

展前访谈| Mirko：张大力是一位当代性深入骨髓的艺术家

2016-06-30 北京民生现代美术馆



雕塑 sculpture 汉白玉 white marble 2015

Q : as a curator in a city rich of ancient and modern and contemporary art, what do you think is the weight of permanence and impermanence in contemporary art?

作为一座古典、现代和当代艺术丰富的城市的策展人，您怎样理解当代艺术中的永恒与无常？



蓝晒制作现场

A : Contemporary art has always lived on paradox. Already Italian futurists, at the beginning of the century, theorized the dissolution of artwork. In the Sixties Yves Klein realized an exhibition in Paris, "Le vide" , where the gallery was completely empty, only lighted with blue light. Arman answered him with an other exhibition: "Le plein" . In this occasion it was impossible to enter into the gallery because it was full of material. So, contemporary art swings between two extremes, that we can called "permanence" and "impermanence" . In history, permanence can symbolize the West culture and impermanence the East. But not anymore, now it' s a sort of "aporia" . Conceptual, body or land art are, all of them, based on the idea of ephemeral, an idea of art fleeting like life. At the same time, however, videos, photos and documents capture and keep this type of performance ensuring them a legacy. "Panta rei" said Eraclito. Buddha speaks about "impermanence" . Every objects, animated or inanimate, are impermanent. But artwork tends to eternity. This is the contradiction of contemporary art. I return to Futurism: they intimated a rapid rebirth of everything, they said that buildings must not survive for more than 20 years and an artist when is forty is already too old and new, younger, artists will come to take his place. But it is an utopia and a provocation, because everyone of us, in our bottom, wants to live forever. Zhang Dali is also a street artist and Street Art is a very emblematic case. Right now, in Bologna, we have a great exhibition about Street Art and it has been accompanied by great controversy just about the graffiti' s destiny: Must they be saved from destruction or not? They are born to be impermanent but they become permanent, considering that we go to see them into museum. We could define contemporary

art “permanence of impermanent” .



蓝晒制作现场

当代艺术始终生活在悖论中。在本世纪之初，意大利未来主义艺术家提出了艺术解体论。上世纪60年代，伊夫·克莱因（Yves Klein）在巴黎举办了名“空无（Le Vide）”的展览，画廊除了蓝色灯光之外空空如也；阿尔曼（Arman Fernandez）以名为“实有（Le Plein）”的展览回应克莱因：画廊堆满各种杂物以致观众根本无法进入。因此艺术就是在两个极端之间来回摆动，这两个极端可以被理解为“恒久”与“无常”。在历史上，恒久是西方文化的标志，无常是东方的标志，但今天的标志是一种“困惑”。概念艺术、身体艺术和大地艺术都源于如生命般转瞬即逝的想法，但视频、照片和纸笔能把这些表演记录下来，确保他们能留存后世。艾拉克里托（Eraclito）认为“一切可流（Pantarei）”，佛教常言“无常”。一切物体皆无法永存，无论它是否有生命，但艺术关照的是永恒性，这就是当代艺术的矛盾所在。回到未来主义的话题：未来主义暗示的是万物的迅速轮回，他们认为建筑物的寿命一定不会超过20年，艺术家步入不惑之年就已衰老从而被年轻艺术家取而代之。这既是一个乌托邦又是一种挑衅，因为每个人心底最渴望的就是永生。张大力同时也是街头艺术家，街头艺术就是一个十分具有代表性的例子。现在波伦尼亚正在举办一场关于街头艺术的精彩展览，这个展览引发了很大争议，正如涂鸦艺术充满争议的命运：保护涂鸦不被铲除究竟有必要吗？虽然涂鸦作品本身随时可能会消失，但它已经成为

一种恒久的存在，因为人们现在会去美术馆欣赏涂鸦。我们可以把当代艺术定义为一种“无常的恒久”。



涂鸦 1994年 波伦尼亚

Q : Chinese contemporary art has gone in less than thirty years from underground to international museums and to be the object of investment speculation. Do you think this trend has more positive or negative aspects and what could be future developments?

在过去不到三十年的时间里，中国当代艺术从地下走入国际美术馆展厅，成为今天投资投机的对象。您认为这一趋势利大于弊还是弊大于利，以及未来会如何发展？



A : I think that the problem is globalization and it isn' t only a China' s problem and don't regards only Art. Art and economy have had always a close relationship. If we think of cinema or music, they are industries but they have produced many masterpieces. Concerning visual art, now the client is the market, time ago were popes and kings. The problem is not the market. With globalization, instead, we risk the cultural levelling, to lose our traditions and our differences. In every case this is an impoverishment. "Think different" someone said some years ago. But with globalization we run the risk of becoming all the same.

