

Zhang Ding

张鼎

Artworks 作品

1980 生于甘肃

## 教育

2003 中国美术学院

1998 西北民族大学油画系

## 个展

2007 工具, 其他 18号楼-A

2007 向西N公里, 2006-声音装置, 165cm直径, 16组声音, 香格纳F空间, 上海

2006 我的摄影展-张鼎个展, 龙华路2577号, 徐汇区, 上海市

2005 大城市, 比翼艺术中心, 上海

## 群展

2007 ARTISSIMA CINEMA, 都灵国家电影博物馆, 意大利

2007 中国发电站: 第二部分, ASTRUP FEARNLEY现代美术馆, 奥斯陆, 挪威

2007 个人的态度2-录像、照片与装置展, 香格纳H空间, 上海

2007 第38届瑞士巴塞尔艺术博览会-聚焦上海, 艺术博览会 瑞士

2007 没LOST, 丢失ING, 杭州

2006 没事-当代艺术展, 浙江杭州西湖区清河坊大井巷95号胡庆余堂中药博物馆

2006 很多灰 2, 香格纳H空间, 上海

2006 电影城-布莱顿电影节, 布莱顿, 英国

2006 无休无止: 摄影与新媒体艺术, 上海当代艺术馆, 上海

2005 第二届广州三年展"自我组织"单元-比翼艺术中心: 如何将广州变成上海, 信义国际会馆  
分展场, 广州

2005 出事了! -南山路柳浪闻莺公园枫杨林, 南山路柳浪闻莺公园枫杨林, 杭州

2005 很多灰-影像艺术展, 比翼艺术中心, 上海

2004 62761232 快递展, 快递目的地, 上海

1980 Born in Gansu

#### Education

2003 China Academy of Art

1998 Includes Northwest University for Nationalities

#### Solo Exhibitions

2007 TOOLS, Other A-Bldg.18, 50 Moganshan Rd

2007 N Kilometers towards the West, 2006-Sound installation, diameter 165 cm , ShanghART F-Space, Shanghai

2006 My Photographs Exhibition-Zhang Ding's Solo Exhibition, 2577 Longhua Road, Xuhui district, Shanghai

2005 Big City, BizArt Art Center, Shanghai

#### Group Exhibitions

2007 Artissima Cinema, Museo Nazionale del Cinema, Turin, Italy

2007 China Power Station: Part II , Astrup Fearnley Museum of Modern Art, Oslo, Norway

2007 Individual Position 2-Video, Photo, and Installation, ShanghART H-Space, Shanghai

2007 Art 38 Basel Professional Day-Focus Shanghai , Art Fair Switzerland

2007 没LOST, 丢失ING , Hangzhou

2006 It's All Right-Contemporary Art Exhibition, Hu Qing Tang Museum of Traditional Chinese Medicine, Hangzhou

2006 A lot of Dust 2, ShanghART H-Space, Shanghai

2006 Cine City-The Brighton Film Festival , Brighton, UK

2006 Restless, Photography and New Media, MoCA, Shanghai

2005 The Second Guangzhou Triennial Self Organisation-BizART: How to Turn Guangzhou into Shanghai , Xinyi International Club, Guangzhou

