

龙争

ENTER THE DRAGON

虎斗



「隱於無形」



“TO HAVE NO TECHNIQUE”

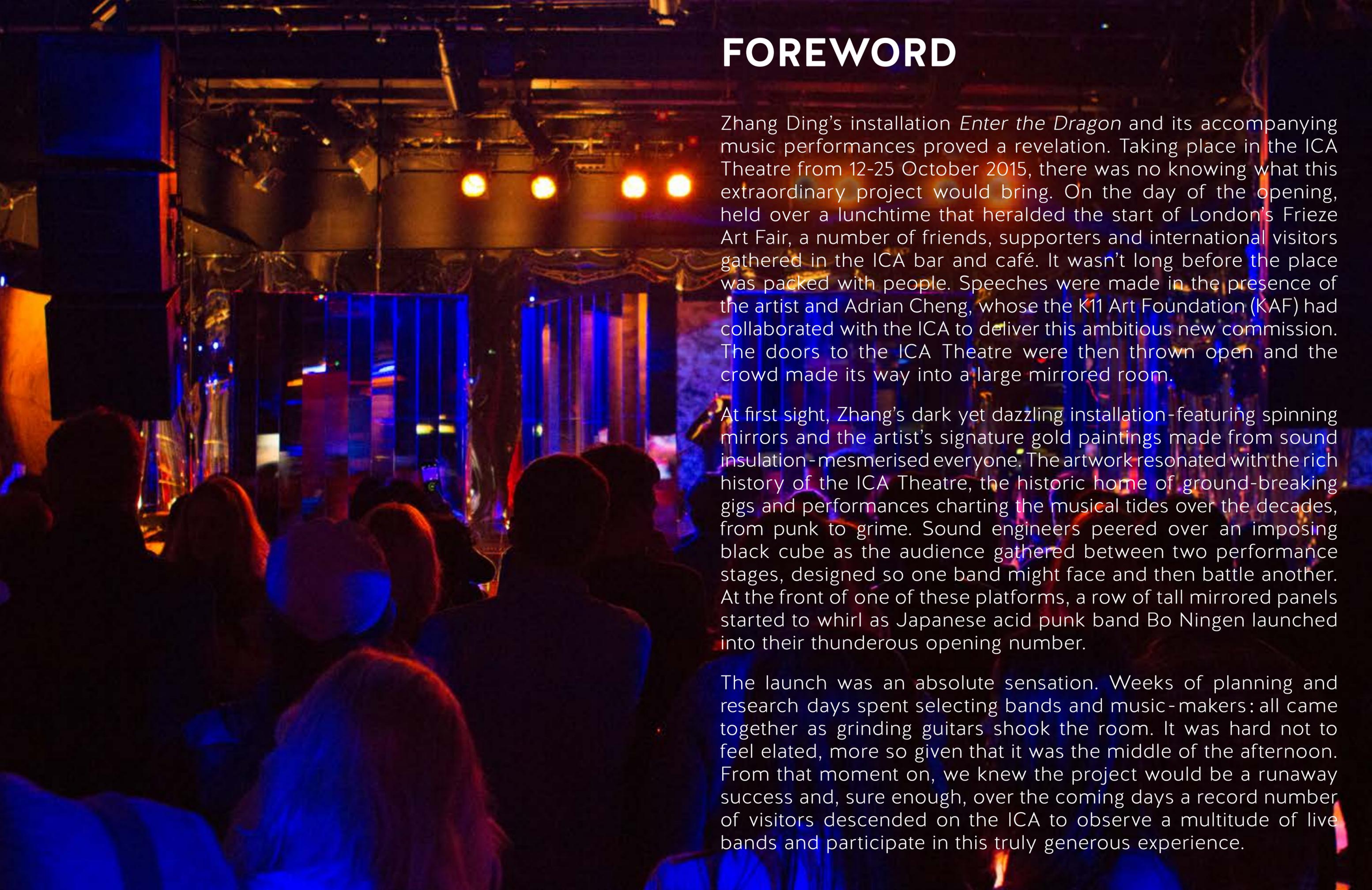


12.10.2015

BO NINGEN X POWELL

A vibrant nightclub scene with red and blue lighting. In the foreground, a DJ is visible at a booth, surrounded by equipment. The background shows a crowd of people dancing and socializing. The overall atmosphere is energetic and lively.

「你怎麼面對對手？」

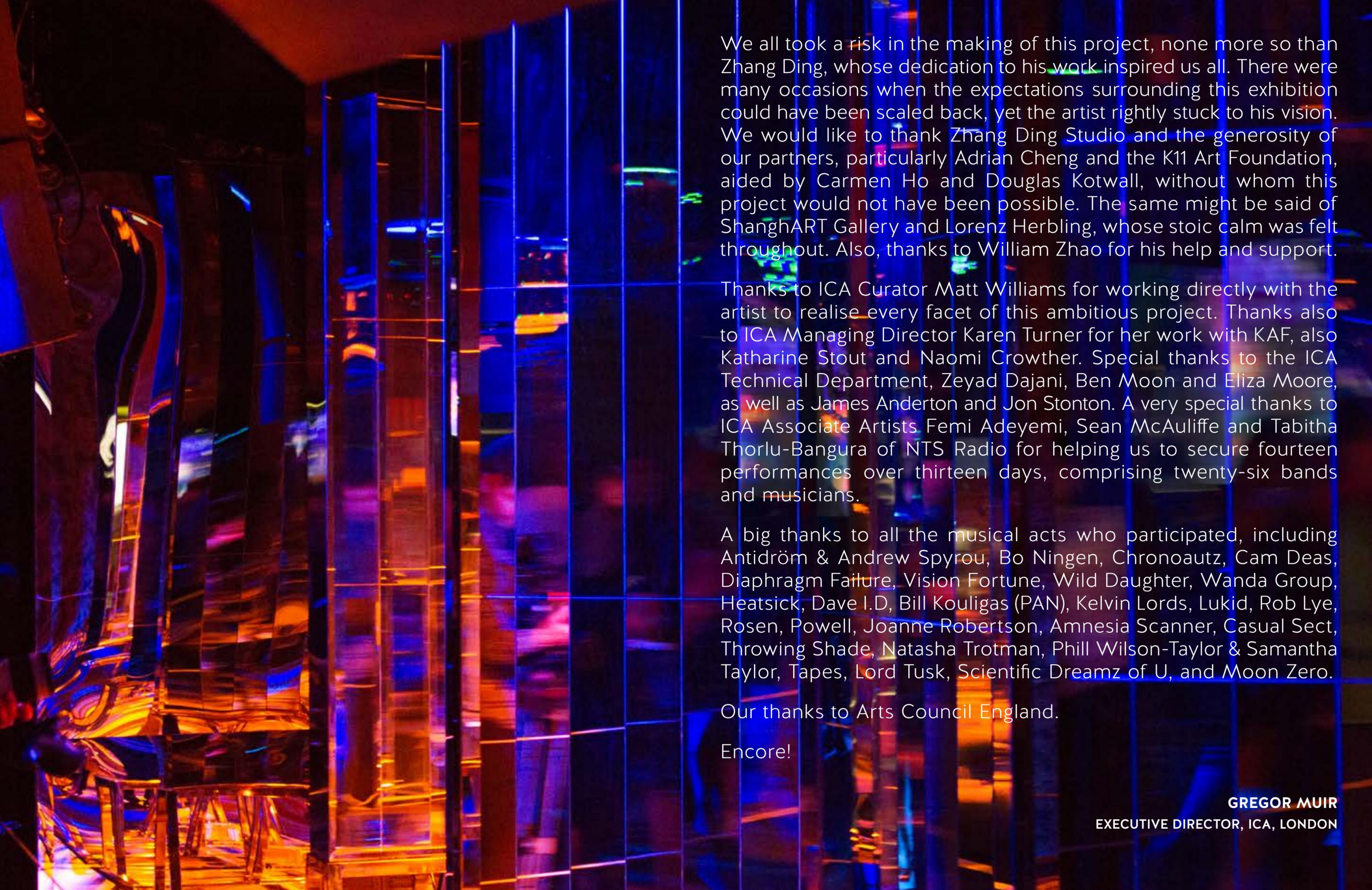


FOREWORD

Zhang Ding's installation *Enter the Dragon* and its accompanying music performances proved a revelation. Taking place in the ICA Theatre from 12-25 October 2015, there was no knowing what this extraordinary project would bring. On the day of the opening, held over a lunchtime that heralded the start of London's Frieze Art Fair, a number of friends, supporters and international visitors gathered in the ICA bar and café. It wasn't long before the place was packed with people. Speeches were made in the presence of the artist and Adrian Cheng, whose the K11 Art Foundation (KAF) had collaborated with the ICA to deliver this ambitious new commission. The doors to the ICA Theatre were then thrown open and the crowd made its way into a large mirrored room.

At first sight, Zhang's dark yet dazzling installation- featuring spinning mirrors and the artist's signature gold paintings made from sound insulation- mesmerised everyone. The artwork resonated with the rich history of the ICA Theatre, the historic home of ground-breaking gigs and performances charting the musical tides over the decades, from punk to grime. Sound engineers peered over an imposing black cube as the audience gathered between two performance stages, designed so one band might face and then battle another. At the front of one of these platforms, a row of tall mirrored panels started to whirl as Japanese acid punk band Bo Ningen launched into their thunderous opening number.

The launch was an absolute sensation. Weeks of planning and research days spent selecting bands and music-makers: all came together as grinding guitars shook the room. It was hard not to feel elated, more so given that it was the middle of the afternoon. From that moment on, we knew the project would be a runaway success and, sure enough, over the coming days a record number of visitors descended on the ICA to observe a multitude of live bands and participate in this truly generous experience.



We all took a risk in the making of this project, none more so than Zhang Ding, whose dedication to his work inspired us all. There were many occasions when the expectations surrounding this exhibition could have been scaled back, yet the artist rightly stuck to his vision. We would like to thank Zhang Ding Studio and the generosity of our partners, particularly Adrian Cheng and the K11 Art Foundation, aided by Carmen Ho and Douglas Kotwall, without whom this project would not have been possible. The same might be said of ShanghART Gallery and Lorenz Herbling, whose stoic calm was felt throughout. Also, thanks to William Zhao for his help and support.

Thanks to ICA Curator Matt Williams for working directly with the artist to realise every facet of this ambitious project. Thanks also to ICA Managing Director Karen Turner for her work with KAF, also Katharine Stout and Naomi Crowther. Special thanks to the ICA Technical Department, Zeyad Dajani, Ben Moon and Eliza Moore, as well as James Anderton and Jon Stonton. A very special thanks to ICA Associate Artists Femi Adeyemi, Sean McAuliffe and Tabitha Thorlu-Bangura of NTS Radio for helping us to secure fourteen performances over thirteen days, comprising twenty-six bands and musicians.

A big thanks to all the musical acts who participated, including Antidröm & Andrew Spyrou, Bo Ningen, Chrononautz, Cam Deas, Diaphragm Failure, Vision Fortune, Wild Daughter, Wanda Group, Heatsick, Dave I.D, Bill Kouligas (PAN), Kelvin Lords, Lukid, Rob Lye, Rosen, Powell, Joanne Robertson, Amnesia Scanner, Casual Sect, Throwing Shade, Natasha Trotman, Phill Wilson-Taylor & Samantha Taylor, Tapes, Lord Tusk, Scientific Dreamz of U, and Moon Zero.

Our thanks to Arts Council England.

Encore!

GREGOR MUIR
EXECUTIVE DIRECTOR, ICA, LONDON



13.10.2015

KELVIN LORDS X WANDA GROUP

前言

张鼎的装置作品《龙争虎斗》及相关的一系列音乐演出是一场意料之外又情理之中的惊喜。这项非同寻常的艺术项目在2015年10月12日至25日期间于伦敦当代艺术学院(ICA)剧场举行,起初,没有人知道它会带来怎样的效应。开幕当天,在宣告伦敦Frieze艺博会开幕的午宴之后,许多友人、支持者以及来自各国的访客纷纷聚集在ICA的咖啡吧,一时间门庭若市。艺术家本人与郑志刚先生都来到现场发言,后者创立的K11 Art Foundation (KAF)与ICA一起合作实现了这个雄心勃勃的委托项目。之后,通往ICA剧院的大门终于敞开,等待已久的观众涌入一个巨大的镜屋。

不停旋转的镜面和艺术家标志性的由吸音棉制造的金色绘画——乍看之下,张鼎黑暗却又夺目的装置令每个人都目眩神迷。同时,作品与ICA剧院丰富的历史相呼应——数十年来,从朋克音乐到污垢舞曲,这里都是孕育历代音乐潮流的摇篮。回到现场,音响师们藏身于一个庄严的黑色方台后监控全场,观众则聚集在两个舞台之间,这样的设计迫使演出的两支乐队面对面较量。随着日本迷幻朋克乐队Bo Ningen雷鸣般的前奏,分立于两侧舞台前的高大镜面开始飞快地旋转。

这是毋庸置疑的轰动开场。数周的筹备与研究,对乐队和音乐人耗时数日的精挑细选,都在此刻汇聚成振聋发聩的吉他声震撼着整个空间。这气氛让人难以自持地兴奋起来,哪怕这才是午后时分。从那一刻起,我们就确信这个项目将大获成功。不出所料,几天后,创纪录的来访人数涌入ICA,人们纷至沓来,观看乐队的现场演出,并切身参与到这真实丰富的体验之中。

我们都在这个项目的实现过程中承担了风险,张鼎更是首当其冲,他对自己作品全身心投入的态度极大地鼓舞了我们。有很多次,这场展览的期望值几乎要被降低了,而艺术家正确地坚持了自己的想法与愿景。在此,我们要真诚感谢张鼎

工作室及我们合作伙伴的慷慨相助,特别是在何宝容和葛德麟协助下的郑志刚先生和KAF,没有他们,这个项目不可能实现。同样的感谢也要给予香格纳画廊及Lorenz Herbling,他谦逊如水无处不在。另外,还要感谢William Zhao的帮助与支持。

感谢ICA策展人Matt Williams为了实现这个雄心勃勃的项目与艺术家密切的沟通与细致的配合。感谢ICA常务董事Karen Turner, Katharine Stout和Naomi Crowther在与K11艺术基金会合作中所做的工作。特别感谢ICA技术部门的员工Zeyad Dajani, Ben Moon, Eliza Moore, James Anderton以及Jon Stonton。尤其感谢ICA合作艺术家,NTS电台的Femi Adeyemi, Sean McAuliffe以及Tabitha Thorlu-Bangura,他们在项目中协助确保了二十六支乐队及音乐人十三天总计十四场演出的实现。

非常感谢所有参与项目的音乐人及乐队组合,包括Antidröm & Andrew Spyrou、Bo Ningen、Chrononautz、Cam Deas、Diaphragm Failure、Vision Fortune、Wild Daughter、Wanda Group、Heatsick、Dave I.D、Bill Kouligas (PAN)、Kelvin Lords、Lukid、Rob Lye、Rosen、Powell、Joanne Robertson、Amnesia Scanner、Casual Sect、Throwing Shade、Natasha Trotman、Phill Wilson-Taylor and Samantha Taylor、Tapes、Lord Tusk、Scientific Dreamz of U以及 Moon Zero。

向Arts Council England致以诚挚的感谢。

让我们再来一场!

