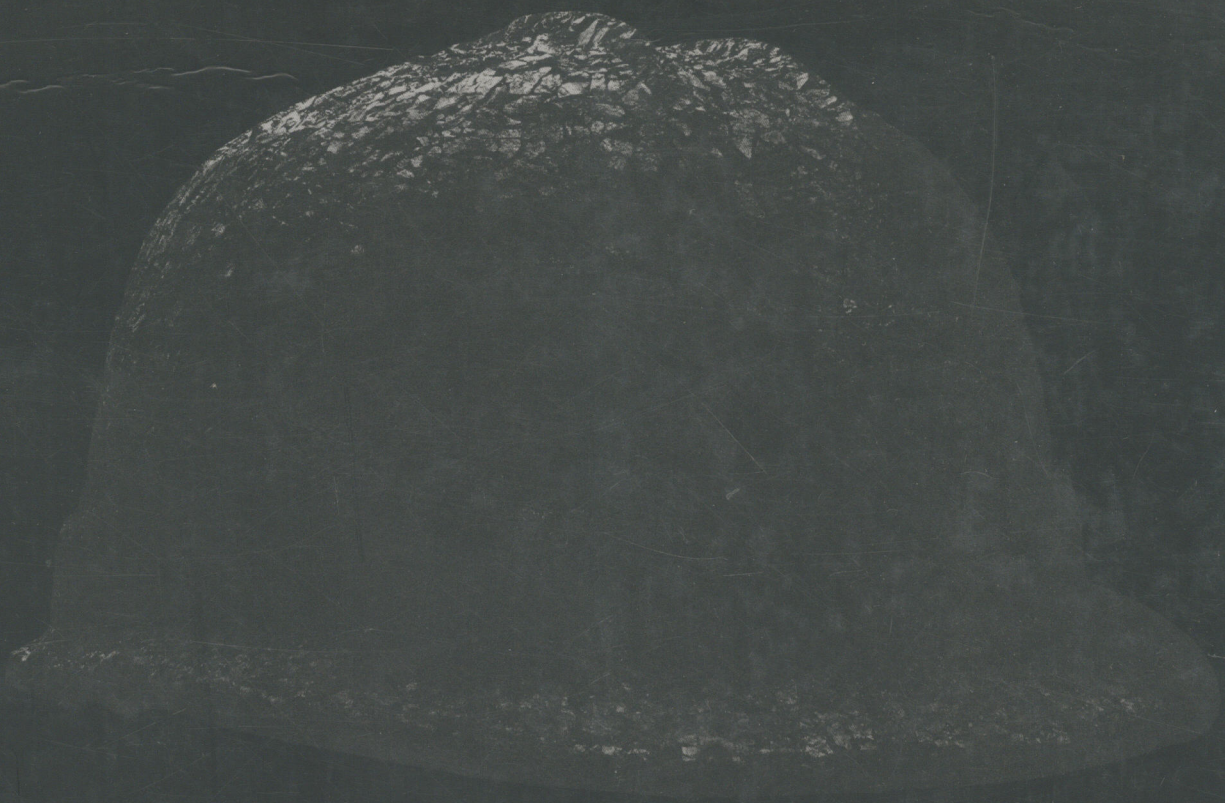


张建华

Zhang Jianhua



湖南美术出版社

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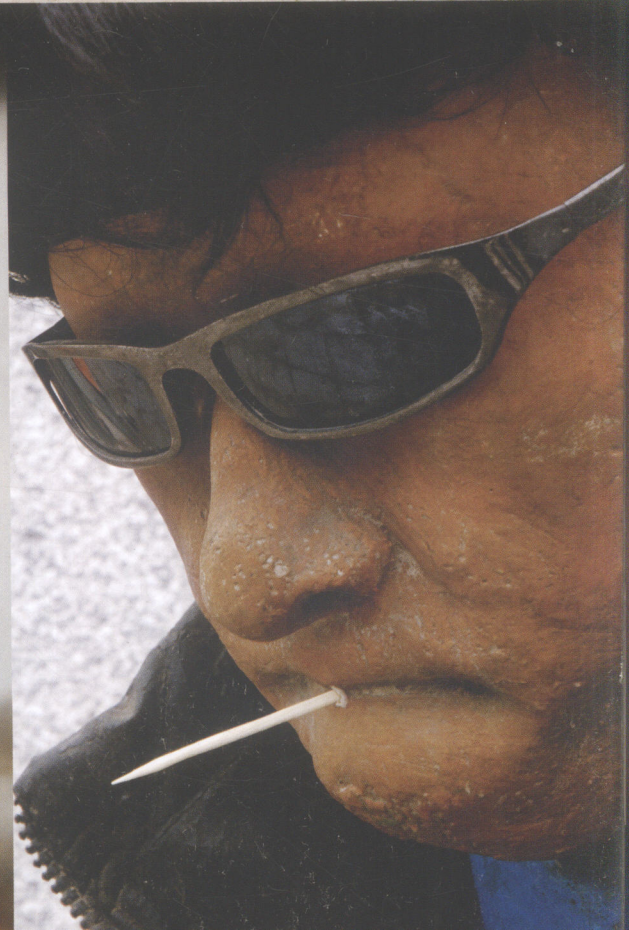
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1998-2003

庄塘村
Zhuang Tang Village





从张建华的作品想到写实主义与“国民性”

栗宪庭

张建华的雕塑，让人一望而知塑造的是中国农民，且具有典型中原农民的特征：身材敦实，宽脸盘，高颧骨，嘴唇有点厚，鼻子有点肉，单眼皮，眼睛呈细缝状。而且，人物表情、动态的塑造，憨厚却有点愚蠢、土气。

张建华在河南农村生活过多年，用过去的话说就是非常“有生活”，这是他所以能塑造出一系列中原农民形象的原因之一，并且使这些形象具有中国农民的某种“