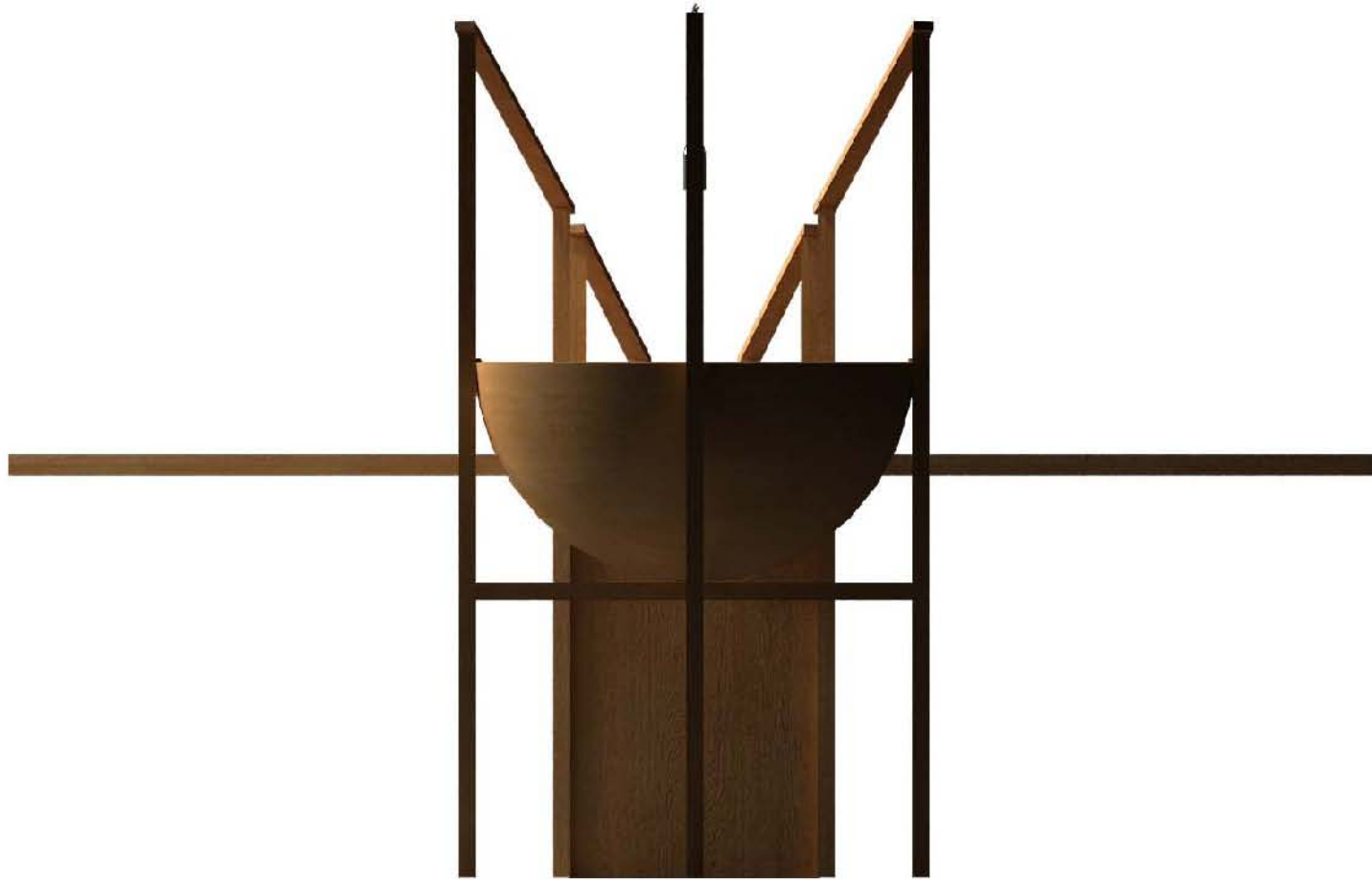


Zhang Ding

张鼎



张鼎的多媒体装置、录像及摄影充满奇思异想，他以戏剧性手法，打破现实的疆界。张鼎的早期作品多以微观的视角，关注现实生存环境下人的命运。2007年9月在香格纳画廊举办的个展“工具”成为张鼎艺术转型的开始，“环境”的效用开始突显。一方面，作品的物质属性之间的调和与对抗，营造出独特的气场；另一方面，戏剧化场景加强了心理诱导，激发观众的不安，并通过作品释放紧张感。这种潜在的威胁，以及不可思议的能量守恒将在张鼎的《<<定律>>》展中得以呈现。

