

观·思享 | 从现实到极端现实—张大力之路

2015-09-08 观鲤台

作者：鲁虹



N.1, 《水墨拆》 Chinese Ink Demolition

151X189.5cm 2008年

关注优秀的中国当代艺术家既是美术馆的学术定位，也是美术馆义不容辞的文化责任。而我们之所

以将“**从现实到极端现实—张大力之路**”作为大型个人研究展推出主要是基于以下四个原因：第一，作为一位有高度历史感的艺术家，他不仅保存有完整的个人文献资料，而且能提供各个阶段创作的代表性作品；第二，在中国当代艺术从形成到现在的全过程中，他既是积极的参与者，也不断有优秀作品推出；第三，作为职业艺术家，虽然他也要靠卖作品生存，但事实表明，他从没有为钱去重复自己或抄袭别人，并一直保持了很好的创作状态；第四，与一些艺术家为迎合别人或市场而不断改变创作方向不同，他有着连贯性的思维逻辑与视觉逻辑。

资料表明，张大力创作大致可以分为两个阶段。在第一阶段，即从1983年他上大学开始到1992年，他主要关注的是形式创新问题，这应该与他在中央工艺美院读书，并深受吴冠中先生的影响有关。而在第二阶段，即从1992年至今，由于清楚地意识到在问题丛生的当代社会，艺术的重要使命是就人类生存的现状而言，进而促使当代文化健康发展。所以他毅然决然从关注审美的表达转向了关注观念的表达。值得关注的是，他并没有简单地采用学习西方当代艺术的做法，而是结合个人对现实的感受，不断地升华出了一系列相关观念与艺术手法。常常有人说他是多面手，因为他一方面从事油画、水墨、雕塑创作，另一方面还从事影像、行为、装置创作，其实，结合具体创作来看，他无不是有感而发，即先找到了要说的话题，然后再去寻找合适的形式。对他而言，形式只是思想的延伸。而这无疑是值得同行认真学习与借鉴的！

张大力在国内外得以扬名，是从他1995年回国后结合北京大肆拆迁而在各现场实施的光头侧面涂鸦形象开始。接下来，他在新世界文明与中国历史的框架中以反思“种族”为大的题目，相继推出了一系列影响巨大作品，其中，对底层人的关注显然占有重要份量。像《AK-47》、《口号》、《肉皮冻民工》、《种族》、《人与兽》、《风马旗》、《我们》、《第二历史》、《视觉机器》与《广场》等等。在这些作品中，他分别从历史、现实与政治等多种因素中探讨了导致我们民族当下生存状态的内在原因，既发人深省，也特别值得艺术理论家们做更深入细致的研究。

希望这个展览能够为中国当代艺术史的再研究与再书写留下浓墨重彩的一笔。

(2015年7月31日于武汉鯇子湖)

(作者为武汉合美术馆执行馆长)

Attention to excellent Chinese contemporary artists is not only the academic setting of United Art Museum, but also the bounden cultural obligation of United Art Museum. Four reasons account for our promotion of “**From Reality to Extreme Reality--The Road of Zhang Dali**” as the large individual research exhibition. First of all, as an artist with strong sense of history, he has not only

preserved intact personal literature and documents, but also been able to provide representative works created in all periods; second, during the whole process--from the formation of China's contemporary art to the present, he not only takes an active part in the movement but also launches remarkable works in ceaseless efforts; third, in spite of his identity as a occupational artist to live by selling works, the fact proves that he has never repeated himself or plagiarize others, and on the contrary he has always been in great creating state; and fourth, compared with some artists who constantly change the directions of creation in order to cater for others or the market, he is different with his coherent thinking logic and visual logic.

