

ZHANG Enli 张恩利

The Information from Publications (1999-2008)



Bucket | 水桶

oil on canvas | 布上油画

100.0 * 100.0 cm (39" * 39")

2007

ShanghART 香格纳画廊

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99' Shanghai Young Arts Exhibition | 上海青年美术大展

Liu Haisu Art Gallery | 刘海粟美术馆 1999

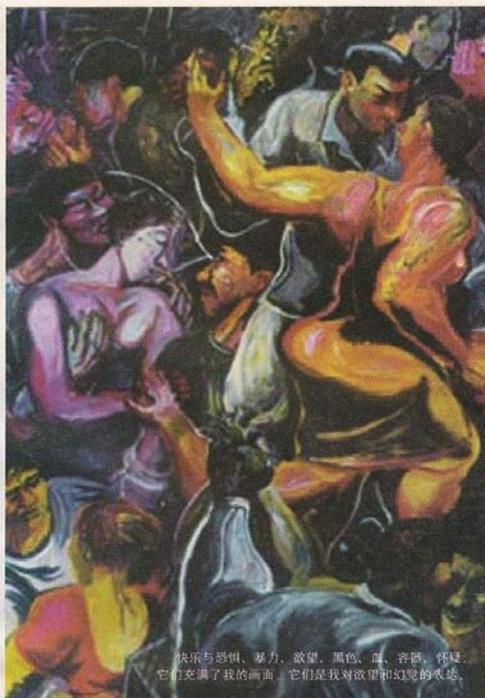
张恩利 《吸烟者》

油画 190 × 110cm





专题：关注苏州河边“艺术家仓库”



快乐与恐惧、暴力、欲望、黑色、血、容器、怀疑，它们充满了我的画面，它们是我对欲望和幻觉的表达。

“艺术家也是普通人，对于‘存在’的问题，永远需要寻求解答。”

张恩利

“人”的存在如同一个“谜”，在张恩利的作品中被反复解析。

张恩利的笔下是一些普通的人和物。头发、亲密、舞蹈、宴席、容器……构成张恩利的绘画语言。在他看来，艺术家也是普通人，对于“存在”的问题，永远需要寻求解答。

海上的时尚和潮流在张恩利的创作中没有留下丝毫的痕迹。

尽管他在这个号称国际化大都市的城市中已经生活了许多年，生活方式看上去也与周围人大体无异。然而，作为他心象表征的画面却直白地告诉我们，他作为在这个城市中生活的“异乡人”而存在。

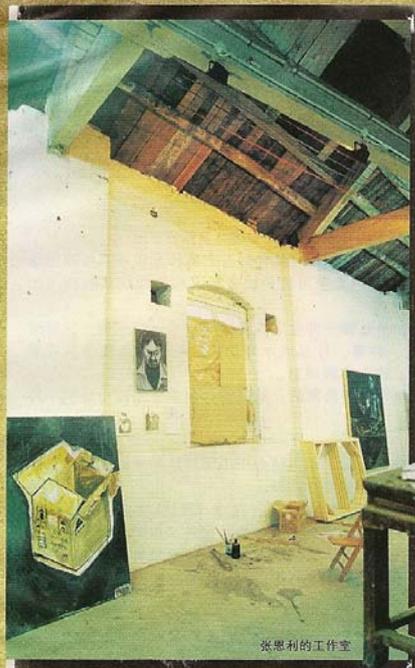
粗狂、野性的表现性语言；阴暗、沉重的基调；高大概括的人像，时而在画面上出现的少量而惊心动魄、带有腥味的红；乃至为表达某种情绪焦点或情绪关联的粗略符号，如箭头、圆圈、心形……有时他会将人物放进一个特定的场景中，加上若干情节，以增强画面的戏剧性效果，更强烈地表现一种令人震惊、窒息的阴郁。如他的《磨夫》系列。

幸福的体验在他的作品中也曾昙花一现，一些饮酒、舞蹈的场面，色调也相对温暖，然而隐约中仍透出某种难以名状的不安与忧郁。

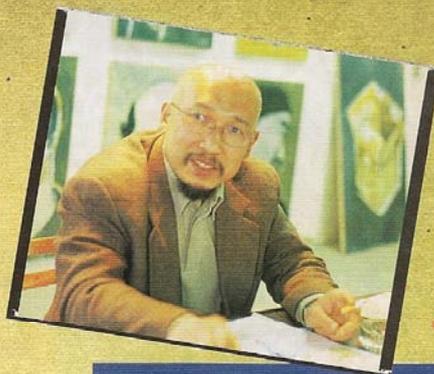
此外还有“容器”的题材，一个放满烟头的烟灰缸、半包红双喜香烟、卷筒纸、一半苹果、打开的书、散开的扑克牌等，把它们随意放在台上，表现它那一时刻的“状态”。张恩利迷恋于对这类生命片段的捕捉。



专题：关注苏州河边“艺术家仓库”



张恩利的工作室



进驻时间：2001年6月
地址：西苏州路1131号二楼
面积：300平米
层高：8米
合作画廊：香格纳画廊
艺术简历：1988年毕业于无锡轻工业大学艺术设计学院，
后任教于东华大学艺术设计学院至今
近期展览：2000年《“舞蹈——张恩利”个展》
香格纳画廊 上海
2001年《中国艺术文献仓库开幕展》
中国艺术文献仓库 北京
《CFF TRIENNALE》 横浜

Take a Seat

Artsea Studio & Gallery 2003



Chinese ancient furniture had been spread to Western countries before the Silk Road was started; they are famous unique style and exquisite techniques. There were hundreds of different sorts of furniture in Chinese people's daily life combining useful purpose and nice design.

One of that fine furniture, mostly used in all families, is the small chairs or "xiaodengzi". Easy to carry, simple and austere, normal people could not live without it in the old times. The small wooden chairs symbolize a fundamental part of the Chinese culture: the invitation to sit together. It had important roll in the famous Chinese hospitality. But now in the rapid developing of China many xiaodengzi had been disappeared from peoples lives and from the street of the modern city. Some modern chairs took place and the small wooden chair is being slowly abandon.

ARTSEA Studio&Gallery invited some 32 renowned contemporary artists from Shanghai to recreate some normal, and abandoned xiaodengzi, among which are painters, photographers, sculptors and other experimental artists. They will interpret their own understanding of xiaodengzi and give a brand-new look of those small chairs. Take A Seat follows ARTSEA's philosophy to preserve China's & Shanghai's cultural value. We are trying to suggest these old objects can remain aesthetic part of our future as art- work instead of disappearing from our lives. Take A Seat is a mixture of nostalgic and modernity. By breaking and deforming this traditional object we hope to give the xiaodengzi a new life.



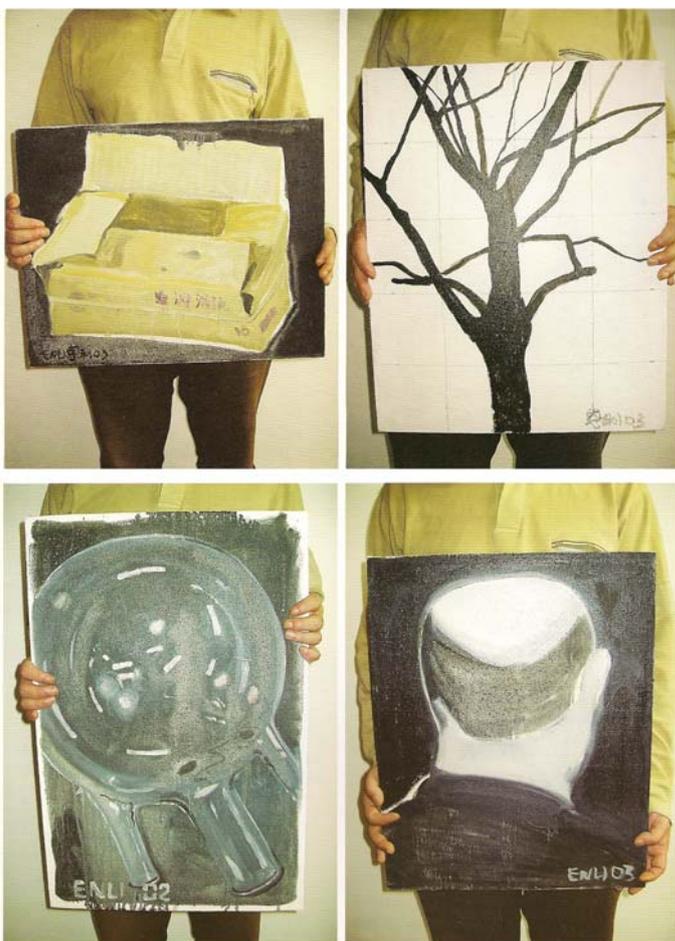
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24x17x21CM



张恩利 ZHANG EN LI
(繪畫, 架上藝術家)

1965年生于吉林,現為上海東華大學藝術設計學院教師。1995<變化-中國現代藝術展>瑞典;2001<OFF TRIENNALE>橫濱;2002<東+西,中國當代藝術展>奧地利;2002<24:30當代藝術展>上海。



张恩利是出生在东北的画家，现在上海居住并执教，当我选择佩索阿的格言作为这篇文章的开场白时，我确实想到了他。在画了十几年人物画后，最近他的主题扩大到所有可能的现实生活的方方面面。我和他进行过几次谈话，他强调想要摆脱老生常谈的绘画手法的愿望，他说他坚信人格的多重性。对他来说，他的后脑勺、一棵树、一个纸盒或一只玻璃杯同样表达自己、情绪和生活的很多面。为了避免观众把注意力集中在面部上，而把目光转到其他部分，他拍摄了自己的无头像，手里拿着他的绘画。这样实际上还在他的脑袋里的大脑没有出现在画面上，却被其绘画作品表现出来。现实在这里被艺术家的创作易位（尽管没有被忽视：艺术家的身体出现在背景上）：宏观世界远在人类选择之外，画家可以把生活带入一个微观世界，压缩在“他的肖像和相似物”里。

Zhang Enli is a painter born in Manchuria, who now teaches in Shanghai. I was actually thinking of him when I chose to quote the aphorism by Pessoa, which opens this writing. After having painted mainly human figures, lately Zhang has widened his subjects to every possible aspect of reality. In a few conversations I have had with him, he has stressed his need to free himself from a repetitive approach to painting, and has stated his recognition of the multiplicity of one's personality. To him, the back of his head, a tree, a paperbox or a glass bottle equally represents the many aspects of the self, of its moods and life. In order to prevent the viewer from focusing on the face, which would otherwise catch the eye to the detriment of other parts, he has taken headless photos of himself holding his pictures. Actually the mind, virtually residing in the head, is there represented by its creations, namely the paintings. The reality has here been replaced (although not ignored: the artist's body emerges in the back) by the artist's creativity: while the macrocosm is beyond the human's choice, the painter can give life to a microcosm shaped to his image and resemblance.

