

# Zhang Ding

张鼎

ShanghART

香格纳画廊

毫不避讳的，张鼎的录象装置“撬”（2005 – 还未完成）探索着观看者和被观者、尊与卑、开拓者和被开发区域之间的关系。得益于已定命运的异常敏感和无审判的忠实，分享了差异的共同特性，这作品最后得以完成。这些差异分别从性别上，宗教上和政治上显示，对于主角来说常常有着严谨地收尾。这个装置作品，也包括了属于社会意识纪录影像传统的照片。其中最让人动容和思索的，是一个老年易装癖者的故事，也包括了他作为一个同性恋的种种逸事，有时极端，有时是体验。他的故事显示了一个也许会被社会称之为堕落的生命。但是，张鼎把他表现成了一个拥有着所有喜悦和痛苦的生命，通过这些个性鲜明的角色叙述着自我，并且没有用老套或是高调的态度地去解说。对抗着异样的眼光，努力保持自己的自尊和自重，在调动观众对这些人的短暂的一瞥之中，张鼎的意图已经达到了。不同的录象在调子上有着轻微的差异，有些比起别的更为自省。但所有被访者都有一个特性，那就是他们已经被打上烙印的身份，而录象作为一个平台，则让他们终于有地方可以发表出自己的声音，平等的和人群中的大多数进行对话。这个系列作品一共包含了七个录象，现在已经有三个完成。

张鼎对于无名个体的个人故事的兴趣可以在他对缺失的人的那好像档案般的作品计划里看出来。通过影象，他把这些缺失人群视觉化，他拍摄那些在附近公共场合随处可见的标记。在通过第二陈述的对失去的人们找到形象证明的过程中，他非常强调不确定性。这种档案般的精密展示了对记忆，迷失和个人叙事的兴趣。

张鼎，1980年生于甘肃，居住并工作在上海。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：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）。

Unapologetically voyeuristic, Zhang Ding's film installation "Pry" (2005-ongoing) explores the relationship between the viewer and the viewed, superiority and inferiority, exploiter and exploited. This is done with rare sensitivity and non-judgmental loyalty towards featured destinies, all of which share a common denominator of difference. These differences are manifested sexually, religiously and politically, and often with severe consequences to the protagonists. The installation, which also incorporates photographs, belongs to the tradition of socially conscious documentary film. Most touching and thought provoking is the story of a middle-aged transvestite including burlesque anecdotes about his homoerotic, at times excessive, experiences. His story reveals a life that society would criticize as degenerate. Yet, Zhang Ding presents it as a life lived with both joy and pain. The featured characters' narratives speak for themselves without resorting to stereotypical or condescending commentary. Zhang Ding's intention is almost celebratory in allowing the audience a rare glimpse into lives of human beings that have, against all odds, managed to maintain their pride and self-respect. The tone of the different films differs slightly; some are more introspective than others. The one trait all interviewees share is their stigmatized identity and being in a film that serves as a venue for them to finally have a voice equal to speak out against the vast majority. The series will eventually consist of seven films. So far, three have been completed.

Zhang Ding's interest in the personal stories of anonymous individuals can be seen in his archival project on missing persons. Here, he appropriates the visual imagery of missing people by photographing missing person flyers, often spotted in nearby public spaces. He paradoxically stresses the uncertainty while manifesting the image of the lost person through a second representation. It is an archival impulse that reveals an interest in memory, loss and personal narratives.

Zhang Ding was born in 1980 in Gansu. He resides and works in Shanghai. He graduated from North West Minority University, Oil Painting Department in 2003. He studied at China Academy of Fine Arts, New Media Art from 2003 to 2004. Recent exhibitions include Big City and A Lot of Ash – A Lot of Dust, BizArt Center (Shanghai, 2005) and First International Biennale of Contemporary Chinese Art: MC1 (Montpellier, 2005).

# 装置作品

Installation Works

开幕 | 装置

Opening | Installation 2011





开幕 4- 平衡木  
原木，铸铁雕塑

Opening 4 - Halancing beam  
Raw wood, cast iron sculpture  
150.0 × 500.0 × 45.0 cm

**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？**

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。

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

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？**

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。

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

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？**

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。

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

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？**

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。



开幕 3- 鞍马  
镀钛金属，镀镍金属，灯球，混音设备

Opening 3- Vaulting Horse  
Titanized metal, nicked metal, light ball, audio mixer  
170.0 × 170.0 × 136.0 cm

**Q: Do your creations relate to 'gymnastics'?**

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？**

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。

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

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？**

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。

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

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？**

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。

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

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？**

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。

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

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?**

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去感受。

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

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?**

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。

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

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?**

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。

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

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。**

张: 没有没有, 我一点都不跨界, 还是照常在做事。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。

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

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。**

张: 没有啊, 我觉得我以前也挺时髦的, 现在这么做更酷了吧。

**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?**

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

**Q: “快递展”上, 你《丢了……上海》的那件作品就挺“边缘”的。**

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。

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

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?**

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。

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

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?**

张: 对啊, 没什么好坏, 就是习作。其实像现在做的也是习作。

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

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。**

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。

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

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.



### 下一个 | 装置

桌子，铝柱，人体模型，带有摄像头和液晶显示器的皮帽，皮夹克，牛仔裤，皮鞋，鸽子标本，功放，mp3

### Next | Installation

Table, aluminum column, mannequin, leather jacket, leather cap with camera and screen, leather shoes, dove specimen, mp3, Amplifier  
300.0 × 280.0 × 260.0 cm  
2010 Ed. 3



冒险行为遵循时间和空间的维度，冒险所获得微弱信息的综合，即是我们看到得景色，呈现在眼前的风景仅仅是时空本身的自然编码的局部。装置包含改装电子设备系统、自制服装、颜料、沙、螺旋、台面、尖锥石、蔚绘钢笔、鸽子、纸本、电线。。。

Adventure abides by the dimensions of time and space, the totality of feeble information gained through adventure, is actually the view we saw. This view shown in front of us is only part of natural code of time and space themselves. Installation consists reloaded electrical equipment system, homemade costume, pigment, sand, spiral, table, hard cone stone, painted pen, dove, notebook, wire...







