

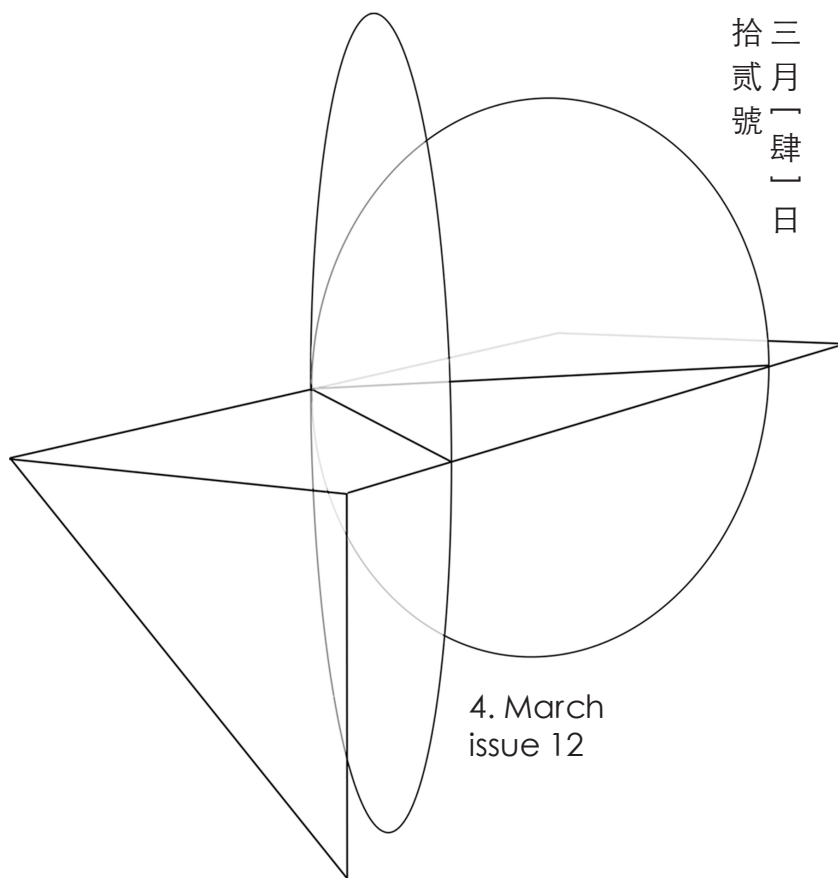


肆

肆

2014年3月4日 第拾貳期
ISSUE 12

三月「肆」日
拾貳號



4. March
issue 12

本
期
藝
術 the
家 Artist



张联

1984 年出生，现工作、生活于伦敦与杭州

教育

2007-2010 中国美术学院 硕士，杭州

2011-2013 皇家艺术学院 硕士，伦敦

展览

2014 The Open West 2014, 切尔腾纳姆画廊 & 博物馆, 切尔腾纳姆

2014 Deserts of Humanity, Display London, 伦敦

2013 Painting Show & Performences, Winter Projects, 伦敦

2013 Young Masters, Sphinx Fine Art, 伦敦

2013 The masks we wear, Arteco 画廊, 伦敦

2013 RCA 毕业展, 皇家美术学院, 伦敦

2013 Notes to Self-Thinking, 皇家美术学院, 伦敦

2012 Summer show, 皇家美术学院, 伦敦

2012 Interim show, 皇家美术学院, 伦敦

2012 RCA secret, 皇家美术学院, 伦敦

2010 毕业展, 中国美术学院, 杭州

2010 巨人杯中国艺术学院联展, 今日美术馆, 北京

2009 乌托邦, 瑞金纳咖啡, 杭州

2008 艺术春天, 方向画廊, 杭州

2008 黑桃, 798 T space, 北京

2007 新江南, 视平线画廊, 上海

2007 世纪之星, 中国美术学院, 杭州

2007 拟人, 虹庙画廊, 上海

2006 镜中人, 浙江美术馆, 杭州

奖项 / 艺术家驻留

Hine 油画奖 2013

Valerie Beston Award 提名 2013

巴黎艺术城 2009

Lian Zhang

b. 1984

Lives and works in London and Hangzhou

Education

2011-2013 MA Painting Royal College of Art, London

2007-2010 MA Painting China Academy of Art

