

华盛顿湖

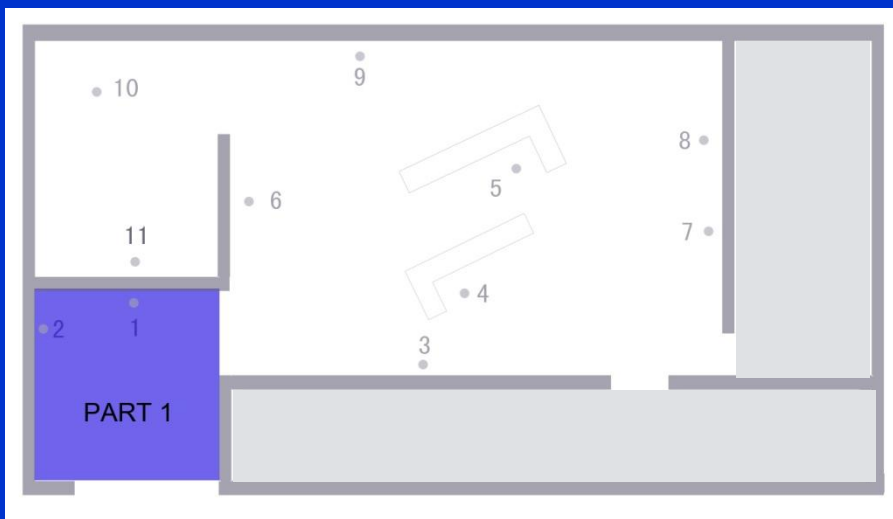
Lake Washington

刘鼎 LIU Ding

3/29-5/15, 2014

天线空间荣幸地推出居住于北京的艺术家刘鼎在上海的首个个展“华盛顿湖”。该展览将呈现艺术家在最近两年围绕着他的一个新的工作和研究领域所开始的系列创作。这个研究计划围绕着“社会主义现实主义”的创作传统和艺术意识展开，以创作观看创作、讨论创作，将塑造以及制约创作背后的组织方式和逻辑带到前景。在刘鼎的实践中，艺术史的组织方式和意识形态，以及它们所赋予人们的经验、惯性和意识始终是讨论的焦点。他的作品不厌其烦地对它们发起质问，并总是希望把它们内在的样子一次又一次地描述出来。他不满足于我们已有的工作基础，这种不满足不止于事不关己的批评，而是以置身其中和自我描述的方式将自己与他所怀疑的基础共同地赤裸于创作之中，敞露心扉，并准备好迎接随着而来的一切危险。

ANTENNA SPACE is delighted to present "Lake Washington", the first solo exhibition of Beijing-based artist LIU Ding in Shanghai. This exhibition presents his most current series of works based on the subject matter that he has been working on and doing research about during the last two years. This project evolves around the working tradition and artistic consciousness of "social realism", exploring the issue of artistic practice through his own form of artistic practice, and bringing the organizational principle and logic shaping and constraining artistic practices to the foreground. In LIU Ding's practice, the organizational method and ideology of art history, and the experience, habit and consciousness that they have imposed on us remain the core of his investigation. His works question them repeatedly and wish to describe their inner nature again and again. He is not satisfied with the existing foundation for our practice. His sense of frustration does not end with taking a critical position as an outsider. He sees himself as part of the structure that he is questioning and exposes himself together with the basis that he critiques in his work with a self-descriptive approach. He is ready to open himself to every bit of challenge and danger that comes along such self-exposure.