下一个 1  
摄影  
Next 1  
Photo / C-Print  
100.0 × 100.0 cm



下一个 2  
摄影  
Next 2  
Photo / C-Print  
100.0 × 100.0 cm

**方向不明的游戏 | 装置**

老松木, 老地板, 花瓶, 水, 椅子, 地毯, 太湖石, 鹅卵石, 泡沫胶, 雪粉, 塑料袋

**Game with direction unknown | Installation**

Old Pine, Old floors, Vases, Water, Chairs, Carpets, Taihu stone, Pebbles, Foam, Snow powder, Plastic bags

800.0 × 1000.0 cm

2009

张鼎在一个离地1米多的大型台面上构建了四组景观：孔雀标本、太湖石、发泡材料和花瓶组成的喷泉系统；描画着图形的地毯；嵌牢在地板里的船和椅子；用雪粉模拟的滑雪场雪道，雪道底部深入地板，露出了一段雕塑的躯干。这些现成物以异于现实的方式排列组合，斑驳的旧木地板使这四个场景浑然成整体，具有边缘、危险而崇高的美感。

《方向不明的游戏》的场景不仅在于还原或再现，也是观看和被观看的体验。这是一个神秘游乐场，时空在喷泉的水循环系统里滞留，又在木船与地板的缝隙中向前，观众在装置上行走即进入了张鼎设计的节奏，观众的停顿、移动，思考和表情都关乎这整个场景，有如一出表演。于是，这也是一个大舞台，它底部的灯光设计让这个舞台更加壮观，观众在外部看不到木地板上的细节，但却看到了同样充满这件作品气质的即时演出。

《方向不明的游戏》于2009年9月10日“当代艺术展在松江——资产阶级化的无产阶级”中首次展出。

Game of Unclear Directions is a large stage raised at more than a meter above the floor, composed of four main settings: a stuffed peacock, a zen-style rock, a fountain made of a vase and foams; a carpet featuring a symbol; a boat with chairs sunken in the wooden floor; a snowy slope with half of a body at its bottom. All these objects extracted from reality are combined together into a decor that possesses an unusual, awe-inspiring beauty.

It isn't merely a scene but also an 'observing' and 'being observed' experience. It constitutes a mysterious playground where time and space repeat themselves in a cycle as does the water of the fountain or as symbolized on the carpet. Viewers are invited to create their own dreams and stories: in this background designed by the artist, they are the improvised actors of an unclear play.

Game of Unclear Directions was shown for the first time on September 10th, 2009 in "Bourgeoisified Proletariat - Songjiang Contemporary Art Exhibition".





定律 | 装置

Law | Installation 2009





定律 1  
装置 / 木料, 沥青, 灯泡, 电, 水瓶, 水

Law 1  
Installation / Wood, Asphalt, Light Bulbs,  
Electricity, Water Bottle, Water  
700.0 × 500.0 × 35.0 cm



《定律》是一架大型木结构的几何形装置。它的前半部分是一个大型半球体，后半部分是陡峭的梯子和有坡度的平台，平台上伸出来两块如同平衡木一般的木条，大型的半球体只能在登上 5 米高处时，才可以看到球体是凹陷下去的，里面缀满七百多个发光灯泡，如同倒置的宫殿华丽的穹顶，光芒逼人。在半球体的上方，静静悬挂着一只生理盐水瓶。《定律》似乎在通过特定的尺度来表现一种矛盾的平衡，这种平衡有时会因破坏边界或是改变尺度而打破。由此可以看到，定律只是在某些特定的情况下事物之间的吻合。好比生活中，人们已经形成了一种思维定式，这是经验与习惯在人的头脑中树立的框架，或许当人们跳出这个框架，定律也便失效了。2009 年，张鼎个展《定律》在香格纳画廊北京空间展出。

“Law” is an installation composed of a geometric wood structure. One part is constituted by a half-sphere while another part consists in an abrupt ladder with a sloping platform and two lateral boards. At five meters high, the half-sphere reveals a hollow filled with more than seven hundred light bulbs, as an inverted palace’s dome, shining and gripping. On top of it, is suspended a bottle of water, still. At a certain scale, “Law” almost represents a contradictory balance, that destroys limits or modifies measures. Only under certain circumstances, law becomes a coincidence between things and objects. In life, people developed a certain way of thinking, a shelf in their head with their experiences and habits, perhaps that when this shelf is abandoned, law becomes ineffective.

“Law, Zhang Ding’s solo exhibition” was held in ShanghArt Beijing in 2009.



定律 2  
装置 / 木料, 金属, 传送带, 电机, 电磁铁, 锤子, 灯泡  
Law 2  
Installation / Wood, Metal, Conveyor Belt, Electric  
Motor, Electromagnet, Hammer, Light Bulbs  
854.0 × 48.0 × 128.0 cm





雕塑 1  
装置 / 发泡剂  
Sculpture 1  
Installation / Foam  
70.0 × 70.0 × 135.0 cm



雕塑 2  
装置 / 发泡剂, 圆木桌  
Sculpture 2  
Installation / Foam, Round wooden table  
100.0 × 100.0 × 166.0 cm



雕塑 3  
装置 / 发泡剂, 油桶, 松香, 沥青  
Sculpture 3  
Installation / Foam, Oil Drum, Rosin, Asphalt  
80.0 × 80.0 × 155.0 cm

## 雅布莱之梦 | 装置

The Dream of Yabulai | Installation 2008



测量、定理、焦点、资源、能量、诗歌、崇拜、对抗，  
这些是构建历史的伟大因素。

雅布赖是内蒙古戈壁沙漠里的一个地名。这件作品由一个木架结构和九个视频组成。此装置是个人对社会体系和历史的理解。从作品上方观看，木质结构描绘了八个人手牵手的场景。八个视频呈现了八个不同的人角色，第九个视频将这八个人聚集在一起，由一只猴子给他们分配任务。四个视频的声音由4个不同的音箱输出。装置还展示了一个写满物理公式的黑板，这些公式是宇宙的物理书写形式。

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

Yabulai is the name of a place in Inner Mongolia, in the Gobi desert. This work is composed of a wood structure and nine videos. The installation is an individual understanding of the society's system and History. Seen from the top, the structure depict 8 people holding each other's hands. 8 of the videos feature various characters while the 9th video present the same eight characters and a monkey, assigning tasks to each of them. 4 of the videos have sounds which come out from 4 containers. Black boards with physics formulas are displayed in the installation. These formulas are a written form of the space.

