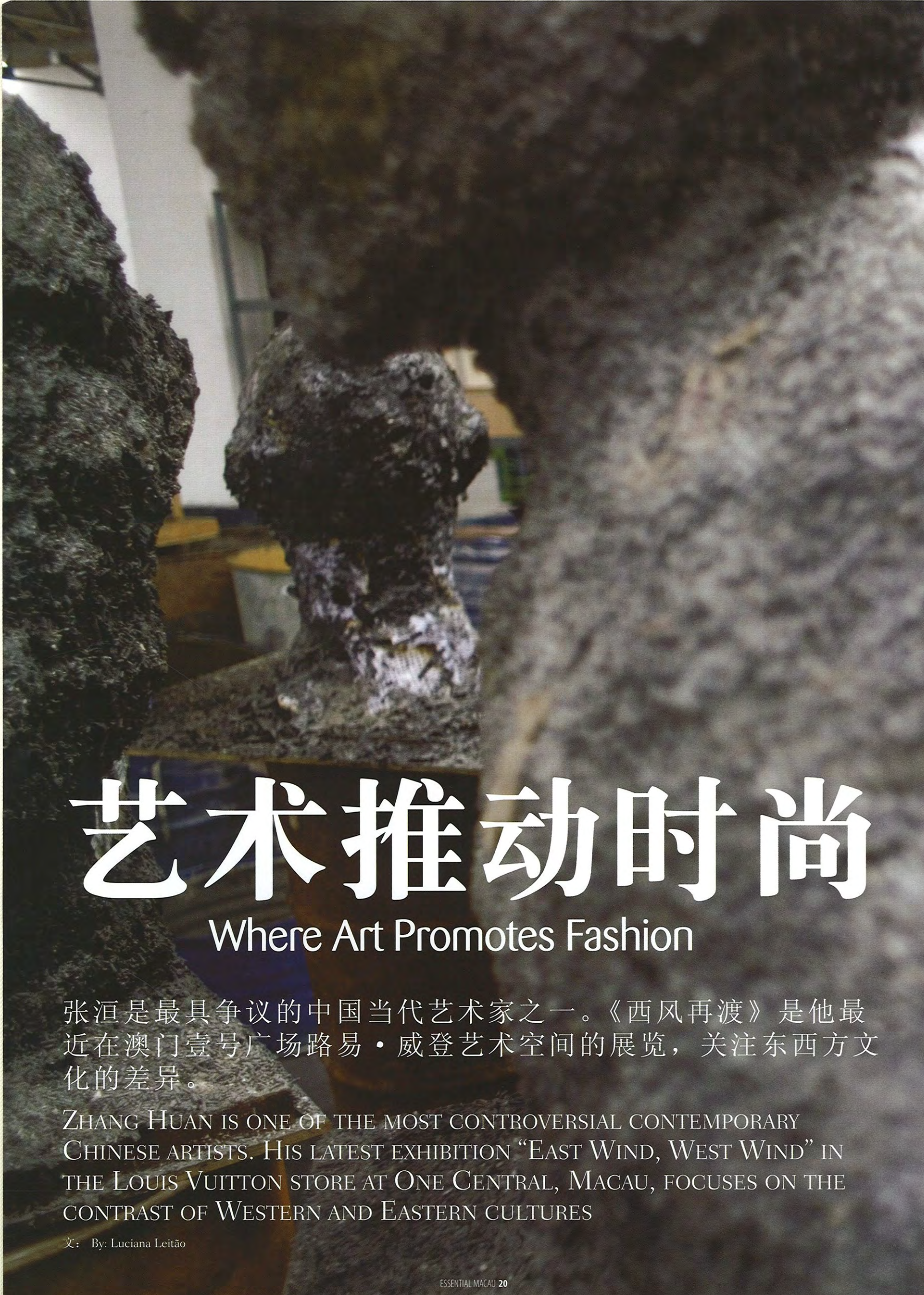




艺术推动时尚

Where Art Promotes Fashion

张洹是最具争议的中国当代艺术家之一。《西风再渡》是他最近在澳门壹号广场路易·威登艺术空间的展览，关注东西方文化的差异。

ZHANG HUAN IS ONE OF THE MOST CONTROVERSIAL CONTEMPORARY CHINESE ARTISTS. HIS LATEST EXHIBITION "EAST WIND, WEST WIND" IN THE LOUIS VUITTON STORE AT ONE CENTRAL, MACAU, FOCUSES ON THE CONTRAST OF WESTERN AND EASTERN CULTURES

文：By: Luciana Leitão





香灰制成的基督雕塑和佛陀雕塑被安置在同一场地，就好像他们正在彼此交谈，对于张洹来讲，的确有一场东西方的对话在进行着。在澳门展览的开幕式上，张洹解释了他的创作理念：“在西方，所有的眼睛都在关注中国；而在中国，我们也在注视着西方”。

是次展览包括牛皮雕塑、香灰画、香灰雕塑等，这些香灰雕塑最能体现张洹的最新技巧。但纵观其艺术生涯，张洹以人体作为主要媒体的风格迥异的行为艺术表演为他赢得了名声。

张洹 1965 年生于中国安阳，那是中国历史上最动荡的时代——文化大革命前夕，年幼的张洹还记得他如何被送回祖父母家的。

生活在贫困的乡下，他记得当时周围的人们都身着中山装，他大部分时间都和朋友们爬树、拾粪和耙树叶。

作为艺术家，他更愿意把这段时间看成是“浪漫的”，因为从某种方式上讲这段生活使他能够接近大自然并直接感受中国的传统文化。

Monumental statues of Christ and Buddha made from compressed ash are set in the same venue as if they are in conversation with each other and for Zhang Huan there really is a dialogue at work. At the opening of his exhibition in Macau he explained the concept. “In the West, all eyes are on China but in China we look at what is happening in the West,” he said.