展览作品| Works

PART 1

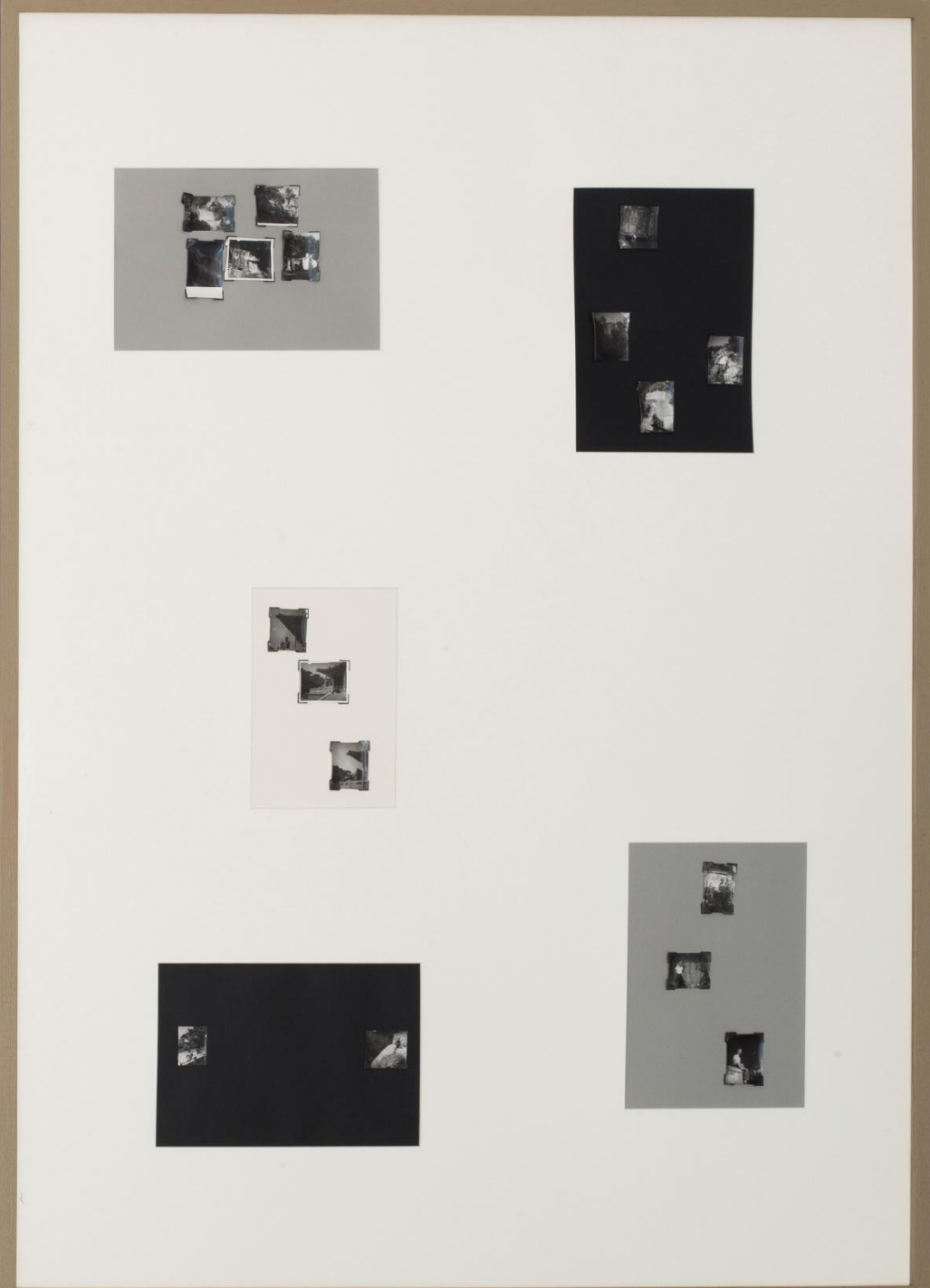
ANTENNA SPACE



华盛顿湖
Lake Washington

照片 | Photograph

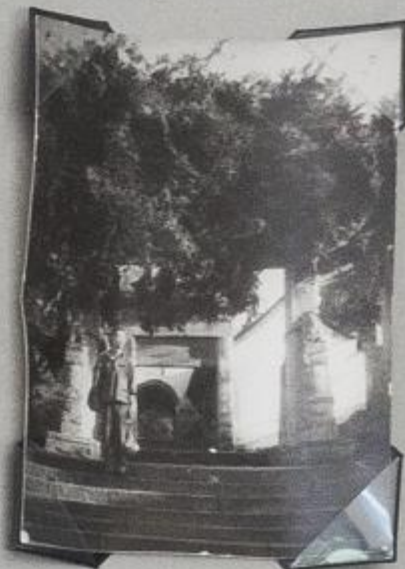
105×79cm (2 Pieces)
2013



冒险者
Risk-taker

黑白照片拼贴
Collage of Black and White
Photographs

103×144cm (17 Pieces)
2012



《冒险者》作品局部
Details of *Risk-taker*



《冒险者》作品局部
Details of *Risk-taker*



《冒险者》作品局部
Details of *Risk-taker*



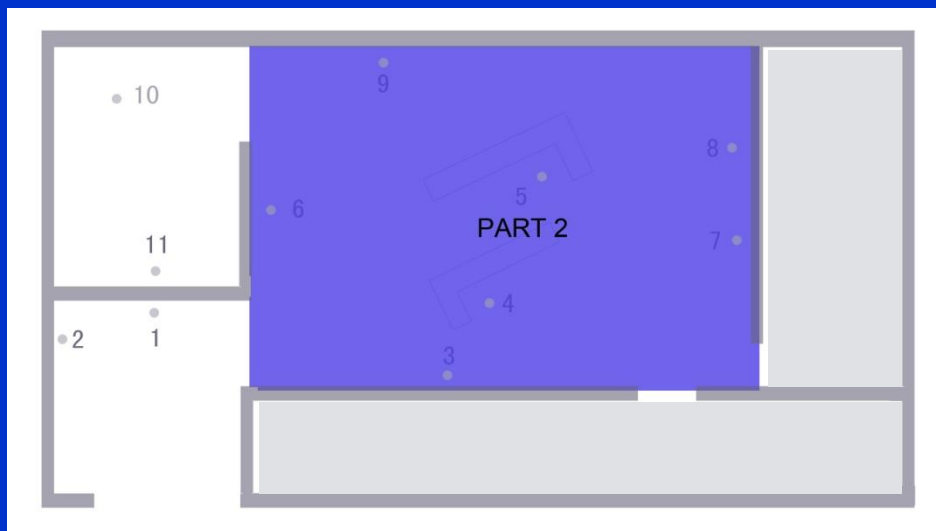
《冒险者》作品局部
Details of *Risk-taker*



展览现场| Installation View



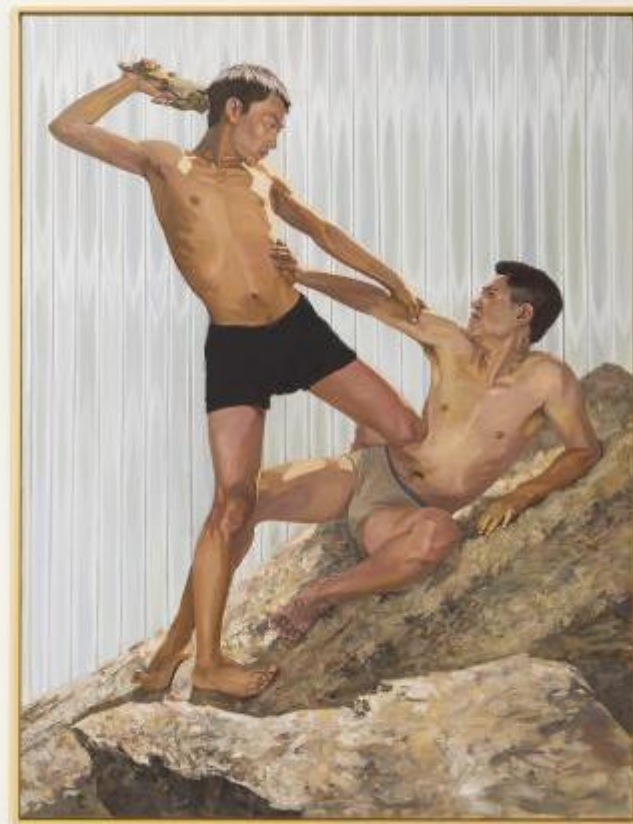