**Dreaming of the Dragon's Nation: Contemporary Art Exhibition from China | 龙族之梦：
中国当代艺术展**

Shanghai Art Museum/Irish Museum of Modern Art | 上海美术馆/爱尔兰现代美术馆 2004



Scene

《Artists in their 40's》



It had become completely dark when Zhang Enli was interviewed, yet his art still radiated from the painted patterns

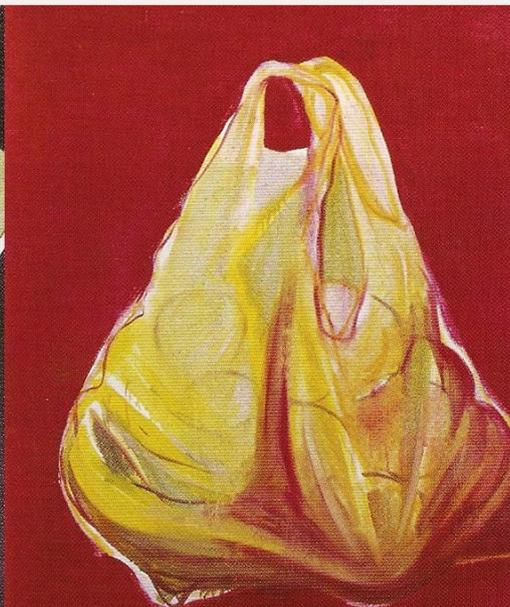
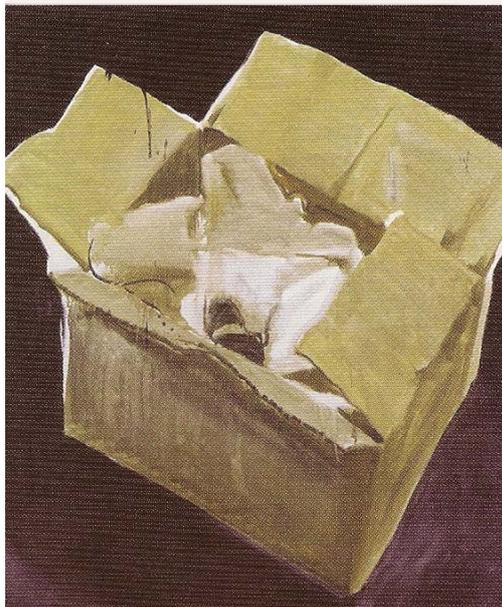
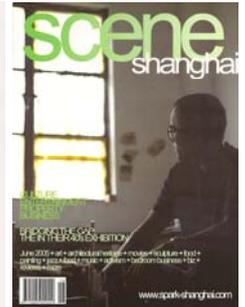
outside his studio. He is distinguished him from the other three by his native place: North Eastern China. Zhang's art development can be separated into two periods: his early gloomy series and the present nonchalant ones. Some critics analyzed that his melancholy stage was due to his difficulties in assimilating into the competitive life of the metropolis. "My motivation is not confined in a single pair of controversies, in fact I have been trying to explore the understanding of existence from its most essential part, which could be seen in human being's basic needs, eating, for example."

"The painting of Eat only describes one of a most universal scenes. And tenet of my drawing is to delete all unnecessary elements in order to simplify and the main subject and make it stand out. You might not probably sense the time, place and

background of the happening, but it doesn't need to be, cause no matter in North Eastern China or Shanghai, eating is just the same. Those are the things I am interested in: neglecting time and space and all possible differences, they are just there."

Among the uncounted common stuff of life, Zhang prefers the subjects of bricks, containers or trees which are seen everywhere in daily lives. "There is no best or most suitable annotation for my works, every individual has their own background and for this reason they will have different understanding. [...] Life is out of your expectation or control, all you can be sure of is the past, and you won't find out how tomorrow will be. Time has trained me to be less and less extreme and brought me a simpler attitude."

Zhang held the same detached attitude towards the past as Ding Yi and mentioned almost nothing about the Cultural Revolution, but it is unbelievable that the period they lived through had no influence, and there are the footprints of three generations of Chinese to be found throughout their works.



HangART-7: Young Chinese Contemporary Art

Red Bull Hungar-7 2005

Zhang Enli

1965 Born in Jilin, China

1989 Graduates from the Arts & Design Institute of Wuxi Technical University

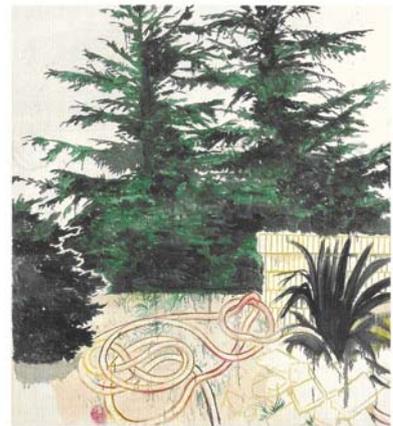
He currently lives and works in Shanghai / *Er lebt und arbeitet in Shanghai*

[...] The experience, to switch from the economically underdeveloped reality of the countryside and of the small towns, to the cities, is actually familiar to millions of people in China. Such a widespread experience and memory has become Zhang Enli's main fountainhead and the favourite inspiration source for his work. In his paintings we are able to identify two main subjects, or – so to say – two faces of the same medal: the 'city in the countryside', and the 'countryside in the city'. [...] The tiny realities, which are the most relevant part of an ordinary, simple life, and therefore are not considered to be noticeable, are revealed to the attention of the public by Zhang Enli's brushstrokes, as if suddenly shown under a strong light. He uses brushstrokes which seem to engrave the canvas, leaving an open wound and giving us the impression to see the reflex of the blade of a knife. [...] (Source: "Loudness of cities or towns" by Feng Boyi, Beijing, March 2004)

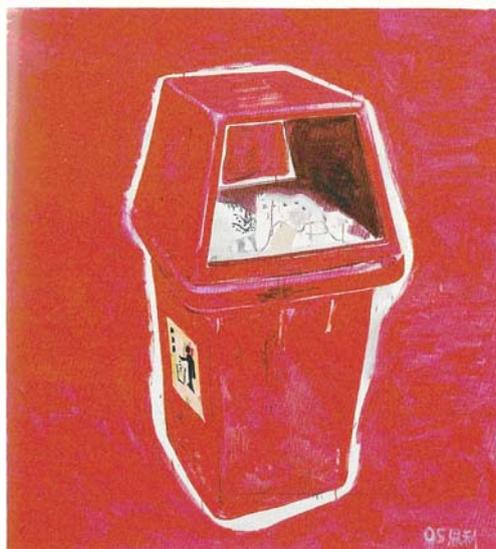
[...] Die Erfahrung des Sprungs von wirtschaftlich unterentwickelten ländlichen oder kleinstädtischen Verhältnissen in die Stadt ist etwas, was Millionen von Menschen in China kennen. Diese weit verbreitete Erfahrung bzw. die damit verbundenen Erinnerungen sind Zhang Enli zur wesentlichen Grundlage und bevorzugten Inspirationsquelle für seine Arbeit geworden. Bei seinen Bildern lassen sich zwei Hauptthemen unterscheiden, die gewissermaßen zwei Seiten ein und derselben Sache sind: die Stadt auf dem Land und das Land in der Stadt. [...] Die winzigen Details, die ein gewöhnliches, einfaches Leben ausmachen und daher nicht als beachtenswert gelten, werden dem Betrachter durch die Pinselstriche des Künstlers in einer Weise nahegebracht, dass sich das Gefühl einstellt, sie plötzlich in grellem Licht gezeigt zu bekommen. Zhang Enli malt, als ob er die Leinwand wie eine Kupferplatte ritzen würde. Die Wirkung ist die einer offenen Wunde, und man meint die Klinge eines Messers aufblitzen zu sehen. [...] (Quelle: „Loudness of cities or towns“ von Feng Boyi, Peking, März 2004)



Zhang Enli, Trees No. 5, 250 x 200 cm, oil on canvas, 2005



Zhang Enli, Garden No. 4, 200 x 180 cm, oil on canvas, 2005



Zhang Enli, Dustbin, 180 x 180 cm, oil on canvas, 2005



Zhang Enli, Garden No. 5, 180 x 180 cm, oil on canvas, 2005

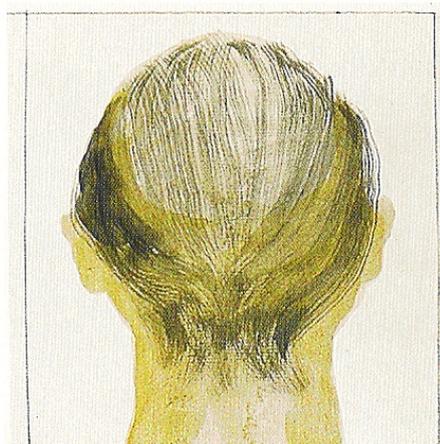
Infinite Painting: Contemporary Painting and Global Realism

