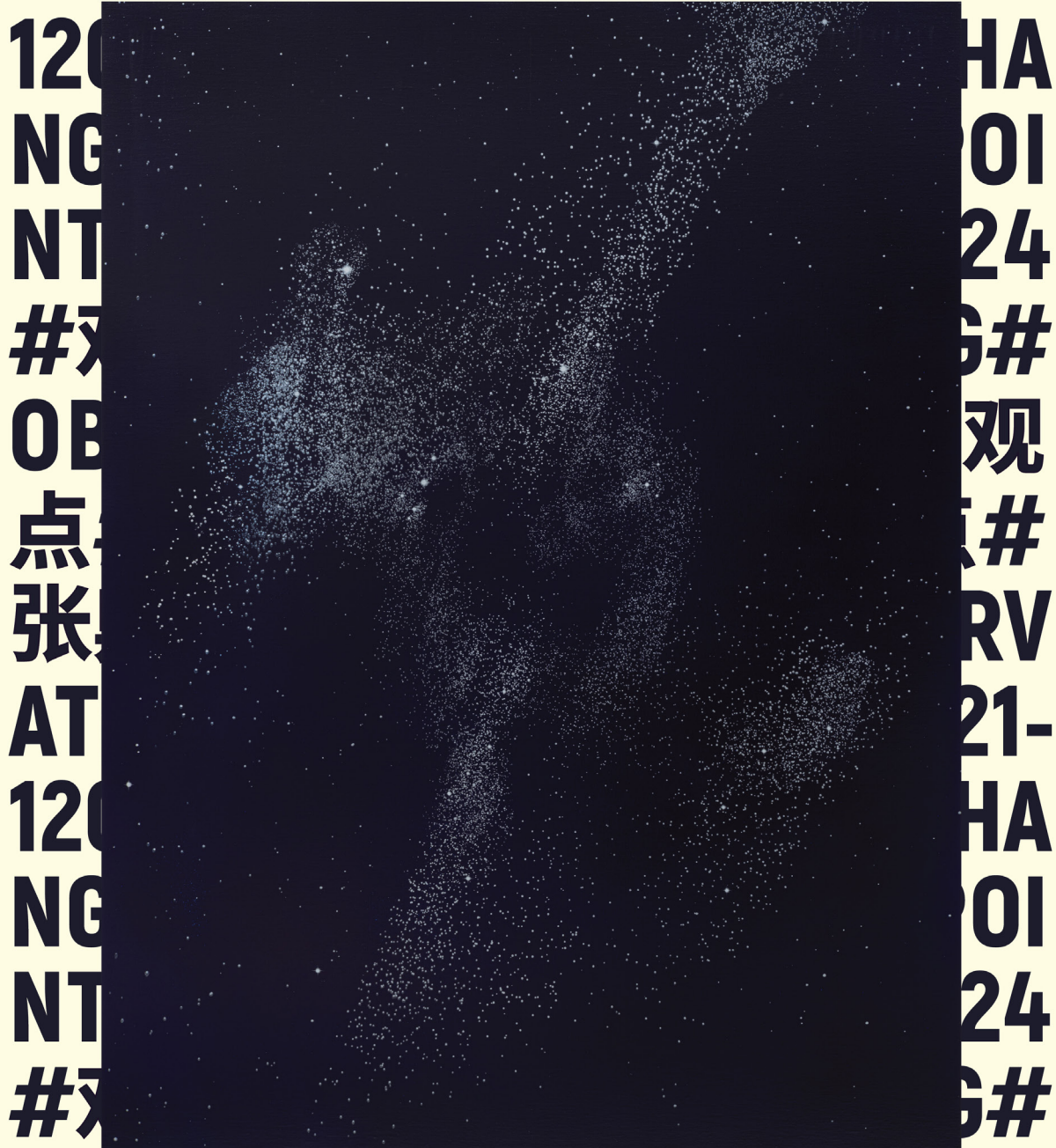


张鼎#ZHANGDING#OBSERVATION POINTS#观点#0921-



1201 2024#观点#OBSERVATION POINTS#张鼎#

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《观点》— 张鼎个展

"Observation Points" by Zhang Ding

2018年，人类的头骨和骨骼首次出现在艺术家张鼎的创作中，横跨7年至今，本次展览首次完整呈现了艺术家在创作中对骨骼的运用，系列包括：《漩涡》、《星际》、《观点》、《不息》、《绿色骷髅》和《无题 - 2024》等。