展览现场| Installation View



展览作品| Works

PART 2

ANTENNA SPACE



一个信号
A Message

布面油画 | Oil on Canvas

花 Flower: 160×180cm, 人物 Figure: 160×210cm

2013

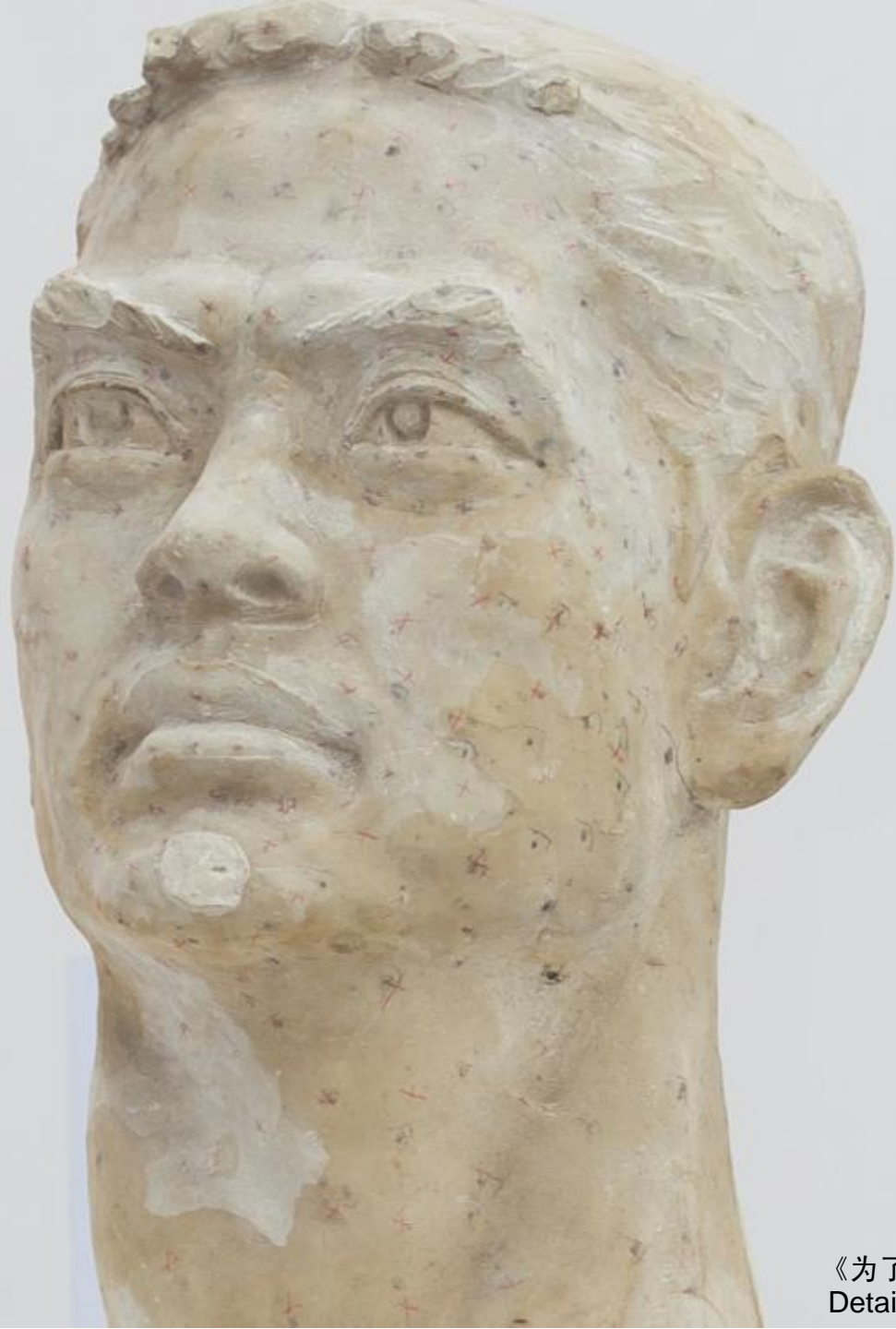


为了一万个
For the Sake of Ten
Thousand

雕塑 | Sculpture

43×34×60cm

2014



《为了一万个》作品局部
Details of *For the Sake of Ten Thousand*



a阶级
Class a

布面油画 | Oil on canvas

224×174cm
2014



b阶级
Class b

布面油画 | Oil on canvas

225×203cm
2014



卡尔·马克思在2013
Karl Marx in 2013

录像装置 | Video Installation
照片、录像
Photos (2 Pieces),
Video (13' 40")

