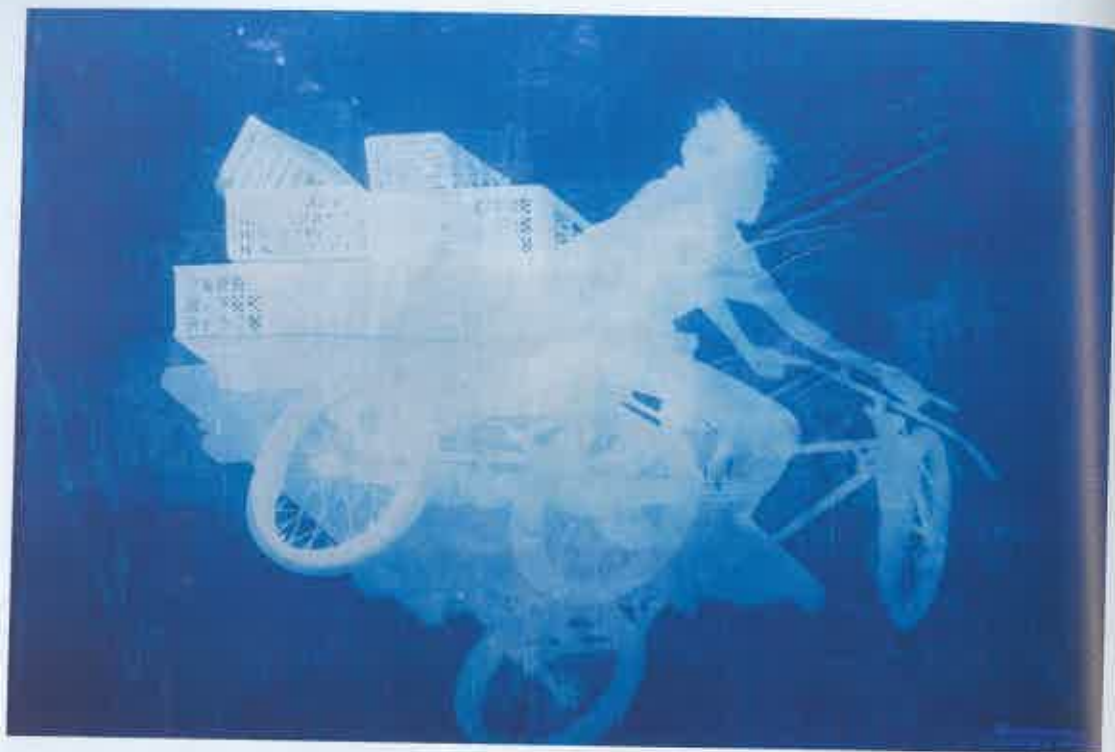
## Individual Exhibitions

- 1989 "Wash Painting Exhibition by Zhang Dali" , Gallery of the National Academy of Fine Arts, Beijing, China
- 1993 "Zhang Dali: Pitture a Inchiostro" , Galleria Studio 5, Bologna, Italy
- 1994 "Rivoluzione e Violenza" , Galleria Studio 5, Bologna, Italy
- 1999 "Dialogue and Demolition" , The Courtyard Gallery, Beijing, China  
"Dialogue" , Chinese Contemporary Gallery, London, UK,
- 2000 "AK-47" , The Courtyard Gallery, Beijing, China
- 2002 "Headlines" , Chinese Contemporary Gallery, London, UK  
"Beijing' s Face" , Base Gallery, Tokyo, Japan
- 2003 "AK-47" , Galleria Gariboldi, Milan, Italy  
"AK-47" , Galleria Il Traghetto, Venice, Italy,
- 2004 "New Works by Zhang Dali" , Chinese Contemporary Gallery, London, UK
- 2005 "Sublimation" , Beijing Commune Gallery, Beijing, China
- 2006 "Zhang Dali: A Second History" , Walsh Gallery, Chicago, USA
- 2007 "Chinese Offspring" , Chinese Contemporary Gallery, New York, USA
- 2008 "The Road to Freedom" , Red Star Gallery, Beijing, China  
"Slogans" , Kiang Gallery, Atlanta, USA
- 2009 "Pervasion" , He Xiangning Art Museum, Shenzhen, China  
"Il sogno proibito della nuova Cina" , Plazzo Inghilterra, Turin, Italy  
"The Second History" , Space SZ Gallery, Beijing, China
- 2010 "The Second History" , Guangdong Museum of Art, Guangzhou, China  
"Zhang Dali - Solo Show" , 18 Gallery, Shanghai, China  
"Zhang Dali - Extreme Reality" , Tank Loft-Chongqing Contemporary Art Center, Chongqing, China  
"Zhang Dali" , Gallery Bodson-Emelinckx, Brussels, Belgium
- 2011 "New Slogan" , Eli Klein Fine Art Gallery, New York, USA  
"World' s Shadows" , Pekin Fine Arts Gallery, Beijing, China  
"Zhang Dali" , Adrian David Gallerie, Knokke-Le Zoute, Belgium
- 2012 "Zhang Dali" , Loft Gallery, Paris, France  
"AK-47" , Stern Pissarro Gallery, London, UK  
"Zhang Dali Retrospective" , Eli Klein Fine Art, New York, USA



