

恒久与无常：张大力新作展---北京民生美术馆

原创 2016-06-25 张大力 世界艺术

《世界艺术》



张大力在黑桥村荒地

在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。我知道这一切都是暂时的，不久的将来，推土机就会开过来，将此地碾平，黑桥村和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明奇妙的名字，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。然后盖起一栋栋难看的钢筋混凝土建筑。在北京这个巨大的、不友好的城市里，人们生活在各自的洞穴中。出行时汽车堵在毫无规则的钢铁洪流里，人们没有机会面对自然景观，只能看到路边政府部门种植的整齐的人工花草和树木。我们忘记了自然，忘记了人类和自然的关系，没有几个人能够叫上五种以上野草的名字。



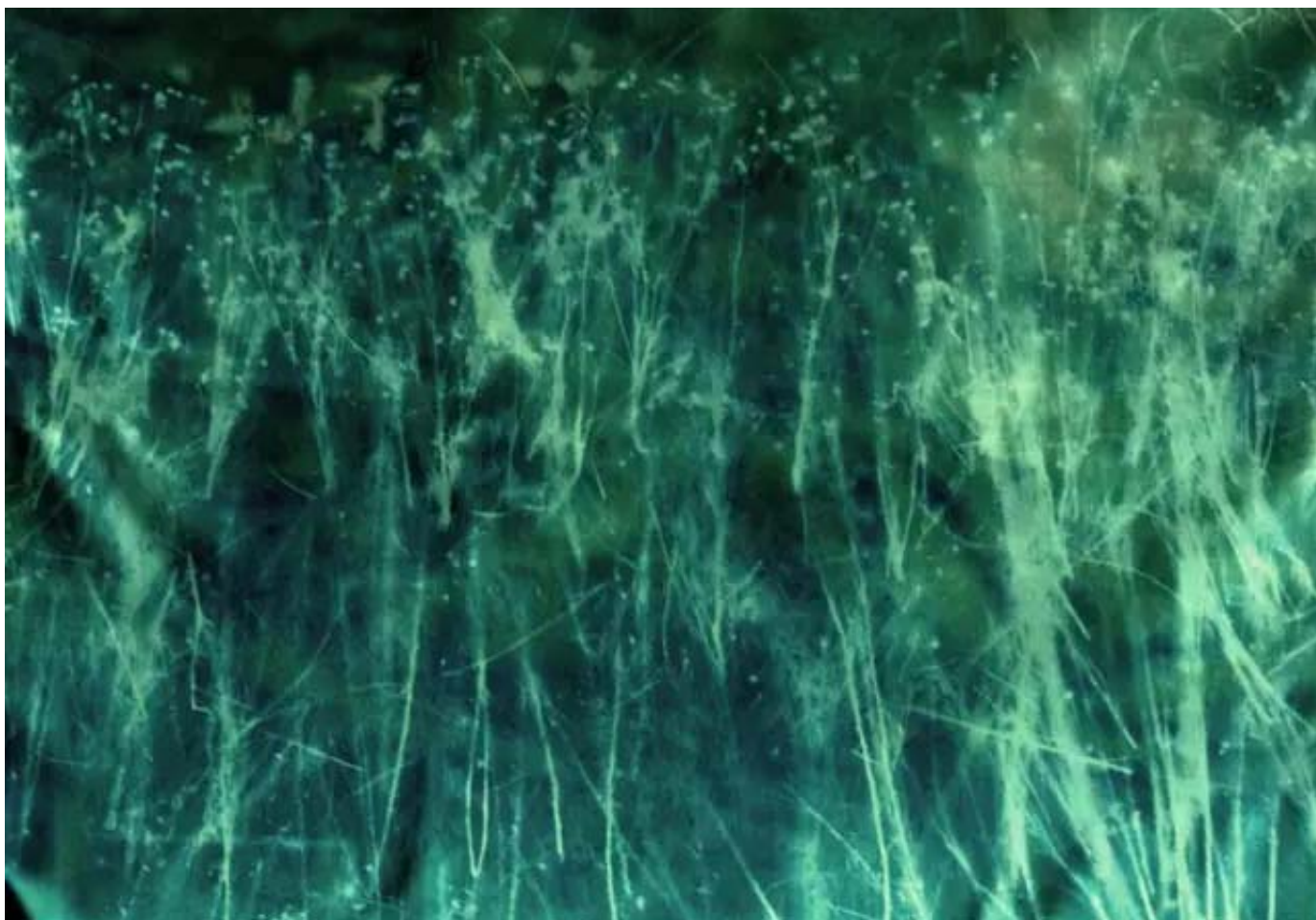
黑桥村

2009年春天，我经过那片荒地，突然想记录一下这片荒地的生态。之前我研究过蓝

晒，这是一种不使用相机，而是将涂有柠檬酸铁铵和铁氰化钾混合溶液的平面材料，直接放置在阳光之下，使用阳光中自然的紫外线成分进行曝光，形成铁盐成分。它在不同的时间可以记录下实物在光线形成的影子，也因为物体的透明度使影子形成深浅不同的色调，接受光线的部位变成深蓝色，而不受光的部位却是白色的，如同底片一般。



野草



荒野之灵



郊野 (纯棉布蓝晒) 150X160cm 2010

1842年，在摄影术正式发明后的第三年，John Herschel 发明了这种能持久保存的蓝色照片摄影工艺，它是第一个使用铁盐（Argentotype），而不是银盐的摄影工艺。

1843年,有一位叫安娜-阿柯金斯(Anna Atkins)的英国女性，她使用蓝晒法忠实的用手工制作了上百幅图片，记录了英国的海草标本，起名叫《大不列颠的海藻——蓝晒法印象》（British Algae:Cyanotype Impressions）。这些实物做成的书，现今还存放在世界几个大博物馆中。可以说Anna Atkins 是第一位蓝晒摄影师。到目前为止，还没有艺术家使用蓝晒法做这么大尺寸的作品，因为无论使用化学药品还是操作难度上都是一个巨大的挑战。

在自然的光线下,我们的肉眼大部分时间只会看见物质世界的实体部分，对另一部分毫不关注。这些影子实际上也是构成这个多样世界的重要组成部分，它们除了能够证明真实物体的存在以外，也自有其独立的价值，它们不仅仅是真实物体的拷贝，也是宇宙里的暗物质。我们其实并不完全了解这个世界的存在方式，或者是只知道其中的百万分之一。实体的世界和习惯控制我们的大脑思考方向，它让我们处于焦虑不安之中，如果我们能够沉静下来，我们会发现那只不过是宇宙存在形式的一种呈现，不是全部。还有更多的奥秘，我们得慢慢得学会观察和了解。