Azienda Speciale Villa Manin 2006

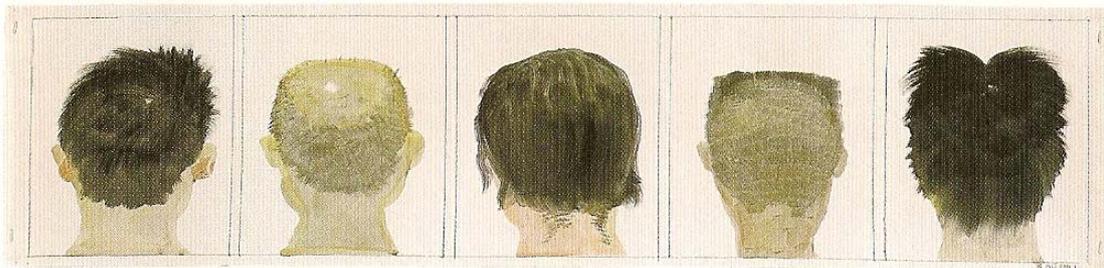
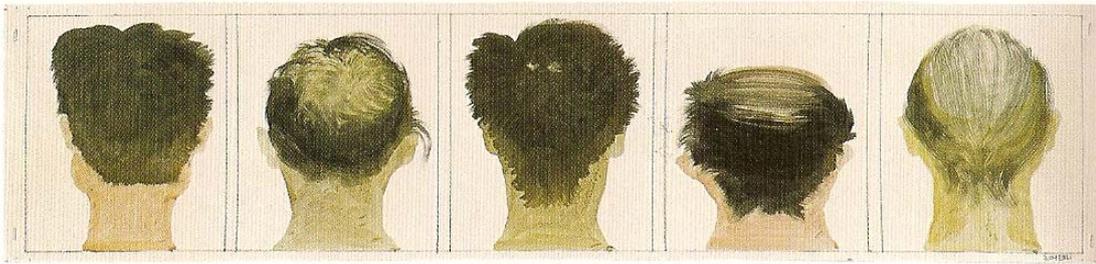
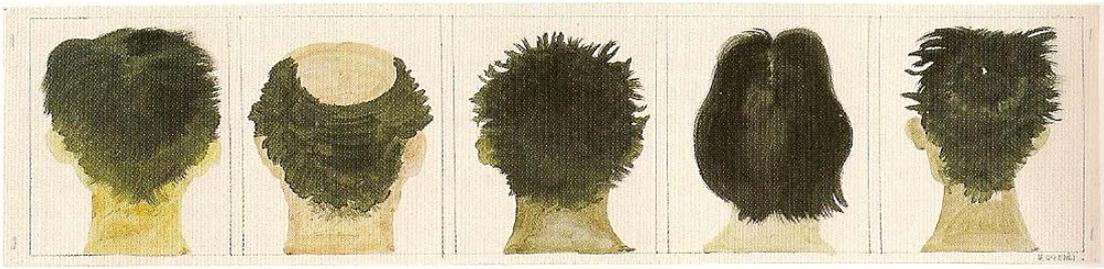
La contemplazione quotidiana di oggetti e individui ordinari, situati ai margini dell'inarrestabile modernizzazione di Shanghai, caratterizza la pittura di Zhang Enli. Rappresentando insoliti punti di vista, elementi o dettagli apparentemente insignificanti, l'artista offre all'osservatore una visione inedita della realtà, che svela come l'essenza stessa del mondo contemporaneo si trovi fra le pieghe più nascoste della quotidianità. In *Hair (1-4)*, l'artista ritrae una serie di nuche con rapide pennellate di colore a olio estremamente diluito che ricordano l'inchiostro utilizzato nella tradizione artistica cinese. Una accanto all'altra, le diverse capigliature rivelano caratteri e attitudini dei soggetti rappresentati, evidenziando come la scelta del taglio di capelli testimoni la necessità e la volontà di affermazione della propria individualità. Con la loro inedita prospettiva, i ritratti di Zhang Enli colgono così le tensioni latenti nella società cinese contemporanea.

Zhang Enli's work is characterized by the daily contemplation of ordinary things and people situated on the margins of the unstoppable modernization of Shanghai. By depicting unusual viewpoints, elements or seemingly insignificant details, the artist offers the viewer a previously unseen vision of reality which reveals how the very essence of the contemporary world is found amongst the most hidden folds of everyday life. In *Hair (1-4)*, the artist portrays a series of napes with quick brushstrokes of extremely diluted oil paint that recall the ink used in the Chinese artistic tradition. Placed one beside the other, the various hair styles disclose personalities and attitudes of the subjects represented, highlighting how the choice of haircut testifies the necessity and desire to assert individuality. With their unique perspective, the portraits of Zhang Enli capture the latent tensions present in contemporary Chinese society.

Hair (1-4), 2004
Particolare / Detail
Acrilico su carta / Acrylic on paper
Ciascuno / Each 26 x 110 cm
Courtesy the artist and Shanghart Gallery,
Shanghai



Zhang Enli



Hair (1-4), 2004
Acrilico su carta / Acrylic on paper
Ciascuno / Each 26 x 110 cm
Courtesy the artist and Shanghart Gallery,
Shanghai

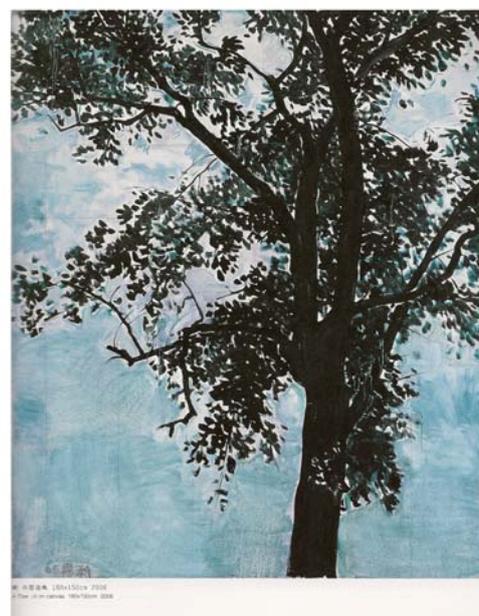
China's Neo Painting, A Triumph Over Images: 2007 Art China Painting Nomination Exhibition | 超越图像·中国新绘画：2007《艺术当代》架上艺术学术提名展
MODERN ART/Shanghai Art Gallery/Nanjing Qing He Modern Art Museum | 《当代艺术》/上海美术馆/南京青和当代美术馆 2007

Zhang Enli's recent idiosyncratic series of paintings signify a mild but crucial resistance to the cult of innovation, transience and contingency. The positioning and depiction of modest everyday objects in his work extend to an extremely perceptive take on presence: Zhang Enli points out and emphasizes the ubiquitous and immediate surroundings. There seems to be a plaintive urge to simply look around at what is already there and give it more consideration. What his art does, is quietly create the necessary conditions that will cause us to stop and think differently about the things we encounter every day.

Offering little in the way of narrative and solace, the works *White Chair* (2007) and *Working Light* (2006) – on display at Shanghai Art Museum – are fascinating but can be difficult to approach. These simple portraits of commonplace interiors refuse easy engagement. The works have intentionally been stripped off all explanatory contexts. What Zhang Enli shows us is the humble acknowledgment of 'things in themselves' as the ultimate constituent of reality. However, following Kant's famous doctrine, we can never perceive 'things in themselves' directly. We can only perceive their appearance. The strength of his paintings is cumulative in effect, viewed together their meaning grows in comprehensibility. The artist focuses on singular objects that almost always seem to develop into entire series of closely observed common things like cardboard boxes, furniture pieces, lighting devices, lavatories, and buckets. The works are clearly analytical, as much in the way they are executed, as in the way they are perceived. Zhang Enli's subtle depictions of ordinary objects differ significantly from the imagery and iconography otherwise elaborated on by artists emerging from the same generation. Art, to Zhang Enli, is a way of looking at the world through aesthetic senses, rather than a discrete methodology for the production of high value objects. The artwork thus is subject rather than object; the aesthetic moment is something that is investigated and given consciousness rather than being enacted.



灯 布面油画 190x110cm 2006
Light oil on canvas 190x110cm 2006



白椅子 布面油画 180x150cm 2007
The white chair oil on canvas 180x150cm 2007

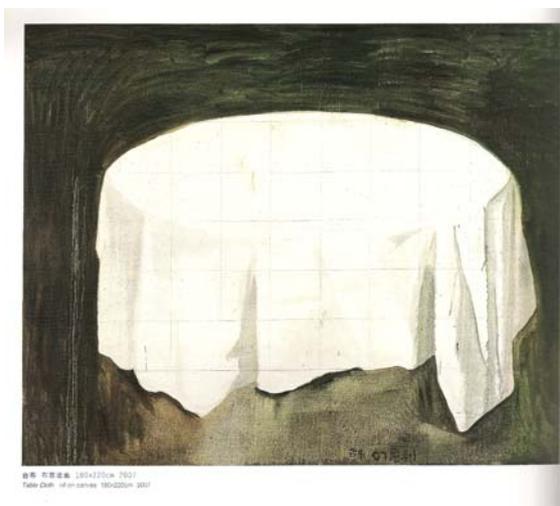
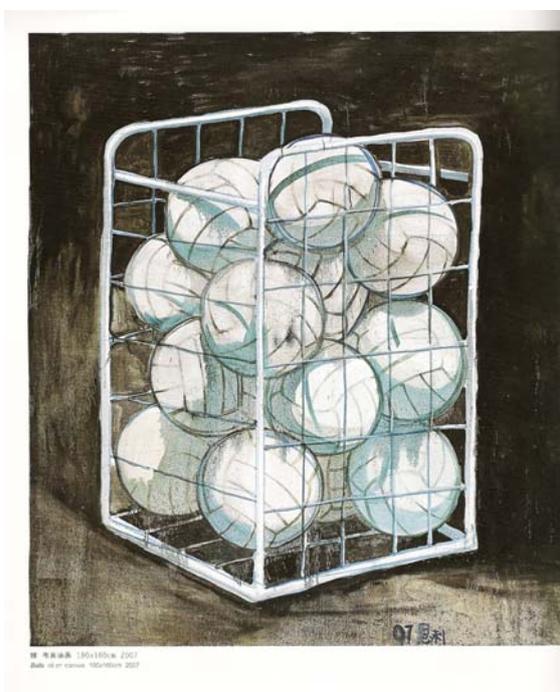
Zhang Enli portrays every detail and gesture of everyday objects that often seem down played or neglected in conventional painting. His brushstrokes almost comes close to traditional Chinese ink painting where every stroke on the canvas articulates details that are significant to the whole. The transparent application of paint, and the immediacy of his gesture, are contrasted to the meticulously planning and inquiry that foregrounds every new series of paintings: Zhang Enli's mode of engagement entails photographically documenting his close environment. He then employs the photo's claim on the real to develop his examination of his surroundings, though in a more intuitive and fragmented manner on the canvas. The circuitous route by which Zhang Enli comes to the image is typical of a methodology based on the experience of memory. It is not the repeated image that is central to each painting, but rather the process of reflection on the events and objects that led him to it. Accordingly, in his current paintings of trees and interiors, only fragments are revealed to the spectator. As in his other work, these paintings come somehow across as 'un-finished' - the paintings being semi-transparent with the appearance of the white of the canvas. This could be understood, as the emergence of reality into the sphere of the art, or, perhaps, vice versa. In his paintings we see traces of grid-patterns utilized to translate the object in the photograph into his paintings. In a world where everything is represented, it is the processing of the representations that offer something new. In other words, the raster is a trace of the process on how the artist engages and (re)interprets his surroundings. Zhang Enli translates the slick surface of the photograph into a more subtle and nuanced image, which we are compelled to slow down and spend time with.