头骨和骨骼作为本次展览核心元素，观“点”察面，潜藏对人类学、比较文化、符号学、未来考古以及艺术史的研究，探讨个体在时空中的存在坐标以及呼应关系，表现当代人的精神生活思考。

In 2018, human skulls and skeletons appeared for the first time in Zhang Ding's practice and became omnipresent ever since. Spanning over a period of seven years, "Observation Points" gathers for the first time series of works revolving around these elements. Presented series include: "Vortex", "Interstellar", "Observation Points", "Endless", "Green Skull", and "Untitled-2024".

With skulls and skeletons at their core, exhibited works offer a thought-provoking reflection on anthropology, semiotics, comparative culture, future archeology and art history. Through this lens, Zhang delves into the coordinates of individual existence in time and space, and the echoes between them, inviting us to contemplate the spiritual life of contemporary people.

张鼎 ZHANG DING



张鼎 ZHANG DING



星际 #2

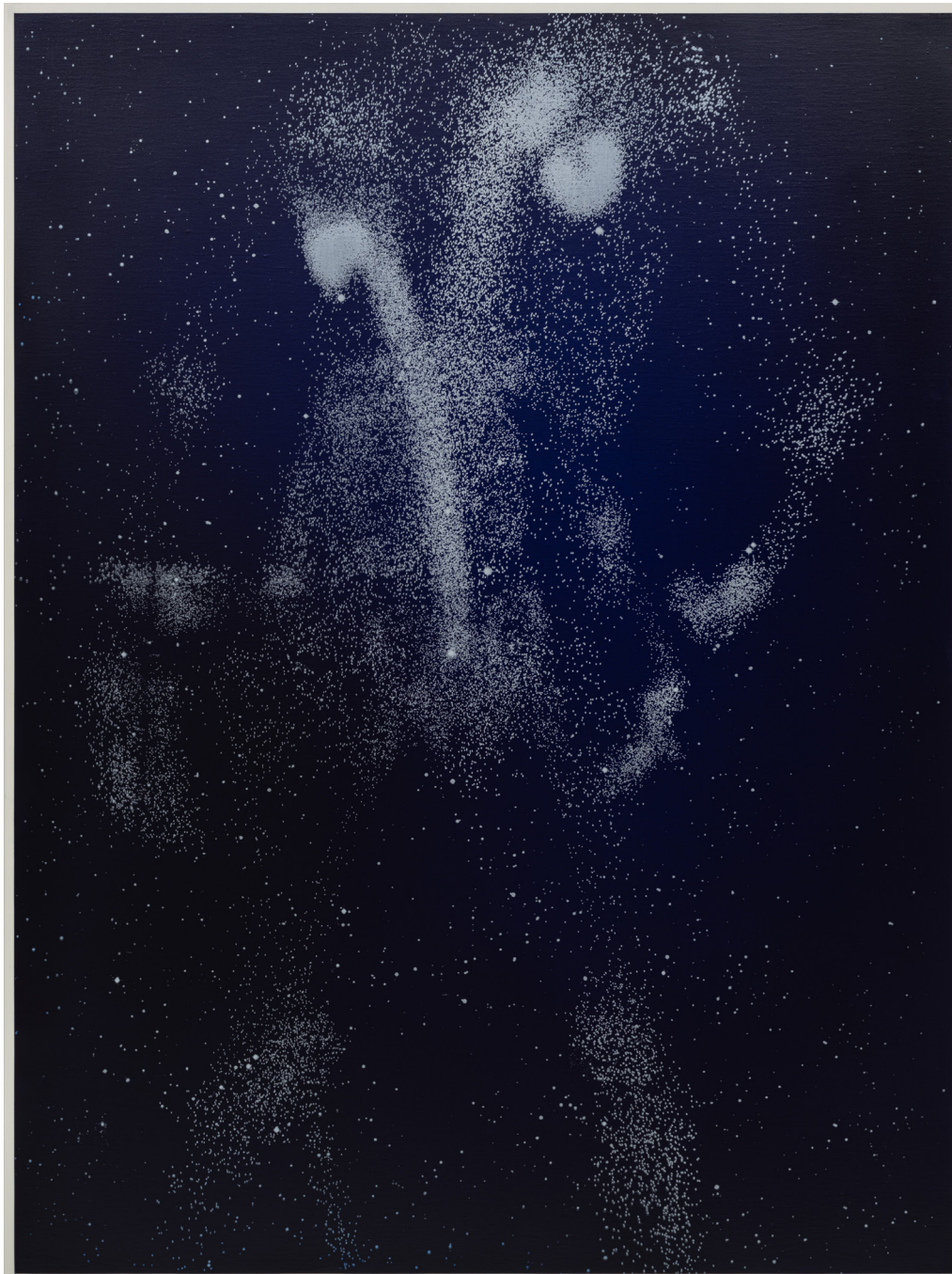
Interstellar #2, 2024

