

Interview with
Ding Zhi

丁至專訪



About the Artist

關於藝術家

Ding Zhi (b. 1992, Jiujiang, Jiangxi, China) distills moments of vulnerability, melancholy, and nostalgia in her paintings, reflecting fragmented experiences from her personal journey and the shared recollections of her generation in China. Offering a complex tableau of symbols and narratives, her works intertwine enigmatic imagery with themes of contemplation, aspiration, and the notion of visibility, dissecting the intricate webs of personal and societal bonds. The characters in her works, rendered with a deceptive simplicity through cartoonish lines, carry both innocence and introspective complexity. Often set in dramatic, dreamlike theatrical scenes, her works play with the tension between motion and stillness, longing and introspection, as well as true identity and perceived roles. With a delicate and poetic painting approach, Ding probes the layered spectrum of the collective human experiences, emotions, and histories.

Ding obtained her BS in Mathematics and Statistics from the University of Pittsburgh in 2017, her Post-Bacc in Painting and Drawing from the School of the Art Institution of Chicago in 2021, and her MFA in Painting and Drawing from the School of Art Institute of Chicago in 2023.

The artist currently lives and works in New York, US.

丁至 (生於 1992 年 · 中國江西九江) 將脆弱、憂鬱和懷舊的瞬間凝聚在她的繪畫作品中，喚起了她個人生命歷程中的碎片經歷以及她這一代人的共同回憶。她的作品中，錯綜複雜的符號和敘事相交輝映，將神秘意象與內省、渴望和表徵等主題交織在一起，深刻觸及了個人與社會關係之間紛繁複雜的關聯。她畫面中人物以卡通化的風格呈現，既帶有天真童趣又透露著深邃沉思之意。在丁至的筆下，富有戲劇性而夢幻的場景呈現出動態與靜止、渴望與內向、真實身份與假想角色之間的張力，在曖昧詩意的繪畫手法的襯托中，集體經驗、情感與歷史的錯綜光譜層層顯現。

丁至於 2017 年獲得匹茲堡大學數學與統計理學學士雙學位，並於 2021 年及 2023 年分別取得芝加哥藝術學院繪畫學士後及純藝碩士學位。

藝術家目前生活和工作的於美國紐約。



Artist Portrait

藝術家肖像



On the occasion of Ding Zhi's solo exhibition "Secretly, Inwardly, Dimly," the gallery team had an in-depth discussion with the artist, highlighting the thoughts and concepts behind his art practice. The exhibition opened at MOU PROJECTS in Hong Kong on August 31, 2024.

Showcasing a curated selection of most recent paintings, Ding merges personal history with a universal narrative in the featured works, encapsulating the essence of observing life from the shadows and the internal struggle of understanding one's place in the world. The exhibition's English title, composed of three peculiar adverbs, serves not just as a literal description of the spaces her painted characters inhabit but as a metaphor for the emotional and psychological landscapes they traverse. These adverbs—secretly, inwardly, and dimly—collectively sketch the contours of a deeply interior world, where actions and observations are cloaked in layers of discretion and introspection.

值丁至個展「暗暗」之際，畫廊團隊與藝術家進行了一次深入的探討，談及了藝術家的創作理念以及創作過程中的所見所想。展覽於2024年8月31日在MOU PROJECTS香港空間開幕。

在展覽中，丁至帶來一系列全新作品，將個人經歷與集體敘事相結合，捕捉了從暗處中觀察生活以及理解自己在世界中位置所帶來的內心掙扎。展覽的中文標題「暗暗」指向了一種對於其作品所探索的空間的直白描述，同時也隱喻了畫面中人物內向、隱秘的情感和心理景觀。「暗暗」既是一個形容詞，也是一個副詞，它勾勒出一個深層內心世界，而當一個人置身其中時，其所有行動和觀察都會被一層謹慎和自我反省所覆蓋。



Installation views of "Secretly, Inwardly, Dimly"

「暗暗」現場圖

MOU PROJECTS (MP):

In your previous works, you often paint in miniature sizes. Yet in this exhibition, you decided to showcase large-scale works for the first time. What was the motivation behind this change of focus? What is the difference between working on large and small canvases?

Ding Zhi (Ding):

I wanted them to be honest.