It's indicated from the information that Zhang Dali's creation can be divided into two phases. In the first phase, from the beginning of his college in 1983 to 1992, his main focus was on form innovation, which is supposed to be related with his learning in Central Academy of Arts and Design and the deep influence of Mr. Wu Guanzhong. However, during the second phase--from 1992 until now, he has been clearly aware that in the contemporary society with problems mushrooming, the significant mission for art is to voice the current situation of human survival which can further promote the wholesome development of contemporary culture. Therefore, resolutely he transformed his focus from aesthetic expression to conceptional expression. It's noteworthy that he doesn't simply adopt the practice of learning from western contemporary art; moreover, he combines personal feeling with the reality and sublimes step by step a series of relevant concepts and artistic methods. He has always been said as a generalist because on one hand he undertakes the creation of oil painting, Chinese ink painting and sculpture and on the other hand he also devotes himself to the creation of image, behavior and devices. As a matter of fact, from the specific creation we can see that none of his works are made without reason; that is, a topic to be discussed is found first and then an appropriate form. For him, the form is only the extension of the thought, which is undoubtedly worth learning from by his colleagues.

Zhang Dali's fame at home and abroad begins from his bareheaded profile graffiti created in all sites where relocation was implemented wantonly in Beijing after his returning to China in 1995. And next within the framework of the new world civilization and Chinese history, he launched a series of works with profound influence one after another with one great title of introspection of "Chinese Offspring", among which the attention to people in lower class was apparently of important weight. Examples are AK-47, Slogan, Meat Jelly Workers, Chinese Offspring, Man and Beast, Wind Horse Flag, We, The Second History, Visual Machine and Square and so on. In these works he respectively discussed the internal reasons for the current survival situation of our nation from many factors like history, reality and politics. These reasons are not only thought-provoking but also worthwhile for art theorists to

carry on more delicate research.

I hope this exhibition can be part of the grand sweep for restudying and rewriting China's contemporary art history.

(July. 31st, 2015 in Wuhan Huanzi Lake)

(Author: executive curator of Wuhan United Art Museum)



