dino zhang

Website: www.dinozhang.com
E-mail: dinozhang825@gmail.com

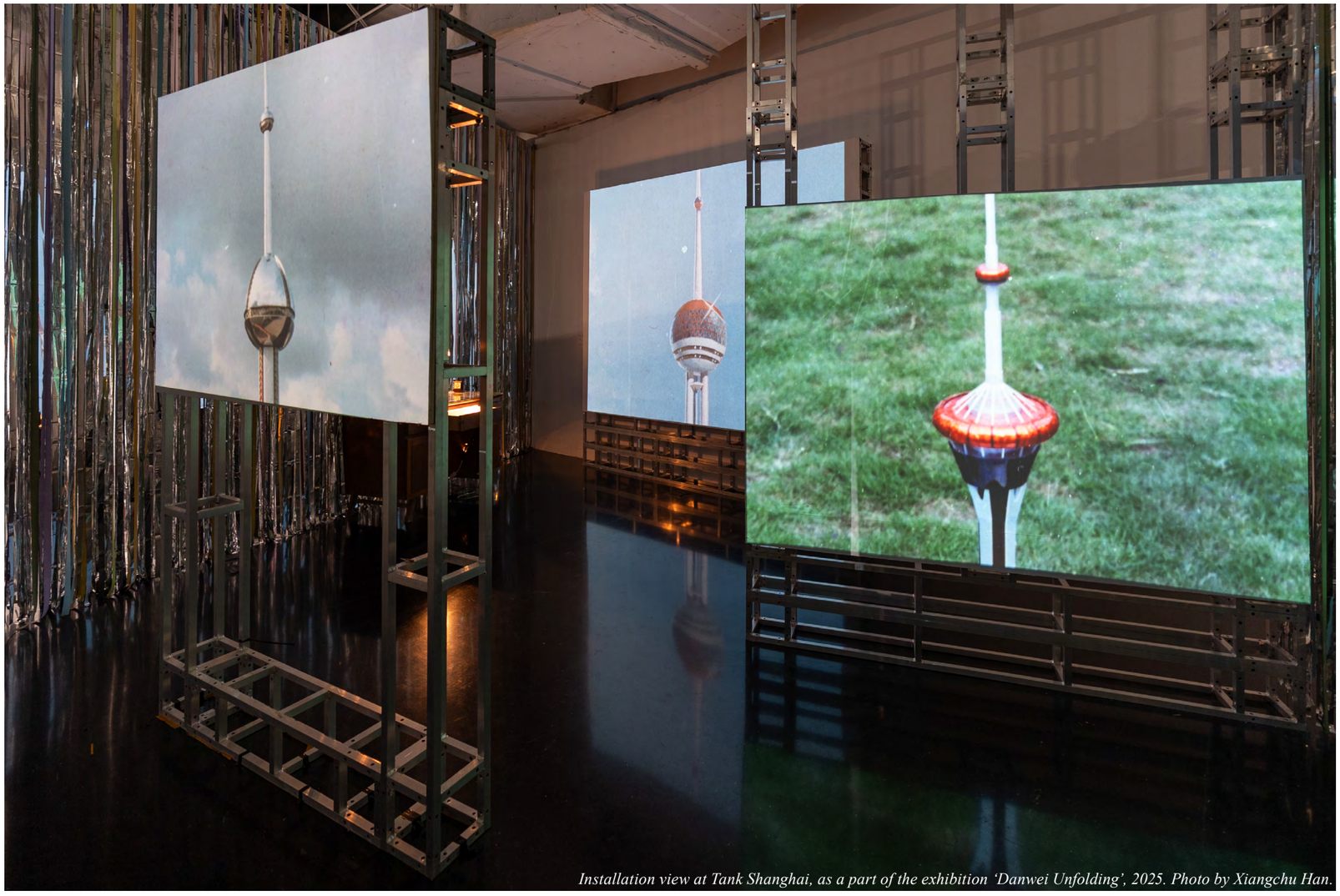
Dino Zhang is an artist filmmaker and researcher based in London. He holds an MFA degree from the Ruskin School of Art, University of Oxford and a BA degree in Fine Art from the Central Saint Martins. His works have been presented at TANK, Shanghai (2025); LUX, London (2026); Beijing International Short Film Festival (2023, 2024); HOME, Manchester (2023); Tirana International Film Festival (2026); and the Hub, Sleaford (2026). He is the recipient of the FLAMIN fellowship 25/26 and the Elephant Trust Award 2024.