GREGOR MUIR
伦敦ICA执行董事

A DJ is performing at a night event. The scene is illuminated with vibrant purple and blue lights. The DJ is wearing a black long-sleeved shirt, a patterned tank top, and dark pants. He is standing behind a wooden table that holds a laptop and various DJ equipment. A microphone is positioned in front of him. The background features a large, textured wall and a stage with speakers. The overall atmosphere is energetic and modern.

**“WHAT ARE YOUR THOUGHTS WHEN FACING
AN OPPONENT?”**



14.10.2015

TAPES X THROWING SHADE



FOREWORD

The K11 Art Foundation (KAF) is committed to promoting the development of contemporary art, both at home and internationally. As a non-profit arts organisation, one of our missions is to incubate emerging artists from China. Through a multifaceted programme, KAF offers a global platform to connect art with the wider public, generating cultural awareness whilst inspiring with a critically-curated vision.

It is within this mandate that KAF is proud to have collaborated, for the very first time, with the Institute of Contemporary Arts (ICA) in London, who share our dedication for promoting and encouraging an understanding of the arts. Together, the ICA and KAF were delighted to present *Enter the Dragon*, the inaugural solo presentation by emerging Chinese artist Zhang Ding in the UK. Consisting of a series of daily performances by local musicians and spontaneous collaborations over a two-week period, the programme showcased an eclectic mix of emerging bands, DJ's, and experimental musicians selected by Zhang Ding. A unique outreach programme was developed in association with NTS Radio, with a call for open submissions that resulted in extensive public engagement and the participation of twenty-six artists over a thirteen day period.

Within the installation, performances across the genres were performed, ranging from acoustic, ambient, electronic, experimental, industrial and punk, to techno, fostering talent from London's underground music scene, as well as featuring exclusive contributions by artists from Germany, the UK and the US. Zhang Ding transformed the ICA theatre into a 'mutating sound sculpture', covering the room with reflective surfaces, suspended sound panels and a series of rotating mirrored sculptures, which were situated in front of two identical stages where the musicians were invited to perform in unison. The design and the materials applied within the installation made formal references to the famous closing scene from the seminal Bruce Lee film *Enter the Dragon* (1973), considered to be one of the greatest Chinese martial arts films of all time. This sensorial environment set the stage for a series of performances that



activated the space, creating an atmosphere that incited improvisation, experimentation and self-reflection.

One of the most fascinating facets of the project was witnessing a Chinese visual artist's immersion into the music scene in London. This innovative concept of intertwining art and music echoes KAF's commitment to examining the impulses of artistic production stemming from China, while stimulating cross-disciplinary creativity. The partnership with the ICA not only provided an important platform for presenting a Chinese emerging artist to an engaged international audience, it also served as a channel for demonstrating the unique sensitivities of the country's artistic talents, whose visions and output are increasingly globalised, defying geographical boundaries of categorisation.

This original project, the result of a long and dedicated collaboration between the ICA, KAF and Zhang Ding, provided a lens onto the diverse practices of Chinese artists who inhabit unique aesthetic realms. They daringly delve into situations that may be foreign to the traditional art historical canon, yet are deeply human and powerful. With *Enter the Dragon*, KAF is proud to have found new ways to exhibit artists, new ways of inspiring them and new ways of setting them on the global art stage. By cultivating valuable exchange and stimulating cross-cultural dialogue and discourse, we hope to showcase the deep involvement that an artist takes in society, their methodologies and the effects they have upon our collective consciousness.

At KAF, we are honored to have had this opportunity to collaborate with the ICA in presenting the rich creative landscape of Asia through the rare immersive experience created by Zhang Ding, and by extension, providing a space to explore both the UK and China in a global context. The multi-sensory, multi-disciplinary, and multi-faceted programme was nourished by a dynamic circulation of ideas. With this, the intensity of the dialogue between the project and the audience was greatly heightened.

ADRIAN CHENG
FOUNDER AND HONORARY CHAIRMAN OF THE K11 ART FOUNDATION



15.10.2015

CASUAL SECT X CHRONONAUTZ

A photograph of a nightclub interior. The scene is dimly lit with a strong blue color cast. In the foreground, the silhouettes of a crowd of people are visible, looking towards a stage area. The stage is illuminated with various lights, including a row of bright orange spotlights at the top. The background shows a large, multi-story building with many lit windows, suggesting an urban setting at night. The overall atmosphere is that of a busy, vibrant nightlife scene.

「沒有對手
因為‘我’並不存在。」

前言

K11 Art Foundation (KAF) 是一个致力于在国内外推动当代艺术发展、培育中国新晋艺术家的非营利机构。KAF通过多样化的项目为艺术提供与公众接触的全球性平台，在催生文化意识的同时激励批判性的策展观念。

在此宗旨下，KAF非常荣幸地与在推广并鼓励公众理解艺术方面有着共同追求的伦敦当代艺术学院 (ICA) 进行首次合作。ICA和KAF很高兴携手推出中国新晋艺术家张鼎在英国的首个个人项目“龙争虎斗”。在为期两周的时间里，项目由不同的当地音乐人每日即兴合作完成表演，展现了一个糅合了新晋乐队、DJ，以及由张鼎挑选的实验音乐人等而成的混合体。这一独特的项目由NTS电台协助完成，通过他们的公开征集引起了更加广泛的公众参与——26位艺术家带来了13天的听觉盛宴。

从原声器乐、氛围音乐、电子、实验、工业噪音、朋克以及电子舞曲，既有来自伦敦地下乐坛的才俊，也有来自德国、英国以及美国音乐人的特别演出，张鼎将跨流派的表演安置于装置作品中进行的同时，也把ICA剧院转化成了一个“变化中的声音雕塑”，用反射镜面覆盖整个空间，悬挂吸音体，并在艺术家表演的两个主舞台前放上一系列旋转镜面装置。作品的设计和材料形似李小龙划时代的经典功夫电影《龙争虎斗》(1973年)末尾的场景。这种感官化的环境为之后一系列的表演创造了激活空间的舞台，为即兴表演、实验以及自我反思营造了具有煽动性的氛围。

目睹一位中国视觉艺术家深入伦敦乐坛是该项目最吸引人的一个方面。这个将艺术和音乐结合的创新概念和KAF努力把握始于中国并催生跨学科创造力的艺术产业脉搏相呼应。和ICA的合作不仅为中国新晋艺术家提供了面向国际观众的重

要平台，同时作为一个视野和文化输出正在加速全球化、反对范畴化地域限制的国家，这次合作也展示了其独特而敏感的艺术才能。

经过ICA、KAF以及张鼎三方长时间的共同努力，这个独创项目为深入观察拥有独特审美领域的中国艺术家的多样化实践提供了视角。他们大胆地深入传统艺术史准则未触及却充满人性和力量的情境之中。KAF从“龙争虎斗”项目中惊喜地发现了新的方式去呈现、激励艺术家，并将他们推向国际舞台。我们希望通过培养有价值的互换以及促成跨文化的交流对话来展示艺术家的社会参与、方法论、以及他们对我们集体意识产生的影响。

KAF有幸能够与ICA展开此次合作，通过由张鼎带来的难得的沉浸式体验，展现亚洲富有创造力的景观，并且为探索全球化语境下的中英两国创造了空间。这个多感官、多学科、多面性的项目受益于多种思想充满活力的碰撞，也由此加强了项目与观众之间的对话。

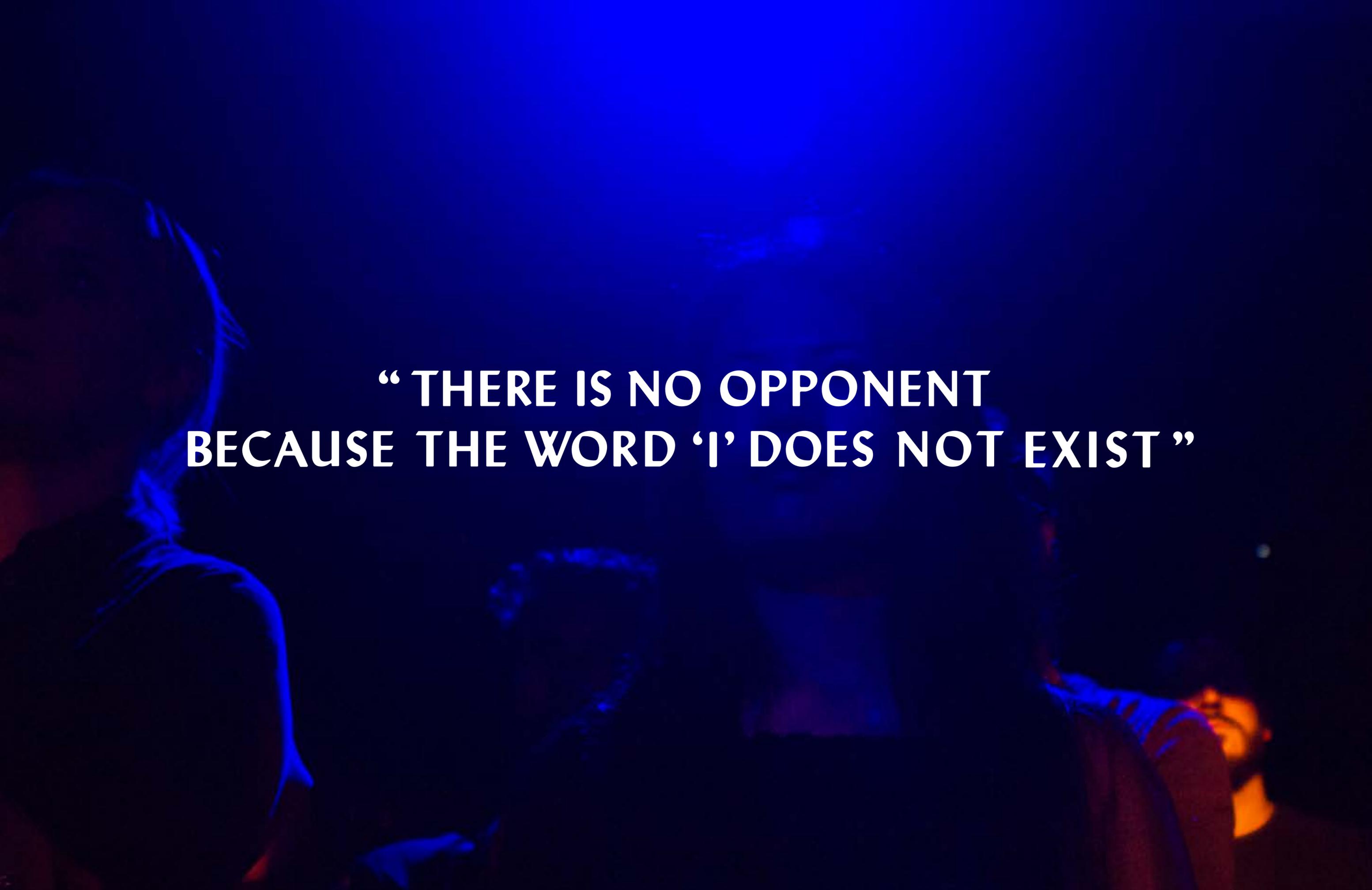
郑志刚

K11 ART FOUNDATION 创办人及名誉主席



16.10.2015

DAVE I.D X SCIENTIFIC DREAMZ OF U

A group of people is shown in profile, looking towards the right. The scene is dimly lit with a strong blue light source from the left, creating a silhouette effect. A small, warm orange light source is visible in the lower right corner, providing a contrast to the blue. The overall mood is contemplative and focused.

**“ THERE IS NO OPPONENT
BECAUSE THE WORD ‘I’ DOES NOT EXIST ”**



17.10.2015

ANTIDRÖM & ANDREW SPYROU X VISION FORTUNE



TWO REGIMES OF ANARCHY: ZHANG DING'S *ENTER THE DRAGON*

When asked by an interviewer, on the occasion of his recent project in London, *Enter the Dragon*, what inspired him about Bruce Lee's martial arts philosophy, as espoused in the eponymous film from which the project drew its inspiration, Zhang Ding replied: 'A kind of no-authority, non-governmental, anarchistic approach to life. There's no authority, no money, and no leader, except for yourself. It's a kind of dream. It is very difficult to be free today.'

Zhang Ding is essentially an anarchist. The underlying impulse behind his recent actions has been to carve out a space of lawlessness where the artist is no longer in control of the proceedings. This marks a significant break with the more traditional notion of the artist as the god-like master of his own universe, pulling all the strings behind some decorous curtain. With Zhang Ding's work, it is impossible to predict what will happen, because the artist himself does not know. This not-knowing become a fundamental aspect, not only of his process, but ultimately of the worlds he creates – worlds that comment, in varying degrees of subtlety, on the world inhabited by human society.

