

DIONISIO CIMARELLI: FOR EMPEROR AND WORKER ALIKE 雕刻：为了皇帝和民工

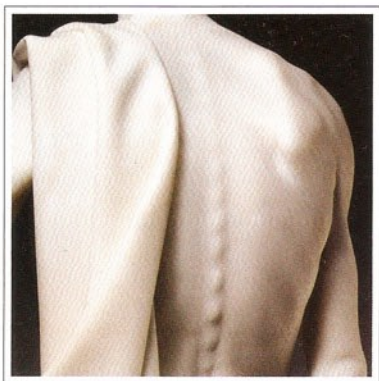
在文革末期那个需要“特殊人才”才能拿到中国签证的时代，他就来过中国，当时才20岁。3个月在中国写毕业论文的时间在他一生都打下了深刻的烙印。作为雕刻家和遗迹修复专家，他游历世界各地为包括卢浮宫和瑞典皇宫在内的皇宫和历史名迹作修复工作。2006年因为中意友好年的项目重回中国，从此就没有再离开。他在忙什么？在景德镇烧瓷，在上海为民工塑像。

意 大利中国年（2006年）受大使馆文化处邀请，我回中国做了一系列的展览活动后决定留在了上海。原因很简单：中国现在处于一个令人激动的时代，方方面面的刺激对于艺术家来说都是珍贵的养料。这里什么事情都可以发生，都在发生。色彩、气味、形象……这种弥漫在中国的几乎有些幼稚的、极其积极向上的乐观气氛，在欧洲已经完全荡然无存了。当然它也有反面的影响，但这就是一物两面的原生问题了。经验而言，我发现一个人年轻时体验过的陌生文化，在其一生都会留下不可磨灭的烙印。我是个钟情于欧洲古典主义雕塑的艺术家，但20多年来一直深受中国艺术的影响，喜欢青铜、木器、多彩瓷器这样的“中国”材质。当然就本行而言，我对大理石最为熟悉。过去的十几年里，我负责修缮了包括卢浮宫拿破仑厅雕塑和瑞典皇宫教堂等一系列大型项目，而最近几年在中国，我做的一项工作说起来则和民工很有些关系。

斗胆评论一下，目前中国的艺术界分为两种主流现象，大致是传统学院派坚守阵地和现代市场派征战世界艺术舞台。市场化经济影响下，技术上对市场敏感度非常高

的艺术家高效产出的现状，在别的地方没有如此强烈。

大理石是一种坚实、奇妙、有历史感的材质，理论上可以流传百年。但是以它为原料的艺术雕像，或是一套精致别墅，能做到这一点吗？这由很多方面的元素决定，但其中建造者的初衷和理想很重要。我在中国参与跨界项目时，最为关注的是和有品质的人一起合作有品质的事，创作只有在中国可以创作的作品。舍山项目的启动者为人很低调，不接受媒体采访，但是我在和他的交往中体会到一种非常切实朴素的社会责任感。他追求的不是一处放在哪都可以的住宅，而是“如同是从这里长出来一样”的建筑，和周围的环境和谐共存。先前50多栋别墅的精装修都做好了，花了几百万投入，又全部推倒重来，因为他觉得作品一定要对得起这块土地的价值。这样的胸怀让我尊敬。根据我的建议，现在选用的石材是我熟悉并推荐使用卢浮宫专用的朗姆石，我也要求朗姆石供应商的技术总监亲自现场督察。这样的采购成本是普通项目的三倍，采购系统也更复杂，很少人愿意这么投入，但要达到百年流传的目标就需要不凡的真诚投入。



“斗胆评论一下，目前中国的艺术界似乎有两种主流现象，大致是传统学院派坚守阵地和现代市场派征战世界艺术舞台。市场化经济影响下，技术上对市场敏感度非常高的艺术家高效产出的现状，在别的地方没有如此强烈。”