Small-scale works make it easier to achieve this goal, as they can reflect the feeling of "I don't need to lie about such a small thing." Moreover, when the audience views the work, the connection is direct and one-to-one, and the process is like a conversation or journal reading. In contrast, when a group of people look at a large painting, it is often more like listening to a speech.

However, as I delved deeper into painting—whether from a narrative or purely visual perspective—I began to feel that certain compositions or imagery, when placed on a small scale, evoke a sensation that is similar to experiencing a story from a picture book or on a computer screen. While audiences can empathize, they lack that immersive feeling of having to engage or being forced into the experience.

Thus, I began to explore how to magnify imagery and narratives that I felt small paintings couldn't fully convey. . . . Through several experiments, I discovered that a sufficiently large canvas can create an immersive feeling of being surrounded by the environment. After a few large works, I found that they can achieve a different kind of honesty—an honesty that makes one have nowhere to hide. I also noticed that the character proportions in large paintings can be more playful, making the visual experience richer and more interesting (*Come Prepared*, all works 2024) or bringing the story closer to what I want to express (*Lurking I*).

Sometimes we are bystanders of a story, while other times we are the ones being observed or forced into life. This exhibition

MOU PROJECTS (MP):

你以往的創作中，繪畫作品往往都是迷你尺寸，而此次展覽是你第一次集中展出大尺幅的作品。這種轉變背後的動機是什麼？在大尺幅和小尺幅的畫面上工作有何不同？

丁至 (丁):

我希望它們能是誠實的。

小尺幅作品是比較容易做到這一點的，更能體現出「我沒必要在這麼小的事情上撒謊」的感覺。而且觀者在觀看作品的時候，與小作品的連接是1v1的，過程類似於對話或者看日記。而當一羣人在看一幅大畫時，往往更像在聽演講。

但隨着畫畫的深入，不管是從故事還是單純的畫面來說，我開始覺得有一些構圖或是意象放在小尺寸上時，會給人一種類似於從一本圖畫書或電腦屏幕看一個故事的感覺。雖觀者也能共情，但少了身臨其境的那種不得不代入、甚至是被迫捲入的感覺。

所以我開始研究如何把一些我覺得小畫不足以完全體現的意象和故事放大.....通過幾次試驗，我發現要畫面足夠大才能有身臨其境被環境包圍的感覺。並且，在畫過幾張大畫以後，我發現，大畫有時候可以達到另外一種誠實的，一種類似於無處可藏的誠實。並且我發現大畫的人物比例可以更加的玩味，使畫面和觀看體驗更複雜有趣（《有備而來》，所有作品 2024）或者使故事更接近我想要表達的感覺（《暗中觀察 I》）。

有時我們是故事中的旁觀者，有時我們是被觀察、被迫捲入生活中的人。這次展覽包含了大畫和小畫，對我來說，正是體現了介於這樣的感受中的雙重性。我們既是故事的旁觀者，又是被捲入故事、被他人觀察的人。

畫大畫和畫小畫有着不一樣的樂趣。由於尺寸差異，兩者給人完全不同的體驗。畫小畫時，我會全程坐着，有着一動不動的專注，整個過程幾乎完全可控、不消耗體力，像看電視刷手機那樣，是可以沉浸進去的大腦 / 視覺的世界.....而畫大



Come Prepared, 2024
Oil on linen
182.9 × 152.4 cm (72 × 60 in)

《有備而來》，2024
亞麻布面油畫
182.9 × 152.4 厘米 (72 × 60 英寸)



Artist sketches

藝術家稿件

includes both large and small paintings, embodying the duality of these feelings. Not only are we bystanders of the story, but we are also the participants being drawn in, who are observed by others.

There is a distinct pleasure in painting large versus small. The difference in size provides a completely different experience. When creating small paintings, I sit still, maintaining focused concentration throughout, making the entire process almost completely controllable and physically undemanding, akin to immersing in a visual world like watching TV or scrolling on my phone; in contrast, when painting large, I'm constantly moving, akin to the immersive experience of participating in a sports competition.

MP:

What piqued your interest in depicting cartoonish characters in the first place? Why do the characters in your works often lack facial features—who do they represent, and what stories do they tell?