布上丙烯、铝塑板 | acrylic on canvas mounted on dibond

200(H)*150*5cm

ZD_2476

张鼎 ZHANG DING



星际 #3

Interstellar #3, 2024

布上丙烯、铝塑板 | acrylic on canvas mounted on dibond

200(H)*150*5cm

ZD_0811

张鼎 ZHANG DING



星际 #1

Interstellar #1, 2024

布上丙烯、铝塑板 | acrylic on canvas mounted on dibond

200(H)*150*5cm

ZD_1764



张鼎 ZHANG DING



星际 #4

Interstellar #4, 2024

布上丙烯、铝塑板 | acrylic on canvas mounted on dibond

200(H)*150*5cm

ZD_6055

不息 Endless

2024

双幅画作《不息》呈现了宋代画家李嵩的《骷髅幻戏图》中相似主题的两个不同视角的局部，其中描绘了街头剧院场景，其中有各种角色，包括一具男性骷髅抱着骷髅木偶。在张鼎的作品中，只有骷髅和木偶以银色圆点的形式出现在深蓝色背景上。

The dual paintings *Endless* present two viewpoints of a similar theme extracted from the Skeleton Fantasy Show by Song's dynasty painter, Li Song, in which a street theater scene is depicted with various characters including a male skeleton holding a skeleton puppet. In Zhang's works only these two figures are represented in silver dots above a dark blue background.

