

## The Rhythm of Ultimate II | WU Ding

Duration: 27 September 2017 – 29 October 2017

Address: Don Gallery, Unit 302, 2879 Longteng Avenue, Shanghai

Opening: Wednesday, 27 September 2017, 4-7pm

On Wednesday, 27 September 2017, Don Gallery will present “The Rhythm of Ultimate II” by WU Ding, to introduce his recent practice of photography, video, sound, diagrammatic and textual works.

“The Rhythm of Ultimate” is underpinned by WU’s continuing interest in logging and monitoring a history of the standardization of perception developed for “optimal viewing” in today’s visual culture. The notion of “ultimate” first projects a space curated by a collaborative action that delves into one’s obedience to the order existing in the process of modularization during the dataist era, while “rhythm” is designed to give a particular form to the state of purity that renders alluring danger and compulsion to its social architecture. Before, the preface of “The Rhythm of Ultimate” was revealed by L-Art Gallery in Chengdu (2016) and its first chapter was on show at Shanghai Minsheng Art Museum (2016).

In “The Rhythm of Ultimate II,” WU constitutes a narrative perspective to offer an inventive examination of the architectural significance of “ultimate” through a series of specific descriptions about stark buildings and interior rooms over those messy, labored and occupied one. But the fact is: such photogenic empty is delivered by a janitorial subject - a custodian cleaner or caretaker, who might act as a protagonist in the immersive environment of the exhibition, embracing the sterilized container of the gallery space to evoke an empathetic response to the modernized white-cube aesthetics. The fictional character plays a crucial role in the production and endurance of the exhibition, yet not equal to the artist himself. As a metaphor, it rather speaks to the relationship between an artist and the entire body of art by saying that the instrument of “ultimate” power is maintained and operated by the personnel. In this vein, what is the difference between a maintainer and an operator that attends to its “rhythm”?

WU Ding (b.1982, Shanghai) graduated from the Department of Sculpture, Academy of Fine Arts at Shanghai Normal University (2006) and School of Intermedia Art at The China Academy of Art (2017) where he studied contemporary video production. Concerned with the order within time and space, he aspires to explore the perceptible but indescribable inner order hidden in the world. WU’s works have been widely exhibited in different art institutions, including chi K11 art museum (Shanghai, 2016), Shanghai 21st Century Minsheng Art Museum (Shanghai, 2015), Power Station of Art (Shanghai, 2013), Ullens Center For Contemporary Art (Beijing, 2013), CAFA Art Museum (Beijing, 2011), etc. His recent solo exhibitions include “The Rhythm of Ultimate I” (Shanghai Minsheng Art Museum, Shanghai, 2016) and “The Reality of the Dimension III” (M50 Art Space, Shanghai, 2015). He was the artist-in-residence at the Center for Chinese Contemporary Art in Manchester in 2015.

## 极限的节奏 II | 吴鼎个展

展期：2017 年 9 月 27 日—2017 年 10 月 29 日

地址：东画廊，上海市龙腾大道 2879 号 302 室

开幕：2017 年 9 月 27 日，周三下午 4 至 7 点

2017 年 9 月 27 日周三，东画廊将呈现艺术家吴鼎个展“极限的节奏 II”，介绍其最近的摄影、录像、声音、图示和文字创作。

吴鼎长期关注当下视觉文化中的“最佳观看”，观察并记录下促使这种观看产生的标准化感知的历史，这是“极限的节奏”的创作基础。“极限”的概念首先映射了一个由协同行动策划的空间，深入个体在数据主义时代模块化进程中对其既存秩序的遵守与顺从，而“节奏”旨在赋予这种纯粹状态一个特定的形式，使得相应的社会架构散发出危险的气息与难以克制的强烈欲望。此前，“极限的节奏”的序的部分通过成都那特画廊实现（2016 年），第一章的部分则通过上海民生现代美术馆发表（2016 年）。

在“极限的节奏 II”中，吴鼎针对一系列拥有严酷外表而非正在被使用、占据或略显杂乱的建筑物与室内房间做出具体描述，组织起一个叙事的视角并以此捏造一场聚焦于“极限”的架构意义的质询。但事实是：如此适于拍摄的、上相的空巢情境须通过一个清洁 / 保管的主体——一个兼任看守人的打扫者或照顾他人的人，才能得以维护。它或许在该展览的拟真环境中担当主人公，将展厅空间环抱成无菌化的容器，唤起对于现代化白立方美学的共情。这个虚构的角色为该展览的生产与持续起到重要作用，却不等同于艺术家本人。作为一个隐喻，它的意义在相当程度上取决于艺术家与整个被称作是艺术的东西之间的关系。如果说“极限”的权力机器是由一些人员供养或操纵的，那么关照其“节奏”的供养者与操纵者究竟有什么区别？

吴鼎（1982 年生于上海）毕业于上海师范大学美术学院雕塑系（2006 年）以及中国美术学院跨媒体艺术学院（2017 年），主要研究当代影像创作。他关注形成于时间与空间中的“秩序”，希望探讨隐藏在这个世界中那些只能被感知但无法被言说的“内在的秩序”。吴鼎的作品曾在 chi K11 美术馆（上海，2016 年）、上海二十一世纪民生美术馆（上海，2015 年）、上海当代艺术博物馆（上海，2013 年）、尤伦斯当代艺术中心（北京，2013 年）、中央美术学院美术馆（北京，2011 年）等众多艺术机构展出。他最近的个展包括“极限的节奏 I”（上海民生现代美术馆，上海，2016 年）与“实在的维度 III”（M50 艺术空间，上海，2015 年）。他是 2015 年曼彻斯特华人艺术中心的驻地艺术家。