

Museum Beelden aan Zee: Body and Soul Zhang Dali's retrospective

2017-04-09 艺中



Cees Hedrikse at Zhang Dali's studio in Beijing

Q: What would you like the main focus of this exhibition to be?

A: Visual art is about visualizing thoughts. When people refer to engaged art, it concerns the kind of art whose source of inspiration is the artist's commitment to certain social issues. From the perspective of art, it is not particularly interesting where this commitment has its origins.



"Artist Suicide" Bronze 1999

After all, what matters in art is not the artist's background or the research itself, but the visual impact of the final result: the work of art. Herein lies the message the artist aims to convey and here too visual art is different from other forms of art such as literature and music. If the artist's sculpture lacks eloquence or if visual media are used that have a mere illustrative effect, then writing a book for example should suffice.



"Man and Beast" Bronze 2007



"Kiss of the Dragon" Bronze 2007

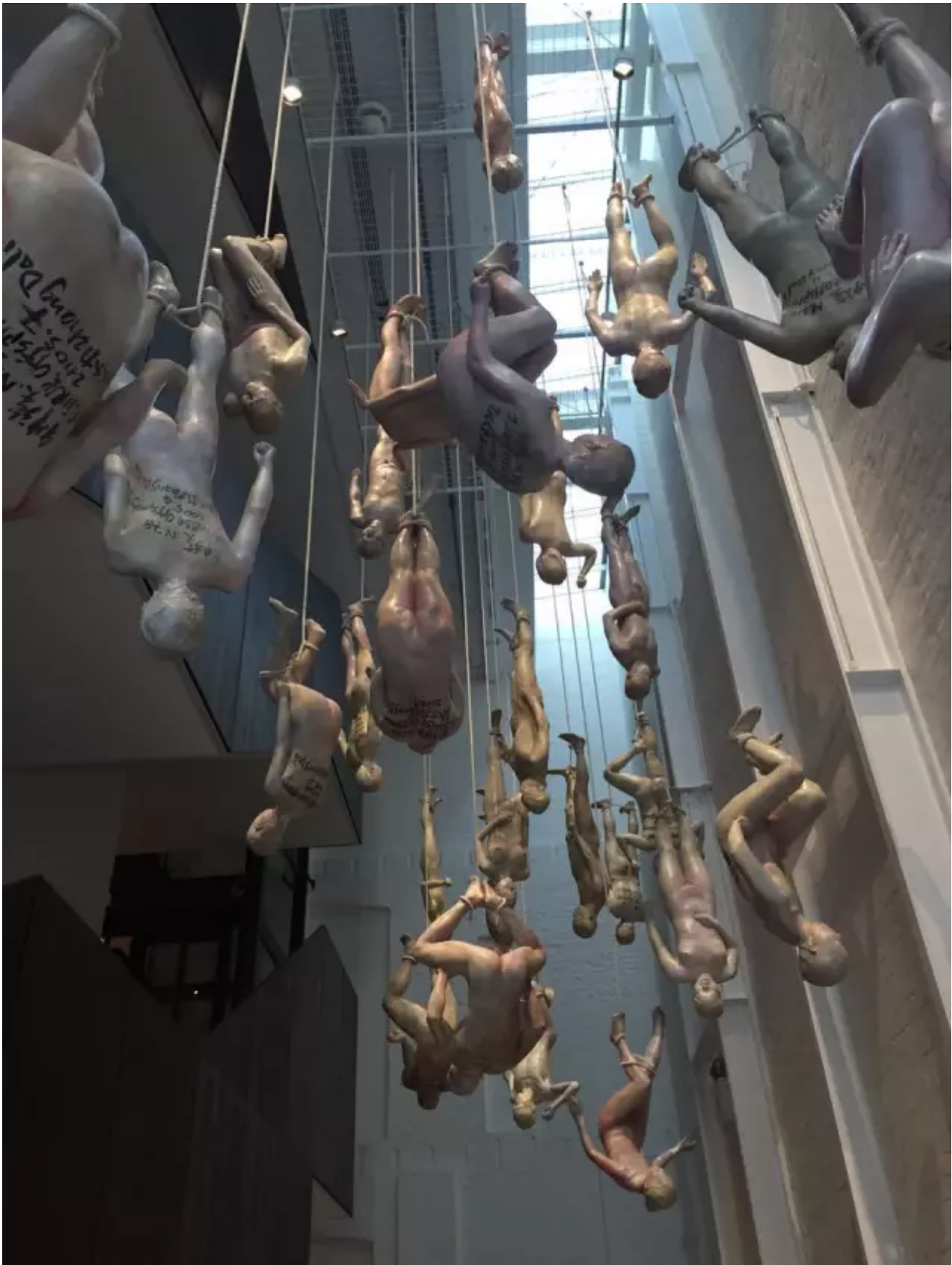
Q: You have been following Chinese contemporary art for many years now, can you tell me about how the development of Zhang Dali's art in these past 20 years have reflected the change in the Chinese society?