张鼎 ZHANG DING



张鼎 ZHANG DING



不息 #1

Endless #1, 2024

布上丙烯、铝塑板 | acrylic on canvas mounted on dibond

200(H)*150*5cm

ZD_2763



张鼎 ZHANG DING



不息 #2

Endless #2, 2024

布上丙烯、铝塑板 | acrylic on canvas mounted on dibond

200(H)*150*5cm

ZD_4928

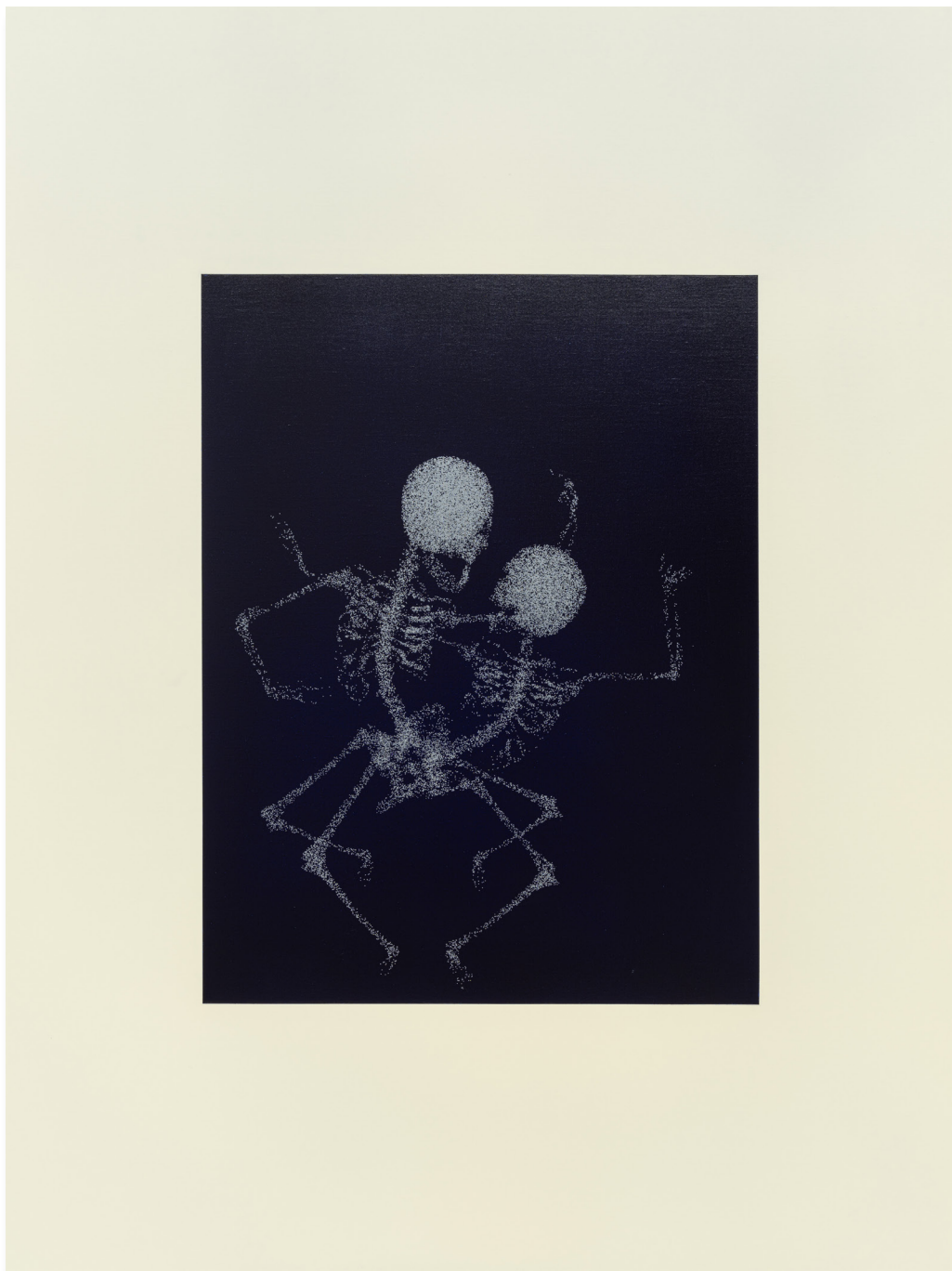
观点 Observation Points

2024

《观点》画作基于藏传佛教中尊贵的尸陀林神祇的唐卡，这些神祇通常以跳舞姿势的骷髅为代表，象征着生死循环和宇宙的无尽轮回。它们提醒众生面对生命的无常，接受死亡的不可避免。

Eponymous to the exhibition's title *Observation Points* consists of three paintings based on Tibetan Thangkas of the deity Shmashana Adhipati (the Glorious Lords of the Charnel Ground - Father- Mother), which is often represented as skeletons in dancing positions, symbolizing the life-death-life cycle and the endless cycle of the universe. They also remind sentient beings of the impermanence of life and the inevitability of death.