2014



报春花山的拐角
Around the Corner of
Primrose Hill

照片 | Photography

110×144cm
2014



绝对关系
Absolute Relationship

拼贴|Collage
照片、绘画
Photos. Paintings

任意尺寸 (5 Pieces)
2014



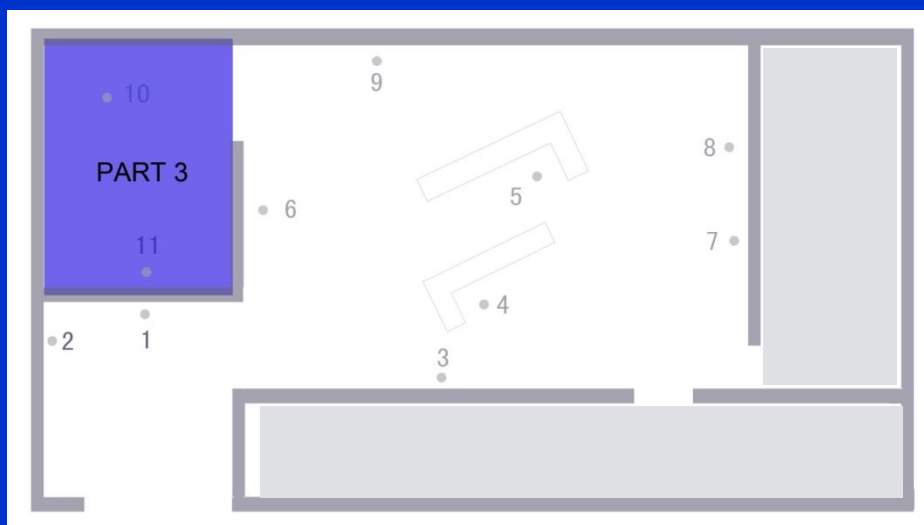
展览现场| Installation View



展览现场| Installation View



展览现场| Installation View



展览作品| Works

PART 3

ANTENNA SPACE



证据
Evidence

装置 | Installation
绘画、照片、幻灯片、
文献
Paintings, Photos, Slides,
Archives

尺寸可变
Dimensions Variable
2012



《证据》作品局部
Details of *Evidence*



《证据》作品局部
Details of *Evidence*



《证据》作品局部
Details of *Evidence*



一件从王鲁炎那里听到的作品
A Story Told to Me by Wang Luyan

绘画装置 | Painting Installation
照片、文本、绘画、绳子
Photos, Texts, Painting, Rope

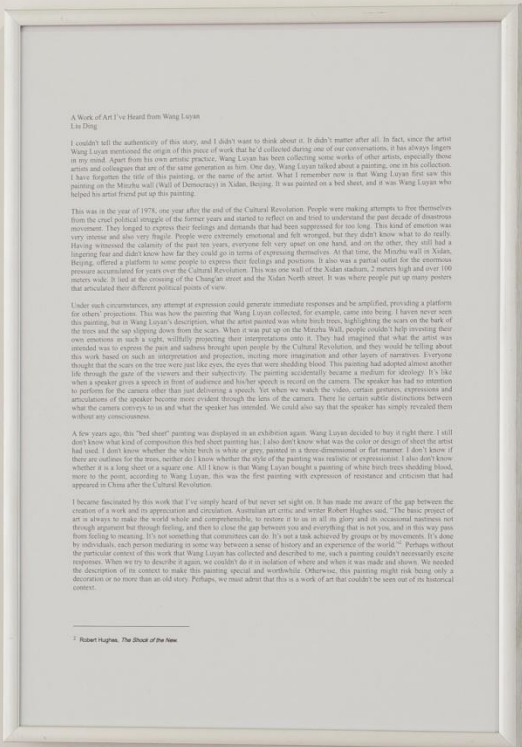
绘画 Painting: 240 × 160cm, 照片 Photos: 150 × 84cm
2012



《一件从王鲁炎那里听到的作品》作品局部（照片）
Details of *A Story Told to Me* by Wang Luyan(Photos)



《一件从王鲁炎那里听到的作品》作品局部（绘画）
Details of *A Story Told to Me* by Wang Luyan (Painting)



A Work of Art I've Heard from Wang Luyan

Liu Ding

I couldn't tell the authenticity of this story, and I didn't want to think about it. It didn't matter after all. In fact, since the artist Wang Luyan mentioned the origin of this piece of work that he collected during one of our conversations, it is always litigating in my mind, apart from his own artistic practice. Wang Luyan has been collecting some works of other artists, especially those artists and colleagues that use of the same generation as him. One day, Wang Luyan talked about a painting, one in his collection. I have forgotten the title of this painting or the name of the artist. What I remember now is that Wang Luyan first saw this painting in the Minshu wall (Wall of Democracy) in Xidan, Beijing. It was painted on a bed sheet. It was Wang Luyan first saw this painting but the artist friend put up this painting.

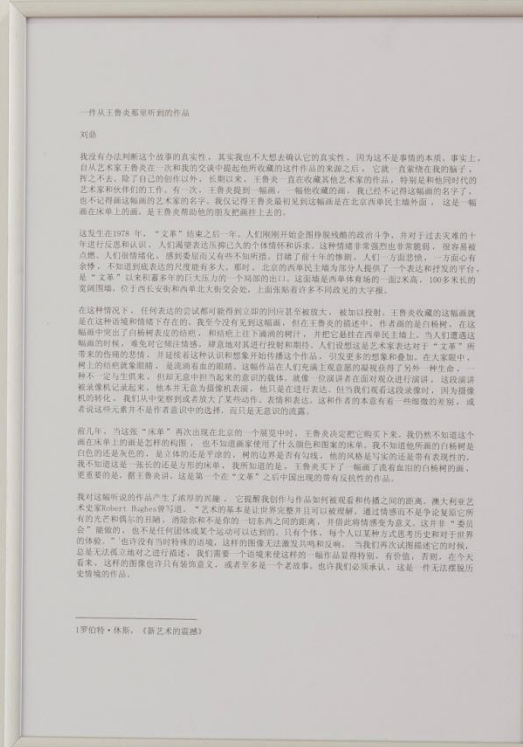
This was in the year of 1978, one year after the end of the Cultural Revolution. People were making attempts to free themselves from the cruel political struggle of the former years and started to reflect on and tried to understand the past decade of disastrous movement. They longed to express their feelings and demands that had been suppressed for too long. This kind of emotion was very intense and also very fragile. People were extremely emotional and felt overjoyed, but they didn't know what to do really. Having witnessed the calamity of the past ten years, everyone felt very upset on one hand, and on the other, they still had a lingering fear and didn't know how far they could go in terms of expressing themselves. At that time, the Minshu wall in Xidan, Beijing, offered a platform to some people to express their feelings and positions. It also was a partial outlet for the enormous pressure accumulated for years over the Cultural Revolution. This was one wall of the Xidan stadium, 2 meters high and over 100 meters wide. It had at the crossing of the Chang'an street and the Xidan North street. It was where people put up many posters that articulated their different political points of view.