Enter the Dragon is perhaps the fullest realisation to date of Zhang Ding's anarchist ideals, which have arguably always been present in his work – particularly a series of projects leading up to *Dragon* that similarly embraced an immersive experiential spectatorship.

A platform that makes something happen. Something that reflects back – and simultaneously *refracts*. A moving vehicle whose operative purpose is to enable the loss of control. A spinning mirror.

This is Zhang Ding's approach, the Zhang Ding apparatus. *Opening*, 2011, was the re-creation of a nightclub interior in an art space. Zhang stated in an interview at the time that he was not interested in positing it as an art work: rather, he preferred people think of it as an actual party. So: disco lights, a bar, DJs, a dance floor. At the same time, the title implies a dig at that most common event in the art world, one that occurs week after week and, in some cities, night after night: the art opening. Which is, as art world insiders are apt to complain, really not about the art work or the artists, but a mere opportunity to socialise: it's a party. In *Opening*, there was no art *beyond* the opening. It is not that Zhang was literalising the idea that the art work be done away with altogether in order to enunciate what the art opening is *really* meant to be about. This stance was already well put into practice by the 'fuck art, let's dance' attitude of Brooklynite hipsters in the first decade of the 21st century. Zhang was rather positing a form of art that, in its resistance to stasis, favors the Dionysian and Apollonian in equal measure. Art, not as one or other particular object, but art as a drunken, orgiastic, heightened sense of being; *that state* becomes the art work – that is, *you*, and all that surrounds you, at that moment, if you are lucky enough to attend and are willing to submit to the experience in totality.

Zhang furthered this idea of immersion-as-critical art practice the following year, with his project at Top Contemporary Art Centre, Shanghai, *Buddha Jumps Over the Wall*, which was ostensibly a feast, but arguably also a piss-take on China's newly emergent class of *nouveaux riches*. The apocryphal legend behind the name of the famous dish Buddha Jumps Over the Wall – which is fabulously complicated and exists in numerous variations, but typically consists of no less than six different kinds of meat and fish and requires several days of preparation – was that its savory scent was so intoxicating it caused a Buddhist monk to hop over a wall and partake in the feast, relinquishing his traditional vow of vegetarianism. Zhang Ding hired chefs to prepare his own version of the dish (duck, pork, turtle, fish, goat, and chicken were the main

ingredients), which he then served up to the invited audience in an art space, which had been re-modelled to resemble the typically kitsch interior of one of China's newest banquet halls catering to an upmarket crowd. At the entrance, guests were greeted with the projection of a video featuring white plaster casts of each of the six animals contained in the dish, each of which were sequentially exploded in a sea of blood.

Buddha Jumps Over the Wall is a good example of the critique-via-immersion that lies at the heart of Zhang's practice. Rather than merely railing against the decadence of the zeitgeist, Zhang invited spectators to partake. And in partaking with the awareness of the distant remove – you are in an art gallery, not the traditional banquet hall – it's possible that a new self-consciousness may emerge. While other artists have made work addressing the steady erosion of traditional values in ultra-materialistic contemporary China, none have managed to do it in a way that is both visceral and delicious.

Dialectics abound in Zhang's work. Some of these are more traditional, for example self vs. society, whilst others are quite novel in their positioning. For *Enter the Dragon*, his 2015 project at the ICA in London, Zhang Ding staged a face-off between two pop cultural exports of the East and West: martial arts versus rock 'n' roll, respectively. The title of the project refers to the eponymous Bruce Lee film, which was meant to be his crossover success. (Of course it was, but Lee was sadly unable to follow it up as he died shortly after the film was shot). More importantly for Lee, the film was meant to serve as a vehicle for introducing many of the key philosophical concepts animating his martial arts practice, adapted from Taoism and Buddhism, to a Western audience. Indeed, numerous parallels spiral out of this East-meets-West dissolutive pairing in Zhang Ding's performative installation.

While the anarchist spirit might be what inspires Zhang Ding most about martial arts, a similar spirit animates rock 'n' roll. If martial

arts is the biggest pop cultural export of the East (via Bruce Lee), then the same could be said for rock music as a Western export. And while both might be anarchistic in spirit, both martial arts and rock music necessarily operate in obeisance to their own internal formal laws. Those laws, importantly, come from within the respective disciplines – they aren't exerted by some external power masquerading as an authority. Hence, both are essentially anti-authoritarian, as Zhang Ding stated in the interview quoted at the beginning of this essay. This is why both rock music and martial arts fighting initially appear as lawless: they aren't *governed*, rather they are regulated by an internal discipline, and only the practitioner may come to understand and revise those regulations.

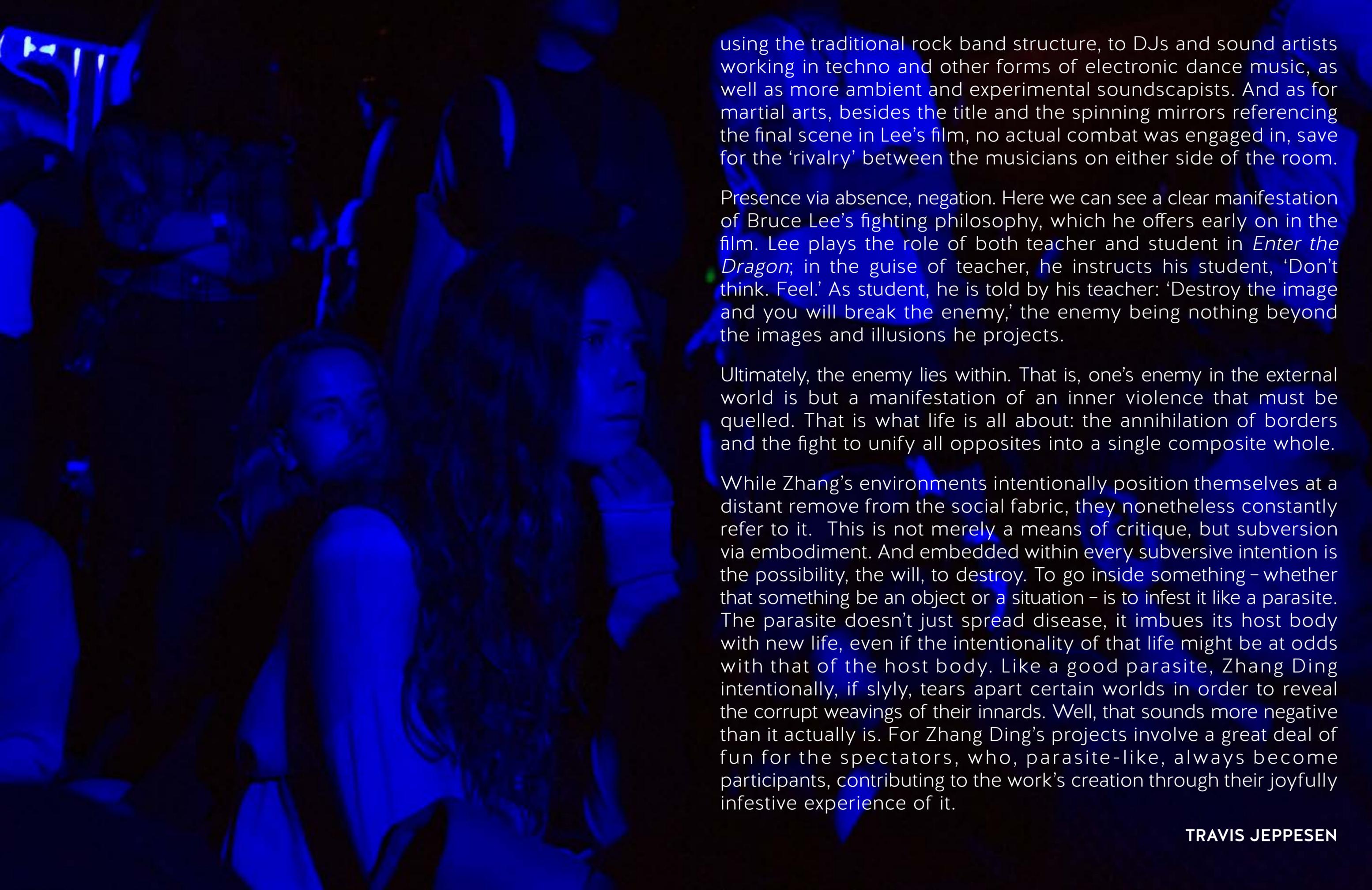
Enter the Dragon took place over 13 nights in October 2015. Upon entering the theatre at the ICA for the first time, the initial impression was that of a sci-fi discotheque or a super club from the future. Two stages on either side of the room were mostly obscured by rows of spinning body-sized mirrors. Each night, a different pairing of musical acts, all of them based in London or the environs and selected by Zhang Ding in collaboration with NTS Radio, would tag-team perform and feed into one another, leading towards a climax, when a joint improvisation would conclude the night's performance. The performances were enhanced by a team of live sound and lighting engineers, responding to and heightening the intensity of each live experience.

Unfortunately I was only able to visit the installation for two of the performances, but both were wildly disparate enough to give me a firm sense of the *Dragon's* inherent and at times reckless unpredictability. The first saw a doom metal band, Casual Sect, paired against a two-DJ techno outfit, Chrononautz. The combination proved to be a winning one, with the crowd rocking out, dancing the night away; in this respect, it wasn't all that different from a traditional show at a club or live music venue, except for the trippy effects engendered by the spinning mirrors and lighting.

The vibe was completely different on the second night I attended,

with the two ambient sound artists (rosen and Rob Lye) engendering a more meditative, atmospheric environment. Throughout most of the performance, the audience intuitively sat on the floor and allowed themselves to space out. I did the same, in front of the stage, losing myself in the extra-sensory spaceless timeless continuum invoked by the evening's audio-visual spectacle. At one point, staring into the spinning mirrors, I fell into a sort of trance. The mirrors reflect and refract the crowd and the colors, distorting and disorienting – much as they do in the film's final scene, where Bruce Lee has been led into a mirrored chamber to deliver the death blows to the evil antagonist Han. The mirrors become a weapon. They spin so fast, you cannot even see yourself in them, thus defeating their utilitarian purpose. You try to find yourself in the light, find yourself dizzy, dazed. Swirling around. Objects, shiny in their maleficence. Here, I was reminded of Lee's quote about becoming nothing, attaining a state of Zen. In the spinning mirrors, the 'I' is dispersed into the multiplicity that it actually is – a multiplicity of selves, innumerable, thus equaling nothing, no number. The mirrors disperse, while also serving as a barrier between the audience and the stage – it is nearly impossible to discern the performers, unless one goes behind the stage. But then I was also reminded of those prayer wheels so prevalent in Tibetan Buddhist temples. On them are inscribed mantras that are traditionally chanted. Spinning those wheels is meant to have the same effect as chanting them: bringing good karma and staving off the bad. In today's secular society, the self and its multiple projective reflections have come to serve as the vacuous replacement for spirituality. Here, we are justifiably denied the seeking for those reflections we have come to crave.

Both martial arts and rock music – ostensibly the main referents in Zhang Ding's piece – are as absent as they are present in the installation. Rock music no longer enjoys its hegemonious position in popular culture, having splintered off in to numberless sub-genres of music's 'popular' and not-widely-popular in the 21st century. Thus, Zhang Ding's choice of programming in the installation extended both to artists like Casual Sect and Chrononautz,

A photograph of a crowd of people at a concert or event, illuminated by blue light. The people are mostly seen from the back or side, looking towards the left. The lighting is dramatic, with strong highlights and deep shadows.

using the traditional rock band structure, to DJs and sound artists working in techno and other forms of electronic dance music, as well as more ambient and experimental soundscapists. And as for martial arts, besides the title and the spinning mirrors referencing the final scene in Lee's film, no actual combat was engaged in, save for the 'rivalry' between the musicians on either side of the room.

Presence via absence, negation. Here we can see a clear manifestation of Bruce Lee's fighting philosophy, which he offers early on in the film. Lee plays the role of both teacher and student in *Enter the Dragon*; in the guise of teacher, he instructs his student, 'Don't think. Feel.' As student, he is told by his teacher: 'Destroy the image and you will break the enemy,' the enemy being nothing beyond the images and illusions he projects.

Ultimately, the enemy lies within. That is, one's enemy in the external world is but a manifestation of an inner violence that must be quelled. That is what life is all about: the annihilation of borders and the fight to unify all opposites into a single composite whole.

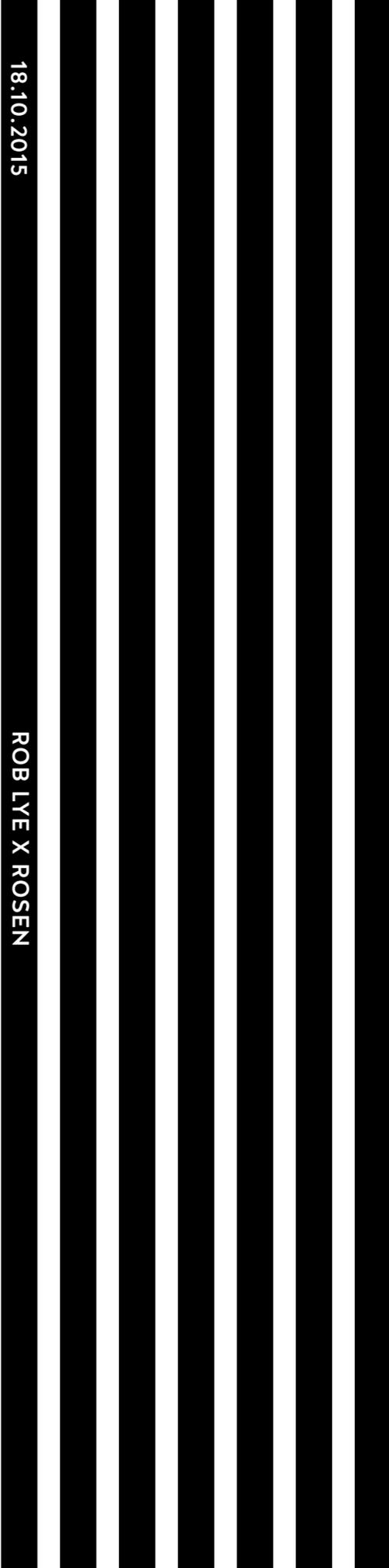
While Zhang's environments intentionally position themselves at a distant remove from the social fabric, they nonetheless constantly refer to it. This is not merely a means of critique, but subversion via embodiment. And embedded within every subversive intention is the possibility, the will, to destroy. To go inside something – whether that something be an object or a situation – is to infest it like a parasite. The parasite doesn't just spread disease, it imbues its host body with new life, even if the intentionality of that life might be at odds with that of the host body. Like a good parasite, Zhang Ding intentionally, if slyly, tears apart certain worlds in order to reveal the corrupt weavings of their innards. Well, that sounds more negative than it actually is. For Zhang Ding's projects involve a great deal of fun for the spectators, who, parasite-like, always become participants, contributing to the work's creation through their joyfully infestive experience of it.