2005 Something is Happening , Maple-poplar Woods - In Orioles Singing in the Willows Park, Hangzhou

2005 A Lot of Ash- A Lot of Dust-Videos & Performance, Bizart Art center, Shanghai

2004 DIAL 62761232 , Callers Location, Shanghai



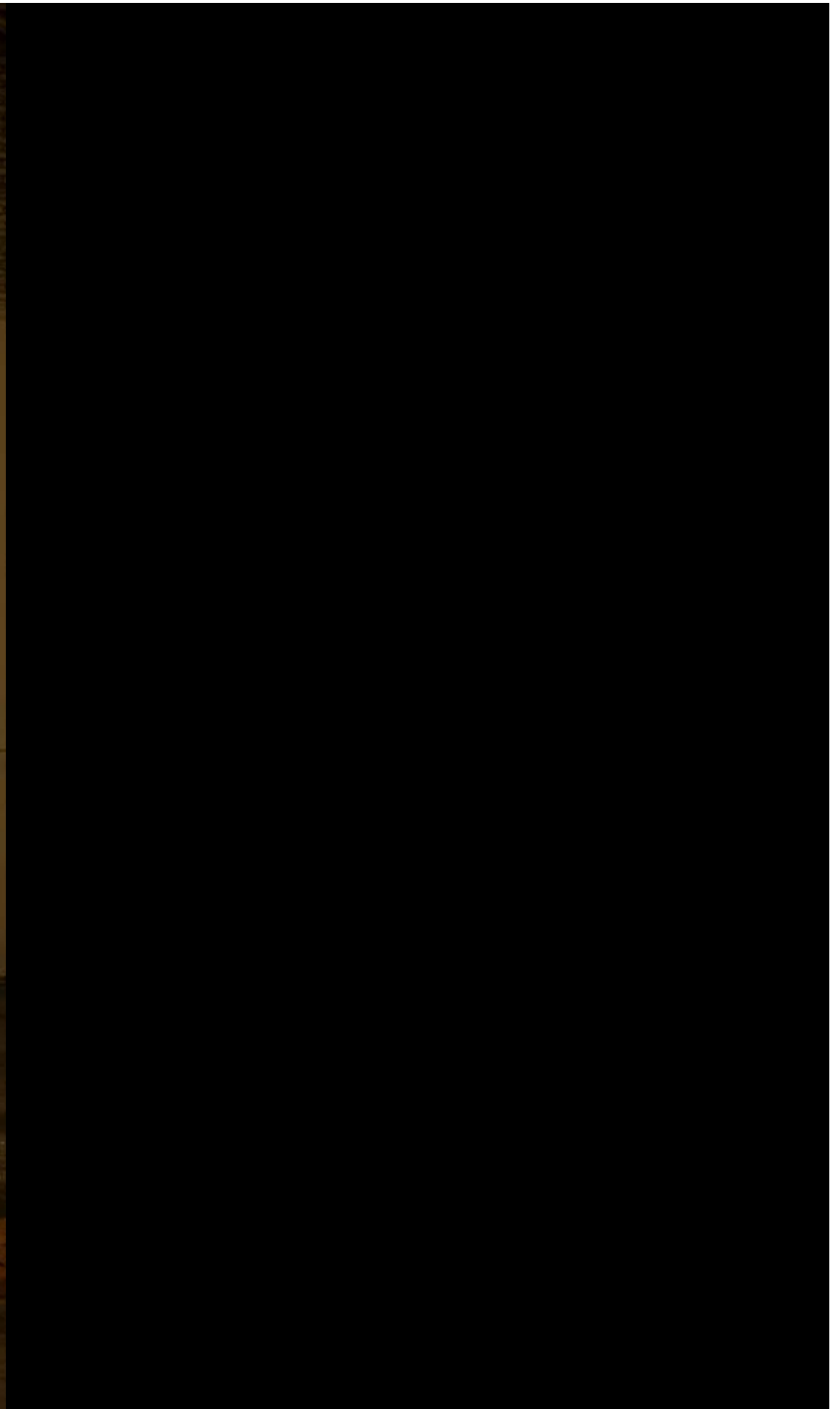
Big time, 2007, video  
大时代, 2007, 录像

工具, 张鼎个展, 2007

Tools, Zhang Ding's solo exhibition, 2007

- **Zhang Ding, 'Tool' (2007)**
- 'Tools' is an allegorical fairyland consisting of mixed media installations and video. This environment is created by the young artist Zhang Ding to respond to aspects of a marginal urban culture. Cactus here become the main device or metaphor of a doggedly resistant life. The cactus is found anywhere, but their multiple thorns do not allow us to approach them. Zhang Ding fights against that – with every tool possible, trying to find a possible way of communication with this sort of resistant life, using both violence and dialogue: Cruel beating and frozen cutting do not destroy cactus as much as water, even though it is fluid, gentle and beautiful. Water pours from ten watering pots hosing a cactus... eventually killing it! Mud splatters around while the liquid spreads all over the floor. Next to this series of cactus a group of obsolete industrial products: 24 olive green refrigerators filled with loud-speakers, and an old style detonator which can trigger a deafening explosive noise, giving you a sudden feeling that you are in the world of the "Flowers of Evil".
- Zhang Ding's interest in narratives of un-known and un-approachable identities is also of concern in his archival project on missing persons. Here, he appropriates the visual imagery of people gone missing. He photographs these notes so often seen at public places thereby, at the same time, paradoxically stressing the fact of uncertainty but also manifesting the image of the lost person through second representation. It is an archival impulse that reveals an interest in memory, loss, and personal narratives.
- His past documentary films mainly focus on marginal urban culture, such as people, events, objects: an old homosexual transvestite, a confused young Muslim, missing people's notices, an abandoned amusement park, a crazy man.... Through the perspective of Zhang Ding, the reality's details are exposed: gloomy, dilapidated, chaotic, and vigorous.
- Zhang Ding was born in 1980 in Gan Su. Today he lives and works in Shanghai. He graduated from the North West Minority University in 2003 with a major in Oil Painting. Additionally he studied New Media Art at the China Academy of Fine Arts in 2003/2004. Recent exhibitions include Big City and A Lot of Ash – A Lot of Dust, BizArt Center, Shanghai, China (2005) and MC1, The First International Biennale of Contemporary Chinese Art, Montpellier, France (2005).

