雅布菜之梦  
装置 / 木材, 九频录像装置

The Dream of Yabulai  
Installation / wood construction, 9-channel video installation  
385.0 × 972.0 × 972.0 cm



## 工具 | 装置

Tools | Installation 2007



《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。

“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 niding 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” .



工具 -2 ▲  
装置 / 12 个花洒, 12 根钢管 (高 410cm, 直径 246cm)  
Tools - 2  
Mixed-media installation / 12 Watering Cans, 12  
Steel Tubes ( Height 410cm, Diameter 246cm) 12  
Steel Wires, 1 Cactus, 1 Wood Box(55x55x51cm)  
410.0 × 246.0 × 246.0 cm

工具 -3 ▼  
装置 / 96 个仙人掌, 放大的手术刀 (封钢), 花土

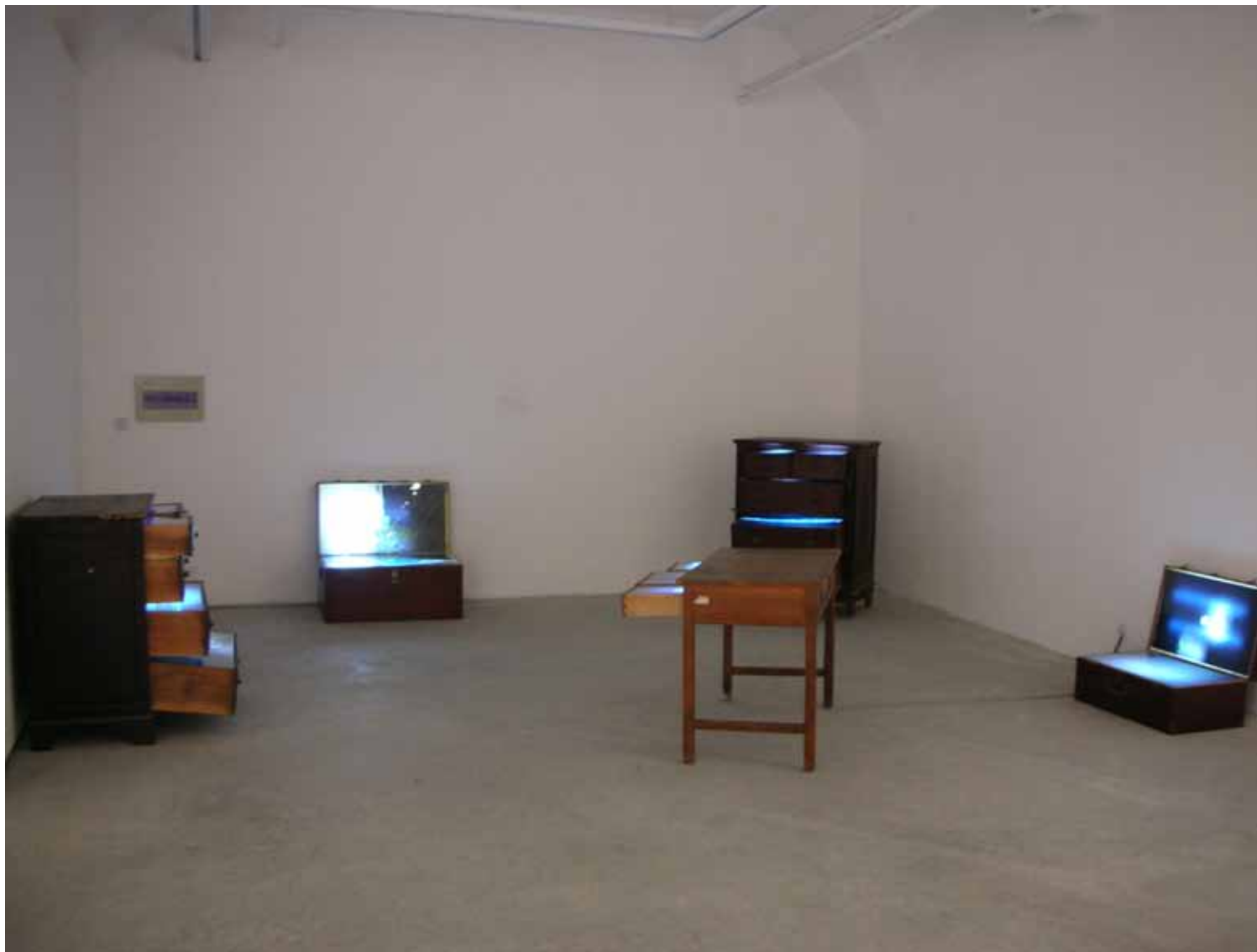
Tools - 3  
Mixed-media installation / 296 Cactus, Enlarged  
Scalpels, Flower Soil Box of Steel Structure  
210.0 × 100.0 × 360.0 cm



工具 -1 ◀  
装置 / 24 台电冰箱, 3 台功放 (1500 瓦), 一个程序  
Tools - 1  
Mixed-media installation  
/ 24 Fridges, 3 Power  
Amplifiers (1500W), 1  
programme

无题 | 装置

Untitled | Installation 2006





无题 - 抽屉 2  
装置 / 家具, 灯箱  
Untitled-Drawer 2  
Installation / furniture, light box  
100.5 × 54.0 × 100.0 cm



无题  
装置 / 老家具, 灯箱  
Untitled  
Installation / Old furniture, light box  
90.0 × 50.0 × 45.0 cm



无题 - 抽屉 1  
装置 / 家具, 灯箱  
Untitled-Drawer 1  
Installation / furniture, light box  
120.0 × 78.0 × 60.0 cm