Zhang's practice weaves together threads of memory, history, and identity. Employing an autoethnographic framework to retrace the past, he approaches his practice as inherently research-oriented, gathering cumulative materials and archives from his family and where he grew up. Through grieving, contemplating, and reconciliation with the contradictory discourses of the past, he seeks heterochronic narratives that connect us to the field of socio-cultural history. Often taking the form of expanded cinema, his works move from a mode of thought and lyricism to a mode of resilience, stretching beyond the expanding landscape of archival imagery.

Courtesy of the artist
All Images Copyright © Dino Zhang 2026

The Oriental Pearls

Film Installation
2024, Three-Channel Film Installation, Photographic archival images in colour, Stereo Sound, 15’00
Artist Introduction: *https://vimeo.com/1113550981*
Full Film: *https://vimeo.com/1088657612/160f2951d8*



Installation view at Tank Shanghai, as a part of the exhibition ‘Danwei Unfolding’, 2025. Photo by Xiangchu Han.

Main Credit:

Produced by *Dino Zhang*
Cast: *Zuxiang Mao*
Sound Track: *Gary "Notale" Guo*
Camera: *Dino Zhang*
Edit: *Dino Zhang*
Editing Assistant: *Haoran Qiu*
Colourist: *Da Zhang*

Supported by The White Pube Creatives Grant

Exhibition space designed by *Jiayue Yu*
Special thanks to *Tank Shanghai* & the Install Team

Selected Press:

https://fadmagazine.com/2025/03/20/between-memory-and-modernity-dino-zhangs-practice-on-expanded-cinema/
https://sothebysinstitute.com/articles/art-scenes-around-the-world-shanghai-with-alumnus-nathan-yeomans/
http://tankshanghai.com/zh/exhibition/danwei-unfolding/
https://www.bisff.co/selection/there%2C-there
https://www.cilens-film.org/reframe2026curation



Project Statement:

In this three-channel film installation, threaded with photographic archives, the artist draws on his grandfather’s memories of conducting the feasibility study for the Oriental Pearl TV Tower, capturing vignettes of Shanghai’s headlong modernization. By the turn of the millennium, the streets of the artist’s childhood were almost unrecognizable, yet in the interstice of those fragmented recollections flickers the spark to reimagine alternative destinies for the TV tower and for the futures it came to symbolize.

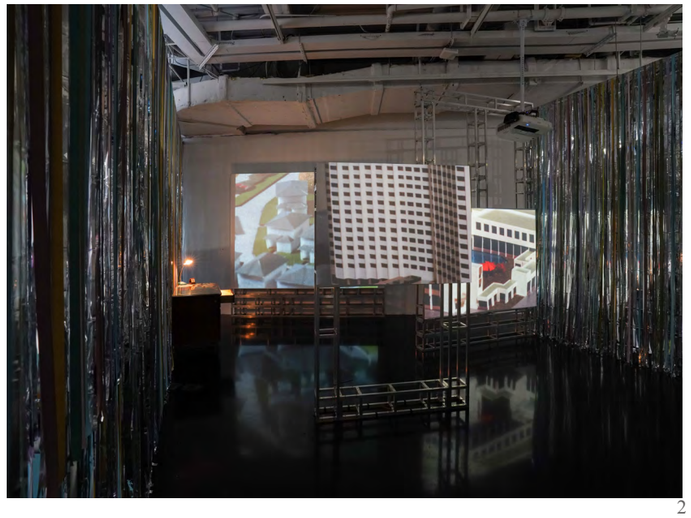
Layering moving images with memory, the work opens a cinematic space where past, present, and speculative futures collide heterochronically. It asks how sweeping state narratives seep into the intimate grain of family life, while revealing the slipperiness of personal testimony in the making of history. Adrift in the currents of modernisation, the artist continually positions and displaces himself, treating history as a fluid continuum to enter, dismantle, and dream anew.

