

张大力作为中国最早的涂鸦艺术家之一，开始了自己的艺术生涯。上世纪九十年代初始，他诡秘地穿行于北京街头，在他力能所及的地方用喷涂料留下自己那秃头侧面像，旁边通常还配有一个待拆建筑墙上的“拆”字。那时他自称AK 47，起初没人知道这是谁。张大力不可捉摸，是艺术、政治与社会的漏网之鱼。

正是这种不可捉摸，一直是张大力作品的主要标志。即便到现在他已成为成功的艺术家，他也依然坚持不断尝试新形式和新题材。来到他在北京的工作室时，我们一行中有人甚至以为那是个联展厅。在张大力的主要展厅中央，展示着一群真实大小的骑手，他们着一身破旧的现代装束，骑着马，手里的红旗在摇曳着，仿佛当代蒙古人骑马冲你直奔而来……可到底为啥？这些给人印象深刻的群雕前方的天花板上，挂着张大力著名的《中国子孙》：这件装置作品是些真人大小的外地民工树脂雕塑，它们的脚朝上倒挂在天花板上。展厅墙上还挂着《口号》系列，它们都是由外地民工肖像与重复的文字构成，所用文字有时是标语口号，有时是张大力的涂鸦曾用名AK 47。

更为令人注目的是张大力的新系列，这与他的其他前期作品也没有什么相似之处。它们是用所谓的蓝晒法制成的照片，这种古老的显像工序其实比较简单。画布先要涂一层含铁化合物，然后在阴暗处晾干。“照片的拍摄”方法是把物体放在经过处理的画布上，然后曝光——曝光部分会变成蓝色，被物体遮盖处会变成白色。形成的图像奇妙古朴诱人，有点像切剪影，只不过图像是诱人的蓝色。