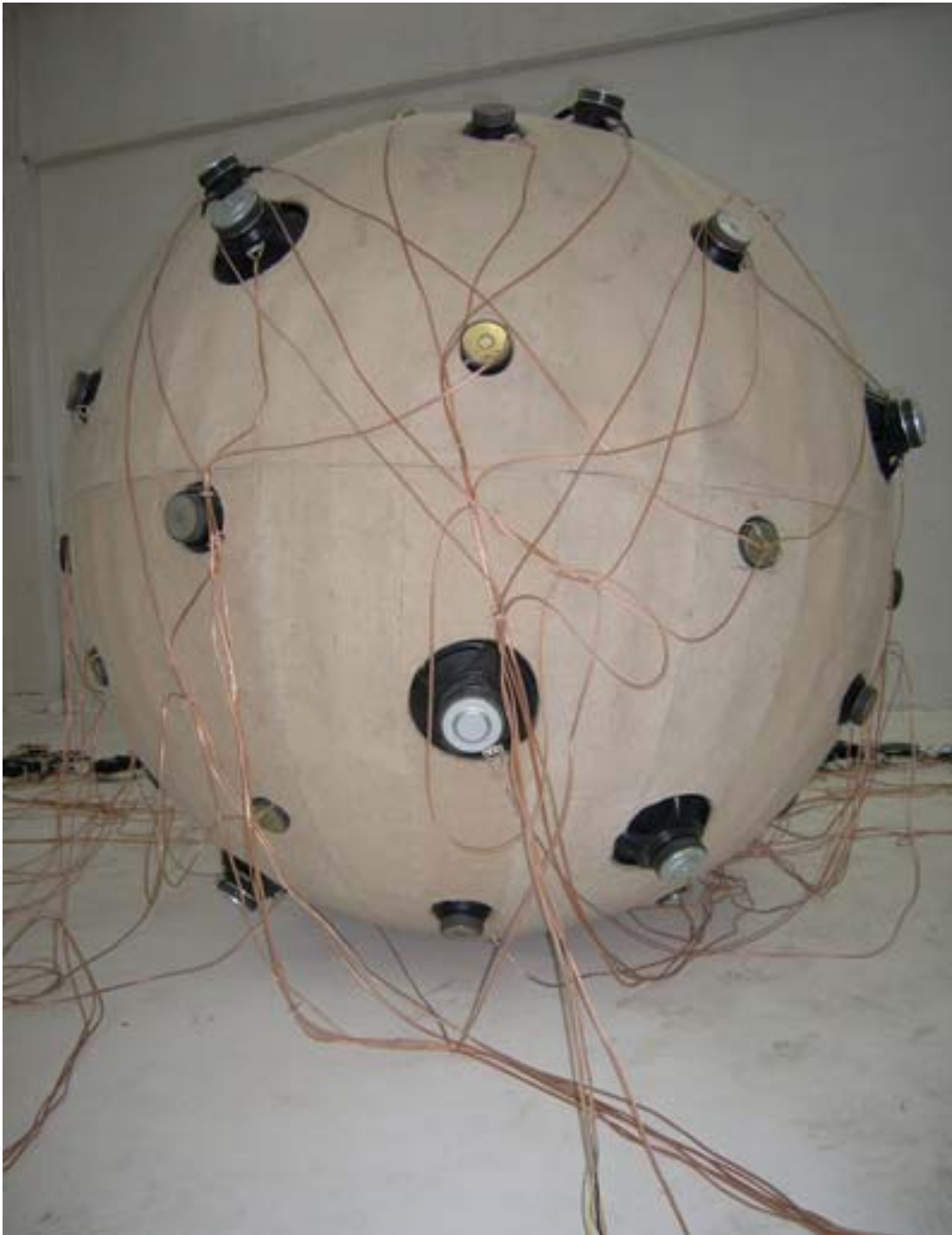






向西N公里, 2006  
声音装置, 165 cm 直径, 16 组声音  
*N kilometers towards the West*, 2006  
Sound installation, diameter 165 cm  
16 sounds





声音来自于甘肃临夏回族自治州临夏市  
在这个城市的一天中不同的地点、  
不同的时间录制了我所能听到的声音。  
在被毛毡包过的球体中密封  
播放这些声音。

Sounds recorded at different moment of  
the day in different places of the *Hui*  
city Linxia, in Gansu province, are  
played on speakers mounted on a ball  
covered with wool blankets.







他们在一起的乐园, 2006, 摄影系列  
*Their common amusement park, 2006, series of photographs*