His early works evolves around the unavoidable transfer of the way of life, of disturbance and the suffocating pressure following this, often threatening, displacement. He targets dislocation as a primary condition of life, using it as a constructive backbone for a narrative praxis. Tales of permanent loss and subsequent retrieval are returned to the social and public realms to be tested for their potential to define contemporary conditions in the metropolis. Zhang Enli creates both a comforting and uncomfortable consciousness of presence.



柱子 布面油画 250x60cm 2007
A Pillar oil on canvas 250x60cm 2007

张恩利的新画系列意示着一种温和的，却坚决反对盲目崇拜创新、短暂和偶然的態度。其作品中对日常物体的朴素安排和描绘，被延展为对“存在”之呈现的深刻理解：张恩利所指的，并强调的正是那无所不在、亲密直接的周遭环境。似乎一种悲悯的冲动令其下意识地环顾四周，看看什么东西存在，并继以给予更多的关心。他的艺术即是如此，静静地创造出必要条件，从而让我们能够停下来去思量一些不同于我们日常中所遭遇的东西。



于上海美术馆展示的《白色椅子》（2007）和《工作灯》（2006）以叙事的方式抚慰人心，令人迷恋却又难以接近。平凡之物的简单画像散发着请勿靠近的信号。这些作品被故意剥离了其所有解释性的语境。张恩利试图向我们展现的是，其对于“事物本身”——作为现实最根本要素——的卑微认可。然而，若根据康德的著名理论，我们永远无法直接感知“事物本身”。我们所能感知的仅限于事物的外表。其画作的力量来自于累积效应，作品看得越多似乎就越容易理解。艺术家侧重于单个物体的描绘，渐渐地发展成为关于近距离观察普通事物的组画系列，例如硬纸板箱、单件家具、照明设备、浴室设备以及水桶。这些画作显然都各自独立，它们正是这样被完成的，亦令观者清晰地感知到这一点。张恩利对普通物体的细微描绘与同时代的艺术家热衷于阐述图像和影像的符号意义完全不同。艺术对于张恩利来说，是以审美意识来关照世界的一种方式。其作品，因而是主观的而不是客观的；这样的审美瞬间更像是研究式的并带有个人思想，而不是自然生成的。

张恩利对日常物品的细节与形态的描绘，通常都是传统油画所轻视或忽略的。他的笔触更接近中国传统的水墨画，画布上的每一笔细节独特却又以整体效果为重。透明的油彩，迅疾的笔法，与他为每一组新作精心计划、细致调查的前期准备工作形成鲜明对比：张恩利的方式是先用照片记录他的周遭环境；然后再利用照片所反映的真实，以深化其自身对外界的观察，尽管其在画布上的表现更直观、更率性。张恩利创作图像的这种间接方式，是典型的基于记忆经验的方法论。但复制并非他绘画的主旨，更重要的是对事件和物体的思考过程引领他做出反应。因此，他近期关于树和室内物体的绘画，仅仅是以不完整的局部展示给观众。犹如他的其它作品，半透明的油彩露出白底画布，似乎正是以“未完成”而令人印象深刻。这可以理解为艺术所显现的真实世界，或者反之亦然。在他的画中，我们依稀能辨识出将照片图像转到画布时所用的网格痕迹。在一个万事被再现的世界中，再现的过程即创造了新的事物。换言之，网格令我们得以了解艺术家是如何处理并（再）解读这个周遭世界的。张恩利将光滑表面的照片转换成一个更微妙和更细致的形象，这让我们不得不花时间来慢慢品味。

张恩利早期作品涉及的题材几乎都是关于生活中无法避免的转变，在不安中随之而来的是令人窒息的压力，危险而错位。他锁定混乱为生活的基本情形，并将它作为现实叙事的主要框架。永久缺失的故事在不断的检索中，重归于社会公共领域，以检验它们对定义都市当代状况的潜在可能。张恩利所创造的存在，舒适与不舒适感同在。





Zhang Enli

Zhang Enli's painterly practice starts from tiny details and does not go much further, managing nonetheless to evoke worlds of meaning. His subject matter is unequivocally mundane: trees, cardboard boxes, basketballs, hairstyles, houses, all rendered with what seem to be as few brushstrokes as possible, often leaving swaths of canvas a raw white and still bearing traces of the penciled grid used to structure them. His technique seems to translate conventions of traditional ink painting, whereby every stroke functions in relation to the overall composition. And as hard as his subjects try not to signify, meaning finds its way onto the canvas nonetheless—the series of trees, for example, actually highlights the proliferation of foreign species in Shanghai's French Concession. These sorts of subtle resonances point to an artistic mind for whom the whole world can speak through a most ordinary and unremarkable object.

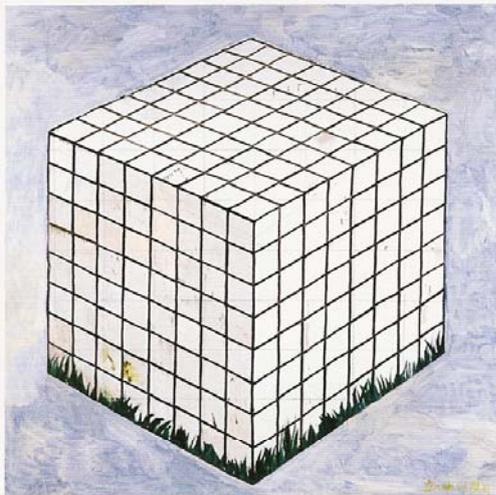
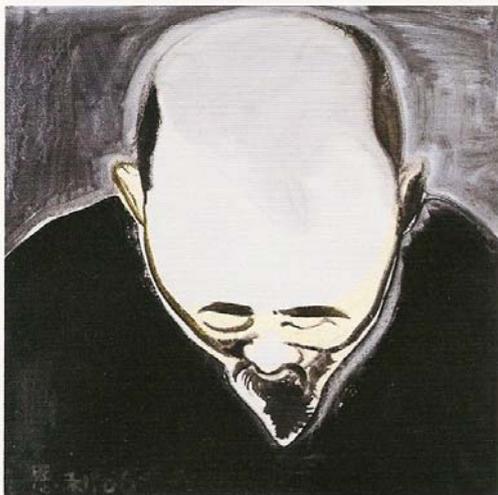
Zhang Enli works from snapshot photographs that he takes himself, dissecting and enlarging their structure and transferring it onto the canvas. It is a working method that highlights process over product, and allows him to occupy himself with as many as eight or ten canvases at once, shuttling among them as inspiration comes and goes. Many works never attain "completion," in this simple and direct form of conceptual painting. Zhang Enli has said of his work that "Its starting point is the simple recognition that the body can be a container. The associations the image brings to mind may be a box, a sink, a tree, an empty room or something as small as an ashtray or a pack of cigarettes. In details we can see the essence of an object. We symbolically become 'containers' and empathize with the psychological implications in Kafka's books."



★ Artist Reviews

A Solitary Voyeur of the Quotidian

□ By Yale Yin



左：
张恩利
《头发》
布面油画

Left:
Zhang Enli
Hair
Oil on Canvas
2006
60×60cm

右：
张恩利
《立方体》
布面油画

Right:
Zhang Enli
Cube
Oil on Canvas
2006
200×210cm

In Zhang Enli's recent works, objects of daily life that are seemingly neglected - ashtrays, bottles, rubbish bins, wastepaper baskets - often appear in his paintings, creating his own form of container culture.

In his eyes these objects are expressive, like individual entities with souls. These common objects seem to have a human existence, and humans exist first and foremost in time. Time is linear, and between each point on this line are contained particular moments of our lives; perhaps the artist wishes to connect the time period of human life, mend and modify it, and endow it with the particular form of a container. The time a man uses in his entire life is like filling a container: sleeping, eating and drinking, getting married... these acts of 'filling' are sometimes unconscious, but more often conscious acts; sometimes passive, but more often active. The time when a person's basket is full is the time when his life comes to an end. All these containers are perhaps symbols of the different facets of our daily lives.

If Zhang Enli's studio has a soul, then all

these glasses, boxes and containers are the providers of this soul. These objects could be old, or simple, but as Zhang Enli spends times with them, he gradually senses the dignity in their peaceful solemnity, and the quiet beauty evoked by their structural simplicity. The unintentional exaggeration and glorification of these small and vulnerable objects extend into the artist's contemplation and subversion of the value of life itself. Perhaps we cannot exactly say that the artist exaggerates these seemingly 'vulnerable' objects, because with all things there is a certain scale of judgment, and when we choose different points of references, the results are naturally contrasted and different; whether an object is big or small is simply the relative outcome of a particular chosen scale.

In an earlier series *Eating*, the artist places himself in the paintings, as a voyeur among the group of eaters. The more you are unable to eat, the more you want to eat, and the more hungry and greedy you get - this is a very natural mentality of rebellion. In addition is the fact that the great tradition of the Chinese

is to do 'real business' over meals - business deals, courting, confessions - are all conducted during the process of eating. Thus a Chinese person's first greeting is naturally 'have you eaten yet?' This has become a kind of figurative expression in our culture. The Chinese are willing to spend fortunes on food, without worrying about wastage - ample quantities of food and wine, expensive and rare delicacies - at the root of this emphasis on eating is still a mutation of greed, a result of our ancestors' fear of hunger. With this table of eaters Zhang Enli vividly portrays a picture not only of the diverse flavours of life, yet even the innermost desires of these people.