您创作这件作品的灵感从哪来？

张大力：“2009年我没什么事，在读一本关于摄影发展史的书时，读到一个叫安娜·阿特金斯的英国女人，她用鲜花做了很多实验，发明

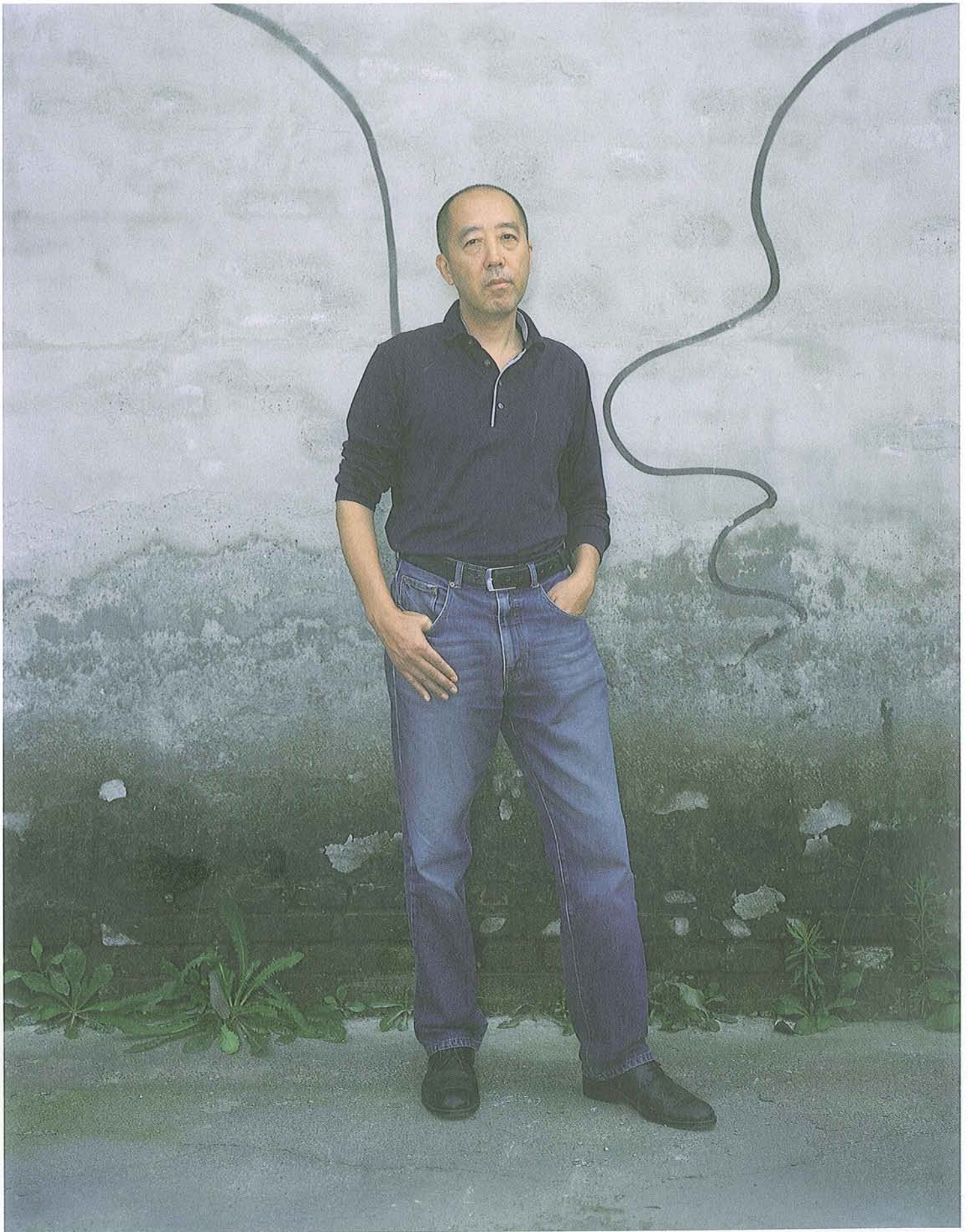
Zhang Dali started his artistic career as one of the first graffiti writers of China. In the early nineties he secretly tracked through the streets of Beijing and left behind the sprayed profile of his own bald head everywhere he could, often along with the Chinese sign that authorities use to show that a building is due for demolition. AK-47 is what Zhang Dali called himself and at that time no one knew who he was. Zhang Dali was elusive, slipping between art, politics and society.

The elusiveness, which marked him as a graffiti writer, is still a crucial feature in Zhang Dali's oeuvre today. Even as an established artist he tries new styles, new subjects. When we visit his studio in Beijing, some members of the group are initially under the impression that we are visiting a group exhibition. For example in the middle of Zhang Dali's big showroom stands a life-sized group of men on horses dressed in shabby, but contemporary clothes, waving flags as if modern Mongolians are rushing over the steppe to ... yes, to do what exactly? From the ceiling, in front of this imposing group of statues hangs a part of Zhang Dali's famous *Chinese Offspring* installation: life-sized casts of immigrant workers that were hung by their feet by the artists. On the walls are works from his *Slogan* series, portraits of immigrant workers that are made of repetitive texts, sometimes Chinese propaganda texts, but sometimes from Zhang Dali's old graffiti name AK-47.

Zhang Dali's new series attracts as much attention, even though it looks nothing like his previous work. They are so-called cyanotypes, 'photos' that are crafted with an old-fashioned, simple procedure. First one smears a combination of chemicals (including some that contain iron) on a canvas and lets that dry in a dark place. To make the 'photo' one puts one or more objects on the impregnated canvas and then exposes the whole to light - the spots where the light hits the canvas turn blue, the covered spots remain white. They are peculiar, somewhat primitive, yet enticing images - they recall silhouettes, but in tempting blue.