他们在一起的乐园, 2006, 摄影  
*Their common amusement park, 2006, photographs*



















疯汉, 2006, 录像, 60 分钟

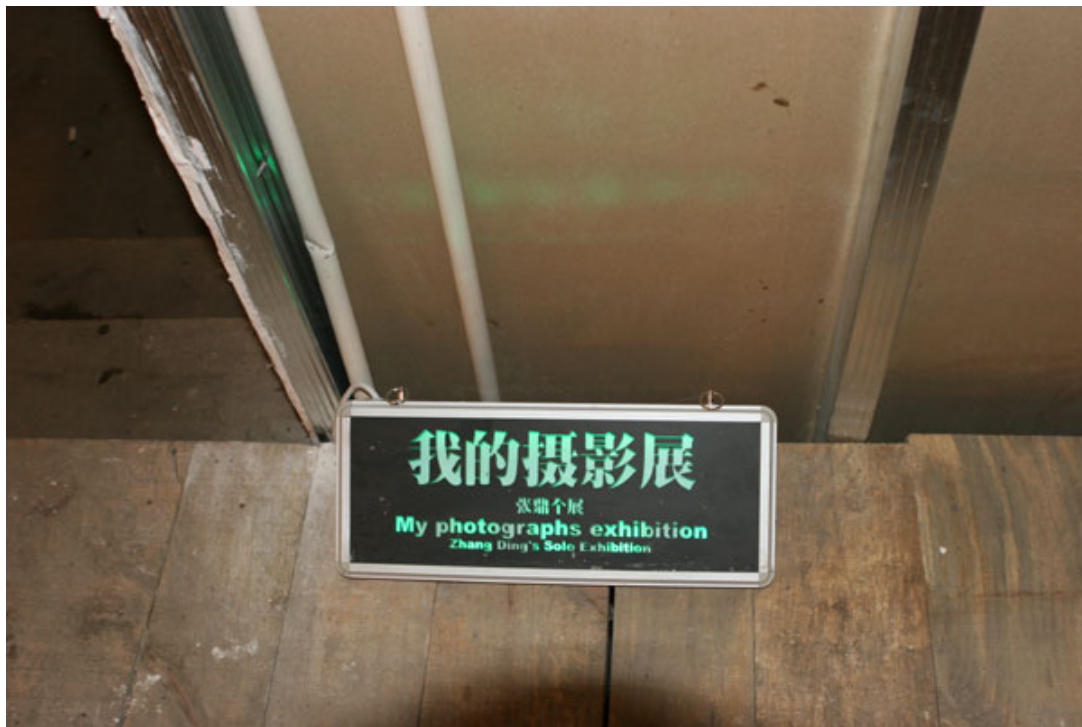
*Feng Han*, 2006, video, 60 min





疯汉, 2006, 录像, 60 分钟

*Feng Han*, 2006, video, 60 min

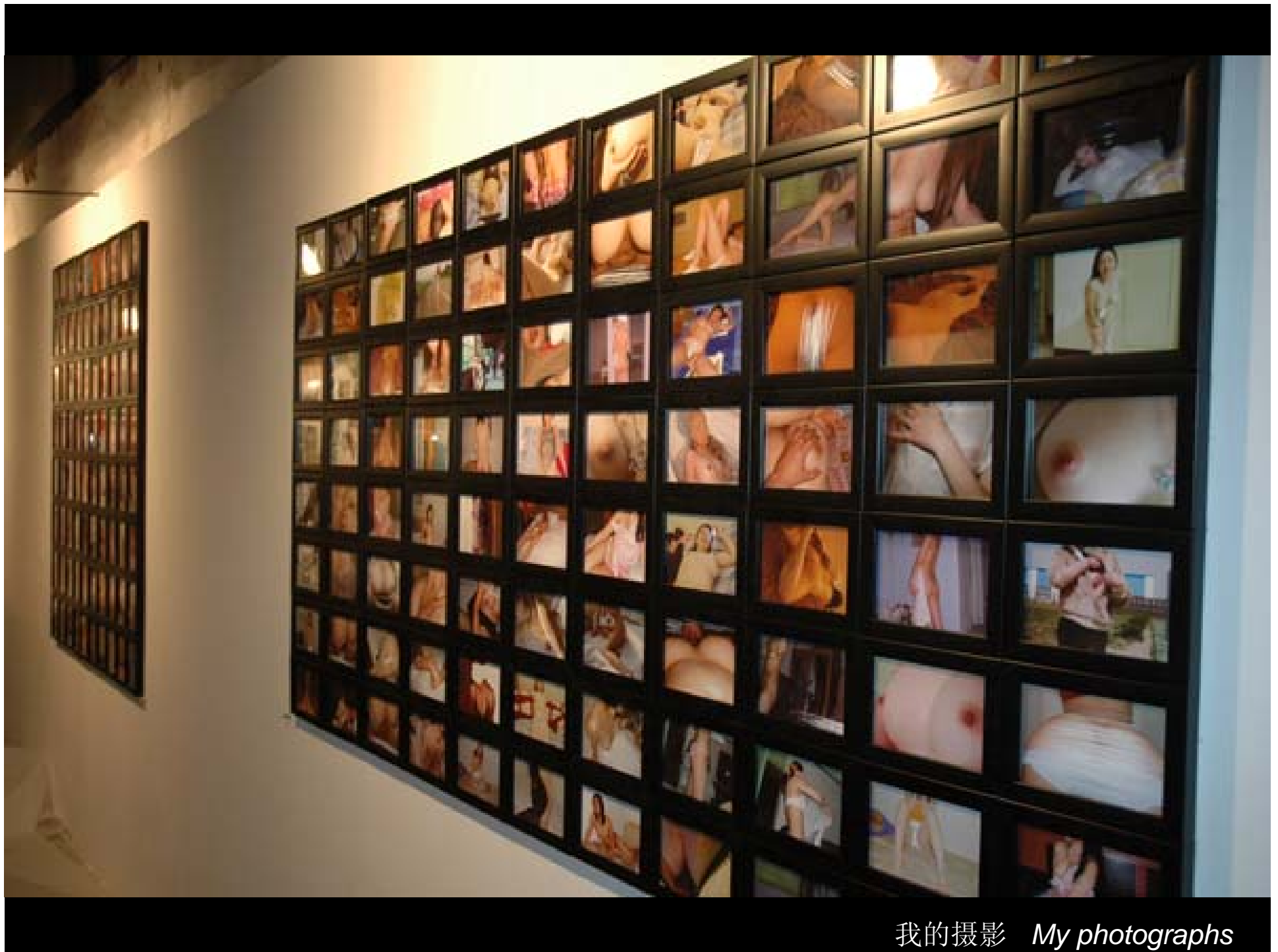


我的摄影, 2006, 摄影  
*My photographs, 2006, photography*



我的摄影 My photographs





我的摄影 *My photographs*







## 很多人都喜欢

张鼎的系列照片“我的摄影”有的非常阳光、愉悦，有的充满对欲望的刺激，有的充分反映出被摄者的个人意愿：主动、交互。照片中的人物都是图像的主人，而非被拍摄的被动的客体。这些图像无法被孤立地看待。图像、人物、心理感受等等，凡此种种价值和意义并非在于照片这一结果本身，它们拥有一个真实的逻辑关系：个人的意愿和社会公共意识形态的对立的超越。在盛产图像的时代，人们的视觉经验一直被媒体所掌控和改变。但由于网络化和数字化的传播方式，个人之间建立了平行和对等的交流，而将少对多、权威对大众的传播和宣传方式抛到过去。随着个人化的图像日益发展壮大，并且当个人开始拥有视觉媒体的时候，公共性发生了改变，公共空间和个人隐私之间的对立和界限变得更模糊和不确定。

张鼎的系列照片“我的摄影”引入和利用了这一现象。是否可以说“艺术”不再是精英对大众的权力游戏？或者“艺术家”是将这些“不负责任”的私下沟通的方式以艺术的名义重新塑造成公众舆论？矛盾的是从张鼎“我的摄影”中可以引申出两种相反的方向。不过，这些照片拍摄得非常成功，很多人都喜欢。



## 我的访谈

记者：你好！

张鼎：你好！愚人节快乐！哈哈

记者：很高兴你能接受我的采访，我很长时间就在网上看到你拍的照片，说实话第一感觉是日本很有名的那位摄影师的作品。

张鼎：大家都这么说，可是他不这么说，他说：“他没我拍的好”！这是我一个朋友告诉我的。

记者：你怎么看啊？

张鼎：我觉的是平分秋色吧！没有谁更好，只是大家的状态和看待生活的角度不同而已，我更关心的是生活本身，我们在同样对待女性身体的时候，我选择了最为直接的一种拍摄，没有特定的构图，姿势，角度，拍的很随意，很轻松，对象也很放松，感觉我们之间的关系很亲密。这里面没有刻意的安排，就是生活本身！直白，直白的使人羞于面对自己。

