

# 开幕 OPENING

张鼎个展  
Zhang Ding solo exhibition

ShanghART  
香格纳画廊

開幕  
張鼎個展

OPENING

5/21 - 7/10, 2011

Zhang Ding Solo Exhibition



自

2007年的个展“工具”起，张鼎开始改变其早期作品中城市边缘题材的纪实视角，多以戏剧性的手法，营造出装置、影像等多种媒体互构而成的异质空间。其作品通过不同物质与元素的融合、对立、甚至破坏，巧妙地将充满矛盾的现实，转换成为独具气场的错置风景。

而“开幕”是张鼎继“工具”和“定律”后又一次重要个展。此次个展以“美的标准”为开端，多种“美的标准”被并置复合。更为精彩之处在于，艺术家的控制力也延伸到煽动气氛的制造上，一场现场表演在画廊展厅里发生进行。

“开幕”的开幕完成之后，我们在展厅的两个空间将分别看到：“开幕”躁动热情的现场录像，以及一切喧嚣停息后所呈现的一个极富经典、理性意味的场域。大理石基座、运动青年的雕像以及体操器械，这些作为“美的标准”的载体有着我们所共知的意义。有趣的是，当它们共同呈现时，这一切又显得不那么“标准”。艺术家极端地重构经典，也消解经典，但消解本身发生在艺术行为之外，这一系列装置克制地记述着“标准”在今天的尴尬。这种用心经营的克制又被张鼎以“开幕”之名极端地打破了。开幕充斥在社会生活中任何大小活动事务当中，开幕是一个社交规则，或者是一些麻木过场和华丽演出，而这其中荒诞的娱乐性吸引了艺术家的注意。在这场有意谋划的、盛况空前的开幕派对上，观众对破坏一个冷静展览的共同参与也成为了整个作品的一部分。

Since his solo exhibition “Tools” in 2007, Zhang Ding changed his focus on urban, marginal and realist issues that constituted the main aspect of his early works, to develop an heterogeneous space using dramatic scenes, consisting of installations, videos, and other media works. His works composed of various elements and substances, sometime opposing or even destroying each other, skillfully turn a reality filled with contradictions into a unique misplaced “landscape” .

“Opening” is, after “Tools” and “Law” , another main exhibition by Zhang Ding, who this time focused on “aesthetic standards” , juxtaposing various “criteria” . However, the most startling is the way the artist managed to control and create a provoking atmosphere through a performance that was held in the exhibition space.

After the opening of “Opening” , one can now view two separate spaces with: a video of the lively “opening” , and an after-uproar venue, rational, and utterly classical. Marble pedestals, sculptures of young athletes and gymnastics equipment, all constitute different elements that embody “aesthetic standards” as we usually conceive them. What is interesting is that once presented, they don’ t seem so “standard” anymore. The artist restructured classicism in an extreme way, but dispelled all the things around art performance; this series of installation understatedly describes today’ s awkwardness on “standard” . This kind of understatement is then broken again by Zhang Ding who uses the word “Opening” as the title of this exhibition. In the society, openings are part of any event-related affairs, it is a social rule, or it is a habitual boring process with a nice show, and this illusory entertaining aspect precisely attracted the artist. In this planed, spectacular opening party, spectators participating to the violation of a cold exhibition became part of the work.





**Q: 听说这次个展的实施过程中你把展览名称都改了，现在展览名称是什么呢？**

**Q: I heard that you have changed the name of this exhibition, so what's the name now?**

张：叫《开幕》，就是一个开幕。开幕的当天大概从3点开始会有一个表演，想做一个像夜场的party。或者说就是一个party，反正4、5天之后这个展览才真正开始。

Zhang: It's called 'Opening', which is an opening (ceremony). There will be a show from about 3 pm on the opening day, more like a nighttime party, or just a party, so to speak. Anyway, the exhibition starts 4 to 5 days after opening.

**Q: 那这不是一个常规的个展了吧？**

**Q: So this is not considered a normal solo exhibition, is it?**

张：再怎么不常规，它还是一个展览嘛。只不过我们预期它，也控制它稍微不像一个展览而已。其实我们应该把展览这个事情淡化掉，就是把它做得有意思点。这次个展中“体操”、“古典主义的美感”和“party的气氛”将是进入展厅，能比较直观感受到的东西。

Zhang: Whether it's normal or not, it is an exhibition after all. But we anticipate and try to control it not to be a normal one. Actually we might make it more interesting instead of focusing on the exhibition itself. Audience will directly feel the elements of 'gymnastics', 'aesthetics of classism' and 'party atmosphere' when entering the exhibition room.