*How did you get this idea?*

Zhang Dali: "At one point in 2009 I did not have much to do and I read a book about photography, but also about the period before photography. I read about an English woman, Anna Atkins, who experimented with flowers. She invented this technique by putting flowers on a canvas outside and letting the sun leave a print. "In the book it was said that this technique was only used for a

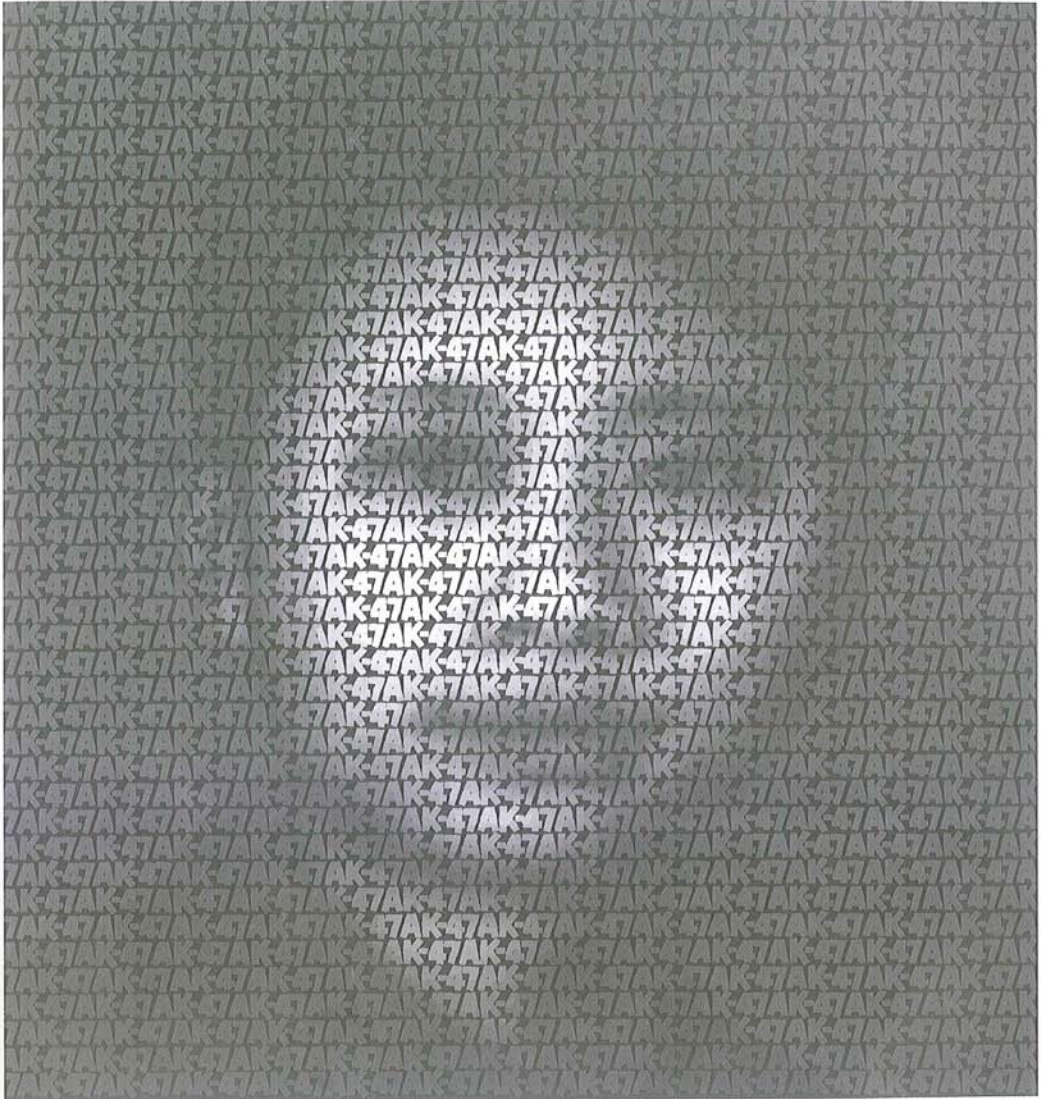


了这项工艺：她把花卉放在画布上，让太阳晒出影像。”书中指出，这种工艺被运用的时间很短，因为它只能捕捉到“影子”。这些影子特别吸引我，因为它们是和现实世界的一部分，但它们容易被人忽视。