张鼎（1980）出生于甘肃兰州，现居住工作在上海。他2003年毕业于西北民族大学油画系。2003—2004在中国美术学院学习新媒体艺术。近期的展览包括：风，KRINZINGER PROJEKTE, 维也纳，奥地利（2008）；工具，香格纳画廊H空间，上海（2007）；很多灰—比翼艺术中心，上海（2005）；第一届中国当代艺术双年展：MC1，蒙彼利埃，法国（2005）。

Zhang Ding's multimedia installation, video and photography are full of fantasy, and he dramatically breaks the boundaries of reality. His early works are mostly concerned about human destiny under the realistic living environments in a microcosmic perspective. Zhang Ding's art transition started in September 2009 when his solo exhibition TOOLS was held in ShanghART, and the effectiveness of 'environment' began to be highlighted since then. On the one hand, reconciliation and confrontation among material properties of works create unique atmosphere; on the other hand, dramatic scenes enhance psychological inducement, inspire uneasiness of audience, and release tension through works. Such potential threat and incredible energy conversation will be presented at Zhang Ding's new solo exhibition – “Law”.

Zhang Ding (1980) was born in Gansu Lanzhou, and now lives and works in Shanghai. He graduated from oil painting department of North West Minority University in 2003, and studied new media art from 2003 to 2004 at China Academy Fine Arts. His latest exhibitions include: Wind, Krinzinger Projects in Vienna (Austria, 2008); Tools in ShanghART H-Space in Shanghai (China, 2007); A lot of ash – A lot of dust in Bizart Art Center in Shanghai (China, 2005); the 1st Montpellier Biennale of Chinese Contemporary Art: MC1 in (France, 2005).

2003 中国美术学院

1998 西北民族大学油画系

个展

2009 定律-张鼎个展, 香格纳北京

2008 张鼎-风, KRINZINGER PROJEKTE, 维也纳, 奥地利

2007 工具, 18 号楼-A

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

2009 上海滩 1979-2009-策展人: 比利安娜(Biljana Giric), 局门路 436 号

热身, 民生现代美术馆, 淮海西路 570 号F座

Shanghai Kino-Shanghai Kino, 伯尔尼美术馆, 瑞士

艺术香港 09-香港国际艺术博览会 (Booth: E03), 艺术博览会 香港会议展览中心

2008 2008 上海艺术博览会国际当代艺术展-惊喜的发现 & 户外项目, 艺术博览会 上海展览中心, 上海

2008 Shadows 中国独立电影节, 蓬皮杜艺术中心, 巴黎, 法国

“失眠”摄影展, 比翼艺术中心

违章建筑 II, 北京长征空间

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

2006 电影城-布莱顿电影节, 布莱顿, 英国

无休无止-摄影与新媒体艺术, 上海当代艺术馆, 上海

2005 很多灰-影像艺术展, 比翼艺术中心, 上海

2004 62761232-当代艺术展, 比翼艺术中心, 上海

- 2003 China Academy of Art
1998 North West Minority University, Oil Painting Department

Solo Exhibitions

- 2009 Law-Zhang Ding Solo Exhibition, ShanghART Beijing
2008 ZhangDing-Wind, Krinzinger Projecte, Vienna, Austria
2007 TOOLS, A-Bldg.18, 50 Moganshan Rd
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

- 2009 Shanghai History in Making from 1979 till 2009-curator: Biljana Ciric, 436 Jumen Rd.
Warm Up, Minsheng Art Museum, Bldg F, No.570 Huaihai Rd
Shanghai Kino-Shanghai Kino, KUNSTHALLE BERN, Switzerland
ART HK 09-Hong Kong International Art Fair (Booth: E03), Art Fairs Hong Kong Convention and Exhibition Centre (HKCEC)
2008 ShContemporary 08-Shi Yong at Best of Discovery; Zhang Ding at Outdoor projects, Art Fairs Shanghai Exhibition Center, Shanghai
Building Code Violations II , Long March Space, Beijing
2007 China Power Station: Part II, Astrup Fearnley Museum of Modern Art, Oslo, Norway
2006 Cine City-The Brighton Film Festival, Brighton, UK
Restless-Photography and New Media, MoCA, Shanghai
2005 A Lot of Ash- A Lot of Dust-Videos & Performance, Bizart Art center, Shanghai
2004 Dial 62761232-contemporary art exhibition, BizArt, Shanghai