我记录的影子只在光线下存在很短的时间，太阳自东而西的运动，影子也会随着光线

的变化而变化。它们丰富而奇妙、神秘的忽隐忽现，可我通过这种技术真实的记录下了它们的实际存在，它们将会永远保留在我们面前，即使那个实物已经毁灭或改变。

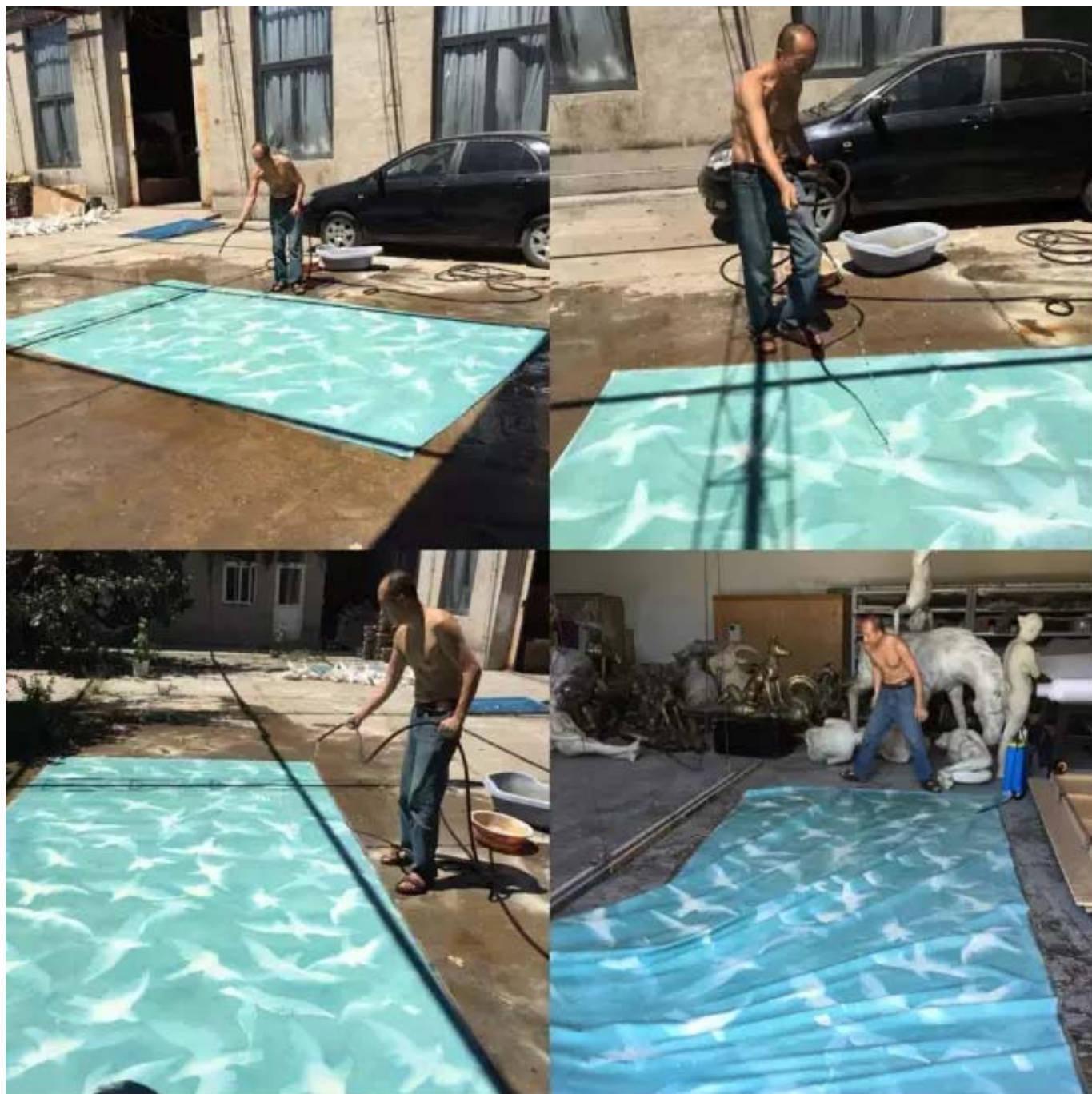