Under such circumstances, any attempt at expression could generate immediate responses and be amplified, providing a platform for others' reactions. This was how the painting that Wang Luyan collected, for example, came into being. I have never seen this painting, but in Wang Luyan's description, what the artist painted was white blood trees, highlighting the scars on the bark of the trees and the sap slipping down from the scars. When it was put up on the Minshu Wall, people couldn't help inspecting their own emotions in such a night, wilfully projecting their interpretations onto it. They had imagined that what the artist was intended was to express the pain and sadness brought upon people by the Cultural Revolution, and they would be telling about this work based on such an interpretation and projection, mixing more imagination and other layers of narratives. Everyone thought that the scars on the tree were just like eyes, the eyes that were shedding blood. This painting had adopted almost another life through the gaze of the viewers and their subjectivity. The painting accidentally became a medium for ideology. It's like when a speaker gives a speech in front of audience and he/she speaks in record on the camera. The speaker has had no intention to perform for the camera other than just delivering a speech. Yet when we watch the video, certain gestures, expressions and articulations of the speaker become more evident through the lens of the camera. There is certain subtle distinction between what the camera conveys to us and what the speaker has intended. We could also say that the speaker has simply revealed them without any consciousness.

A few years ago, this "bed sheet" painting was displayed in an exhibition again. Wang Luyan decided to buy it right there. I still don't know what kind of composition this bed sheet painting has. I also don't know what was the color or design of sheet the artist had used. I don't know whether the white birds in white paper, painted in a three-dimensional or flat manner. I don't know if there are outlines for the trees, neither do I know whether the color of the painting was realistic or expressionist. I also don't know whether it is a long sheet or a square one. All I know is that Wang Luyan bought a painting of white blood trees shedding blood, more to the point, according to Wang Luyan, this was the first painting with expression of resistance and criticism that had appeared in China after the Cultural Revolution.

I became fascinated by this work that I've simply heard of but never set sight on. It has made me aware of the gap between the creation of a work and its appreciation and circulation. Australian art critic and writer Robert Hughes said, "The basic project of art is always to make the world whole and comprehensible, to restore it to us in all its glory and its occasional nastiness not through argument but through feeling, and then to close the gap between you and everything that is not you, and in this way pass from being to meaning. It's not something that computers can do. It's not a task achieved by groups or by movements. It's done by individuals, each person making in some way between a sense of history and an experience of the world." Perhaps without the particular context of this work that Wang Luyan has collected and described to me, such a painting couldn't necessarily excite anyone. When we try to describe it again, we couldn't do it in isolation of where and when it was made and down. We needed the description of its context to make this painting special and worthwhile. Otherwise, this painting might risk being only a decoration or no more than an old story. Perhaps, we must admit that this is a work of art that couldn't be seen or its historical context.

¹ Robert Hughes, *The Shock of the New*.



一件从王鲁炎那里听到的作品

刘鼎

我没有办法判断这个故事的真实性，其实我也不想去想它的真实性，因为这不是事情的本质。事实上，自从艺术家王鲁炎在一次和我的交谈中提起他所收藏的这件作品的来源之后，它就一直绕着我的脑子，挥之不去，成了自己的件以外。长期以来，王鲁炎一直在收藏其他艺术家的作品，特别是和他同时代的艺术家和同行们的工作。有一次，王鲁炎提到一幅画，一幅收藏的画。我已经不记得这幅画的名字了，也不记得这幅画的艺术家的名字。我只记得王鲁炎最初见到这幅画是在北京西单民主墙外面，这是一幅画在床单上的画，是王鲁炎帮助他的朋友画上去的。

这发生在1978年，“文革”结束之后一年。人们刚刚开始含蓄而激烈的政治斗争，并对于过去十年的十年进行反思和认识。人们渴望表达压抑已久的个体情感和诉求。这种情绪非常强烈也非常脆弱，很容易被点燃。人们情绪脆弱，感到前途又存在不知所措，目睹了前十年的惨剧。人们一方面恐惧，一方面心存余悸，不知道到底表达的尺度有多大。那时，北京的西单民主墙为那些人提供了一个表达和抒发的平台，是“文革”以来和着多年的巨大压力的一个局部的出口。这里是西单体育场的一道2米宽，100多米长的复旧围墙。位于西长安街和西单北大街交会处，上面张贴着许多不同政见的文字。

在这种情况下，任何表达的尝试都可能得到立即的回应甚至被放大，被加以控制。王鲁炎收藏的这幅画就是这种语境和情绪下存在的。我至今没有见到这幅画，但在王鲁炎的描述中，作者画的是白杨树，在这幅画中画出了白杨树表皮的疤痕，和疤痕往下滴落的树脂，并把它画在西单民主墙上。当人们建造这幅画的时候，难免对它产生情感，肆意地对其进行投射和期待。人们说这是艺术家表达对“文革”所带的恐惧的恐惧，并随后按这种认识和想象开始创作这件作品，引发更多的想象和像似。在大眼睛，树皮的树胶树脂，树脂滴落的树脂，这幅作品在人们的主观意识的凝视下成了另外一种生命，一种不一定与生俱来，但无意承担担当起来的意识的载体，就像一位演讲者在面对观众进行演讲，这段演讲被摄像机记录下来，他本并无意为摄像机表演，他只是在进行表达。但当我们观看这段演讲时，因为摄像机转化，我们从中央观察到者放大某些动作、表情和语言。这样作者的本能会有一些微妙的差别，或者说这些元素并不是作者意识中的选择，而只是无意识的流露。

前几年，当这张“床单”再次出现在北京的一个展览中时，王鲁炎决定把它购买下来。我仍然不知道这幅画在床单上的画是怎样的构图，也不知道画家使用了什么颜色和画怎样的线条。我也不知道他所画的白杨树是白色的还是灰色的，是立体的还是平面的，树的边界是否有勾线，画的风格是写实还是带有表现性的，我不知道这是一张长的还是方形的床单，我只知道的是，王鲁炎买下了这幅画或者还有其他的画，更重要的是，是王鲁炎买下了这幅“文革”之后中国出现的带有反叛性的画。