**Q: 怎么想做夜场 party 的气氛呢?**

**Q: How did you have the idea of making nighttime party?**

张：可能是现代生活中的娱乐方式让我感兴趣。你看现在什么事情都有开幕。运动会是典型的活动，当然还有其他很多，总之只要是个活动就要开幕；而且很多东西都是以娱乐化的方式来做，开幕也是。

Zhang: Maybe I am interested in the forms of entertainment in modern life. You see now every event does have opening, among which sports meeting is the typical one; of course there are many more. In a word, as long as there is an event, there is an opening, and many events are held in the forms of entertainment, so do openings.



**Q: 你的创作与“体操”有关?**

**Q: Do your creations relate to ‘gymnastics’ ?**

张: 应该是跟“体操”的发源有关, 在古希腊“体操”就是裸体的意思, 并不是竞技体育, 它跟形体美的标准相关, 是有意识地塑造形体美。我有时候看自由体操, 美是挺美的, 但又总觉得哪里得不对劲。所以, 这个展览可能跟“美的标准”有关系。作品里能看到的体操, 以及这些体育器械都是我们的一种参考对象, 它们都是美的标准的物化。我们把一些体育器械改造得面目全非, 有些形体被保留, 但实用性是完全没有了。

Zhang: They might be related to the origin of gymnastics. Gymnastics refers to naked body in ancient Greece, which is the standard of body figure instead of sports, consciously shaping body figure. Sometimes when I watch gymnastics, it looks beautiful, but I just feel something wrong. So this exhibition might be related to the ‘standard of beauty’ . Gymnastics and sports equipment from the works are all the reference that is the materialization of standard of beauty. We have changed some sports equipment beyond recognition, some body shapes are kept while practicability is lost.

**Q: “改造”和“保留”的规则是什么呢?**

**Q: What are the rules of ‘modify’ and ‘keep’ ?**

张: 有的时候就是控制一个节奏吧。对于我来说形体的建造、以及视觉的基础都跟意图相关, 这决定了我们最后要用什么样的尺寸和表现形式。

Zhang: Sometimes it is all about control of rhythm. To me the shape of body and the foundation of vision are both related to intention, which determines the size and forms of media.





**Q: 打比方说，上一次个展《定律》中那件大装置，是怎样的意图让你创作了这样的形式？**

**Q: For example, what's your intention of creating such form as the big installation in the Law Exhibition?**

张：那个可能跟人整个的比例有关系。因为比例分配的存在，在装置中，我们打破人在高度、倾斜的坡度与人动作方面的协调性，制造障碍。

Zhang: This might be related to the proportion of human body. Due to the existence of proportion, we broke the height, steep grade and compatibility of human actions so as to make obstacles.

**Q: 关于这次个展的作品呢？**

**Q: What about the works in this exhibition?**

张：这次个展的装置，我们有很多也是与人的身体比例相关。你知道，体育器械就是按照人体臂长、腿长，比例和力量等等来设计的。然后，在改装一个高低杠的时候，我们其实是在根据人在高低杠上旋转运动的距离轨迹定的尺寸；把一些点连接起来，做成基座的形式；然后我们再控制角度，在美感的表现上推敲。在《开幕》现场，这件装置就是一个酒柜。

Zhang: Many of our installations are related to human proportion in this exhibition. As you know sports equipment is designed according to the length of human arms, legs, proportion and strength. And then in the modification of uneven bars, we actually set the size according to the trajectory of human rotation on the uneven bars. We connect some points to form the base and then control the angles to display aesthetically. In the 'Opening', this installation is a wine chest.