这种工艺在过去一般用于静物，而张大力则明显打破了这个传统。这很适合他那不可捉摸的一面——人们用蓝晒法让世界静止，他却用它来呈现一个在“动”的世界。在他的工作室里，我们所看到的作品中的人像有的骑着三轮车，有的手里拿着摇曳的旗子（与他工作室里那些蒙古骑手相呼应），有的被一群拍打着翅膀的鸽子围着，后者或许最引人注目。当我们有点诧异地询问他如何让这些鸟待在那儿时，他笑着说：“它们都是些鸟的标本。”让动静止，同时又赋予它勃勃的生机——这是张大力最擅长的。

short period of time because one could only print 'shadows'. Those shadows appealed to me, because they are part of life, of the visible world, yet remain elusive."

In the past this technique was mainly used to create still lifes, but Zhang Dali emphatically breaks with this tradition. It goes well with his own elusiveness: when everyone brings the world to a halt with cyanotypes, Zhang Dali puts it into motion. In the works in his studio we see a cycling man pulling a wagon but also men and women with waving flags (echoes of the rushing Mongolians elsewhere in his studio) and maybe, most amazing of all, one of a man with a group of birds fluttering around him. When we, slightly surprised, ask him how he managed to keep the birds in place, Zhang Dali laughs softly. "They are stuffed birds." Stopping movement, yet still giving that movement life - this is Zhang Dali at his best. [HJ]