这幅画所画的作品产生了深远的回响，它拆解创作与作品如何被观看和传播之间的阻隔。澳大利亚艺术家Robert Hughes曾写道，“艺术的基本是让世界完整并且可以观照，通过情感而不是冷论逻辑之所有的光芒和偶尔的黑暗，消除你和你的一切东西之间的阻隔，并用此将情感变为意义。这并非一种‘意义’是有的，也不在于任何团体或某个运动可以达到的，只有个体，每个人以某种方式愿意和历史对于世界体的经验。”也许只有当时特殊的语境，这样的像像才能发生如此大的影响。当我们再次试图描述它时，总是无法厘清它对之进行描述，我们需要一个语境来使这样的一幅作品变得特别，有价值。否则，在今天我们看，这样的图像也许只有装饰意义，或者至多是一个老故事。也许我们必须承认，这是“无法摆脱历史语境的存在”。

¹ Robert Hughes, 《新艺术的震撼》

《一件从王鲁炎那里听到的作品》作品局部（文字）
Details of A Story Told to Me by Wang Luyan(text)



展览现场| Installation View

艺术家简介 | Artist Biographical

ANTENNA SPACE

刘鼎于1976年出生于江苏常州，现居住于北京，他是艺术家和策展人。他的作品曾经在英国泰特美术馆、特纳美术馆、布里斯托 Arnolfini 艺术中心、奥地利维也纳Kunsthalle Wien、挪威奥斯陆Astrup Fearnley现代美术馆、巴西圣保罗国家美术馆、德国卡尔斯鲁厄ZKM新媒体艺术中心、瑞士比尔PasquArt艺术中心、意大利都灵Sandretto Re Rebaudengo基金会、韩国首尔市立美术馆、美国旧金山Luggage Store艺术中心和西雅图Frye美术馆、中国北京伊比利亚艺术中心、上海当代美术馆和广东美术馆，以及台北市立美术馆等机构展出。他曾参加过2012年台北双年展、2009年威尼斯双年展中国国家馆、2008年首尔媒体双年展和2005年广州三年展。他和卢迎华共同发起策划的小运动：当代艺术中的自我实践于2011年9月在深圳OCT当代艺术中心展出，并于2013年巡回至意大利博尔扎诺的美术馆Museion。2012年，刘鼎担任第七届深圳雕塑双年展偶然的信息：艺术不是一个体系，也不是一个世界的联合策展人。他撰写和编辑的出版物包括《小运动：当代艺术中的自我实践》（广西师范大学出版社，2011年）、《小运动II：当代艺术中的自我实践》（Walther König，2013年）、《偶然的信息：艺术不是一个体系，也不是一个世界》（岭南美术出版社，2012年）以及《个体经验：1989 - 2000年中国当代艺术实践的对话与叙述》（岭南美术出版社，2013年）。

Liu Ding was born in Changzhou, Jiangsu province in 1976. He's now based in Beijing and is both an artist and a curator. His work has been shown at a number of art institutions including the Tate Modern, Turner Contemporary, both London, UK; Arnolfini – Contemporary Arts Center, Bristol, UK; the Kunsthalle Wien, Vienna, Austria; the Astrup Fearnley Museum of Modern Art, Oslo, Norway; the São Paulo Museum of Art, São Paulo, Brazil; the ZKM, Zentrum für Kunst und Medientechnologie, Karlsruhe (ZKM), Germany; the Centre PasquArt, Biel, Switzerland; the Fondazione Sandretto Re Rebaudengo, Turin, Italy; the Seoul Museum of Art, Seoul, South Korea; the Luggage Store Gallery, San Francisco, USA; the Frye Art Museum, Seattle, USA; the Iberia Center for Contemporary Art, Beijing, China; the Museum of Contemporary Art Shanghai, China; and the Taipei Fine Arts Museum, Taipei, China. He took part in the 2012 Taipei Biennial, the exhibition at the Chinese Pavilion at the 2009 Venice Biennial, the 2008 Seoul International Media Art Biennale, and the 2005 Guangzhou Triennial. With Carol Yinghua Lu, he exhibit-ed Little Movements: Self-Practice in Contemporary Art in September 2011 at OCT Contemporary Art Terminal, Shenzhen, China. In 2013, the work went on tour and was exhibited at MUSEION in Bolzano, Italy. In 2012, Liu Ding served as a curator of the Seventh Shenzhen Sculpture Biennale – Accidental Message: Art is not a System, not a World. Works which he has written and published include Little Movements: Self-practice in Contemporary Art (Guangxi Normal University Press, 2011), Little Movements II: Self-practice in Contemporary Art (Walther König, 2013), Accidental Message: Art is not a System, not a World (Lingnan Art Publishing House, 2012), and Individual Experience: Conversations and Narratives of Contemporary Art Practice in China from 1989 to 2000 (Lingnan Art Publishing House, 2013).

刘鼎| LIU Ding

个展:

2014

华盛顿湖，天线空间，上海
三个表演，麦勒画廊，北京

2013

BMW Tate Live: Liu Ding Almost Avante-garde, Performance Room,
泰特现代美术馆，英国伦敦

2012

带回家实现心中的无价，Frye美术馆，美国华盛顿州西雅图

2010

刘鼎的商店——刘鼎个展，麦勒画廊，北京
刘鼎：对谈，莫斯科新锐艺术双年展，Aftergallery，俄罗斯莫斯科

2009

Liu Ding Solo Exhibition，Primo Marella Gallery，意大利 Milan
Selected Works - Liu Ding Solo Exhibition，L.A. Galerie Lothar
Albrecht，德国 Frankfurt/Main

2008

Traces of Sperm - Liu Ding Solo Exhibition，L.A. Galerie Lothar
Albrecht，德国 Frankfurt/Main
Liu Ding's installation Traces of Sperm，L.A. Galerie Lothar Albrecht,
德国 Frankfurt/Main
Liu Ding Solo Exhibition，Espacio Minimo，西班牙 Madrid

2007

快感的废墟，玛蕊乐画廊，意大利米兰
老虎，U空间，北京
Liu Ding - The Remaining Landscape，Grace Li Gallery，瑞士
Zurich

2006

转型期的标本——产品，L.A. Galerie Lothar Albrecht，德国
Frankfurt/Main

2005

转型期的标本——《宝藏》，长征空间，北京

2004

诺亚客厅——群众的力量，China Unlimited，德国柏林
象外之象刘鼎摄影展，ROOSEUM，瑞典马尔默

2003

Liu Ding & Yu Fan - LUSTRE - Sculptural Instalation，China Art
Archives & Warehouse (CAAW)，北京