《对话与拆 1998125 A》 Dialogue and Demolition 1998125 A 100X150cm 1998年



《在红色的土地上》 On the Red Earth 200X300cm 2007年



《AK-47(W.9)》 102X82cm 2010年



《AK-47(Y10)》 102X82cm 2011年



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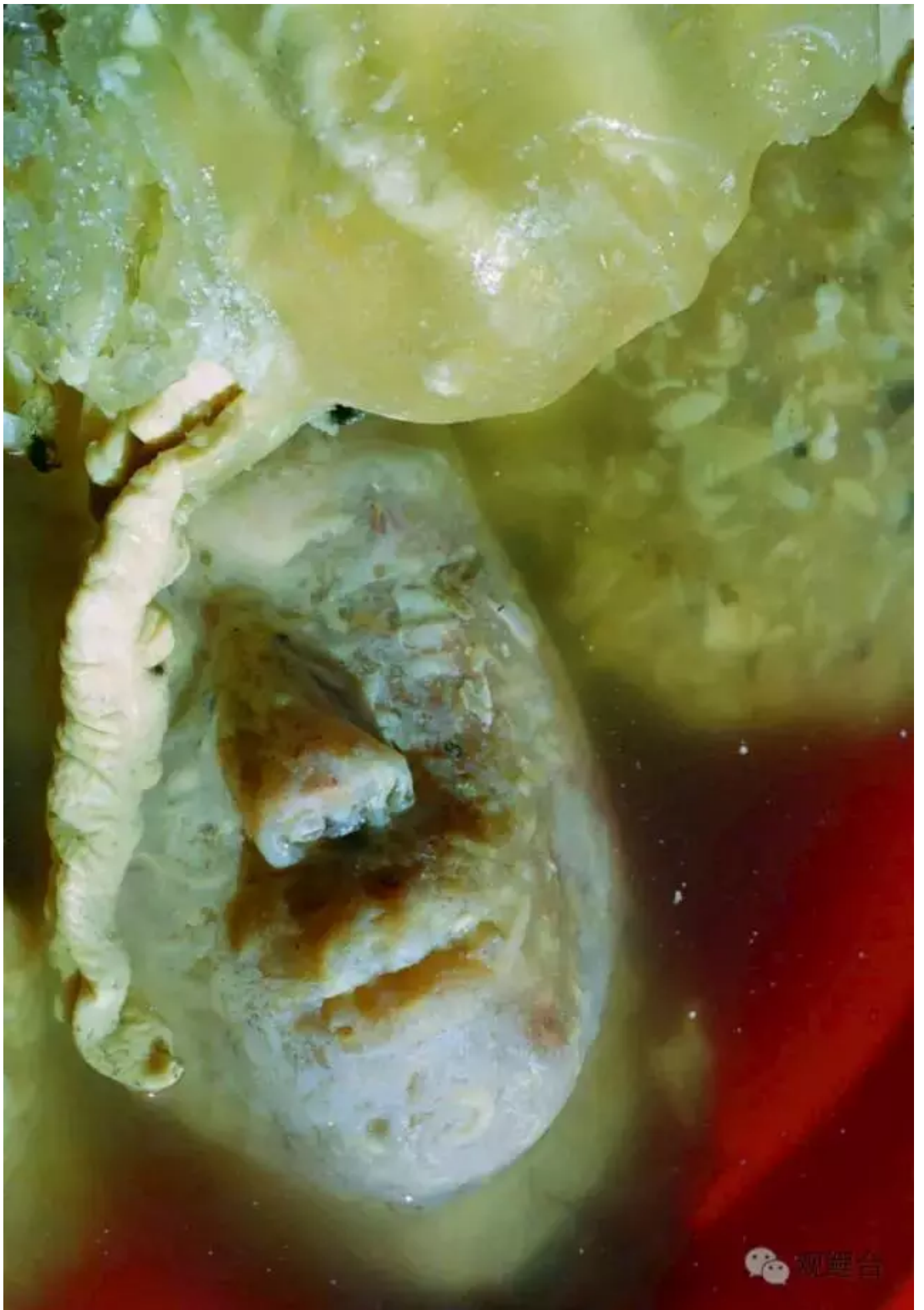
《口号 Slogan(11)》 182X223cm 2007年