生活Life (2) , ( 纯棉布蓝晒 ) ( Cyanotype Photogram Mounted on Fine Linen ) , ( 240X280cm ) ,2011-7-30

- 2013 “Zhang Dali—Second History” Museum of the Lu Xun Academy of Fine Art, Shenyang, China  
 “Zhang Dali - A Retrospective” , Eli Klein Fine Arts, New York, USA
- 2014 “Square” , Klein-Sun Gallery, New York, USA  
 “Square” , K Space, Chengdu, China  
 “Zhang Dali—permanent exhibition” , Automne Galerie, Bruxelles, Belgium
- 2015 “Zhang Dali - World’ s Shadows” , Ludwigsburg Kunstverein, Ludwigsburg, Germany  
 “A Second History” , MACBA – Museum of Contemporary Art Buenos Aires, Buenos Aires, Argentina  
 “Under the Sky” , P é kin Fine Arts Gallery, Hong Kong, China  
 “From Reality to Extreme Reality – Zhang Dali Retrospective Research Exhibition” , United Museum, Wuhan, China
- 2016 “Permanence and Impermanence – New Works by Zhang Dali” , Beijing Minsheng Art Museum, Beijing, China
- 2017 “Body and Soul” . Beelden aan Zee, The Hague, Holland



车夫Delivery Bicycles (4), (纯棉布蓝晒) (Cyanotype Photogram Mounted on Fine Linen).  
(260X390cm) 2011-8-16

- 2018 Meta-morphosis, Palazzo Fava, Bologna, Italy  
AK-47 Di Zhang Dali, Art City, S. Giorgio in Poggiale, Bologna, Italy  
Monumental Nature, P é kin Fine Arts, Beijing, China  
Beside City! Be Cityside!, Hefei Financial Harbor, Hefei, China

### Selected Group Exhibitions

- 1987 "Three Men Show", Sun Yat-sen Park, Beijing, China  
1989 "Wash Painting Salon in Peking", Capital Museum (Confucius Temple), Beijing, China  
1991 "Pittura su Carta", Galleria Comunale, Ferrara, Italy  
1992 "Collettiva di artisti cinesi", Il Sigillo Gallery, Padova, Italy  
1993 "Zona Internazionale", Neon Gallery, Bologna, Italy  
"Arte Deperibile", Spazio Cultura Navile, Bologna, Italy  
1995 "La Formazione della Terra", Goethe Institute Gallery, Torino, Italy  
1997 "W<sup>2</sup> + Z<sup>2</sup> - Multi-media and video Exhibition", Gallery of the National Academy of Fine Arts, Beijing, China  
1998 "Urbanity", Wang Shou Temple Art Museum, Beijing, China  
11th Tallinn Triennial, Tallinn Estonia  
"Chinese Contemporary Photography", Lehman College, New York, USA  
"Chinese Artists Group Show", Chinese Contemporary Gallery, London, UK