OFFICIAL SELECTION
2024 BEIJING INTERNATIONAL SHORT FILM FESTIVAL

影展入圍作品
二〇二四 · 北京國際短片聯展

RE:FRAME 2026
BERLIN SHORT FILM & MOVING IMAGE





Blues in Tirana

Film
Super 8mm film transferred to 4K, Colour, Stereo Sound, 17'00, 2025, Albania/China/UK
Trailer: *https://vimeo.com/1041451427/fb7e959982*
Full Film: *https://vimeo.com/1107556617/30f3801492* Password: dino2025



Film Still from 'Blues in Tirana', 2025

Main Credit:

Directed by *Dino Zhang*
Produced & Written by *Dino Zhang*
Cast: *Deni Çava, Enes Xhabija, Alexandra Eder*
Camera Assistant & Sound Recording: *Simon Mengzhe Xu*
Voiceover: *Zuxiang Mao; Dino Zhang*
Editor: *Dino Zhang*
Editing Consultant: *Stéphanie Meth*
Original Music: *I Tpame I Tvrame*
Sound Design & Score: *Gary "Notale" Guo*
Colour Grading: *Gabriel Xavier*
Film Process & Scan: *DDREDfilmlab*

Supported by The Elephant Trust











Project Statement:

47 years after the rupture between Albania and China, a young Chinese filmmaker returns to Tirana in place of his grandfather. Alongside three Albanian students, he pieces together the turbulent global picture of the Cold War using old photographs, poetry, and an uneasy future.

Since the deaths of Mao and Hoxha, China and Albania have reshaped their socialist foundations into shifting economic and ideological hybrids. Every city conceals desires and fears like dreams.[1] *Blues in Tirana* interprets the lingering summer blues as both political aftershock and youthful restlessness, rippling across nations and generations. Blending documentary texture with scripted reverie, the film adopts a coming-of-age gaze to track post-socialist tremors and to explore how we inhabit an interconnected world while imagining the next step of history.

1 Calvino, Italo. (1972). *Invisible Cities*. Translated by William Weaver. Random House.

Punctum

Film Installation
Single channel film, 4K, colour, stereo sound, 8’44, 2026, UK
Trailer: *https://vimeo.com/1210809984*
Full film: *https://vimeo.com/1203192886/b56e4bc7d2*



Installation view at Hub Sleaford, as a part of the exhibition ‘Common Ground’, 2026. Photo by Jules Lister.

Main Credit:

Directed & Produced by *Dino Zhang*
Cast: *Jacqui Cleaver, Jeannette Connelly*
Cinematographer: *Nicolás Lejtreger*
Camera Assistant: *Alexander Kairo*
Voiceover: *Jacqui Cleaver, Jeannette Connelly*
Editor: *Dino Zhang*
Editing Consultant: *Stéphanie Meth*
Sound Design & Mix: *Chu-li Shewring*

Special thanks to *Joshua Lockwood, Lucy Lumb, Mark Bamford*
Produced in association with *Hub & Sleadord Museum*

Commissioned by Hub & Sleaford Museum
Funded through Art Fund's Reimagine grant

Selected Press:
https://hub-sleaford.org.uk/exhibitions/common-ground-sleafords-shared-stories
https://corridor8.co.uk/article/common-ground-sleafords-shared-stories/







Project Statement:

Punctum is set within the museum's storage facility, where staff examine and discuss objects from the collection. The film unfolds from the imagined perspective of the artefacts themselves, approaching the archive through a non-human viewpoint embedded within the storage system.

As histories are handled, preserved and interpreted, the work reveals the archive as a space of both knowledge and speculation, where fragments of the past are continually reconstructed through present-day encounters. Bringing together parallel strands of local history, *Punctum* draws attention to incidental details, unexpected connections and the ways personal and collective memories become intertwined. Borrowing its title from Roland Barthes' term for the detail that unexpectedly pierces our attention, the film invites viewers to consider how objects continue to speak across time through the gestures, voices and acts of care that surround them.

Art Fund_ hub SLEAFORD MUSEUM Supported using public funding by ARTS COUNCIL ENGLAND LOTTERY FUNDED

(In Production)
Film Installation

The Seventh Heaven



Work in porgress

Project Statement:

Set within an abandoned film set replicating 1930s Shanghai, the film focuses on an overlooked labouring subject within large-scale film production: the film extras. These workers are repeatedly placed into a constructed version of the past, where they perform simple, repeatable actions in staged historical scenes. In this place, time feels suspended. Extras move constantly between action and stillness: on camera, they take on historical roles; off camera, they return to being anonymous at the corners of a film set.