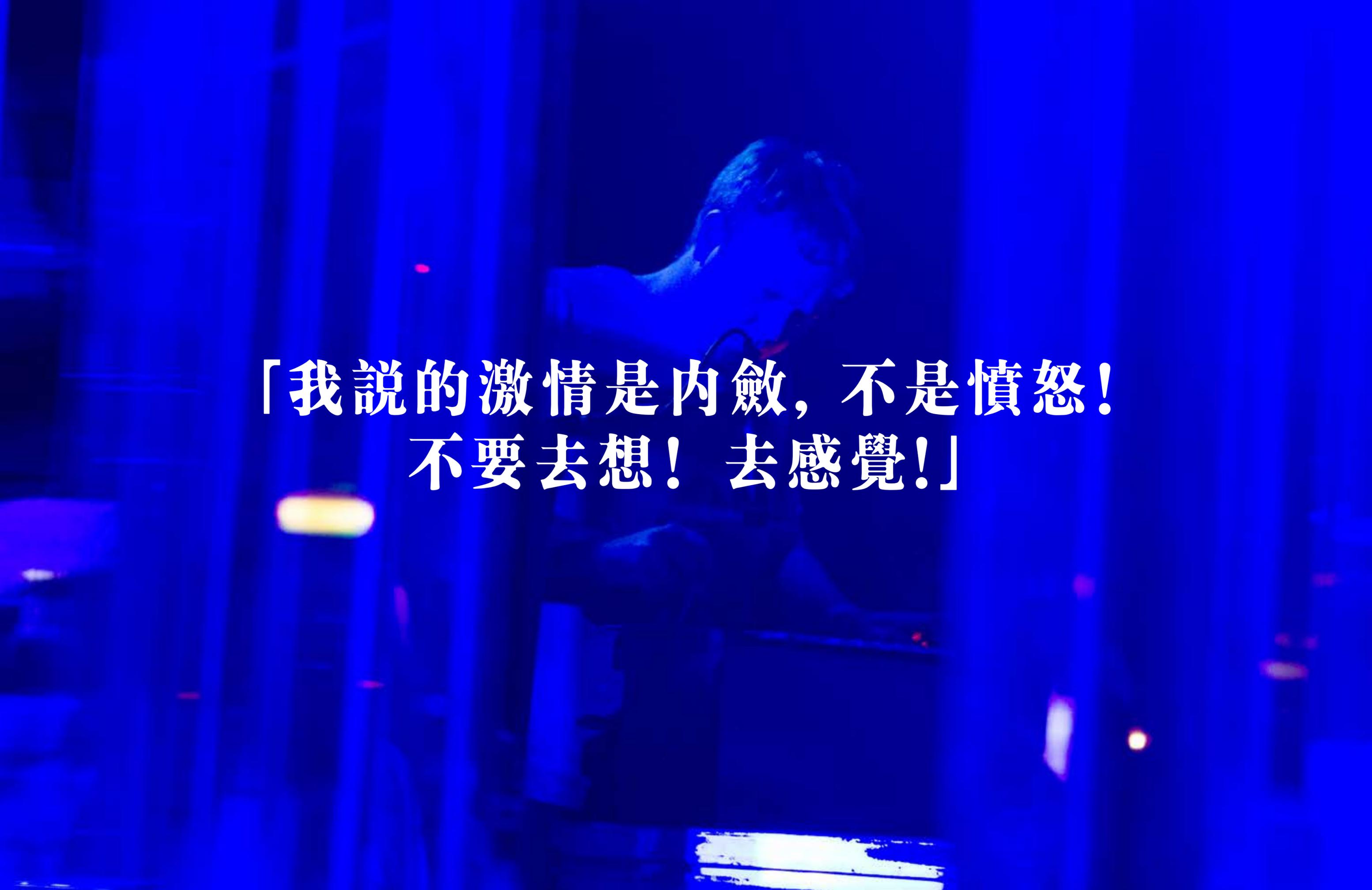
TRAVIS JEPPESEN



18.10.2015

ROB LYE X ROSEN



A man in a dark suit is speaking into a microphone on a stage. The scene is lit with a strong blue light, creating a dramatic atmosphere. The background is dark with some blurred lights.

**「我說的激情是內斂，不是憤怒！
不要去想！去感覺！」**

无政府主义的两种政权： 谈张鼎的“龙争虎斗”

当被记者问及在最新的伦敦项目“龙争虎斗”中，是什么启发了他引用李小龙同名电影中的武术哲学作为灵感时，张鼎回答：“一种无权威、非政府、无政府主义的生活态度。除了你自己，没有权威，没有金钱，没有领导者。就是这种近乎白日梦的想法。毕竟在当今世界，一个人很难做到完全自由。”

张鼎本质上是一个无政府主义者。力图开拓一个不受任何约束、连他自己也无法控制其发展的空间，是张鼎近期作品中一脉相通的内在精神。传统上，人们认为艺术家是自己的创作世界里至高无上的绝对权威。张鼎的做法则标志着与这种概念的决裂，掀开故作高雅的帘布将真实的幕后大白于天下，意义重大。在张鼎的作品中，观众无法预测下一步会发生什么，因为连他自己也不知道。这种不可知成为了他创作过程中，甚至是最终构建的作品世界中最基本的部分——这些虚构的世界从不同角度敏锐地评论着这个人类社会所占据的真实世界。

无政府主义设想在张鼎的作品里贯彻始终，回顾一系列“龙争虎斗”之前的项目，都同样崇尚一种沉浸式实验性的观感体验，而“龙”也许将其实现的最为完整。

一个供事件发生的平台；一些东西被反射回来，同时也被折射着；一台运载设备以失控为目的而不停运转；一座旋转的镜面。这是张鼎的方式，张鼎的装置。“开幕”（2001）在艺术空间内建造了一个夜店的内部陈设。在当时的一个采访中，他表示他的兴趣并不在于将项目定位为艺术，反而更希望观众将其看作一个真正的派对，所以这里有夜店灯光、吧台、DJ、和舞池。同时，作品的标题对在艺术界周周发生，再寻常不过的活动暗藏挖苦——在一些城市甚至每晚都在发生——这就是艺术展开幕。艺术界人士往往抱怨开幕酒会仅仅是一个社交的机会而已，真的与艺术作品或艺术家没太大关系：就是一个派对。同样，在“开幕”的背后没有艺术。张鼎的意图并不拘泥于要将艺术品完全废除，以阐明开幕真正意味着什么。这种姿态已经在二十一世纪初的十年就被布鲁克林嬉皮士们那副“去他的艺术，我们跳舞吧”的做派玩烂了。相反的，张鼎希望设定一种艺术形式，在对郁滞的抵抗中对狄奥尼索斯（酒神）与阿波罗（太阳神）同样青睐。艺术不是某样物体，而是酒醉

神迷、放纵不羁、无比强烈的存在感；这种状态本身成为了艺术作品——也就是那一刻的你，以及你周围的一切，前提是你有幸去了张鼎的项目并真正全身心投入了体验的过程。

之后一年，张鼎通过在上海桃浦当代艺术中心的项目“佛跳墙”进一步推进了这种沉浸式批判的实践。该项目表面上是一场饕餮盛宴，但实际上可以看作一场对中国新兴崛起的土豪阶层的拙劣模仿。佛跳墙这道名菜以其复杂的工艺著称，且有诸多不同的做法版本，但基本上都包括至少六种肉类及鱼类食材，以及长达几天的准备工作——根据其背后被人们津津乐道的神话故事，这道菜是如此香气四溢令人神魂颠倒，以至于诱得信佛的僧徒也跳出寺院墙外吃上一口，把当初吃素的誓言抛到九霄云外。张鼎聘请了大厨来准备他这个版本的佛跳墙（主要配料包括鸭肉、猪肉、甲鱼、鱼肉、羊肉和鸡肉），之后在一个艺术空间招待各位受邀观众。而艺术中心的空间也已被重新装修过，参考了国内为上流社会与高层人士打造的新式宴会厅的经典庸俗设计。在入口处欢迎宾客的是一段录像投影，放映着食材中六种动物的白色石膏塑像一个接一个在一片血海中爆炸的场景。

“佛跳墙”很好地反映了张鼎艺术实践核心思想中的沉浸式批判手法。与其仅仅抱怨或责骂时代风气的堕落，倒不如邀请观众也一起参与进来，通过距离感来认识——你身处一个画廊而不是传统的宴会厅里——一种全新的自我意识产生了。当其他艺术家还在通过制作作品来探讨传统价值在过于物质的当代中国社会中是如何被逐渐侵蚀的时候，只有张鼎做到了将自己的想法表达得既发自内心又美味可口。

张鼎的作品富于辩证。一些比较传统，比如自我与社会的关系，另一些则相当新颖。在2015年于伦敦ICA进行的项目“龙争虎斗”中，张鼎搭建了一个平台让东西方两种流行文化互相对峙：东方的武术与西方的摇滚。项目的标题来自李小龙的同名电影，该电影被视作李小龙的转型成功之作（这实至名归，遗憾的是李小龙却没有机会在之后继续开创辉煌，他在电影拍摄完后不久就去世了）。对李小龙来说更重要的，是通过电影让西方观众了解中国武学是如何从道家及佛教思想中撷取重要的哲学概念再将之转化为武功招数的；在张鼎的表演装置中，类似的中西交汇的想法也呼之欲出。

无政府主义精神也许是武术对张鼎最大的启发，同样，类似的精神也赋予了摇滚乐生命。如果说武术是东方世界输出（通过李小龙）影响最大的流行文化，那么相

对的西方输出就是摇滚乐。武术与摇滚应该从骨子里就很无政府主义，但两者却都对其自家的形式法则相当遵守。重要的是，这些法则都分别形成于两种文化内部，而不是某种外部力量乔装以权威的姿态强加的。因此，武术和摇滚乐本质都是反权威的，正如本文开头所引用的张鼎在采访中的话。这也是为什么两者乍看都是目无法纪的：因为他们不被权威左右，只遵循自己的法则，并且只有圈里人才可以理解或去修改这些法则。

“龙争虎斗”在2015年10月持续进行了十三晚。第一次踏入ICA剧院的人也许会以为这是一个来自未来的科幻舞厅或是超级夜店。房间两侧的两个舞台几乎被与人等高的旋转镜面装置完全遮蔽。由张鼎和NTS电台协助选出，每晚都会由不同的两支伦敦本地或周边的乐队或音乐人轮番上阵对弈，最终即兴合奏来结束当晚的演出，同时还有现场声光特效工程师团队同步响应并强化每场演出的体验效果。

很遗憾我只参与了两场演出，但两次截然不同的体验足以让我深刻体会到“龙争虎斗”与生俱来的有时甚至是不顾后果的不可预见性。第一次看的是厄运金属乐队Casual Sect和双人电音DJ组合Chrononautz的对阵。两者之间的合作相当成功，人们随着音乐如痴如狂整夜劲舞。从这方面来说，除了由旋转镜面与灯光引发的迷幻视效之外，现场与传统的夜店或音乐演出没有任何区别。

第二场演出气氛则截然不同，氛围声音艺术家rosen和Rob Lye打造了一种朦胧而更具冥想气氛的环境。整场演出的大部分时间里，观众都自发地席地而坐，神游天外。我也和大家一样坐在舞台前，任由自己迷失在声效景观引发的超感体验里，无边无际，没有时间或空间概念。在某个时刻，我盯着旋转的镜面出神，仿佛跌入了时空的缝隙，进入一种“入定”的状态。镜面不断反射又折射着周围的人群和颜色，扭曲的画面与错乱的方向感——很像电影《龙争虎斗》的最后一幕，李小龙在镜面包围的密室里给邪恶的反派人物韩致命一击。镜子变成了武器，它们飞快地旋转，完全失去了实用的功能，因为你连镜中的自己也无法看清。你试着在反光中找自己，却只觉得目眩神迷、天旋地转。万事万物都在自身的罪恶中闪闪发光。此刻，我想到了李小龙在电影中的台词，关于达到一种“无我”的禅宗境界。在旋转的镜面中，自我幻化为无数个不计其数的自我，相当于没有自我。镜面在打散空间的同时也成为了观众和舞台之间的屏障——除非你走到舞台后方，否则几乎无法清晰的分辨表演者。但紧接着我又想起那些在西藏的佛寺里随处可见的转经筒，上面刻满了自古被念诵的经文。拨动转经筒与念经诵文有相同的效果：修积功

德，消灾避难。在今天的俗世中，自我和其投射的多种倒影替代了灵性充当起空洞的替代品。在这儿，这种对于自我的倒影长久以来的渴望与追寻被无可非议地拒绝了。

武术与摇滚——作为张鼎作品中表面上最主要的指示对象——都无形存在于装置中。二十一世纪以来，摇滚乐已不再享有流行文化中的霸主地位，而是分裂为各种流行或非流行的音乐类型；所以，张鼎对于装置的规划选择扩大到了像Casual Sect和Chrononautz这类艺术家，从使用传统摇滚乐队组合架构，到囊括了电音与舞曲的DJ和声音艺术家，还包括更加氛围性及实验性的音乐采制人。在武术方面，除了引用自李小龙电影的项目名称和旋转镜面外并没有别的武打元素，房间两头音乐人之间的较量取代了实际的武斗。