Group Exhibition

2014 The Open West 2014, Cheltenham Art Gallery & Museum, Cheltenham

2014 Deserts of Humanity, Display London, London

2013 Painting Show & Performences, Winter Projects, London

2013 Young Masters , Sphinx Fine Art, London

2013 The masks we wear, Arteco gallery, London

2013 RCA degree show, Royal College of Art, London

2013 Notes to Self-Thinking, Royal College of Art, London

2012 Summer show, Royal College of Art, London

2012 Interim show, Royal College of Art, London

2012 RCA secret, Royal College of Art, London

2010 Graduation show, China Academy of Art, Hangzhou

2010 Giant, Today Gallery, Beijing

2009 Utopia, Regina Coffee, Hangzhou

2008 Art Spring, Orientation Gallery, Hangzhou

2008 Spade, 798 T space, Beijing

2007 New Generation of South River, Eye Level Gallery, Shanghai

2007 Star of the Century 2, China Academy of Art, Hangzhou

2007 Personate, Hong Temple Art, Shanghai

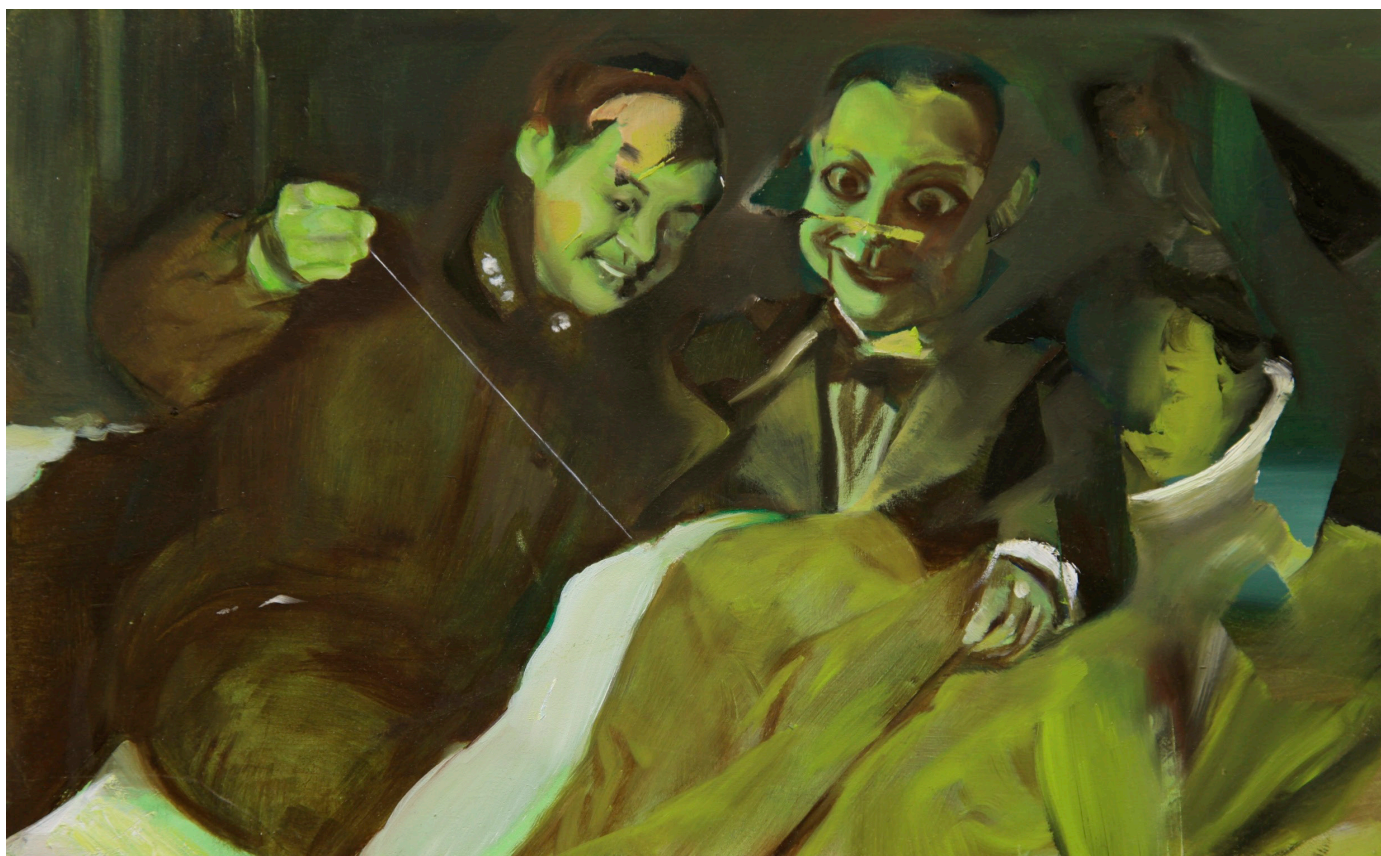
2006 Reflection, Zhejiang Museum, Hangzhou