Through reenactment, longing, and memory, the film examines how history and cinema making unfold into one another. It follows these moments between takes, especially at dusk when filming stops and roles begin to fall away, revealing the labour behind the illusion. Soldiers, lovers, and passersby drift through the decaying set, caught between character and their own identities. Drifting between fiction and reality, the film explores a stranded sense of memory shaped by uncertainty and ghostliness, while connecting to a personal history of the artist, as the set replicates a place where the artist's family once lived.



Developed with the support of The FLAMIN Fellowship
Supported using public funding by the National Lottery through Arts Council England

Artists' Moving Image Network LONDON

Supported using public funding by ARTS COUNCIL ENGLAND

The Eaton Fund

Supported using public funding by ARTS COUNCIL ENGLAND LOTTERY FUNDED

Spectral Machines

Film Installation
(In Production)
Trailer: *https://vimeo.com/1234139485/5773a626fa*



Work in porgress

Developed with the support of ACC Galerie Weimar and the City of Weimar (DE)
Co-produced by TIME PRINTS (Berlin, DE) & Kleine Steile films (Weimar, DE)

In collaboration with the Donders Sleep & Memory Lab, Radboud University

Supported by ACC Galerie Weimar and the City of Weimar as part of the 32nd International Atelier Program (IAP) 2026. Applications were selected by an international jury consisting of Axel Wieder (Director, Berlin Biennale), Marte Kiessling (artist and current IAP participant), Victor del Oral (artist and former IAP participant), and Susanne Bosch (artist). The residency provides studio space, accommodation and a monthly stipend to support the research and development of the project.

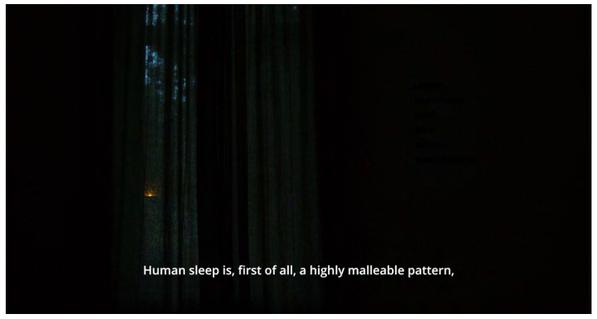
News:

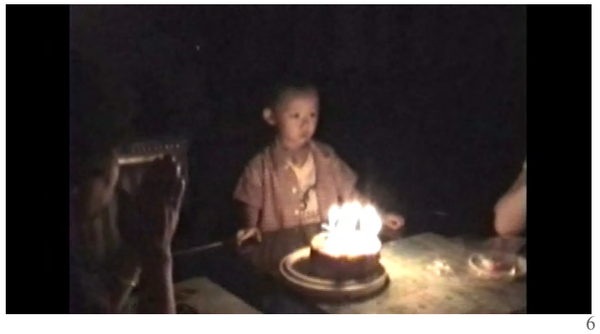
https://stadt.weimar.de/de/aktuelle-meldungen/spectral-machines-artist-talk-mit-dino-zhang.html
https://acc-weimar.de/veranstaltungen/t/spectral_machines-2236.html

Project Statement:

Spectral Machines is an experimental documentary film that investigates the psychophysiological relationship between historical spaces, lucid dreaming, and post-socialist memories. In collaboration with the Donders Sleep & Memory Lab (the Netherlands), the artist undertook lucid-dreaming training and conducted overnight sleep experiments in historically significant spaces in Germany. Combining EEG recordings, dream recollections, and AI-assisted visualisations, the film puts the unconscious in dialogue with the material traces of history across national and cultural boundaries.

Drawing on the artist's experience of growing up in post-socialist China, the film explores how socialist ideologies are remembered and transformed across cultures and over time. It also examines how our dreams are recorded and reinterpreted through scientific technologies, questioning the limits of scientific knowledge in translating subjective experience into measurable data and images.





