

Zhang Dali's Art Trajectory in Foreign Museums 张大力在 世界各国美术馆的艺术踪迹

艺中 ArtCentral 艺中 ArtCentral 2 days ago

In a career spanning over thirty years, Zhang Dali's works have leaped from underground art spaces to avant-garde galleries, later on to important group exhibitions in major international museums, and more recently to large scale retrospective solo shows occupying multi-story museums with hundreds of works. Equally important is also the fact that over 20 international museums have collected his works (and 8 museums in China), both through donations made by small and big collectors and direct purchases.

在长达 30 年的职业生涯中，张大力的作品已经从当年的地下艺术变成现今各国前卫画廊和艺术机构频繁展出的作品，之后又出现于各大型国际美术馆组织的重要的联展，最近几年又举办了多场大型个展，几百件作品连成的线索亮相于美术馆内巨大的空间。同等重要的是，世界上有 20 多个重量级美术馆收藏了他的作品（中国国内有 8 家美术馆），有的作品是通过收藏家的捐助，也有的是直接购买。



“Meta-morphosis” Palazzo Fava Bologna Italy 2018
“变化”法瓦宫美术馆 博洛尼亚 意大利 2018



“Go China! Writing on the Wall” Groninger Museum Groningen Netherlands 2008
“加油中国 — 墙上的笔迹” 格罗宁根美术馆 荷兰 2008

What makes Zhang’s art so successful in the West?

At a first glance, Zhang Dali’s works are centered on the changes and challenges happening in China, but to which the western public can directly relate, because the Chinese circumstance is an example of the same issues deeply felt and debated on a large part of the globe, including in many western countries.

While his attention remains focused on his social and spiritual environment, the content is universal and the means of expression, or the language, of contemporary art are also universal.

是什么使张大力的艺术如此成功？

乍一看，张大力的作品以中国社会正在发生的巨变为素材来挑战权力中心和人们的审美观念，西方观众可以直接联想这种挑战后面的思想逻辑，因为中国的现状是一个突出的例子，当然世界上大部分地区，包括许多欧美地区，也有同样的发展矛盾和思想争论。尽管他的关注点始终聚焦于中国当下的社会问题 and 精神困惑上，但其思想基础与内容是全球共通的，虽然各地区的习惯不一样，但当代艺术的表达方式，及语言早就同质化了。



“The Revolution Continues: New Art from China” Saatchi Gallery London UK 2008
“继续革命：中国新艺术”，萨奇画廊伦敦，英国 2008



Chinese Offspring Casting Site 2005
种族现场制作 2005

Zhang Dali for decades has been creating a series of works that is unique in its bond between content and form. In several interviews he has explained his research of new modes of expression and his conviction that each content requires a different media.

Let's take some examples.

几十年来，张大力一直在作品的内容和表达形式之间诠释了其间具有独特密切的关系。在过往的多次采访中，他解释并强调了他对这种新表达形式的研究，并坚信每种内容都需要不同的材料和形式与主题配合。

以下是一些关键的例子：



“Body and Soul” Beelden aan Zee The Hague Holland 2017
“身体与灵魂”海雅雕塑美术馆 荷兰 2017





Dialogue and Demolition Chaowai Shenlu Street Beijing 1998
对话于拆 朝外神路街 北京 1998

Dialogue & Demolition, a series of photos of his graffiti on walls on the brink of demolition, was the spark that ignited a forest, starting a wide public debate on Chinese and international media. With a top down urban transformation, and dislocation of whole neighborhoods, came the pain for a lost social environment which was the foundation for a way of life - different generations of people lived together, families living in the same hutong used to exchange small gifts, greet and visit each other during festivals - a way of life now lost amongst the vast skyscraper's and compounds, where people were forced to relocate. The issue of urban living was in those years central, not only in China, but crucially, related to the issue of community and democracy.

《对话与拆》是他在即将拆除的墙上涂鸦的一系列照片，这个系列的作品如引燃了森林之火的火种，导致了中外媒体的广泛关注和讨论。伴随着自上而下的城市转型和整片传统街区的拆毁，痛苦的是几代人丧失了他们习惯的生活方式和特别的文明基础，他们失去赖以生存的社会空间环境。比如几世同堂的族群、同一胡同中的邻里乡亲、在重要节日中的馈赠、每日的嘘寒问暖和拜访互助。传统的居民们被迫突然搬入新盖的摩天大楼和巨大的小区里，他们失去了习惯的生活方式又迷失在新生活的状态中，在这

