

Zhang Peili
From Painting to Video
张培力：从绘画到录像



Australian Government



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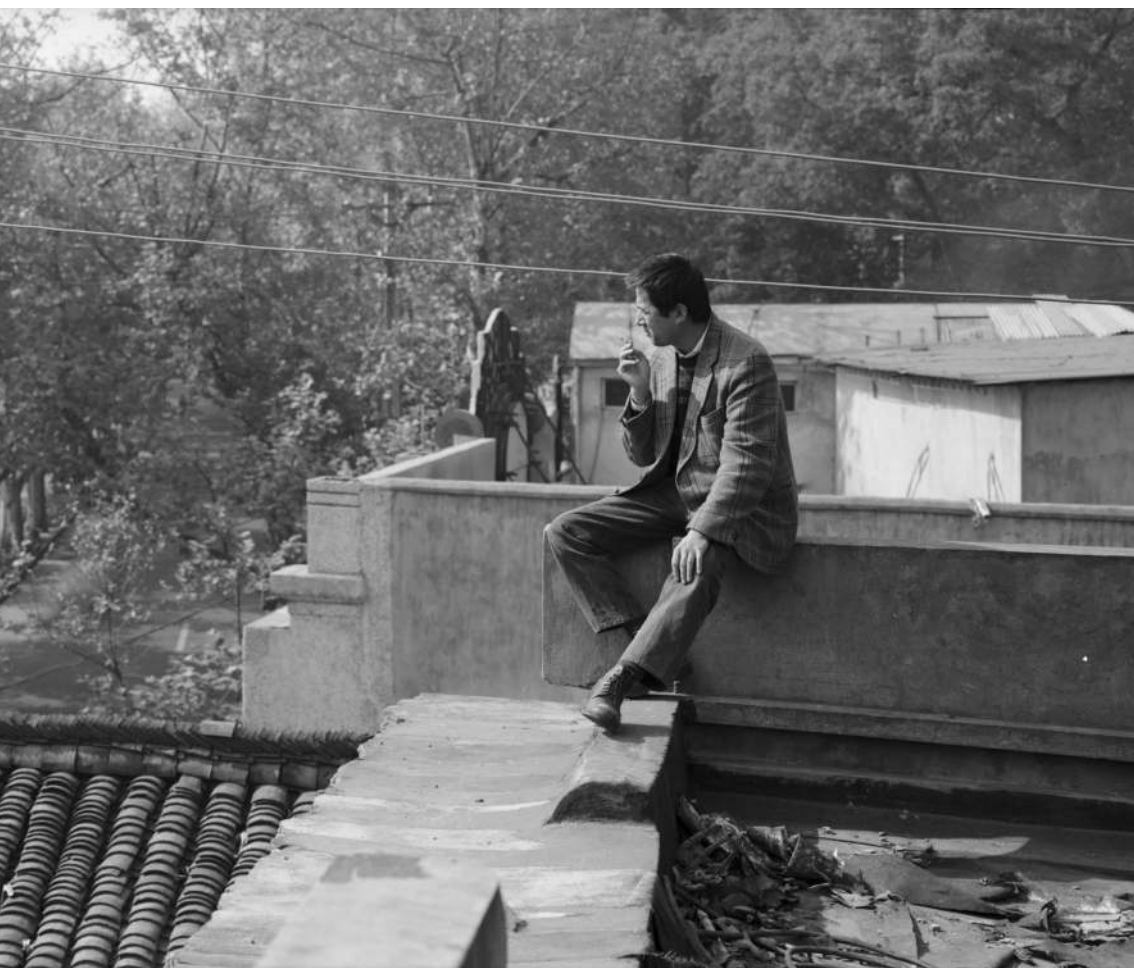
MAAP
Multimedia Art Asia Pacific

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下一页: 张培力1994年于杭州。康兰丝惠允。

Zhang Peili
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Edited by Olivier Krischer





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I first encountered Lois Conner's photographs in an elegant volume titled *Panoramas of the Far East* (1993), well over a decade before we met at CIW. To a student photographer who had recently returned from playing around with a plastic panorama camera in China, Lois's sublime work was a revelation. In 2014, I had the privilege of curating an exhibition of her large-scale photographs for the opening of the Australian Centre on China in the World (CIW) building, when Zhang's *Flying Machine* (1994) arrived in Canberra. Lois was incredibly gracious in the face of my enthusiastic inexperience, for which I thank her still.

The exhibition *Zhang Peili: From Painting to Video* owes much of its concept and success to the creative professionalism of my co-curator, Kim Machan. Kim is the founding director of MAAP—Media Art Asia Pacific, which not only generously loaned Zhang's video works but also provided much of the specialist equipment necessary to appropriately present them.

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如果没有张培力、康兰丝（Lois Conner）和白杰明（Geremie R. Barmé）的慷慨、支持和友谊，这一切都不可能实现。他们的故事，比如张培力的创作以及数十载的关于中国变革的个人经验，常常在康兰丝的一两张照片中娓娓道来。2016年和2017年，张培力慷慨地欢迎我回到杭州，让我参观作品、进行采访，还和我分享餐点，喝上一两杯（或者三杯）他的浓缩咖啡。在他神秘的故乡，也是我学生时期的居住地，咖啡馆、跑车专卖店和闭路监视器已经占领了西湖岸边。

在一本名为《远东全景》（1993年）的精致画册中，我第一次看到了康兰丝的摄影。那是我们在中华全球研究中心会面的十多年前。当时我刚从中国返澳，是位玩着塑料全景相机的摄影学习者，康兰丝的作品对我产生了很大的启示。2014年，当张培力的绘画作品《飞行器》抵达堪培拉时，我有幸策划了康兰丝的大型摄影展，为中华全球研究中心大楼揭幕。面对我的热情和经验不足，康兰丝表现得大大而亲切，我至今仍然感谢她。

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最后，我想再次感谢我们的朋友和同事白杰明，澳大利亚国立大学中华全球研究中心的创始主任，他对中国艺术和事务的经验和研究都是这次旅程的灵感来源。

Introduction

Olivier Krischer

Zhang Peili: More than a painting, an exhibition or a book

*Les fragments de vérité que nous pourchassons sont comme des papillons: en cherchent à les fixer, nous les tuons.*¹

At the heart of this book, and the eponymous exhibition that preceded it, is the principle of friendship, across cultures, borders, years and expertise, through art—here, specifically, the art of Zhang Peili. At a time of mounting practical urgencies globally, ‘friendship’ may seem an amorphous, romantic, even privileged or frivolous notion. It is hollowed, for example, by its frequent use in the personification of nations, or in oxymorons like ‘friendly fire’. Yet, whether considering the degradation of ecological systems or the erosion of common rights and norms, such an ‘open’ and intuitive relationship, encompassing mutual understanding and a collaborative will, capable of transcending national and ethnic identities, is more potent and more precious than ever. All of this usually remains unsaid in friendship, the non-utilitarian character of which is precisely its intrinsic value.

A painting

This project began with a gift. In the mid-1990s, Zhang Peili gave two of his last paintings to his close friend and fellow artist, the New York-based photographer Lois Conner. Then, in 2014, on the occasion of her own exhibition, Lois brought one of these to Canberra, as a gift to honour Geremie R. Barmé as the founding director of the newly opened Australian Centre on China in the World and, more importantly, as a long-time mutual friend.

Once the festivities had passed, I was able to see it unfurled for the first time. I was familiar with Zhang's video work and paintings of the 1980s, but realised that I hardly knew his paintings completed after 1989. Yet this work was different again, in motif and style, so it immediately presented a kind of mystery, like a piece in a larger puzzle.

As part of an existing conversation about collaborating on the 'right' project, it was my friend and colleague Kim Machan, director of MAAP-Media Art Asia Pacific (MAAP), who first reminded me of the painting's presence in Zhang's catalogue raisonné (pp. 184–85)—a single faded image with a simple caption, which I was shocked to read:

Flying Machine, 1994, oil on canvas, 150 x 120 cm

Artwork description: Completed in 1994, one of two final oil paintings

Exhibition history: None

Artwork condition: No longer extant

With the earnest support of the Australian Centre on China in the World, the idea of forming an exhibition around this painting then became something of a responsibility: here was a clearly significant piece in the practice of one of China's leading contemporary artists, one of his last paintings before shifting definitively to media art, a work long out of sight, never before exhibited or (to my knowledge) written about.

Flying Machine (1994) presented an opportunity to explore the relationship between painting, video and media installation in Zhang Peili's practice—and particularly the idea of a transition from painting to video, which often structures our understanding of Zhang's oeuvre. Given Zhang's significant role as a leading young painter and conceptual artist of the 1980s, and then as a media art pioneer and educator in the 1990s and 2000s, this exploration also pertained to the broader development of Chinese contemporary art. It was seen, too, as a way of not simply chasing the 'new' but taking the time to revisit existing ideas and ostensibly well-known works, considering again what these might reveal together.

An exhibition

The exhibition *Zhang Peili: From Painting to Video* was held in the Centre on China in World gallery, at The Australian National University, from 27 August to 15 November 2016, supported by a generous Australia-China Council grant.

Alongside Zhang's painting, newly restored and mounted, the exhibition presented a set of the artist's seminal video works—*30 × 30* (1988), as well as *Document on Hygiene No. 3* and *Water: Standard Version from the Cihai Dictionary* (1991)—complemented by the complex multi-channel, multi-monitor video installation *Uncertain Pleasure* (1996), along with more recent works exploring other forms: *Standard Translation* (2010), a custom-made LED monitor commissioned by MAAP, and the two-channel projection installation *Q & A & Q* (2012).² This intentionally small yet diverse spectrum of work explored how Zhang Peili's practice has continued to deconstruct the concept and function of media, destabilising systems of meaning.

The project also became a challenge to the narrative of Zhang as 'the father of Chinese video art' (a label about which he is ambivalent), since the conceptual consistency and formal experimentation across his oeuvre transcend a specific genre or medium. Even as such ideas continue to anchor artists in the historiography of China's contemporary art, one of the outcomes of this project is that I can no longer think of Zhang as 'a video artist'.