现在的中国是一个系统建立的时候，除了一种精神以外，流程和中间的环节等等牵扯的因素当然也很多。领导者只是一个能量给予者，过程中有很多环节影响结果，包括每天搬砖垒瓦的人——民工。作为这个项目的外地面积顾问和一个艺术家，在这两年间我有一个作品的想法逐渐成型——塑建设者群像。如果我们这个建筑的目标是经典永恒，那百年建筑的建造者——民工的劳动也应该得到尊重。给和我朝夕相处的民工做一些群像雕塑，然后放置在这个社区是我的理想，现在已经在酝酿实施中。工作的时候我经常给工人讲点东西：中国建筑为什么前面要放个石狮子，为什么很多外国建筑顶是尖的……培训算不上，就是通俗一点的艺术普及。其实很多美学的道理也是很简单的。让民工们第一次接受来自意大利雕塑的审美训练，很多人告诉我是徒劳，可能很多民工听不懂。但我问过一打工17年的天津民工，他告诉我：第一他当然听得懂，第二他觉得自己现在做的东西和此前做的不一样，是在做一件艺术品，所以很骄傲很有动力。这让我很感动，这就是艺术的感召力。



中国现在的雕塑作品最多的还是观念作品：巨大的规模（向经），中山服的意指（隋建国）。我则更喜欢在一个艺术原形的基础上，根据最初的构思和造型配合材料变化探索更多的变化，在古典创作原形的基础上给材质赋予一种具有当代感的关系。每一个再创造都是一个新的开启。非洲小脸是我在非洲时创作的一个原形。现在我经常一个人泡在江西景德镇，学习制瓷来重新塑造这个非洲小脸的形象。曾经做过很多陶器的我以为制瓷也差不多同样简单，动手之下才知道其中之不易。每次开炉的时候，我都紧张得心提到嗓子眼。这种兴奋和紧张让人爱恨交加——经常一个月的辛勤结果就系于这一刻间，“唉”还是“哇”都是毫厘间的事情。不过，我还是做成了很多制瓷老工人坚决认为不可能成功的造型。所以你经常会发现我的工作室里，一群工匠围在我身边和我一起焦灼地等待开炉一刻——看这个意大利人做出的“不可能”的景德镇瓷器。

最近我经常想，也许又是我酝酿创作一组他们的群像的时候了。



I came to China back when I was just 20 years old and was probably among the first group of foreigners to arrive in China after the Cultural Revolution. At that time you need to have "specialist talents" before you could get a Chinese visa and the longest available was only for one month. It was only after my teachers dealt directly with the embassy that I was given three precious months of special permission to study in China and write my graduation thesis here. I am probably one of the few foreigners who do have some rights to talk about Chinese culture.

During Italy's "Year of China" in 2006, I was invited by the embassy's cultural section to come back to China and put on a series of exhibitions, after which I decided to stay on in Shanghai. The reason for my decision was quite simple: China is currently in a very exciting period of her history and this whole range of stimuli is very valuable nourishment for an artist. Anything can happen here and is happening here. Colors, scents, forms... China is filled with an almost naïve atmosphere of optimism that's pushing ever onwards and upwards, something that in Europe has all but faded away to nothing. Naturally there are negative aspects to this, but this is the problem of all things having two sides. Speaking from my own experience, if people experience a different culture while they are

young it will mark them indelibly for life. I'm an artist in love with European classical sculpture, but for twenty years now I've been profoundly influenced by Chinese art. I love "Chinese" materials like bronze, wooden artifacts and glazed ceramics. Of course, in terms of my own field, I'm most familiar with marble. Over the past decade or so, I've been working on a series of major projects including repairs to the statues in the Cour Napoleon at the Louvre and restoration of the Swedish Royal Palace. But during these past few years in China, I've been working on something that, as it so happens, is related to the rural migrants who come to work in the cities.