- 1999 "Chinese Contemporary Photography" , Bard College, New York, USA  
 "Unveiled Reality- Chinese Contemporary Photography" , Chulalongkorn University Museum, Bangkok, Thailand  
 "The world is yours!" Design Museum, performance, Beijing, China  
 "hsin: a visible spirit" , Cypress College, California, USA  
 "Beijing in London" , ICA, London, UK  
 "Food for Thought" , Eindhoven, Holland  
 "Transparence Opacité ?" , Aix en Provence, France and Aosta, Italy
- 2000 "Serendipity" , The Japan Foundation Asia Center, Tokyo, Japan  
 "Food as Art" , Club Vogue, Beijing, China  
 "Artistes Contemporains Chinois" , Musee des Tapisseries, Aix-en-Provence, France  
 "Thought Brand Meat Mincer" , Performance Dongsi 8 Tiao, Beijing, China  
 "Fuck Off" , Eastlink Gallery, Shanghai, China
- 2001 "Hot Pot" , Kunstneres Hus, Oslo, Norway  
 "Contemporary Chinese Photography" , Finland Museum of Photography, Helsinki, Finland  
 "Contemporary Chinese Photography" , Oulu Art Museum, Oulu, Finland  
 "China Art Now", Singapore Art Museum, Singapore  
 "Courtyard Gallery August Group Show" , The Courtyard Gallery, Beijing, China
- 2002 "International Photography Festival" , Pingyao, China  
 "The First Guangzhou Triennial" , Guangdong Museum of Art, Guangzhou, China  
 "New Photography from China" , The Courtyard Gallery, Beijing, China
- 2003 "Festival Internazionale di Roma" , L'Officina-Arte del Borghetto, Rome, Italy  
 "China-Germany Art" , Factory 798, Beijing, China  
 "The Logan Collection" , Denver Art Museum, Denver, USA
- 2004 "Me! Me! Me!" , The Courtyard Gallery, Beijing, China  
 "Between Past and Future" , ICP, New York, USA  
 "Critical Mass" , Chinese Contemporary Gallery, Beijing, China
- 2005 "Chinese Contemporary Sculpture Exhibition" , Museum Beelden aan Zee, Holland  
 "The Game of Realism" , Beijing Commune Gallery, Beijing, China  
 "Mayfly" , Beijing Commune Gallery, Beijing, China  
 "Wall" , Millennium Museum, Beijing, China  
 "New Photography and Video from China" , Victoria and Albert Museum, London, UK
- 2006 "Great Performance" , Max Protetch, New York, USA  
 "Red Star" , Red Star Gallery, 798 Factory, Beijing, China  
 Gwangju Biennale 6th Edition "Fever Variations" , Gwangju, South Korea  
 "Museum Sammlung Essl - China Now" , Klosterneuburg, Vienna, Austria
- 2007 "Past forward" , Oriental Vista Art Collections, Shanghai, China  
 "La Cina é vicina" , Mediterranea Gallery, Palermo, Italy  
 "Three Unitary" , ddm, Shanghai, China,  
 "Red Hot" , Houston Museum of Fine Arts, Houston, USA  
 "China Now" , CoBRA Museum of Modern Art, Amsterdam, Netherlands  
 "Unexpected - Out of Control" , Ku Art Center, Beijing, China  
 "All our Tomorrows: The Culture of Camouflage" , Kunstraum der Universität, Lüneburg, Germany  
 "China Now-Lost in Transition" , Eli Klein Fine Art, New York, USA

- 2008 "Re-Imagining Asia" , House of World Cultures, Berlin, Germany  
 "Go China! —Writing on the Wall" , Groninger Museum, Groningen, Netherlands  
 "China Gold" , Musee Maillol, Paris, France  
 "Logan Collection" , San Francisco MOMA, San Francisco, USA  
 "Exquisite Corpse: China Surreal" , m97 Gallery, Shanghai, China  
 "Guang Hua Road" , Michael Schultz Gallery, Beijing, China  
 "Christian Dior & Chinese Artists" , UCCA, Beijing, China  
 "The Revolution Continues: New Art from China" , Saatchi Gallery, London, UK  
 "Slogan" , Eli Klein Fine Art, New York, USA
- 2009 "Stairway to Heaven: From Chinese Streets to Monuments and Skyscrapers" , Art Center, Kansas City, USA  
 "Re-imagining Asia" , The New Art Gallery, Walsall, UK  
 "The very Condition" , Wall Art Museum, Beijing, China  
 "Images from History" , Shenzhen Art Museum, Shenzhen, China  
 "Transforming Traditions" , Victoria H. Myhren Gallery, University of Denver, Denver, USA  
 "Collision" , CAFA Art Museum, Beijing, China  
 "From Style Writing to Art - Street Art Group Show" , 18 Gallery, Shanghai, China
- 2010 "Reshaping History" , CNCC, Beijing, China  
 "Re-Visioning History" OV Gallery, Shanghai, China  
 "From New York to Beijing. Graffiti-Blogging in the Street Blade & Zhang Dali" , C-Space, Beijing, China  
 "41st edition of the Rencontres d' Arles" , Espace Van Gogh, Arles, France  
 "Ame de Chine" Magda Danysz Gallery, Paris, France  
 "Exhibition Exhibition" Castello di Rivoli Museo di Arte Contemporanea Torino Italy  
 "The Original Copy: Photography of Sculpture, 1839 to today" The Museum of Modern Art, New York  
 "Great Performances" , Pace Beijing Gallery, Beijing China  
 "Dimensionality" , Redstar Gallery, Beijing, China  
 "Four Dimensions" , Hong Kong Photo Festival 2010, Hong Kong, China  
 "Is the world real" The 6 Lianzhou International Photo Festival, Lianzhou, China
- 2011 "The Evolving Art" , Art Museum of Arts & Design Tsinghua University, Beijing, China  
 "Guan Xi" , Guangdong Museum of Art, Guangzhou, China  
 "Speech Matters" , 54th Biennale of Venice, Denmark Pavilion, Venice, Italy  
 "Photo Spring Caochangdi-Arles in Beijing" , Beijing, China  
 "Image History Existence" ---Taikanglife 15th Anniversary art collection Exhibition, National Art Museum of China, Beijing, China  
 "Self Camera: Repositioning Modern-Self" , Changwon Asian Art Festival, Changwon, Korea  
 "New Photography 2011" , MoMA, New York, USA  
 "The Life and Death of Buildings" , Princeton University Art Museum, Princeton NJ, USA  
 "Guanxi" , Today Museum, Beijing China
- "Start from the Horizon-China Contemporary Sculpture since 1978" , Si Shang Art Museum, Beijing, China
- 2012 "Raze" , Peking Fine Arts, Beijing, China  
 "Faking it - Manipulated Photography before Photoshop" , MET, New York, USA  
 "The Unseen" at Guangzhou Triennial, Guangdong Art Museum Guangzhou, China