A book

This book is neither a catalogue nor a monograph.³ Instead, the essays gathered here actively foreground personal reflections on friendship and curatorship, histories of cultural and personal exchanges orbiting Zhang's work, alongside new research into his art practice, as well as what might be called its context. This includes not only historical views of video art in China but also the trajectory of Zhang's work in painting, and the impact of group experiments of the 1980s. What does it mean to find common ground with someone from another place? Rather than trying to disentangle the personal from the professional, this book embraces longstanding connections as integral to its meaning and to that of the gift from which it was conceived—connections between artists, curators and researchers, collaborators, colleagues, and friends, especially in China and Australia.

Lois Conner offers a warm introduction to her friendship with Zhang Peili and her 'Hangzhou family', as well as her long photographic affair with China. Stories of photographic outings, cups of Dragon Well green tea and meals of local delicacies are not tourist nostalgia—these are shared moments, shared tastes and places, parts of the often understated but earnest business of forging creative friendships in China, as elsewhere. As Lois recalls, it was another cup

of tea, and another mutual friend, that introduced her to Geremie R. Barmé. Their mutual historic and aesthetic interest in the old Summer Palace site (the Yuanming Yuan) in Beijing has since led to a long collaborative partnership, more photographic outings and cups of tea, and numerous exhibitions and publications.

Geremie R. Barmé recalls the particular presence of radio in his introduction to Chinese language in 1960s Australia, and subsequently as a mass medium in Maoist China, where he arrived in 1974, among the first students from Australia. Barmé's reminiscence poetically illustrates the pervasive nature of media, a concern shared in Zhang Peili's work after 1989, in particular, by which time television had become ubiquitous, bringing about what some consider the most significant change in Chinese society after the Cultural Revolution.⁴ Barmé's essay uncannily resonates with the period of Zhang's youth, too, providing an experiential backdrop to the social experience of media that continues to inform his artistic 'language' today.

Katherine Grube revisits experimental practices emanating from the Zhejiang Academy of Fine Arts (now China Academy of Art) in the work of Zhang and his circle after 1984, the year Zhang graduated (and, incidentally, the year Lois Conner first arrived in China). In her essay, Grube analyses the formation of the so-called Zhejiang Youth Creation Society, in which Zhang was a key actor, as a platform for organising the seminal '85 *New Space* exhibition the following year. These experiments led directly to the formation of the Pond Society—a groundbreaking group that staged public performances and installation projects from 1986, to bring art directly into daily life. By recognising the conscious fluidity between group and individual experimentation for Zhang and his Hangzhou circle, Grube contributes to a critique of determinist narratives of avant-garde groups in China's contemporary art.

My (**Olivier Krischer**) essay addresses the challenge posed by the re-emergence of Zhang Peili's *Flying Machine* (1994) for our understanding of his turn towards video and media art installation. After June 1989, Zhang used painting to 'return to reality', but abandoned the medium after 1994. In those significant intervening years, however, just as Zhang was establishing his media practice (often overseas), he worked simultaneously on different series of paintings. I argue that Zhang's conceptual and formal experimentation with collage and montage effects in painting was a critical tool that speaks very much to his media and installation practice at this time, encouraging one to look beyond media-specific ontologies, which were often conditioned by curatorial and art-critical discourses.

John Clark's essay begins with a caution: 'The arrival of video art in China cannot be seen in a vacuum.' Clark then provides a broad overview of the medium's introduction and development across different artistic cohorts in China. He argues particularly for video's role in opening new spaces for contemporary art practice during the 1990s, spaces often intersecting with officially uncertain practices such as performance. From the perspective of his broader research into Asian modern-art historiography, Clark concludes with a summary of certain key attributes he identifies in Zhang's video and media art practice, which he argues reflect an example of 'lived contemporaneity' rather than borrowed modernity.

In the final essay, **Kim Machan**, co-curator of the exhibition *Zhang Peili: From Painting to Video*, provides a detailed account of the development of her own working relationship with Zhang Peili, among other Chinese video and media artists, over nearly two decades. As Machan charts some of her experience curating video and media art in and from China—including the work of Zhang Peili—from the early 2000s, her essay demonstrates the trust forged between curator and artist, which, in the case of Machan and Zhang, has accumulated and strengthened over many years and numerous research trips, exhibition projects and publications. She describes this circuitous journey as a developing conversation, thus positioning the current project as a resting point in an ongoing process.

Resisting definition

The cautionary words of Pierre Ryckmans (above, as Simon Leys), which preface his own comments on Chinese aesthetics in classical poetry and painting, resonate strongly when thinking of making any statement about Zhang Peili's art. There is also an unintended irony in quoting the erudite foreign translator of Chinese aesthetics (who, as Geremie R. Barmé's former teacher and mentor, is not unrelated to this project) alongside a Chinese artist whose practice has been underpinned by a rigorous refusal to invest in 'Chinese characteristics', historical or contemporary, in any medium. But such tension is productive. It is in such a tension that the *Flying Machine* hovers at the brink, emptied of consensual meaning but presented 'open' for reinterpretation, rather than being assigned a new function or programme by the artist (which would simply replace one authority with another). *Flying Machine* marks another attempt by Zhang to create such a space in painting, a dual form that in some ways is pursued in all his paintings, which are there both to be seen and to activate ways of seeing. But what is at stake? This question has never been straightforward in Zhang's

art, and intentionally so. At an exhibition opening in Sydney recently, another Chinese artist (a member of the same 1980s avant-garde generation), flown in for the event, was adamant that the status quo made it more meaningful to be an artist in China today—after all, he remarked, without such a state to oppose, what value would art have?⁵ Such symbiosis between intellectual agitators and the object of their apparent dissent aligns neatly with a situation Hungarian writer Miklós Haraszti called the ‘velvet prison’, in which artists operated under state socialism, a concept through which Barmé has critiqued China’s intellectual and popular culture of the 1980s and 1990s.⁶

One of the recurrent issues in Barmé’s critique of complicit positions between intellectuals and the state is the emergence of a new nationalism in the 1990s, which began to emanate beyond the government. ‘Just as commercialization created a new and avaricious social contract, so too in the 1990s did nationalism increasingly become the basis for a consensus beyond the bounds of official culture.’⁷ Zhang’s earlier conceptualism pointedly elided issues of cultural difference and identity, emphasising art’s autonomy from statist ideology, which Zhang felt was being echoed in the rhetoric of some of his peers. In the wake of June 1989, Zhang felt his previous work had become too distant from society, so he sought a path ‘back to reality’ through painting.⁸ However, he continued to avoid obvious national and historical icons. Moreover, he chose to focus on media art at precisely the moment contemporary Chinese painting was achieving global currency, and market presence.

At the end of 1994, after completing *Flying Machine*, Zhang travelled to the United States with the intention of emigrating, but eventually forfeited his green card application in 1995 in order to pursue an exhibition in Europe; he had been in New York for ten months before returning to China.⁹ During this period, he wrote that he attempted to position his practice between art and life, to position himself on ‘an indefinite border’.¹⁰ This commonplace binary needs to be understood at least partially in the context of 1990s China, and what ‘life’ might have implied.

When Zhang was asked to write something to accompany an exhibition curated by Hans van Dijk in Munich that year, for example, he penned a pointed critique of what he perceived to be the Chinese art world’s internalisation of the centralised identity of state politics, titled ‘Going to War with the West?’. While specifically identifying the burgeoning nationalism among his peers, buoyed by economic development and international recognition at major exhibitions, Zhang was

making an underlying point that was more introspective, more philosophical. 'The so-called periphery and centre imply different things to Chinese and Westerners,' he observed. 'For many Chinese, the existence of the centre is not the problem; the issue is how long before China can itself become the centre. Whereas, for many Westerners, to leave the centre denotes a state of freedom, such that the periphery is no longer merely at the fringes of the centre.'¹¹

Today, borders are being drawn and contested anew—not only around the edges of community but also between states of being; the contours of our identity as a species are being stretched by science, even as our vision of human community seems shrunk by politics. Increasingly, our lives are made to fit into mechanised processes, through which regimes of control are accepted as a convenience. It is perhaps unsurprising that difficult-to-define spaces, in art as in friendship, threaten systems of distinction. Perhaps the sustained impact of such spaces, such art, lies in the impossibility of saying whether such a politics is incidental to or underpins their being.

- 1 Simon Leys, 'Poésie et peinture: Aspects de l'esthétique chinoise classique', in *La forêt en feu: Essais sur la culture et la politique chinoises* (Paris: Hermann, 1983), 11. The English version was published as: 'Chasing bits of truth is like catching butterflies: pin them down and they die.' See Leys, *The Burning Forest: Essays on Culture and Politics in Contemporary China* (London: Paladin, 1988), 13.
- 2 See the annotated list of exhibited works in this volume (p. 155). The exhibition is also described in Kim Machan's essay (p. 127).
- 3 References for Zhang Peili's work are relatively numerous, though there is no single-authored book-length study. Among the monographic catalogues, the recent publication by Orianna Cacchione et al., *Zhang Peili: Record. Repeat* (Chicago: Art Institute of Chicago, 2017) includes a useful up-to-date timeline (by Katherine Grube) and bibliography, and a separate Chinese-language booklet, making it bilingual; an earlier bilingual reference is Robin Peckham and Venus Lau, eds., *Zhang Peili: Certain Pleasures* (Hong Kong: Blue Kingfisher, 2011). The key reference for Zhang's work remains the Chinese catalogue raisonné: Huang Zhuan and Wang Jing, eds., *Zhang Peili: Yishu gongzuo shouce* [Artistic working manual of Zhang Peili] (Guangzhou: Lingnan Meishu Chubanshe, 2008). For writing in English on some of Zhang's recent kinetic installations, see Colin Chinnery, 'Irreverent Beauty: A Retrospective Look at Zhang Peili's Most Recent Work', *Randian 2* (Winter 2015–16): 187–92, www.randian-online.com/np_feature/irreverent-beauty-a-retrospective-look-at-zhang-peilis-most-recent-work.
- 4 See Wu Hung, 'Television in Contemporary Chinese Art', *October* 125 (Summer 2008): 65–90.
- 5 The specifics of this conversation were related to me by a friend, but it is not important to note here which artist. One recent study employs the idea of dissent as a defining trope of Chinese contemporary art; see Marie Leduc, *Dissidence: The Rise of Chinese Contemporary Art in the West* (Cambridge, MA: MIT Press, 2018).
- 6 Geremie R. Barmé, *In the Red: On Contemporary Chinese Culture* (New York: Columbia University Press, 1999). For a recent revisiting of Haraszti's work and its relevance to understanding state-intellectual relations in China today, see Barmé, 'Less Velvet, More Prison', *China Heritage*, accessed 21 January 2019, www.chinaheritage.net/journal/less-velvet-more-prison.
- 7 Barmé, 'To Screw Foreigners Is Patriotic', in *In the Red*, 256.
- 8 Interview with Zhang Peili, in *Individual Experience: Conversations and Narratives of Contemporary Art Practice in China from 1989 to 2000*, ed. Liu Ding, Carol Yinghua Lu and Su Wei (Guangzhou: Lingnan Meishu Chubanshe, 2013), 79.
- 9 My interview with Zhang Peili, 31 July 2017, Hangzhou.
- 10 Zhang Peili, from an Asian Cultural Council application statement, 1995. In Francesca Dal Lago, 'The Art of Not Looking Different', in Peckham and Lau, *Certain Pleasures*, 11.
- 11 Zhang Peili, 'Yu xifang zuozhan?' [At war with the West?], *Jiangsu huakan* [Jiangsu Pictorial] 6 (1996): 18–19; I have referred to Huang and Wang, eds., *Zhang Peili: Yishu gongzuo shouce* [Artistic working manual of Zhang Peili] (Guangzhou: Lingnan Meishu Chubanshe, 2008), 374. My translation.