向西 n 公里 | 装置

N kilometers towards the west | Installation 2006



声音装置，16 声道，直径 165cm，球面为羊毛毯覆盖，DVD 播放器。

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



第 57 个民族 | 装置

The 57th Ethny | Installation 2005

“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

1980	1981	1982	1983	1984	1985	1986	1987	1988	1989	1990	1991	1992	1993	1994
“民”族于1980年1月16日出生。	“民”族在1981年1月16日出生。	“民”族在1982年1月16日出生。	“民”族在1983年1月16日出生。	“民”族在1984年1月16日出生。	“民”族在1985年1月16日出生。	“民”族在1986年1月16日出生。	“民”族在1987年1月16日出生。	“民”族在1988年1月16日出生。	“民”族在1989年1月16日出生。	“民”族在1990年1月16日出生。	“民”族在1991年1月16日出生。	“民”族在1992年1月16日出生。	“民”族在1993年1月16日出生。	“民”族在1994年1月16日出生。

“民”族的民族经济

“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。

“民”族的民族历史

1981	1982	1983	1984	1985	1986	1987	1988	1989	1990	1991	1992	1993	1994	1995
“民”族在1981年1月16日出生。	“民”族在1982年1月16日出生。	“民”族在1983年1月16日出生。	“民”族在1984年1月16日出生。	“民”族在1985年1月16日出生。	“民”族在1986年1月16日出生。	“民”族在1987年1月16日出生。	“民”族在1988年1月16日出生。	“民”族在1989年1月16日出生。	“民”族在1990年1月16日出生。	“民”族在1991年1月16日出生。	“民”族在1992年1月16日出生。	“民”族在1993年1月16日出生。	“民”族在1994年1月16日出生。	“民”族在1995年1月16日出生。

“民”族的民族文化

“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，确立与世界民族文化之中。

**器物崇拜**

**研究工作**

“民”族的民族特征

“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，就是按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。

请专家们注意，两个的指只是一个人的手，这是“民”族独有的身体特征。

# 视频作品

Video Works

60 瓦特 | 视频

60W | Video 2008

7 minutes Ed. 10



7 分钟里，张鼎亲手击灭了一百多个 60W 的灯泡。

Within 7 minutes, ZHANG Ding himself broke more than one hundred 60w bulbs.



## 大时代 | 视频

Great Era | Video 2007

14 minutes Ed. 10



“大时代”是一部以上海作为舞台背景的超现实主义费里尼式的短片。主角在背景音乐的陪伴下，独自骑着他的马头自行车游走。

“Great Era” is a surrealistic Fellini - inspired voyage using Shanghai as its theatrical backdrop. The protagonist rides along staged tableaus with his bike (disguised as a horse) in scenes perfectly synchronized with the film’s sound score.

## 拳击 1&amp;2 | 视频

## Boxing 1&amp;2 | Video 2007

3 minutes Ed. 5 2 channel video



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。艺术家身着白色背心，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。

Zhang Ding's double-channel video installation *Boxing I & II* (2007) 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.

## 疯汉 | 视频

Feng Han | Video 2006



该片的主人公是中国西北小城的一个疯汉。半夜，他在一片空地上旁若无人的做鬼脸、唱歌、玩弄周围的东西。路人看到都嘲笑他。没有人的时候，他就打太极，自说自话。这些属于他自己的语言和动作是单纯的，丝毫不做作，也没有任何表演的成分。他只是将他脑中所想无所顾忌地表现出来。

This video features a man, in a town of Northwest China, lost in his insanity. On a public square, in the middle of the night, his behavior eerily appears as an artistic performance: making disturbing and comical faces, singing, playing with objects surrounding him. Passers-by laugh as they see this curious character. When alone, he plays with his shadow, opening a dialogue with himself. These language and acts of his own are spontaneous, natural, as a "theatrical" scene without any acting... His unconstrained body moving with fluidity reflects his liberated mind.

## 窥探 -z | 视频装置

Pry-z | VideoInstall 2005



视频装置  
18 minutes 42 seconds  
VideoInstall / Ongoing multi channel  
video installation various media

在“窥探”（2005年，待续）这部短片中，张鼎探索了观众与被观者，优越感与自卑感，剥削阶级与被剥削者之间的关系。这也许源于一种“认命”的态度。片中人物在性别，宗教及政治派别等方面的差异最终导致他们一系列命运的殊途。

In “Pry” (2005-ongoing) Zhang Ding explores the relationship between the viewer and the viewed, superiority and inferiority, exploiter and exploited. This is done with rare sensitivity and non-judgmental loyalty towards featured destinies, all of which share a common denominator of difference. These differences are manifested sexually, religiously and politically, and often with severe consequences to the protagonists.





撬 -a | 视频装置

Pry-a | VideoInstall 2005



视频装置  
29 minutes 54 seconds  
VideoInstall / Ongoing multi channel  
video installation various media



# 摄影作品

Photo Works

大时代 | 摄影

Great Era | Photo 2007



大时代 1  
Great Era 1  
102.0 × 153.0 cm Ed. 10



大时代 2  
Great Era 2  
102.0 × 153.0 cm Ed. 10



大时代 3  
Great Era 3  
102.0 × 153.0 cm Ed. 10



大时代 4  
Great Era 4  
102.0 × 153.0 cm Ed. 10

他们在一起的乐园 | 摄影

They are together in the amusementpark | Photo 2004





他们在一起的乐园  
They are together in the amusementpark  
C-Print 49 pieces Ed. 4





大城市 | 摄影

Big City | Photo 2004

57.0 × 43.0 cm × 10 Pieces



## 相关文字

t e x t

文 / 墨虎凯 CHRIS MOORE  
《艺术界》2010/11/19

## 张鼎的氛围舞台

张鼎的艺术很迷人，但作品完成以后他总轻轻一笑，说那些都“没有意义”。他承认自己的作品应该唤起一种“强烈的感觉”，可这种感觉究竟是什么，他却从不说破。

和其他地方一样，在中国，艺术家也总是避免阐释自己的作品，故意一派单纯，以便保护他们的想法。即使在这种集体拒绝叙述的大背景下，张鼎也似乎往前多走了一步。他提出的问题很尖锐：究竟什么是阐释工作，尤其是批评家在开始纯粹臆断之前究竟能变得多么无耻。到目前为止，他的创作与其说是靠数量取胜，不如说是靠一致性动人，让任何想要讨论他作品的人感觉无处下嘴；如果他只是做些好玩儿的艺术品给公众看，为当代沙皇献上几个法贝热彩蛋，我们是否就不应感到失望？另一方面，如果我们怀疑其中隐藏深意，那就必须一心一意去完成孤独的开掘。