In the *Hair* series from approximately the same period, the series of napes that the artist portrays marks the distinct personalities of individuals and conveys different expressions transformed at the back of the head. They are revelations of professions and habits, status symbols, expressions of a life's existence. His perception and depiction of this often neglected 'back side' invite us to take notice of the uncommon aspects of these ordinary objects, seen in particular times,

张恩利
《树》
布面油画
Zhang Enli
Tree
Oil on Canvas
2006
180×150cm



angles and situations. His observations later extend to objects including toilets, ditches, ashtrays, wastepaper baskets, chairs, trees, public toilets, walls, and columns. Among these the one that creates the deepest impression for me is *Public Toilet*-the kind of white ceramic public toilets that could be seen everywhere in the early stages of city reconstruction in China, which, with time, have left on the ceramic tiles and deep stains and marks of dirt, reviving the memory of the stench that you used to smell every time you passed. Today most of these public toilets have been taken apart, with very few of them still left standing. With the increasing speed of globalization, even the development of these toilets has followed the phenomenon of 'out with the old, in with the new'; this type of toilet, seemingly buried in the waste of history, are captured and documented by Zhang Enli, complete with their marks of dirt and filth, standing quietly yet at same time restlessly on his canvases. In these works the forms of the ceramic tiles recall the quick and natural brushstrokes in traditional Chinese paintings; this transported method of expression conveys the artist's exploration in the aspects of painting and presentation. Zhang Enli seems to be increasingly interested in this particular kind of ceramics. In several recent works

depicting water troughs, his focus is on a unique kind of square-shaped water trough constructed from green and blue ceramic tiles; the gradation and crossover of colours make you feel as though you were seeing them with your own eyes, the brushstrokes are liberated yet solid. The image of the trough is vivid, quiet, yet leaves room for imagination, creating the feeling of familiarity. The outspreading square tiles, just like mosaics, invite you, followed by your heart, to enter into and be captivated by this three-dimensional sphere. The thoughts of the artist transgress the limitations of the earthly world, abandon traditional ideologies,

break through ideas within the everyday sensory confinement, and give a unique aesthetic to seemingly ugly and ordinary objects.

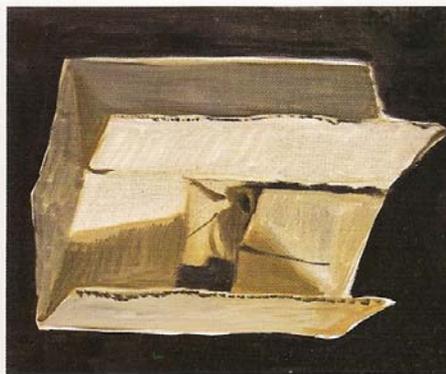
If an artist could find a soul that is closest to him, then his works could become part of his life. I believe in Sainte-Beuve's concept of 'soulmates', of mutual understanding regardless of difference in time and space. Zhang Enli's persistence is a proof of this: the soul of an artist's work is preordained, and it is for the artist to continuously seek it through exploration.

左：
张恩利
《水箱子》
布面油画

Left:
Zhang Enli
Box
Oil on Canvas
2006
140×238cm

右：
张恩利
《容器》
布面油画

Right:
Zhang Enli
Container
Oil on Canvas
2006
40×50cm



日常生活的寂寞窥者

□ 殷娟

在张恩利近期的画面中，那些日常生活中被人们似乎忽略的东西，如烟灰缸、瓶子、垃圾筒、废纸篓等，随处可见。这些琐碎的生活要素，构成了他的一种器物文化。

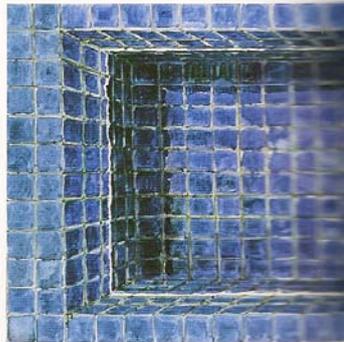
这些器物在他的眼里是有表情的，如同一个个精神存在的个体。这些随处可见的容器仿佛不仅容纳着一定的空间，而且也收容着一段记忆，一段过去的、看不见也摸不着的时间。人的存在首先是时间里的存在。而时间是线性的，线上的每一个节点之间包存着我们生命中的某一个片段。或许艺术家想对贯穿于人这一生的那个时间段，进行一点添帮补底的加工改造，赋予它一个容器的形象。人一生所用的时间，有时就像一只容器里的堆积物。我们在有生之年所做的事情，也就是在往这容器里边填充东西：装睡眠呀，装吃喝呀，装恋爱婚姻呀……这种填充的行为，有时候是不自觉的，但更多的时候可以是自觉的；有时候是被动的，但更多的时候可以是主动的。一个人，什么时候把那只属于自己的容器塞满了，什么时候生命也就宣告终结了。这种种的容器或许正象征着我们生命常态的万千风情。

如果说张恩利的工作室是有灵魂的，那这些玻璃、箱子、容器等便是那灵魂的赋予者。它们或许是陈旧的、简单的，张恩利却在与它们的相处中，逐渐感触到它们的肃穆和安静中的高傲以及那简单的结构所能装盛出的静态美。不经意间对这种弱小物体的夸大和张扬，延伸出画家对我们生活价值本身的常规思考，乃至对这种思考的一种颠覆。或许我们也不能说艺

术家夸大了这些看似“弱小”的器物，因为事物本身都有一种被衡量的尺度，选择的参照物不同，自然对比的结果也就不尽相同。它是以人的选择而生将出的所谓大或小的标准，乃是一种常规思考。艺术家把日常的琐细器物作为一对一的表现对象，强调了其成为画面主体后所蕴涵的精神性，其中渗透的是一种接近零度的抒情

气质。

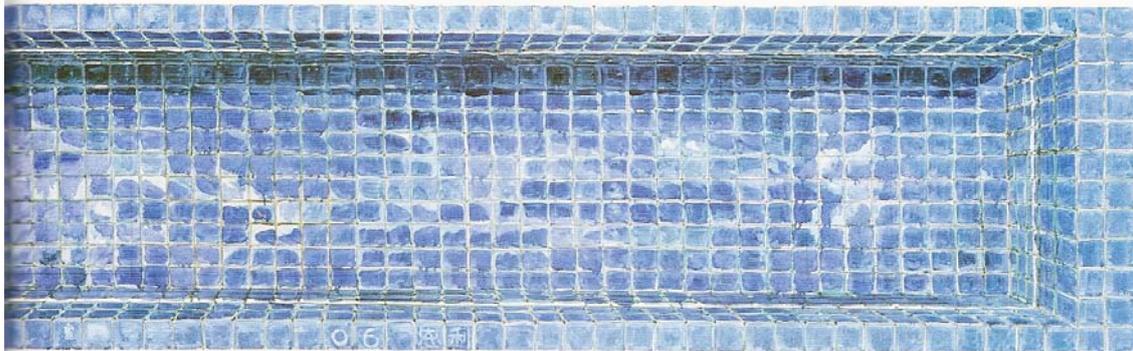
回顾其早期主观表现风格显著的《吃》系列，艺术家把自己放置于画面之中，充当着这一次次饭局之中的窥者。中国人的一大传统就是习惯在饭桌上办点所谓的“实事”，所以什么生意啊、调情啊、表白啊都连同这吃的过程一端出来。所以中国人一见面的问候话也是“您吃了吗”，



张恩利
《空房子》
布面油画

Zhang Enli
Ware House
Oil on Canvas

2006
200 X 180cm



张恩利
《水槽》
布面油画
Zhang Enli
Trough
Oil on Canvas
2006
60×250cm

这已经成为了我们民族文化的一种表象形式。中国人的对吃如此专注，归根结底，也还是贪食文化的变种，是老祖宗饿怕了的结果。张恩利把这饭桌上的人生百味图刻画的入木三分，批判的锋芒几乎直接伸到我们欲望的骨子里面了。

几乎是同时期的“头发”系列作品，所描述的那存在于后脑勺的、代表个人显著特征的头发，在后脑勺的依稀变化中透露出另一种表情。它是一种职业习惯的显露，一种身份的象征，一种生命存在方式的表达。他对这种时常被人忽略的“背面”的观察和表述，使我们注视到这些常见事物在某种时间、某种角度、某种环境中异样的面目。

他的这些观察后来延伸到马桶、水

槽、烟灰缸、便笺纸、椅子、大树、公共厕所、墙壁、柱子等等。这其中给我印象深刻的便是那幅《公共厕所》，这种似乎在中国城市塑造初期随处可见的贴着光亮长条形白色瓷砖的公共厕所，随着岁月的流逝而遗留给我们的深刻印记，无非是“臭味导向”和瓷砖上那斑斑点点的污垢。现在这些公共厕所大多数早已被大部八块，仅存的寥寥无几。随着城市化进程的加快，厕所的发展也呈现出“日新月异”的景象，似乎这种厕所已快要被埋进历史的故纸堆中去了，张恩利捕捉到了它，并把它记录下来，连同它的那些污浊的印记，静静地却似乎稍有躁动的耸立在他的画面之中。画面对瓷砖线条的刻画与中国画中的清淡自然的笔触恰有些许吻合，这

种表现手法的转移，体现了画家在绘画性探索上新的心得。张恩利似乎渐渐地对这种瓷砖有了兴趣，近期其关于水槽的作品所关注的就是那种泛绿和泛蓝的花色瓷砖所分别围成的方型水槽。画面的刻画充分表现了水槽瓷砖的每一色块间的渐进与交合，把绘画性与思维的深度有机的结合在一起，笔触在洒脱中又不失内敛。这种不失象征意义的水槽，在画布上显得逼真而宁静。同时，四散开去的方型小瓷砖又像马赛克一样带着观者进入一个立体的三维图像的世界。站在画前，观者的心也随着这一汪池中之水，深深陷入其中。艺术家的思维抛开了世俗界限，摒弃了传统理念，突破日常感官和想法的樊篱，给了丑陋的、不起眼的事物一种特殊的美感。