些年里，我们亲眼目睹了新城市生活的问题，认识到城市规划和民主的关系，当然这些问题不仅仅存在于中国。

SPECIAL REPORT: AIDS IN AFRICA

Newsweek

THE INTERNATIONAL NEWSMAGAZINE January 17, 2000

THE NEW FACE OF OLD ASIA

**FROM BEIJING TO BANDUNG,
A MOVEMENT TO PRESERVE
ARCHITECTURAL TREASURES**

0.2 雜誌 20173-1/17

Bangkok	THB 137.00	Hong Kong	HK\$ 38.00	Malaysia	RM 7.00	Pakistan	Rs. 73.00	Sri Lanka	Rs. 39.00
Buenos Aires	US\$ 3.00	India	Rs 65.00	Mexico	MX 42.00	P. New Guinea	K2 3.00	Taiwan	NT\$ 125.00
China	RMB 35.00	Indonesia	Rp 10,000 (PPH incl)	Myanmar	K\$ 5.00	Philippines	₱ 75.00	Thailand	฿ 110.00
Guatemala	Q153.00			Norway	NOK 70.00	Singapore	S\$ 4.25 (GST incl)	U.S. Puerto	US\$ 3.50

9 770163 706032



“HERBSTALON '18” Brücken Fremder Flüsse MDR TV Station Magdeburg Germany
“2018 秋季沙龙” Brücken Fremder Flüsse MDR 电视台 马格德堡 德国



Bates Collage Collections Maine USA
贝茨学院收藏 缅因州 美国



布鲁克林博物馆收藏 纽约 美国
Brooklyn Museum Collections New York USA

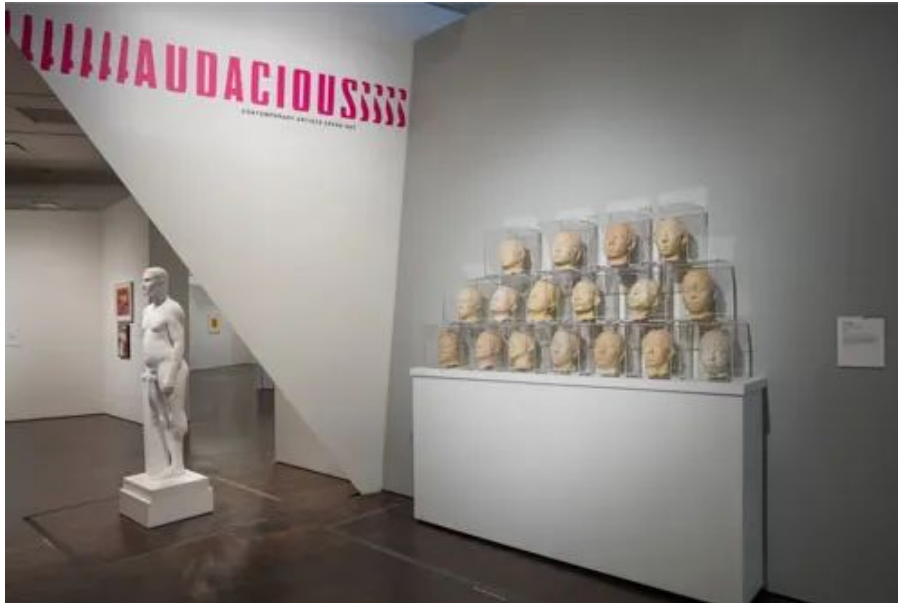
Another important series of works is related to the migrant working class, not only portraying it as a socio-economical phenomenon but also a human condition. In *One Hundred Chinese* and in *Chinese Offspring*, Zhang Dali is portraying the bodies of the Chinese migrant workers as an expression of a spiritual condition. These works denounce a situation typical of China in those years. Migrant workers are citizens of second grade, without the fully recognized rights of the urban population, they don't have the same access

to services, schools and hospitals, they are treated with suspect and contempt, not unlike migrants and people of color in Europe and USA.