张鼎1980年出生于甘肃省张掖，2003年毕业于西北民族大学油画系，然后搬到杭州，进入中国美术学院就读，实际变成一个城际移民。到杭州之后，他开始拍片。2004年，他去了上海，在那里工作生活至今。

张鼎早期作品形式上接近于纪录片，主要关注边缘群体——少数民族、城市移民、同性恋和流浪汉。这条线索很快发展为一系列更加复杂丰富的多媒体装置，包括半剧院式的布景、扩音器、多屏录像等，从整体上审视了艺术作品与其所在空间之间的关系，以及观众在其中是主动参与还是被动参与的问题。

2005年，他在比翼艺术中心举办了首场较大规模的个展“大城市”，但真正的突破还是2007年在上海莫干山路50号香格里拉画廊的展览“工具”。在这次展览上，张鼎首先对仙人球的隐喻和物理性质进行了一系列思考。这种充满矛盾的植物如此锐利，又如此柔弱。被切掉一半的柱状体构造里码放了许多仙人球，上方安装一排用来切割仙人球的巨大钢刀。另一件作品用莲蓬状花洒将一颗悬在半空的仙人球浇死，而带动花洒的正是植物本身的重量，类似某种酷刑。最后是一段三分钟长的双屏录像，画面上，艺术家把几个绑在一起的仙人球当作拳击袋练习拳击。整个过程令人不忍卒视——每一拳都打得毫无保留，尽管张鼎努力想保证每次都击打在同一个位置。展览另一部分由一堆老式电冰箱组成，冰箱里装满扩音器，前面放着一台按压式引爆器。当观众按下引爆器时，所有喇叭便会发出震耳欲聋的巨响。上述两部分都涉及循环系统，即吃掉自己尾巴的贪食蛇。然而，虽然解读这些作品的渠道千千万万，身处展场之中的观众仍然摸不清张鼎的艺术游戏到底为何目的。

2008年，张鼎受邀去维也纳参加了由知名当代艺术画廊Krinzinger Projekte支持的驻地项目，最终成果就是一场名为“风”的展览，当时的主题在去年香格里拉北京空间的个展“定律”上又再次出现。张鼎最近的作品开始关注重复和提炼。他的创作缓慢而精准，通过实践不断反思过去走过的路。“风”展示了一段简单的木制坡道，两边安装着一对跳板。斜坡尽头，大幅宝丽来照片七零八落地占满房间的后半部，仿佛是被展览名字里的“风”给吹过去的一样。照片上有站在湖水中的双腿，有山上的树，还有蓝天白云等等，而被这些图片包围在中间的是一棵真正的枞树。现场使用人工照明，画廊空间狭窄而拥挤，虽然有色调明亮的风景照片在，整体气氛仍然令人感到压抑。我们看到的是游乐场和剧院的结合，是正在变得戏剧化的空间。通过观看，我们登上了舞台。

对照张鼎2007年的短片《大时代》，我们可以更清楚地看到这一点。艺术家在这部片子里再度回到移民主题。这是一首献给城市移民的诗歌，主题是那些从农村到城市的人们的梦想，同时也是向意大利电影导演费里尼的一次致敬。影片开头和结尾都用了厚重的红色幕布。一名衣着整齐的男子骑着一辆马头自行车巡逻于夜上海街头。然后他加入了一场老式的公共舞会，接着在一个简陋的街边摊坐下吃饭。突然镜头一转，男子赤身裸体地出现在一家肮脏的澡堂，这次他在一个浅水池里拼命往前蹬车，自行车轮淹没在水下。影片最后又回到舞台和红色幕布，

Text/ CHRIS MOORE  
《Leap》2010/11/19

## Stage of ZHANG Ding's Atmosphere

Zhang Ding's art is very attractive, but every time he finished his work, he always said it was 'meaningless', with a casual smile. He admitted that his works should evoke a 'strong sense', but what on earth was this sense, he never explained.

As in other places, in China, artists avoid elucidating their works, try to protect their ideas by intentional innocence. Even under this general anti-narration background, Zhang Ding seems to have moved more forward. His question is acrimonious: What is elucidation? Especially how shameless can a critic be, before he applies his absolute assumption. Till now, his creation is impressive because of its consistency rather than its quantity. Anyone who wants to talk about his works doesn't know where to begin: if he just makes some ludic art objects for public, and offers the contemporary Tsar a few Fabergé eggs, then we should have been satisfied? On the other hand, if we doubt the implicit meaning of his works, then we have to explore that attentively on our own.

Born in 1980 in Gansu, Zhangye, Zhang Ding graduated from North West Minority University, Oil Painting Department in 2003. After that, he moved to Hangzhou and studied at China Academy of Fine Arts. He actually became an inter-city migrant. In Hangzhou, he began film shooting. In 2004, he went to Shanghai and resided and worked there since then.

The early works of ZHANG Ding were close to documentary, mainly about marginal groups- ethnic minority, city migrant, homosexual and homeless people. Soon after, this clue developed into a series of more complicated and diversified media installations, including semi-theatrical setting, amplifier, multi-screen, etc., which examined the relation between art work and the space in which it was displayed as a whole, as well as the question of spectators' active or passive participation.