2002

中国肌理——洪磊作品展，艺术文件仓库，北京

1998

失衡——刘鼎油画作品展，非凡艺术中心，中国南京

部分群展:

2013

剥离——国际当代玻璃艺术邀请展，白盒子艺术馆，北京
捕捉——以OCAT出版为主体的思考，OCT当代艺术中心，深圳

2012

脉冲反应：一个关于艺术实践的交流项目，广东时代美术馆，中国广州
The Tanks—Art in Action，泰特现代美术馆，英国伦敦
2012台北双年展，台北市立美术馆，台湾

2011

Asianart – Sustain, Nature Morte，德国柏林
Marker迪拜艺术博览会，Madinat会展中心，迪拜，阿拉伯联合酋长国
全球的当代——1989年后的艺术世界，ZKM—卡尔斯鲁厄艺术与媒体
互动中心，德国卡尔斯鲁厄
瑞居艺术计划，瑞居酒店，北京
没有空间的计划5——透明而不可穿越，魔金石空间，北京
一个（非）美术馆，时代美术馆，广州
小运动——当代艺术中的自我实践，OCT当代艺术中心，深圳
第三方——三位一体之展 第三方-万岁！，站台中国当代艺术机构A空
间，北京

2010

2010连州国际摄影年展，中国连州

EAA（亚洲新锐艺术家），金大中会展中心，韩国光州

解放——及其相对的意义，华人艺术中心，英国曼彻斯特

Contemporary Chinese Photography，Oldenburger Kunstverein，德国 Oldenburg

Liberation And Its Relative Meaning，Chinese Arts Centre，英国 Manchester

改造历史——2000—2009年的中国新艺术，国家会议中心，北京

个人前线——ia32 Space开幕展，ia32 Space，中国北京

丛林——中国当代艺术生态管窥，站台中国当代艺术机构，中国北京

2009

第53届威尼斯双年展，意大利威尼斯

2009—2011温哥华双年展，加拿大温哥华

第五届拉丁美洲艺术双年展——VENTO SUL，Paranaense艺术中心，巴西 库里蒂巴

2008

“找自己”艺术展，民生现代美术馆，上海

没有要讲的故事，北京当代唐人艺术中心

趣味的共同体：伊比利亚当代艺术中心开幕展，伊比利亚当代艺术中心，北京

中国：建构与解构，巴西圣保罗国家美术馆，巴西圣保罗

金——当代艺术中的金，PasquArt艺术中心，瑞士比尔

中南海特供——来自城市的中国艺术家，红楼基金会，英国伦敦

远西，Arnolfini当代艺术中心，英国布里斯托尔，特纳当代美术馆，英国肯特

2007

中国发电站2，Astrup Fearnley当代美术馆，挪威奥斯陆

观念的形态第二届武汉文献展，美术文献艺术中心，中国武汉

Chinese Video: Chord Changes in the Megalopolis，Morono Kiang画廊，美国洛杉矶

在现实和虚幻之间，Marty Walker画廊，美国得克萨斯

有异物，维也纳艺术中心项目空间，奥地利维也纳

亚洲热浪，ZKM—卡尔斯鲁厄艺术与媒体互动中心，德国卡尔斯鲁厄

定时器——亲密，Triennale Bovisa，意大利米兰

2006

看起来都一样？，Sandretto Re Rebaudengo基金会，意大利都灵

双重现实第四届首尔媒体双年展，首尔市立美术馆，韩国首尔

中国发电站1巴特西发电站，蛇形画廊，英国伦敦

第二届北京建筑双年展，中国国家博物馆，中国北京

琥珀宫殿，Luggage Store艺术中心，美国旧金山

迷乱之城，U空间，中国北京

诗意现实——对江南的再解读，南视觉艺术馆，中国南京

虚拟的爱当代艺术国际展，上海当代艺术馆，中国上海

2005

装修，北京长征艺术空间，中国北京

别样：一个特殊的现代化实验空间，第二届广州三年展，中国广州

联合现场项目No.6——锦囊妙计，罗切斯特大学画廊，美国纽约

限制与自由—秋市，美术文献艺术中心，中国武汉

联合现场项目No.5——24小时，北京电影制片厂，中国北京

未来考古第二届中国艺术三年展，南京博物院，中国南京

联合现场项目No.1——乱伦，站台中国艺术中心，中国北京

2004

神话与现实——来自东方第55届密其特基金会艺术奖提名展，密其特美术馆，意大利福朗卡维拉

临时当代艺术展，L.A.画廊，中国北京

2003

虚幻当代艺术展，艺术公社，中国香港

玩非玩当代艺术展，北京东京艺术工程，中国北京

催情剂当代艺术展览，海上山，中国上海

距离广东美术馆当代艺术邀请展，广东美术馆，中国广州

光于凡·刘鼎作品展，艺术文件仓库（CAAW），中国北京

2002

沉默就是死亡当代艺术展，Yan Club，中国北京

新都市主义当代艺术展，广东美术馆，中国广州

2001

感受金钱当代艺术展，泰康顶层空间，中国北京

新起点中国艺术文件仓库联展，中国北京

1999

克制，再克制一点刘鼎的短片，3M画廊，中国南京

唯美与暧昧行为艺术展览，清凉山公园，中国南京

浮情当代艺术展，南京师范大学，中国南京

刘鼎 | LIU Ding

SOLO Exhibitions:

2014

Lake Washington, Antenna Space, Shanghai
Three Performances, Galerie Urs Meile, Beijing

2013

BMW Tate Live: Liu Ding Almost Avante-garde, Performance Room, Tate Modern, London, UK

2012

Liu Ding' s Store: Take Home and Make Real the Priceless in Your Heart, Frye Art Museum, Seattle, Washington, USA

2011

Gravestone for Rumour Mongers/Grabstein für Verleumder, L.A. Galerie, Frankfurt, Germany