Ding:

Personally speaking, I feel that the cartoonish characters in my works are more similar to those found in children's literature than to traditional cartoon figures. I aim to create a blend of adult, kid, and toy elements with this style.

I believe that children's illustration books or literature are often what many people read first in their childhood, and what resonate closely with their identities and lives. Interestingly, the stories in these books usually have some allegorical meanings (I think many of the stories in my works do as well; I enjoy conveying complex or even hidden emotions and narratives through simplified visuals or straightforward tales). These stories often reveal life lessons or insights to children through small events or similar experiences and emotions. My stories follow a similar template, but they typically do not provide answers or solutions,

畫時，我是不停地在動的，類似於參與到運動比賽中的那種沉浸式體驗。

MP:

為何會對卡通形象的人物感興趣？作品中的人物為何往往是沒有面部特徵的？他們代表了誰，又有着怎樣的故事？

丁:

我個人覺得我作品中的人物相較於傳統的卡通形象，更接近於兒童或少兒讀物中的人物形象。因為我想畫的是一個接近卡通化的成人+少兒+玩具的這麼一個綜合體。

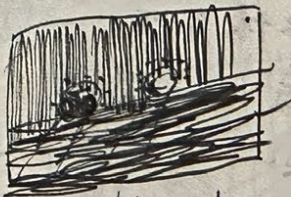
我覺得兒童插畫書或兒童讀物是大部分人從小最早接觸到的比較接近於自己身份和生活的故事或資料。有趣的是，這些書中的故事通常是有一些寓言意味的（我覺得我作品中的很多的故事其實也是這樣，我喜歡通過一個很簡化的畫面或簡單的故事傳達比較複雜甚至是隱秘深奧的情緒和故事），常常是通過生活中的小事或是類似的經歷和情感給少兒揭示一些生活的解法和樣貌。而我的故事是類似的模版，只是通常沒有提供答案和解法，因為有時候呈現的問題和情景本身可能就是無解的。

我作品中的人物往往沒有面部特徵，一是因為我不希望相貌揭露任何身份，二是因為我覺得我就是一個極其普通的人，畫面中的人代表我，也代表「小明」。而「普通人」或是「平凡的大眾」這個身份給人的感覺本身就是模糊的，不管是主動的還是被動的。所以我覺得他們至少代表了我和我家鄉的人們那樣的普通人，循規蹈矩的普通人，有點處於弱勢的、有點無力的，甚至是處於理想背面的普通人。雖然我們是生動的複雜的，但又是形象模糊的。

MP:

在你的作品中，有關於出身、成長和出國經歷的敘事投射在了許多意象上。可以分享一下這背後的故事嗎？展覽作品是如何反映出這些故事的？

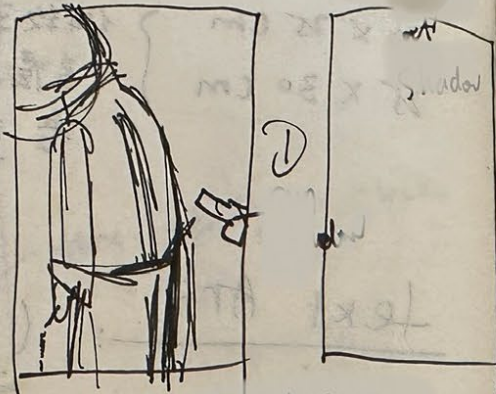




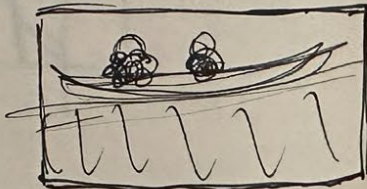
②



Pink?



①



看什么。

Tiger



try on oil.



transfer on yopo.