In 2005, he had his first big exhibition 'Big City' in Biyi art center. But his real breakthrough was the exhibition 'Tools' in Shanghart Gallery on No.50 Moganshan Road Shanghai in 2007. First of all, he did a series of reflection about the metaphor and physical quality of cactus. This full-of-contradiction plant was thorny but also fragile. A lot of cactus were placed inside a half-cylinder container, above which was a row of huge blades for cutting the cactus. Another work included a watering can in form of a lotus root, which was used to drown a cactus hung in the air. The watering can was driven by the weight of plant, in which sense, it was like a sort of torture. Finally there was a double-screen video for 3 minutes. The artist took a group of lied-together cactus as a boxing bag and was practicing on it. The whole process was unbearable to watch- every hit was with full strength, though Zhang Ding tried as much as possible to hit on the same position. The other part of the exhibition consisted a pile of old style refrigerators, which were filled with amplifiers, in front was a push-type explosion initiator. When the spectators pushed the button, all the speaker will produce a thunderous sound. Both of these two parts mentioned above involved circulatory system, as a greedy snake who ate its own tail. However, even though there were thousands of ways to interpret, the spectators presented still can't get a clear sense of Zhang Ding's art game.

呈现了对观众存在的自觉意识。

当被问及哪些人曾给他的创作带来影响，张鼎列出了张培力、耿建翌、飞苹果和小刘韡。我建议他名单范围应该更大，不仅要包括艺术家，还应像费里尼和希区柯克这样的大导演。但张鼎纠正了我的说法，指出这几个艺术家怎样在工作中展开他们的思想。所以张鼎吸收的不是美学方面的营养，而是一种比较泛化的方法论或工作过程。但这一结论仍然无助于我们进一步理解他创作的意义。

张鼎接下来的一个大项目是《雅布莱之梦》。这件作品在2009年的上海艺术博览会上首次展出，主体由一个巨大的八角形木头框架构成，每条边都通过辐条与中央轴相连，整个构架上安装了九个屏幕，播放九段不同的录像。放在中心位置的录像显示了一只猴子像先知一样给八名演员分配角色，接着，这八名演员便开始通过饰演各自的角色描绘了人类历史发展中的若干关键时刻，例如发明测绘、发现能源、艺术、宗教和战争。表现“科学”的画面是一只置于放大镜下的鸡蛋。细看你会发现这只鸡蛋正在放大镜聚集的热量之下慢慢变熟，意识到这一点后，整个场景开始显得令人不安，就像之前发出巨响的冰箱和击打仙人球的行为一样，给观众带来强烈的情感冲击。前不久，《雅布莱之梦》经过重新制作，参加了上海James Cohan画廊的群展“泄密的心”。新版装置比原来小了很多，而且这次还专门为猴戏录像准备了单独的展示台，仿佛给这段布莱希特式的开场白赋予了一个在真实美术馆中的位置。艺术家通过这样的布景质疑了艺术究竟从何处开始。

去年是张鼎最忙的一年。他参加香格纳“黑板”展的微型影像装置给人留下了深刻印象。影片记录了张鼎拿锤子砸烂安装在黑板上的一片发光的灯泡，随着行为进行，玻璃破碎的声音不协调地回响在整个展厅空间。这之后他举办了个展“定律”，并参加上海艺博会期间艺术家自发组织的“资产阶级化了的无产阶级”群展。“定律”分成两部分，第一部分是一台可怕的流水作业机器，让人联想到卓别林著名的喜剧电影《摩登时代》。但“定律”的基调更黑暗。张鼎的机器最终指向不断的自我伤害；安装的机关把传送带上发光的灯泡挨个击碎。第二部分则是“风”的进一步发挥。这一次，坡道把观众带到一片被松树环绕、类似罗马凉廊的风景前。整个高台的形状有点像十字架，站在台上的观众再次面临恐怖的抉择：要么是左右两边延伸至虚无的跳板，要么沿着略微向上倾斜的坡度继续前行。坡度给人带来一种紧张感，走到平台边缘后往下看，眼前是一个内部装满灯泡的巨大半球，不可避免地让人感到一种冒险的诱惑。为了突显这一点，半球上方还悬挂着一个装满水的瓶子，俨然一个福柯摆，时刻都有掉下来砸碎灯泡造成短路的危险。从安排给观众的位置来看，我们就像天使，几乎可以达到上帝全知全能的视角，即所谓的“定律”，但代价必须是以生命做赌注：毫无疑问，我们终将掉到灯泡上，摔得支离破碎，受利刃和电流的折磨。

张鼎参加“资产阶级化了的无产阶级”的作品《方向不明的游戏》与之前的创作稍微有些不同。艺术家在展场搭建了一个高约一米的木头舞台，上下打光。整件作品由许多让人感觉莫名其妙的小道具组成：梯子、斜坡、盐、传统中国花园、孔雀、地毯、嵌入舞台中的小船。观众可以爬上舞台，但没有任何提示告诉他们舞台上的道具干什么。现场就像一个赤裸裸暴露于大众之前的梦，观众在其中完全处于无助状态。

这些作品的共同点在于对观察和参与状态的关注。张鼎制造的“强烈气氛”只是障眼法，真正目的是为接下来的实验做准备。在这个公共舞台令人不安的聚光灯下，我们必须回答的问题是：谁在表演？不明就里的参与者无法立即意识到他们已经进入另一个世界，从全知的位置滑入了梦境。无论是拳击仙人球还是某些作品中的暴露感，制造震惊效果的目的都是唤醒甜梦中的人们，让他们重新回到现实，这个现实不一定可以全知（全知的视角不过是另一个幻觉）。但这并不是柏拉图囚徒说的又一次翻版。艺术家以举重若轻的方式表达了他的意图：扰乱我们对现实的稳定认知，达到这一目标的手段则是把我们扔到另一个有关现实的认知里去，后者可以来自另一位观众的个人视角，也可以来自一名流浪艺人，或者“定律”和“工具”中的物理概念以及《大时代》、《雅布莱之梦》中的戏剧场景。当然这种做法类似博伊斯的创作——打破战后德国、中产阶级和保守主义者整体上过于良好的自我感觉，让观众直面他们身上的自满情绪。