ACC stadtverwaltung weimar TIME PRINTS FILM & MEDIA

Upon that River

Film
4K, Colour/B&W, Stereo sound, 28'44, 2023, UK/China
Trailer: *https://vimeo.com/923762810/125b943be0*
Full Film: *https://vimeo.com/856231297* Password: dino2023



Film Still from "Upon that River", 2023

Main Credit:

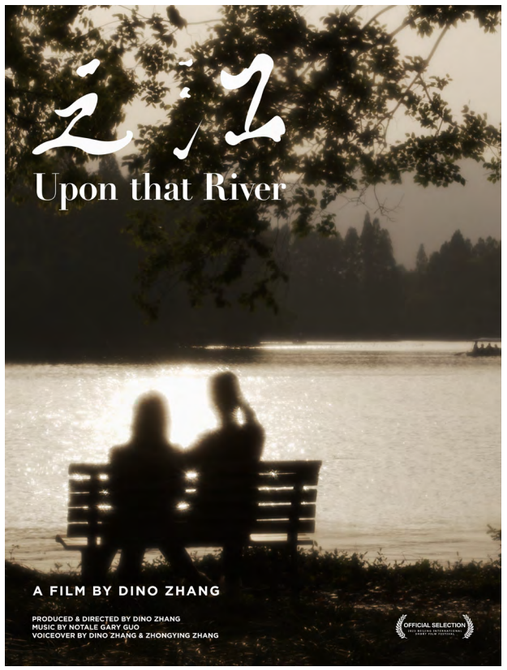
Production: Dino Zhang
Sound Track: "Notale" Gary Guo
Voiceover: Zhongying Zhang; Dino Zhang

Prizes:

Beijing International Short Film Festival 2023, Beijing (Official Selection)
Shanghai International Short Week 2024, Shanghai (Honorable Mention)
Slow Film Festival 2024, London (Official Selection)

Selected Press & Screening Programs:

https://www.bisff.co/selection/upon-that-river
https://www.bisff.co/single-post/bisff2023-screening-program
https://www.bisff.co/single-post/bisff2023-screening- schedule-in-shanghai
https://slowfilm festival.com/programme-2024-family
https://www.rsa.ox.ac.uk/degreeshow/2023/mfa/dino-zhang
https://www.roseberryroadstudios.com/events-exhibitions/oversounds
https://thewhitepube.co.uk/grants/041/







OFFICIAL SELECTION 2024 BEIJING INTERNATIONAL SHORT FILM FESTIVAL

OFFICIAL SELECTION Slow Film Festival 2024

Shanghai International Short Week 2024

Project Statement:

In the 24th year of the Republic of China, Dino's great-grandfather travelled by boat with his classmates in Hangzhou, capturing photos that he carefully preserved and annotated in a family album. In 2023, Dino revisited the locations depicted in these photos, journeying along the Fu Chun River to the Qiang Tang River—also known as Zhi Jiang. Drifting on the water, he gazed at the rippling waves as nearly a century of historical change converged into a luminous line.

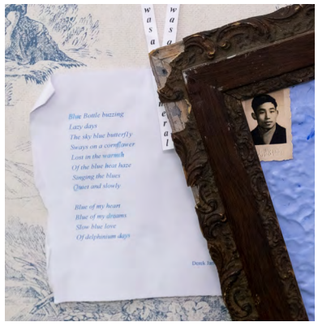
Upon that River (2023) begins with a conversation between Dino and his family, unfolding as an autobiographical exploration of regional migration following the Chinese Civil War. It evokes a hidden diaspora brought on by social transformations, serving as a cognitive contemplation[1] that revives historical events and figures in spectral forms. In examining the archivability of time, the river becomes a metaphor for the boundless memories shared by his family, and a thread that interweaves temporalities where time has been brought to a standstill.[2]

1 Jameson, Fredric. (1993). *Postmodernism, or, The Cultural Logic of Late Capitalism*. London: Verso.
2 Benjamin, Walter. (1940). *On The Concept of History*. Translated by Dennis Redmond.

Installation
2024, Plaster panels with photographic transfers, Wooden frames, Paper, PVC panel

The Ceiling of My Bedroom was Painted in Blue







Supported by the Associate Studio Programme & Acme Studio

Installation view at Acme Studio, London, as a part of the exhibition 'Thresholds of Perception', 2024

Project Statement:

Consisting of collages of imageries from family albums and lyrical text, *The Ceiling of My Bedroom was Painted in Blue* (2024) draws upon Dino's childhood memories in his family home. The series of works primarily made from scattered plaster panels, uses the colour blue as both a visual and emotional current, stretching and enveloping the space. These imageries, either transferred onto the panels or placed alongside them, present love stories spanning three generations of Dino's family.

