

张鼎：观点

香格纳 M50 | 新闻稿

展期：2024 年 9 月 21 日 – 12 月 1 日

地点：香格纳 M50，上海市普陀区莫干山路 50 号 16 号楼（周二-周六 11:00-18:00）

www.shanghgartgallery.com

香格纳 M50 将于 2024 年 9 月 21 日至 12 月 1 日荣幸呈现艺术家张鼎个展“观点”。2018 年，人类的头骨和骨骼首次出现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。

在最新系列《星际》中，头骨和骨骼被放大成银色粒子星座，如同宇宙中的星系，组成了新的场景，“点”组成了更多议题。《漩涡》系列探索了地理学与欲望的关系在人类纪时期显现的别样意义。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，将宋代道家、佛家对骷髅幻戏传统思想渊源带入现代语境，展现跨越时代的艺术对话。头骨和骨骼在不同文明的演化下使其象征意义愈加深刻，《无题-2024》描绘的是一具在十字架上的骨骼，《观点》系列作品来源于藏传佛教中尊贵的尸陀林神祇唐卡，唐卡中两架白骷髅挥舞骨棒、宝瓶，身表无常空性，寓言生命的起承转合。

关于艺术家

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）；阿斯特鲁普-费恩利现代艺术博物馆，挪威奥斯陆（2017，2007）；里昂双年展，法国（2013）；休斯顿当代艺术博物馆，美国（2012）等。

Zhang Ding: Observation Points

ShanghART Gallery | Press Release

Duration: 2024/09/21–12/01 (Tue. - Sat. 11am-6pm)

Location: ShanghART M50, Bldg. 16, 50 Moganshan Rd., Putuo District, Shanghai

www.shanghartgallery.com

ShanghART M50 is pleased to present Zhang Ding's solo exhibition "Zhang Ding: Observation Points" from September 21st to December 1st, 2024. Seven years since human bones and skulls first appeared in Zhang's works in 2018, this exhibition presents for the first time the complete selection of his use of bones and skulls. Series include *Vortex*, *Interstellar*, *Observation Points*, *Endless*, *Green Skull*, and *Untitled-2024*. As the focal point of the exhibition, his research continually engages with the unique context and extended connotation related to interdisciplinary subjects such as anthropology, comparative literature, semiotics, future archaeology, and art history. Zhang explores an individual's existence in history and the relationship between them, further reflecting on the thinking on the spirituality of contemporary lives.

In the latest series *Interstellar*, skulls and bones are enlarged into a silver particle constellation, like the galaxy, forming new scenes and more issues. The *Vortex* series explores the relationship between geography and desire as it manifests itself in the Anthropocene period. The dual paintings *Endless* present two viewpoints of a similar theme extracted from the Skeleton Fantasy Show by Song dynasty painter, depicting the skull illusion play of Song Dynasty Taoism and Buddhism in a contemporary way, while presenting an artistic dialogue across generations. With the evolution of different civilizations, the symbolic significance of skulls and bones has become increasingly profound. *Untitled-2024* depicts a skeleton on a cross, while *Observation Points* is inspired by the Thangkas of the venerable necropolis deities of Tibetan Buddhism, in which two skeletons wield bone rods and vases, showing the impermanence, emptiness, and the endless cycle of the universe.

About the artist

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: CONTROL 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.