Awards and Residency

Hine Painting Prize 2013

Shortlisted for Valerie Beston Award 2013

International City of Arts Paris 2009



>>Dear comrades, 20x33 cm, 2012



>>Seekers who are lovers ,20x33cm, 2012

我的作品从搜集图片开始，通过不断打乱，叠加原有图像使原本不相关的叙事慢慢相连。其中某些语法是从绘画史中断章取义得来，进而转译成某幅画自身的语言。因此每幅画从表面上可能被解读成统一的图像，但从局部空间上又有一种断裂感，使在它本身的图示结构上有出乎意料之处。我希望通过作品找到一种规律，使之能够从幽暗的内部空间过渡到想象的外部，通过一系列延迟和停顿，唤起一种晦涩之感。这些画语法含混不清，难以被定义归类，因为它们和我们习惯的记忆和预期发生了冲突。而在一幅画的表象之下似乎暗藏了其他时空的故事轨迹。但据我所知，我只是好像被吸进了一片图像的深洼，这种吸引是如此纯粹而毫无道理。我喜欢将绘画看作过程中的瞬间，尽管从结果上来看是静止的，但换个角度来看它又是运动的。这就是为什么我的画在原则上同时与拼贴和电影蒙太奇有关。



>>Butterfly dream ,20x33cm, 2012



>>Breeze, 21x33cm, 2013

My work is based on a practice of collecting images and shuttling them into relations through which a series of fractured narratives start to emerge. Part of the understanding of fracturing is the connection to different syntaxes within the history of painting and this in turn might find its translation into different modes of temporality. Thus each painting might on the surface be read as a single image but on a spatial and temporal level there is a sense of discontinuity. Each painting is born out of a surprise that occurs within its own schematic formation. There is a transition from a remote interiority into an imaginary exteriority through which a work finds its order of presentation within a series of delays and interruptions of appearance in turn might produces a feeling or affect of obscurity. On the level of experience the movement within the image is born out of different processes that cannot be codified because it is the result of a collision between memory and anticipation. All I know is that I am caught by something, like being drawn into a deep pit of images because it is purely fascinating but without reason beyond such a lure. Lines are always moving with different speeds and trajectories across the surface of appearance. I like to think of painting as a momentary arrest of this process, so even though the result is of something that is still, it is on another level in motion. This is why my painting has a relationship to both the principles of collage and cinematic montage.



>>Indigo, 21x33cm, 2013



>>Entry and Exit, 21x33cm, 2013

张联 採訪記錄

interview
with
Lian Zhang

肆：电影是你绘画的一个工具，还是你通过绘画来研究电影？

SI: Is the film a tool for your paintings or you explore film via painting?

张：电影是我绘画的其中一个女朋友，通过和她交往，我的绘画变得更有人情味了，也更明白自己了。

Zhang: Film is one of my painting's girlfriends, while dating her, my painting became more emotional and thereby understands itself better as if from within.

肆：你对哪些电影 / 电影画面印象深刻？

SI: Which film/film scene impresses you?