To make a bold critique, I would say that the Chinese art world at the moment is broadly divided into two major tendencies: the traditional academy faction holding their ground and the modern market-oriented artists making an assault in the global theater. Under the influence of an increasingly market-oriented economy, the phenomenon of highly effective production by artists, who are very sensitive to market demand in a technical sense, is happening more intensely here than anywhere else.

Marble is a material that is resilient, marvelous, full of history, and in theory can last for centuries. But can individual sculptures made from marble or per-

haps a finely crafted villa last so long? That will be decided by a number of factors, very important among these are the intentions and ideals of the creator. Taking part in projects in various fields in China, the thing I've paid most attention to is that I am working together with people who have character and quality to do things that have character and quality, creating things that could only be created in China. The initiator of the Sheshan project is a very low-key person who doesn't talk to the media. But in all my dealings with him, I've had the impression of a very straightforward sense of social responsibility. He's not after some kind of residential development that could be stuck anywhere, but wants to make buildings that look like they've grown in their location and are in complete harmony with their environment and surroundings. After fancy decoration of fifty villas that had already been completed at a cost of millions, he agreed to pull out and start again because he felt the final product had to live up to the value of the earth they were built upon. I respect this breadth of feeling. At my suggestion, for the stone we used the sandstone that I was so familiar with from my work at the Louvre. I had the technical director from the stone supplier come to the site to oversee things. This made the cost of these materials three times that of an ordinary



project and also made the purchasing process very complex. Very few people would be willing to invest in this kind of undertaking, but if your goal is to make something that will last for centuries it requires a sincere investment that is out of the ordinary.

It is a time now in China for creating systems; as well as the spirit of the thing, there are many other factors like processes, intermediate stages and so forth. The person in charge is just there to supply the energy. It is the various stages in the process that will influence the final outcome, including the migrant workers who are shifting the bricks and setting the files day in and day out. As the consultant on external areas of this project and as an artist, over these past two years I have had the idea for a work gradually taking shape – making a group sculpture of the builders. If we want to make this building a timeless classic, then the labor of the migrant workers who make these structures, which will remain unaltered though the centuries, should also be respected. I'd like to make some group statues of these workers who I've been alongside day and night, ideally erected in the new housing development; it's something I'm still mulling over at the moment. I often explain things to the workers while we're at work: why you put stone lions out front of Chinese buildings, why so many foreign buildings have peaked roofs, and just a bit

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of general knowledge about art expressed in a down-to-earth way. Actually most of the principles of aesthetics are very simple. A lot of people tell me I'm wasting my time teaching migrant workers about the principles of aesthetics derived from classical Italian sculpture, that probably most of the workers won't understand. But I asked a worker from Tianjin who'd been in building for 17 years about this and he replied, first, of course he understood, and second, he could sense that the project wasn't like the things he'd worked on before, that this was making art which made him proud and motivated. I was very moved by this; this is the appeal of art.

So much of Chinese sculpture now is still conceptual work: on a massive scale (like Xiang Jing) or with those Mao suit aspirations (like Sui Jianguo). I

much prefer to work based on an original artistic form and then go along with the materials as they transform in line, staying true to my original idea and structure, then giving the materials a contemporary relationship but still basing it on the classical way of creation. Each recreation is a new beginning. I created the small African face in a basic form while I was there. These days I often spend time alone in Jingde in Jiangxi, studying how to use porcelain to recreate these African faces. As someone who's worked a lot with pottery before I used to think making porcelain would be just as easy, but once I actually tried to do it I found it wasn't so simple. Every time I opened up the kiln, I was so nervous that my heart was in my mouth. This mix of nervousness and excitement makes you both love and hate it – often a whole month's work will depend on this one moment – will it be an "Ah!" of delight or an "Oh!" of disappointment? But I did manage to make some things that a lot of old porcelain makers told me quite firmly would be impossible. So you'll often find a group of older workers in my studio gather round the kiln, waiting anxiously, just like me, for it to be opened and to see the "impossible" Jingde porcelain this Italian has made.

I've often thought recently that it might be time for me to create a group sculpture of them.