A: Zhang Dali's art is about the social consequences for Chinese society of the rapid changes in that country over the past thirty years. In his own words: *"I think that all of my works [...] are about just one thing: they are about the repercussions of the changes and problems of contemporary China. I am inspired by all that surrounds me"*.



"Permanence and Impermanence" Marble 2017

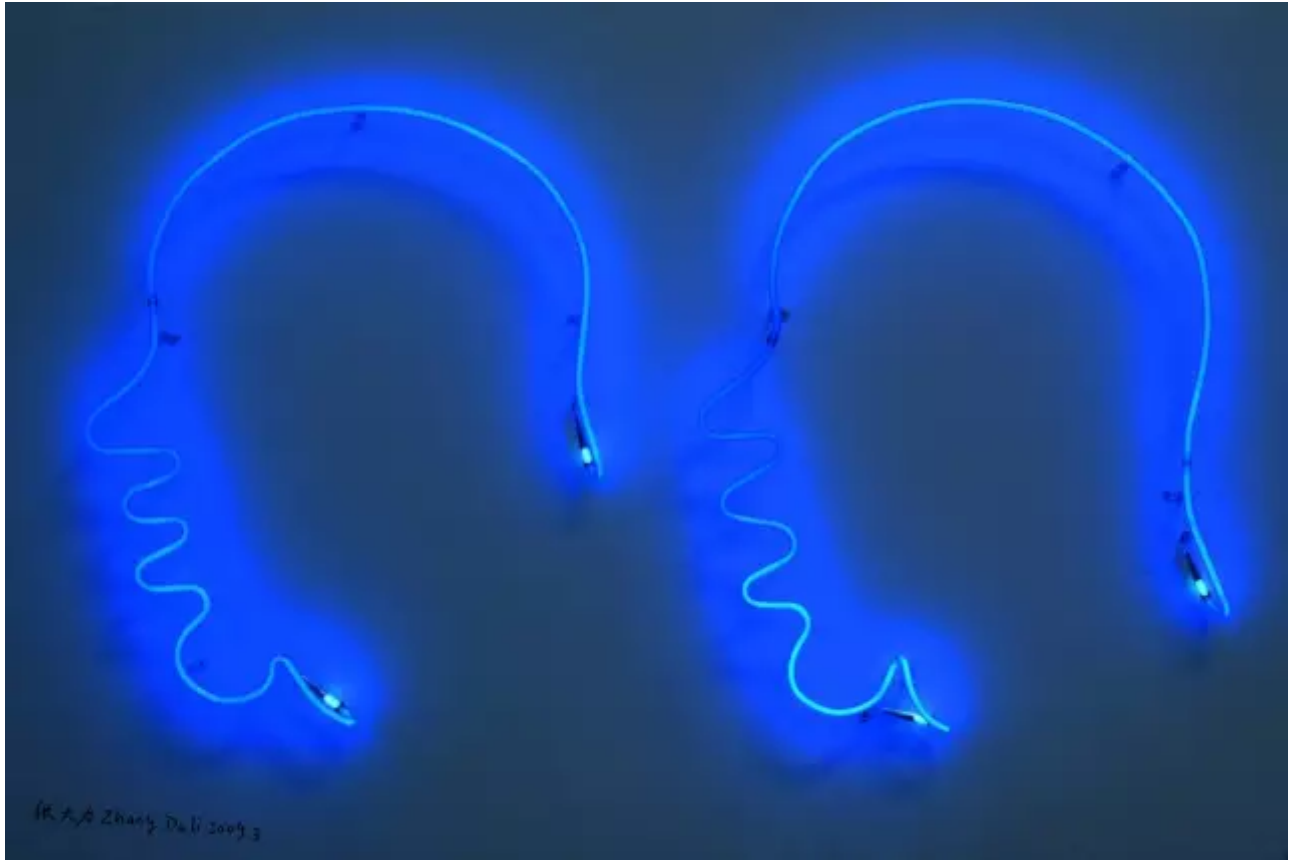
Even more important in this context is his statement: *"I really don't know to which kind of artist I belong [...]. Art to me is a means to vent my anger, or more precisely it is a way to express my thoughts"*. What matters to him is the message he wants to convey to the viewer of his work. And exactly therein lies the value of his art.