典型性”：如那个乡村教师，一看那个穿着蓝色中山装的敦实背影，一只手背在后面，一只手在黑板上写些什么的“典型动态”，就知道那是一个教学多年的乡村教师形象，文化程度不高，但自信、敬业。另如那个坐着的中年妇女，高颧骨，小眼睛，龅牙突出而合不拢的嘴唇，以及特有的坐姿，棉衣棉裤，方围巾围脸的特有方式，憨态令人发笑。

张建华作品，自然有美国超写实主义雕塑家汉森的启发，但在风格上，有中国民间玩具的造型的因素，即在整体上强调敦实和“圆吞吞”的造型，塑造上强调堆塑和斧凿痕，让形象保持粗壮感觉。包括他作品的着色，也保持了类似民间色彩纯色倾向的浓烈感觉，突出“土”的感觉。

张建华的雕塑，提供给当代文化一种“中国人”的形象，我心里涌现的第一个字就是“脏”。脏不是贬义词，是说张建华把存在于中国农民身上的某种特征——淳朴中带着愚昧，热情带着粗俗，安分带着麻木……很难一下子说出来的特征给表现出来了。这既来源于张建华对中原农民的熟悉和感觉，也来自张建华对中国农民的某种认识，或者把这种认识叫做对中国农民国民性的形象塑造，但