这是一个全球性的问题，中国之外的其他国家也面临着同样的问题，而且它不只局限于艺术界。艺术一直和经济息息相关。谈及电影和音乐，我们总把他们视为产业（而非艺术），但这些产业也创造出了很多大师级（艺术）作品。至于视觉艺术，现在的客户是市场，过去的客户是教皇和国王。问题的症结不在于市场。在全球化的语境下，不同文化相互交融，我们面临的风险是失去自己的传统和独特性。无论失去的是什么，它都是一种贫困化。很多年前就有人提出要“另类思考”，而全球化的危险就在于它会让所有人都变得完全一样。



涂鸦 1993年 波兰

Q : Zhang Dali has been a very active artist for about three decades, he has changed techniques and expressive forms, experimenting with new materials all the time, does this make his creation impermanent or permanent?

在过去近三十年里张大力一直非常活跃，他改变了艺术手法和表达形式，一直不断试验新的材料，这说明他的创作更恒久还是更无常？



涂鸦 1992年 波伦尼亚

A : It' s permanent and impermanent at the same time. Zhang Dali is an artist deeply contemporary and much of contemporary art works like this. Zhang Dali is an artist that changes techniques and expressive forms but he keeps always a great consistency. His work is an infinity process and this process is more important than finished product. His work has got a social aim very strong and a conceptual component equally strong. His work thinks about present time, reflect on changes of his country and his inhabitants, denounces society' s abuses and injustices. But, as the art does, he transfigures the accusation in an object with an aesthetic value, out of time. From this point of view it seems impermanent because it flow together existence, it focuses on the real time and changes with it. But Zhagn Dali' s work wants to became a fixed point, these works will survive their creator and their time. If we think of famous work "Chinese Offspring" we know very well what it speaks about, but in a hundred years its meaning will be different, will assume an universal sense about human condition. This is the difference between an artwork and a newspaper article or a tv report.

恒久与无常皆有。张大力是一位当代性深入骨髓的艺术家，他大多数的当代艺术作品都是恒久性与无常性皆有之。尽管张大力改变了手法和表达形式，但他始终保留着一种高度的连贯性。他的作品是一个无穷的过程，这一过程比最终作品更为重要。他的创作有强烈的社会目标，以及同等强烈的概念成分。他在作品中思考现实，反思他的国家和生活环境经历的变化，谴责社会上的暴行与不公。在艺术创作中，他以美学的方式通过跨时间的物体形变来表达这一控诉。以此角度视之，他的作品似乎充满无常，因为它汇流不同的“存在”，聚焦现实并不与时俱进。然而，张大力的作品想要成为一个定点，这些作品会超越艺术家和时代一直流传下去。尽管大家都很熟悉名作《中国后代》的寓意，但百年之后这一

寓意会发生变化，它传递的将会是关于人类境遇的一种普世意义。这即是艺术作品和新闻电视报道之间的区别。



雕塑 sculpture 汉白玉 white marble 2015

Q : Zhang Dali has created the term "extreme reality", he said in several interviews that realism in art is not sufficient to express the huge changes taking place at high speed in Chinese society, do you see his work in continuity with previous "realism" or as a complete break and therefore fully contemporary? (if we say contemporary art is the art that breaks with past forms)

张大力创造了“极端现实”一词，他在采访中多次表示艺术的现实主义不足以完全表达高速发展的中国社会经历的巨变，您认为他的作品是“现实主义”的延续还是与现代主义割裂的彻头彻尾的当代艺术？（若视当代艺术为与之前形式完全割裂的艺术）



A : I think that in the history no event breaks with the past, not even the most disruptive. Neo Classicism was born in opposition to Baroque, Romanticism developed against Neo Classicism but no movement is born without the movement that preceded it. We wouldn' t had avantgarde if there wasn' t been Academy. Realism don't belong to art history of China. Only during the nineteen century China began to study western style and began to understand art like a copy of nature. So far Realism was enough to describe reality, then we have spoken about hyper-realism or virtual reality. Zhang Dali defines his style "extreme reality" because a work of art has to be contemporary in the meaning and in the language.