引言 — 张培力：不仅仅是一幅画、 一场展览或一本书

柯惟

追寻真相的碎片恰如捕捉蝴蝶：它们一旦被固定就会死亡。¹

本书及此前同名展览的核心是通过艺术——此处特指张培力的艺术——展现跨文化、国界、年代与专业的友谊。当下的世界有太多实际而紧迫的事务，“友谊”似乎显得有些浪漫和捉摸不定，甚至过于闲适乃至无关痛痒。它似乎被国家拟人化的话术、甚至“来自友军的炮火”这样的矛盾修辞掏空。然而，无论是考虑到生态系统的恶化，还是对共同利益和常识规范的破坏，这种“开放”而直觉性的关系，包含着相互理解和协作的意愿，能够超越国家和民族身份，似乎比以往都更有力量，也更为珍贵。在友谊中封存的不需言说的部分，它那非功利性的品质，正是其根本价值之所在。

一幅画

这个项目始于一份礼物。在20世纪90年代中期，张培力将他最后的两幅油画作为礼物送给了他的好友和艺术同行、纽约摄影师康兰丝。2014年，在开办自己的展览之际，康兰丝将其中一幅画带到了堪培拉，作为礼物赠送给白杰明。后者是新建立的澳洲国立大学中华全球研究中心的创始人，更重要的是，白杰明是她和张培力共同的老朋友。

庆祝活动结束后，我第一次看到了这张画作。在此之前，我已经相当熟悉张培力的录像作品和20世纪80年代的绘画，但对于1989年之后的绘画的认知几一片空白。这件作品在主题和风格上与以往大相径庭，显得神秘十足，就像一幅更大拼图中的一块。

作为我们选择合作项目的既有对话的一部分，我的朋友和同事、MAAP亚太媒体艺术总监金曼首先提醒我，这幅画被收录在张培力的作品全集目录中：在一张褪色的图片下方，我震惊地读到如下的简单说明文字：

飞行器，1994年，布面油画，150cm x 120cm

作品说明：1994年完成了最后两张油画。

展出记录：无。

作品现状：已毁坏。

在中华全球研究中心的大力支持下，围绕这幅画作组织展览的想法应运而生，随之也成为使命：显而易见，这是一位中国当代顶尖艺术家的重要作品，也是他在明确转向新媒体艺术前最后的绘画作品，它长期被封存，不曾被展出，据我所知也从未被书写和评述过。

创作于1994年的《飞行器》提供了探索张培力实践中绘画、录像和新媒体装置之间关系的绝佳机会，特别是从绘画到录像的转变，常常构建了我们对张培力创作的理解。作为20世纪80年代卓越的画家和观念艺术家，20世纪90年代和21世纪新媒体艺术和教育先驱，这些问题也与理解更广泛层面的中国当代艺术发展息息相关。它不仅是追逐新鲜事物的方式，也是重新审视我们的既有思路、众所周知的艺术作品，并再次考虑这些可能共同揭示的内容。

一场展览

2016年8月27日至11月15日，澳大利亚国立大学中华全球研究中心画廊举办了“张培力：从绘画到录像”展览，并获得了澳中理事会的慷慨资助。

除了最新修复和装裱的绘画作品，展览还展出了张培力一系列开创性录像作品，包括1988年的《30 x 30》和1991年的《（卫）字3号》及《水——辞海标准版》、多频多显示器录像装置《不确切的快感》（1996年）、以及最近探索其他形式的作品《标准翻译》（2010年），一台由MAAP亚太媒体艺术委托制作的LED监视器，以及双频投影装置《Q & A & Q》（2012年）。²展览有意进行小规模而多样性的呈现，探索了张培力的实践如何继续解构媒介的概念和功能，破坏稳定的意义系统。

这一项目对张培力被称为“中国录像艺术之父”（这是一个令他感到矛盾的标签）的叙事构成挑战，因为他平生作品体现出的观念一致性和形式实验性，已经超越了具体类别或媒介的范畴。尽管这样的思路仍然锚定着艺术家在中国当代艺术史书写中的位置，这个项目的成果之一就是我不再将张培力看作一位“录像艺术家。”

一本书

这本书既不是展览画册，也不是艺术家专著。³ 相反，在此集结成册的文章积极展示

了关于友谊和策展的个人反思，围绕张培力作品的文化和个人交流的历史，以及对他的艺术实践的新研究，以及其可能的背景和语境。其中不仅涉及关于中国录像艺术的历史观点，还包括张培力的绘画创作轨迹，以及80年代艺术群体实验的影响。寻找与来自他处的同仁的共同点意味着什么？本书并非试图将个人情谊与专业研究分开，而是将长期的联系视作自身意义的重要组成部分，启发作品捐赠也由此而来——艺术家、策展人和研究员、合作者、同仁和朋友之间的联系，特别是在中国和澳大利亚两国之间。

康兰丝 (Lois Conner) 热情地讲述了她与张培力以及她的“杭州家庭”的友谊，还有她长期在中国的摄影故事。那些关于摄影郊游、龙井茶和当地美食的故事不是游客的怀旧，而是他们曾经共同分享的时刻、滋味和场所。无论是在中国还是别处，这些东西对于建立朴素而真挚的创造性友谊而言，都是不可或缺的。正如康兰丝回忆的那样，是再上一杯茶，和另一位共同友人让她结识了白杰明。他们对北京圆明园旧址的历史和美学的共同兴趣，让他们成为了长期的合作伙伴，这便有了更多的摄影和品茗之旅，以及为数众多的展览和出版物。

白杰明 (Geremie R. Barmé) 回忆，上世纪60年代，是特殊的电台广播让他初识汉语，那也是毛泽东时代中国的大众媒介。作为1974年由澳抵华的第一批留学生，他对当时经历的诗意回顾显示出传媒的无处不在，这也是1989年后张培力作品关注的问题。在当时，电视的普及被认为是文革后中国社会最重大的变化。⁴ 白杰明的文章与张培力的青年时代产生不可思议的共鸣，为媒介的社会经验提供了直观感性的背景，这直至今今天仍影响着张培力的艺术语言。

1984年，张培力从浙江美术学院毕业，此后，通过他和身边艺术圈子的实践，实验艺术开始发源扩散。也正是这一年，康兰丝第一次来到中国。**古婷婷** (Katherine Grube) 重访了这一时期的实验艺术创作，她的文章分析了浙江青年创作社的形成，张培力是其中一个重要人物，这也是次年举办的“85新空间画展”的组织平台。这些实验直接导致了池社的形成。这是一个开创性的团体，从1986年开始进行公共表演和装置项目，将艺术直接带入日常生活。通过呈现张培力的个人和团体实验与杭州艺术圈之间的意识流动性，古婷婷对中国当代艺术史中先锋群体的决定论叙事进行了批判。

笔者**柯惟** (Olivier Krischer) 在文章中论述张培力《飞行器》(1994年)的重新出现，挑战了我们对张培力创作中向录像和新媒体装置转型的理解。1989年6月以后，张培力借由绘画“回归现实”，但在1994年之后重新放弃了这一媒介。在此之间的

重要时期当中，张培力在国际展览中稳健推进了他的新媒体实践，但与此同时还在继续多个系列的绘画创作。我认为，张培力绘画中带有拼贴和蒙太奇效果的观念和形式实验，是当时媒体和装置实践中至关重要的批判手段，它鼓励人们超越媒介特定的本体论，而这些本体论通常受到策展和艺术批评话语的限制。

姜苦乐 (John Clark) 的文章首先提醒我们：“录像艺术在中国的出现并非空穴来风。”他对在这一媒介在中国不同艺术群体中的引介和发展进行了视角广阔的概述，并特别指出，录像艺术在20世纪90年代为当代艺术实践开辟了新空间，并与表演等缺乏官方首肯的实践相交叉。姜苦乐从对亚洲现代艺术史学的更广泛研究角度出发，总结了他在张培力的录像和新媒体实践中发现的关键属性。对于姜而言，这反映了一种“现场的当代性”，而非被挪用的现代性。

在最后一篇文章中，“张培力：从绘画到录”展览（2016年）联合策展人**金曼** (Kim Machan) 详细讲述了她近二十年来与张培力等中国录像和新媒体艺术家的合作。她对自21世纪初在中国和海外策划中国录像和新媒体艺术项目（包括张培力的作品）的经验回顾，显示出策展人与艺术家之间的信任，多年来通过众多研究访问、展览和出版物不断积累和增强。她将这种迂回的旅程描述为一场发展中的对话，而本项目正是这一持续过程中的一次靠岸。

[抵制定义]