Film Festivals

- 2008 Festival Shadows 2008 Chinese Independent cinema, Centre Pompidou, Paris, France
2007 Artissima Cinema, Shanghype!-Portrait of the City from Dawn to Dusk, Mirafiori Motor Village, Turin

2009

Law / 定律

Law 1

700*500*35 cm

2009

Installation | Wood, Asphalt, Light Bulbs, Electricity,
Water Bottle, Water

Law 2

854*48*128 cm

2009

Installation | Wood, Metal, Conveyor Belt, Electric
Motor, Electromagnet, Hammer, Light Bulbs

Sculpture 1

70*70*135 cm

2009

Sculpture | Foam

Sculpture 2

100*100*166 cm

2009

Sculpture | Foam, Round wooden table

Sculpture 3

80*80*155 cm

2009

Sculpture | Foam, Oil Drum, Rosin, Asphalt



2008

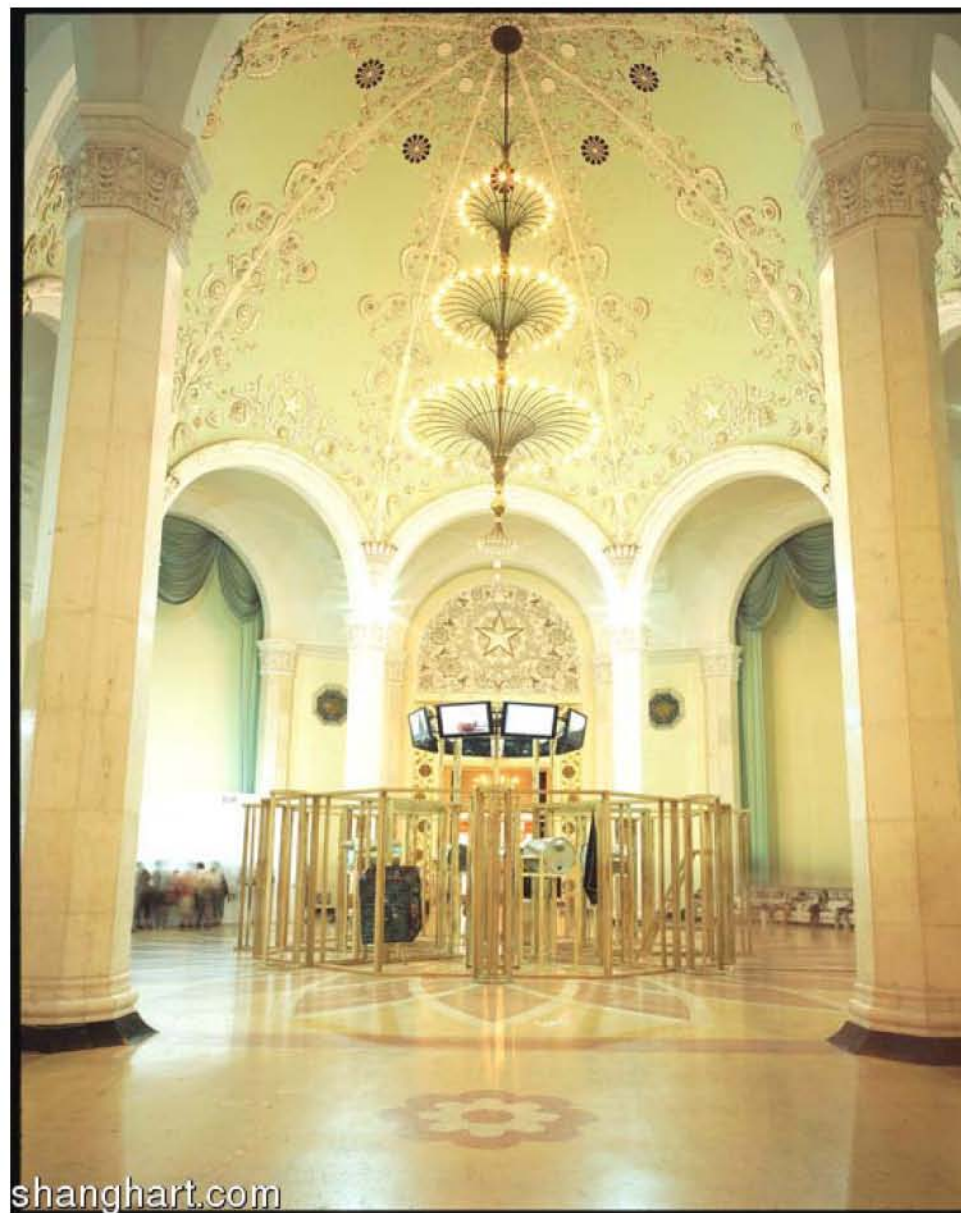
The Dream of Yabulai / 雅布莱之梦

385.0 * 972.0 * 972.0 cm (152" * 383" * 383")

wood construction, 9-channel video installation

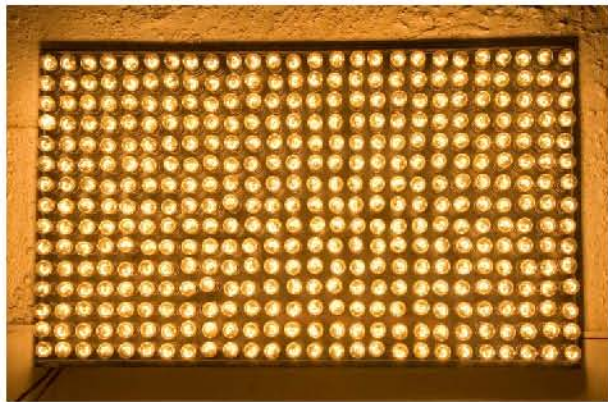
Measurement, theorem, focus, resources, energy, poem, worship, rivalry, they are all the great elements of the construction of the history.

测量、定理、焦点、资源、能量、诗歌、崇拜、抗争，构建历史的伟大元素。



shanghart.com

2008
60 W
7minutes Video
Edition of 10



2007

Great Era / 大时代



Video 14 Minutes

Photo 102.0 * 153.0 cm (40" * 60")

Edition of 10

CHRIS MOORE ON ZHANG DING AT SHANGART, SHANGHAI

Still from Zhang Ding's film 'Great Era', 2007

by Chris Moore 2008

Mixing installation and video-art, Zhang Ding (born 1980) is quickly emerging as one of the most provocative and intriguing of China's new generation of artists. He came to wide attention with his show last year at ShangART gallery in