无形的存在，虚实之间——张鼎的装置清晰地呈现了李小龙在电影《龙争虎斗》的前段里提出的武术哲学。电影中，李小龙扮演了师父与徒弟的双重角色：作为师父，他教导学生“不要想。去感受。”作为学生，他被师父告诫：“消灭幻影，就能消灭敌人的真身。”敌人只不过是投射的幻象罢了。

最终敌人在内部。换句话说，一个人在外部世界的敌人只不过是其内在暴力的表现罢了。这就是生存：消除边界，并为所有对立面的统一而斗争。

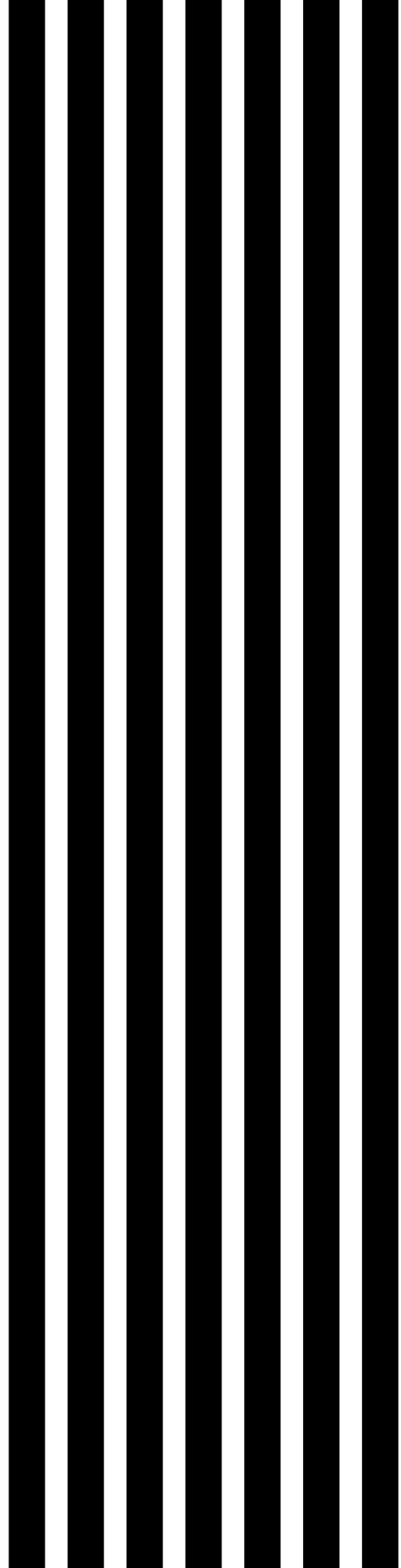
张鼎作品中制造的环境故意与社会架构保持距离，同时也始终指向它。这不仅仅是一种批判的手段，更是通过对方的化身将其颠覆。在每一个颠覆的意图背后蕴藏的是对消灭的可能性与渴望。不论对某件物体或是某个情境，进入其中的方法都是像寄生虫一样附着于上。寄生虫并不只会传播疾病，它也为宿主的身体注入新的生命力，即使这种生命力的意向性可能与宿主的身体相排斥。作为一个出于好意的寄生虫，张鼎狡黠地故意撕开一些裂缝以曝露世界中腐败的结构。好吧，这么说可能听上去比实际上的消极。总之，张鼎的项目对观众来说总是乐趣无穷，往往作为参与者，像寄生虫似的，通过享受过程来催生作品的完成。

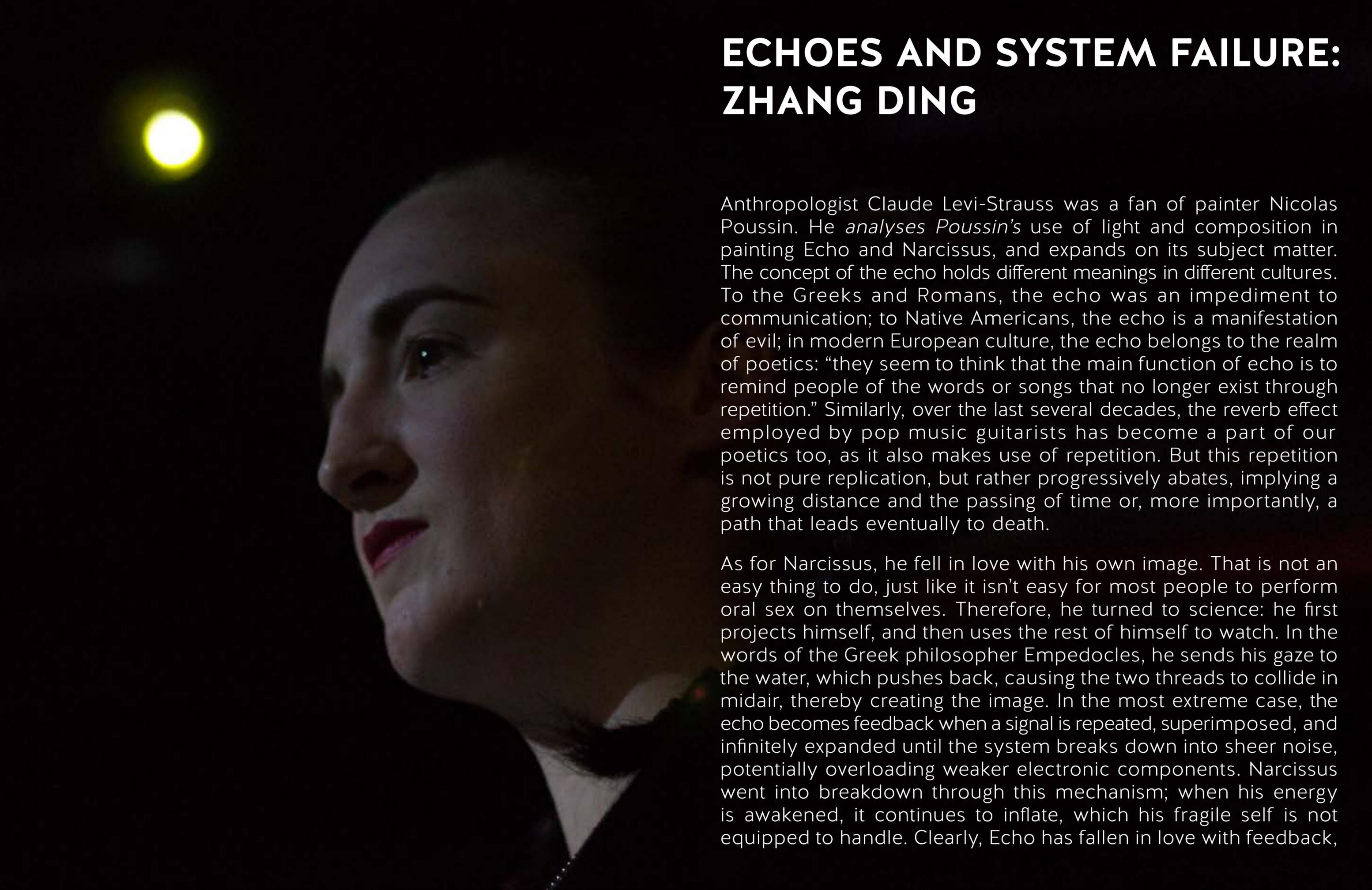
特拉维斯·杰普森 (TRAVIS JEPPESEN)



20.10.2015

HEATSICK X LUKID





ECHOES AND SYSTEM FAILURE: ZHANG DING

Anthropologist Claude Levi-Strauss was a fan of painter Nicolas Poussin. He *analyses Poussin's* use of light and composition in painting Echo and Narcissus, and expands on its subject matter. The concept of the echo holds different meanings in different cultures. To the Greeks and Romans, the echo was an impediment to communication; to Native Americans, the echo is a manifestation of evil; in modern European culture, the echo belongs to the realm of poetics: "they seem to think that the main function of echo is to remind people of the words or songs that no longer exist through repetition." Similarly, over the last several decades, the reverb effect employed by pop music guitarists has become a part of our poetics too, as it also makes use of repetition. But this repetition is not pure replication, but rather progressively abates, implying a growing distance and the passing of time or, more importantly, a path that leads eventually to death.

As for Narcissus, he fell in love with his own image. That is not an easy thing to do, just like it isn't easy for most people to perform oral sex on themselves. Therefore, he turned to science: he first projects himself, and then uses the rest of himself to watch. In the words of the Greek philosopher Empedocles, he sends his gaze to the water, which pushes back, causing the two threads to collide in midair, thereby creating the image. In the most extreme case, the echo becomes feedback when a signal is repeated, superimposed, and infinitely expanded until the system breaks down into sheer noise, potentially overloading weaker electronic components. Narcissus went into breakdown through this mechanism; when his energy is awakened, it continues to inflate, which his fragile self is not equipped to handle. Clearly, Echo has fallen in love with feedback,

perhaps specifically with his fanaticism. Musically, it's as if the new age fell in love with the avant-garde. Echo's melancholy and low-key folk tunes are no longer able to cope with the cruelty of this world, and she awaits a Dada with whom she could abscond to join the noise revolution, to reveal the broken truth.

Zhang Ding's project at the Institute for Contemporary Art (ICA), London, references the beginning of Bruce Lee's 1973 film *Enter the Dragon*, where Lee tells his master that the highest state of kung fu is when one forgets the self; at the end of the film, he reaches this epiphany in a labyrinth of mirrors, breaking the mirror and overcoming his enemies. Some say that the villain Han, who hides in the maze, is in fact Lee—a manifestation of his self, or perhaps an imaginary figure created by his mind. This pseudo-philosophical and very much dialectical cliché is one of the founding elements of the kung fu genre, which we are more than willing to consume and identify with in the banality of our daily lives. It certainly makes Lee that much more charming, and gives our everyday behaviour—not to mention advertising agencies—a firm underpinning.

Oft-missed details seem far more interesting. Does Zhang Ding not resemble Bruce Lee in appearance? To go down this path is to follow in the footsteps of Sigmund Freud... But isn't every citation, every allusion, and every hint for future reference a form of echoing? It is often said that no art is truly original, that it has always referenced imaginary figures constructed from physical objects and observations of them. As time passes, art is gathered into art history, which is referenced with ever higher frequency; artists who borrow from classical brush techniques in traditional Chinese landscape paintings must now borrow from the entire Forbidden City. Gazing directly into the eyes of all of history, some artists are easily satisfied with the poetic romance of this vanishing; some prefer breakdowns, such as Zhang Ding in his earlier years, when he turned his fist on cacti; and some, perhaps most often, prefer neither to vanish nor to break down, but rather, in the words of Albert Camus, to glide on the surface of this world, becoming

simple tourists. History, on the other hand, adjusts as a result of our gazing, transforming, multiplying, and dying.

According to Zhang Ding, he has grown increasingly fond of creating an atmosphere in which events can spontaneously occur. He is no longer a maker of sculpture, installation, or object. Those items no longer enjoy the spotlight, nor do they project any Bruce Lee-like charm to galleries or audiences. He makes some objects and lights them, creating an ambience in the space in which they are placed, and simply waits. To borrow from a story in Han Feizi's *Five Bookworms*, this act is akin to standing by a tree and waiting for a rabbit to run into it of its own volition.

This is an ancient practice. Temples, pagodas, bagua or trigram formations, stage smoke, red lights in red light districts, perfumes, symmetrical rock stage designs: a minimal amount of objects, symbols, and smells can change the nature of a space, and the space then independently attracts and absorbs spirits, wealth, or businessmen. In 2014, Zhang Ding created such a field in Beijing's ShanghART Gallery, which one might also call a zone or domain, where he presented *Orbit of Rock*. The exhibition was over-crowded during the opening reception, but afterwards the gallery was essentially empty. The space, bombarded by a rock music performance, survived a massive festival of contradiction through emptiness apart from a stage of several stationary geometric shapes; days later, it was still covered in golden acoustic material, but betrayed no signs of the past that had taken place there. The physical location is the same and no one can be sure that nothing will happen there again, since this territory still maintains both the very emptiness that makes it immensely attractive and the discussions that took place inside. Standing in place, one can't help but wonder: has the myth of rock music been broken? Must we smash a myth before we can return to the faith?

The ICA space has different acoustic properties from the ShanghART space. The latter was fitted out to absorb sound and minimize echoes, while the former is filled with mirrors in order to maximize

them. For musicians performing in this space, the echo is an absolute challenge; while we enjoy hearing ourselves, we cannot bear too high a dosage. We prefer rooms that are neither completely dead nor fully wet. As for echo machines, they are equipped with on-off buttons and knobs that allow us to control them, allowing musicians to play the role of god and exert absolute control. In this space, the musician has no control; he is like the rabbit in the proverb, invited or maybe volunteering to perform, having to put up with the echoes that the space creates, no matter how great. The setup, in its quest to overtake the conflicts created by *Orbit of Rock*, no longer emphasizes content (it conjures rock music and strips it of allure, in order to reconstruct its values); it poses an openness akin to the shopping malls that pervade our world today: smooth, equipped with air conditioning, open to all potential consumers, hospitable to refugees from around the globe, and completely fair and equal in the name of exchange rates.

Its smoothness is beyond our comfort zone. It reflects light to excess. It mimics the popular art carnivals by incorporating dazzling live performances into an art space, welcoming subcultures, urban guerrillas, graffiti, underground music, and voices from every dark corner with open arms, in order to counter our inability to cope with silence. In more formal language, once this aesthetic system suppresses the multitude of frivolous sounds with a white box, it further overcomes soundlessness. This is a natural soundlessness—a death that is approached by echoes infinitely, a darkness that lies in wait on the canvas for the gaze to traverse it. In this silence, objects exist but remain unexplained. It quietly vanishes in the presence of an irrepressible growth of seminars and art tours.

But this remains a space of unease. It may very well make everyone uncomfortable, a sensation that the body instinctively generates after internalising a seemingly beautiful picture. Excessive echo, an echo that is not allowed to dissipate, is like a death denied. This grand hall adorned with thorny metal dragons, this marathon

of musical ceremony, was not designed for the public to enjoy or celebrate.