引言开头来自李克曼（以西蒙·莱斯的笔名写作）的警示之语，也是他展开对中国古典诗歌和绘画美学评论时写下的前言。对我而言，想到要对张培力的艺术作出任何陈述，就会与之产生强烈的共鸣。引用李克曼这位翻译中国美学的西方学者（作为白杰明的导师，他也与这个项目不无关系）来论述一位坚决抵制古往今来的“中国特色”，也拒绝专注于任何单一媒介的中国艺术家，其中似乎不无讽刺。但二者间的张力是有建设性的。正是在这种张力状态下，《飞行器》徘徊在边缘，清空了原已形成的意义共识；它向重新阐释开放，而非由艺术家为其指定新的功能或方案（如此便只是用一个权威取代另一个权威）。《飞行器》标志着张培力在绘画中创造这样一个空间的另一种尝试，在他的所有绘画中，都表现过对这种双重形式的追求，这些绘画既被观看，也激活了观看的方式。

但利害攸关的是什么？这个问题在张培力的创作中从来都不是直截了当的，他是故意为之。最近，在悉尼的一个展览开幕式，一位特别从北京飞来参加活动的同辈80年代前卫艺术家坚持认为中国现状使得成为艺术家在当下更有意义。毕竟，用他的话说，没有一个可供反对的国家，艺术又有什么价值？⁵ 煽动性的知识分子们和他们反对的对象之间存在共生关系，而艺术家在国家社会主义下工作的状态，与匈牙利作家米克洛什·哈拉兹蒂 (Miklós Haraszti) 称为“天鹅绒监狱”的情况如出一辙。白杰明曾用这一概念描述中国八九十年代的知识和大众文化。⁶

在白杰明对知识分子与国家之间同谋立场的批评中反复出现的问题之一，是20世纪90年代出现的新的民族主义，其影响开始超越政府。“正如商业化创造了一个全新的、贪婪的社会契约，在90年代，民族主义愈发成为超越官方文化限制的共识基础。”⁷ 张培力的早期观念主义明确规避了文化差异和身份问题，强调脱离国家意识形态的艺术自治，他也能感受到这种意识形态在一些同行的言论和修辞中得到呼应。但在1989年6月之后，他意识到自己此前的工作距离社会太远，所以通过绘画寻求“回归现实”的道路。⁸ 然而，他继续回避明显的国家和历史符号。不仅如此，他选择专注于新媒体艺术的节点，正是当代中国绘画得以在全球流通，获得市场份额的时候。

1994年底，在完成《飞行器》后，张培力前往美国，并且有意移居，但最终在1995年放弃了绿卡申请，以便在欧洲举办展览。他回到中国之前已经在纽约待了十个月。⁹ 在此期间，他写道，他试图将自己的实践定位于艺术与生活之间，将自己放置在一个“无限边界”之上。¹⁰ 这意味着，艺术——生活这种看似常见的二元论至少需要放在90年代中国语境下理解“生活”为何。

比如，当年戴汉志（Hans van Dijk）在慕尼黑策划展览，邀请张培力为之撰写文章时，张写下了《与西方作战？》，尖锐批判了他眼中的艺术界对以国家政治为核心身份的內化——在经济发展和国际大型展览的垂青下，民族主义情绪在同辈中蓬勃而起。张培力当时的基本观点更具内省和哲学性：“所谓中心和边缘，在中国人和西方人的理解中涵义并不相同”，他在观察后如是说道。“在许多中国人看来，中心本身并不是问题，关键在于中国是否有朝一日成为中心。而在一些西方人那里，离开中心表明了开放的姿态，边缘不再是中心的外沿。”¹¹

如今，边界正在被重新划分和争夺。不仅是社群的界限，还包括存在的状态；尽管我们对人类社会的视野似乎因政治而收缩，我们作为一个物种的身份却正在被科学所延展。当控制被当成便捷，我们的生活也愈发被纳入机械化过程之中。不足为奇的是，艺术和友谊中那些尚未被定义的空间威胁着这些机械的区分系统。或许，这些空间和艺术的持续影响在于，我们无法言表这种政治究竟是对其自身存在是无足轻重还是举足轻重。

1. 西蒙·莱斯 (Simon Leys) : 《诗与画: 中国古典美学面面观》, 《着火的森林——中国文化与政治散文集》, 法语版见, 巴黎: Hermann出版社, 1983年, 第11页; 同见英文版, 伦敦: Paladin出版社, 1988年, 第13页。
2. 参见展览作品目录, 159页。金曼在她的文章中也对展览进行了描述, 129页。
3. 包括英文著述在内的张培力作品的参考资料为数众多, 但鲜有个人专著研究。最近出版的画册专著包括由小欧 (Orianna Cacchione) 等编: 《张培力: 记录. 重复。》, 芝加哥: 芝加哥艺术博物馆, 2017年, 其中包括实用的最新艺术家年表 (由古婷婷提供) 及参考书目, 以及一本中文小册子, 让画册成为双语出版物; 另有一本更早出版的双语文献, 岳鸿飞 (Robin Peckham)、刘秀仪 (Venus Lau) 编: 《张培力: 确切的快感》, 香港: Blue Kingfisher 出版, 2011年。关于张培力艺术语言的起源, 主要参考张培力作品全集目录, 由黄专和王景编: 《张培力艺术工作手册》, 广州: 岭南美术出版社, 2008年, 该书只有中文版。关于张培力最新的动感装置的英文论述, 参见秦思源 (Colin Chinnery) 源: 《无理之美: 张培力最新作品回顾》, 《燃点 2》, 2015-16年冬季刊, 第187-192页, 网络可见: www.randian-online.com/np_feature/irreverent-beauty-a-retrospective-look-at-zhang-peilis-most-recent-work。
4. 参见巫鸿: 《中国当代艺术中的电视》, 《十月》, 2008年夏季刊, 第125期, 第65-90页。
5. 谈话内容由友人向笔者转述, 但是哪位艺术家并不重要。最近的一项研究认为异见是中国当代艺术的决定性修辞, 参见米三 (Marie Leduc) : 《异议: 中国当代艺术在西方的崛起》, 剑桥, 马萨诸塞: 麻省理工学院出版社, 2018年。
6. 白杰明 (Geremie R. Barmé) : 《赤字: 当代中国文化论》, 纽约: 哥伦比亚大学出版社, 1999年。对哈拉兹蒂作品回顾及其对当今中国政府与知识分子关系的理解, 参见白杰明近作《更多的牢笼, 更少的天鹅绒》, 《典藏引介》: chinaheritage.net/journal/less-velvet-more-prison/。
7. 白杰明, 《骗外国人就是爱国》, 《赤字: 当代中国文化论》, 第256页。
8. 张培力访谈, 刘鼎、卢迎华、苏伟编: 《个体经验: 1989-2000年中国当代艺术实践的对话与叙述》, 广州: 岭南美术出版社, 2013年, 第79页。
9. 基于笔者2017年7月31日在杭州对张培力的访谈。
10. 张培力1995年在亚洲文化协会赞助申请中提到。菲兰 (Francesca Dal Lago) : 《非同寻常的艺术》, 岳鸿飞、刘秀仪编: 《张培力: 确切的快感》, 第11页。
11. 中文文章名为《与西方作战?》, 黄专和王景编: 《张培力艺术工作手册》, 广州: 岭南美术出版社, 2008年, 第374页。文中英文引文由笔者翻译。



Zhang Peili, documentation photo from *Brown Book No. 1*, 1988. Image courtesy the artist and Boers-Li Gallery.
张培力, 《褐皮书一号》记录照片, 1988年。艺术家及博而励画廊惠允。

Zhang Peili, Hangzhou, 1995. Photograph by Lois Conner.

张培力，杭州，1995年。康兰丝惠允。



Art and friendship, and a flying machine

Lois Conner

I met Zhang Peili in 1992, shortly after his exhibition with Geng Jianyi, *Recent Works: Art Show by Zhang Peili and Geng Jianyi since 1991*, at the Tayuan diplomatic residence compound in Beijing. My friend Francesco Dal Lago, who introduced us, was the curator. At the time, Peili was increasingly moving away from oil painting in favour of video art. The previous year he had made what would become one of his classic video works, *Document on Hygiene No. 3*, in which he films himself repeatedly washing a chicken, until it submits entirely.

From the summer of 1993, I started making an annual trip to Hangzhou. By then Peili and I had bonded over our work, becoming friends. When I visited, he invariably arranged accommodation for me. The first place I stayed was his studio, which was a friend's empty apartment. An unfinished painting of a saxophone graced the floor; buckets of paint dotted the room. I remember how he complained that he was frustrated and didn't want to finish the painting. His flying-machine works were made shortly after his saxophone works, possibly in the spring of 1994. They are part of his last group of paintings.

In the early years, whenever he had time, Peili would spend an afternoon photographing with me, sometimes with a book in hand, as he had soon become accustomed to my irregular rhythms when photographing. One afternoon, he

literally saved my life. I had set myself up on the roof of an old Hangzhou house to make a multi-panel work. The roof looked out over West Lake at Qu Yuan Fenghe. As I was walking the perimeter of the old wood-and-tile roof, in my excitement I lost my balance and stepped onto what I thought were solid white tiles. It was actually heavy paper emulating tiles, and before I knew it I was hanging upside down from the rafters in the restaurant below. Only my ankles had kept me from making a headlong dive. Peili adroitly pulled me back up before I completely fell through. It was scary, dangerous and comic—sort of like Peili's own artistic spirit. I didn't let anyone know I was hurt, and took this photograph (pp. iv–v) of Peili shortly after my fall. Once I had finished and went down the stairs to the street, I could hardly walk, so he took me to hospital.

Over time I proudly became part of what I think of as my Hangzhou family: Peili and his group of five artist friends whom he has known since childhood. Together we would explore Hangzhou, visiting their studios, looking at new work, sharing ideas and stories over Longjing (Dragon Well) green tea and delicious local cuisine, like *ba bao ya* ('eight-treasures duck').

Peili and his group of artists are friends that have inspired me, transforming my life in China and my work. They have questioned and encouraged, and teased me endlessly. Their conceptual approaches and work ethic are robust and unswerving. Many of them are nationally and internationally successful, yet they have chosen to stay at home in Hangzhou, one of China's long-lived cultural centres. No one in the group takes themselves too seriously. They are all committed artists and are powerfully supportive of one another.

In 1996, Geremie R. Barmé (see image on the right) was a mystery guest at my house for dinner. I was forewarned not to ask him any questions testing his notoriously excellent scholarly Chinese—but I did anyway, thrusting a Taiwanese teacup bearing Buddhist sutras into his hand. He was gracious, and translated the humble lines with undeserved eloquence. And he never forgot my brashness.