记者：在你的照片里我看到你和他创作的相同性，用颜料在照片上进行绘画，这不是偶然吧？

张鼎：当然是偶然，我以前不知道他这么做，我是后来看到的，当然我不知道他为什么这么做，我也不想去理解，也没有这个必要。我也不需要他这么做了就去回避我自己的问题，我的原因很简单，是社会体制的问题，我的社会环境不容忍我的照片，他们认为是色情，黄色图片，但是我又要想法展出我的照片，我就想用颜料把他们所认为是黄色东西作成他们认为的艺术，就这么简单！当然这样效果也不错，但是这种做法不是我最喜欢的，我喜欢最初的东西，没有颜色的遮羞布，但是没办法，你就得被强奸。这种强奸就是男人所想像的那种——最后的性质变了，女人开始享受强奸。

记者：那你觉得你的照片是色情图片吗？

张鼎：从“某种眼光”来看它是色情，从我自己来看肯定不是了，我不知道从那一天开始我们的社会把我们生活中最重要的一件事定义为非法的，我觉的很荒唐，而且是荒唐的让你无话可说。生活本身就很色情。



记者：我看到很多色情网站上转载你的照片，把你照片和他们的放在一起，你介意吗？

张鼎：奥，是吗？我没上过这种网站，我不会介意的，反而我觉得的不错，满足人最本能的需要，哈哈

记者：那你觉的你照片和他们的照片有什么区别吗？

张鼎：从图像本身来看没什么区别，甚至有些图像超越了我拍的东西，但是最为重要的是动机和过程是不一样的。

记者：有什么不一样呢？

我自己认为他们是为了一种纯粹的自我的满足，而我所做的是反映一个真实的世界，把这个真实的世界暴露的一丝不挂。

记者：你对你自己的摄影技术满意吗？因为我看到你的照片，拍的感觉很业余，这是你需要的感觉吗？你一般都是用什么样的相机拍摄啊？

张鼎：我很满意。在我看来拍照没有专业和业余之分。我最近一直在用一款比较好的数码傻瓜相机在拍摄，很方便，我很喜欢，以前用一些傻瓜的1 3 5相机。

记者：我看到你的照片几乎有三分之二用了闪光灯，为什么啊？

张鼎：哈哈，你很细心啊！我用闪光灯是因为暴光不足啊，其次是我喜欢闪光以后的质感。甚至有点迷恋。

记者：我很好奇你工作方式，您是如何拍了如此至多的女性啊？在我看来有点不可思议。

张鼎：个人魅力了。现在的社会女性都很开放，而且有太多的机会可以去和她们交往，比如网络就是一个很好的结识媒介，你可以认识五湖四海的女性，和她们沟通。

记者：在你拍摄当中，你觉得最有趣的事是什么？

张鼎：都很有趣，她们让我更了解生活，

记者：你觉的你做的这是艺术吗？

张鼎：是！

记者：你怎么看艺术和色情的关系？

张鼎：艺术就是一个色情的行当。

2006年4月1日于上海

## My interview

Journalist: Hello!