《口号 Slogan(61) 》 79X97.5cm 2010年

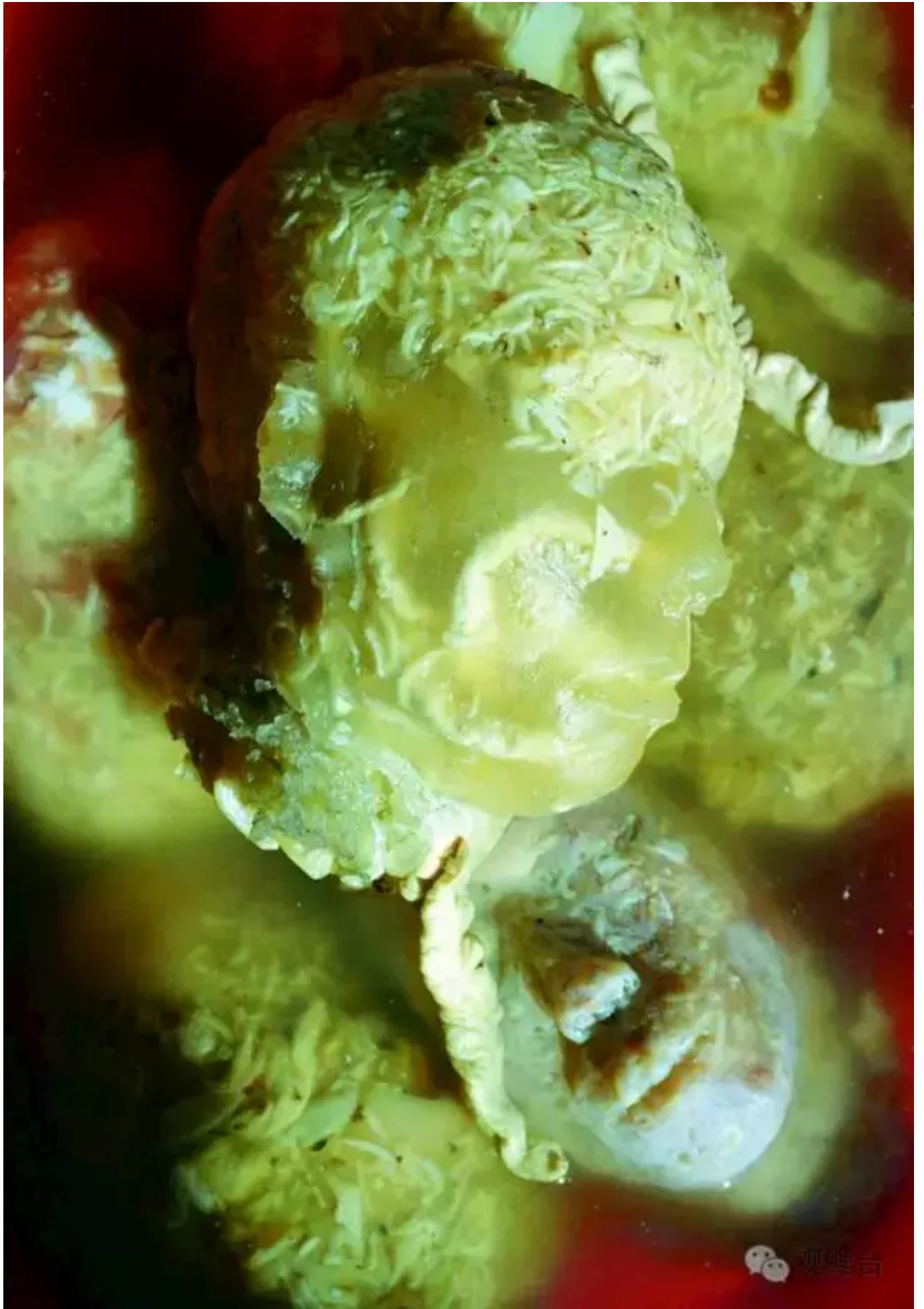


《肉皮冻民工》 Meat Jelly Mingong 26×20×20cm 2000年



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《肉皮冻民工》 Meat Jelly Mingong 26×20×20cm 2000年



《肉皮冻民工》 Meat Jelly Mingong 26×20×20cm 2000年



《种族》 Chinese Offspring 玻璃钢 Rasin 2005年



《种族》 Chinese Offspring 玻璃钢 Resin 2005年



《种族》 Chinese Offspring 玻璃钢 Rasin 2005年



《种族》 Chinese Offspring 玻璃钢 Rasin 2005年



《风马旗》12号作品 《Wind Horse Flag》NO.12 220×80×330cm 2008年



《马上飞（铜）》 Flying on a Horse(bronze) 235X60X218cm 2007年



《人与野兽》《Man and Beast》玻璃钢 Fiberglass 350X200X360cm 2008年

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只做一件事

只推荐前沿的艺术

只培养深度阅读的能力

糟了，艺术戒不了！

试试回复这些关键词：M | 目录 | 杰夫·沃尔 | 李禹焕 | 彼德·多依格 | 乔治·巴塞利兹 | 理查德·汉密尔顿 | 理查德·塞拉 | 伊夫·克莱因 | 格哈德·里希特 | 辛迪·余曼 | 约翰·巴尔代萨里 | 威廉·肯特里奇 | 河原温 | 安妮施·卡普尔 | 阿历克斯·卡茨 | 尚塔尔·约菲 | 巴纳比·弗纳斯 | 芭芭拉·克鲁格 | 班克斯 | 莱恩·麦克金利 | 乔治·康多 | 马克·瑞登 | 罗伯特·马瑟韦尔 | 徐道获 | 欧文·沃姆



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