



《佛跳墙-鸭》

2012年

摄影, 彩色喷墨打印,

93 × 140厘米

*Buddha Jumps over**the Wall - Duck*

2012

Photograph

Color inkjet print

93 x 140 cm

已经很难去猜测, 如果张鼎不做艺术家, 会做什么? 他如此热爱浪漫地调动, 热爱讽刺地鼓噪, 他胸腔里似乎有雄浑壮烈的东西, 残忍地非常柔情。就像当时的“工具”展览, 那一颗颗即将被击碎, 却仍按序行进的玻璃灯泡, 或是“佛跳墙”展览上笑眯眯地看自己被打穿胸膛的石膏猪, 在毁灭刹那时都有一种意外的光晕感。如同, 他安置出了一朵在场的祥云, 让人踏在上面, 但也很有可能, 随时会覆手为雨——这就是艺术家强烈意志下的浪漫形态。

在“佛跳墙”的展览现场, 最瞩目可见的是两具纪念碑高度的金属装置, 上头有位精瘦的男子持着刀与枪。他被置于仪式感的高台之上, 需仰望可见。而现场循环播放的片中的“牺牲”们, 正对他的枪

口, 或是躺在脚下。而内厅, 一段红舞毯、墙壁上大尺度画作构成了一种结构化的庄重空间感。画作的内容却颇似伊甸园: 不太性感的裸女侧身在棱角角分的树丛间, 也有将自己的肉体与红白救生圈相挽。画面透视有如三维数码绘制, 但细看之下, 又分明是传统的丙烯。最关键的是, 画面内的一个局部结构出现在了现场: 那是一个古怪的“亭阁”, 没有雕梁画栋, 只有贝壳海蛎作为“柱头”装饰; 没有屋顶, 只有一个对半剖开的红白游泳圈以及伸向天空的树枝。

但张鼎不忘一贯对场所的操控感: 现场要辉煌热闹, 要恰如其分, 又要旁逸横出。绘画、装置与视频, 旁观、服务与在场、退场的人, 在庄重的空间或真真假假的布景中彼此交互, 张鼎只需“呵”一口

气——调动起五感，让在场的人“痒”起来。一群身材瘦薄的少男少女，在红毯上舞起华尔兹，管弦乐队的少女，在亭阁里吹拉弹拨。还有香气四溢，令口涎生津：两位大厨正拨弄着坛罐中的鲍鱼、海参和花椒。这种强烈的在场感，攫取进入展览场域的情绪的饱满状态，极有可能令现场的枪声都被淹没。五只乖巧的动物（石膏模型）——作为佛跳墙主要食材——在推杯换盏的现场纷纷入了众人喉头，却在短片中笑眯眯地挨着枪子儿，每只挨上两三个窟窿，最后来个过瘾的——炸了，肉沫横飞！

与那部叙事化且重视场景道具的《大时代》相比，张鼎这次的影像如此简单。但也是在这里，欢乐率真与雄浑的背景曲，嵌在那些一枪一注血的瞬间中，拍摄中的延迟、特写，诗意且刻意地加重了某种氛围，就像一巴掌一巴掌打在你脸上，非要等你哭不可。“郎食鲤鱼尾，妾食猩猩唇”，李贺那边极尽思念而附丽于食物的鬼气，放到如今却更添了一份了悟：极尽奢靡几与恐怖相连，但如今谁还怕那个？扭头再看看这些桌上的玲珑汤汁和那些疏密摆开、凑不成全馐的“炸碎剩余”，众人安心喝着琼浆，在这看似光怪陆离的现场，亦有一种中国语境之下令人熟悉的怪讶。最有意思的是，厅外那尊“迎客”雕塑的手，在来自更高处光源的投射下，变了个非常奇妙的魔术：你明明看他举着枪，可墙上的影子他就是垂手而立，一名谦谦君子啊！ 袁菁

The most eye-catching spectacle of Zhang Ding's "Buddha Jumps over the Wall" can be found atop two monumental metal columns; a lean man, holding a knife and a gun, on a ritualistic platform such that to see him we have no choice but to look up. The subjects of video-looped "sacrifice" must either directly face the muzzle of his gun or lie prostrate at his feet. In the inner exhibition hall, a red carpet and a large painting together constitute a structuralized, solemn spatiality. The painting shares elements with the Garden of Eden; a not particularly sexy nude female in profile emerges out of a jagged, thistle grove, her naked flesh rolled up into a red-and-white life preserver. The perspective gives the impression of a 3D digital drawing, but closer examination reveals mere acrylic. Most importantly, a section of the painting also makes an appearance in the exhibition space: a bizarre roofless "pavilion"—with no ornamentation save the oyster shells atop its pillars—is home to a red-and-white life preserver, sliced open next to a tree branch that stretches into the sky.