B: Hello! Happy April Fool's Day! Ha ha

Journalist: I am very glad that you accepted this interview, I saw your photographs on internet a long time ago. To be honest, at the beginning it reminded me artworks of the famous Japanese photographer, Araki.

B: Everyone says that, except himself. He says: "He's not as good as me!" It's a friend who told me that.

Journalist: What do you think about that?

B: I think we share the same place! No one is better than the other, attitudes and point of view towards life are different, that's all. I am more interested in life itself, as both of us approach woman's sex, I choose the most direct way of photographing, without any particular composition, posture, or angle. I shoot freely, without any stress, the model is very relaxed too, as if we have an intimated relationship. There isn't any fix plan, it's just life! Directly facing oneself.

Journalist: In your photographs I saw some similarities between your creation and his, like painting on the photos. This isn't a coincidence, is it?

B: Of course it is! I didn't know before he was doing that, I saw that afterwards. I don't know why he did that and I don't want to, there's no need. It's not because he did that that I should elude my issues. My reasons are simple, it's a social system's problem: my social environment doesn't tolerate photographs, people think that they're erotic, pornographic, but at the same time I have to think of a way I could exhibit them. I use paints to turn what they consider erotic into what they consider artistic. It's as simple as that! Of course the result isn't bad either, but it's not the method I prefer. I like original things, without any "fig leaf", but there's no choice, you have to be raped. This kind of rape is the kind that the man imagines: finally the nature of the act changes and the woman starts to enjoy being raped.

Journalist: Do you consider that your photographs are erotic?

B: From a certain point of view, they could be erotic, but in my opinion they aren't. I don't know when our society started to define such an important thing of our life as illegal. I think it's absurd, and it's this absurdity which leaves me unvoiced. Life itself is erotic.

Journalist: I saw that a lot of erotic websites used your photographs, put theirs and yours together, does it disturb you?

B: Oh is it? I never go on this kind of websites, but I don't mind, I actually think it's good, it satisfies people's needs, ha ha.

Journalist: Where do you think are the differences between theirs and yours?

B: On the pictorial aspect, there aren't different, there are even some pictures which are better than mine. However, intention and process aren't the same.

Journalist: What is different?

B: I consider that they respond to a pure auto-satisfaction, and all the things I do are a realistic reflection of the world, that I reveal in its "nudity".

Journalist: Are you satisfied with your photographing technique? Because, when I saw your pictures, they seemed to be amateurish, are you seeking for that? What kind of camera do you use?

B: I'm very satisfied. I don't think there's any distinction between amateurish and professional pictures. Recently, I have been using a basic digital camera, it's very convenient, I like it a lot, before I used to shoot with a 135 camera.

Journalist: I noticed that you use flash in the two thirds of your photographs, why?

B: Ha ha, you are very observant! I use flash because there's not enough light, and I like the feelings it gives. I'm nearly infatuated with it.

Journalist: I am very curious to know the way you work, how did you photograph so many women? It's unimaginable for me.

B: It's a question of charm. Women of the actual society are very open-minded, and there are too many opportunities to frequent them, for example internet is a good medium, you get to know girls from everywhere, and communicate with them.

Journalist: As you're taking pictures, what do you think is the most interesting?

B: Everything is interesting, these women make me understand life a bit more.

Journalist: Do you consider that you're doing art?

B: I do!

Journalist: How do you see the link between art and erotism?

B: Art is an erotic job.



抽屉, 2006, 装置  
Draws, 2006, installation



抽屉, 2006, 装置

Draws, 2006, installation





抽屉, 2006, 装置  
Draws, 2006, installation




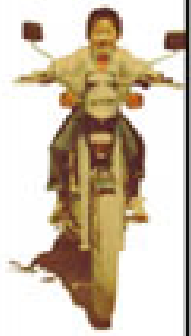

第**57**个民族, **2005**, 装置  
The 57th Ethny, 2005, installation

**“民”族是我的民族的称谓，称谓的来源：“民”在字典里的意思是1：人民2：某种人……我就是人民中的某个人。**



## "民"族的民族历史

## The Ethny's History

1980	1981	1982	1983	1984	1985	1986	1987	1988	1989	1990	1991	1992	1993	1994
民族于本年1月1日出生	民族成长一周岁，民族相貌特征出现 	民族成长中	民族成长中	民族接受初步教育，进入托儿所	民族成长中，托儿所中班	民族成长中，托儿所毕业 	民族成长中，接受小学教育 	民族成长中，小学二年级有了一定的文化	民族意识萌芽，开始接受新鲜事物 	民族成长中，有了一定的思辨能力	民族具备了成人所拥有的抽烟特权 	民族逐步形成其生活习俗：一边刷牙一边抽烟	民族小学毕业，脱离六年苦海	民族进入三年中学苦海 的涂鸦与运算能力被发现其非凡