最后，张鼎的作品也许可以被看作一系列经过解构的舞台布景。风景的错置造成精神的错置，让我们与自己不完美的视野面对面，让我们看到自身知觉认识里的陷阱和瑕疵。艺术不在张鼎使用的道具里，而在意识到这一点的瞬间，在于这个混合了狂喜与恐惧的时刻。我们不小心走上舞台，就像童话里误入密林深处的小孩无法找到回去的路，直到遭遇我们的女巫，此处也就是我们自己的另一种反思。

In 2008, Zhang Ding was invited to a field project in Vienna, sponsored by the famous contemporary art gallery Krinzinger Projekte, the final result was an exhibition named ‘Wind’, whose theme reappeared in the solo exhibition ‘Law’ in Shanghart Beijing last year. Recently, Zhang Ding’s works show more attention to repetition and refinement. His creation is slow and precise. By practicing, he keeps reflecting about the past. ‘Wind’ presented a simple wooden slope, a pair of springboard were installed on both sides. In the end of the slope, large Polaroid photographs were scattered everywhere in the back of the room, as if the ‘Wind’ of this exhibition just blew over. There were photographs of feet standing in the lake water, of trees in the mountain, of blue sky and white cloud, etc; among these photographs was a real fir. Artificial illumination was used on exhibition site, gallery was narrow and crowded. Despite of the bright-colored landscape photographs, the whole atmosphere was still depressing. What we saw was a combination of amusement park and theater, a space in the process of becoming theatrical. Through watching, we went onto the stage.

Compared with the short video ‘Great Era’ in 2007, we can feel this point more clearly. In this video, artist returned to the migrant theme. This was a poem dedicated to the city migrants, about their dreams in the city, and also a respect paid to Italian director Fellini. Heavy red curtain was used both in the beginning and at the end. A well-dressed man was cruising in the Shanghai night street on his bicycle decorated with a horse head in the front. Then he sat for eating in a street stall, after having participated an old style public ball. With a sudden change of scene, the man appeared naked in a shabby bathhouse. This time, he pedaled his bicycle with all his strength in a shallow basin, the wheels were covered by water. At the end, the scene went back to the stage and the red curtain, which showed artist’s consciousness of spectators’ existence.

When being asked people who had influence on his creation, Zhang Ding listed Zhang Peili, Geng Jianxin, Fei Pingguo and Liu Wei the younger. I suggested he should have a longer list, which contained not only artists, but also great directors like Fellini and Hitchcock. But Zhang Ding corrected me, pointing out how these artists developed their ideas by working. Therefore what Zhang Ding absorbed was not aesthetic nutrition, but a general methodology or working process. But this conclusion didn’t contribute much to our further understanding of the meaning of his creation.

Zhang Ding’s next big project was ‘The Dream of Yabulai’, first exhibited in Shanghai Contemporary Art Fair in 2009. The main part was composed of an octagonal wooden structure, each branch was connected with axis by spoke. 9 screens were installed on this structure, playing 9 different videos. The one in the centre showed a monkey distributing characters to 8 actors like a prophet. Then through acting, these 8 actors depicted several essential moments of human history development, for example, invention of measurement, discovery of energy, art, religion and war. ‘Science’ was represented by an egg placed under a magnifier. With attentive observation, you realized that this egg was cooked by the heat assembled by the magnifier, then the entire setting became disturbing, like what he did before with the refrigerator who made thunderous sound and the cactus-hitting performance. All of these brought the spectators a strong emotional impact. Not long before, ‘The Dream of Yabulai’, after rebuilt, participated the collective exhibition ‘The Tell-Tale’s Heart’ in James Cohan Gallery Shanghai. New installation was much smaller than the original. A separated display stage was also set for the monkey scene this time, as if a position in a real museum was attributed to this Brechtian prologue. Artist questioned the origin of art by such setting.

Last year was the busiest year for Zhang Ding. His miniature video installation for Shanghart Gallery’s exhibition ‘Blackboard’ was very impressive. The video recorded his action of destroying with hammer, a large amount of illuminated bulbs installed on blackboard, along with which, the sound of smashing glass echoed discordantly inside the whole exhibition area. After this, he had his solo

exhibition 'Law' and participated the collective exhibition 'The Capitalized Proletariat' held by artists themselves during Shanghai Contemporary Art Fair. 'Law' had two parts, one was an awful flow-shop machine, which associated us to Chaplin's famous comic movie 'Modern times', but 'Law' 's main tone was darker. Eventually, his machine pointed unceasingly to self-harm; an intrigue broke the bulbs on the delivering belt one by one. The second part was a further development of 'Wind'. This time, the slope brought the spectators to a Roman pavilion surrounded by firs. The whole platform had a form similar to a cross, spectators on this were put to face a horrible choice: the springboards on both side which extended to nothingness; or walking by following the slightly upward slope. Slope gave a tensivity, to looke down at the rim of the platform, there was a huge hemisphere filled with bulbs, which inevitably emitted a dangerous attraction. In order to highlight this, a bottle filled with water was hung above the hemisphere, as if a Foucault pendulum, which risked falling and breaking the bulbs to cause short circuit. From the position distributed to spectators, we were like angels, with a god omnipotent perspective, which was 'Law', but the price for that was life: undoubtedly, eventually we will fall on the bulbs, smashed into pieces and tortured by pointed blade and electric current.

Zhang Ding's work 'Game with unknown direction' in the exhibition 'The Capitalized Proletariat' was a little bit different from his former creation. A wooden stage was installed in the exhibition area and illuminated from the top and the bottom. The whole work was composed of a few inexplicable objects: ladder, slope, salt, traditional chinese garden, peacock, carpet, small boat embedded onto the stage. The spectators can climb up to the stage, but no instruction to explain the function of the objects. The scene was like a dream completely exposed to the public, spectators inside it felt totally helpless.