"Chinese Offspring" at the White Rabbit Gallery Sydney 2016

Q: Knowing Zhang Dali's works which use many different techniques and materials. Could you tell us if you see them as being different from one another or there is a common thread in them all?

A: The expressiveness of Zhang Dali's sculptures is in the use of the visual material, which he varies from project to project. In a sense he tailors the expressiveness of the material to the nature of the issue under research. The material needs to be inline with his 'anger'. At the same time it renders a certain sharpness to his critical relationship with the Chinese society around him, that is the leitmotiv in his work.



"Dialogue" Neon (120x180cm) 2009



"On Bicycles" Cyanotype on canvas 2010

As a result it is impossible to imagine artistic developments in China from the nineties onwards without his imagery. What's more, this development has received a great deal of attention in the Western art scene, parallel to the turbulent economic developments and accompanying changes in Chinese society as they have become manifest to the whole world.



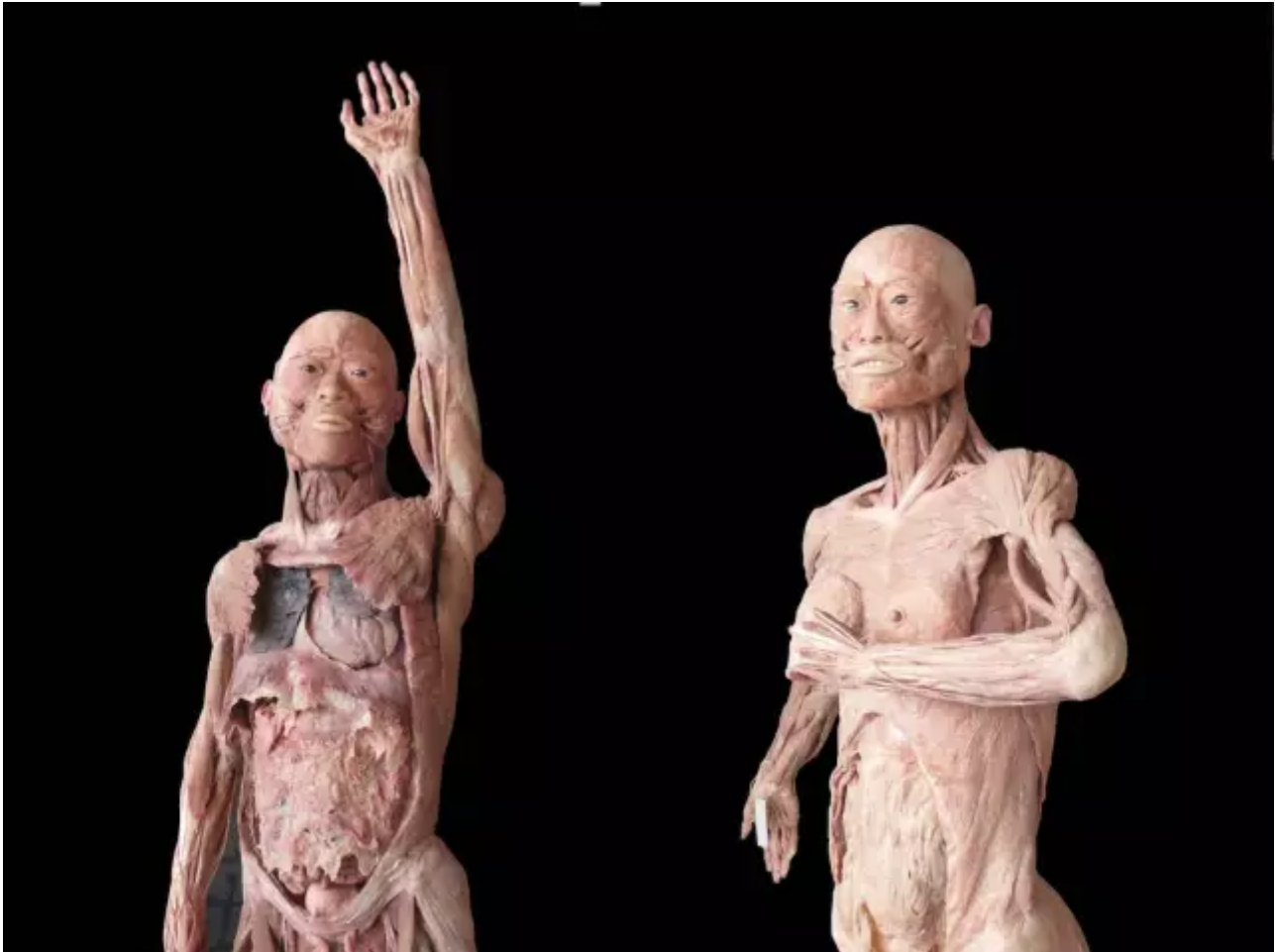
"Jelly Workers" 2000



"100 Chinese" 2001

Q: What are the impressions you would like the Dutch audience to take back home?

A: From the viewpoint of visual art, the significance of Zhang Dali's art lies in his perfectly unique manner of linking his imagery to the issue he aims to discuss. In many cases, incidentally, those issues tend to go beyond the typically Chinese problems. True, on the face of it his art is recognizably Chinese, but by applying his unique imagery his art transcends the 'local' Chinese situation, making it universally recognizable and hence invaluable.



"We" Specimen 2009



“Wind Horse Flag” Silicon and specimens 2008

Q: Why did you choose the title “Body and Soul” for the upcoming exhibition at the Beelden aan Zee?