车夫 (纯棉布蓝晒) 258 X330cm 2011-8-18





飞翔的鸽子



飞翔的鸽子工作中



飞翔的鸽子(宣纸蓝晒)



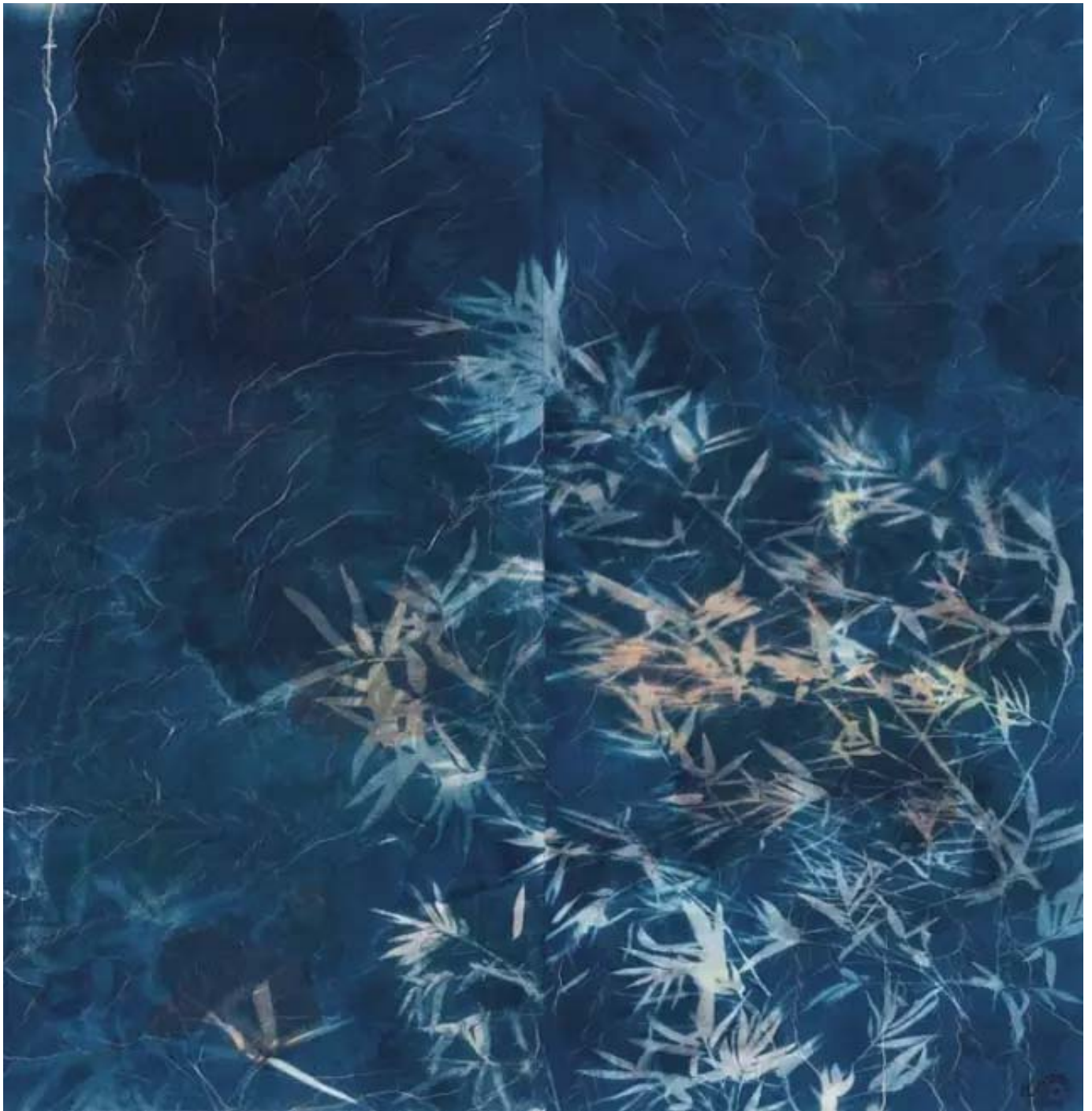
飞翔的鸽子(画布蓝晒)