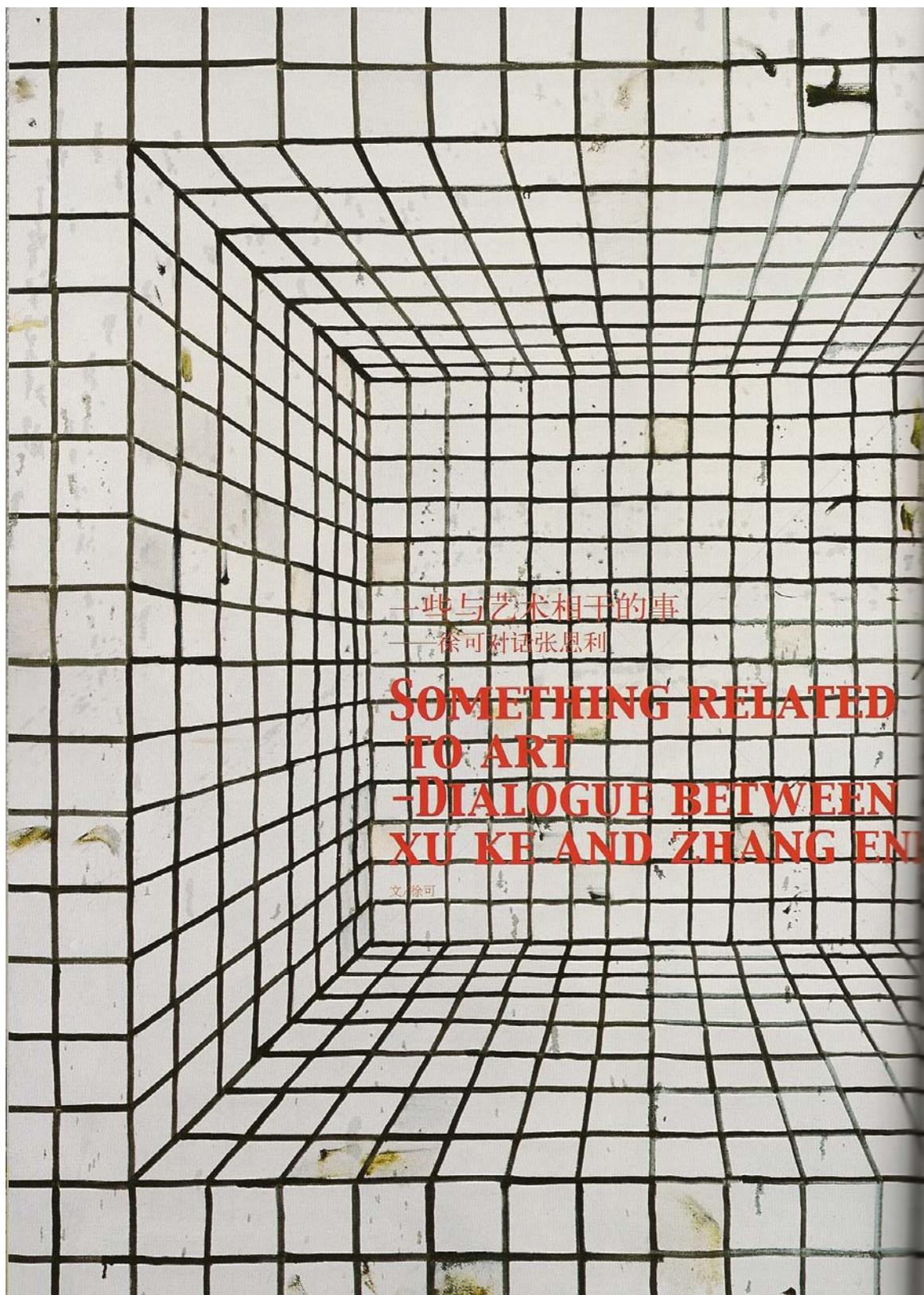
如果艺术家能够自寻与其相近的灵魂，那么作品就能成为他生活的一部分。这一方法，也是他把个人的观念和内心生活相融通之独一无二的法门。我相信有一种东西如Sainte-Beuve所谓的“灵魂之接近”或是“精神之亲属”，虽时空不同，仍能互相了解，张恩利的坚持证明了这一点：一个艺术家作品的灵魂是先天注定，而自己的努力，就是不断在探索中追寻它、接近它。



张恩利
《桶》
布面油画
Zhang Enli
Bin
Oil on Canvas
2006
150×160cm



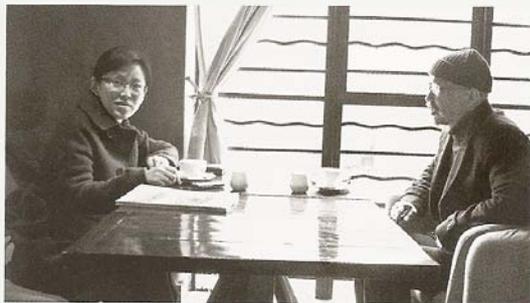
张恩利
《容器》
布面油画
Zhang Enli
Container
Oil on Canvas
2006
150×110cm



一些与艺术相关的事
——徐可对话张恩利

**SOMETHING RELATED
TO ART
-DIALOGUE BETWEEN
XU KE AND ZHANG EN**

文/徐可



徐可(以下简称徐):最早看到你的作品是《屠夫》《拥抱》和《吃》等系列作品。后来在一次丽江的开放的工作室活动中,你的作品有了一个比较大的转变,当时你画的是一棵特别真实的树从地上一直伸展到墙上,同时还有一些瓶子和箱子等《瓷器》系列。是什么使你的创作风格由早期的外露一下子转向沉静和内敛?

张恩利(以下简称张):早期的创作是一个外力,那时候年轻,这时期的作品也不是内敛,而是现在的外力就表现成那样了。早期是本能的东西更多一些,缺少一些概念的东西。

徐:丽江开放工作室活动是2002年吧?当时我在你的工作室里还看到一组关于头发的系列作品,既无聊又有趣,那是你这两种风格过渡时期的作品吗?

张:但我的转变早在1999,2000年就开始了。有人常常问我在画什么,我说我画静物画,过去绘画分为静物画,风景画和肖像画。一说起静物画和风景画,人们就会想起漂亮的风景和静物,如今时代不同了,虽然可能本质是一样的,但我们面对的物体还是有了微妙的变化,当然处理的方法也会有所不同,我虽然是用古代的观察方式来表现现在的事物,处理上也会有所转变。

徐:我觉得画静物是跟画人一样,要赋予它一种精神力量。

张:我没有赋予。

徐:那你创作那些树、箱子和水桶时是客观描述吗?我看到你画的肥皂盒,在长时间的观看后会产生一种想法,就是它不仅仅是我们熟悉的肥皂盒,一个物品,它还是一幅肖像,你是不是把它们都处理成有生命的东西?

张:我没有特别处理,画它们是偶然性,没有太多的想象力,它们都不是很新也不时髦,它们看起来很普通,又不普通,

六橙 160×180cm 布面油画 2006年

能驾轻就熟，很难把想法和方法分开，所谓的成熟就是处理的方法老到，用简单的方法解决，看起来也很简单，只是有微妙的差异。

徐：你怎么评价自己的作品？

张：我不评价，别人爱怎么说就怎么说。

徐：我听过对你作品有两种极端对立的评价，没有中间意见。

张：我也不会夸大其词或者贬低自己。

徐：你的作品所呈现出的冷静与理性可能欧洲人更喜欢。

张：我只希望喜欢我作品的人都很优秀。我希望更多的人能够通过艺术品来了解我，而不是听我说。我不重要，我的作品重要。而不是像现在的艺术家一样，人很重要反而艺术品不重要了，只有在中国，收藏家听到几个名号的作品就照单全收，但大家都清楚并不是著名的艺术家，他的每件作品都是精品。这么多年我对自己的拿出来作品先过一遍，如果认为不行的就不拿出来了。市场越好，你对自己的作品就要越苛刻，不好的东西绝对不要拿出来，没有人的作品百分之百的成功。

徐：曾有一个广告老板从他的著名广告人的垃圾桶里找到了一条后来闻名于世的广告语，你会不会也有这种情况，无意间毁了一件好的作品，你认为什么样的作品是让你满意的？

张：目前还没有。因为作品画到一半时感觉到它的问题，就不再继续了。

徐：我还记得第一次到西苏州路 1331 号看你们的工作室时打了三辆出租车才找到。那时的西苏州路 1331 号虽然在艺术圈里很有名，但是普通大众还不太知道它；如今的出租司机都知道距它只有一步之遥的 M50，知道这里有一个艺术园区，这样的变化只经历了四五年，如今 M50 每天已经非常热闹。但是我至今还记得几年前在你 1331 号的工作室里可以看到苏州河，可以听到苏州河上驳船通过的声音，那时候你的工作状态让我特别感动，现在你的条件比以前好多了，很多人都有了更大的工作室，甚至很奢华的设备，但你的工作状态和工作室变化并不大。

张：我并不想改变它，工作室最重要的一点是适合自己，我有一本书就是介绍一些大师的工作室，讲他们的作品和工作室的关系，其实他们的作品与他们的工作状态有很大的关系。而现在很多人却把作品和工作室分割开来。我的工作室比较能反映出我的创作状态，说不定哪一天，哪一个角落就会触动我的神经，就产生了一件新的作品。



徐：你来上海已经很多年了，俗话说吃什么地方的饭就要有哪里的特色，这样的判断好像并不适合你，你同许多上海的艺术家的完全不同，甚至跟中国其他地区的艺术家也不同，你的东西特别有力量，哪些人对你的影响比较大呢？