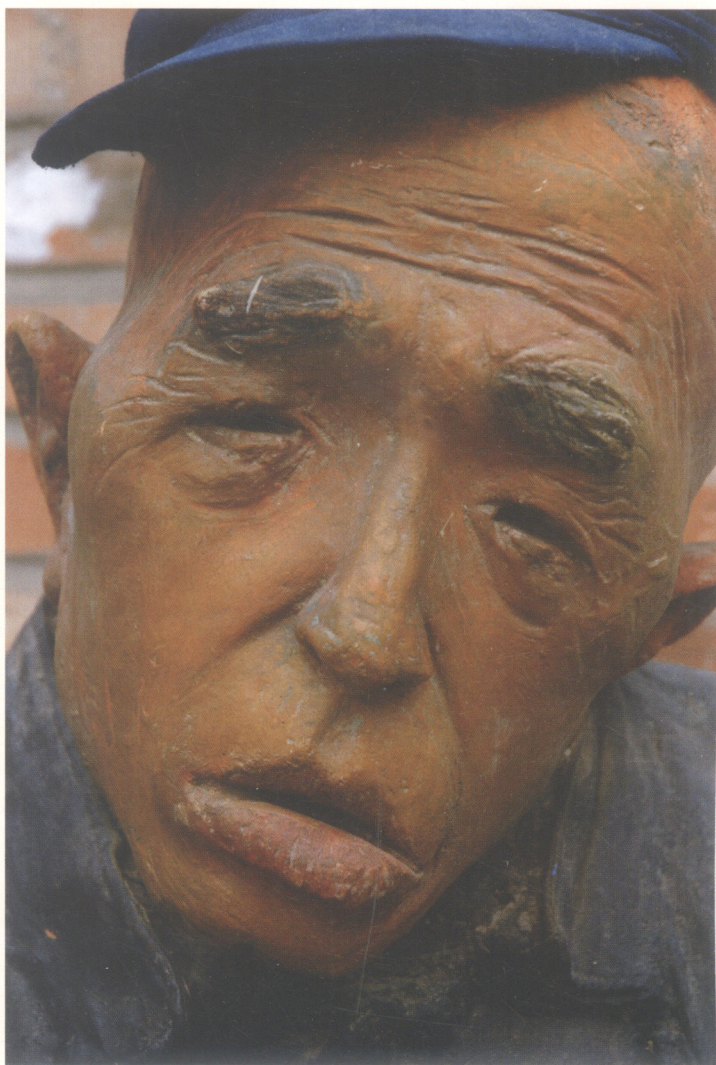
是评价这种形象塑造，需要在更广泛的文化价值上确立准则。

张建华的雕塑方式，属于写实主义。写实主义在刚引进中国的五四时期，大多囿于技艺的磨炼，农民形象的塑造，有哪些突出的作品，我一时想不起来。上世纪50年代到70年代，对于苏联式“社会主义现实主义模式”的学习，高于艺术家个人风格的创造，至于农民形象的塑造，大多是高大全式的概念化形象，远不如文学，象赵树理等人小说中的人物塑造。但也有像刘文西在60年代的那批农民速写肖像，以及他的《祖孙四代》等等。80年代初，是中国写实主义语言模式的成熟和创作高峰，陈丹青的《西藏组画》、罗中立的《父亲》等一系列农民形象的塑造，开创了艺术家近距离面对普通人的“亲和感觉”，以及在写实主义艺术观念的个人化创造上，都具有承前启后的意义。可惜，写实主义乡土风，在进入艺术市场之后，迅速固定化为一种“乡土风情的商品画模式”。80年代中期，在风起云涌的现代主义艺术运动的同时，是写实主义的学院化过程，写实主义沿着巡回画派——法国写实主义——法国古典学院主义乃至意大利文艺复兴画风的方向悄悄地回溯，并以高超的写实技艺被市场所青睐。在经历了80年代的现代艺术洗礼之后，90年代，是中国艺术界在广泛范围内重新审视和使用写实主义的时期，如张晓刚、方力钧、刘小东、喻红、向京等一大批艺术家在作品中所作的试验。但他们显然是沿着当代艺术的线索在使用写实技艺。从经典写实主义——某种客观性、真实性的意义上，近年，忻东旺的作品明显受到特别的关注，我是从这种意义上谈张建华的雕塑，同类作品，还有梁硕等人。