飞翔的鸽子（画布蓝晒）



竹子蓝晒过程中



竹子. 纸蓝晒和墨水 135.3X131.5cm



竹子,Bamboo 宣纸蓝晒Cyanotype Photogram Mounted on Rice Paper
136X199cm





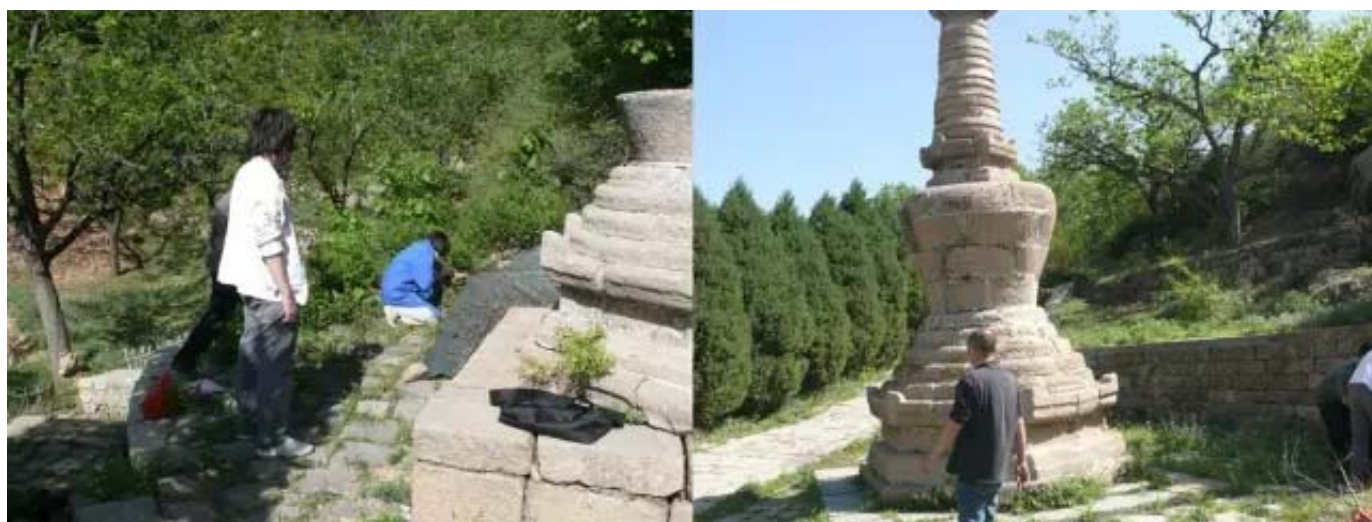
竹子 宣纸蓝晒 134.6X66.7cm 2013-10-25

2010年春天，我去了北京正北方向的昌平郊区，在一片山林里遗存有一片辽代的古塔，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的存在过程，其实它们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。