车夫Delivery Bicycles (7), (纯棉布蓝晒) (Cyanotype Photogram Mounted on Fine Linen),  
(258 X330cm) 2011-8-18

- “Body Double: The Figure in Contemporary Sculpture” , The Meijer Gardens and Sculpture Park, Grand Rapids, USA
- “Omen-2012” , Shanghai Art Museum, Shanghai China
- 2013 “Individual Growth-Momentum of Contemporary Art” , Tianjin Art Museum, Tianjin, China
- “Voice of the Unseen” , Collateral Event at the 55th Venice Biennale, Venice, Italy
- “Aura and Post Aura” , The First Beijing International Photography Biennale, Millennium Museum, Beijing, China
- “Hot Pot: A Taste of Contemporary Chinese Art” , Brattleboro Museum and Art Center, Brattleboro, USA
- “Incarnations” , Institute Confucius des Pais de la Loire, Angers, France
- “Fuck Off 2” , Groninger Museum, Groningen, Holland
- “Re-Ink” , Invitational Exhibition, Hubei Museum of Art, Wuhan, China
- “The Nature of Things” , Magda Gallery, Shanghai, China
- “Chinese Photography” , Galerie Paris-Beijing, Brussels, Belgium
- “One Square Meter - Situation” , Linda Gallery, Beijing, China
- “World’ s Shadows” , Photo Phnom Penh 2013, Royal University of Phnom Penh, Phnom

- Penh, Cambodia
- “景观再造” Budapest Art Museum, Budapest, Hungary
- “Aftermath”, 21c Museum, Louisville, USA
- 2014 “De Heus-Zomers Collection of Chinese Contemporary Art”, Museum Boijmans Van Beuningen, Rotterdam, Holland
- “Chinese Contemporary Photography”, Minsheng Museum, Shanghai, China
- “West Says East Says - Chinese Contemporary Art Research Exhibition”, United Museum, Wuhan, China
- “Chinese Contemporary Photography”, ArtScience Museum & Singapore Photography Festival, Singapore
- “Photography in the Post Media Era”, Lianzhou Photo Festival, Lianzhou, China
- 2015 “Community Implant Plan”, Chengdu Jinjiang Museum, Chengdu, China
- “Sudden Change of Idea - Chinese and German Conceptual Art Comparative Research Exhibition”, United Museum, Wuhan, China
- “The Persistence of Images”, Red Brick Factory Art District, Guangzhou, China
- “ART PARK”, Art Beijing, Agricultural Exhibition Center of China, Beijing, China
- “Photomonth”, Muzeum Sztuki i Techniki Japonskiej, Krakow, Poland
- “De/constructing China”, Asia Society, New York, USA
- “We are together”, Taikoo Square, Chengdu, China
- “The Civil Power”, Beijing Minsheng Art Museum, Beijing, China
- “Grain to pixel - A story of photography in China”, Shanghai center of photography, Shanghai, China
- “Paradise Bitch”, White Rabbit Gallery, Sidney, Australia
- “Chinese photography - twentieth century and beyond” Three shadows photography art centre, Beijing, China
- “A new dynasty - created in China”, Denmark Aros Art Museum, ARhus, Denmark
- “Agitprop”, Brooklyn Museum, New York, USA
- 2016 “Audacious - Contemporary Artists Speak Out”, Denver Art Museum, Denver, USA
- “Utopias Heterotopias”, Wuzhen Silk Factory, Wuzhen, China
- “Subjective Reality”, SheShanMOCA, Shanghai, China
- “An Exhibition about Exhibitions - Displaying Contemporary Art in the 1990s”, OCAT Institute, Beijing, China
- “Street Art - A Global View”, CAFA Art Museum, Beijing, China
- “Busan Biennale”, Busan Museum of Art, Busan, South Korea
- “Vile Bodies”, White Rabbit Gallery, Sidney, Australia
- “Enduring Magnetism”, 1X3 Gallery, Beijing, China
- “Historicode - Scarsity and Supply”, Nanjing, China
- “Chinascape: From Rural to Urban”, Spazioborgogno, Milan, Italy
- 2017 “Street generations(s) 40 years of urban art”, La Condition Publique, Lille, France
- “Working on History. Chinese Photography and the Cultural Revolution”, State Museum, Berlin, Germany
- 2018 Nord Art 2018, Kunswerk Carlshuerre, Buedelsdorf, Germany
- Art From The Streets, ArtScience Museum, Singapore
- The Fuck Off Generation: Chinese Art In The Post-Mao Era, Ethan Cohen Gallery, New