张：马奈、金农、乌切罗，我在他们身上找到了我需要的东西。我也特别喜欢培根、蒙克、保罗·麦卡西，他们是近百年艺术界的几座大山，不可翻越，他们对我的影响是精神上的，我崇敬他们是因为他们的价值和贡献。但自己的创作还是要走自己的路，积累也是不能少的。后人对前人的认识是有所选择的，例如大家觉得培根 35 岁时的作品才成熟，就是我们熟悉的那些特别恐怖的，用笔用色已经很老到，却忽视了这之前的创作都是他获得成功时的积累。近几年的麦卡锡和卢依莎的作品依然让人震撼，他们已经是高龄了，他们早期的作品并没有被人重视，而且语言风格在很早就已经形成。近几年他们的积累达到一定程度，到了不容忽视的地步。中国的艺术家太容易得意了，早期参加一个什么展览就以为自己是大师了。我的作品应该是 2000 年以后的相对比较成熟，前一段是积累吧。因为我们是受苏联似的教育，突然一下子跨到西方，一定要有一个转变积淀的过程。我是想尽可能地让自己延迟得晚一点吧，让自己首先成为一个成熟的人，至少对待艺术要有成熟的态度和方法，拿出来作品问题就会少一点，现在天才少了。



容器 (木箱子) 140 × 238cm 布面油画 2006年

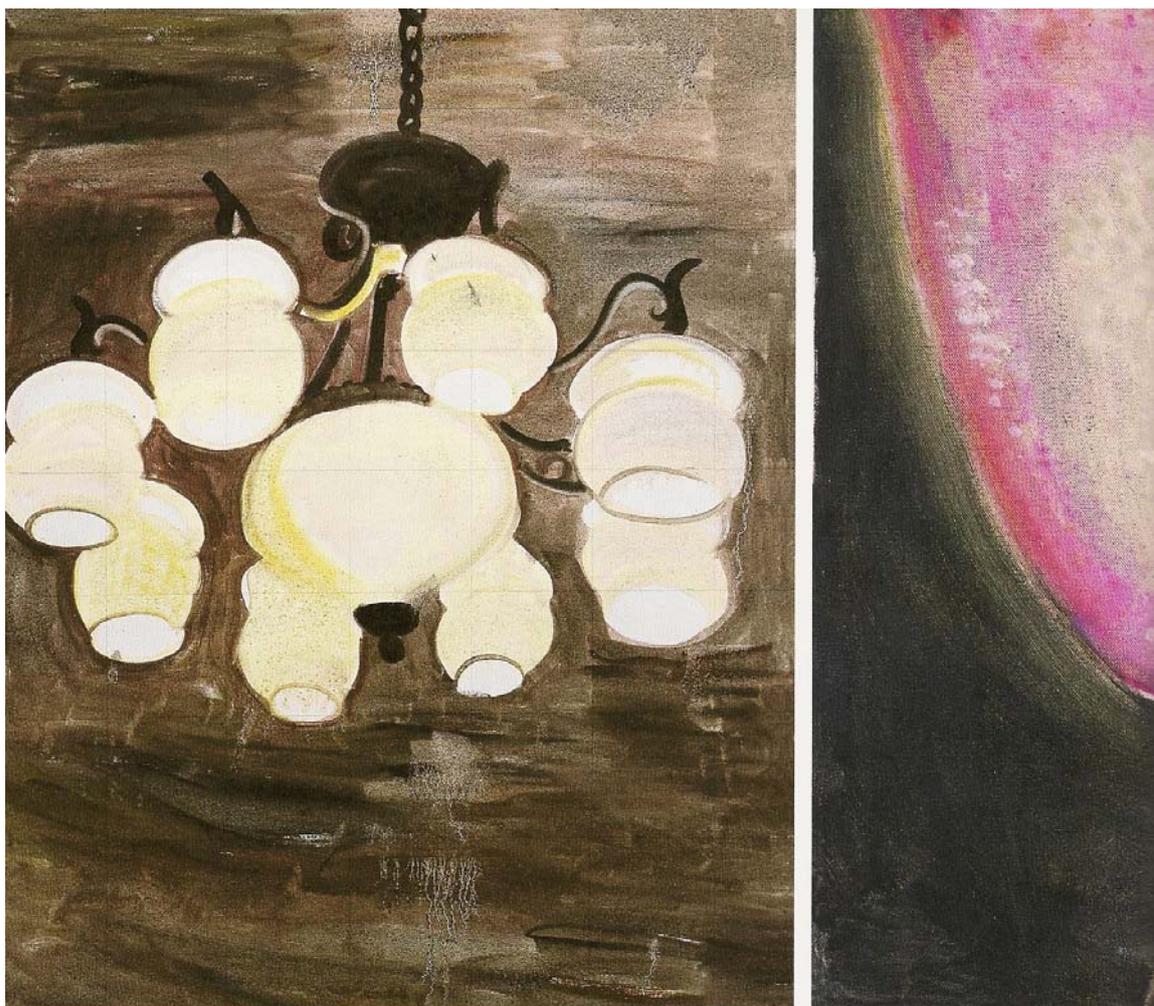
徐：你参加中国的展览比较少，用俗话讲就是比较边缘，但在国外却比较知名，参加过这几年一系列的著名的重量级的绘画展，还签了一个非常知名的画廊，国外的策展人和画廊是如何找到你呢？

张：我的画从2002年由香格纳画廊拿到巴塞尔博览会，巴塞尔博览会相对比较国际化，机会也比较多。国内的艺术圈子比较容易把艺术家归类，我的画很早就有人说是表现主义，最多再加个新字。

但是表现主义跟中国没什么关系，只是跟中国的笔法看起来有些联系，但这些圈定可以把人打死，很长时间我都被戴上了这个帽子，而这个帽子还不是很新。但是中国的艺术家从来没有真正的关心过西方古老的东西，他们更关注西方当代活跃的艺术家的，以他们为榜样，其实从来没有过时的东西，学习它们是一种研究，就像学中国画，是从过去提炼一种有价值的东西。如果想寻找当代很国际化的语言，就更应该去源头上找。如果仅从当代中找方法我觉得更是一种近亲结婚，我的国外代理画廊也是通过香格纳画廊参加的博览会，还有柏林、奥地利的展览看到我的作品才决定合作的。



沙发 150 × 220cm 布面油画 2006年



灯 140×100cm 布面油画 2006年

徐：如果有展览和博览会找你，你怎么选择？

张：博览会是画廊负责，展览有时也要跟画廊联系。所有的国际上的博览会几乎都有我的作品，但我忙不过来，一年只有四十件作品左右，而且尺寸不一。所以一年我参加国内的展览很少，今年国内会有一个个展，明年在国外有两个个展，有的艺术家特别羡慕参加那么多的展览，我是选择更适合自己的展览，有的跟自己作品不适合的就放弃了。每天面对选择而不是机会，关键是你的判断力，人要学会拒绝，要给自己留有余地，要考虑更长远，不要被眼前的机会牵着走，你觉得没有意义就不要走。

徐：你觉得这种适合的尺度是什么样的？

张：跟自己的观念相关的。

徐：当初别人的误读使你有一段时间被边缘化，现在是否正是你的不合潮流才能使你一个一个潮流闪过之后还能保有光华？从潮流中跳脱出来？

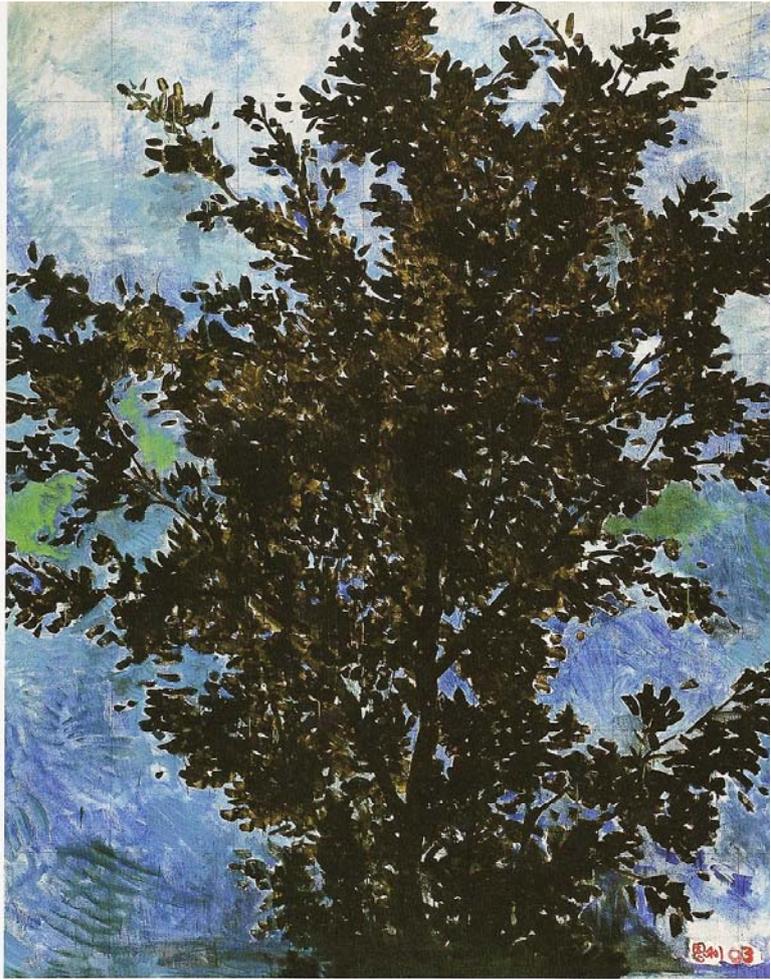
张：跳不跳出来我也没想那么多。反正创作就是我很长时间的捉摸，因为我们缺少一个积累的时间，我们能否把目光放得远一点，如果看整个绘画的发展，中国的绘画只占很小的比例，不仅是这样，中国当代绘画的发展还可以用比较怪异来形容，当然我不能把自己排除在外，中国的绘画在这几年来可以说是异军突起，不是正常发展。

