

展前访谈|克里斯蒂安·谢德曼：今天的艺术家既是分析家又是诗人

2016-06-23 北京民生现代美术馆



张大力

Q : We know you are an expert and scholar in art materials and art preservation, what do you think ?

我们知道您是一位知名位学者，也是一位艺术材料和艺术品保存方面的专家，您是如何来看待当代艺术中的 " 恒久与无常 " 这一命题的？

A : is permanence and impermanence in contemporary art Permanence and Impermanence have always existed in visual art, as a metaphor for life and death. Food art has existed since the Roman times, and still-life paintings show the temporality of life. Today, artists work in the same subject, except instead of painting a lemon or a cadaver they use the actual thing. On the other hand, many artists want to have their work be as stable as can be so that the market value can go up and collectors can invest in stable art. The representation of Permanence and

Impermanence is more complex than this, but here is the short answer to your question.

"恒久与无常"这个命题在视觉艺术里面一直都存在着，它们是生写死的象征，从古罗马的时代开始，就有了关于表现食物的艺术作品，而且静物绘画就是在表达生活中的时间性这一观念。今天的艺术家也同样无法逃避这个题目，古代的艺术家用的是笔来描绘一颗柠檬或者一件尸体，可今天的艺术家们干脆直接用柠檬或者尸体来呈现他们的思想。当然在另外一方面，也有很多艺术家希望自己的艺术品能保持在一个很稳定的状态，这样的话可以提升市场价值也有利于收藏家们收藏投资。如何来解释"恒久与无常"，我觉得应该比上面这些回答更复杂，在这我只不过就你的命题简单的说一下。



Q : Zhang Dali is a very active artist in China and he has used a lot of different materials and techniques to create his works. Among his most famous works are A Second History and Us, in A Second History he has collected documents from archives, in Us he has used five cadavers, that can now be preserved. Before him no artist in China has used such techniques in his creation. These materials are very different from traditional materials and made many people uncomfortable, they are also difficult to preserve. Do you think materials can represent the spirit of artworks ?

张大力是一位在中国非常有活力的艺术家，他使用多种不同的材料和形式来创作作品，他最有名的作品是《第二历史》和《我们》，《第二历史》这件作品是件纯档案性质的作品，他收集了很多原始档案文件。而《我们》这件作品他直接使用了5件人的尸体标本，这些尸体现在都可以保存下来。在张大力之前，没有中国艺术家使用这么多材料来进行创作，这些材料跟传统的材料有很大的不同，也让人们很不舒服，当然也不好保存。你认为材料可以代表一件作品的精神吗？

A: Oh yes - very much! There is certainly a 'Language of Materials' in Contemporary Art. As conservators, we are very much aware of the meaning of a material or material combination. Human hair is often used to signify the presence of a human being, concrete can be used to represent modern ideas, or muteness and violence, or free masonry and Temple Myth. For a conservator it is crucial to understand this language and be informed, either through the artist or through research

当然是，肯定是这样的！在现代艺术里肯定是有种“材料的语言”。作为专业的艺术品材料保管专家，我们非常清楚材料的意义，人的头发经常用来代表一个人的存在，水泥制品经常用来表达现代的观念，也或者是用来表达“沉默”和“暴力”再或者是“共济会”等的概念。作为艺术品专业材料研究者和保护专家，如何理解这种语言和掌握该作品的所有信息是非常关键的，这些作品的信息可能是来源于艺术家本人，也可能是通过研究而得到的。



《改造历史》现场 2012

Q : China is experiencing a huge and unseen transformation, capital is entering in every corner of life, what do you think is the relationship between art and market ?

中国正在经历一个历史上从未有过的巨大变化，资本无处不在，并渗透进每一个角落。您认为艺术和市场的关系是什么？

A : Good question! The exchange is very welcome, in the US there are a lot of Chinese artists represented and this helps to understand the other nation' s psyche. As a conservator, I am concerned about the integrity of the artworks during its life and being treated without understanding the work - in mutually, Chinese and Western art. I would not be able to treat a Chinese work of art, unless I was informed about its meaning ant the culture behind it.

好问题，非常喜欢这样的交流。在美国有很多艺术家是被代理的，也许这些艺术家并不一定住在美国，但是他们的作品是被美国画廊代理。通过这些被代理的作品我们可以解一个国家的思想状态。做为一个这方面的专业人士，我非常关心一件作品在它生命当中的完整性，以及对这件作品非常专业性的管理保存，无论如何这种情况在中国和在西方都正在相互发生。如果我们不掌握一件作品的完整信息以及它的确切意义，以及它的文化背景，那么我们就无法更好的收藏和管理这件艺术作品。



Q : Zhang Dali is always very critical towards society, he has created the term extreme reality, this term can express the situation of China, many poor people became rich but didn' t get a sense of security, do you think an artist is an intellectual or is a bohemian ?