另一个系列的重要作品是与民工有关，民工即是一种社会和经济现象，又是一种人类的现实状况。在这里，张大力再次在《一百个中国人》和《种族》中描绘了翻制了中国农民工的身体，身体不仅代表了物质也表达着一种精神状态。这些作品批判了中国的社会现状，农民工是城市的二等公民，不被接受，也得不到城市居民所拥有的权利，他们不被一视同仁，孩子上不了学校，生病了得不到医院的医疗保障，他们受到怀疑和鄙视，就如在欧洲和美国的移民和有色人种所受到的遭遇一样。



“Vile Bodies” White Rabbit Gallery Sidney Australia 2016
“践踏身体” 澳大利亚悉尼白兔美术馆 2016



“Audacious: Contemporary Artists Speak Out” Denver Art Museum USA 2016
“大胆创造：当代艺术家的叙述” 美国丹佛美术馆 2016



“Meta-morphosis” Palazzo Fava Bologna Italy 2018
“变化” 法瓦宫美术馆 博洛尼亚 意大利 2018





“Body and Soul” Beelden aan Zee The Hague Holland 2017
“身体与灵魂” 海雅雕塑美术馆 荷兰 2017

The third and last example is related to the importance of image in the construction of cultural and social narrative and the explosion of image manipulation. These are largely discussed topics inside and outside art circles in the last two decades. From the early 2000 Zhang Dali has worked on a “photography archive” of published manipulated images, this work was eventually to be titled *A Second History*.

Fully understanding the theoretical background, familiar with the works of Sontag and Barthes, and through the inspiration that came by reading of Milan Kundera’s *The Book of Laughter and Forgetting*, Zhang Dali started a new journey searching for an image that could capture the moment and be

resistant to subsequent manipulation. He came across the cyanotype technique in 2009, after many experiments he tailored his own technique, developing new themes and details of implementation.

International curators have been very sensitive to this topic, both as a cultural and artistic phenomenon, many important exhibitions have taken place in USA and Europe, and have included Zhang Dali's works.

后一个例子是在过去的二十年中，图像在文化和社会叙事中的建构，以及爆炸式图像修改处理中的重要性，这已被艺术圈群内外广泛讨论。从上世纪九十年代末期开始，张大力就一直研究和收藏被修改过的已出版的图片，这些图片成为艺术家自己的“摄影档案”，该作品最终被称为《第二历史》。

他充分了解图像的理论背景，也很熟悉苏珊·桑塔格和罗兰·巴特的著作，通过读米兰·昆德拉《笑忘录》一书的诱因获得灵感，张大力开始了新的旅程。他深入各个档案馆，寻找可以调查到的，通过特殊技术处理来修改的纪实摄影图像。他在 2009 年偶遇了蓝晒这个古老的摄影术，经过多年研究实验，他将此技术变成了自己的创作工具，并表达了新的主题和精美的细节。

作为一种文化和艺术现象，国际策展人对该主题非常敏感，曾在美国和欧洲举办的许多重要展览中都展示了张大力的新作品。



“New Photography 2011” MoMA New York USA
“新摄影 2011” 现代美术馆 纽约 美国



“Re-imagining Asia House” of World Cultures Berlin Germany 2008
“从新看亚洲”世界文化宫 柏林 德国 2008





“Meta-morphosis” Palazzo Fava Bologna Italy 2018
“变化” 法瓦宫美术馆 博洛尼亚 意大利 2018

Museums and curators choose exhibitions around a topic largely discussed in a certain moment and exhibitions that can narrate a certain period or movement in art, or a theme in a certain time, all contributing to the organization of art history.

Zhang Dali is mature enough (not as measure of age but of his path of life) to be part of Chinese contemporary art history and at the same time being so creative and sensitive to changes that he can capture the new challenges in art and the intellectual discourse of the moment. He addresses new questions raised in China and in the international milieu, and can translate and transform these complex ideas into new vibrant art works.

美术馆和策展人会在展览主题的范围內，围绕某个特定时刻，广泛讨论作品内容。而这些展览叙述某个时期的艺术作品或者是某场艺术运动，以及某段时间内的主题，这些都有助于艺术史的组织和发展。

张大力艺术已经足够成熟（不是衡量年龄，而是走过的道路），是中国当代艺术史的里不可或缺的艺术家人，与此同时，他仍然非常有创造力和充满了对时代变化的敏感性，以至于可以捕捉到艺术中的新挑战。以及当下的知识话语，以及在中国和国际环境中提出的新问题，并将所有这些转化为新的活力四射的作品。



Covid Slogan Cyanotype on Cotton 110X175cm 2020
新冠口号 纯棉布红晒 110X175cm 2020



Breathing Cyanotype on Cotton 115X168cm 2020
呼吸 纯棉布蓝晒 115X168cm 2020



Locusts Cyanotype on Cotton 172X116cm 2020
蝗虫 纯棉布红晒 172X116cm 2020



Breathing Cyanotype on Cotton 170X110cm 2020-6
呼吸 纯棉布红晒 170X110cm 2020-6



Cyanotype in the making 2020
蓝晒现场制作 2020



艺中二维码
Art Central QR code