张鼎 ZHANG DING



观点 #3

Observation Points #3, 2024

布上丙烯、铝塑板 | acrylic on canvas mounted on dibond

200(H)*150*5cm

ZD_9412

张鼎 ZHANG DING



现场呈现 *Installation View*

张鼎 ZHANG DING



观点 #1

Observation Points #1, 2024

布上丙烯、铝塑板 | acrylic on canvas mounted on dibond

200(H)*150*5cm

ZD_0060

张鼎 ZHANG DING



观点 #2

Observation Points #2, 2024

布上丙烯、铝塑板 | acrylic on canvas mounted on dibond

200(H)*150*5cm

ZD_3762

绿色骷髅 Green Skulls

2021

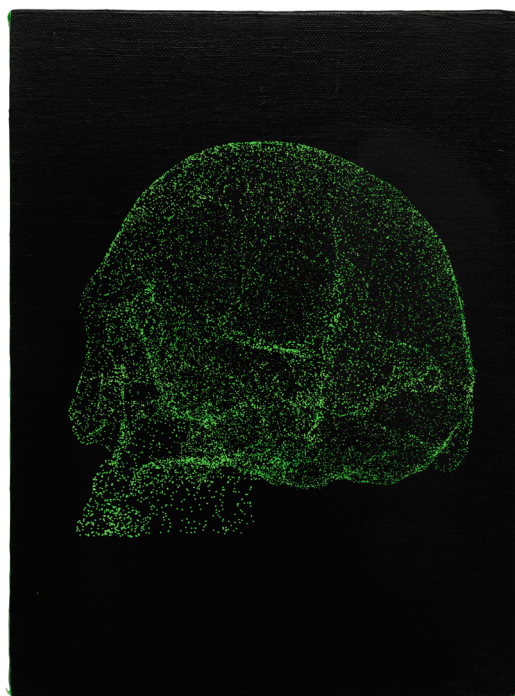
与 "骨格" 系列一脉相承的是, "绿色骷髅" 系列在深色背景上用磷光绿色点阵描绘了人的头骨和 / 或动物的骷髅。该系列是在 2020 年创作的 "现实化为磷光" 作品之上发展起来的, 当时世界正面临着全球大流行病及其众多后果, 作品反映了人们对死亡的概念。

In the same vein as the series *Bone Grid*, *Green Skull* series depicts human skulls, and/or animal skeletons in a phosphorescent green constellation of dots over a dark background. This series developed after the body of works "Reality Melts Into Phosphorescence" created in 2020 as the world faced the global pandemic and its numerous consequences, reflects over notions of death.