①

0.61.
(40 x 65)

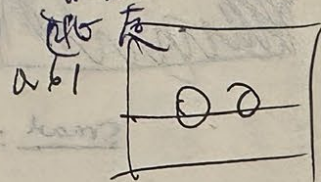
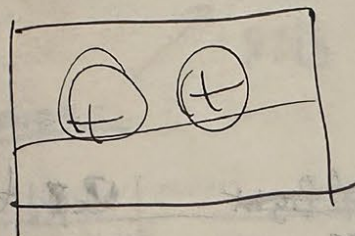


transfer yopo. on. ②

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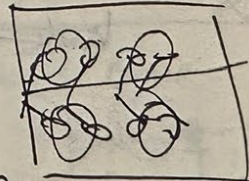
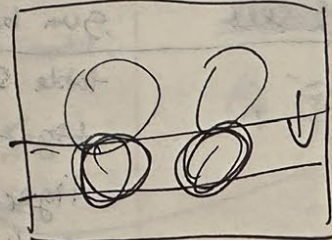
在一个大树下
大树中的平面上

③



0.61

④



2. 794
(54 x 68)

69 x 70

as sometimes the problems and scenarios presented may be inherently unsolvable.

There are two main reasons why my characters normally lack facial features. On the one hand, I don't want their appearances to reveal any specific identity. On the other hand, I consider myself an extremely ordinary person and the figures in my works represent both me and "小明." The identification of "ordinary people" or "the masses" is inherently vague, whether actively or passively. Consequently, I feel they at least represent ordinary people like me and those from my hometown—conformists, somewhat powerless individuals who exist in the shadow of the ideals. While we are vivid and complex, we remain indistinct in representation.

MP:

In your works, narratives about background, growth, and experiences going abroad are projected onto many imageries. Could you please share the story behind this? How do the works in the exhibition reflect these stories?

Ding:

My experiences abroad have influenced me in two prominent ways. First, I discovered a huge disparity between classes: I witnessed many of the overly embellished "simple and easy life" as well as "good living" that I never thought could exist as I was growing up, which had a profound impact on me at the time. Second, this disparity prompted me to repeatedly reflect on my life in a small city, often comparing the differences between the two lifestyles, leading me to frequently reminisce about my childhood and the people from my hometown.

I believe the overall sense of self-deprecation and loneliness in my work stems from my experience studying abroad. A specific piece that embodies this is *Dive into the Land of Dreams*. The United States has long been referred to as the "land of dreams," suggesting acceptance, inclusivity, and the possibility of achieving one's dreams.

丁:

出國的經歷對的我影響是源於兩方面的。是一種巨大的落差：我親眼見到了許多我小時候以為不存在的、過分修飾的「簡易輕鬆的人生」和「美好的生活」，這給當時的我的震撼是巨大的。二是這種落差也更加促使我反復回想在小城市的生活，時常對比兩種生活的差異，所以也讓我時常回想童年時光和家鄉的人們。

我覺得我作品中整體的一個自嘲和孤獨感，應該是留學經歷帶給我的。體現這一點的具體作品的話，有《潛入夢想之地》。美國一直號稱自己是「夢想之地」，暗示着接納包容和逐夢成功的可能，但我的畫面中，人物是在鑽入（這似乎是一個比較卑微的動作）一個幕簾偽裝成的房子，不是走進去，也不是跑進去的。而他的背後還有一個人看着他，有一種黃雀在後的感覺。這讓這種「潛入」——理應是一種投入全身心的冒險或者追求——變成了一個類似於幻象和陷阱的東西。對我來說，這件作品除了說明「美國夢」有背面，也說明夢想本身有背面。不但我成長的小城市充滿了追夢不果而失落的人，我在大城市和海外也常遇到這樣失落的人，他們往往也是小城市或小縣城來的。

MP:

在展覽的一個房間內，騎虎者的形象出現在了三件作品中，這是你為這次展覽帶來的一個新系列。這個形象寓意着什麼？你又是如何尋找到這一意象的？你之後會持續創作這個系列的作品嗎？

丁:

這個形象對我來說，是一個比較荒誕、有點無奈又努力的形象。我主要用這個形象代表了某種小人物在尷尬境地中展現出來的機智、弱小又勇敢的生存哲學。

如果觀眾細看，會發現這個虎是一個人穿着老虎的服裝扮演的——這個不論身型還是奔跑的姿勢都看似老虎的形象，其實是人假扮的。在百分之九十的真實中只要加入百分之十的假，一切就



小明 II (2024) at the artist studio in New York

《小明 II》(2024) 於藝術家紐約工作室



Dive into the Land of Dreams, 2024
Oil on canvas
106.7 × 172.7 cm (42 × 68 in)

《潛入夢想之地》· 2024
布面油畫
106.7 × 172.7 厘米 (42 × 68 英寸)

However, in my work, the character at the back is spotted crawling into a house disguised by a curtain (which seems like a quite humble action), rather than walking or running into it. Behind this character, another person is watching, as if spying: this transforms the act of "diving in"—which should be an all-encompassing adventure or pursuit—into something resembling an illusion or a trap. For me, this piece illustrates not only the darker side of "the American dream," but also the darker side of the idea of dream itself. In the small city where I grew up, there are many who feel disillusioned in their pursuit of dreams, and when I moved abroad to big cities, I still often encountered such lost individuals, many of whom come from small towns or counties.