肆：大岛渚的感官世界，其中塞鸡蛋那一幕我一直记忆深刻。但最深刻的永远我自己的记忆电影里，初恋男友夕阳下的剪影。

Zhang: In the Realm of the Senses by Oshima, a scene in which an egg is being squeezed into her pussy impressed me deeply, but the most haunting moment is in my own memory film which consists of my first boyfriend sitting under the sunset.



>>Golden Shower.150x150cm, 2013



>>Passage, 150x150cm, 2013

肆：你的作品同时具有绘画和电影的一些特点，你怎么看待时间在绘画与电影中存在方式的不同？

Sl: Your works reveal the qualities of both painting and film, how do you see the way of “time” exists in both of them?

张：电影是无数瞬间片段组成的一段人生，绘画是空白墙壁上悬挂的一片化石。电影从媒介上来看给人一种不可触摸的隐形感，而绘画则相对是由更实体的材质调和而成。虽然两者有显而易见的不同，但从瞬间性和图像的内在联系上蕴含着对话的无限可能。假如说电影解放了时间，而绘画封存了时间，也许过于武断，但两者确实有不同的本质。两者都各自收放自如，又从本质上不可替代。

A movie is like a life spent passing through countless scenes while painting is a fossil hanging above an massive empty white wall. Film often has a transparency in the sense that it is constructed with devices that remain invisible whereas a painting is a relatively opaque medium mixing images and devices. Obviously the relationship between time in film and painting is completely different and yet there is still conversation based upon the internal relationship between temporality and the image. This is not to say that film liberates time and painting congeals it but they do have different realities. Both mediums are empty and full but in ways particular to the different realities of the respective mediums.

肆：你的作品中经常会出现美术史的线索，你是如何把自己的作品中放入美术史的脉络中的？

Sl: There are some clues of Art Histories often emerged in your works, how do you choose to fit your work into the map of Art Histories?

张：美术史深深地“毒害”了我，我的生活已经被不同时间不同风格的艺术配方成了一部奇妙的电影，经常出现一些并不搭嘎的诡异情节。在 Seekers Who Are Lovers 中可以看到委拉斯开兹 + 立体派 + 革命



>>In a different light, 21x33cm, 2013



>>Overlooked, 21x30cm, 2013

战士同时出场，而培根，提香和一部低劣的科幻电影组成了 Golden Shower 的杂交场面。当我们说到 collage 的时候一般会想到图像剪贴和并置，但因为油画这种媒介的特质我得以更多运用重叠，透明等手段。总而言之，我希望作品中的水更浑浊一些，鱼儿们更欢乐一些。

Zhang: The History of Art deeply "poisoned" me, my life has been formula dictated by the different genre of art in different times all mixed into a quirky form of film in which one could see strange plot unfolding. 'Seekers who are Lovers' is performed by Velasquez, Cubism, communist soldiers, Bacon, Titian and a science fiction movie all spliced together to become 'Golden Shower'. When we talk about collage it often evokes the cutting images, but due to the character of oil paint I am able to do something which is much more transparent and fluent. Anyway, I wish the water is less clean and therefore let the fish grow happier.

肆：《and then。。。》这件作品中画面的中间出现几根蓝色的线条，从绘画语言来说，它连结了画面两侧的人物，平衡了画面的构图。从画面的内容来说，这又似乎暗示了某种关系。画面的语言是可控和确定的，而画面的内容是抽象的和不确定的。作为艺术家你是如何平衡和控制这两者的关系的？

SI: In your work "and then..." , several blue lines appear in the middle of the image, as to talk about language of painting, they balance the image' s construction by connecting the two sides of the characters; From the content of the image, they seem to hint a kind of relationship. The language of painting is controllable and certain, but the content of it is abstract and uncertain. As an artist, how do you balance and control the relationship between them?

张：在绘画过程中我一直是东倒西歪的，因为太快到达目的地的作品往往不够饱满。所以一开始我是完全失衡的，然后在过程中慢慢找到方向感。有些作品真的就失败了。。也没关系就放起来等个半年再说。这



>>And then...., 21x33cm, 2014

幅作品相对比较顺利，幸运有时也会降临。原作和照片的区别在于，蓝色的线条从视觉上看是在人物前面，但从物理层次上看是在整个画面以下。这也是绘画在空间上所能达到的一个矛盾效果。

Zhang: I often lose control in the process of painting because my work could not reach its richness when it has been subject to too much control. So in the beginning I just let go as if throwing images to the wind and let the direct focus emerge during the process. Sometimes a painting could fail or reach a dead end and that is fine, I will leave it for a while, maybe even for a year so relatively speaking, this painting is smoothly produced. I might even feel with this as if I have been lucky because of the way it has fallen into place. The difference between the image and original is the blue lines look to be in front of the figure but physically they are underneath. This is one of the paradoxes of spatiality that painting can capture.

