

张卫

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中国当代艺术家画库

Chinese Contemporary Art Series

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张卫在拼贴这些图像的同时，也把中国人百年来说腻了厌烦了听烦了的东西，轻快地拼贴了进去，包括西学东渐、土洋结合之类的现象，中学为体、西学为用、中西合璧之类的主张，传统与当代、民族化与国际化之类的比照，几乎一网打尽。

——彭德《不成体系：谈张卫的近期作品》

艺术工作者张卫有幸获得第一批“暴图学家”的称号。张卫在1998年开始了这项奇特的暴图工作。他为当时的《湖南文学》设计了一年封面，全部是“暴图”行为，没想到这种不经意的游戏之作，被批评家们看到，竟成为当然的当代艺术作品，其中两件还成为21世纪初期的代表性作品，并进入当代艺术编年史。

原来的图像意义给完全换掉了，而且是双向换掉。齐白石的笔墨情趣成了笑话，这个被誉为“中国最后四个文人画家”之一的国画大师，现在居然给时尚高手速人妖胡丽珊·梦露给弄掉了。其实梦露也给弄掉了。张卫就是这样，开始了他的图像乱搞运动，也就是暴图运动。

张卫的颠覆正在这里，首先，他要把意义明确的图像复杂化、暧昧化、胡乱化；其次，他要破坏图像世界的正常秩序和等级；再其次，他要传达出一个基本含义：图像的意义正在于图像改得有意义。

——杨小彦《暴图时代》

张卫的成功之处在于：一方面，他以中国画的基本图式作为创作的出发点；另一方面，他又用并置、拼贴的方式，在传统与西方文化的对照中机智地创造出了属于自己的独特表达手段。

在这里，并置是要在东西方的对比参照中，求得超越双方的引申含义，以及因这两者的交织而获得的现实意义，那就是东西方的两种不同价值观产生于截然不同的文化背景，各有优劣，不能在整体上简单地谁比谁更好，需要具体情境具体分析。例如，用齐白石笔下的消闲文人与大影星梦露相对照，用古代中国宫女与西方现代女孩相对照都旨在说明类似的问题。当然，这也在一定程度上批判了西方文化价值必然具有普世性的妄论。

我很赞赏张卫这种主张多元共存的文化态度。因为比起那些希望打倒西方、从而使东方成为中心的人来，他显然站得更高一些。

——鲁虹《张卫：在文本图像世界里重新洗牌》

在我和鲁虹做“重新洗牌”展览的时候，张卫的作品是展览中的亮点，它们不断引起观众指指点点和诸多议论。张卫的解构就是“拿村长不当干部”，拿经典不当经典，拿正经不当正经，拿常识不当常识，如果这些图式太深奥了，太冷僻了，这种解构的力量就受限制了，偏偏，这是大众化的图像，是家喻户晓的知识，所以，它的解构就特别具有破坏性。这种解构基于异质的进入，这种基于计算机手段的“入侵”，使经典变成无法承受之轻。

张卫似乎对经典有仇，他对神圣经典的解构使经典变得有点无聊，它消解了绘画的技术性，它使经典图像变成了工具，变成了材料，减轻了重量，降低了高度。

——孙振华《玩笑的质量：拆解张卫》

图像的挪用意义就在这儿：对于观众来说，识别的只是形象；对于作者来说，公共图像不仅意味着现成品，还意味着当代文化方式。在表面的调侃下面隐藏着危机、知识、教育、艺术、传统都在被流行文化所取代，这种意识被清楚地表现在张卫的《象·范宽VS杜尚》中，杜尚的小便器在这儿不只是对传统的调侃，还是对自身文化状况的追问。

——易英《浅薄的深沉：关于张卫的艺术》

张卫的“VS系列”虽然是单纯的对比，因为他所取的形象经典、文化身份明确，两种文本各自延伸，各自的故事本无关。在“VS”之中，以喜剧的随意虚拟把无关的双方放在一个虚拟的形式中，冲突变成表面的，宽容的趣味让两种故事互相发现，互为表里，互为阴阳，物我共融，是后现代艺术潮流中那种依赖于别的作品而存在的拼合，然而他在其中强调了对比的意图，经过对比的处理，使原来人人熟悉的图像保持了新鲜感，还多出了别的信息。