MP:

In one room of the exhibition, the figure of a tiger rider appears in three works—all from a new series you've worked on for this exhibition. What does this image symbolize? How did you come to discover this imagery? Will you continue to create works for this series in the future?

Ding:

For me, this figure represents something absurd, a bit helpless yet striving. I mainly use it to symbolize the wit of ordinary individuals in awkward situations, embodying a survival philosophy that is both introspective and brave in itself.

If viewers look closely, they will see that this tiger is actually a person dressed in a tiger costume, its running posture appearing even more akin to a tiger. With ninety percent reality and just ten percent illusion, everything becomes absurd yet real. For me, this represents a clever balance that needs to be perfectly managed.

In fact, I conceived this figure a long time ago, but I had never systematically painted or exhibited it. The original idea was initially inspired by my mother, who, like many mothers, devoted everything in her life to her children's future. However, she struggled

會變得十分荒唐又真實。對我來說，我覺得這是一種很巧妙的平衡，需要掌握得恰到好處的那種。

這個形象其實我很早的時候就構想出來了，只是沒有系統地畫過和展覽過……創造這個形象，最初是因為我的母親，她像很多很多的母親一樣，為生活和孩子的未來傾其所有，然而奈何抵不過外界巨大的力量，投入了很多但回報好像並不是很大……那時，我對自己和生活感到非常的失望，感覺自己像是個騎在母親假扮的老虎上耍威風的人，而母親則是那個為了我強裝老虎，以一種山寨廉價的方式來虛假地提高我的地位 / 能力的人。

後來隨着年紀和閱歷的增長，我作為心高氣傲的小城市青年，在更廣闊的生活中遇到了種種尷尬、窘迫、無力和局限，而我的父母作為小生意人，在時代和經濟的浪潮中逐漸落寞和褪色……我意識到其實我們許多人都是這個騎虎者，或者是這個假扮的老虎。我們都曾為了成功為了生存，做過一些扮演或是山寨模仿，甚至在這過程中體驗過一些幻境（這讓我們一度以為自己真的騎上了老虎，成為了那個厲害的人開始狂奔）。所以後來我反而愛上了這個形象，我覺得他比我最初的想象要更複雜生動，包含了某種機智、山寨和荒誕的感覺。而畫面中這種追逐和被追逐的動作，也展現了弱小和韌性，甚至是有點無知的樂觀、魯莽和勇敢。

我之後肯定會持續創作這個系列的。一開始我剛創作出這個意象之後，其實只畫了兩到三張就再也沒畫過了，因為當時我的覺得這是對自己的和母親的一種否定，是不好的，也不太敢拿出去給人看。但現在的我，因為對這個形象、對弱小有不同的看法去理解，反而愛上了這個形象。

MP:

幽默而自嘲的姿態充斥在你的畫面中，這也賦予了你的創作更多趣味和深刻性。在你的作品中，人物雖然看似渺小且往往在躲藏，但正是因為他們的「真實」反映了現實的殘酷，作品呈現出的其實是非常強大的精神內核。可以淺談你作品中關於退卻與面對之間的關係嗎？





存放

against the immense forces of the outside world. Despite her efforts, the payback seemed minimal. At that time, I felt very disappointed in myself and life, sensing that I was like someone riding on a tiger that my mother was pretending to be—she was the one faking the tiger persona in a cheap, makeshift way to falsely elevate my status and abilities.