鸽子Pigeons (1)。(纯棉布蓝晒) (Cyanotype Photogram Mounted on Fine Linen) , (288x255cm2011,9,1

York, USA

Travelers: Stepping into the Unknown, The National Museum of Art, Osaka, Japan  
Ambush on All Sides—An Alternative Intervention in Social Vision, Museum of Sichuan Fine  
Art Institute, Chongqing, China on 18 – Brücken Fremder Flüsse, MDR TV Station,  
Magdeburg, Germany

# 瞬时拷贝与纪念碑性

## ——“恒久与无常”的历史逻辑（节选）

巫 鸿

**自** 上世纪90年代中期以来的20余年中，张大力的艺术创作基本上围绕着若干重量级的实验性计划展开，其中的《对话》（1995-2006）、《一百个中国人》和《种族》（2000-2010）、《第二历史》（2005-2010）都属于中国当代艺术中的代表性作品之列。<sup>1</sup> 这些计划中的每一个都引进了新的视觉材料和呈现方式。每一个都具有鲜明个性但又在深层概念上相互关联。每一个都包含了三个层次上的实验，一是对非常规媒材和视觉技术的发掘，二是与中国的历史经验与现实社会的互动，三是对艺术家本人身份的反思。这些计划的复杂性与深刻程度使之具有各自的时间性：每一计划都持续了几年甚至十余年之久，但其历史维度不只是反映在时间的长度上，更主要的是体现为艺术家探索的不断深化。

作为一个当代艺术策展人与研究者，我与张大力的合作与互动一直是这些实验艺术计划的组成部分；而我对他的注意也主要是以特定计划为核心，追溯每个项目的萌生和发展，发掘它所隐含的诉求和指涉。<sup>2</sup> 在我看来，蓝晒风景也必须通过这种个案性的历史分析才能够理解。其原因在于它们有清晰的来龙去脉，只有把它们放入张大力艺术创作的持续语境之中，我们才能发现每套作品中的实验性，发掘出它

们的产生逻辑和历史意义。

如果我们仔细思考一下蓝晒摄影为何在这个时候激起了张大力的新的创作欲望，我们可以发现本文讨论过的一种与瞬时拷贝具有密切关系的逻辑。在他为这个新实验项目所写的一篇文章里，张大力充满情感地描述了他的“蓝晒”作品的起因：

“在北京我黑桥工作室的西边有一大片荒地，那里长满了各色不知名的野草，春天的时候，那片荒地里开满了一簇簇紫罗兰颜色的野花使人陶醉。我知道这一切都是暂时的，不久的将来，推土机就会轰鸣着开过来，将此地碾平，黑桥村与我的工作室也将不复存在，它们在地图上可能仅仅留下一个莫名其妙的名字，也许连名字也没有，没人会记住这里的历史，一切记忆都将不复存在。我想记录下这片荒地的生态，在那里野花和鲜花交织攀缠自由地生长，物尽其用而不萎靡；这里有自然的秩序和分工，春夏秋冬的轮替都展示出自己最优美的一面。”<sup>3</sup>

一旦艺术表现的激情产生，随之而来的就是如何表现的问题。对于张大力来说这类问题总是“难题”，这是由于他从不满足于现成的表现方法和技术。面对一个新的课题，他的反应从不是拿起现成的画笔或照相机，而是在静默中长期思索这一课题的特殊在哪里，它的特殊性要求或“希望”何种特殊的表



鸽子Pigeons ( 3 ) ( 纯棉布蓝晒 ) ( Cyanotype Photogram Mounted on Fine Linen ) , ( 270x240cm ) 2011-9-2

现方法和技术。在他于20多年前决定以民工为题材创作作品的时候他写道：“我想找一种材料来表现……我好长时间在想怎么能找到一种材料符合他们，是他们自己。”<sup>4</sup>而现在，面对着黑桥荒地中的野花野草他又一次面对着这个挑战：“可如何记录它