——舒可文《虚拟的竞技场》

张卫的作品强调中国与西方两个文化情境的对比，在这个对比中找到一个图像和意味的平衡。这样的生活经验广泛存在于中国的现实情境中。例如，将齐白石的作品形象和美国性感明星玛丽莲·梦露的各种风骚姿态放到一个画面上。齐白石在中国艺术史上的地位与美国明星在自己的那个时代的知名度可以等量齐观。并置和挪用的手法在西方当代艺术实践中也许并不鲜见，但对于中国艺术而言，张卫的视觉图像的意义在于剥离了假象的纷扰，从而还原了现实生活的内在逻辑和本质的真实性。

——张朝晖《人脑还是电脑》

张卫试图建构一个视觉的电子同感空间，一个没有时间感和实地模式差异的电子美学交互空间。在这个空间内，文化差异和时间的差异似乎被抹去，相似性奇迹般地回光返照。张卫的电子拼贴似乎证明了一种肢解人类的举动，即艺术史美学上的差异和内在性之间的对峙性似乎来自于整体，而它们的元素从各自体系中抽离出后，可以具有呼应性，并且具有一种天然的视觉同体的幻觉。而这种幻觉产生于两个视觉体系的对立性元素的相互镶嵌或者并置，就像一种视觉符号的游戏。比如，梦露和齐白石系列，可以看做对文人画按照二元关系的空缺元素的填补，齐白石的绘画代表男性，节制、无为、形而上、素描、恬淡、平衡、精英、手绘，梦露的形象则代表女性、风情、自我扩张、物欲、性感、艳丽、驱动、大众化和摄影。这个系列也可以看做是对男性文人画的一种女性主义篡改、梦露在画面中一直以可爱的娱乐化的性感姿态，看着那些对一切视而不见的忙碌着、冥想、掏耳朵的极其以自我为中心的男性知识分子，她也进入那些男性文人画迷的空灵的美学场景。梦露代表大众化的性感的娱乐的能指，她又代表一种男性视角，即张卫试图从女性主义的角度，来看男性/东方/古典/精英的绘画。通过增加或者镶嵌女性符号的在场，使文人画脱离了原有的历史真实的体系，进入一种视觉的理论游戏。这种方式可以看做是一种视觉的重新解读和阐释，或者一种视觉符号层面的意义游戏。

张卫的作品可以称作是一种对于艺术史的解读，表达的是一种观看和解读方式自身，而不是所要观看和解读的对象。实际上，后现代艺术并不以生活的现实为元素，而是以视觉史或者艺术史中别的作者已经创作出的图像为素材，因此，其核心不是原创图像，而是在图像素材之间建立一种叙事关系。在某种意义上，它是一种图像文本的再文本化。

——朱其《电子同感空间和艺术史狂歌：张卫图像作品中的超文本性》

张卫，山东人，长沙生。广州美术学院毕业，现居北京。Email: zhangwei918@yahoo.com.cn

主要展览：重新洗牌（2001深圳）、艺术时代（2002上海）、首届中国艺术三年展（2002广州）、第三届中国水墨双年展（2003深圳）、艺术拼图（2003日本）、废墟（2005美国）、城市皮肤（2005澳门）、超越的中国（2006北京）、中国当代艺术文献展（2006北京）、龙的变身（2007北京、纽约）、中国版本（2007北京）、首届亚洲当代艺术展（2007纽约）。

Clustering the serious and making fun about them. Gathering the unserious and highlighting their absurdity. Then mixing the serious and unserious to create humor. This is the approach Zhang Wei adopts.

While producing these image collages, Zhang Wei also playfully blends in well-worn Chinese cultural traditions and trends. Importation of Western knowledge, its fusion with Oriental values, dichotomy of tradition and contemporary, Nationalism and Internationalism...Zhang Wei's works encompass all of them.

Peng De: *Against All Rules - Comments on Zhang Wei's Recent Works*

Transference of images means that, while the audience only recognize the visuals, for the author these images represent not only the ready-made, but also the characteristics of contemporary culture. Crisis lurks under the disguise of humor, intelligence, etiquette, arts, traditions...they are all being replaced by Pop Culture. Zhang Wei made an articulate point about this with his *Spring • Fan Kuan Vs Duchamp*. Duchamp's *Fountain* in this case is not merely a ridicule of traditions, but more an investigation into the status of our own culture.