When memories fall to pieces, we organize them and fall into pieces ourselves.[1] Through this series, Dino explores the complexities of home as an impermanent threshold of personal history and an enclosed space for grieving its loss. By capturing fragments of fading memories, the works invite recollection, and manifest a phenomenolgy of place where collective notions of grief and the passage of time both set in motion and paralyze.





1 Rilke, Rainer Maria. (1923). *Duino Elegies*. Translated by Richard Howard.

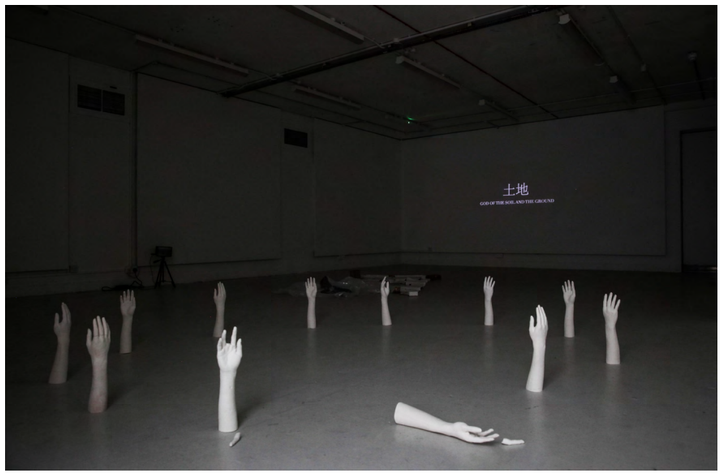
God of the Soil and the Ground

Film Installation
2022, Single channel, HD Video, 9’45, Plaster, Paper, Plastic Sheet
Size Variable
Excerpt: *https://vimeo.com/1030312279/485898d17f*



Installation view at Chelsea College of Art, London, 2022







Details of the installation - Plastic sheet with an image of Yuanmingyuan Palace printed



Details of the installation - Paper sheet made from the book *Five Thousand Years of Chinese Nation*



Project Statement:

God of the Soil and the Ground (2022) is a cinematic installation consisting of a film projection and a series of sculptures. The film features a protagonist who, by choosing death in the ruins, connects her spirit to the earth and defies time, transforming into the *God of the Soil and Ground*.[1] Her colossal form, overlooking the viewers, symbolizes a resistance against the hegemonic past. Twelve casts arms appear to emerge from the ground, representing nameless figures reclaiming their place from repression. On the floor, torn and rearranged pages from *Five Thousand Years of Chinese Nation*, an emblem of authoritarian history, lay scattered.

Inspired by Bei Dao’s *In the Ruins*[2], Dino retraces the historical oppression inflicted on our physical bodies in form of the law and regulations by the social systems in China. The work endeavours to create a history for the body, challenging narratives of oppression by positioning the body as a symbol of resilience and transformation.[3] By supernaturally bridging the physical and spiritual realms, Dino invites viewers into a public space where historical trauma can be acknowledged, oscillating between the lived experience of memory and the multi-millenary speculation on the order of time.

Selected Press & Screening Programs:
https://www.bombfactory.org.uk/post/lucky-number-8
https://fadmagazine.com/2023/01/30/17-london-based-contemporary-chinese-artists-exhibit-in-lucky-number-8/

1 *God of the Soil and the Ground* is a kind of tutelary deities in Chinese folk religion.
2 Beidao. (1990). *Waves: Stories*. New Directions.
3 Stewart, Susan. (1993). *On Longing Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*. Duke University Press.

Film Installation
2023, Two-Channel, HD Video, Stereo Sound, 19' 28, Plaster, Pigment, Paper, Wood
Size Variable
Trailer: *https://vimeo.com/893486083/d2197ff692*
Full film: *https://vimeo.com/834774979* Password: dino2023

The Book of Meng Jiang



Installation view at Christ Church College, Oxford as a part of the exhibition 'Grounded, Not Mounted', 2023

Main credit:

Produced & Written by *Dino Zhang*
Cast: *Serin Chou; Anna Du Toit*
Sound Track: *Gary "Notale" Guo*
Camera Assistant: *Lucy Meeber*
Voiceover: *Lucy Meeber; Dino Zhang*