That evening we discovered we had a mutual fascination with the imperial ruins at Yuanming Yuan, in Beijing, and we decided to meet up there in 1998 to begin a project together. Twenty years later, we are still dreaming up new ways to work together. Geremie has written introductions to nearly all my books and catalogues, even when the subject has had nothing to do with China.

That first year working with Geremie, I wasn't completely prepared for the Beijing winter, as I was planning to head to Hangzhou as soon as it got cold. On 24 November it snowed several feet overnight, and we were excited to return for a final day of work in the beautiful conditions. But after an hour my shoes were soaked, making trekking through the snow impossible. Geremie took me to have tea, rubbed my feet, gave me his second pair of socks—I only then noticed he was wearing two layers—and then we headed out again, with plastic bags between my new socks and my wet shoes. There are hundreds of instances of these acts of generosity that intersperse his serious and sardonic personality.

Working together is like being in a PhD course every day. As he glances at a detail in the landscape of a ruin, he casts his erudite and poetic eye across decades of learning to describe vignettes of history that make it visual. In Beijing he made the landscape appear to me as it was when the buildings and the grounds were a living, breathing palace.

I remember very clearly the day Geremie first described his vision for a centre for China studies within The Australian National University. Slowly, with a lot of work on every aspect of creation, from funding to the physical nature of the building, it became a reality. Beautifully designed, it became a vibrant, thriving intellectual community. In 2014, I donated *Flying Machine* (1994) to honour Geremie and his creation of the Australian Centre on China in the World, as well as to celebrate Zhang Peili, his art and our mutual friendship.



Geremie R. Barmé, Yuanming Yuan, Beijing, 2000. Photograph by Lois Conner.

白杰明, 北京圆明园, 2000年。康兰丝惠允。

艺术、友谊与飞行器

康兰丝

Lois Conner

我认识张培力是在1992年。当时，我的朋友弗兰（Francesca Dal Lago）在北京塔园外交公寓策划了“最近的工作：张培力和耿建翌1991年以来的艺术展”，并介绍我们认识。那时，培力开始逐渐远离绘画，专注录像艺术。1991年，他已创作了《（卫）字3号》这样的经典作品——在录像中，他反复清洗一只活鸡，直到小鸡完全驯服。

自1993年夏天起，我每年都会到访杭州。我与培力已经通过交流作品成为朋友，每次到杭州都由他来接待。我住过的第一个地方是他在朋友的闲置公寓里搭建的工作室。地上铺着一张未完成的萨克斯管油画，房间里到处是油彩桶。我还记得他抱怨着绘画令他感到沮丧，他甚至不想画完这张画。大约在1994年春天，他在《萨克斯管》系列之后完成了《飞行器》，这是他最后几张绘画作品之一，此后再未拾起画笔。

早年间，只要有空，培力常会和我一起在下个午出门拍照。有时候他也会带上一本书，因为很快他就习惯了我拍照时毫无规律节奏可言。

一个下午，培力甚至成了我的救命恩人。当时，我把相机架在西湖曲院风荷对面的一栋老房子屋顶上拍摄，我一时兴奋在走动中不觉一脚踏空。原来这是一种铺了瓦片的老式木质屋顶，我自以为踩到的白色瓦片实际是纸壳做的。我还来不及反应，就已经掉了下去，倒挂在楼下餐厅屋顶的椽木上，如果不是脚腕刚好挂住横梁，我就会头朝地直摔下去。在我完全着地之前，培力机敏的把我提了上去，整个场面惊险又滑稽。与培力的创作精神不谋而合的是，我没有告诉任何人我受伤的消息，还在摔跤后不久为他拍了这张照片（见图iv-v页）。拍完后，我顺着梯子爬下屋顶，到了街上才发现我走不了路，还是培力把我送到了医院。

渐渐的，我也成为了这个令我骄傲的杭州大家庭的一员，张培力和他相交多年的五位艺术家小带着我逛杭州、喝龙井茶、吃八宝鸭、参观艺术家工作室、谈创作的同时天南地北的聊天。

培力和他的朋友们不仅给了我无尽的灵感，也改变了我的创作和我在中国的生活。他们向我发问，给我鼓励，也时常与我调侃。他们的观念创作和工作伦理茁壮而坚韧，其中许多人都是全国乃至国际知名的艺术家，却仍然选择家乡杭州这个中国历史文化名城定居。这个群体里没有人太把自己当回事，每个人都是严肃的创作者，也是彼此坚实的后盾。

1996年，白杰明 (Geremie R. Barmé) (图、19页) 成为了我家晚餐会的神秘嘉宾。有人事先提醒过我，不要试图考验他人尽皆知的高超中文水平，但我还是忍不住塞给他一个印着佛经句子的台湾茶杯。他表现得从容大度，翻译之优美远胜原文，而我的无礼也令他印象深刻。

那个晚上，我和白杰明发现彼此对北京圆明园遗址有着浓厚的兴趣，决定1998年在圆明园合作一个项目。如今二十年过去了，我们仍然不断设想一起工作的新形式。他是我绝大部分摄影书和展览画册文章的作者，哪怕作品题材与中国无关。



Zhang Peili: From Painting to Video exhibition opening night, 26 August 2016: From left, Serina Bird (Australia-China Council), Olivier Krischer (ANU), Kim Machan (MAAP-Media Art Asia Pacific), Zhang Peili, Lois Conner, Richard Baker (ANU), Stephanie Fahey (Australia-China Council).

2016年8月26日，“张培力：从绘画到录像”展览开幕典礼。左起：Serina Bird（澳中理事会），柯惟（澳大利亚国立大学），金曼（亚太媒体艺术），张培力，康兰丝，Richard Baker（澳大利亚国立大学），Stephanie Fahey（澳中理事会）。

与白杰明一起工作的第一年，我原计划天气转冷就回杭州，因此没有做好应对北京冬天的准备。11月24日那天，地上连夜积起了几英尺厚的大雪，我们心情激动，准备在这样的美景中开始最后一天的拍摄。然而我的鞋在短短一小时内就湿透了，无法继续在雪地里走路。白杰明带我去喝了热茶，帮我按摩脚部，还把他带的袜子给了我。我这才发现他竟然带了一双多余的袜子。再出门时，我的新袜子和湿鞋之间套了一层塑料袋。在他严肃善谏的性格背后，总有着无数令人温暖的慷慨举动。

和白杰明工作的每一天都像在上博士导课。他以博学而富有诗意的目光审视废墟的每一个细节，将几十年的学识浓缩为一个个可以视觉化的历史片段。北京城的建筑和景观仿佛一座座鲜活而有生命的宫殿，在他的描述中向我敞开。

我始终记得，白杰明第一次向我提起他在澳大利亚国立大学创办一个中国研究中心的设想。经过各方规划、资金筹备到实地建设的多年运作之后，这个构思终于付诸现实，这栋美丽的建筑也成为了富有活力的知识摇篮。2014年，我捐出收藏多年的画作《飞行器》，向白杰明和他创办的中华全球研究中心致敬，也为了张培力，他的艺术和我们共同的友谊。



Geremie R. Barmé (back row, third from left) visiting Mao Zedong's former residence at Shaoshanchong during the 1975 Spring Festival. Image courtesy of Geremie R. Barmé.

白杰明（后排左三）于1975年春节期间参观韶山冲毛泽东故居。白杰明惠允。

Something in the air

Geremie R. Barmé

Enemy news

Tōutīng dítái!

偷听敌台!

The gruff voice barked over the concrete trough. I was in the washroom of our dorm building at the Beijing Foreign Languages Institute, having arrived from Australia only a few days earlier. He was a worker-peasant-soldier study officer 工农兵学员 (Maoist Chinese for ‘student’) wearing, even at that darkling hour in the morning, a high-collared blue Mao jacket. Steely-faced, his tone was one of warning and accusation. I had no idea what he’d just said.

‘You’re secretly listening to enemy broadcasts!’

It was October 1974, and I was a naive and eager exchange student who had just finished two and a half years of Chinese in Canberra. In the cold and forbidding dormitory washroom, I had placed my small radio—listening to which I hoped would improve my Chinese comprehension—on the dividing ledge of the wash trough. I’d tuned in to a radio station with a broadcaster who wasn’t just reading in a harsh staccato, and at seemingly impossible speed, the same news blaring out of the loudspeakers around the campus. The voice was in near dulcet tones, quite different from the shrill delivery of Central People’s Radio. I presumed that this milder voice must be coming from some local station, or even a provincial broadcaster speaking in the clear and calm Chinese I had become used to from classes at The Australian National University.

Sūxiū guǎngbō!

苏修广播!

My interlocutor spat: 'It's a Soviet Revisionist broadcast!'

Our teachers had introduced us to basic Maoist Chinese. In our third year of undergraduate studies we'd read some *Red Flag* articles in class and more general guff from the *People's Daily*, and I had leafed through *Peking Review*, so I knew the basics: American imperialism 美帝, Soviet revisionism 苏修, counter-revolution 反革命 and Chiang Kai-shek bandits 蒋匪, as well as Chairman Mao's three oppressive mountains 三座大山 of feudalism, capitalism and semi-colonialism 封建主义, 资本主义, 半殖民主义. Although as a foreigner I'd been listening to 'enemy broadcasts' my whole life, I didn't know the expression *dítái* 敌台. Now I'd never forget it.

It was in high school in Sydney that I'd first been exposed to People's Radio. One of my friends at Randwick Boys High was Samson Voron, a ham (amateur) radio enthusiast. We were both a priori Trekkies; Samson even had the look of a youthful Spock, his Russian ancestry giving him the smooth features and eyes (but not the pointy ears) of the laconic science officer of the Starship Enterprise. Sam couldn't make it into space or teleport to other worlds, but long hours spent searching the airwaves at night brought him as close as possible to being a terrestrial global citizen.

Even in those jejune years Samson knew that I was interested in Taoism, Tibetan Buddhism and Indian mysticism; he thought I'd probably be interested in the bizarre world that came streaming into his earphones via Radio Peking, which, along with Radio Moscow, was one of his favourites in that age of youthful rebellion. During morning recess one day, he told me about the stern hysteria of the Radio Peking announcers. It was 1967; I was thirteen, and the Cultural Revolution was at its height.