Yi Ying: *Deep Underneath the Superficial - Comments on Zhang Wei's Art*

When Lu Hong and I were preparing for the "Reshuffle" group exhibition, Zhang Wei's works keep inviting attention and comments from the audience. The destructive power of Zhang's works lies in the fact that he ignores all social conventions regarding how things are supposed to be looked at. For him ideas such as canons, classics, or common sense all lost their relevance. The destructive power would be restrained if the symbols employed were too sophisticated or refined to be comprehended by the mass. However, since these happen to be such easily recognized symbols, the classics were hence transformed into an unbearable lightness of being, effectively destructed with the assistance of computer imaging.

Zhang Wei seems to have a long-standing feud against classics, and he strives to dissolve their sacredness by reducing them into tools and materials of his own creation.

Sun Zhenhua: *The Quality of a Joke - Deconstructing Zhang Wei*

Fan Kuan, the painter from China's Song dynasty renowned for his highly idiosyncratic landscape paintings, was elected as one of the People of the Millennium by *TIME*. In this exhibition, Zhang reproduced Fan's *A Tour to Mountain Xi* into a huge 10m X 3m oil painting. And as we admire the magnificence of waterfall depicted in the painting, the signature urinal of Duchamp quietly greets our eyes right at the foot of mountain.

Zhang's "Vs series" is a simple contrast that features distinctive and disparate classic cultural images. With the term "Vs", Zhang randomly places unrelated items in the same virtual formation in a comical manner. Consequently, conflicts are brought to the surface and two distinctive narratives can finally engage in a dialogue of mutual discovery. This is the kind of postmodern collage whose very existence relies on co-existence. With emphasis on their disparities, the familiar images are therefore endowed with refreshing significance.

Shu Kewen: *A Virtual Arena*

Zhang Wei is trying to construct an Intracity Cyberspace, meaning an aesthetic electric-generated space without sense of time or location. The differences of culture and time seem to have been diminished, and similarity miraculously flashes back. Zhang's employment of collage is thus inspirational evidence that when different aesthetic elements are extracted from their respective breeding grounds, they could collectively form an illusive innate wholeness.

The origin of such illusion is the collage or juxtaposition of contrasting elements from two visual systems, just like playing a game with visual codes. For instance, the series of Marilyn Vs Qi Baishi could be perceived as a complement to the missing elements of literati paintings. Qi's painting represents masculinity, with their abstinent, introvert, metaphysics, elegance, tranquility balance, elite values and hand-painting, while Marilyn appears as a symbol of female, riot, self-aggrandizement, material desires, oomph, flamboyance unrest, popularization and photography. This series could thus be viewed as tampering on the male-centered literati paintings with a twist of feminism. Marilyn maintains her sensual posture while the male scholars are preoccupied with their meditative thoughts. By entering the aesthetic fantasyland of male scholars, Marilyn becomes a signifier of sex-obsessed mass entertainment, representing the male perspective. With his works, Zhang Wei makes an effort to examine the male-centered, Oriental, classical and elite painting from a feminist perspective. With the injection of a feminine code, the literati painting is extracted from its historical context and enters into a theoretical visual game. Such an approach could be regarded as a visual rediscovery and reinterpretation, or a visual game of codes and meanings.

Zhang's works could be viewed as an interpretation of the art history, expressing only the action of watching and interpretation itself, instead of its objects. In fact, postmodern art is never based upon contemporary realities but more the ready-made images from other authors in art history. Therefore it is essential to establish a narrative among the subject matters, instead of creating them.