其实，艺术中的客观性和真实性，是一个极其复杂的概念，因

人因时而变。中国五四时期要求艺术负担济世救亡的使命，那时文艺中的客观性和真实性，是对“国民性”的无情解剖，诸如鲁迅先生对“哀其不幸，怒其不争”阿Q的塑造，以及徐悲鸿、蒋兆和、刘锦堂、司徒乔笔下的苦难同胞。上世纪50年代到70年代，客观性和真实性是国家政治的理想形象——工农兵英雄。针对文革高大全的英雄人物，80年代初的真实性，是强调描写小人物。其中，陈丹青和罗中立作品中流露出对普通人的那种“亲和感觉”，我以为写实主义在中国最有意义的试验。原因是，作为那时艺术家的主体——知青，在经历了社会最底层的生活之后，自然把自己和底层普通人的亲近关系沉积出一种美感。它使艺术家有意无意摆脱了居高临下的角色意识。

艺术家居高临下的姿态，多少有救世主的意味。我想，近年艺术作品中民工形象的增多，是不是来源于今天的时髦话题——对弱势群体人群的关注，这是我怀疑忻东旺、张建华及其同类作品艺术感觉真实性的原因。不是可不可以关注弱势群体，而是以什么样的姿态关注。我们放眼看过去，民工形象，农民形象，在这个时期的写实主义艺术家的笔下，普遍带有愚蠢、麻木、呆滞的感觉。也许，这些艺术家没错，中国人尤其农民的国民性本就如此。这让我想起近年文学界热烈争论“国民性”的事情，它起源于作家冯骥才先生的文章《鲁迅的功与过》，我无意参与这场讨论，我理解和钦佩鲁迅先生对于中国国民性的深刻解剖，是鉴于当时时代的精神需求。我想说的是，即使有所谓“国民性”，今天艺术家对国民性居高临下的态度，是否还具有鲁迅时代同等的意义？人的现代化，在我看来就是人对平等理想的不断追求和进展，每一个人，或者，一群人和另一群人的美感，具有同等的价值，而同等价值的来源，须从他



《庄塘村系列——“通知书”》(局部)
玻璃钢着色 真人等大 2003年 摄/村子
“Zhuang Tang Village” Series- “Notification” (part)
Glass fiber reinforced plastics Life size Photo by Cun Zi

自己群体的角度去观看和感觉。我的这种平等美感的看法，近乎臆说，民工美感，自然很难是民工自己来表达，即使民工中出了一个大画家，地位变了，那也保不准他在画民工时会不会露出鄙夷的眼神来。但我真正关注的是：写实主义艺术中涉及到底层人形象塑造的评价准则。但我所在乎的是，艺术家对自己笔下人物的亲和力，以及爱。

2006年11月16日

From Zhang Jianhua's works Realism and “Nationals”

Li Xianting

It's clear in one glance at Zhang Jianhua's works that you are looking at a Chinese farmer, they have the classic characteristics of farmers from China's central plains: stocky build, broad faces, high cheek bones, their lips are a little thick, their noses have a little meat, single-lidded eye, and their eyes reveal a cluster of fine lines. Moreover, their expressions, and their modeling reveals a bit of simplicity, honesty, idiocy and boorishness.

Zhang Jianhua lived in the Henan countryside for so many years, to use an outdated saying we could say he's really “lived” (you shenghuo), this is the main reason why he is able to create and shape a series of these central plains peasants, and is able of giving them a sort of “classical” Chinese peasant form. Like in the countryside teacher, once we see his stocky body wearing the classic blue Zhongshan jacket, one hand tucked behind him and the other writing on the board in a “classic gesture,” we know that this is the image of a rural teacher of many years; he's not cultured, but he is confident, conscientious and cautious. Or like the sitting woman, with her high cheekbones and her tiny eyes, black toothed and ever parted lips. Her unique posture, her cotton-padded pants and coat, and the way that she wraps her scarf around her face is so silly that it makes one laugh.

Zhang Jianhua's sculpture is naturally inspired by the hyper-realistic American sculptor Duane Hanson, but stylistically maintains elements of Chinese folkloric toys-in the sense that in their entirety they stress the stocky and round shape, their

form stresses heaps of plastic and the scars of the pitch axe, maintaining a brawny feeling. The color schemata of his works also maintains bright folk colors and leans towards their rich emotions, highlighting their “earthy” feeling.