Samson invited me home to listen for myself. He encouraged me to write to Peking because, free of charge, they'd send me publications about China. From then on until I left to study in the People's Republic as an exchange student in 1974, I received a flood of printed matter from China: the weekly *Peking Review* and copies of the monthlies *China Reconstructs* and *China Pictorial*. I was attracted to the surreal images of workers and peasants in the magazines, and to

the Chinese-language corner, but *Peking Review*, clogging our mailbox (much to the bewilderment of my parents), and printed on impossibly thin dictionary paper, was a challenge: each issue started with long reports on meetings of the Chinese Communist Party, mass rallies in Tiananmen, obscure foreign Communists being feted by Chairman Mao, theoretical screeds on the Cultural Revolution—all of it couched in an English prose that was in turns impenetrable and hilarious. It was my introduction to what, nearly forty years later, I would describe as New China Newspeak 新华文体.

I hardly ever heard Radio Peking myself, unless Samson had me over, but my interest in China, philosophy, politics and history increased. Later, as a student of Chinese in Canberra, I was drilled in correct Peking-inflected pronunciation by our tutor Vieta Dyer, and from second year, 1973, I learned the more dulcet tones of Taiwan-inflected Mandarin. The contrast couldn't have been greater, and when, in 1974, I heard that stern voice admonishing me in the washroom, I had no doubt about the tone, and the demeanour, of Official China.

A measured life

As students in a late-Cultural Revolution university, our lives were marshalled by the radio. We woke at 6.00 am to the early-morning broadcast calling students to callisthenics. This collective PE routine was the fifth in a series of Cultural Revolution radio callisthenics introduced in 1951. Our broadcast always began with the following words:

Our Great Leader Chairman Mao teaches us: 'Develop physical education, improve the people's strength; raise awareness; defend the motherland!'

伟大领袖毛主席教导我们：发展体育运动，增强人民体质，提高警惕，保卫祖国。

News programs were shouted into the canteens while we ate; morning classes were interrupted by further broadcast callisthenics; lunch was midday news; afternoon broadcasts replaced teatime and the evening meal was ushered in by further news and updates on the daily revolutionary struggle, key quotations from Chairman Mao, the reading out of editorials that would appear in the press the following day, including barely comprehensible theoretical articles on topics like bourgeois rights, capitulationism in the Ming-dynasty novel *The Water Margin*, as well as denunciations of the Soviet Union. Then there were the mind-numbing reports on the cavalcade of foreign dignitaries met by the revolutionary leadership, or lame student essays from the school PA system that mimicked

official propaganda. Punctuated with martial music and rousing exhortations, radio broadcasts measured out our days and echoed through our dormitories and classrooms and over the sports fields. When in high school I came top in the year in English, I'd requested as my prize *The Selected Poems of T. S. Eliot*. In my world-weary adolescence an early favourite was 'The Love Song of J. Alfred Prufrock':

For I have known them all already, known them all:
Have known the evenings, mornings, afternoons,
I have measured out my life with coffee spoons;
I know the voices dying with a dying fall
Beneath the music from a farther room.
So how should I presume?

The verse came to me as clockwork broadcasts punctuated and filled my student life in China.

Diminishing returns

The fascination with listening to radio broadcasts decreased in proportion to my ability to understand what was being said. At the time, I didn't know it was the end days of what I think of as High Maoism: the two-decade-long ideological stain dating from the Hundred Flowers Movement of 1956, during which people from all walks of life found that they had been lured into 'helping the party improve its work style' and as a result found themselves denounced and, in many cases, sent into internal exile, until the end of both Mao (who died on 9 September 1976) and his class-struggle-based policies, in December 1978.

Our textbooks, novels, comics, the newspapers, the radio, our teachers and our Chinese classmates' conversations reflected that mono-Maoist world. They all found voice in an unforgiving and relentless Sino-logorrhoea, the English version of which I had first heard on Sam's shortwave radio as a thirteen-year-old high school student in Sydney.

Real enemy broadcasts, from the BBC and Radio Australia, became a staple and we listened in enthusiastically, if furtively. As there were no students from the United States (although they would come, trailing their clouds of glory) until after Sino-US normalisation in 1979, the Voice of America was not on our dial. Only later would I learn that VOA, along with Radio Australia, was a staple for Chinese

radio listeners and enthusiasts (although VOA was jammed until 1976). In fact, Radio Australia, with the proximity of its shortwave transmitters and its mix of light news and lighter music, enjoyed a prominence and cultural status in the 1970s and 1980s that is hard to imagine.

In October 1976, only weeks after Mao's death, our class of foreign students was sent on another ritualistic round of 'open-door schooling'. This policy had been introduced during the Revolution in Education that was supposed to bring book- and classroom-bound students into closer contact with lived, productive reality by assigning students to work in people's communes and factories during term time and to learn from the workers-peasants-soldiers (foreign students were barred from assignment to military units).

It was autumn, and our class at Liaoning University was sent to work on an apple-producing commune in Jin County, on the Liaodong Peninsula, not far from Dalian. During the day we worked with the local peasants picking apples; at night we were sequestered in a separate collective dormitory. With little diversion and no entertainment, we often listened to snatches of radio news and music broadcast by Radio Australia. This is how we first heard reports that a group of leaders in the Communist Party Politburo had been detained. It was explosive news, and it was punctuated by military movements around us as army planes flew overhead. We later learned that the air traffic corridor connecting the Shenyang Military Region to Peking was overhead; everyone was alarmed. Meanwhile, the Chinese broadcasts shouted into our dorms, throughout the peasant village and over the fields spoke only in riddles. The main message was gnomic, for it was the oft-repeated mantra calling on the nation to persevere with Three Wants and Three Disavowals 三要三不要:

Want Marxism, Disavow Revisionism;
 Want Unity, Disavow Disunity;
 Want Openness, Disavow Plots and Intrigue.
 要搞马克思主义，不要搞修正主义；
 要团结，不要分裂；
 要光明正大，不要搞阴谋诡计。

In the capital, party leaders had planned to suppress news of the downfall of a group that would soon be known as the Gang of Four for up to two months while they rounded up their henchmen and women. Professionally trained to be sensitive to every nuance in China's political life, our teachers and cadre-minders

knew something momentous was afoot. We told them what we had heard on Radio Australia and in recognition of the accuracy of the news they locked us in our dorms, fearful that these enemy broadcasts might foment a local incident. They sent a delegation back to Shenyang to ascertain what was going on. But the news of the arrest had been leaked to the Western media, and Party Central was forced to announce the coup on 14th October.

Those who remained with us in the commune fitfully revealed their disdain for what was now openly denounced as a plot to usurp the party and suborn the revolution in the name of Chairman Mao. Later in the month, by the time we were taken to the port city of Dalian—a reward for an austere stint on the commune, now to participate in a formal celebration of the ousting of the Gang of Four—our local Chinese leaders had accommodated themselves to the latest direction in national life and were doing what can best be described as the ‘dialectical backflip’ to justify their compliance with, and even enthusiastic imposition of a now discredited political line.

Broadcast letters

Radio broadcasts ruled the airwaves of China and it was through the radio, more than via any other medium, that the shifting political winds of China’s revolution were communicated to the country.

In early June 1966, a letter from Chairman Mao read over the radio announced his support for a group of high school students calling themselves the Red Guards. In mid-August a radio broadcast reported on a mass rally in Tiananmen Square in which the leadership had called for Smashing the Four Olds, leading to a nationwide wave of iconoclasm. It was over the radio that every twist and turn in the Great Proletarian Cultural Revolution was first broadcast.

The voice came from Central Peking Radio, but it was relayed by countless provincial, municipal and local stations, as well as via the small-scale broadcasters in every factory, commune and school. You could be ignorant of the secretive communications of the party, sleep through the imposed political study sessions and avoid reading the daily press, but there was no escape from the incessant, insistent and ubiquitous broadcasts.

It was the airwaves that would declare the end of the era of Maoist extremism and give notice that a new era was dawning for the People's Republic. Those who spoke more freely and traded rumours in an era of media control and lingering fear were known as 'mini radio stations' 小广播站.

In those years, I encountered, in passing, a recent jailbird: Sidney Rittenberg. It had been nearly ten years since, with Samson Voron, I had listened to the English-language broadcasts of Radio Peking when I was at high school in Randwick. Rittenberg, a firebrand foreign revolutionary in Maoist Peking, had taken over the radio station where he had previously worked as a foreign expert and where, for a period, he was a Maoist enforcer who brought to the foreign-language service the zealotry that was crowding broadcasts throughout China itself.

He was a small man, steely but grey from nearly a decade in prison. Only some years earlier Chinese Premier Zhou Enlai had declared that Rittenberg was one of the bad people and that 'he will never be allowed freedom'. Sometime in 1978, I spotted him on the Friendship Bus that stopped by the Foreign Languages Press at Baiwan Zhuang, on its afternoon trip to the Friendship Store at Jianguomenwai.

He was still under a cloud, and people spoke of him in hushed tones as Zhou Enlai had supposedly said that for his misdeeds during the Cultural Revolution he must never be allowed a new start 永不得翻身. Only later did I learn that the English-language Radio Peking I had first heard ten years earlier, the voices in the air that I'd heard at Samson Voron's home in Randwick, were from an organisation that had been taken over by Rittenberg as part of the extremist media push by Cultural Revolution radicals. I would also learn that the prose I had come to regard as the formal style of mainland Chinese was further developed around the same time by Chen Boda, one of the most important writers of twentieth-century China, who, along with Mao Zedong's other ideologues, forged a prose style of high dudgeon and extremism that still underpins the tenor of China's official voice in the twenty-first century.

Turn off, tune out

From 1977 until the early 1990s I often stayed at Baiwan Zhuang. Not long after my time picking apples at the People's Commune in Jin County, I had been introduced to the translators Yang Xianyi and Gladys Yang. They befriended me and invited me to use their apartment as my Beijing home during the years I first worked in Hong Kong and later lived and studied in Japan. Through their

kindness I learned a little of the workings of China's international propaganda effort in the early post-Cultural Revolution years, and it was because I was living at the Foreign Languages Press, and occasionally took the Friendship Bus into town on shopping expeditions with Gladys, that I bumped into the recently freed Sidney Rittenberg. It was also with Gladys and Xianyi that I enjoyed a rare moment of revenge on the ubiquitous and invasive loudspeakers—so tellingly called *laba* 喇叭, a word that means both 'loudspeaker' and 'trumpet' in Chinese.