A person, as long as he still controls his own self, will inevitably get lost in the maze. Any minute trace of the self will be infinitely magnified until the system breaks down (breaking the mirrors) or self-destructs (kills Han). This is an extremely simple concept, simple to the point that it will never actually materialise.

The radical Narcissus put an end to the feedback that tormented him—with death. Or perhaps he used feedback to lure towards him a form of death meant to be integrated within life; he has no alternate means to peel back the shiny exterior. Every mirror contains its eventual breaking; every guitar is destined to be smashed by a guitar hero; every democracy will inevitably explode; and every Zhang Ding fights an innate urge towards crime. It is illegal to build an unauthorised altar, and for this he must pay a price. This altar, this sacred hall of mirrors, a labyrinth to trap the self, must be allowed to direct its own breakdown. Everyone who partakes of his system with ignorant joy is also part of this system, and must face the same inevitable fate.

YAN JUN

TRANSLATED BY FRANK QIAN



21.10.2015

JOANNE ROBERTSON X LORD TUSK



**“I SAID EMOTIONAL CONTENT, NOT ANGER!
DON'T THINK! FEEL!”**



22.10.2015

DIAPHRAGM FAILURE X MOON ZERO

张鼎：回声与系统崩溃

人类学家克劳德·列维-施特劳斯是画家尼古拉斯·普桑的粉丝，他分析过其名画《回声女神艾科与纳西索斯》：它的光、构图，然后引申。回声在不同的文化中，有着不同的含义：在古希腊和古罗马神话里，回声是沟通的障碍；在北美印第安神话里，回声是恶魔，在近世的欧洲文化里它归属于诗学：“它们似乎认为回音的主要功能在于透过重复来提醒人们那些已不存在的话语或歌谣”⁽¹⁾。在最近几十年的流行音乐里，吉他手用的回声效果也是诗学的：重复。但不是复制般的重复，而是逐渐衰减，它暗示着空间上的远去和时间上的消逝：一个趋向于死亡的过程。

至于纳西索斯，他爱上了自己的形象。通常那会有点难度，就像一般人很难为自己口交。所以他借助了科学：先把自己拿出来，投射在对面，然后用剩余的自己去。用希腊人恩培多克勒的说法，就是向水面发出目光，但水面将目光推回来，两相碰撞，就产生了图像。这种现象是回声的极端形式，也就是反馈：信号无休止地循环、叠加，无限增大，直到系统崩溃，产生噪音，甚至烧坏某个脆弱的电子元件。纳西索斯就是这样崩溃的，能量一经唤醒就源源不断，而他脆弱的自我经不起这样折腾。但显然，回声女神艾科爱上了反馈，多半也是爱上了他的激进，从音乐的角度看，那简直就是小清新爱上了前卫派：艾科忧伤的、低碳的民谣已经不能应付这个残酷的世界，她指望着一个达达，带上她私奔，去投身于噪音革命，去反射那败坏的真相。

张鼎在ICA的项目，引用了李小龙1973年的作品《龙争虎斗》。电影的开头，李对师父说，武学的最高境界就是无我；影片的结尾，他在镜子迷宫里觉悟，打碎镜子，战胜了敌人。有人说迷宫里的韩，其实就是李自己，是他的自我，或者

说“心”所产生的幻像。这种既佛亦道的辩证法的陈词滥调，是功夫片和武侠小说的一个基本元素，我们也乐得认同，甚至实践于自己生活的鸡毛蒜皮之中。它让李小龙更有魅力，也给了我们的日常生活，包括广告公司，一个深邃的靠山。

但也许真正有趣的是一些鸡毛蒜皮的细节：难道张鼎不是也长得很像李小龙吗？好吧这样说，马上就需要引用弗洛伊德了……好吧，难道所有的引用、典故、后设，不都是一种回声吗？应该说，艺术从未原创，它一直在引用目光和物体所塑造的那些幻像。经年累月，艺术早已经变成了艺术史，引用的密度越来越大，那些在山水画里引用前人笔法的画家，现在要引用整座故宫。在和历史对视的状态下，艺术家有时候满足于消逝和诗意；有时候偏爱崩溃，例如早年的张鼎，他用拳头打仙人掌；有时候，也许是多数时候，既不消逝也不崩溃，用加缪的话说，就是在世界的表面滑行，成为游客。而历史本身，也因为我们的目光而做出调整、变形、增值、或者死亡。

用张鼎自己的话说，他越来越喜欢提供一个氛围，让事件在其中自行发生。他不再是一个雕塑，或者装置，或者说物件的作者。那些物件也不再独享聚光灯的照耀，甚至也不再向展馆和观众发出李小龙一般富于魅力的光。他制作一些物体，摆放它们，加上灯光，给空间以气氛，然后虚席以待。借用韩非子在《五蠹》中的故事，我们甚至可以把这种做法看作是在等待乖乖跑过来并一头撞上的兔子。

这倒是一种古老的做法。庙宇、塔、八卦阵、桑烟、红灯区的红灯、香水、对称设计的摇滚乐舞台……只要不多的一些物体、符号、气味，就可以改变空间的性质，而空间就自行招魂、招财、招商……2014年，张鼎在北京香格纳画廊也做了

这样一个“场”，或者说“局”，要么就是“域”。作品叫做《一场演出》。开幕的时候，人山人海。开幕之后的整个展期，那里都空空荡荡的。摇滚乐轰炸过的空间，意义自相残杀过的空间和那个仅仅在舞台上遗留着的几何形装置，墙上仍贴着金色吸音棉的什么都不发生的空间——都还是同一个空间，你也不能说什么都不再发生，因为这个“场”仍然维持着它巨大的空白和巨大的引力，包括那些我们在这片空白中的讨论。留在原地的问題——摇滚乐的神话已经打破了吗？打破神话我们才回到了信仰吗？……

和香格纳相比，ICA这次有着完全不同的声学性质。一个是吸音，减少回声。一个是装满镜子，增强回声。对那些要在里面表演的乐手来说，这会是一个挑战，因为我们喜欢听得见自己，但不是过多的自己，我们喜欢既不完全的“死”也不过分“湿”的房间。至于回声效果器，它有开关和旋钮，可以控制，乐手就像神一样说了算。现在乐手说了不算，艺术家说了算，乐手像兔子，被邀请来，或者自愿来表演。无论多么大的回声，也都要忍受。这种情景，要超出《一场演出》所包含的矛盾，它已经不再关心内容（对摇滚乐既招魂又去魅，以及重塑价值），它做出一副开放的样子，就像那些遍布全球的购物中心：光滑、有冷气，向所有潜在的消费者开放，关心各国灾民，在汇率面前做到万物平等。

它的光滑超出了我们的日常经验。它反射更多的光。它也模仿了眼下热门的艺术嘉年华：将更多更炫的现场表演纳入艺术空间，欢迎亚文化、城市游击、涂鸦、地下音乐、原住民和来自各个黑暗角落的声音。以此来应付我们对于寂静的不安。或者复杂一点说：在这个美学系统用白盒子镇压了多动的声音之后，进一步镇压了无声。这个无声是天然的无声，是回声无限接近的死亡，也是那些沉睡在

画布上、尚未被目光接触到的黑暗。在无声中，事物存在，但又不解释。它正在无止境增长的讲座和艺术导览中消逝。

而这仍然是一个令人不安的场。也许它会让所有的人不舒服。那种在照片上看起来很美，然而却被身体反应给内化了的不安。过量的回声，不许消逝的回声，就像是被禁止的死亡一样。这个装饰着带刺的金属龙的殿堂，这个马拉松一般的音乐仪式，并不是要和公众欢聚一堂，庆祝民主。

一个人，只要还带着他的自我，就难免会在迷宫中迷失。哪怕是一丁点自我，也会被无限地放大，直到系统崩溃（打碎镜子），或者摧毁自我（杀死韩）。这是一个过于简单的道理，简单到我们根本不会去实践。

那个激进的纳西索斯，用死亡来结束他的反馈。反过来说，他用反馈来引导那个内嵌于生命的死亡，除此他没有办法揭开一个美男子光洁的表皮。就像所有的镜子都内嵌了自己的破碎，所有的吉他都内嵌了被吉他英雄砸碎，所有的民主都内嵌了一些炸弹，所有的张鼎也内嵌了一种犯罪的冲动：擅自搭建祭坛总归是非法的。他必须付出代价。这个祭坛，镜子的圣殿、自我的迷宫，必须走向它自身的崩塌。而我们每一个喜气洋洋参与其中的人，身为系统的一部分，也都要分担这个必将到来的命运。

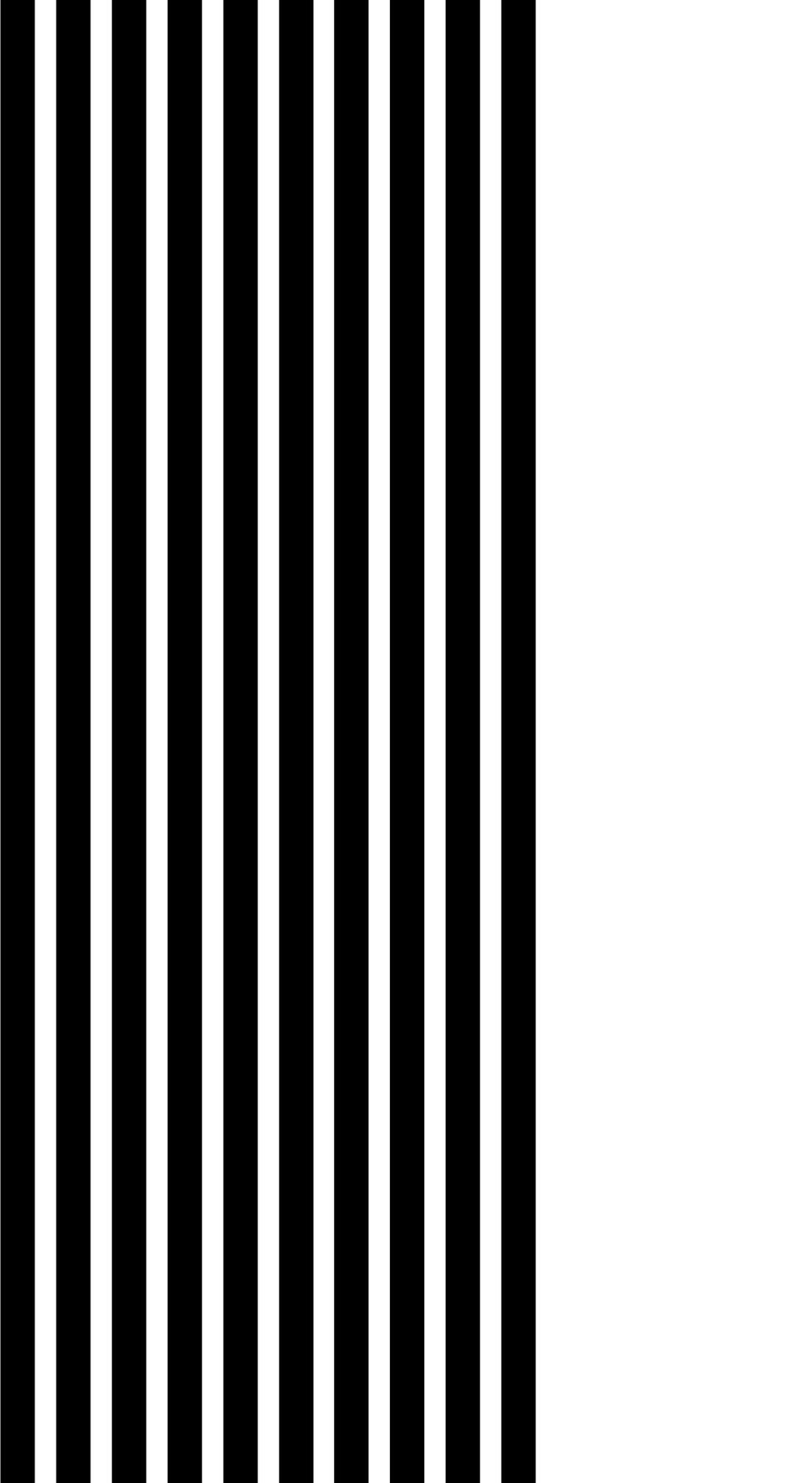
顏峻

(1) 《我们都是食人族》，廖惠瑛，行人出版



23.10.2015

WILD DAUGHTER X PHILL WILSON-PERKIN & SAMANTHA TAYLOR



CONVERSATION

16 Oct 2015
ICA Meeting Room

ATTENDEES

ZHANG DING(ZD), Artist
FEMI ADEYEMI(FA), Founder and director of NTS Radio
MATT WILLIAMS(MW), Curator of ICA

MW: I would like to start the conversation by asking Zhang Ding how and why did you come up with the concept for the project *Enter the Dragon* at the Institute of Contemporary Arts?

ZD: First of all, this form of performance art is a continuation from my previous project *Orbit of Rock* at ShangArt Gallery in Beijing back in 2014. It consisted of me restaging the famous rock music festival *The Monsters of Rock* that took place in Moscow in 1991. The original idea was to reproduce the show again in London, but after some thought it didn't feel like it would fit with the ICA.

MW: Why did you think that it wouldn't fit, was that from a conceptual or a formal position?

ZD: Because the political contexts in China and UK are different, while Moscow and Beijing share a somewhat related background. The growth experience of my generation differs from past generations living in China. The ability for my generation to access and experience music is also different from previous generations, whilst people in London have maintained strong links with their musical history and have had continued access music of all different types and genres. However, for us (Chinese), it is only recently that we were suddenly open to receiving this kind of music. In addition to that, the perception of the ICA is that it is an open-minded art institution that welcomes emerging and more radical forms of culture; it differs from other institutions that often maintain a more stereotypically conservative approach to the arts and culture.