张鼎 ZHANG DING



张鼎 ZHANG DING



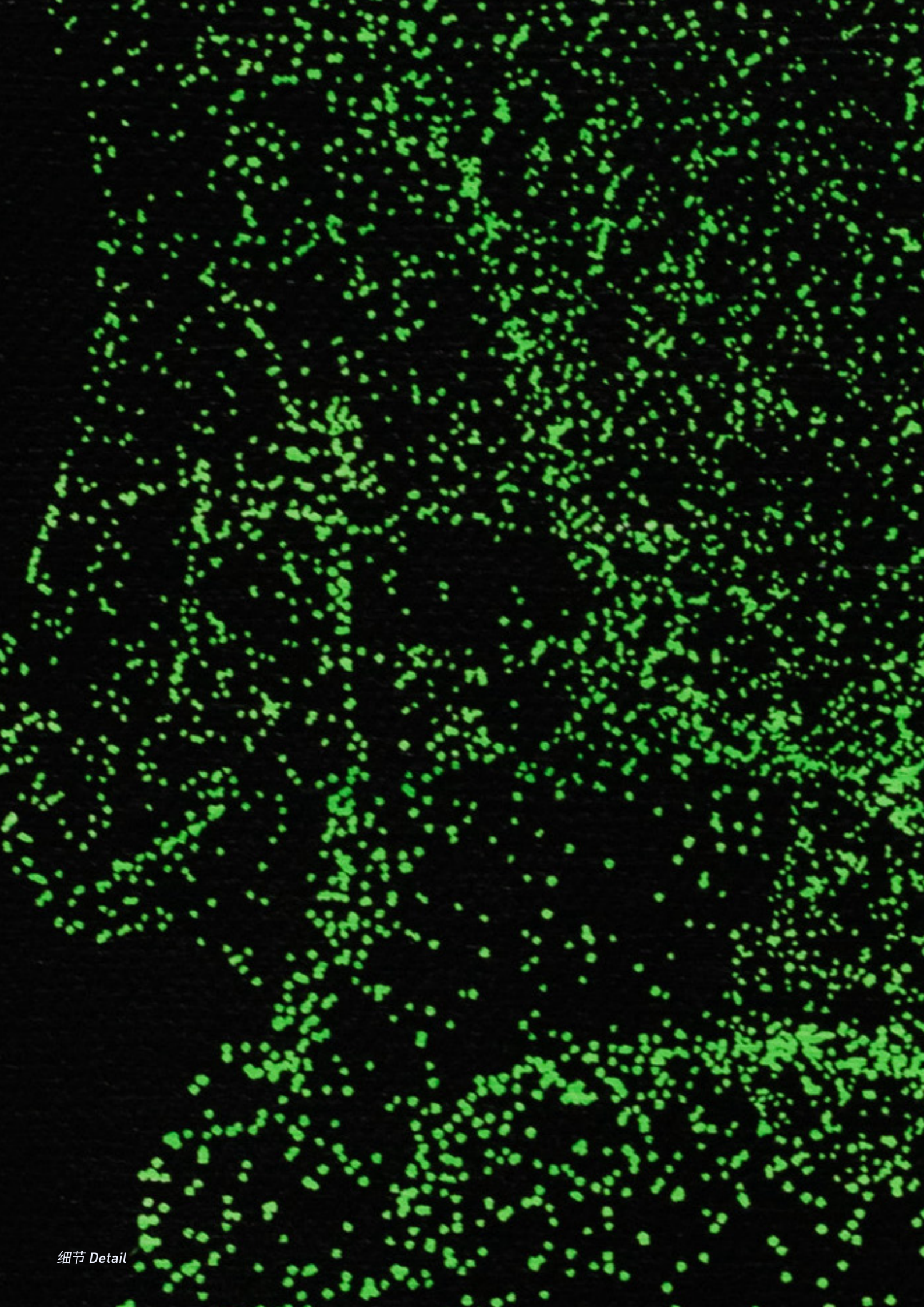
绿色骷髅 #3&10

Green Skull #3&10, 2023

布上丙烯、铝塑板 | acrylic on canvas mounted on dibond

33(H)*24*4cm

ZD_4764, ZD_9640



张鼎 ZHANG DING



无题 -2024 #3

Untitled-2024 #3, 2024

布上丙烯、铝塑板

acrylic on canvas mounted on dibond

33(H)*24*4cm

ZD_5289

漩涡 VORTEX 2018 - 2020

始于 2017 年的、与重要展览“漩涡”同名的系列作品则进一步拓展了张鼎的平面雕塑实践。在创作“漩涡”时，艺术家通过细致的铜板侵蚀技术，将世界各个大型露天金矿的地理地貌嵌入 24k 镀金黄铜中。发光的金面上方是一块刻有头骨和骷髅图案的玻璃。在“以金论金”、用金子绘制藏宝图的戏谑姿态之外，此系列作品也与张鼎于同年创作的大型虚拟世界作品《漩涡》相映照，以探索地理学与欲望的关系在人类纪时期显现的别样意义。

The *Vortex* series of reliefs, named after the eponymous exhibition taken place in 2017 in Shanghai further expands Zhang Ding's two-dimensional sculpture practice. For this series of works, the artist embedded in 24k gold plated brass - through a meticulous erosion technique - the geological features of major gold mines around the world. Above the luminous golden plate, a glass with representation of skulls and skeletons are applied. Besides the absurd gesture of depicting gold with gold, or drawing a treasure map in gold, the Vortex series of reliefs speaks to the large-scale artwork of virtual environment also under the same title, revealing the often neglected meaning of the relationship between the geological and desire, in the age of the Anthropocene.

