

民间的力量

THE CIVIL POWER



1962 年生于哈尔滨
现生活工作于北京

1962 Born in Harbin
Lives and works in Beijing

I 张大力

Zhang Dali

一九九二年的夏天我开始实施我的作品计划，这个计划就是让艺术走出画室和外面的世界发生最直接的联系，这是我思考很久的事情，我当时选择了涂鸦这件最有力的武器。我想涂鸦有两个好处：一是它速度很快，二是它能和环境有最好的结合。我不是一个涂鸦艺术狂热分子，但是这种手段确实是我需要的。从第一天开始，我就有目的的用我的相机记录这件作品的实施情况。我的摄影作品记录展现了我这个计划的观念：我认为人是环境的产物，环境的改变必将改变人的精神。我关心这个被金钱和权力强制改变的环境，也关心在这种强力变化过程中的人的权利，在正常情况下它们之间的关系本应是互相制约的。现在，被动的接受是现实。

我不认为我能够解决问题，但我可以用艺术的方式提出和告诉被习惯所麻木的被统治者，什么是真实，什么是我们在这个时代承受的创伤。推土机在一夜之间改变了一条街的容貌，让人们接受了现代化，也让很多人失去了财产和所依托的精神，我选择角度，记录被摧毁的家园和在废墟之中建立的新生活。

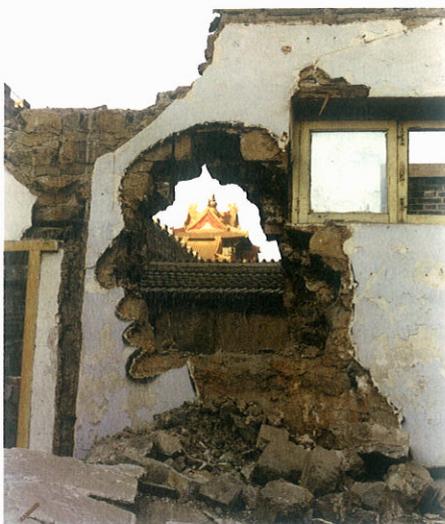
我感谢我的相机（YASHICA FX-3），它不光是我的眼睛也是我思考的工具，在铜臭和红色口中建立起来的钢筋混凝土的堡垒，遮挡了善良人们的视线，也麻醉了曾经觉醒过的人们的神经，有的人习惯作奴隶，也有人选择作帮凶。分辨善恶是中国艺术界面对的难题，也许也是全体中国人所面对的难题，皇帝到底穿没穿新衣（请参阅丹麦安徒生童话）？（张大力）

In the summer of 1992 I started to carry out my project, which was to bring art outside of the studio and make it directly relevant to the outside world. This was something I have been considering for a long time. At that time, I chose graffiti this most powerful weapon. There were two particular advantages that I found in this type of art: firstly, it can be completed very quickly; secondly, it can best integrate with the environment. I myself was not a fanatic of graffiti art, but it was indeed an important means I would need. From the first day, I have been purposefully recording the execution of this project with my camera. My pictures record and present my ideas behind the project: people, in my view, are products of the environment, and the change of the environment will definitely lead to the change of people's spiritual state. I am concerned about the environment being forcibly changed by wealth and power, as I am concerned with people's rights during this forced change. Under usual circumstances, man and the environment should be checked by each other, but now, passive acceptance is the reality.

I don't think I can actually solve the problem, but I can use art as a way to tell those who are accustomed to being ruled what is truth, and what trauma we have suffered in this age. The bulldozer

changed the appearance of a street overnight, forced people to accept modernization, and, more importantly, deprived many people of wealth and the spirit they lived on. I selected particular perspectives to record the destroyed homeland and the new life built upon ruins.

I would like to thank my camera (YASHICA FX-3), which not only serves as my eyes but also facilitates my thinking. Fortresses made of reinforced concrete, built midst the stink of coppers and the shouting of revolutionary slogans, block the view of the good people, and anesthetize again the nerve of the people once awakened. Some people are accustomed to being slaves, while some choose to be accomplices. To distinguish good and evil is an issue the Chinese artistic circle needs to face, and perhaps also one that all Chinese people need to face. Does the emperor wear his new clothes or not (please refer to Anderson's tale)? (Zhang Dali)



张大力 Zhang Dali
拆一故宫 Demolition - Forbidden City
手工银盐柯达相纸 版号 1-10
Handmade silver Kodak photographic paper edition 1-10
100×150 cm
1998
编号: 1998125B No.: 1998125B



张大力 Zhang Dali
对话与拆一平安大道
Dialogue and Demolition - Ping'An Road
手工银盐柯达相纸 版号 2-10
Handmade silver Kodak photographic paper edition 2-10
100×150 cm
1999
编号: 199968A No.: 199968A



张大力 Zhang Dali
对话—中国美术馆
Dialogue - National Art Museum of China
手工银盐柯达相纸 版号 8-10
Handmade silver Kodak photographic paper edition 8-10
100×150 cm
1999
编号: 199942 No.: 199942

经典一直影响着我们，并潜移默化的指引着我们前进的方向，我们一代代实际上就是为了维护经典并重新解读经典而活着，这是我们的历史宿命。1970年我上小学一年级，新来的班主任是工宣队的工人，我们没有语文课本。班主任发给我们每人一本毛泽东的《老三篇》，要求我们熟读并背诵。其中有一篇是毛泽东写于1945年的文章《愚公移山》，我对愚公和智叟的对话印象深刻。再后来我在画报上看到了徐悲鸿的同名之作，这篇文章和这幅画竟然奇妙的在脑海中融为一体，成为这幅名画的理论解读，好长一段时间我都认为，是徐悲鸿读了毛泽东的文章而创作了这幅名作，理论和实践就这样颠倒了过来。今天重温经典让人喜悦，那种颠倒了理论和实践都成为了我经验的一部分。（张大力）

Classics have always influenced us and subtly guide us towards a specific direction.

What we have been actually doing, generation after generation, is maintaining the classics and living in order to newly explain them; this is our historical destiny. In 1970, I was in the first grade. The newly arrived head teacher for our class was a propaganda worker: we didn't have Chinese language lessons. Our head teacher gave each one of us a booklet by Mao Zedong: *The Old Three Essays*. He required us to read it fervently, to memorize it, and repeat it by heart. One of the three essays is "Yu Gong (foolish man) Moves the Mountains", written by Mao Zedong in 1945. I still have a deep impression of the dialogue between Yu Gong and Zhi Sou.

Later on, on a magazine, I saw the work by Xu Beihong bearing the same title. With no surprise, the essay and the painting became one in my mind, as to make the essay the theoretical explanation of the painting. For a long time I believed that Xu Beihong had painted his famous work after reading Mao's essay; as if theory and practice had been reversed in sequence. Today reviewing this classic gives us all joy, and that reverse sequence of theory and practice has become a part of my own life experience. (Zhang Dali)



张大力 Zhang Dali

愚公移山

Yu Gong Moves the Mountains

雕塑（青铜）Sculpture (bronze)

底座 600×240 cm Base 600×240 cm

柱子高 600 cm Height 600 cm

2015