The way that Zhang Jianhua makes sculpture could be classified as realism. When realism was new to China in the May 4th Period most were limited by its rigors and necessary skill; the images of peasants and farmers, whatever famous works that era produced I suddenly cannot call to mind. From the 1950s to the 1970s the study of Soviet Realism was valued above artist's personal skill, as for the representation of farmers, most were highly conceptualized images far-removed from literature or the model characters of authors like Zhao Shuli, but were similar to the portrait sketches of Liu Wenxi in the 1960s. The beginning of the 1980s was the height of creativity for the realist language, Chen Danqing's paintings of Tibetans, Luo Zhongli's painting “Father,” and related series of farmer images, these all initiated the “feelings of affinity” artists had with reality; realism and the concept of art created on the individual both have concrete significance of inheriting the past and ushering in a new era. It's a pity that once the “native soil” school of painting entered the market it was suddenly fixed as a kind of “indigenous sentimental commercial style of painting.” In the middle of the 1980s, at the same time as modernist art was surging forward, it was the pedagogical adoption of realism, realism was on the verge of becoming a movement-French Realism—classical French Academicism and even styles from



《庄塘村系列—“老太太”》(局部)

玻璃钢着色/铸铜/铸铁 真人等大 2003年 摄/村子

"Zhuang Tang Village" Series- "Old Woman" (part)

Glass fiber reinforced plastics/Cast bronze/Cast Iron Life size
Photo by Cun Zi

the Italian Renaissance slowly crept back and produced hyper-realistic, highly skilled works favored by the market. After experiencing the baptism of modern art in the 1980s, the 1990s saw Chinese artists in a broader context. This was an era where artists began to re-examine and utilize realism in a new way, for example Zhang Xiaogang, Fang Lijun, Yu Hong, Xiang Jing, etc., a whole group of artists began to show this experimentalism in their works. But it is obvious that they were selecting elements of contemporary art and utilizing realist techniques. From classical realism-a certain kind of objectivity and in a realistic sense, in recent years Xin Dongwang's works have obviously received a fair share of attention, I am discussing Zhang Jianhua's sculpture works from this angle, they are similar, artist Liang Shuo is also working in a similar vein.

Actually, the reality and objectivity of art is an extremely complex concept that changes with people and times. Artists in the May 4th Period were required to take on a mission of economic and lifesaving proportions.



《庄塘村系列——“大村长”》 玻璃钢着色 5m×2.1m×1.8m 2005年 摄/村子
“Zhuang Tang Village” Series—“Village Chief” Glass fiber reinforced plastics Photo by Cun Zi

The reality and objectivity was a ruthless dissection pointed at nationalism, such as Lu Xun's character Ah Q and his "mourning his misfortunes, anger at his struggle," or Xu Beihong, Jiang Zhaohe, Liu Jintang, the suffering compatriots. From the 1950s to the 1970s, reality and objectivity was the ideal image of the national government-the peasant hero. As opposed to the comprehensive heroes of the Cultural Revolution, the reality of the early 1980s focused on the description of common people. Including Chen Danqing and Luo Zhongli's expression of common folk and their "mutual sympathies" (qinhe ganjue), I believe this is China's most interesting experimentation with Realism. This is because to be a mainstream artist in those days-the educated youth, after experiencing life's lowest levels it was natural to take the relationship between the common people and one's self and accumulate it into a kind of aesthetic beauty. This consciously or unconsciously allows the artist to break free from their high-horse stance looking down on the world.