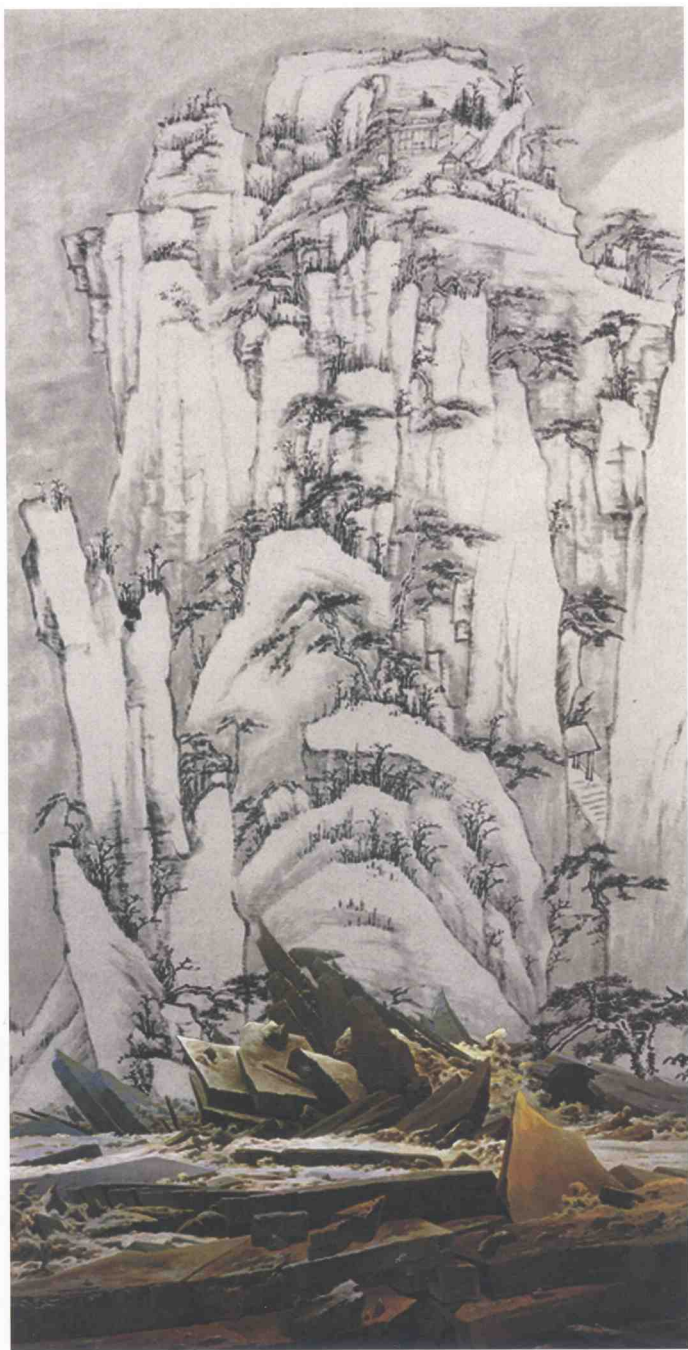
Zhu Qi: *Intracity Cyberspace and a Revel of Art History: Hypertext in Zhang Wei's Art Work*

Zhang Wei has succeeded in employing basic visuals in Chinese traditional painting as a starting point of his creation and at the same time finding a voice of his own to compare traditional and Western culture by means of juxtaposition and collage.

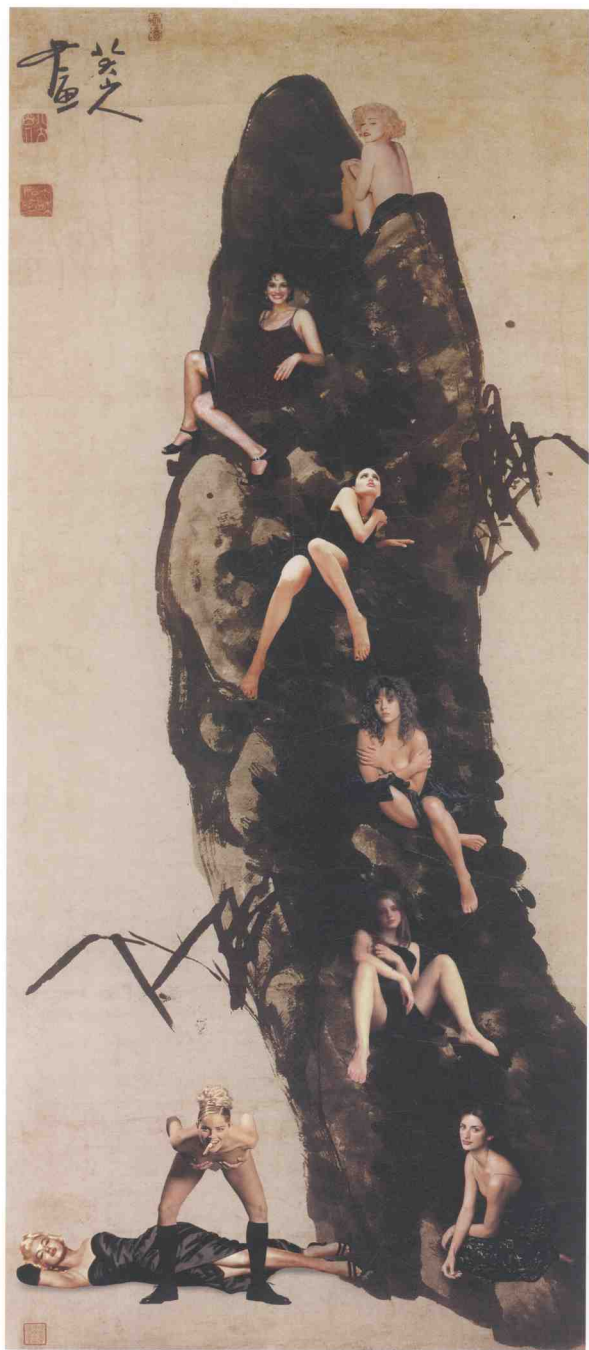
The goal of juxtaposition is to go beyond the disparity of East and West to find an extended meaning in realistic terms. The conclusion is that these two value systems originate from distinctive cultural backgrounds and hence are not subject to generalization. The contrasts between the scholars painted by Qi Baishi and superstar Marilyn Monroe, or that between maids in ancient China and modern Western girls are all intended to illustrate this point. This, to some extent, is also a denunciation of the belief that Western cultural values are universal.