肆：在艺术不同的领域界限越来越模糊的今天，绘画的定义和形式也发生了巨大的变化，那么绘画对你来说是什么？是什么让你着迷于人物的表现？

SI: In the boundaries of different art field get increasingly blurred of nowadays, the definition of painting and form has as well changed hugely. What does painting mean for you? What let you be captivated by the expression of characters?

张：绘画在我的人生中成为一条主线，同时划出无数条支线。艺术和生活都是由许多不同的线贯穿组成的，对我来说它们总是交织在一起。绘画的好处是很直接，可能性很多，历史又那么悠久，随便找一个点切入都是丰富的营养。绘画又是我从小就偏爱的事情，所以它成了我的儿时记忆，就像一个线圈向中心盘旋，就像偏爱是没有道理的。比如我很喜欢看电影，那电影就成为我的主题；恰好在艺术史里我喜爱人物画，所以我画人物做为回应。人的情感，境遇和命运总是让我着迷，绘画使我能够表达这种迷恋。有些力量能够被我们控制，有些力量控制我们，绘画于我应该就是后者。这种力量使人感觉方向明确，同时又是盲目的。



>>Untitled



Outside, 21x33cm, 2014

Zhang: Painting draws various lines through me and one of the main lines intersects the direction of my life. I think that both art and life consist of many kinds of lines and sometimes they cross over but not always. The good thing about painting that it appears direct and opens within this a lot of possibilities based on its long history. One can obtain plenty of nutrition by cutting through a moment of time within the history. Yet painting also forces one back, for instance painting is my favourite thing from my childhood so it possesses a memory body for me, like a coil pulling inwards which can never really show why you really liked something in the first place. It is like when I like watch a movie and then start painting something in response something starts to move, like the coil that I evoked. There are many such coils and springs all with different timings and force. I just happen to like figurative painting throughout history and in part I am responding to this when I do figurative painting myself. The relationship of emotion, situation and destiny always function on the level of fascination for me and therefore I will always need to make this manifest. Some forces are possible to control whereas other forces do the controlling so painting is the contest of these forces. Fascination is when you feel both directions at once and so are in part clear but in other ways blind.

肆：听说你有开画廊的计划，你如何转换艺术家和画廊主这两者身份？

Sl: You have mentioned that you had got a plan to launch a gallery, how do you transfer the identity between artist and gallerist?

张：艺术家需要时间独处，这一点我已经驾轻就熟。画廊主需要与人多接触，这一点我要不断学习。在两者之间切换，我需要合理分配我的时间。说到底，这可能是我深入理解艺术世界中这两种维度的资源吧。

Zhang: An artist needs to be alone much of the

time and I am capable of that absorption into my task whereas the gallerist has to do a lot of social networking. So I need more practice with this. To switch in between these two roles I will need to distribute my time in ways that appropriate for both. I might see this as an eventual resource of being able to understanding the different dimensions of being within the art world.

肆：哪些艺术家对你产生了影响？

SI: Which artists influenced you?