徐：你参加了许多国外的展览，也看过许多国内的展览，你觉得国内与国外的绘画展览差别在哪里？

张：国外更关注绘画本体，而中国更关注潮流的东西，比如卡通，



垂溪 50×40cm 布面油画 2004年



大树之一 250×200cm 2004年

人们就会想到日本，卡通绘画在日本可能走得更极端，普通，他们的生活、行为和穿着都是这样，而在中国并不是这个情况。中国绘画上是不是太过多的强调这些，如果是，那么它就是不客观不真实的。国际上的艺术家有很多非常优秀，我们并不了解，我们只了解几个人，并对中国产生了很大的影响。你如果想成为优秀的艺术家一定要阅读广泛，艺术只选择个体而不是裙带关系，但在中国每个时代都有一个较大的艺术裙带，我说的是一个裙带，不是一个群体，被某些人再总结成一个流派，很残酷，你的作品只有具有独立价值才有意义，仅仅成为一个类型中的一个。每个优秀的艺术家的内心都不想这样，但在国内却有一个很大的现象，很多人都愿意搭顺风车，觉得这样出来可以容易，但是这些所谓的流派可能一下子就把你套住了，如果在很年轻的时候就被戴上了帽子，并获得了成功。

他可能很难突破，尤其目前中国的媒体和画廊那么多，机会也多，艺术家容易出来，这也许对后续的发展不是什么好事，小的成功可能会给他们带来洋洋得意，自命不凡。艺术家应该尽量不考虑这些，考虑做好作品。

中国现场热闹但不重要，我们常常说西方人有话语权，但中国人在当代艺术舞台上有多少贡献？有多少影响？不要总谈西方东方，要谈哪些人做了什么？为什么小汉斯重要？因为他在国际上做了很多重要的展览，有影响的事，苏珊为什么有影响力，因为她的书极有水平，不能空谈谁掌握了多少权力，包括市场的判断力，我们从来没有看到西方的拍卖市场像中国一样，不能说西方的收藏家没有中国厉害，而是他们的大收藏家对未来的美术馆和博物馆有影响，他们更关注艺术家未来的价值，而不是价钱，当然未来的作品价值高，他的价钱也

是高的，他们的判断 80% 是准确的，而国内的收藏家 80% 是盲目的。这个现象说明中国收藏还刚刚起步就收藏过猛。在十年前没多少人看过毕加索的原作，现在花上大价钱就能买到，这是突然的变化。西方的收藏家有的对艺术史非常了解，太多太多的美术馆可供他们参考，甚至许多收藏家的作品就是为美术馆买的，他们会等待，不会盲目进入和尝试，要就要最好的。中国收藏家在这方面还欠缺，我们要避免谈东西方，波兰、捷克也有很好的艺术家，但它不是主流，就被我们忽视了。对我来说只讲作品本身，吃本地的饭肯定会受这里的影响，我主张把地区特色过分地排除掉，作品没有国界，只是人的，但作品又不能超越人本身。

徐：但这种希望在许多画家身上都比较难实现，因为他们身边的人都已经发生了变化，让他不考虑成功与金钱是不太可能的。能清醒地认清形势，对自身有控制力的人并不多。

张：媒体和画廊可能会给他带来商业利润，但对他长久地发展没有好处，选择画廊要对他的事业有推动作用。

徐：你认为一个好画廊能给艺术家带来的是什么？

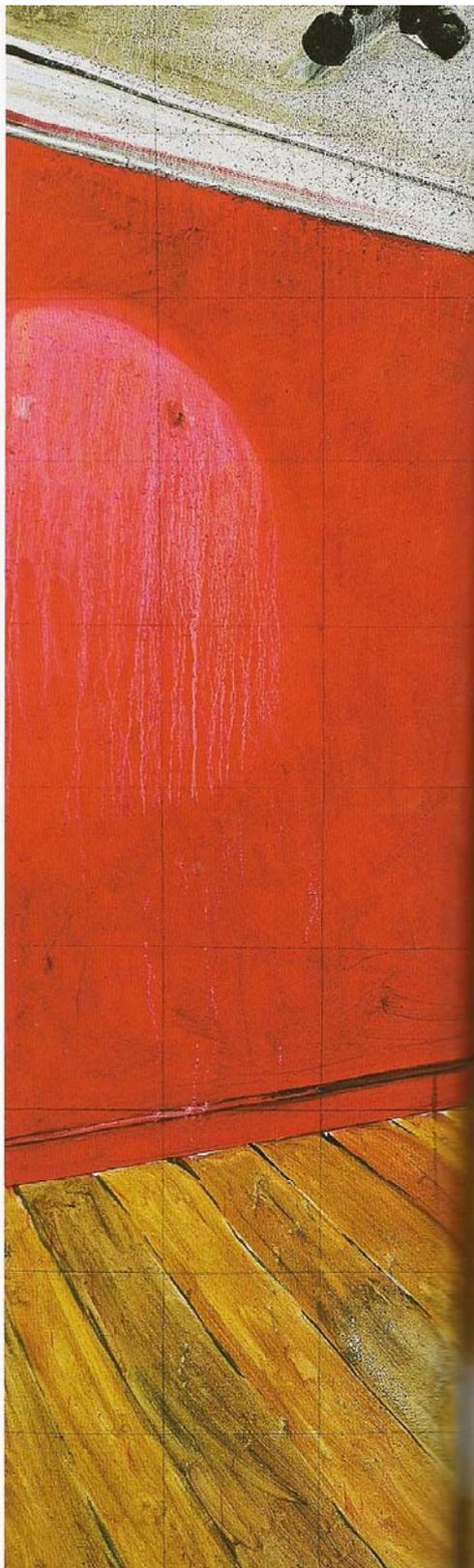
张：未来。

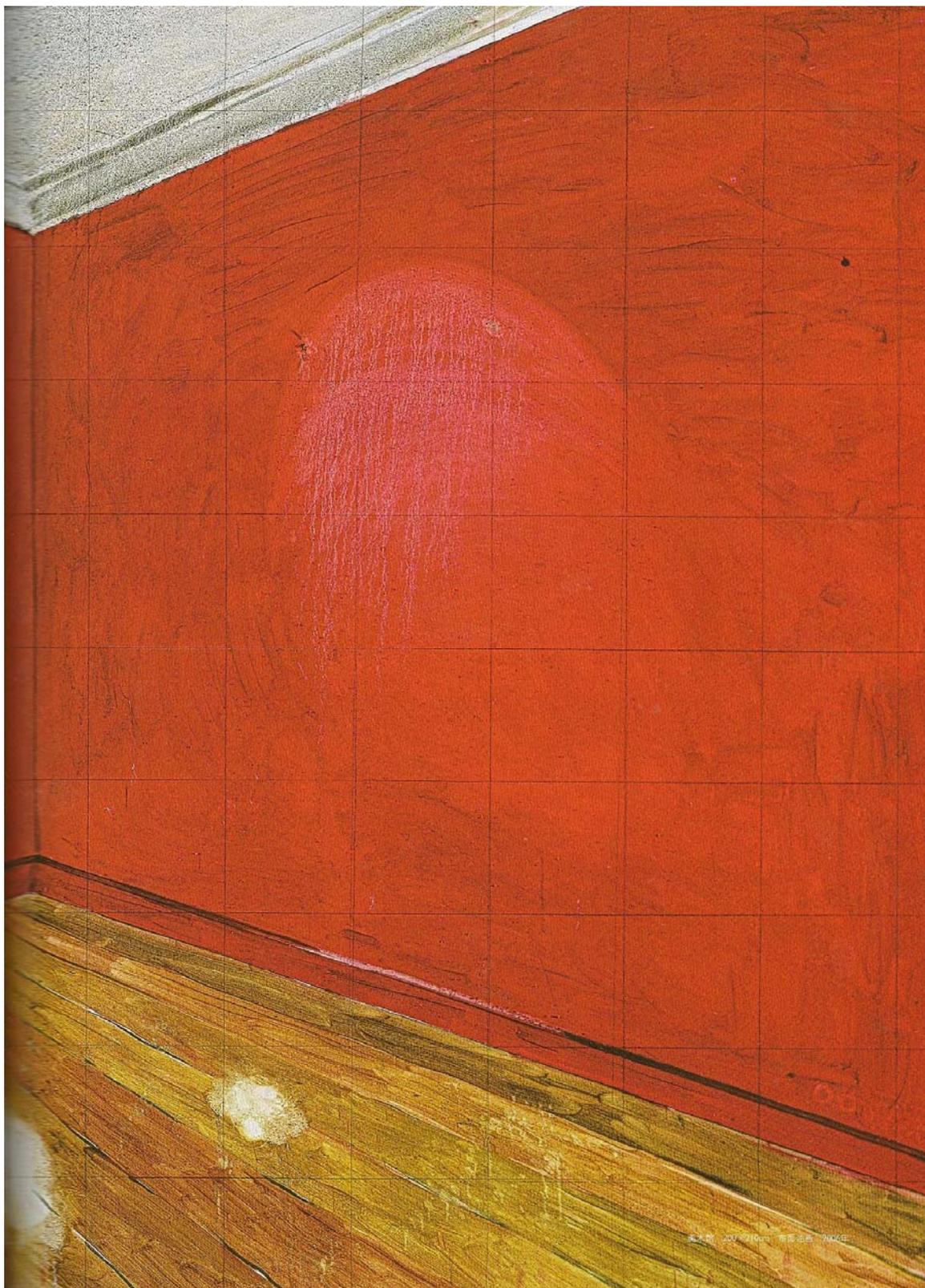
徐：并不是每个艺术家都像你那么幸运有优秀画廊代理的机会。

张：这个社会是平等的，不存在你的作品被埋没的问题。但是一个人一出道就被市场认可，他就按照那个路子走下去，观者就会对此默认，可能他自己还没有认可自己，却被社会认可了，那就变成了他的一个负担。人的成熟要通过时间生活理解不断地调整，给自己留一些调整的时间，就给未来多一个机会。

徐：中国的艺术博览会也很多了，去年上海新的博览会也让中国艺术界见识了欧洲重要的收藏家阵容，你觉得上海甚至中国会成为艺术品交易的重镇吗？

张：这取决于中国收藏家的素质。迈阿密重要是因为美国客户，巴塞尔重要是因为欧洲的客户，移师上海的话中国甚至亚洲有这些重要的客户吗？欧美的人不会这么远来到这里的。把保罗·纽曼的东西拿到中国来，有人认识吗？我们了解得片面了，只知道马修·巴尼，批评家是选择性地推荐，读者又选择性地知道，那么被知道的人就会对我们产生更大的影响，而同时我们也忽略了很多有价值的东西。





黄木器 2007/10cm 布面油画 2006年