Shanghai, which played on the theme of fragility and violence, using cactuses as his leitmotif. There was a huge scalpel machine for slicing them (Tools 3) and another machine for watering/torturing them to death (Tools 2). Most confronting was a dual-channel video of the artist hitting a boxing bag of cactuses, covered in sweat and with bloodied fists (Boxing No. 1 & 2). To bring you back from this shocking scene was another shock: a 'mountain' of fridge-amplifiers which you could very loudly detonate (Tools 1).

Now his film, 'Great Era' (2007), recently shown at Art Basel, can be seen again at the entrance to ShangART. This film has a different



approach and tone to his boxing videos but it is just as rigorous. Over 12 minutes Zhang Ding pays a Chinese homage to the film style of Fellini, using it to compare the dreams with the realities of the hundreds of thousands of migrant workers who come to Shanghai in search of wealth and opportunity, often leaving their children at home in the provinces to be cared for by grandparents.

Red velvet theatrical curtains open to reveal the mis-en-scène of Pudong, Shanghai's vast new district built on former rice fields. Pudong's gawky space-age Oriental Pearl TV Tower stands in the background. Stage-down, the dirt ground appears to be awaiting its own Cinderella transformation. A man in a white satin tuxedo, our hero-knight walks on stage. He picks up a bicycle with a stuffed horses' head mounted on the toolbar and a horse's saddle and rides off into the night. The circus has begun.