It was the early summer of 1986 and I, along with my soon-to-be-wife Linda Jaivin, and a friend who worked for *Libération*, Philippe Grangerau, was invited by the Hunan novelist Gu Hua to join Xianyi and Gladys to the film set for the screen adaptation of Gu Hua's popular novel *Hibiscus Town*, in West Hunan province.

Sitting in our soft-sleeper compartment, I thought that Gladys and Xianyi had probably had enough of incessant broadcasts and mind-numbing lectures from the party. They had both been jailed in the late 1960s for four years: Gladys, a foreign spy, and Xianyi, a corrupting agent of influence. Xianyi was locked up at Banbu Qiao, a prison for common criminals, with a life regimented by broadcasts, study sessions and group discipline. As a high-status agent, Gladys was sequestered at the political prison of Qincheng, on the outskirts of the city, where she was kept in solitary confinement and restricted to hearing news broadcasts and the official press. For Linda the blare was relatively exotic, although annoying; for me it was unbearable: loud, inane and a continuation of the aural force-feeding I'd experienced for over ten years. I climbed on a bunk and 'decommissioned' the loudspeaker. The rest of the trip passed in a happy clamour of our own making.

From early 1978, Chinese TV had produced CCTV News, a thirty-minute nightly program. Feature stories generally mirrored the *People's Daily* and radio broadcasts, in keeping with the party protocol that maintained a 'unified calibre' 统一口径 in presenting information. During the tumultuous events of the spring-summer of 1989 the evening news was used by the authorities to issue its admonishments, alerts and warnings, as well as its version of what today is known as fake news.

The broadcaster Xing Zhibin had been half of the male-female newsreading team since July 1981. Her voice was famous—as was her matronly appearance, including a helmet-like hairdo. Her clipped and perfectly measured delivery was far from the hysterical style favoured in the Cultural Revolution but was

nonetheless stern and uncompromising. It was her voice that was heard during the famous 1984 National Day Parade that celebrated Deng Xiaoping's eightieth birthday and again frequently during the dramatic events of 1989. Xing Zhibin's relentless voice seemed as though it could even be heard underwater. Perhaps that's why her work for Zhang Peili remains so compelling.

In a drop of water

Watching Water: Standard Version from the Cihai Dictionary (1991), featuring the automaton-like Xing Zhibin, I am reminded of a quieter yet more powerful voice, also famous in 1989. It is that of my old friend Yang Xianyì. As the journalist John Gittings noted in the obituary for *The Guardian*:

In 1987 the party old guard hit back, sacking the reform-minded leader Hu Yaobang, and paving the way for the bloody events around Tiananmen Square two years later. When the crisis came, Yang decided he could no longer shrug politics aside. 'I could at least speak through the foreign TV and newspaper correspondents to the people outside China and tell them the true situation,' he recalled in his autobiography *White Tiger* (2000).

His message was that what had happened was 'a fascist coup engineered by a few diehards against political reform'. In a BBC interview after the massacre during the night of 3–4 June, Yang declared that the party leaders were even worse than past Chinese warlords or Japanese invaders. The authorities, probably deterred by Yang's age and reputation abroad, left him at liberty, and after a vain attempt to persuade him to recant they merely expelled him from the party.

Xing Zhibin's voice and demeanour resonate still in Zhang Peili's art, work that itself outlives its original place and time. Similarly, Yang Xianyì's voice, although not heard on the airwaves since 4 June 1989, resounds through the timeless translations of Chinese literature that he produced with his wife and partner, Gladys. Both live on, one a silent poetry woven from the Chinese world of letters, the other a poetry created using a discordant voice that reads an artless work.

Note: A version of this essay was first published online for the China Channel of the *Los Angeles Review of Books* on 4 June 2018, at www.chinachannel.org/2018/06/04/something-in-the-air. A longer version was published by the author at China Heritage, www.chinaheritage.net/journal/something-in-the-air, 8 June 2018.

空中电波

白杰明

Geremie R. Barmé

敌台消息

“偷听敌台！”

我在北京外国语学院宿舍楼的厕所里，听到一个粗哑的声音如犬吠般从水槽边传来。我几天前才从澳大利亚来到北京。对方是一个工农兵学员，在凌晨的黑暗中仍穿着毛式蓝色立领制服，面色铁青，语气中满是警告和指责。他说的话我一个字也没听懂。

“你偷听敌台！”

这是1974年的十月，我还是一个天真热切、只在堪培拉学过两年半中文的交换学生。为了提高中文听力，我躲在冷得令人生畏的宿舍厕所里，把小收音机放在水槽边上听广播。我正在收听的频道播音员不像校园喇叭中反复播报的新闻一样顿句强硬，语速飞快。这个声音几近悦耳，没有中央人民广播的高亢尖利。我想当然的认为，这些相对温和的播音大约来自本地甚至外省电台，他们所讲的中文与我在澳大利亚国立大学中文课上学习的一样清晰、平稳。

“苏修广播！”

他依然吼着。“这是苏修广播！”

我的中文老师也教过我们一些基本毛式汉语，大学三年级时，我们读过《红旗》杂志和《人民日报》里的文字，我在此之前也读过《北京周报》，可以理解常见词汇，比如美帝、苏修、反革命、蒋匪，还有毛主席说的三座大山，即封建主义、资本主义、半殖民主义。作为一个外国人，我听的自然都是“敌方电台”，但从未听说“敌台”这个听过一次便永生难忘的词汇。我最初接触中央人民广播是在悉尼兰威克男子高中时期，我的好友萨姆森·沃伦是一个业余无线电爱好者。我们都是星际迷航的死忠

粉，萨姆森的俄罗斯血统让他看起来甚至像年轻的史波克，除了尖耳朵，他们有一样平滑的眉眼。萨姆森去不了外太空或异世界，整夜接收空中电波却也让他成为名副其实的世界公民。早在那个时候，他就知道我对道家、藏传佛教和印度神秘主义感兴趣，也一定会喜欢从电波中传来的另一个奇异的世界：北京广播电台。和莫斯科广播电台一样，都是他少年反叛时代的最爱。一次晨休时，他向我提起北京广播电台播音的铿锵和疯狂。那是1967年，我十三岁，文化大革命正值高潮。

萨姆森邀请我去他家听广播，并鼓励我给北京广播电台写信，因为他们会免费给我寄有关中国的刊物。从那时起，直到1974年我作为交换学生来到中国，我陆续收到了许多来自中国的报刊杂志，包括《北京周报》和月刊《中国建设》、《人民画报》。画报中近乎离奇的农民和工人照片令我着迷，当然还有讲授中文知识的中文角。而每周塞满我家邮箱（这让我的父母甚为费解），印在极薄的字典用纸上的《北京周报》对我而言是一个巨大的挑战：每期刊物都长篇累牍的记述中国共产党的大小会议、天安门广场群众集会、毛主席宴请不为人知的外国共产主义者、还有文化大革命的种种理论教条，内容夹裹在时而费解、时而滑稽的英文里。这成为我与四十年后被称作“新华文体”的写作范式的首次接触。

除非萨姆森邀请，我很少能听到北京广播电台，但我对中国、哲学、政治和历史的兴趣与日俱增。后来，我在堪培拉成为一名中文专业学生，受到戴老师（Vieta Dyer）标准的北京腔调的严格训练。大学第二年，也就是1973年，我又学习了台湾国语柔和悦耳的发声方式，二者实在大相径庭。因而，在1974年，宿舍厕所里的这个工农兵学员的严厉责骂，毫无疑问的向我表明了官方中国声音的调性和姿态。

被度量的生活

在文化大革命后期，大学生活完全由广播调遣。我们每天早上六点都要听广播操集合令起床。集体广播体操首次颁布于1951年，我们做的是第五套广播体操，也称为文革体操，每天都以如下口号开头：

伟大领袖毛主席教导我们：发展体育运动，增强人民体质，提高警惕，保卫祖国。

千篇一律的新闻广播响彻学校食堂；早课中间还有新一轮广播体操；午饭时有午间新闻，下午茶时间由广播替代，而晚饭则充斥着每天革命斗争新动向、报告、毛主席语录、次日见报的社论，这包括一些晦涩的政论文章，如资产阶级法权、明代小说《水浒传》中的投降主义倾向，还有对苏联的谴责。接下来还有令人头昏脑涨的革命领袖接见的外国名人名单，和学校广播里模仿官方宣传的蹩脚学生作文。广播回荡在宿舍、教室和操场上，中间穿插着军乐和激昂的口号，我们每日的生活就这样被它度量。记得高中得年级英语第一名时，我选择的奖品是《艾略特诗选》，我灰世的青少年时期最爱的便是《阿尔弗瑞德·普鲁弗洛克的情歌》：

因为我已经熟悉了她们，熟悉了她们所有的人——
 熟悉了那些黄昏，和上下午的情景，
 我是用咖啡匙子量走了我的生命；
 我熟悉每当隔壁响起了音乐
 话声就逐渐低微而至停歇。
 所以我怎么敢开口？

在中国上学的日子里，每当广播如钟表发条般侵入我的生活，我总会想起这首诗。

收获渐少

随着我能看懂的广播内容越来越多，我对广播的着迷程度也随之锐减。在那时，我并不知道自己处在毛主义极盛时期的尾声。这个长达二十年的意识形态运动从1956年的百花齐放运动开始，各界人士被诱进“给党的工作提意见”的“阳谋”，遭到批判，及多年的自我放逐。直到1976年九月毛泽东去世，同年十二月以阶级斗争为纲的政策才得以结束。

不论是教材、小说、连环画、报纸、广播、还是同学和老师们的谈话，都是毛时代单一价值社会的体现，他们口里的中文如出一辙，都是同样的无情、飞快、而且喋喋不休。我十三岁在悉尼上高中时第一次在萨姆的短频收音机里听到就是这种说话方式的英文版本。

货真价实的敌台，比如澳洲广播电台和英国广播公司BBC，是我们秘密文化生活的支柱。那时的留学生同学中没有美国人——当然，1979年中美关系正常化之后，美国学生们也驾着祥云荣耀而至——美国之音因此不在我们的收听范围。后来我才知道，美国之音和澳洲广播都是中国广播爱好者的最爱，虽然美国之音在1976年前都受到信号干扰。澳广由于短波发射台地理位置靠近中国，新闻消息和音乐皆轻松入耳，在七八十年代的中国曾拥有今天难以想象的文化地位。