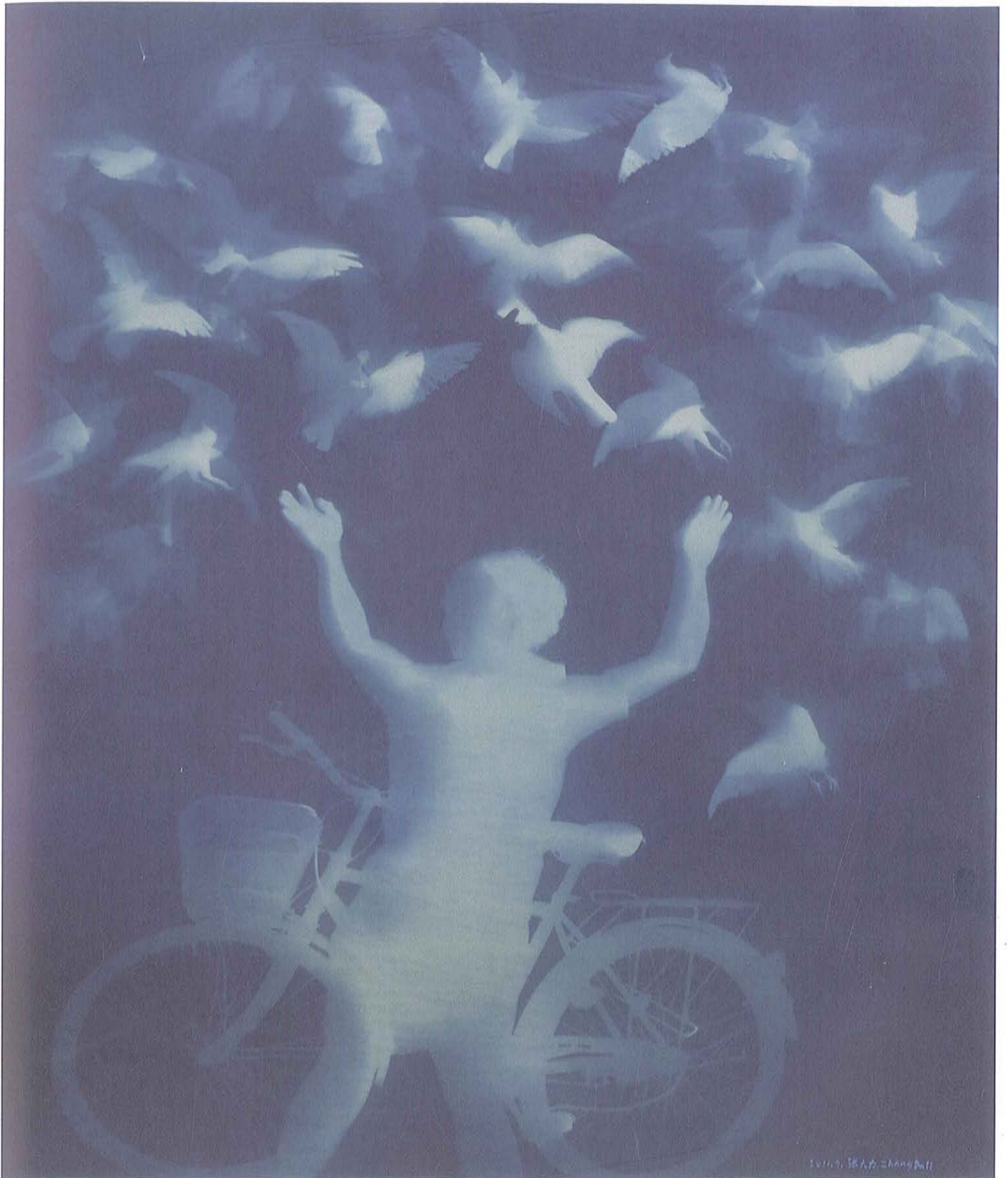


张大力是最早关注民生，并以此为题材进行创作的代表性艺术家之一。他根据个人的生存经历与中国社会转型急剧变化的现象，以涂鸦、行为、摄影、装置、雕塑、油画等多媒介方式与社会现实进行“对话”。在《对话与拆》作品里，“光头”来自于他本人头像轮廓的涂鸦手段，是他和城市环境以及生存在城市中形形色色人的对话，表达了他对以往赖以生存的居住地丧失而产生的痛惜和无奈，以及对当代人生存困境的叹息；在《AK-47》系列作品中，作为杀伤力极强的常规冲锋枪武器型号的AK-47，代表着中国城市化过程中的暴力化倾向，暗示出中国社会转型期在人性、心理以及潜意识层面的扭曲表现。这种针对中国现实权利空间中弱势群体的生存状态，注重其在日常生活的困境与冲突中的属实性表现，尤其是试图通过艺术创作来表达自己的认知与反思，为他们的苦难与危机找寻救赎与救渡方式。以使那些在经济增长进程中被抛在外面的弱势群体能够重新获得与这个社会对话的机会与权利，使个体的生命和个体生命的历史被赋予应有的权利与价值。

Zhang Dali is one of the first and most notable artists to pay attention to the life of ordinary people and make it into a theme of his work. Using his personal experience and the fast changes of a Chinese society in transition as a guide, he conducts a dialogue with the social reality, using a number of different mediums such as graffiti, performance, photography, installations, sculptures and oil paintings.

The graffiti paintings of a bald head, based on the profile of his own head, in his work *Dialogue and Destruction*, constitute a dialogue between himself on the one hand, and the cityscape with its many different inhabitants on the other. The work expresses his pain and frustration caused by the disappearance of the ancient way of life and his despair about the living environment of people today. In the series *AK-47* the oft-seen, extremely deadly assault weapon *AK-47* represents the rising violence of Chinese urbanization, and alludes to how the changes in Chinese society have twistedly manifested themselves in the human, psychological and subconscious dimensions. It refers to the living conditions of the weaker groups in the judicial space of the Chinese reality, and emphasizes their realistic behaviour in the difficult situations and conflicts of everyday life.

Through his art Zhang Dali attempts to voice his recognition of and reflection upon this situation, and to search for the redemption and salvation of these groups from their difficulties and crises. He tries to ensure that those who have been left out in the process of economic growth, regain the rights and opportunity to a dialogue with this society, and to give their individual lives and histories the privileges and worth they deserve. [FB]



1999, 张人伟, CHANG PUI