们确实是个难题，每次艺术的表现都应该使用更接近本质的手段，这种手段是一种奇妙的再发现和再理解。”<sup>5</sup>

有意思的是，他最后的决定是采用一种类似于从对象上直接拷贝的技术。这个技术就是“蓝晒法”或

“晒蓝法”（Cyanotype，也称为铁氰酸盐印相法），是英国人约翰赫谢尔（John Herschel，1792-1871）在1842年发明的一种原始摄影方法。与常规照相术相比，它最突出的特点是不使用照相机和转印底片，而是直接通过光与化学物质的作用在平面材料是造成形象记录，我们因此可以把它看做是一种特殊的“拓印”或直接拷贝。这种技术在摄影史上最著名的应用是19世纪英国植物学家安娜阿特金斯（Anna Atkins，1799-1871）在1843年出版的《不列颠藻类：蓝晒映像》（Photographs of British Algae: Cyanotype Impressions），被摄影史家认为是最早出现的摄影书籍。阿特金斯将海藻标本放在涂好化学药品的相纸上，经过光照真实地记录了标本的尺寸和外观。除了它的科学价值以外，这些图像也缔造了一种特殊的美学趣味：海藻叶片在一页页湖蓝色画面上优美地舒展，其白色负像犹如不含重量的影子。

阿特金的书很可能为张大力蓝晒作品提供了一部分灵感，这个猜想有两个原因，一是张大力最初也是希望记录自然界中的植物，二是他在写作中特别提到了阿特金斯的作品。6他的另一个可能的灵感来源——但也可能是偶合——是曼雷（Man Ray, 1890-1979）的“实物投影”（Rayograph）：这位达达主义的奠基人也抛弃了相机，以光线和投影直接在相纸上成像。但这里我希望强调的并不是这些可能的灵感或影响，而是张大力的蓝晒作品在其艺术创作中有着独立的深远根源。这个根源不容易一下看到，以往评论者也没有明确指出，但本文的讨论清楚地显示：摒除画笔、油彩和雕刻这些艺术再现的常规中介，通过瞬时的拷贝直接复制对象的做法始终是张大力艺术实验中的一个重要逻辑。他早期的民工形象引入了这个逻辑，拓印式的蓝晒作品延续了这个逻辑，而且进一步强调了形象的“瞬时”性质。

我希望强调的另一点是张大力并没有延续阿特金斯和曼雷的做法，将对象和相纸直接接触进行实物投影，而是在物体和感光平面之间保持了相当的距离，成像平面的尺寸也因此可以大大扩展。如此记录的形象不是被摄物体的确实形体和轮廓，而是它们的影子。他写道：“在自然界里，由于物体遮挡了光线向前延伸而出现的黑影，在蓝晒画面经过漂洗而呈现出的却是相反的景象，那个肉眼所看到的黑影成了透明

的白色或浅蓝色的光晕。”7这里我们再次发现这组作品与民工拷贝的深层关系。上文中我引了张大力对这些立体拷贝的解释，将其目的形容为是对“瞬间凝固潜藏于他们肉身之内游走的灵魂”的记录。类似的目的也驱动着他的蓝晒摄影实验。一天他旅行到北京附近昌平区的一个峡谷，看到一群残损但仍然巍峨的辽代古塔：“我用大尺寸的棉布记录下辽塔在上午阳光下的影子，这些影子证明了古塔在有限世界存在的历史和过程，其实它们的影子也是这个宇宙里不朽的灵魂，它让我想起存放在都灵的耶稣裹尸布。难道这些古塔不也是那些圆寂大师的裹尸布吗？日复一日存在近千年的古塔影子跃然到画布上，这真是一个神奇的过程。”8

2016年12月于芝加哥

注：

1有关这些艺术计划的全面报道，见《张大力》。武汉：合美术馆，2015年。

2我与张大力的首次合作是2000年的“艺术大餐”展（与张朝辉共同策划），并对张大力做了访谈。我对他的“对话”系列的评论首先出现在Public Culture 12.3 (2000), 749-68. 文章的题目为“Zhang Dali's Dialogue: Conversation with a City。”随后在我主策划的“首届广东三年展”（2002年）和在纽约和芝加哥举行的“过去与未来之间：中国新摄影和录像”展（2006年）中展出了这组作品。张大力的《第二历史》首次与2005年10月在798艺术区展出，我担任该展的策展人。其后在“第六届光州双年展”、芝加哥Walsh画廊、柏林世界文化宫等地展出这件作品并发表讨论文章。本次展览和图录可以说是第四次主要的合作。

