

《穷山恶水》

《干，活》系列之三

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纯真的线条蹦跳般的在靛蓝的墙面上跃动，地面上鼓起形象在它们最饱满的时刻被捕捉。《穷山恶水》是赵涛、张秀良、张萌萌与社会敏感性研究所联合呈现的神秘世界。在《干，活》系列于箭厂空间的第三场呈现中，工业生产线上的物料被作为表达的方式而不是实用的结果。赵涛用工业发泡胶和油漆释放了一份谵妄的想像，发泡胶膨胀后的球根状形态诠释了家乡的山区景观，对于他这这也是一个与漫长冬季狩猎有关的刺激戏法。而张秀良在墙上的钓鱼绘画则象征了一种与“对抗”有关的冥想，在女儿张萌萌的帮助下，他的速写描述了在一个时间暂停之地的软流荡漾超越着日常生活的种种需求。生动的靛蓝色墙壁留有他们生产线上成品的线索。赵、张寓言式地描绘了狩猎和捕鱼这类传统劳作，在当代背景下，这些古老的构成农业社会的劳作令人联想到童年记忆和闲适的状态。作为一种对非人性化工业生产方式的有趣颠覆，赵、张在对自然的田园体验当中重新装配出这些现代化工业的“副产品”。《穷山恶水》探求在周而复始的不休劳作中，将过去与传统置放于当下，精简到一种纯净的空间中，在那里工作和愉悦相互盘绕。

在《穷山恶水》展示期间，发生了箭厂空间11年半历史中唯一一次破坏作品的事件：门面玻璃被人用鸡蛋和番茄砸破了。那段时间，也正是钓鱼岛争议最紧张之时——而张秀良的墙面绘画正巧写了一句“钓鱼是一种态度”。也许这句无辜的话触怒了某个过客，我们不得而知，仅能从某种文字的巧合中捕风捉影，而对方为什么会用番茄和蛋当武器，也永远成了迷。我们也从未找到此人。

赵涛（1987年生于河北张家口）在伯纳德公司工作了两年。他的工作包括在流水线上给阀门驱动器上漆和员工培训《穷山恶水》这个标题源于赵对他家乡村子的评述，他目前打算回到村里竞选村长，希望在村子荒芜之前去拯救他的家乡。

张秀良（1985年生于黑龙江齐齐哈尔）在伯纳德的流水线上工作了五个月，他的主要工作是装配阀门驱动器。他的女儿张萌萌今年九岁。

有关社会敏感性研究所的更多信息参见本书第xx页。

Badlands

Work/Live Series, Project #3

Zhao Tao, Zhang Xiuliang and Zhang Mengmeng/Social Sensibility Research Institute

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Innocent line drawings scampered on electric blue walls and billowing foam defied gravity to sit suspended at its peak. *Badlands* was the esoteric world of Zhao Tao, Zhang Xiuliang and Zhang Mengmeng in conjunction with the Social Sensibility Research Institute. In this third installment of the Work/Live Series, vital tools from an industrial assembly line were co-opted for expressive rather than pragmatic ends. Zhao Tao unleashed a delirious rendering of industrial foam and paint. The bulbous forms re-interpreted the mountainous scenery of Zhao's hometown, conjuring for him the thrill of an extended winter hunt. On the walls, Zhang Xiuliang's fishing imagery symbolized a meditative act of resistance. With the help of his daughter Zhang Mengmeng, the father-daughter collaboration depicted soft rippling streams in a place where time is suspended, beyond the demands of daily life. Vivid indigo walls took their cues from the color of the products coming off the factory line. Zhao and Zhang's allegorical escapes depict traditional forms of labor and actions, hunting and

fishing, that constitute “work” in agrarian societies. Reframed in a contemporary context, these ancient activities become associated to childhood landscapes, memories and leisure. A playful subversion of the apparatus of de-humanized industrialized labor, Zhao and the Zhang’s reconfigure the by-products of the modern factory into their own idyllic experiences of nature. Hinting at ever-evolving notions of labor, *Badlands* layers past on present, traditional on contemporary, and truncates into a rarified space where work and pleasure entwine.

During *Badlands*, the only destructive act of vandalism in Arrow Factory’s eleven-and-a-half-year history occurred: eggs and tomatoes were hurled at the façade, shattering the storefront’s glass door. At the time, geo-political tensions were at an all-time high over the Diaoyu (Senkaku) Islands. The Zhang’s wall drawings were accompanied by the words “Fishing is an attitude.” In a moment of serendipity, this innocent phrase may have inadvertently inflamed a passerby. However, this is only a hunch, based on the fact that the characters for fishing and the name of the disputed islands are the same. The choice of weaponizing eggs and tomatoes in this manner remains a mystery; the perpetrator was never caught.

Zhao Tao (b. 1987, Zhangjiakou, Hebei Province) has been working at Bernard Controls for two years. His job on the assembly line consists of painting valve actuators and training new employees. The title, *Badlands*, is derived from Zhao’s sardonic description of his home village. Zhao intends to return and run for village chief with the hope of saving his hometown before it becomes desolate. Zhang Xiuliang (b. 1985, Qiqihar, Heilongjiang Province) has worked for five months on the assembly line at Bernard Controls. His main job is to assemble valve actuators. His daughter, Zhang Mengmeng, was nine years old.