Supported by the Wadham College Pollard Fund
Special Thanks to The Ruskin College of Art, University of Oxford

Selected Press:

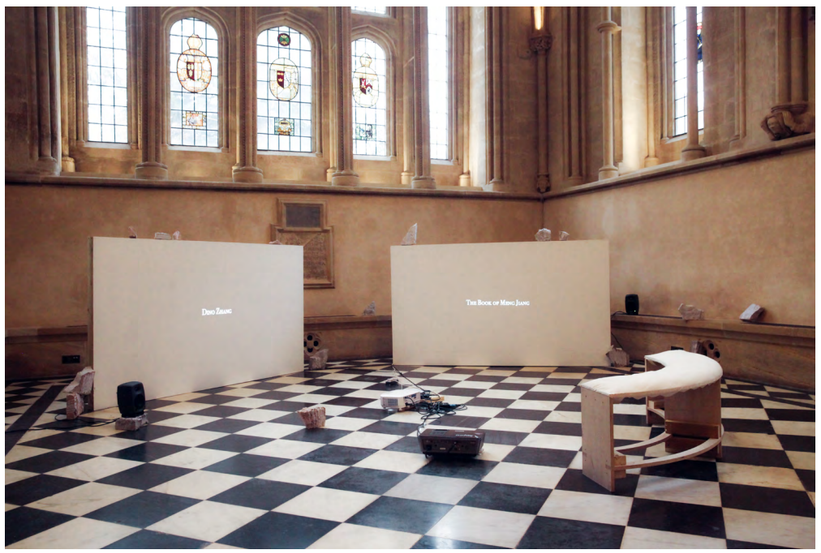
https://mp.weixin.qq.com/s/7Z7PWlwjKotjkFXTfoHrag
https://mp.weixin.qq.com/s/TFA57uBb2bNU5iz2Fz1GSQ











Project Statement:

Comprising a two-channel film and a series of dispersed sculptures, the film installation follows a female protagonist as she encounters an ancient myth woven into her daily life. On the left screen, she reads its narrative, while on the right, a male voice recounts the myth's patriarchal version. As she contemplates her own connection to the story, it begins to surface in her dreams—her journey questions whether she can defy the constraints of a predetermined fate and reclaim her power from the myth without being confined to a pre-written script.

Drawing from the evolving myth of Lady Meng Jiang—a Chinese mythical figure shaped by feudal and patriarchal values[1]—*The Book of Meng Jiang* (2023) probes whether a historical event and its literary forms can be reinterpreted through a perceptual approach where the spectators' role becomes paramount.[2] Notably, prints of historical texts are attached to scattered plaster casts on the ground. These texts originate from records of different versions of this mythical story throughout history, as an aporia of incoherence unable to reconcile. By reimagining the myth in an expanded cinematic space where contradictory terms collides, in dialogues, the work challenges traditional retellings and explores a form of female agency that seeks to infiltrate and reshape the inherited narrative.

1 Originally as a folktale, Lady Meng Jiang's husband was conscripted to build the Great Wall. Hearing no news, she traveled to bring him winter clothes, only to find he had died. Overcome with grief, her bitter tears caused the Wall to collapse. In despair, she finally took her own life in a river.
2 Benjamin, Walter. (2003). *Understanding Brecht*. London: Verso.





Sculpture
2022, Plaster, Concrete, Pigment
Size 30 x 30 x 170 cm (Each)

Menshen



Installation view at Gallery 4B103, as a part of the exhibition 'Drives', 2021

Project Statement:

Reimagining traditional Chinese threshold guardians[1], the installation presents Menshen through sculptures inspired by ancient stone steles and brick walls from Han Dynasty tombs. Changes in the presentation of Menshen's characters and costumes reflect shifts in historical traditions over thousands of years. Here, the broken, repetitive, and elongated image of Menshen symbolizes historical rupture and the deterritorialization of history and culture by mass media in a postmodern society.

Each historical rupture retroactively changes the meaning of history by transforming interpretation of the past.[2] *Menshen* (2021) serves as a conduit, citing broad historical narratives with personal, imaginative ones. Through these sculptures, cultural memory merges with individual perception, shifting away from fixed historical interpretations toward a dialectical standstill.

1 Or, Menshen, which symbolize protection and appear widely on doors in China.
2 Zizek, Slavoj. (1989). The Sublime Object of Ideology. Verso.