FA: The radical history of the ICA and its open-mindedness was also one of the key reasons why NTS were so receptive to working

with the ICA. I've been visiting the ICA since I was a kid. It is one of the few art institutions that is open to alternative ideas in London. It's also one of the few institutions to push music as part of its programming. So when Matt told us about *Enter the Dragon*, it was a no-brainer for us to be involved.

ZD: I'd also like to add one more thing here. Usually, at least in my case, when we collaborate with organisations or people in UK, Europe, and US, we communicate with each other mainly through the internet via email. It's more of a cyber connection than a real connection. But in this project, we relied more on face-to-face conversations, and thus created a strong physical relationship among us. I believe this has been essential in this project.

MW: Your desire for audiences to have direct physical experiences with the music and the installation, rather than through a digital medium or a screen has been a constant aspect of the project since we first met. Why did you choose to reference the film and specifically the final scene? And how did you approach incorporating this into your artistic vision?

ZD: The visual space derives from the last scene of the film that takes place inside the mirrored room, but we didn't completely copy the original set. We needed to take into consideration the physical restrictions of the ICA Theatre. And secondly, I wanted the space to be more about my understanding of the film and way of dealing with spatial relationships.

MW: And did your vision fit with how it physically manifested itself within the ICA Theatre?

ZD: Yes I'm quite happy about it. However, I do think the project is rather complicated because it involves many different elements.

MW: It certainly is an ambitious and complex project, is it your most to date?

ZD: Not really. It is just the most complicated project I've had. In

fact, one key point in this project is how I as an individual and an artist value the significance of opening myself up to the outside world and creating more possibilities in art.

MW: Because of the aforementioned complexity of the project and volume of participants involved it quickly became apparent through discussion that we required additional support to engage with the music community in London. This support came in the form of NTS Radio, who helped to manage the open call process; collating the submissions and selecting a shortlist that matched your musical tastes. Did they succeed?

ZD: I think the final line-ups are all great. Although, I didn't pick all of the bands that matched my personal preferences. I was trying to cover a variety of musical genres. So NTS made a selection of more than 30 bands from the open submissions and then I selected the final list of musicians along with some invited artists.

MW: Femi, did you feel that the open submission was a successful process and that the final selection of performers chimed with what you knew of Zhang Ding's musical tastes?

FA: I think it was successful, but it was definitely a challenge. First off, we didn't only have to fill loads of slots, but we also had to create a coherent schedule for the full week. Then obviously, on top of that, we were striving to create a new experience that hadn't been done before. So we all really had our work cut-out, choosing musicians with completely different, yet complementary sounds. Slowly but surely, as people started coming forward for the project, we got to handpick from the best of the bunch and I think we pulled it off. It was very much a team effort, though. It had to be.

MW: As it developed, the project became increasingly reliant upon a sense of trust and confidence in everybody's ability to communicate to a large volume of artists. These artists had to come together to match your vision, whilst ensuring that they were not compromising their own. Was this a cause for concern for you?

ZD: I believe that you guys are more familiar with these local bands and musicians. I have a strong wish to work with them, so considering my mode of thinking as a Chinese artist and my personal approach to making art, I really have to open myself up in order to get into a state whereby I can collaborate with so many people.

MW: What did you want to achieve from asking the artists to perform in unison within such an immersive environment?

ZD: Actually, I think this project is about exploring possibilities. Firstly, it's me looking for possibilities as an artist. Secondly, it's the musicians trying to find possibilities regarding how to respond to and deal with the other musicians and how to improvise together. In other words, it's giving each other chances.

FA: Yep. The improvisational elements of the performances were a little bit of a risk, but thankfully it totally paid off. The installation really pushes the musicians to the edge of their comfort zones, and I think the physical reality of it – the mirrors and lighting really worked as a catalyst to help them explore new areas. Zhang Ding, something I'd like to know, is how you think an event like this would be received in China? If we did *Enter the Dragon* in China, do you think the music could be received as well?

ZD: It would be quite simple. Many of the bands that you recommended could be found on Chinese websites. I've noticed that young generations such as us in China have a strong demand for cultural knowledge. We can think of all kinds of methods to acquire the things we need and like.

MW: The project clearly illustrated a cultural exchange between the local London music scene, your artistic vision and Far eastern philosophies; is this something that you also want to promote in the forthcoming documentary and in the exhibition in Shanghai later in the year? do you see this version of the project evolving and will it differ from the ICA project?

ZD: The biggest problem of the project for me is that while all

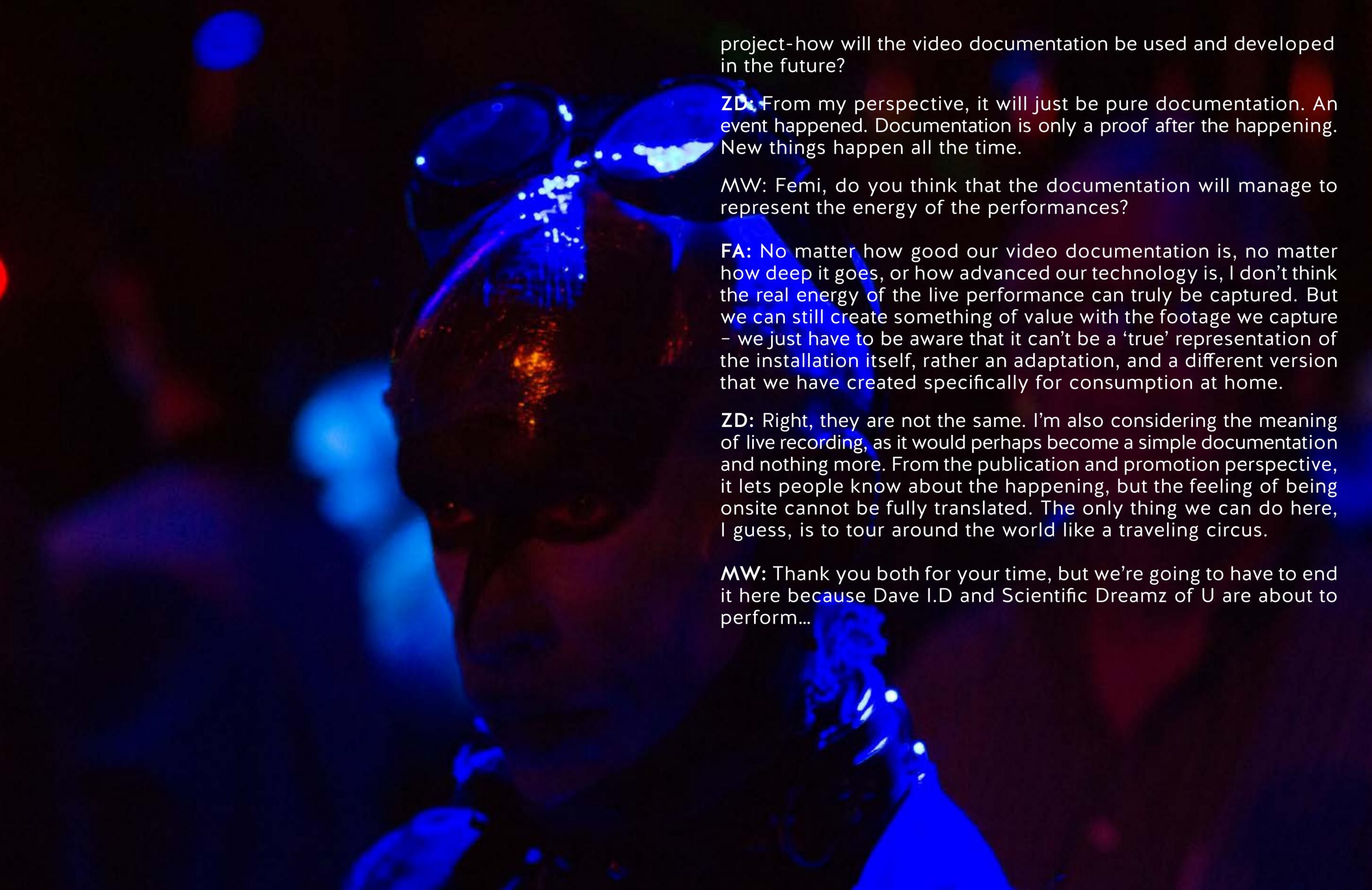
the musicians are having a good time playing the music, the audience are not relaxed enough. This is the part that I didn't handle that well.

MW: In what sense?

ZD: I think the most important reason is because it was staged within an art institution, which lays pressure on the audience—they are still in a so-called 'white cube' or gallery environment.

FA: Yes, I understand your point and partly agree. It's hard, because the ICA is an institution, so people feel like they are expected to behave a certain way and it's hard to shake that off. But on the other hand, the ICA is unique in that it's been warmly receptive to new sounds for a long, long time—it's been championing punk since the 1970s, and grime since the last decade, which is definitely more than can be said for most venues. But Zhang Ding is right in a way; it is hard to shake off the gallery thing, although I think we've got there a few times already. For example, we saw metal bikers head-banging to Powell's techno on the first night, then groups of friends sitting in circles on the floor for Tapes and Throwing Shade two nights after – it's not like everyone that attended has been standing around with their arms crossed.

MW: I tend to agree with Femi, although I do also understand your position. The ICA is an institution, but it's certainly not a traditional space and the ICA Theatre does have a rich history of music performances. I personally think that audiences have probably behaved in a more conservative manner because it is a project that is situated in an unusual space between a traditional music performance and a contemporary art installation. But so far I think that Casual Sect, Vision Fortune, Tapes and Throwing Shade have all managed to make people forget where they are and engage with the music in the manner that I believe you were hoping for. Some performances will be more experimental and challenging for audiences than others, but again this fits with the ICA's radical past and its well-earned reputation for experimentation. Which leads me to my next question regarding the after-life of the



project-how will the video documentation be used and developed in the future?

ZD: From my perspective, it will just be pure documentation. An event happened. Documentation is only a proof after the happening. New things happen all the time.

MW: Femi, do you think that the documentation will manage to represent the energy of the performances?

FA: No matter how good our video documentation is, no matter how deep it goes, or how advanced our technology is, I don't think the real energy of the live performance can truly be captured. But we can still create something of value with the footage we capture - we just have to be aware that it can't be a 'true' representation of the installation itself, rather an adaptation, and a different version that we have created specifically for consumption at home.

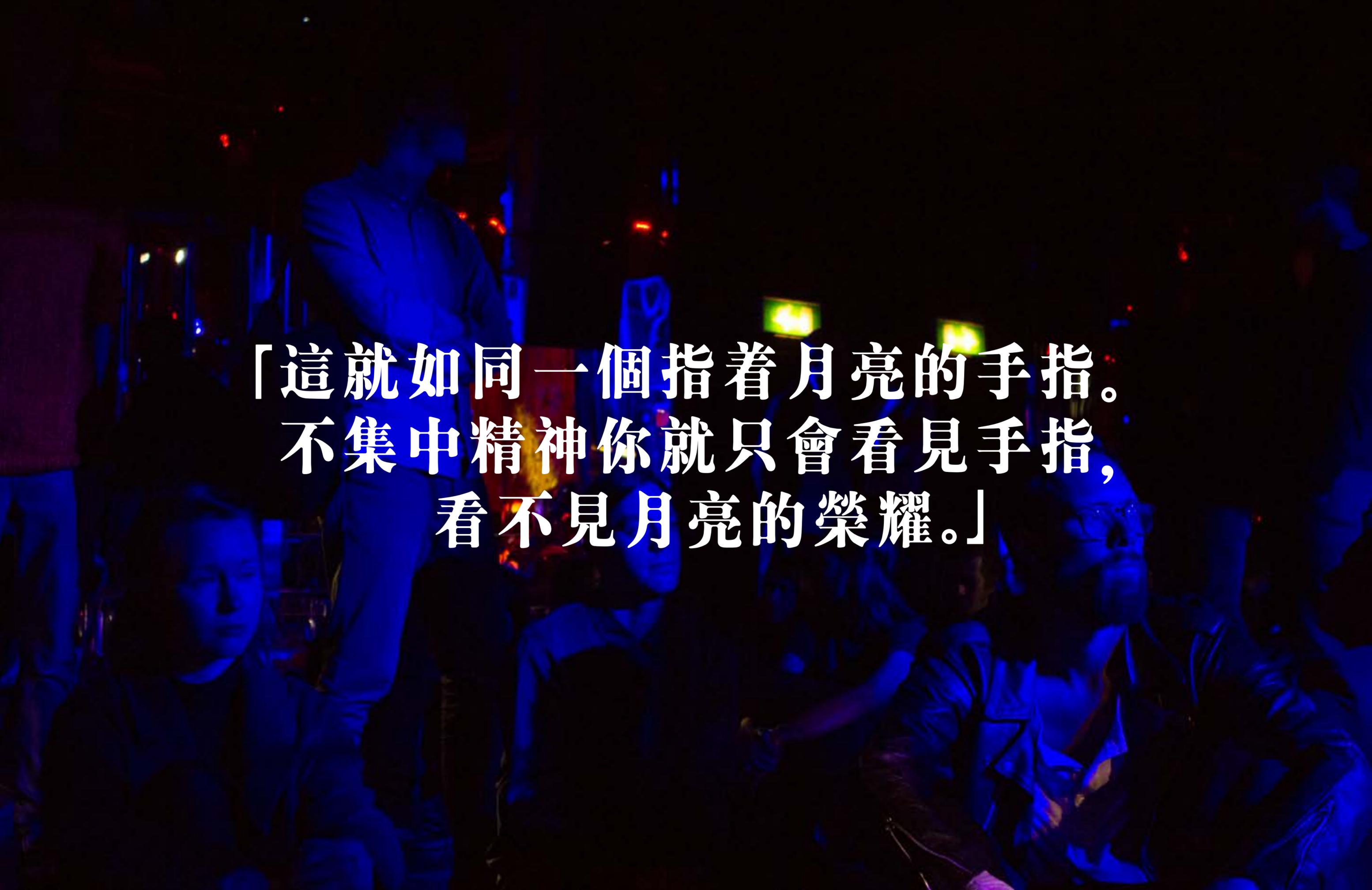
ZD: Right, they are not the same. I'm also considering the meaning of live recording, as it would perhaps become a simple documentation and nothing more. From the publication and promotion perspective, it lets people know about the happening, but the feeling of being onsite cannot be fully translated. The only thing we can do here, I guess, is to tour around the world like a traveling circus.