Zhang Ding can never abandon his mastery over place: the exhibition must be lively and magnificent, done just so, and dripping in abundance. The paintings, the installations, the videos, those who engage, those who observe, those

present and those leaving—everything must interact, whether through the solemnity of the site or through its intermingling of truth and falsehood. Zhang need only sigh to arouse all five of the senses; he possesses the ability to transmit the "itch" to everyone present. A group of skinny boys and girls waltz on the red carpet, and in the pavilion an orchestra of young girls pluck and sing away. Mouth-watering aromas waft past as two master chefs fix up abalone, sea cucumber, and numbing peppercorn nearby (some of the key ingredients of "Buddha Jumps over the Wall," the famous dish after which the exhibition is named). The intensity of this ambience takes full control over the space, seeming to drown out the sound of gunfire in its all-consuming wake. Five obedient and loveable plaster animals—the primary ingredients of this rendition of "Buddha Jumps over the Wall"—are poised to slide down the crowd's proverbial throats at our beck and call, and in the short film provided, behold: smiling as they take two or three bullets each, and then, that satisfying boom of the final shot to send their flesh and guts flying.

In contrast to Zhang's film *Great Era*, which privileges narrative, scene, and props, the imagery here is more simplistic. But at the same time, it is all there: joyful, sincere, and powerful background music, inlaid in each instant of bullet-to-flesh-to-blood-spout; close-ups and poetry; and the painstaking intentionality of the camera as it further fans the flames, like one slap after another to your face, refusing to let up until you weep for mercy. A few lines from the Tang poet Li He seem to make even more sense in the present. In his lifetime, Li went to great lengths over his fascination with the ghostly, demon-like aura of culinary delights; the utmost in extravagance and waste was intimately connected to the extremes of terror. But today, who suffers from that sort of fear? Turning to look once again at the table, lined with its exquisite soups alongside the "residue" of animal explosions, everybody is at ease, lounging around sipping nectar. It is grotesquely fantastic, an absurd scene and a bizarre surprise, but completely familiar within the Chinese context. Most interesting is the sculpture's outstretched hand, reaching out to "welcome visitors" into the banquet hall. The halo above it performs quite the magical feat. On the one hand, there you see him, the hunter and butcher, very clearly raising his gun. But then, over there, his shadow on the opposite wall stands at attention, hands at his side: a true, modest gentleman.

Yuan Jing (Translated by Katy Pinke)

2

张鼎个展开幕 ZHANG DING SOLO EXHIBITION

时间 2012年6月2日
地点 桃浦当代艺术中心上海
Top Contemporary Art Center |
Shanghai | 2012.6.2



闽南名菜“佛跳墙”丰富的食材内容和繁杂的制作工序，成为张鼎启动此次个展项目的契机。展览中绘画、装置、影像、行为等作品媒介五花八门，穿插交织着关于“吃”这一基本日常行为的生物性和社会性两条线索。

The abundant ingredients and complex method of cooking of the Fujianese specialty “Buddha Jumps Over the Wall” were the starting point for this Zhang Ding solo exhibition. The show displayed a wide range of works, from paintings and installations to videos and performances, addressing the biological and social qualities of the basic everyday act of “eating.”

1. 摄影师托马斯·费舍尔和艺术家张培力 2. 艺术家张鼎、香格纳画廊主劳伦斯·何浦林和艺术家施勇
3. 《周末画报》叶晓薇、设计师孙俊良和摄影师杜可风 4. 艺术家储云和胡向前

1. Photographer Thomas Fuesser and artist Zhang Peili 2. Artist Zhang Ding, ShangART Gallery owner Lorenz Helbling, and artist Shi Yong
3. *Modern Weekly's* Yeh Shaway, designer Sun Junliang, and photographer Christopher Doyle 4. Artists Chu Yun and Hu Xiangqian

3

长征空间王思顺『空间差』 和胡向前『主演』双个展开幕 WANG SISHUN'S "LIMINAL SPACE" AND HU XIANGQIAN'S "PROTAGONIST" AT LONG MARCH SPACE

时间 2012年6月30日
地点 长征空间北京
Long March Space |
Beijing | 2012.6.30



两位年青艺术家的个展当日下午同时开幕，这也分别是他们加入长征空间后的首次个展。王思顺的“空间差”展出作品包括4件雕塑装置和一部录像作品，胡向前的“主演”则呈现了其全新创作的《劳动者之歌1夜》等3件影像行为作品。

These two solo exhibitions by post-1980s artists Wang Sishun and Hu Xiangqian opened on the same afternoon, each marking their solo debut at Long March Space. Wang Sishun's “Liminal Space” featured four sculptural installations and a video work, while Hu Xiangqian's “Protagonist” displayed his new piece *The Labor Song 1 Night* and two other performance artworks on video.

1. 艺术家胡向前和策展人侯瀚如 2. 长征空间创始人卢杰和艺术家汪建伟 3. 艺术家何岸和策展人杰罗姆·桑斯 4. 艺术家宋建树、王思顺和展景
5. 艺术家杨少斌 6. 艺术家胡向前和安然

1. Artist Hu Xiangqian and curator Hou Hanru 2. Long March Space founder Lu Jie and artist Wang Jianwei
3. Artist He An and curator Jérôme Sans 4. Artists Song Jianshu, Wang Sishun, and Zhang Wang 5. Artist Yang Shaobin
6. Artists Hu Xiangqian and Huang Ran