泉 • 范宽 VS 杜尚 2000 220cm × 70cm 图片 / 油画 Oil on Canvas, C-print



新降雪图·弘仁VS弗里德里希 2000 220cm × 120cm 图片/油画 Oil on Canvas, C-print

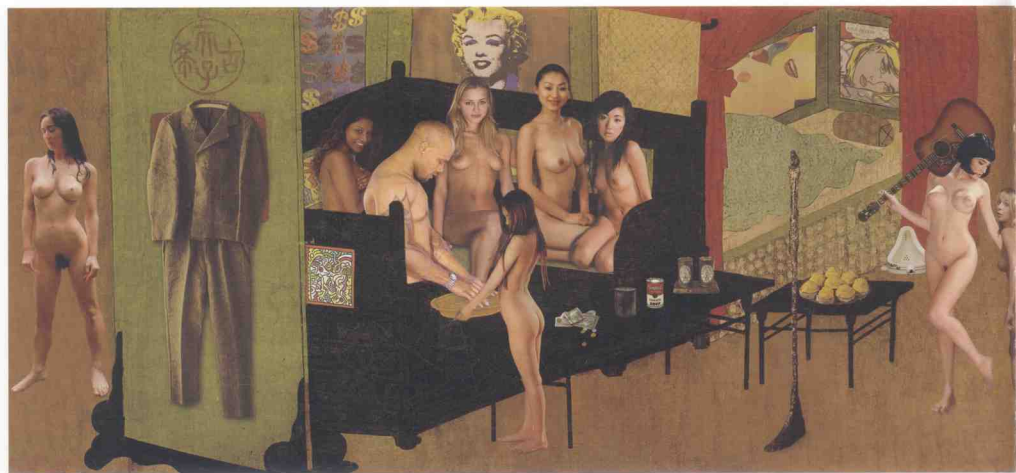


八大·美女 2001 220cm X 100cm 图片 / 油画 Oil on Canvas, C-print



新历史主义三图：各国夫人游春图 2001 60cm × 175cm 图片 C-print





新韩夜夜图 2001 60cm X 140cm 图片 C-print



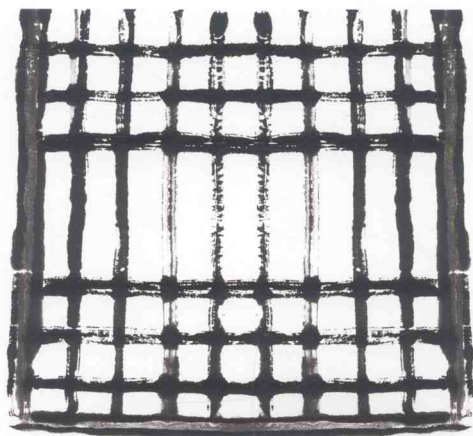
新步攀图·金钱·权力·美女 2001 60cm × 115cm 图片 C-print