2010

Liu Ding' s Store, Galerie Urs Meile, Beijing, China
Liu Ding: Conversations, Moscow Biennale for Young Art, Aftergallery, Moscow, Russia

2009

I WROTE DOWN SOME OF MY THOUGHTS – LIU DING, Galerie Urs Meile, Lucerne, Switzerland

2008

Traces of Sperm, L.A. Galerie, Frankfurt, Germany

2007

The Ruins of Pleasure, Marella Gallery, Milan, Italy
Tiger, Universal Studios Beijing, Beijing, China

2006

Samples from the Transition – Products, L.A. Galerie Frankfurt, Germany

2005

Samples from the Transition – Treasure, Long March Project Room, Beijing, China

2004

Noah' s Living Room – The Power of the Mass, China Unlimited, Berlin, Germany
Image Beyond Image – Liu Ding' s Photography, Rooseum, Malmö, Sweden

2001

White Ecstasy – Liu Ding' s Installation, KEYI Gallery, Nanjing, China

1998

Unbalance – Liu Ding' s Paintings, FEIFAN Art Center, Nanjing, China

Selected Group Exhibitions :

2013

Stripping - International Contemporary Glass Art Invitational Exhibition , White Box Museum, Beijing
History Lessons: Reflections on OCAT Publishing, OCT Contemporary Art Terminal, Shen zhen, China

2012

Taipei Biennial 2012, Taipei Fine Arts Museum, Taipei, Taiwan
Pulse Reaction: An Exchange Project on Art Practice, Times Museum, Guangzhou, China
The Tanks – Art in Action, Tate Modern, London, UK

2011

Asianart – Sustain, Nature Morte, Berlin, Germany
A Museum That is Not, Guangdong Times Museum, Guangzhou, China
Marker, Art Dubai Projects (non-profit curated programme), Madinat Arena, Dubai, UAE
The Global Contemporary. Kunstwelten nach 1989, ZKM - Zentrum für Kunst und Medientechnologie Karlsruhe, Karlsruhe, Germany

2010

Lianzhou International Photo Festival 2010, Lianzhou, China
The Third Party – An Exhibition in Three Acts, Platform China
Liberation – and its Relative Meaning, Chinese Arts Centre, Manchester, UK
Personal Frontier – An Inaugural Exhibition by ia32 Space, ia32 Space, Beijing, China

2009

The Big World: Recent Art from China, Chicago Cultural Center, Chicago, USA

The 2009-2011 Vancouver Biennale, Vancouver, Canada
5th Latin-American Biennial of Visual Arts – VENTO SUL, Instituto
Paranaense de Arte,
Curitiba, Brazil

2009

Chinese Pavilion, 53rd Venice Biennial, Venice, Italy
that obscure object of desire, offiCina, Beijing, China
The Big World: Recent Art from China, Chicago Cultural Center, Chicago,
USA
The 2009-2011 Vancouver Biennale, Vancouver, Canada

2008

China: Construction Deconstruction, Museum of Art San Paulo, San Paulo,
Brazil
Aurum – Gold in Contemporary Art, Centre PasquArt, Bienne, Switzerland
Down Town Production – Exhibition of the Artists Who Live in the City, Red
Mansion Foundation, London, UK
Far West, Arnolfini Arts Center, Bristol, UK
Global Eurasia, special exhibition in Art Cologne, Cologne, Germany
Community of Tastes, Iberia Center for Contemporary Art, Beijing, China

2007

China Power Station II, Astrup Fearnley Museum of Modern Art, Oslo,
Norway
Forms of Concepts – The Second Documentary Exhibition of Fine Arts,
Center for Documentary
Exhibition of Fine Arts, Wuhan, China
Chinese Video: Chord Changes in the Megalopolis, Morono Kiang Gallery,b
Los Angeles, USA
Between and Reality and Illusion, Marty Walker Gallery, Texas, USA
Foreign Objects, Project Space, Kunsthalle Wien, Vienna, Austria
Thermocline of Art – New Asian Waves, ZKM Center for Art & Media,
Karlsruhe, Germany
Timer – Intimacy, Triennial Bovisa, Milan, Italy

2006

AllLookSame? Fondazione Sandretto Re Rebaudengo, Turin, Italy
Dual Realities – The Fourth Seoul International Media Art Biennale, Seoul
Museum of Art, Seoul, Korea
The Amber Room, Luggage Store, San Francisco, USA
Chaos City, Universal Studios Beijing, Beijing, China

2005

Complete Art Experience Project No. 6 – Playground of Authorship,
University of Rochester, New York, USA
Archaeology of the Future – The Second Triennial of Chinese Art,
Nanjing Museum, Nanjing, China
Complete Art Experience Project No. 1 – Incest, Platform China,
Beijing, China

2004

Myth and Reality – A Look Towards East, The 55th Edition of
Fondazione Premio Michetti,
Michetti Museum, Francavilla al mare, Italy
Temporality, L.A. Gallery, Beijing, China

2003

Illusion, Artist Commune, Hong Kong, China
Play Not Play, Beijing Tokyo Art Projects, Beijing, China
Aphrodisiac, Hai Shang Shan Art Centre, Shanghai, China
Space – Guangdong Museum of Art Contemporary Art Invitational
Exhibition, Guangdong, Museum of
Art, Guangzhou, China
Lustre – Two-Man Exhibition of Yu Fan & Liu Ding, China Art
Archives and Warehouse, Beijing,
China

2002

Death is Silence, Yan Club, Beijing, China
New Urbanism – Chinese Contemporary Art Exhibition, Guangdong
Museum Of Art, Guangzhou,
China

2001

Money Funny Honey, Taikang Top Space, Beijing, China
Inauguration of the New Gallery, China Art Archives and Warehouse,
Beijing, China

1999

Restrained Over Restrained – A Short Film, 3M Gallery, Nanjing,
China
Aesthetes and Vagueness – Performance Art Exhibition, Qinliang
Park, Nanjing, China
The Feeling of Floating, Nanjing Normal University Museum, Nanjing,
China

ANTENNA SPACE