The film progresses in a series of tableaux, with the man/knight always returning to an empty intersection, no cars, just dilapidated shacks with only an air conditioner and a couple of street lamps showing any signs of modernity. Our hero, with shiny white Chinese fighter-jet helmet, red star included, looks both splendid and lost. He rides off. In the first tableau he joins a group of people waltzing underneath an indistinct modern structure such as are commonly found throughout modernizing China. The music is old-fashioned, creaky. He joins in, peddling his stationary bike-horse. He has a fixed look of opiated contentment, lost in a reverie but ever so slightly strained. In the second tableau he is in an old marble-bath house. Clothes neatly folded at the edge. His steed stands in the bath as he, naked, pours the greenish water over its head with a new silvery-bucket he has found at the intersection. He climbs back on his bike and starts cycling, the rear wheel spraying water out of the bath. We return to this scene again and again, the knight vigorously peddling even as he stays still. Each time the water is lower and eventually the bath empties. In the next scene he comes across a food stand on a deserted road. The building behind is unlit and again the only signs of modernity are a couple of air conditioners and a watery light bulb hanging over the stand. Our hero leans his horse-bike on the wall, orders some noodles and sits down at a bench, whereupon he methodically enjoys them, alone and silent but for the film-music.

The film ends with him returning to the Pudong stage, leaving his horse-bike and walking away. The curtains fall. Mis-en-scène was often used by Fellini to criticize the strictures of Italy as it modernized after the Second World War. Sometimes it was employed in the context of a theatre, sometimes as a film set - 'La Strada' (1954) and 'La Dolce Vita' (1960). Its purpose was always to make the audience aware of their own relation to the stage/set and thereby also to what was being criticized, whether corruption, violence, or middle-class pretensions. As with much contemporary Chinese art, including works of hyper-realism and kitsch, Zhang Ding is examining and criticizing China's many 'realities'. But there is also tremendous feeling for the plight of migrant workers, who come to the cities in search of a better life. Shanghai's slogan for its 2010 Expo is 'Better City. Better Life'. It carries with it a great deal of swagger as well as hope. As Zhang Ding points out, the invocation is founded on the dreams of the migrant workers, people who don't have smart suits but do share his dreams. They are Zhang Ding's brave knights.



2007

Tools / 工具



《工具》是张鼎为这个边缘世界所创造的一个寓言幻境。仙人球在这里成为了主要的道具/工具，似隐喻低贱而顽强的生命。这种植物处处可见，多刺令人只可远观。张鼎反其道而行，试图寻找能与此生命沟通的途径：暴力抑或对话。无论是怵心的拳击，还是冰冷的利器切割，对仙人球来说，最具破坏力的则是看上去最唯美的水。十条水柱从上倾泻而下，划出道道抛物线，浇落于仙人球盆栽上，花泥飞溅、水泻满地。与仙人球系列相对的是一组非自然的工业产物，24台暗绿色的老式电冰箱内挤满了老式高音喇叭，加上一个老式的引爆器可以人为激发震耳发聩的爆炸声，让你恍然间如身置“恶之花”的世界之中。

Mixed-Media Installation
24 Fridges, 3 Power Amplifiers (1500W),
1 Programme

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Mixed-Media Installation

12 Watering Cans

12 Steel Tubes (Height 410cm, Diameter 246cm)

12 Steel Wires,1 Cactus,1 Wood Box(55x55x51cm)

“Tools” is an allegorical fairyland created by Zhang Ding to respond to this marginal world. Cactus here become the main props/tools, metaphor of a nidering and doggedly resistant life. We can see this plant anywhere, but their multiple thorns don't allow us to approach them. Zhang Ding fights against that, trying to find the possible ways of communication with this life, using violence or dialog? Cruel beating and frozen cutting don't destroy cactus as much as water, even though gentle and beautiful. Water pours from ten watering pots, lining out parabolas and hosing a cactus. Mud splatters around while the liquid spreads all over the floor. Beside this series of cactus is displayed a group of unnatural industrial products: 24 olive green refrigerators filled with loud-hailers, and an old style detonator which can trigger a deafening explosion noise, giving you a sudden feeling that you are in the world of the “Flowers of Evil”.