张鼎 ZHANG DING



漩涡 #13

Vortex #13, 2018 - 2020

不锈钢镀 24k 金、铜板镀 24k 金、UV 印刷、PC 树脂、油漆、玻璃
24-karat gold plated stainless steel, 24-karat gold plated brass,
UV printing, polycarbonate, paint, glass

65(H)*54*8.2cm

ZD_1159

张鼎 ZHANG DING



漩涡 #6

Vortex #6, 2018 - 2020

不锈钢镀 24k 金、铜板镀 24k 金、UV 印刷、PC 树脂、油漆、玻璃
24-karat gold plated stainless steel, 24-karat gold plated brass,
UV printing, polycarbonate, paint, glass

54(H)*65*8.2cm

ZD_0537

张鼎 ZHANG DING



漩涡 #9

Vortex #9, 2018 - 2020

不锈钢镀 24k 金、铜板镀 24k 金、UV 印刷、PC 树脂、油漆、玻璃
24-karat gold plated stainless steel, 24-karat gold plated brass,
UV printing, polycarbonate, paint, glass

65(H)*54*8.2cm

ZD_6451



张鼎

张鼎，1980年生，生活工作于上海。他常使用雕塑、装置及影像等媒介进行创作，也常举办大规模的、积极邀请其他艺术家及观众参与的视觉 - 音乐现场项目。这些作品作为一个整体呈现，具有强烈的表演性、音乐性和戏剧性，探索与人类观念、集体意识、意志冲突、权力以及心理和身体操纵有关的概念。张鼎的展览和项目反映了社会和政治背景下发生的异化现象，并将具有对抗性和混乱性的场景搬上舞台。

部分个展包括："张鼎 & 金氏彻平：两个俱乐部"，昊美术馆，上海 (2023)；"张鼎：控制俱乐部"，复星艺术中心，上海 (2020)；"高速形式"，OCAT 上海 (2019)；"安全屋"，掩体、怀俄明计划和 KWM 艺术中心，北京 (2018)；"漩涡"，香格纳画廊，上海 (2017)；"风卷残云"，RAM，上海 (2016)；"龙争虎斗 3"，吉尔曼军营，新加坡 (2016)；"龙争虎斗 2"，Chi K11 美术馆，上海 (2016)；"龙争虎斗"，ICA 伦敦，英国 (2015)；"黄金白银"，奥地利维也纳克林辛格画廊 (2013)。

他的作品在国际机构和双年展上展出，如第七届广州三年展 (2023 年，广州)；阿斯特鲁普 - 费恩利现代艺术博物馆 (2017 年和 2007 年，挪威奥斯陆)；里昂双年展 (2013 年，法国里昂)；休斯顿当代艺术博物馆 (2012 年，美国) 等。

ZHANG DING

Born in Zhangye in 1980, works and lives in Shanghai. His practice often consists in large scale projects including installations, sculptures, videos, paintings, frequently animated with live performances. These works presented as a whole, with a strong performative, musical, dramatical nature, explore notions related to human perceptions, collective consciousness, conflict of wills, power as well as psychological and physical manipulations. Zhang Ding's exhibitions and projects reflect on alienations taking place in a social and political context, and stage scenes with confrontational and chaotic natures.

Selected solo exhibitions include: “Zhang Ding & Teppei Kaneuji: Two Clubs, How Art Museum, 2023”; “Zhang Ding: CON TROL CLUB”, Fosun Foundation, Shanghai (2020); “High-Speed Forms”, OCAT Shanghai (2019); “Safe House”, the Bunker, Wyoming Project and the KWM art center, Beijing(2018); “VORTEX”, ShanghART, Shanghai (2017); “Devouring Time”, RAM, Shanghai (2016); “Enter the Dragon III”, Gillman Barracks, Singapore (2016); “Enter the Dragon II”, Chi K11 Art Museum, Shanghai (2016); “Enter the Dragon”, ICA London, U.K. (2015); “Gold & Silver”, Galerie Krinzinger, Vienna, Austria (2013).

His works were presented internationally in institutions and biennales such as: the 7th Guangzhou Triennial (Guangzhou, 2023); Astrup Fearnley Museum of Modern Art (Oslo, Norway, in 2017 and 2007); the Biennale of Lyon (Lyon, France, 2013); The Contemporary Art Museum in Houston, (U.S.A., 2012), among others.

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