**Q: 你说着说着就画起了示意图来，这是你的工作习惯吗？**

**Q: I see you drawing the sketch while speaking, is that your habit?**

张：我其实一点都不理性，还是在用非常感性的方式在工作。这个大概画出来，看就行了：我想说什么；当然，最后是什么效果、有没有意外，还得看实际的现场。像我现在回想以前的创作，有些没有做好，我非常清楚的知道是哪里没有做好。现在我更清楚，我擅于感性地表达一些事情，当然也会有一些理性的成分在。当我确信“这个感觉很好，它能给别人带来怎样的一种感觉”，就会按照这个方向去做，过程中逻辑比较弱，大概有一些模糊的思路在，但我在视觉呈现上可以做得比较清晰：我很清楚这么做会产生什么效果、发生什么事情。

Zhang: Actually I am not a rational person but work emotionally. This can be drawn and see what I want to say. Of course, the final results, whether there is an accident or not all depend on the facts. Recalling my previous works, I am very clear about what needs to be done better. I am now more certain that I am good at expressing emotional things; of course there will be some rational elements in it. When I believe ‘this feels good and how it influences others’, I will follow this direction. Logic will be weak in the process because there are some vague thoughts, but I can present clearly in vision: I am certain what effects will be and what will happen.



**Q: 你怎样看待艺术家的创作、观看和被阐释?**

**Q: How do you see the creation of artists, watch and being interpretation?**

张: 艺术家都非常简单, 可能就能说他是怎么做的。其实作品提供了很多的信息: 材料、形体、结构等等, 这些东西掺和在一起是可以有一些有观看者自己感觉和认知的东西的。我觉得除非是很观念的作品, 用语言描述可能是作品的一部分, 作品最重要的还是要去看看去感受。

Zhang: Artists are simple; maybe you can say how he does it. Actually works provide much information: material, shapes and structures. All of those blending together can have cognitive feelings to viewers. I think unless the work is too conceptual that description might be part of the work, the most important thing is still to watch and feel the work.



**Q: 跟《工具》、《定律》比较你这次做个展的状态是怎么样的?**

**Q: Compared with 'Tools' and 'Law', what's your state of mind for this solo exhibition?**

张: 《工具》还是比较例外的, 当时有很迫切的表达欲, 说话的欲望比较强。那个和现在不太一样, 现在就比较平和了。今年我们就做这次《开幕》个展, 然后我们还有一个做现场演出的计划。

Zhang: 'Tools' is exceptional with strong desire of expression at the time in contrary to the peaceful mind now. This year we have the solo exhibition of Opening and we have a plan of performance later.

**Q: 演出啊、现场都不是一般的娱乐, 它们很煽动, 这你想要的吧?**

**Q: Performance and live show are not like general entertainment; instead they are inflammatory, is that the way you want?**

张: 我是挺希望做一个煽动的现场的。但我这人不怎么煽动得起来。下一个现场具体怎么做, 现在还在画草图, 我想做些特别重型的东西, 噪音金属什么的, 又想做得含蓄点。我们的装置也可以做得很“文学性”嘛。

Zhang: I really hope that I can make an inflammatory live show. But I am not that easily stirred up. I am still drawing the draft on how to do the next live. I want to do something heavy, like noise and metal as well as something mild. Our installations can be made much of literature.



**Q: 音乐对于你的影响是怎样的？听起来从你的《开幕》到你接下来的计划，很跨界。**

**Q: What' s the influence of music on you? Sounds like 'Opening' and next plans are very cross-over.**

张：没有没有，我一点都不跨界，还是照常在做东西。不能说是音乐对我有多大影响吧，一直在听在关注嘛，它让我觉得好玩。我可能有摇滚明星的梦想，也不是明星的梦想，我的基础比较差、乐感也比较差。总之音乐让我觉得非常棒，强烈的煽动性是其中的一方面。