在我们这个世界有些人企图用粗暴的权力控制我们对世界的认识和理解，无视和抹煞这个世界的多样性和价值观，我们不得不生活在单一的价值体系之中，这么活着，其意义简直为零，活着就是为了等死，生命中没有神圣，没有虔诚，没有对无限世界的向往。生活也没有任何质量，只凭本能如动物一般的存在于世界之中，人生的旅程只有最基本的身体意义上的存在，并被动地承受着一切遭遇。当你面对空气时，也许你并不感觉到它的存在，但我们视而不见的某些XX正是支撑你生命存在的真正要素和理由。



昌平工作中



昌平工作中



3号 辽塔 (纯棉布蓝晒) 2010 昌平



2号 辽塔 260X360cm 纯棉布蓝晒 2010年昌平



1号 辽塔 Pagoda No. 1(纯棉布蓝晒)(Cyanotype Photogram Mounted on Fine Linen),
290X260cm 2010-5-20 昌平

"In my latest works, "World's Shadows", (2009-2011) I utilize a photo-image making process invented over 150 years ago: I make photograms or cyanotypes on large format cotton canvas by soaking (not soaking but brushing) the fabric with a recipe of chemicals. After drying the fabric, 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, depending on the varying degrees of transparency of the objects.

In July 2009 I started to experiment with photogram making, documenting shadows of different forms, and the resulting images amazed me. Beside the wide variety of material objects, under the sun, I also discovered a world constituted by the interaction of material objects and shadows, noting our eyes' attraction to material objects and our tendency to disregard the shadows.

Shadows are very intriguing and differ greatly in form. Beside shadows' ability to prove the existence of material objects, shadows also carry their own intrinsic value and existence, not only as a reproduction or copy of the world of material things, but also as a type of "anti-matter" marking the space material objects occupy under the sun.

The material world constructs and controls our nervous system, and can make us feel agitated and troubled. When we keep calm and quiet, we realize that the world under our control is only a small part of the universe, certainly not the whole. The shadows I document exist only for a very short time, but through the photogram technique I capture them, so they can exist for a much longer time, in front of our eyes, and under our gaze.

On the west side of my studio in Heiqiao Village (the Black Bridge Village east of Beijing) there is an abandoned field, where wild grasses of unknown names grow. In springtime the field is covered with small purple wild flowers. 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.

In the future, the field will likely be covered by rows of ugly buildings made of concrete

and steel. In the gigantic and unfriendly metropolis of Beijing, people live like recluses, each hidden away in his/her high-rise burrow of concrete and steel. When venturing out, Beijingers jump into cars, creating torrents of metal flowing non-stop and without rules.

Beijingers have no chance to look out from their homes on to nature. They only see flower beds and trees artificially and neatly planted by government workers on the side of the road. In the spring of 2009 I passed through that field and suddenly thought about its mode of existence and its coexistence in this rapidly urbanizing environment. Before that time I had already done some research on photograms, as a tool for creating non-alterable and lasting images. I documented the life around my studio, the people and objects of daily life, like the grass in my field they will also soon disappear and be moved to new neighborhoods.

I also went to the northern outskirts of Beijing, to Changping County, to a mountain called Yinshan Talin (the Pagoda Forest of the Silver Mountain), where there is a Liao Dynasty (907-1125) site of pagodas. I used large size cotton canvas to record the shadows, and on the canvas they look like the soul of the pagodas, and made me think of the Shroud of Turin. The shadow is the soul impressed on the land, after a short time it disappears, and my photogram canvas tries to retain it.

Technicalities

A cyanotype is an image produced without a camera, instead by painting a surface with a solution of ammonium ferric citrate and potassium ferric cyanide then exposing it to sun light. UV rays react with the solution and produce ferric chloride. Because of the different level of transparency of the objects, their shadow varies in tones: areas of the photo-sensitive material that have received no light (the shadows) appear white; those exposed appear coloured, just like a negative or silhouette.

In 1842, only 3 years after the invention of photography, John Herschel found out the technique to fix a bluish image for a long time, he was the first to

use ferric chloride, and not silver chloride photo technique (Argentotype).

In 1843 a British woman, Anna Atkins, produced *British Algae: Cyanotype Impressions*, an illustrated book with over one hundred images of seaweed specimens. Atkins used the cyanotype process learned directly from Sir John Herschel, a family friend. Only 13 copies of her book remain in world museums. It can be said that Atkins was the first photographer to use iron-based photograms.