A: A retrospective of his work as envisaged by the Dutch Sculpture Museum enables the visitor to gain an understanding of the social consequences of the recent developments in China. At the same time it opens our eyes to the universal issues resulting from the rapid social transition in developing countries. If Zhang Dali's evocative sculptures contribute to this, the exhibition serves its purpose and then its title 'Body and Soul' is self-explanatory.



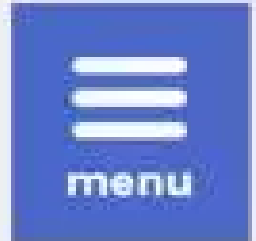
"Square" Fibergalss 2014



Cees Hendrikse

Cees Hendrikse (Dutch, 1944), studied Business Economics and Law at the university of Groningen (The Netherlands) and is former director of Personnel & Organisation at the Dutch Gas Company. He was closely involved in the establishment and the building of the new Groninger Museum in the Netherlands that has been made possible by a substantial financial donation of his company. He has been in the board of quite a few art committees all over the Netherlands and Europe amongst others the Prins Bernhard Cultural Foundation and the European Cultural Foundation. He started to collect international contemporary art from the late '60ties. From the end of the nineties he also collected Chinese contemporary art. He is a member of the acquisition committee for Asian and Pacific Contemporary Art as well as the acquisition committee for Eastern European Art from Tate Modern in London.

He curated several exhibitions on contemporary Chinese Art in Museums in the Netherlands.
He is partly living in Groningen, Amsterdam and Beijing.



 1 July 2017 – 8 October 2017

Zhang Dali

Body and Soul

More information soon

Visiting address

Harteveltstraat 1
2586 EL Den Haag

Opening hours

Tuesday-Sunday from 10am till 5pm
The museum is closed on King's Day and Christmas Day

Website

www.beeldenaanzee.nl

Contact information

Phone: 0031-(0)70-358 58 57
E-mail: info@beeldenaanze.nl

Ticket information

Adult: € 15.00
Children 13-17: € 7.50