3张大力：《世界的影子》，载于《张大力》。武汉：合美术馆，2016年。565页。

4《朱又可采访张大力》，《南方周末》2009年4月2日。载于《张大力》。武汉：合美术馆，2016年。337页。

5张大力：《世界的影子》，载于《张大力》。武汉：合美术馆，2016年。565页。

6同上。

7同上。

8同上。



玫瑰Rose (17) 宣纸蓝晒  
Cyanotype on Rice Paper.  
136.5x69cm.2019-6

## Instantaneous Copying and Monumentality: The Historic Logic of “Permanence and Impermanence” (excerpts)

Wu Hung

In the two decades since the 1990s, Zhang Dali's artistic creations have revolved around several strong experimental projects. Among them, *Dialogue* (1995–2006), *One Hundred Chinese and Chinese Offspring* (2000–2010), and *Second History* (2005–2010) are major representative works in Chinese contemporary art.<sup>1</sup> Each of these projects incorporates new visual material and presentation methods. Each of them is distinctly individual but also deeply connected to one another. Each of them entails experiments on three levels: 1) the uncovering of unconventional mediums and visual techniques, 2) the interaction with the Chinese historical experience and society, and 3) rethinking of the artist's own identity. The level of complexity and depth in these projects also bestows each of them with its own temporal nature: each project spans several years, sometimes over a decade, but their historical dimensions are reflected in more than just the time they span. More importantly, they are embodied in the constantly increasing depth of the artist's explorations.

As a curator and researcher of contemporary art, my collaboration and interaction with Zhang Dali has always been an integral component of these experimental art projects. My interest in him has also mainly been in these well-defined projects, in tracing their origins and evolution, and in discovering the pursuits and references buried within.<sup>2</sup> In my opinion, the two sets of artworks featured in this exhibition—the white marble statues of migrant laborers and the cyanotype landscapes—can also only be understood through such a case study. The reason is that both have their own contexts, and only if we place them within the sustained context of Zhang Dali's artistic creations can we discover the experimental nature of these works, the logic behind their emergence, and their historical significance.



玫瑰Rose (19) 宣纸蓝晒  
Cyanotype on Rice Paper.  
136.5x69cm.2019-6

## §

As mentioned above, when Zhang Dali wrote this text in 2004, the copied image of the migrant laborer was already beginning to take on increasingly abstract meaning, and increasingly becoming a basic visual vocabulary in his art. This trend continued to develop after *One Hundred Chinese and Chinese Offspring*. In the *Man and Beast* series, begun in 2007, copies of migrant laborers were fused, juxtaposed and integrated with imaginary animals in various ways to convey the human and animal aspects of the human spiritual world. In the 2011 work *Brownian Motion*, the copies and reproductions of migrant laborers became particles drifting through the randomness of nature and social movements, forming relationships to environmental changes, social events, policies and human affairs that are undetectable but certain to exist. In the 2014 exhibition *Square*, the copies of migrant laborers became a historical symbol representing Zhang Dali's memory of the "tens and hundreds of thousands" who gathered in Tiananmen Square to speak in a unified voice.

It was also the *Square* exhibition that saw the emergence of two easily overlooked phenomena. These two phenomena led to a new series of experiments in Zhang Dali's creations, eventually resulting in the current exhibition, titled *Permanence and Impermanence*. The first phenomenon was Zhang Dali's pairing of the migrant laborer image with cyanotype works. This pairing seems difficult to understand at first, as they are two completely different art series whether in terms of material, dimensions or content. If, however, we carefully consider why cyanotype imaging would inspire Zhang Dali's creative desire at this time, we discover logic that is intimately connected to the instantaneous copying discussed in this piece. In an essay he wrote for this new experimental

project, Zhang Dali passionately described the roots of his cyanotype works:

"On the west side of my studio in Heiqiao Village there is an abandoned field, where wild grasses of unknown names grow. In springtime the field is covered with small purple wildflowers. I know this space is all too temporary: soon bulldozers will come and flatten the field, Heiqiao Village and my studio will cease to exist, remaining perhaps as a baffling and bygone name on a map, or maybe not even the name will remain, and no one will remember the history of this place, and all memories related to it will also be gone. I wanted to document the ecology of this abandoned field, where the wildflowers freely intertwine and grow in an effort to never wither. Here there is a natural order and division of labor, and each of the seasons displays their most elegant side in the change." 3

Once the passion for artistic expression is kindled, it is followed by the question of how to express. This is always a difficult question for Zhang Dali, because he is never satisfied with existing expressive methods and techniques. When facing a new topic, his response is never to grab his current brush or camera, but instead to spend long periods quietly contemplating this particular topic: What is unique about it? What unique expressive methods are demanded or "hoped for" by its uniqueness? When he decided to present migrant laborers in his works over twenty years ago, he wrote, "I wanted to find a medium that expressed this sentiment. I searched a long time for a material that was appropriate for them, that was them." 4 Now, facing the wildflowers in that abandoned field at Heiqiao Village, he once again faced this challenge: "But how to document them was a problem. Each instance of artistic expression should utilize the means that most approximate its essence. Such means are a magical rediscovery and new understanding." 5