As I grew older and gained more experience, I, as an ambitious young person from a small city, encountered various awkwardness, embarrassment, powerlessness, and limitations in a broader life. I also saw my parents, small business owners, gradually fading away from their stage and becoming lonely amid the tides of time and economic change. I realized that many of us are like this tiger rider—a pretentious person trying to become powerful. We have all played roles or imitated others in our pursuit of success and survival, sometimes experiencing illusions along the way that led us to believe we truly rode the tiger, becoming someone formidable. Over time, I came to love this figure. I found it to be more complex and vivid than I initially imagined, embodying a sense of wit, imitation, and absurdity. The actions of chasing and being chased in the work also reflect fragility and resilience, as well as a kind of naive optimism, recklessness, and courage.

I will definitely continue this series. Initially, after I first developed this figure, I only created two or three pieces and then stopped, because at the time I felt it was a denial of myself and my mother, which felt negative, and I was hesitant to show it to others. But now, I have a different perspective and understanding of this image and the idea of fragility, then I have come to love it.

MP:

Your works brim with a humorous sense of self-deprecation, which, interestingly, brings out the depth and intrigue embedded in those compositions. In your practice, although the characters usually seem small and hidden, it is precisely their "realness" that reflects the harshness of reality, revealing a powerful

丁:

我很喜歡描繪「躲藏」起來的小人，但他們通常是無法藏匿很久的，只是躲在某處獲得片刻的喘息。這最初也是源於我對生活的感受，我總覺得我這樣的人、我家鄉的那些普通人，是無法悠閒地正面面對生活和人生丟給我們的所有難題的……所以我們要躲起來。然而，似乎只要給我們幾天喘口氣，大家又能像打游擊戰一樣，邊躲藏邊拼命。這也是處於弱勢的弱小的人在用一種並不帥氣但非常管用的方式回擊。對我來說，這種生活方式充滿了生命力和生存智慧。

所以躲藏看似是「退」，但也不是永遠的「退」，他的「退」有時是適時的認慫和自保：比如《捉迷藏 I》中人物的「退」只是為了能喘口氣方便以後的「進」，又或者是《捉迷藏 II》裏面的小人的姿勢其實是在等待着門後的人/事件)。但他的「進」也不是那種那種巧取豪奪的「貪婪」，這「進」有時甚至是不痛不癢的，但這對於他們的生活肯定多少是有一點點益處的。比如《暗中觀察》系列對我來說，就是這樣的「進」。

MP:

你是怎麼看待個人生命軌跡和時代性大環境之間的關係的？

丁:

我一直覺得時代與個體命運之間存在着複雜而緊密的關係。

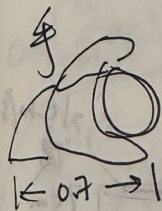
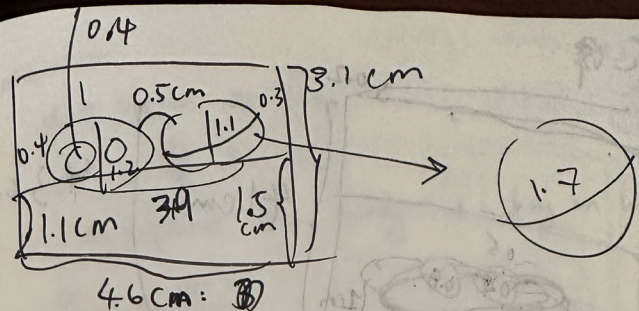
我目前的經驗告訴我：大部人的命運的大致方向，或生命中的重大事件，仍然是能被時代輕易左右的。但現在的我會覺得，在被時代控制的這個方向上，這條路上，會隨機出現很多微小的人和事件，他們有一搭沒一搭的活動軌跡還是能在這個大軌跡上泛出微小漣漪，這就是我所說的某種「漏網之魚」的幸運……我覺得渺小的普通人其實難以獲得極大的幸運或是完美的天時地利人和，變成一躍龍門的鯉魚。相反，我遇到的很多「幸運兒」都是因為躲避掉了一些時代和生活的殘酷，在大時代的洗禮下，甚至是暗藏危機和陷阱的生活中，從而變成比較相安無事的人。



Chana Star, 2024
Oil on linen
137.2 × 172.7 cm (54 × 68 in)