# "民"族的民族历史

## The Ethny's History

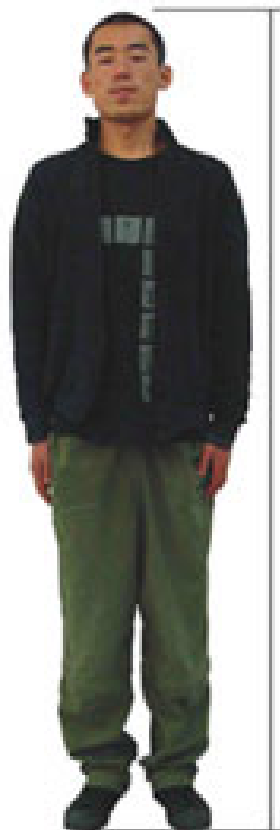
1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005
<p>民族初中毕业有了较强的民族意识</p>	<p>民族进入高中</p> 	<p>民族为了研究其民族立志考入中国的第一所民族大学</p>	<p>民族为了民族事业努力中</p>	<p>民族功夫不负有心人考入西北民族大学进行研究</p>	<p>民族很失望并没有民族想象的那样如愿</p>	<p>民族踌躇满志</p>  <p>处在自我剖析和自我研究的时期</p>	<p>民族坚定了自己的文化取向</p> 	 <p>其特殊性无法在社会立足 民族大学毕业进入社会由于</p>  	 <p>民族在中国美院确定了自己的文化特征</p>  <p>民族暂居上海</p>	  <p>民族拥有了护照</p>  <p>由于历史原因,现在还是汉族</p>

## "民"族的民族特征

## The Ethny's Particularities

"民"族的人口只有我一个人，我的出生就是"民"族的出现，也就是说是在1980年1月16日出现的，到现在已有有25年的存在历史，我的成长，就是我这个民族的发展历程，在这个发展历程中，"民"族在人口数量上不会增加，"民"族他可以和其他民族通婚，但他的后代不继承"民"族的民族属性，也就是说其后代不是"民"族的成员。我的死亡，就是"民"族这个民族的消失。"民"族没有自己的文字和语言，没有固定的生活区域，没有固定的经济来源。

在这个世界上没有第二个人在相貌和体型与我是相一致的，也就是说在这个世界上我是独一无二的，



身高: 182.61 mm  
体重: 61.5kg



请专家们注意，  
两个拇指只是一般人的一半，  
这是"民"族所独有的身体特征

# "民"族的民族文化

## The Ethny's Culture

"民"族文化发展的历史还不是很久远，但是由于保护的不是很好，其中的很多资料以无法考证。"民"还在发展当中，他的文化必定会在全球化的今天，屹立与世界民族文化之中

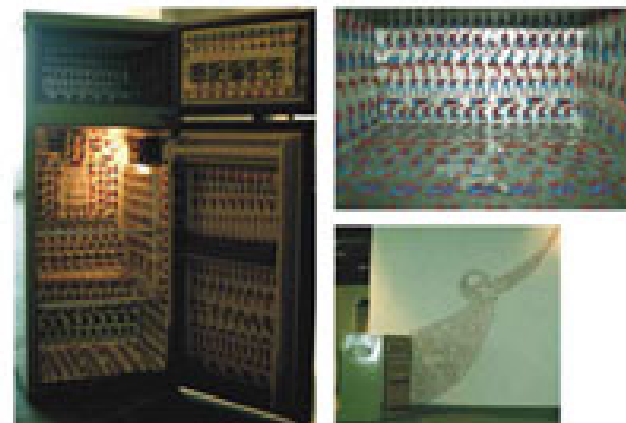
### 器物崇拜

「民」族文化发展的初期的初期  
(大概公元2003年)

把洗衣机放置和安装在侧间的工厂宿舍里，以此体现"民"族的精神性的东西



用冰箱表达"民"族的特殊感情



### 研究工作

「民」族文化发展的初期的中期  
(大概公元200年)

一个维吾尔青年的成长研究



一位藏族活佛的成长研究



一个天生性趋向是女性的男性研究





## "民"族的民族经济

## The Ethny's Economic Situation

"民"族他没有自己独立的经济，没有社会保险，没有医疗保险，没有养老保险，  
"民"族只能靠本民族的力量自食其力，自给自足，所以说在经济上还是很落后。

余额:陆元伍角捌分



余额:壹佰伍拾柒元整

余额:壹元整



余额:柒元捌角叁分



余额:零



余额:伍千贰佰零肆角陆分



撬, 2005, 录像装置  
Pry, 2005, video installation







宋墨, 2005, 录像, 20 分钟  
Song Mo, 2005, video, 20 min



宋墨, 2005, 录像, 20 分钟  
Song Mo, 2005, video, 20 min





宋墨, 2005, 录像, 20 分钟  
Song Mo, 2005, video, 20 min



王骋, 2005, 录像, 20 分钟  
Wang Cheng, 2005, video, 20 min





王骋, 2005, 录像, 20 分钟  
Wang Cheng, 2005, video, 20 min



王骋, 2005, 录像, 20 分钟  
Wang Cheng, 2005, video, 20 min





活佛—第14世  
Living Buddha, the 14th




英雄主义都具有黑社会性质, 2005, 装置  
Heroism is mafiosic by nature, 2005, installation





英雄主义都具有黑社会性质, 2005, 装置  
Heroism is mafiosic by nature, 2005, installation


A photograph showing a washing machine installation in a room. Two washing machines are mounted on a metal frame. A ceiling fan is visible above them. A window with a grid pattern is in the background. The room has white walls and a dark floor.