我认为在历史上不存在完全与过去割裂的事件，即便最颠覆性的事件也是如此。古典主义为反对巴洛克而生，浪漫主义为对抗新古典主义而生，没有一场运动能脱离它之前的浪潮而存在。倘若没有学院派，先锋派也不会出现。中国艺术史中不存在现实主义。中国在19世纪开始研究西方流派时，才开始把艺术理解为对自然的复制。当时的现实主义足以描述现实，我们已经谈过超现实主义和虚拟现实。张大力之所以定义其风格为“极端现实”，是因为艺术作品的意义和语言必须是当代性的。



雕塑 sculpture 汉白玉 white marble 2015

Q : Art market has existed in Europe for more than a century but is quite new in China. Public and private museums also have been present in Europe for centuries, also quite recent in China. Do you think the development of museums and of art market are two separate aspects of the same trend or are they in some conflict?

艺术市场在欧洲已有一百多年的历史，但它在中国还很年轻；欧洲的公立和私立美术馆已存在了几个世纪，但在中国发展历史也相当短。您认为美术馆和艺术市场的发展是同一潮流的两个方面，还是两个相互冲突的事物？



雕塑 制作现场

A : Today nothing is in conflict. Today the most important client for an artist is the market. Today between a fair like Basel where millionaire goes to buy artwork and a cultural exhibition like Venice Biennale there isn't difference. Maybe one: Basel is most important! I don't know if it's good but it is. Art is very expensive and during a period of economic crisis like this only private, like banks or industries can sponsored and supported contemporary art, also through creation of new museum or new foundation who can be able to bring art in places where art or culture seem something of faraway or unnecessary. Instead we know that a museum can to make grow the country's economy.

今天，冲突已不复存在，艺术家最重要的客户是市场。在巴塞尔吸引百万富翁前来购买的艺术展和在威尼斯双年展举办的文化展之间没有任何区别。或许有一个区别：巴塞尔最重要！我不知道这是不是好事，但我认为它是。艺术非常昂贵，在如今这个经济危机时代，只有私有银行和企业能够赞助支持当代艺术。另外，通过创办美术馆和基金会可以把艺术带入认为艺术遥不可及或无关紧要的地方。反之，美

美术馆还能促进经济发展。



米尔寇·诺托力 (Mirko Nottoli)

1977年，米尔寇·诺托力出生在博洛尼亚。他是文化艺术博物馆Genus Bononiae: Museum in the city的策展人，该博物馆由博洛尼亚最大的银行基金会Fondazione Cassa di Risparmio成立，坐落在博洛尼亚市中心的一栋重建后重新对公众开放的历史建筑内。诺托力在博洛尼亚大学获得当代艺术的博士学位，博士毕业论文主题是伊夫·克莱因 (Yves Klein)。诺托力不仅是一位经验丰富的资深策展人，也在美术馆和专业期刊上发表过多篇论文、评论和其他类型的文章。另外，诺托力还撰写了很多与电影有关的文章，他非常关注对影院和视觉艺术之间关系的深度审视。



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
Curator Assistant: **Li Keko**

主办
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)



展览主题

当代艺术中的恒久与无常

Stanzione

Permanence and Impermanence
in Contemporary Art

展览地点

巫鸿 策展人 大卫·乔纳森
克里斯蒂安·施瓦岑贝格 李昊 李珂珂
加里·肖 佩吉·王

策展人

Wu Hung, John Clark, David Jonathan
Christian Schwarzenberg, Li Hong, Yu Ke,
Gary Xiao, Peggy Wang

展览

北京民生现代美术馆二期新展厅

展览

Conference Hall at Beijing
Minsheng Art Museum 3rd
Floor

展览

2016年7月2日 -

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

展览

July 2, 2016

9:30-12:30

14:00-17:00

2016/7/2—2016/8/3

展览

2016年7月2日 9:30-12:30

展览

July 2, 2016 9:30-12:30

展览

北京民生现代美术馆 - 3楼

展览

Beijing Minsheng Art Museum - Hall 3

展览

北京古钱币展览馆的展览空间

中国钱币博物馆 C17

展览

Shimoda Garden Park C17

No. 15 Jiusiwan North Rd., Chengyang District,

700115 Shijiazhuang, Hebei, China

展览

486 103220111

展览

ZHONGSHI

700127 J. Longhai Street

868 / Yang Yang