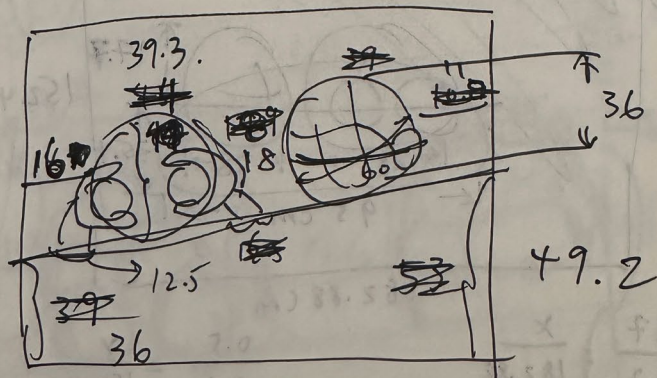
《長安之星》，2024
亞麻布面油畫
137.2 × 172.7 厘米 (54 × 68 英寸)

all!
Ref.



$$\frac{0.4}{4.6} = \frac{x}{165} \quad \frac{1.2}{3.1} = \frac{x}{101.6}$$

$$x = 14.3$$



spiritual core. Could you briefly discuss the relationship between the metaphorical acts of retreating and confronting in your work?

Ding:

I really enjoy depicting "hidden" figures, but they usually can't stay hidden for long; they just take a moment to catch their breath in some corner. This initially stems from my feelings about life. I often feel that people like me and the ordinary people from my hometown can't face all the challenges that life throws at us in an easy way, so we have to hide. However, it seems that as long as we get a few days to breathe and rest, we can fight back like guerrilla warriors, hiding while we strive. This is a way for those who are weak and vulnerable to push back in a manner that may not be glamorous but is very effective. For me, this way of living is full of vitality and survival wisdom.

Therefore, while hiding may seem like a "retreat," it's not a permanent one. This "retreat" can sometimes be a timely acknowledgment of vulnerability and self-preservation. For example, in *Hide & Seek I*, the character's "retreat" is simply to catch their breath for a later "advance," or in *Hide & Seek II*, the figure's posture symbolizes that they're actually waiting for someone or something behind the door. However, their "advance" isn't about greed or exploitation; sometimes, it's even a subtle, gentle approach, but it certainly offers some benefit to their lives. For me, *Lurking* series embodies this kind of "advance."

MP:

How do you see the relationship between individual life paths and the broader societal context?

Ding:

I have always felt that there is a complex and close relationship between the bigger picture and individual destinies.

MP:

可以分享最近在工作室的創作過程中發生的一件趣事嗎?

丁:

我工作室朝西，夏天的時候下午四點到六點炎熱異常，還會看不清畫面導致無法畫畫。可我又不想多花錢換到一個朝北的畫室，於是每天下午，我就輓起褲腿曬曬膝蓋。前段時間我老覺得膝蓋疼，曬了一個夏天以後就好了。所以，可能，人不能老穿長褲，不然膝蓋曬不到太陽，容易疼。

MP:

你如何展望未來的創作的？有什麼正在進行的項目可以分享嗎？

丁:

這次的作品讓我喜歡上了繪畫大尺幅和套系作品（比如這種《故事的節奏》四聯畫）。所以我會繼續創作這種形式的作品。我接下來可能還會探索其他的媒介，豐富講故事的方法和可能性。

My current experience tells me that the general direction of most people's fates and significant events in their lives can still be easily influenced by society. However, I now believe that along this path, many small things and events can randomly appear, rendering minor ripples within the big pool. This is what I refer to as a certain kind of "lucky survivor." I feel that ordinary people find it difficult to attain great luck or perfect timing and circumstances to become carp leaping over the dragon gate. Instead, the reason why many "lucky individuals" I encounter are lucky is because they have managed to evade some of the harshness of life and the times, becoming relatively untroubled people amid the trials of the times, often hidden crises and traps.

MP:

Could you please share a funny incident that recently happened in your studio?

Ding:

My studio is a west-facing apartment, and during the summer, it's extremely hot from 4-6 pm, making it hard to see the canvas and impossible to paint. I didn't want to spend more money on a north-facing studio, so every afternoon, I rolled up my pants to sunbathe my knees. Before this, for quite a while, I kept feeling pain in my knees, but after spending the summer under the sun, the situation got better. So I guess people shouldn't always wear long pants; otherwise, their knees won't get any sunlight and may hurt.