洗衣机, 2003, 装置  
Washing machine, 2003, installation



洗衣机, 2003, 装置.

Washing machine, 2003, installation

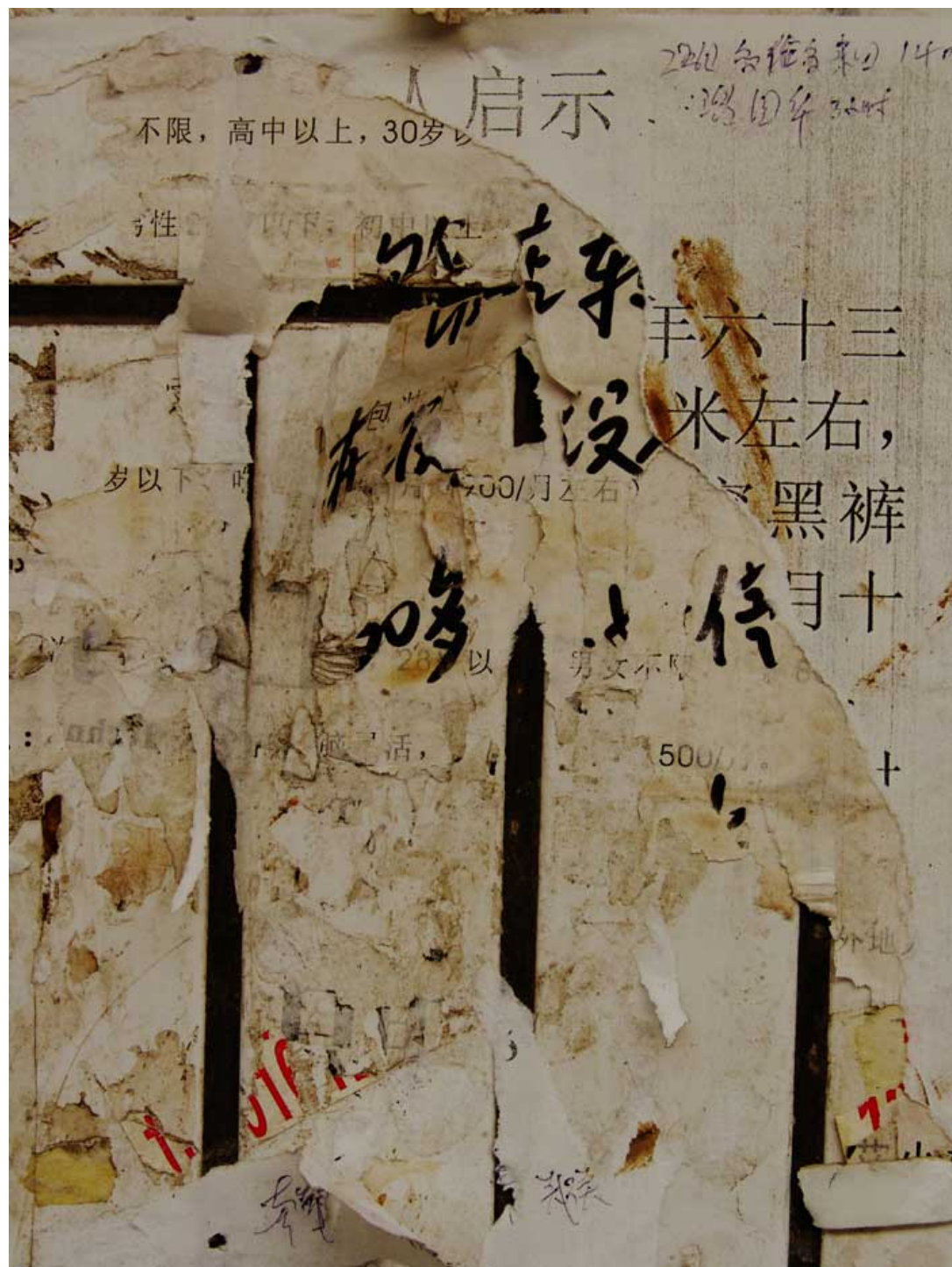
A photograph of a room with two washing machines mounted on a wall. The machines are white with green accents and are positioned on either side of a window. A ceiling fan is mounted on the ceiling. The room has white walls and a window with a green frame. The text "洗衣机, 2003, 装置" and "Washing machine, 2003, installation." is overlaid on the bottom left of the image.

洗衣机, 2003, 装置  
Washing machine, 2003, installation.



大城市, 2004, 摄影系列  
*Big City*, 2004, photograph series





76 cm x 101, 6 cm



76 cm x 101, 6 cm



寻人启示

吴梅文, 女

2004年



76 cm x 101, 6 cm



76 cm x 101, 6 cm