The exhibition features cow-skin sculptures, ash paintings and sculptures, which mostly reflect the artist's latest techniques. But throughout his career Zhang Huan has become famous for a different type of art of performance where the human body is the primary medium.

Born in Anyang, China, in 1965, on the eve of one of the most turbulent times in the country's history, the Cultural Revolution, young Zhang Huan recalls how he was sent away to his grandparents' home.

Living in poor conditions in the countryside, he remembers being surrounded by people wearing Zhongshan suits and spending most of the time climbing trees, collecting dung and raking leaves with friends.

As an artist, he prefers to consider such times as a ‘romantic’ that brought him close to nature in a way that enabled him to experience directly Chinese traditional culture”.

THE FIRST STEPS

After studying art in China in the 1980s Zhang Huan never felt limited by the country's political conditions. On the contrary.





起步阶段

有过 20 世纪 80 年代在中国学习美术的经历，张洹从未觉得受到国家政治条件的限制。相反，“在精神和内心世界里，艺术家们总是自由的，”他说。

“在东村（北京），由于经济状况的原因，我曾做过一些艺术，我把它们叫做贫困作品。”

20 世纪 90 年代，张洹出人意料地把自己的一条腿放到一个空人体模型的腿里，这是他的第一个作品。“我有三条腿，我忽然觉得自己理解了一些不寻常的东西。我感到自己发现了一种行走的方式和一种超自然的意识，这是我之前无法做到的”，他说。

从那时起，他的作品都源自以身体作为创作的媒介这一艺术理念。生活在上海和纽约两地，东西方文化的共同影响似乎促成了他这样的表演手法，但他却拒绝被这样分类。“我的作品更多的关注人类的情感和身体体验，因为这就是人类的全部世界。”

张洹已经创作了一些颇具争议的作品，他喜欢以各种方式使用自己的身体，且大部分时候裸体。例如 1994 年，他曾全身涂满蜂蜜和鱼油坐在他在北京住所附近的一个公厕里，引来无数的苍蝇。

在两个世界之间

以上海和纽约这两个“充满活力和感性文化”的城市为基地，张洹因此拥有大量的观众。

通过他的批判性的作品，这位“浪漫的”艺术家试图通过表现中国文化而达到一种平衡。“这是由 DNA 决定的。中国文化是我的根，思考和关注现实是我的精神”，他说。

身体和痛苦似乎总是体现在他的作品里，但是和一些评论家的评论截然相反的是，它并不是反映张洹的忧伤。他宁愿把它称为浪漫——文化大革命期间他在幼年生活中体会到的同样的浪漫。

进行过如此极富挑战的行为艺术表演以后，张洹并不在乎他是否被热议。相反，他相信不同阶层的人当然难免会对他的作品持有不同观点。“作品就是一面镜子，人们通过它看到了自己”，他解释说。

《西风再渡》在澳门壹号广场路易·威登艺术空间展出，这是一次艺术与时尚的结合，因为，“艺术能够推动时尚。” ■



“Artists are always free in spirit and inner feelings”, he said.

“In the East Village [Beijing], because of my financial problems, I did some art which I call poverty works.”

His first creation in the 1990s came rather unexpectedly by putting one of his legs in a hollow mannequin's legs. “I had three legs and I suddenly felt I understood something extraordinary. I felt that I had discovered a way of walking and a metaphysical awareness that I could not have achieved before”, he says.

Since then his art works are born from the principle that his own body has become the medium for his creativity. He lives between Shanghai and New York and his performances seem to be the result of a combination of Western and Eastern influences although he rejects such categorisation. “My works concentrate more on human beings' experience of feeling and body and this is the universe of mankind.”

Using his body, mostly naked, in all its dimensions, he has produced some controversial works. In 1994, for instance, he covered himself with honey and fish oil and offered himself up to the flies in public bathrooms in his Beijing neighbourhood.

IN THE MIDDLE OF TWO WORLDS

Based between Shanghai and New York - two cities “with energetic and sensitive culture” - Zhang Huan reaches a wide audience.

Through his critical works this ‘romantic’ artist seek to achieve an equilibrium with the representation of Chinese culture. “It is decided by DNA. Chinese culture is my root, thinking and attention to reality is my spirit”, he says.

The body and suffering seem ever present in his performances but, contrary to what several critics say, it is not a reflection of Zhang Huan's melancholy. He prefers to call it romance - the same romance that he learned while living out his earlier days during the Cultural Revolution years.

Having been responsible for such challenging performances the artist is indifferent to whether he is polemic or not. Instead, he lives with the certainty that people from various walks of life will inevitably have different opinions about his work. “The work is like a mirror and people see themselves through it”, he explains.

“East Wind, West Wind” is on show in Louis Vuitton's One Central Macau store in a joint-venture between art and fashion because “art is able to promote fashion.” ■