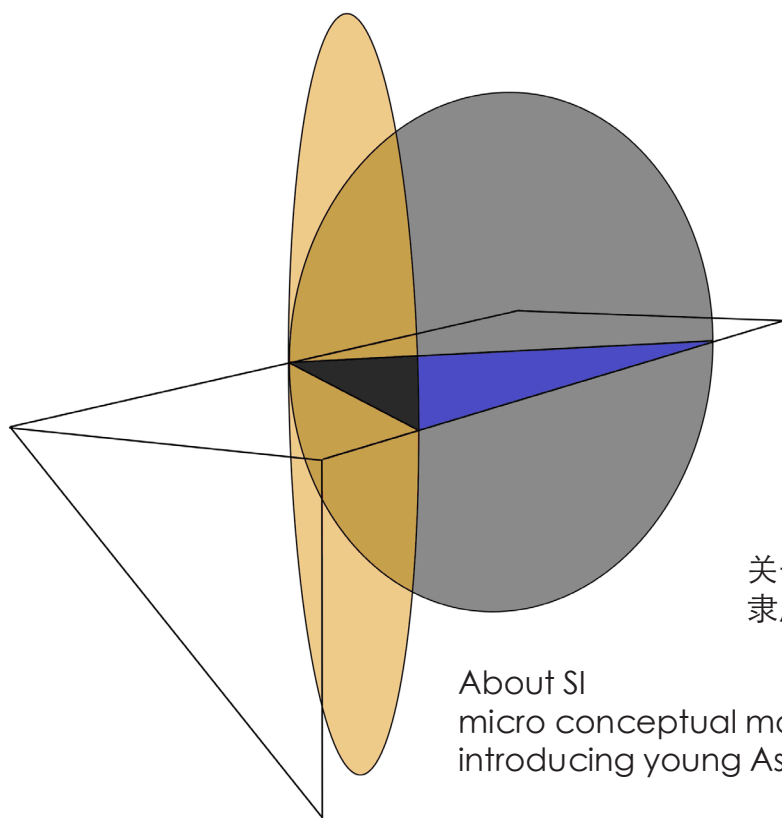
张：很多艺术家都影响过我，有历史上著名的艺术家，也有我身边那些不太引人注目的艺术小伙伴。我 RCA 有个女同学，生活很困难，一年只有 5 块画布反复画了涂白再画。我每次泄气的时候一想到她的处境，就感觉绘画并不是只是它表面的那些。也就是说，有时我们被绘画作品本身影响，有时被画它的人的状态影响。做为艺术家有时候需要暴露自己，因为你需要把自己最敏感的神经展现给这个世界。应付这种暴露的一种方法，就是进行对话，与其他的在世或过世的艺术家之间的对话。

Zhang: A lot of artists had influenced me, some are famous artists in the history, some are making art around me in ways that are less visible. A fellow student at RCA had only five canvases to paint in the whole year, she kept painting and repainting her works on the same canvases. Each time I became frustrated thinking about her situation but even so she produced some really good paintings so the context of painting is not always what it seems. I am just trying to say that you are both influenced by works independent of who painted them and at the same time it is also possible to be influenced by the way artists live and in turn work. Being an artist is sometimes like an experience of pure exposure because your finest nerve has to be open to the world. There is a strange conversation with artists at a distance or who are dead and this conversation is a way of dealing with this condition of exposure.

(translated by Wendi Xie and Lian Zhang)



installation view



关于 > 肆 SI<
隶属 > 草乙載萬

About SI
micro conceptual magazine, part
introducing young Asian artists wh

殊 <zoewanshu.com 之微杂志，介绍活动于欧洲的亚洲青年艺术家。

of Zoe(zoewanshu.com)
o are based in Europe

editor / 編輯

孫 敏祺 Minqi Sun (总设计)
謝 文蒂 Wendi Xie (中英文翻译)
鄭 田明 Tianming Zheng (中文文本及校对)
王 琰迪 Yandi Wang (英文校对)
应 梦婷 Mengting Ying (总校对)

front cover / 封面

>>Untitled
Lian Zhang

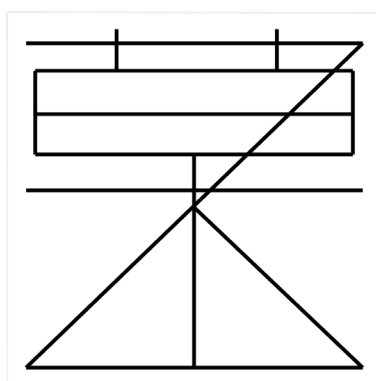
contact / 聯繫我們

www.zoewanshu.weebly.com
www.zoewanshu.com (comming soon)
zoe.wanshu@gmail.com

copyright©2013-2014 zoewanshu / SI

Sì

4. March
2014
No. 12



zoewanshu.com