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Boxing No. 1 & 2

3 minutes

Multichannel ,2 Channel Video

Zhang Ding's 2 Channel video installation Boxing I & II is a beautifully cruel experience to endure. The two films depict a young man dressed in a lucid t-shirt – the artist himself – in a dark space, confronted only by a punching bag composed of three round cacti with sharp spiky thorns.

The first film consists of close-ups of the boxer's clenched fists as he hits the cutting cactus, increasingly hurting himself until his fists are intensely bleeding, while the cactus is still intact and un-defeated. In the second film the space has widened, and the artist's body and the sharp punching bag is emphasized with chiaroscuro effects in a dramatic light-darkness tableau. The boxer is seen striking and hitting the cutting thorns with quick painful punches in an ever-ending looped fight.



Violent and vehement, the boxer fights in vain against an otherwise fragile species - it's a contest he can never overcome.

张鼎的双屏影像装置《拳击》（共2部）记录了一种美丽而残酷的经历。艺术家处于一个完全黑暗的场所，他面对的只有一个用三个长满尖刺的仙人球组成的沙袋。暴力和热情，拳手徒劳无功地与另一种脆弱的物种抗衡，这是一场他永远都无法胜利的竞赛。

Mixed-Media Installation

96 Cactus, Enlarged Scalpels, Flower Soil Box of Steel Structure

2006

N Kilometers Towards The West / 向西 N 公里

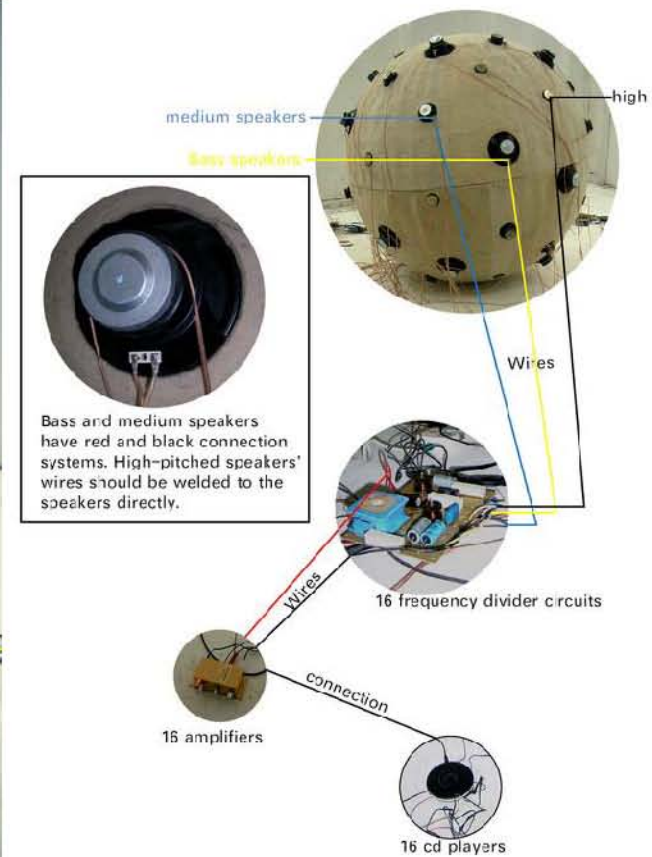


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Sound Installation

16 sounds, diameter 165cm, ball cover with wool blanket, dvd players



2006

Untitled / 无题



Installation | (old furniture, lightbox)

2008

Marshall / 元帅
Computer Graphics & Hand Painting

Wind / 风—你可以选择留下，也可以选择马上离开！
Installation

2006

Feng Han / 疯汉
Video 59 minutes 30 seconds

They Are Together In The Amusementpark / 他们一起的乐园
Photograph (49 pcs)

2005

The 57th Ethny / 第 57 个民族
Installation

Heroism is Mafiosic by Nature 英雄主义都具有黑社会性质
Installation

Pry – a / 窥探
Ongoing Multi Channel Video Installation Various Media
29 minutes 54 seconds

Pry – z / 窥探
Ongoing Multi Channel Video Installation Various Media
18 minutes 42 seconds

2004

Big City / 大城市
Photograph (10 pcs)

2003

Washing Machine / 洗衣机
Installation

ShanghART

香格纳画廊

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