That the artists live in the ivory tower is at least a little indicative of their redeemer status. I think as images of migrants increase in art in recent years, is it not a product of the fashionable topics of our day-a concern with the weaker classes, I suspect this is the cause of similar feeling of authenticity with Xin Dongwang, Zhang Jianhua and related artists. This is not a question of can we or can't we focus on weaker populations, but how will we concern ourselves with them? We look at the past, the image of the migrant worker, the image of the peasant, in the language of this era's

realism they commonly carry with them idiocy, numbness, feelings of sluggishness. Perhaps these artists are correct, Chinese people, especially peasants are like this. This reminds me of the heated debate in recent years among literary scholars about the "national character" of things, this arises from the author Mr. Feng Jikai's essay "Lu Xun's Past Works." I unwittingly participated in this discussion, and I understand and admire Mr. Lu Xun's intimate dissection of the Chinese nation and her nationalist characteristics as a product of the demand of that current time. What I want to say is, even if there is something called "nationalism" does the high-horse attitude of today's artists have the same meaning as it did in Lu Xun's time? The modernism of man, as I understand it, is the never ending quest for equality and development, of every person, or one population versus another population's aesthetic appreciations, each has its own equal value, and an equally valuable source; they must appreciate and feel that from each own particular point of view. My view on this kind of equality of beauty, almost speculation on a migrant aesthetic, would naturally be very difficult for migrants themselves to express, even though an artist emerged from among the migrants themselves, his position has changed, it's hard to know that he is able of exposing their deepest despicableness. What I am really concerned with is the lowest evaluation criteria of realism. What I really care about is the intimacy of the relationship of the artist with his subjects, and love.

Translation Lee Ambrozy

庄塘村

张建华

—

中国，农业文明的国度，当下，九亿农民。
我是农民的儿子，自然有农民的情结。
改革开放的年代，城市与农村，农村是边缘，更是偏远。
农民自然也处在生存的边缘，生存状态是最好的话语。
你可以找到很多词，贫穷、愚昧、邋遢、朴实、善良、憨厚、没受过多少教育，显得没文化，整日劳作，身上有点土，一切很随便。
崇高的理想似乎很远。
遵循着几千年的传统利益与生活方式。
无意识的儒、无意识的释、无意识的道。
就这样活过来，深深打下这个时代的烙印。
村，是国家最小的单位，也叫行政村，自然有村民，村支书。
村、乡、县，是农民的家园，农民进入城市成了民工。
我熟悉这些带点悲剧色彩的面孔，面朝黄土背朝天，劳作。
县长牛、乡长牛、村长更牛，我看到了更多的腐烂与黑暗。
隋建国先生一语道破：在这个世界里，生活是令人绝望的。

二

创作因此而来，我并不想简单地定义为现实主义，或超级写实主义，或波普。
因为生活、因为情结、因为冲动、因为逼视、因为关怀、因为夸张、因为扭曲、因为幽默、因为必须记录的人。
我选择了等大，没有距离，
着色与道具，更写实、更逼真、更容易对话、更容易畏惧。

三

展览进小区，进大学，进农村，是从美术馆撤下来的一个契机。
本打算进入王府井商业街。
真实的畏惧，真实的反差，真实的悬殊。
农民不是天生这样，时代的宿命，命运的宿命。
展览只是一种方式、一种对话、一种碰撞、一种自然。
或赞扬、或谩骂、或中庸，不只是简单、豪华、高档、文化、时尚的小区。



《庄塘村系列——“小学老师”》 玻璃钢着色/铸铁 真人等大 2003年 摄/村子
"Zhuang Tang Village" Series- "Elementary School Teacher" Glass fiber reinforced plastics/Cast iron Life size Photo by Cun Zi

而是灵魂的距离、灵魂的隔阂、灵魂的残废、灵魂的扭曲。

都是中国人，城市与乡村，因为地域，然后差异，然后疏远。

我说得太多啦！作品就是我最好的话语。

四

展览得到最大的关注。

首先是新闻性的，BTV-2晚间新闻报道，本周最佳最有争议的新闻。

北青报、英文版、当日新闻二等奖。

然后是反思性的，中国文化报、中国青年报、光明日报、北京晚报、北京日报、东方早报、BEIJING TODAY、北京青年报、成都晚报、扬子晚报等等。

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