罗伯茨给唐寅的女性主义毛制早餐 2001 170cm × 120cm 图片 / 油画 Oil on Canvas, C-print

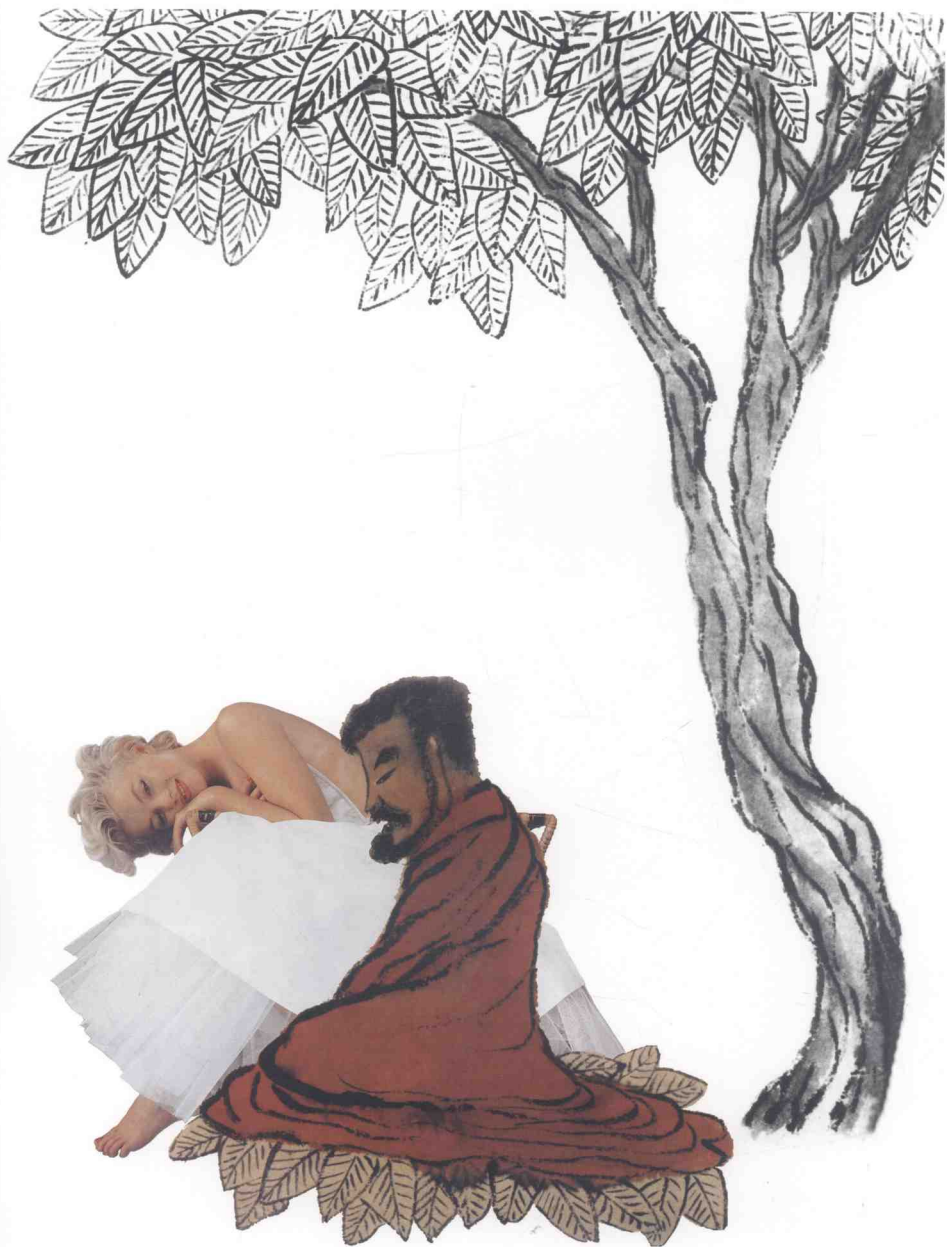
石博吟画圖

齊白石畫



九十歲白石老人





齐白石 VS 梦露·何处惹尘埃 1998 250cm × 180cm 油画/图片 Oil on Canvas, C-print



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