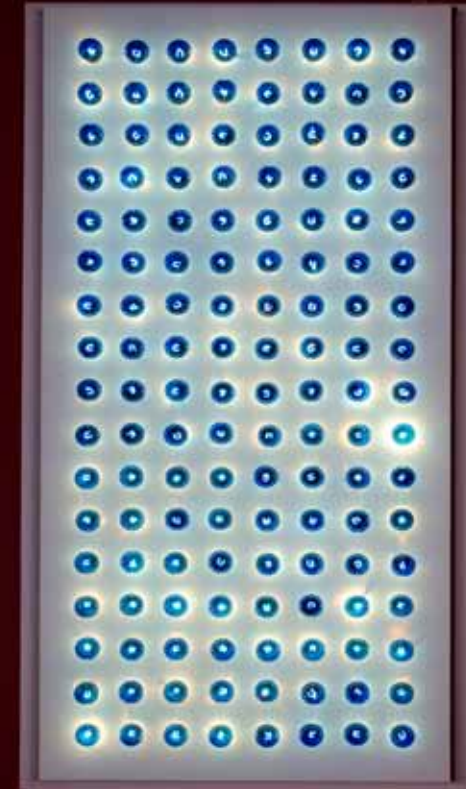
Zhang: No, not at all. I am still creating like before. I can' t say how big influence of music on me, but I am always listening and paying attention to it which makes much fun to me. I might have dream of becoming a rock star, but this is not real star dream for my foundation and sense of music are weak. However, music makes me feel great and inflammatory element is one of the aspects I like music.

**Q: 你以前的作品像《大时代》、《雅布莱之梦》其中有一些是对边缘群体的关注，这次个展似乎转向另外一端，夜场、party 是不是时尚、喧嚣的暗示。**

**Q: There is focus on the marginal groups reflected in your works like 'Great Era' and 'The Dream of Yabulai' , but this time the solo exhibition directs another extreme, so does it have any suggestion of fashion and noise on evening show and party?**

张：没有啊，我觉得我以前也挺时髦的，现在这么做更酷了吧。

Zhang: No. I think I used to follow the trend as well, now what I am doing is just cooler.







开幕录像截屏，单屏，10mins  
Opening video still, singel channel, 10mins



开幕录像截屏，单屏，10mins  
Opening video still, singel channel, 10mins



开幕录像截屏，单屏，10mins  
Opening video still, single channel, 10mins

**Q: “快递展”上，你《丢了……上海》的那件作品就挺“边缘”的。**

**Q: In the ‘DIAL’, your work of ‘Lost…Shanghai’ seems very marginal.**

张：你不觉得特别浪漫吗？呵呵，其实刚毕业的时候，根本不知道做什么。

Zhang: Don't you think it's romantic? Actually I didn't know what to do at all at the time I graduated.

**Q: “快递展”是你刚毕业的时候参加的展览？**

**Q: Was ‘DIAL’ the exhibition you participated in when you just graduated?**

张：对啊，是2004年嘛。当时也学了很多东西，但还没什么具体的创作方法和方向。那就这么做了《丢了……上海》，觉得它可能像一个作品。在一个刚毕业的状态，没有那种创作的运气，你知道，就是那种一下子找到你想做的东西的运气。

Zhang: Right, it was 2004. I learnt many things at the time, but no concrete creation methods and direction yet. Under such circumstance I created ‘Lost…Shanghai’, which is more like a work. Under the state of fresh graduation without any luck of creation, you know, the luck of suddenly finding what you like to do.

**Q: 所以你现在这么看你以前的创作？**

**Q: So now you see your previous works in such way?**

张：对啊，没什么好坏，就是习作。其实像现在做的也是习作。

Zhang: Right, nothing good or bad, just practices. Actually what I am doing now is practice as well.

**Q: 当代艺术里可能没有习作和作品的概念了，怎么样作品感都很强。**

**Q: There might be no concepts of practice and work, the feeling of works is strong.**

张：不，不，全都是习作。我没有溜到或者成熟到那种程度，现在还在找，怎么做更好，怎么表达更自由。

Zhang: No, no, they are all practices. I am not that proficient yet, still looking for how to do better and how to express more freely.

## 张鼎

简历：

基本资料

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

2011 开幕 -- 张鼎个展, 香格里拉 H 空间, 上海

2009 定律, 张鼎个展, 香格里拉北京

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

2007 工具, 香格里拉画廊, 上海

向西 N 公里, 2006, 香格里拉 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

## Zhang Ding

Biography:

Basic

1980 Born in Gansu

Education

2003 China Academy of Art

1998 North West Minority University, Oil Painting Department

Solo Exhibitions

2011 Opening--Zhang Ding Solo Exhibition, ShanghART H-Space, Shanghai

2009 Law, Zhang Ding Solo Exhibition, ShanghART Beijing

2008 ZhangDing, Wind, Krinzinger Projecte, Vienna, Austria

2007 Tools, ShanghART, Shanghai

N Kilometers Towards the West, 2006, 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