MW: Thank you both for your time, but we're going to have to end it here because Dave I.D and Scientific Dreamz of U are about to perform...



24.10.2015

CAM DEAS X NATASHA TROTMAN

A crowd of people is shown at a night event, possibly a concert or festival. The scene is dominated by blue and red lighting, creating a vibrant and somewhat abstract atmosphere. In the foreground, a woman with long dark hair is looking towards the camera. To her right, a man with glasses and a beard is looking off to the side. The background is filled with other people, some of whom are holding up their phones, suggesting they are taking photos or videos. The overall mood is one of a busy, energetic social gathering.

「這就如同一個指着月亮的手指。
不集中精神你就只會看見手指，
看不見月亮的榮耀。」



25.10.2015

AMNESIA SCANNER X BILL KOULIGAS

对谈

时间：2015年10月16日

地点：ICA会议室

出席者

艺术家 张鼎 (ZD)

NTS广播创始人兼总监 FEMI ADEYEMI (FA)

ICA策展人 MATT WILLIAMS (MW)

MW: 在对话的开始我想先请问张鼎对于ICA“龙争虎斗”这个项目的想法是从何而来的呢？

ZD: 首先，我是在延续北京项目中做演出的这种形式，“一场演出”（香格纳北京,2014）是对1991年在莫斯科的传奇摇滚音乐节的重现。刚开始我们本来是说要把北京的项目拿到伦敦来演，但我觉得不合适。

MW: 为什么你觉得会不合适呢？是从概念还是形式的角度考虑？

ZD: 因为中国和英国的政治背景不一样。而复制莫斯科的演出，跟我们的某种语境是有一定关系的。我觉得对于我们这代人来讲，成长经历不太一样。我们听音乐时的感觉和他们那一代人不一样。西方人听音乐，有他们发展的经历，而我们是突然有一天开放了，我们才听到的。除此之外，我对ICA比较简单的理解就是它是一个相对开放的机构。和很多机构相比它对年轻人很开放，它没那么腐朽。

FA: ICA激进的历史和开明的态度也是NTS乐意与其合作的一大原因。从小我就是ICA的常客。在伦敦，ICA是为数不多对另类想法持开放态度的机构之一，也是极少数将音乐作为自身项目的一部分进行推广的机构之一。所以当Matt向我们介绍“龙争虎斗”的时候，我们二话不说就答应了。

ZD: 我想补充一点。从个体来讲，我们合作的时候，和英国、欧洲和美国的联系，实际上更多是互联网联系。但这次合作是一种现实空间的联系，是人和人之间面对面沟通的联系。我认为这是在这个项目中非常重要的一点。

MW: 所以在受到李小龙的电影《龙争虎斗》最后一幕的启发之后，你希望观众不要通过数字媒介或者屏幕，而与音乐和装置建立直接的身体性关系的愿望，一直都是我们认识以来项目的主旨。为什么这种身体性对你来说这么重要？出于什么原因你选择了参考这部电影，尤其是它的最后一幕？你又是如何把这些想法融汇进你的艺术想法中的呢？

ZD: 这个视觉空间是从李小龙《龙争虎斗》这个电影的最后一个场景中衍生而来的，它并没有完全复制这个空间。一方面是考虑ICA剧院空间，另一方面是按我对这个电影的理解去处理空间关系。

MW: 那么最后在ICA剧院里成型的结果是否符合你的期望？

ZD: 是的，我对结果很满意。但我实际上觉得这个项目还是很复杂的，因为牵扯到很多因素。

MW: 这的确是一个有野心也相当复杂的项目，是你至今为止做的最宏大的吗？

ZD: 那倒不是，只是最复杂的项目。实际上，在这个项目中有一点很重要，就是作为我这个个体的态度，如何对外界开放艺术家自己，如何在其中产生更多不仅仅局限于艺术的可能性。

MW: 因为之前提到的复杂性以及涉及人数之多，在项目商讨阶段我们就清楚地意识到如果想要更深入伦敦音乐界，我们需要额外的协助。NTS电台给予了我们极大的支持，他们帮我们进行了海选，综合比较了各个申请人，根据你的音乐品味列出了最终候选名单。你觉得他们做得如何？

ZD: 我觉得最后参与的乐队都很好，但我并没有按照一种特别强烈的个人趣味去选择。我只是试着尽量去覆盖多样化的音乐风格。所以NTS先从海选中选出了30多支乐队，然后我再决定最终的演出名单以及特邀音乐人。

MW: Femi, 你觉得公开甄选的过程成功吗？最终筛选出的表演者是否与你所了解的张鼎的音乐喜好相符？

FA: 我认为很成功，但绝对是一大挑战。首先，我们不仅要把所有空缺填满，还必须考虑到整个项目安排的连贯性。当然，在这基础之上，我们还要注重打造一种全新的、从未有人尝试过的体验。挑选音乐人既要注重风格的多样性，又希望他们能彼此互补，工作相当艰巨。进展尽管缓慢但很稳定地推进，当越来越多的候选者涌现时，我们得以在最优秀的申请者中精心筛选，我觉得我们做到了。这绝对是团队的力量。

MW: 随着进程不断推进，这个项目的成功与否越来越取决于一种信赖感，以及对每个人是否能与大量艺术家顺利沟通的信任。这些艺术家必须齐心协力以达到你的期望，同时你又要确保他们不会在自己的艺术理念上让步妥协。你有担心过这个问题吗？

ZD: 我觉得你们比我更了解这些本地乐队。我立足于一个中国艺术家的思维方式、创作方式，想和他们合作。重要的是我必须先开放自己，才能和更多人进入一种合作的状态。

MW: 通过邀请艺术家在这样一种沉浸式的环境中同台演出，你寻求实现什么？

ZD: 我觉得项目是在找各种的可能性。一是我自己在找可能性，二是对乐手来说，也在找可能性——两种不同风格的乐队同时即兴的时候，彼此如何去应对，如何处理这件事情。可以说都是互相给一个机会。

MW: 没错。演出中这种即兴的元素有一定的风险，但好在现在看来全都是值得的。你的装置真的促使音乐人跳出了自己的“安逸区”，而且镜面以及灯光效果这些实体设备也像催化剂一样帮助他们探索开发新的领域。张鼎，我还想问一件事，你觉得这种形式的活动在中国会有怎样的反响？如果我们把“龙争虎斗”放到中国，你觉得这些音乐也会被顺利接纳吗？

ZD: 完全不会有问题。你推荐的乐队中很多我都可以在中国的网站上找到。我觉得在中国我们这一代年轻人对文化的需求很强烈。他们可以想各种办法获得各种他们喜欢和需要的东西。

MW: 显然，这个项目清晰地勾勒出了伦敦本土乐坛、你的艺术理念、以及东方哲学之间的文化交流。这种文化交流也是你想要在即将推出的纪录片，以及之后在上海的展览中推广的吗？你认为这种形式的项目日后会如何发展，又会与ICA这次有怎样的区别呢？

ZD: 在这个项目里我觉得有一个最大的问题。我认为所有的乐手在这儿都玩的比较开心，也很享受。最大的问题是观众。我觉得作为我没有处理好的一件事——观众还不够放松。

MW: 怎么说？

ZD: 我觉得很重要的一点，是机构给了观众压力——因为这是个白盒子。

FA: 嗯，我明白你的意思也多少同意这一点。这真的很难，因为ICA的确就是一个机构，所以人们觉得他们应该做出符合预设的行为举止，这种想法很难摆脱。但是另一方面，ICA是一个独一无二的地方，长久以来它一直对各种新声音报以热情敞开怀抱——要知道这里可是从1970年代开始就推崇朋克音乐、十年前就力捧污垢舞曲的地方啊！不过，张鼎在某种程度上说得对，艺术空间这种心态很难摆脱，尽

管我觉得这个项目中我们已经成功好几次了。比如，在第一个晚上我们看到一些金属乐狂热者在Powell的电音里疯狂甩头，紧接着的两个晚上又有成群结队的好友们坐在地上欣赏Tapes和Throwing Shade的音乐。并不是每一个来参加活动的人都全程双手交叉地站在那儿的。

MW: 我比较同意Femi的说法，当然我也理解张鼎的出发点。ICA是一个机构，但它绝不是一个传统的空间，ICA剧院也实实在在地拥有悠久的音乐演出历史。我个人认为观众或多或少表现得比较保守是因为这个项目被设定在传统的音乐现场与当代艺术装置之间。但是目前我认为Casual Sect、Vision Fortune、Tapes和Throwing Shade都成功地让人们忘记了他们身处何地，以你期望的态度全身心地投入音乐中。有一些演出更具实验性，因此也相对比较考验观众。但是同时，这也与ICA态度激进的历史和不负虚名的先锋性相符合。这里引出了我想问的下一个问题，关于这个项目的后续：对于项目的影像纪录在未来会被如何使用和发展呢？

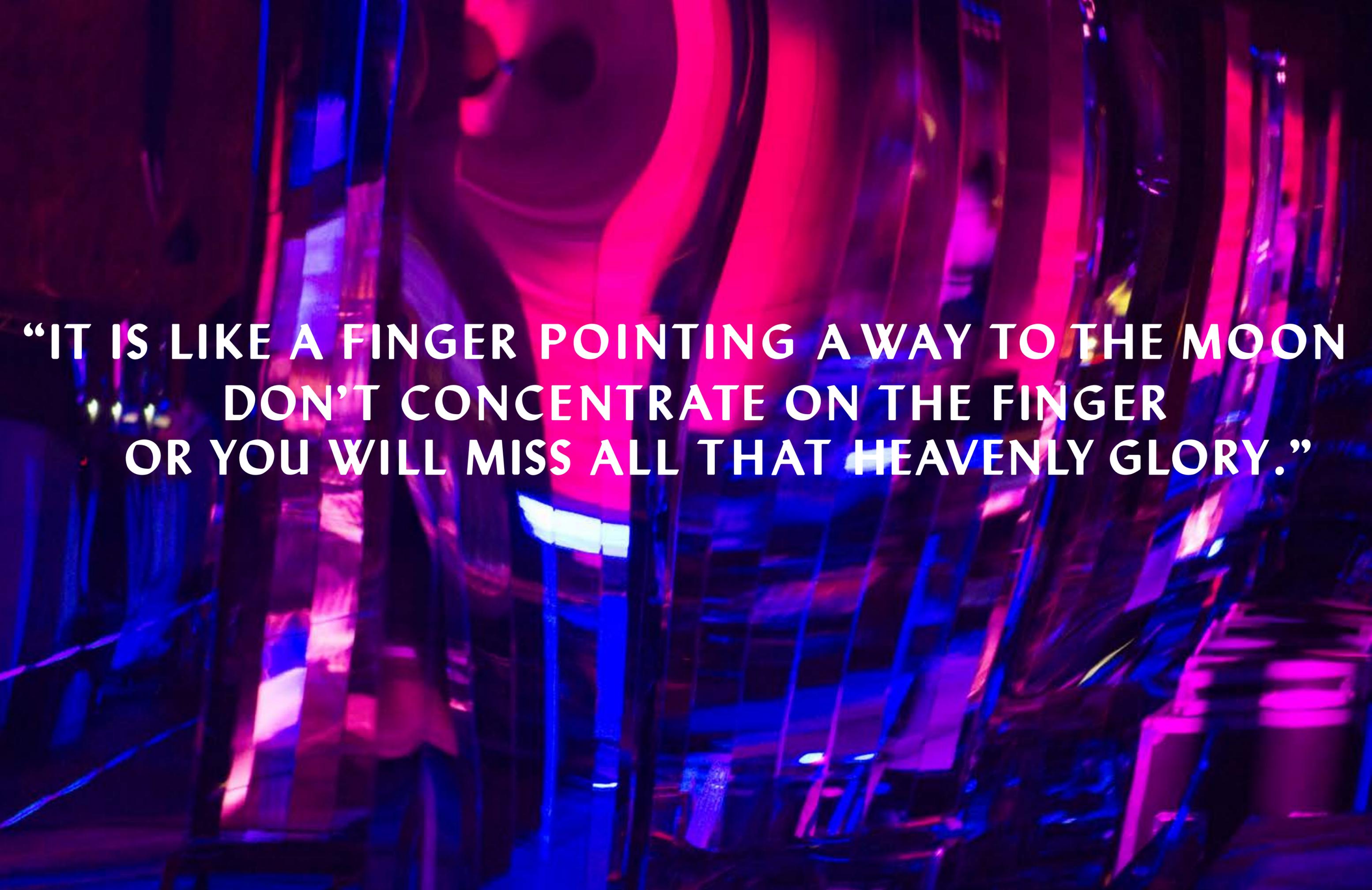
ZD: 从我的角度来讲，这就是一个单纯的记录。一件事情发生了，记录仅仅是发生之后的一个证据而已。因为还会有新的事件发生。

MW: Femi，你认为记录可以完全展现现场演出的能量吗？

FA: 无论我们的视频记录做得有多好，无论它挖掘得有多深入，也无论我们的技术有多发达，我不认为现场演出的实际能量可以被视频记录完全捕捉。但是我们仍然可以用拍到的脚本创造一些有价值的东西——只是需要注意，这绝不是对于装置本身的“真实”展现，而是一种改编，一种我们为了在家观看而专门制作的不同版本。

ZD: 对，是不一样的。我也在考虑这种现场拍摄的意义在哪，可能最后仅仅是一个比较简单的文献纪录而已。从传播的角度讲，只是让人们知道这个事件的发生。但现场感是完全没办法转换的。我觉得唯一可以做的，就是像一个马戏团一样，全世界巡回。

MW: 谢谢两位的时间，我们现在得结束了，因为Dave I.D和Scientific Dreamz of U马上就要上台演出了！



**“IT IS LIKE A FINGER POINTING AWAY TO THE MOON
DON'T CONCENTRATE ON THE FINGER
OR YOU WILL MISS ALL THAT HEAVENLY GLORY.”**