I believe I am among the first to use cyanotypes of living and material objects of such large format.

I will continue to explore this non-digital, unique photogram print methodology, as a means of interacting with and memorializing the temporary environment that surrounds me in Beijing. "

Zhang Dali

恒久与无常：张大力新作展

时间：2016年7月2日-8月3日

开幕：2016年7月2日下午15：30

地点：北京民生美术馆一展厅

(北京朝阳区酒仙桥北路9号恒通国际创新园-C7)



邀请函

Invitation

诚挚邀请您莅临

展览时间

2016年7月2日—8月3日

Time

July 2 - August 3, 2016

开幕式

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 一层厅

Venue

Beijing Minsheng Art Museum Hall 1

国际学术研讨会

当代艺术中的恒久与无常

Symposium

Permanence and Impermanence in Contemporary Art

研讨会学者

魏洪 裘蕾 大卫·约翰斯顿 克里斯蒂安·谢德曼 李洪 于凯 徐刚 王杰

Academics

Wei Hong John Clark David Johnston Christian Scheidemann Li Hong Yu Ke Gary Xu Peggy Wang

地点

北京民生现代美术馆三楼报告厅

Venue

Conference Hall of Beijing Minsheng Art Museum 3rd

日期

2016年7月3日

9:30-12:30 14:00-17:00

Time

July 3, 2016

9:30-12:30

14:00-17:00

恒久与无常

张大力新作展

Permanence And Impermanence

New Works By Zhang Dali

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周旭君

Chief Curator

Zhou Xujun

策展人/学术主持

魏洪

Curator/Academic Director

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地址

北京市朝阳区酒仙桥北路9号

恒道国际创新园-C7

Address

Universal Creative Park-C7,

No.9 Jiuxiangqiao North Rd.,

Chaoyang District,

100015, Beijing, P.R. China

电话 / Tel

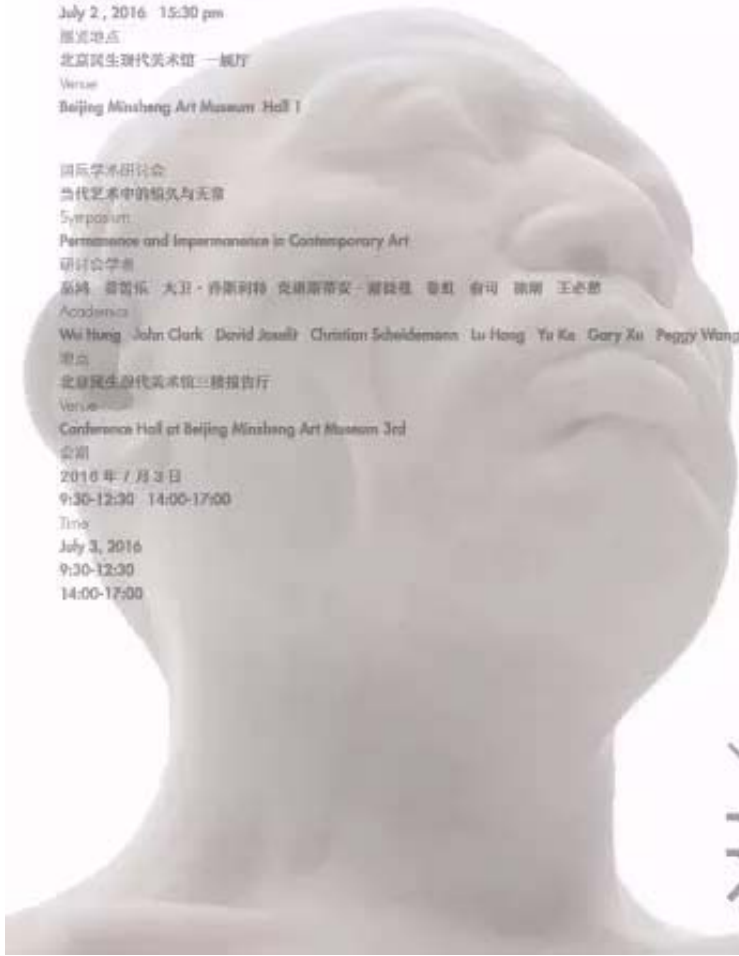
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ZHONGDI





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长按二维码自动识别

微信公众号：worldart1997

投稿邮箱：542609587@qq.com

微信号：worldart1997