The similarity of these works was the concerns about observation and participation condition. The 'intense atmosphere' created by Zhang Ding was only camouflage, the real object was to prepare for the following experiments. Under this disturbing spotlight of public stage, the question we had to answer was: 'Who is performing?' The uninformed participants couldn't realize immediatly that they had already entered into another world, from an omniscient position into a dream scene. No matter the cactus-hitting or the exposure sense from some works, the purpose of making a shocking effect was to wake up people from their sweet dreams and let them return to reality, which may not be omniscient (omniscient perspective was just another illusion). This was not just a copy of Plato's prisonerism. Artist expressed his complicated intention in a simple way: disturbing our stable cognition of reality by throwing us into another cognition relating to reality. The latter can come from another spectator's personal perspective or from a homeless artist, even from the physics concepts of 'Law' and 'Tools', or from the theatrical scenes of 'Great Era' and 'The dream of 'Yabulai'. Of course, this was similar to Beuys' creation- smash the general self-overestimation of middle class and conservatives in postwar Germany, and let the spectators face their own complacency.

Eventually, Zhang Ding's works may be considered as a series of deconstructed stage settings. The dislocation of views causes the dislocation of mind, which makes us face our own imperfection and realize the defects and flaws in our perceptual cognition. Art doesn't lie in the objects used by Zhang Ding, but in the moment when we realize this point, the moment of ecstasy and horror. We get on the stage accidentally, as the child in the fairy tale, lost and trapped in the heart of a forest. Till the encounter with our witch, then it's the time for another reflection.

# 简 历

Biography

**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, 香格纳 H 空间, 上海

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, 香格纳画廊, 上海

向西 N 公里, 2006, 香格纳 F 空间, 上海

2006 我的摄影展, 张鼎个展, 上海

2005 大城市, 比翼艺术中心, 上海

**群展**

2011 香格纳桃浦展库, 香格纳桃浦展库, 上海

一堆热情, 香格纳画廊主空间, 上海

来自画廊仓库的东西 3, 黄奎 & 张鼎, 香格纳 H 空间, 上海

怎么办? 恒庐美术馆, 杭州

2010 一个接一个, 香格纳画廊群展, 香格纳画廊主空间, 上海

游园, 当代艺术展, 杭州

中国发电站 - 第四站, PINACOTECA AGNELLI, 都灵, 意大利

肖像, 香格纳画廊主空间, 上海

童话, VANGUARD 画廊, 上海

丛林: 中国当代艺术生态管窥, 站台中国, 北京

泄密的心, JAMES COHAN 画廊, 上海

2009 资产阶级化了的无产阶级, 当代艺术展在松江, 松江创意工房, 上海

上海滩 1979-2009, 局门路 436 号, 上海

热身, 民生现代美术馆, 上海

年轻的肖像, J&Z 画廊, 深圳

SHANGHAI KINO, SHANGHAI KINO, 伯尔尼美术馆, 瑞士

黑板, 香格纳 H 空间, 上海

另一个现场——艺术的计划、概念与想法, 香格纳 H 空间, 上海

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

"失眠" 摄影展, 比翼艺术中心, 上海

违章建筑 II, 长征空间, 北京

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

个人的态度 2, 录像、照片与装置展, 香格纳 H 空间, 上海

中国发电站 - 第三站, 国家美术馆, 卢森堡

没 LOST, 丢失 ING, 杭州

2006 没事, 当代艺术展, 胡庆余堂中药博物馆, 杭州

很多灰 2, 香格纳 H 空间, 上海

个展, 2577 创意大院, 上海

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 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

出事了! 南山路柳浪闻莺公园枫杨林, 杭州

很多灰, 影像艺术展, 比翼艺术中心, 上海

2004 62761232 ( 快递展 ), 当代艺术展, 比翼艺术中心, 上海

**影展**

2008 2008 SHADOWS 中国独立电影节, 蓬皮杜艺术中心, 巴黎, 法国

2007 ARTISSIMA 电影节: 假上海!, 从黎明至黄昏的都市肖像, MIRAFIORI MOTOR, 都灵, 意大利

**项目**

2010 登喜路 ( 并木 ) 翠鸟钢笔之旅, 登喜路上海陈列展示活动, 上海

**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, Shanghai

2005 Big City, BizArt Art Center, Shanghai

**Group Exhibitions**

2011 Shanghart Taopu, ShanghART Taopu, Shanghai

A Pile of Passion, ShanghART Gallery, Shanghai

Things From the Gallery Warehouse 3, Huang Kui & Zhang Ding, ShanghART H-Space, Shanghai

How we to do? Heng Lu Art Museum, Hangzhou

2010 One by one, ShanghART Group Show, ShanghART Gallery, Shanghai

In the Garden, Contemporary Art Exhibition, Hangzhou

China Power Station - part 4, Pinacoteca Agnelli, Torino, Italy

Portrait, ShanghART Gallery, Shanghai

Fairy Tale, Vanguard gallery, Shanghai

Jungle: A Close-Up Focus on Chinese Contemporary Art Trends, Platform China, Beijing

The Tell-Tale Heart, James Cohan Gallery Shanghai

2009 Bourgeoisified Proletariat, Contemporary Art Exhibition in Songjiang, Shanghai Songjiang Creative Studio, Shanghai

Shanghai History in Making from 1979 till 2009, 436 Jumen Rd., Shanghai

Warm Up, Minsheng Art Museum, Shanghai

Portrait of the Youth, J&Z Gallery, Shenzhen

Shanghai Kino, Shanghai Kino, KUNSTHALLE BERN, Switzerland

Blackboard, ShanghART H-Space, Shanghai

Another scene - artists' projects, concepts and ideas, ShanghART H-Space, Shanghai

2008 ShContemporary 08, Shi Yong at Best of Discovery; Zhang Ding at Outdoor projects, Art Fairs Shanghai Exhibition Center, Shanghai

Insomnia Photographs Exhibition, Bizart Art Center, Shanghai

Building Code Violations II, Long March Space, Beijing

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

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

China Power Station - part 3, National Art Museum, Luxembourg

No Lost, Losting, Hangzhou

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

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

Solo Exhibition, 2577 Creative Garden, Shanghai

Cine City, The Brighton Film Festival, Brighton, UK

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

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

A Lot of Ash - A Lot of Dust, Videos & Performance, BizART, Shanghai

2004 Dial 62761232 (Express Delivery Exhibition), 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, Italy

**Projects**

2010 Alfred Dunhill's Namiki Journey Window, Alfred Dunhill Artist Collaboration Project, Shanghai



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