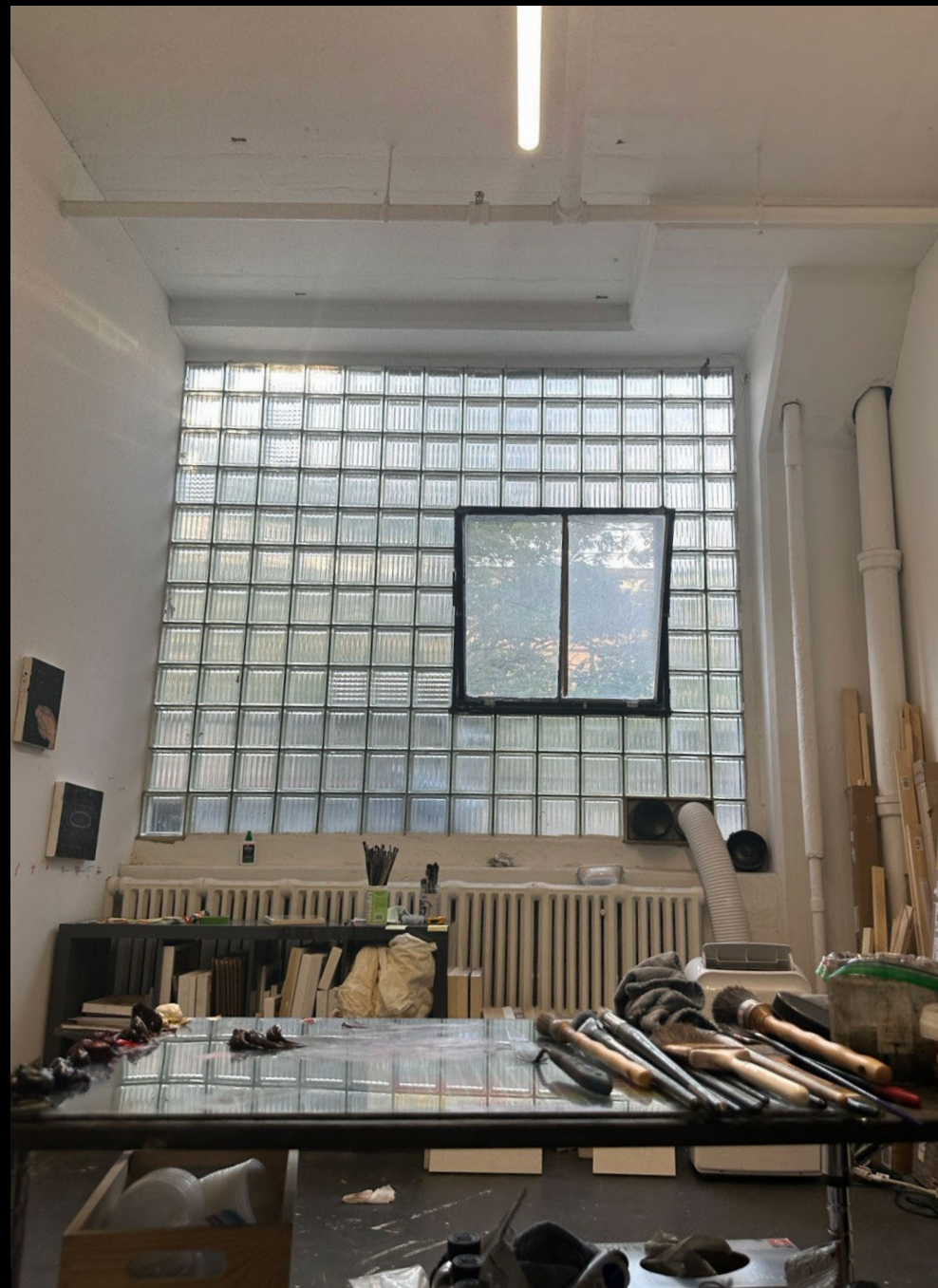
MP:

How do you envision your future practice? Are there any ongoing projects you can share?

Ding:

These recent works have made me fall in love with large-scale paintings and multi-panel works (e.g., the quadriptych *The Beats*

of a Story). So, I will continue to paint in this format. I may also explore other mediums to enrich the methods and possibilities of storytelling.



Artist studio in New York

藝術家紐約工作室





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