张大力一直是一个对社会进行批判的艺术家，他创造了 " 极端现实 " 这个名词，这个名字词表达了中国社会的现状，很多人从贫穷变得富有，但是并没有同时得到安全感。您认为艺术家是一个知识分子还是一个波西米亚人？

A : The contemporary artist is not a bohemian, in the sense of Paris from modern times. Today, artists are usually very well informed about the art production and the art world. An artist today is a visionary, an analyst and a poet.

当代的艺术家肯定不是一个波希米亚人，波希米亚人是发生于巴黎的近代历史时期的一种人。而今天的艺术家都是善于掌握艺术创作和艺术界信息人，具有远见，既是分析者又是诗人。



宣纸蓝晒和墨水 Cyanotype Photogram Mounted on Rice Paper and Ink 98X74cm 2013



克里斯蒂安·谢德曼（顶级当代艺术材料专家和理论家）

克里斯蒂安在德国波恩学习中世纪绘画和雕塑彩陶，以及艺术史专业。之后在各大美术馆的艺术作品保护研究室进一步深造（慕尼黑绘画陈列馆，卡尔斯鲁厄艺术馆，汉堡艺术馆），1983年，他在汉堡开始了自我实践。从那时起，克里斯蒂安开始将工作的重点偏重欧洲艺术收藏，专注于艺术作品的保护研究，并侧重非传统材料，例如凡士林，大象的粪便，口香糖，肥皂或巧克力肖像的艺术家。

克里斯蒂安在当代艺术材料方面著述颇丰，针对当代艺术中材料的认知，故障美学，伦理学及其价值等话题做了很多重要的演讲与出版。2009年他被New Yorker评为“艺术博士”，2002年他在纽约创办当代艺术作品保护中心。

Christian received his training in conservation of medieval paintings and polychrome sculptures, as well as in art history, in Bonn, Germany. After further studies in conservation labs in museums (Pinakothek Munich, Kunsthalle Karlsruhe, Hamburger Kunsthalle) he opened his own practice in Hamburg in 1983. Since then, Christian has worked with some of the most important collections in Europe and specializes in the conservation of works from artists who have been charging non-traditional materials such as petroleum jelly, elephant dung, chewing gum, soap or chocolate with iconographic significance. Christian has lectured and published extensively on material matters in contemporary art and how they inform, trouble or intersect with aesthetics, ethics and value. In 2009 he was profiled in the New Yorker as “The Art Doctor” . He founded Contemporary Conservation Ltd. in New York in 2002.



恒久与无常

张大力新作展

Permanence And Impermanence New Works By Zhang Dali

总策划 周旭君
Chief Curator: **Zhou Xujun**

策展人/学术主持 巫鸿
Curator/Academic Director: **Wu Hung**

策展助理 李珂珂
Co-Cur/Assistant: **Li Keke**

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中国民生银行
北京民生现代美术馆
Organizer:
China Minsheng Bank
Beijing Minsheng Art Museum

协办
博洛尼亚艺术协会(意大利)
海牙雕塑美术馆(荷兰)
武汉·合美术馆(中国)
in collaboration with
Genus Bononiae (Italy)
Besiden Aan Zee (Netherlands)
United Art Museum (China)



展览学术顾问
当代艺术中的恒久与无常
Permanence and Impermanence
in Contemporary Art
策划 巫鸿
策展助理 李珂珂
学术顾问
Wu Hung, John Clark, David Jewell,
Christian Schweizer, Lu Peng, Yu Ke,
Gary Ks, Peggy Wang
展览地点
北京民生现代美术馆二展厅
Venue
Cookness Hall at Beijing
Minsheng Art Museum 2nd
展厅
2016年7月2日 -
9:30-12:30 14:00-17:00
Time
July 2, 2016
9:30-12:30
14:00-17:00

2016/7/2—2016/8/3

开放时间
2016年7月2日 下午15:30
Opening
July 2, 2016 15:30 pm

展览地点
北京民生现代美术馆二展厅
Venue
Beijing Minsheng Art Museum Hall 2

地址
北京亦庄经济开发区
900010000111
900010000111
Universal Creative Park C2
No. 9 Jiaoyuan North Rd, Changping District,
100015 Beijing, P.R. China

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