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宣纸蓝晒

Cyanotype on Rice Paper

136.5x69cm.2019-6

Interestingly, he eventually decided on a technique akin to direct copying of the subject. This technique is “cyanotype,” a primitive photography technique invented by John Herschel (1792–1871) in 1842. Compared to conventional photography, its most distinctive quality is that it does not use a camera or negative printing, but instead uses light and chemicals directly on a flat medium to record an image. We can thus view it as a special form of “imprinting” or direct copying. The most famous application of this technology is by 19th century British botanist Anna Atkins (1799–1871), whose 1843 book *Photographs of British Algae. Cyanotype Impressions* is considered by photography historians to be the earliest photography book. Atkins placed algae specimens onto paper treated with chemicals, and used light to accurately record the dimensions and appearance of those specimens. Beyond their scientific value, these images created a special aesthetic: the algae leaves spreading elegantly across the blue page, their white negative images like weightless shadows.

Atkins' book quite possibly inspired Zhang Dali's cyanotype. There are two reasons for this conjecture. The first is that Zhang Dali also started from documenting plants in the natural world, and the second is that he specifically mentioned Atkins in his writing.<sup>6</sup> Another possible source of inspiration—though perhaps only a coincidence—are Man Ray's (1890–1979) “Rayographs”—this founding figure of Dadaism discarded the camera and produced images directly on photographic paper using light and cast shadows. What I wish to emphasize here, however, is not the possible inspiration or influence of Zhang's cyanotype works, but the deep, independent roots of these works in his artistic experimentation. These roots are not readily visible, and past commentators did not clearly point them out. But the discussion in this essay shows

clearly that the discarding of the conventional tools of representation of the paintbrush and carving knife, and the use of instantaneous copying to directly reproduce the subject, have always been an important logic in Zhang Dali's experimentation. His early migrant laborer images drew from this logic, and the imprint-like cyanotype works continued this logic while further emphasizing the “instantaneous” properties of the image.

I would also like to point out that Zhang Dali did not continue the techniques of Atkins and Man Ray, which placed the objects directly on the photographic paper to cast a shadow, but instead maintained considerable distance between the object and the photosensitive surface, which also allowed the dimensions of the surface to expand. The image that is recorded is not the true shape and profile of the photographed object, but its shadow. He writes, “Images placed in front of the fabric are captured in silhouette, and, within a few minutes of exposure to the sun's rays, negative images or shadows start to form. Areas not exposed to light remain white, while those exposed to the light result in different tones of blue.”<sup>7</sup> Here we again discover the deep connections between these works and the copies of migrant laborers. Above, I quoted Zhang Dali's explanation of these three-dimensional copies, where he described it as “solidifying at the precise moment the roving soul hidden inside their flesh.” Similar aims drove his experiments in cyanotype photography. One day he traveled to a valley in Changping, on the outskirts of Beijing, where he saw a group of Liao dynasty pagodas that were worn away but still towered over the land: “I used large size cotton canvas to record the shadows. These shadows are testament to the history and process of their existence in this world of limitation. The shadows look like the souls of the pagodas, and called to mind the Shroud of Turin. Were these towers not the shrouds used to wrap the body of Jesus Christ? The shadows of these ancient pagodas,



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Cyanotype on Rice Paper.

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which have been cast every day for nearly a thousand years, now leap onto the canvas. This is a magical process” 8

December 2016, Chicago  
(translated by Jeff Crosby)

1 For more comprehensive coverage of these art projects, see Zhang Dali, Wuhan: United Art Museum, 2015.

2 My first collaboration with Zhang Dali was for the 2000 exhibition *Art as Food* (jointly curated with Zhang Zhaohui), for which I interviewed the artist. My critique of his *Dialogue* series first appeared in *Public Culture* 12.3 (2000), pp. 749-68, under the title, “Zhang Dali’s *Dialogue*: Conversation with a City.” I went on to exhibit this series in the First Guangzhou Triennial (2002), of which I was lead curator, and the exhibition *Between Past and Future. New Photography and Video from China* (2006), held in New York and Chicago. Zhang Dali’s *Second History* was first exhibited in the 798 Art District in October 2005. I served as curator for that exhibition. These works were later exhibited at the Sixth Gwangju Biennale, Walsh Gallery in Chicago, and Haus der Kulturen der Welt in Berlin, for which I published essays. We could view this exhibition and its accompanying catalogue as our fourth collaboration.

3 Zhang Dali, *World’s Shadow*, published in Zhang Dali, Wuhan: United Art Museum, 2016, p. 568.

4 Zhu Youke *Interviews Zhang Dali*, Southern Weekend, April 2, 2009. Published in Zhang Dali, Wuhan: United Art Museum, 2016, p. 339.

5 Zhang Dali, *World’s Shadow*, published in Zhang Dali, Wuhan: United Art Museum, 2016, p. 568.

6 Ibid.

7 Ibid.

8 Ibid.



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