1976年十月，毛泽东去世后的短短几周内，我们一班外国学生被送往新一轮“开门办学”。这个政策出自文革后期的教育革命，要求死啃书本的学生走出教室，投入真实的生产生活，在学期中到公社和工厂劳动，向工农兵学习——当然，我们这些外国人是允许分配到军事单位的。

那个秋天，我和一班同学从辽宁大学被分配到辽东半岛，在大连附近金县的一个苹果生产大队劳动。白天，我们和当地农民一起采摘苹果，晚上住在隔开的集体宿舍里。

由于生活单调，缺乏娱乐，我们经常私下零碎地收听澳洲广播电台的新闻和音乐节目，也是由此才得知中央政治局里有政治集团被捕的消息。这个极具爆炸性的新

闻，加上周边的军事行动、空中飞过的战机，都使我们意识到事态严峻。后来我们发现，沈阳军区到北京军区的空中走廊就在我们头顶，大家都感到十分紧张。与此同时，回响在宿舍、村庄和田地里的中文广播依然日复一日的播送着语焉不详的警示，重复最多的便是“三要三不要”：

要搞马克思主义，不要搞修正主义；
要团结，不要分裂；
要光明正大，不要搞阴谋诡计。

在四人帮及其支持者被拘捕期间，“粉碎四人帮”的消息被北京领导层严格封锁长达两个月之久。而我们的老师和干部多年来练就了高度的政治敏感，已经意识到有剧变正在发生。我们说出了在广播中听到的消息，他们意识到情况属实，就把我们关在宿舍里，生怕敌台信息的散播会造成地方混乱，还派人去沈阳确认消息的真实性。事实上，四人帮被捕的消息已经外泄给西方媒体，党中央也已于十月十四日公开此次改变。

对四人帮篡党夺权、以毛主席之名破坏革命的大批判开始后，和我们一起留在公社的人也会偶尔表达出鄙视之情。十月底，我们被送去大连参加“粉碎四人帮”的官方庆祝活动，作为在公社艰苦生活的奖赏。这些地方干部已经迅速适应了国家的新方向，在他们曾经服从甚至积极拥护的政治路线倒台之后，立即进行了一场高难度的意识形态大转弯。

广播作为文体

看不见的电波主宰着中国领空，也先于其它媒介，成为中国革命政治风向和动荡的主要传声筒。

1966年六月初，毛泽东通过广播宣布支持一队自称“红卫兵”的高中学生。八月中旬，在天安门广场的群众集会上，“破四旧”的上层号召通过广播传往各地，掀起了全国范围内大肆破坏传统的浪潮。文化大革命期间，大大小小的政治变动和转向同样依靠广播下达。

这些播报出自北京广播电台，传达到每个省市县份的地方电台，再下达到所有工厂、公社、学校的自有广播站。你可以忽略党的语焉不详的通讯，可以在政治学习课上睡大觉，也可以不读书看报，但无处不在、永无休止的广播却着实让人无所遁藏。

同样通过空中电波，人们得知了毛式极权统治的结束，以及中华人民共和国新时代的到来。在那个严格管控媒体、人人心中有余悸的时代，人们把能说会道、爱传小道消息的人叫做“小广播站”。

那些年中，我短暂结识了刚出狱的李敦白（Sidney Rittenberg）。这距离我初次和萨姆森·沃伦一起收听北京广播电台刚好过去了十年。在毛主义控制下的北京，李敦白这位激进的外国革命者掌控了他曾担任外国专家的北京广播电台，将这场席卷中国听众的革命狂热带入外文播报中。

李敦白个子不高，外表刚毅，近十年的牢狱生涯却使他满头灰白。此前不久，周恩来总理才批示过，李敦白是坏份子，“决不能让他自由。”1978年的某个下午，我看到他坐在一辆前往建国门外友谊商店的友谊巴士上，在百万庄大街外文出版社门前停靠。

那时李敦白仍然生活在政治阴影下，因为周恩来说他在文革中做了坏事，永不得翻身，人们只敢小声谈论他。后来我才发现，我十年前在悉尼萨姆森家听到的北京广播，正是在李敦白的控制下，投入文革狂热份子掀起的激进宣传浪潮。我也了解到，被我视作中国大陆官方文体的写作范式，大多出自陈伯达的手笔，作为二十世纪中国最重要的文胆之一，他与其他毛泽东御用文人共同创造了一种集激愤与极端论调于一身的写作风格，并仍然决定着二十一世纪中国官方言论的基调。

转机换台

从1977年到1990年代初，我时常住在百万庄。离开金县的摘苹果的人民公社后不久，我被介绍给翻译家杨宪益和戴乃迭（Gladys Yang）夫妇。我们成为了朋友。我开始在香港工作，以及后来去日本求学居住期间，他们的公寓成为了我在北京的家。在他们的介绍下，我开始了解文革结束初期中国面向国际的宣传手段。由于我住在外文局，有时会乘坐友谊巴士和戴乃迭一起去友谊商店购物，我才能遇到出狱不久的李敦白。也是与二老在一起时，我得到了一个难得的机会，对无所不在、无孔不入的播音喇叭实施一次小小的报复——“喇叭”这个词在中文里同时代表小号和扩音器。

那是1986年的初夏，我和即将成为我妻子的贾佩琳，我的朋友、法国《解放报》记者菲力浦·格朗日罗（Philippe Grangereau）受湖南小说家古华邀请，与杨宪益和戴乃迭一道去湘西参观他广受欢迎的小说《芙蓉镇》改编电影的拍摄现场。

坐在软卧车厢里，我心想，对各种无休止的播报和令人麻木的讲话，杨宪益和戴乃迭一定不堪其扰。他们二人曾在六十年代末熬过四年的牢狱生涯，戴乃迭被指控为外国间谍，杨宪益的罪名则是反动权威。杨宪益被关在半步桥监狱，狱友多是普通囚犯，日常活动包括听广播、参加学习班和集体管教。戴乃迭的身份是高级特工，被单独监禁在专门关押政治犯的京郊秦城监狱，每日只能听到新闻播报和官方宣传。贾佩琳觉得广播虽然扰人却尚颇为新奇，而我实在忍无可忍：这种一如既往的高亢、空洞，十余年来未曾改变的强制听觉折磨，促使我爬到上铺，关掉了喇叭。余下的旅途中，车厢里只剩我们愉快的喧闹声。

1978年一月，中央电视台启播每晚间时长三十分钟的《新闻联播》，在统一口径的指示下，其信息播报与《人民日报》和各大广播电台保持一致。在1989年春夏之交的风波中，《新闻联播》亦成为当局喉舌，发布指示、通知、警告、以及今天我们称为“假新闻”的虚假消息。邢质斌自1981年七月起担任新闻联播男女主播搭档之一，她的声线，女舍监般的庄重外表，以及头盔似的标志性短发在中国家喻户晓。邢质斌的播音清晰严谨，与文革时期的铿锵激昂截然不同，却仍显得强硬和刻板。她解说了1984年为邓小平八十周岁庆生的国庆阅兵，也大量参与了六四事件的报道。她的音色如此冷峻，仿佛在水下也能传播——这也是邢质斌在张培力作品中的朗读时至今日仍然震撼人心的原因。

滴水见世界

观看《水——辞海标准版》中邢质斌机械的朗读，我想起了另一个更加沉静却更为有力的声音，一个在同样在1989年出名的声音，这便是我的老友杨宪益。约翰·基廷斯 (John Gittings) 为英国《卫报》撰写的讣告中这样写道：

1987年，共产党的守旧势力重新占据上风，胡耀邦因改革而下台，并为两年后血腥的北京事件埋下伏笔。当危机来临，杨宪益决定不能再对政治表现出事不关己的姿态。他在2000年的自传《白虎》(White Tiger) 中写道：“我至少能通过国外电台和报社记者向国外的人对话，让他们了解真实情况。”

杨宪益将所发生的一切描述为“少数保守顽固分子针对政治改革所进行的一次法西斯政变。”他在学潮发生后接受BBC的一次采访中声称，党的领导人比过去的中国军阀和日本侵略者更加恶劣。当局或许考虑到了杨宪益的年龄以及他在国外的名声，没有剥夺他的自由之身，在试图劝说他收回言论无果之后，他们只是将他开除党籍而已。

邢质斌的朗读和举止在张培力的作品中得以脱离原本的时空存在。同样的，杨宪益的声音尽管在1989年六月四日后再无公开播放，却依然留存在杨戴二位先生的不朽译作中。这两种声音都将继续存在，无论是由汉语文学经典编织出的沉默的吟咏，还是声音和无味之辞的失谐组合产生的诗歌。

注：本文的一个版本于2018年6月4日首次在线发布于《洛杉矶书评》中华频道，网址为 www.chinachannel.org/2018/06/04/something-in-the-air。此文更长的版本于2018年6月8日发表在《遗产》(China Heritage) 上，网址为 www.chinaheritage.net/journal/something-in-the-air。

The '85 *New Space* exhibition: Radical experiments and the academy

Katherine Grube

The '85 *New Space* exhibition (*bawu xinkongjian huazhan* 85新空间画展) opened on 2 December 1985, in the gallery of the Zhejiang Academy of Fine Arts (ZAFA, now China Art Academy), Hangzhou.¹ The nine exhibiting artists, most of whom were ZAFA graduates, displayed sculptures, prints and oil paintings. Like many in the 1980s, these young artists rebelled against the academy and fine arts establishment through seemingly subtle experimentations with style and form. The graphic simplicity of their works was radical in its considered resistance to socialist realism's exaggerated expressiveness and idealised presentation of the human subject. The *New Space* artists' disregard for establishment conventions reflected a particular antipathy towards academic procedure and taste. Throughout the 1980s, the academy functioned as the symbol of institutional aesthetic conventions, the inculcating agent of institutionalised practices, and the physical agent of ideological and political enforcement. By electing to work in modernist idioms that depicted the urban everyday, the *New Space* artists eschewed the customary language of socialist realism in order to craft a wider cultural space in which to work more independently. Their self-conscious disengagement from conventional languages and styles reflected frustration with the ways in which bureaucracy and ideology not only determined artistic taste, value and style but also conditioned the production of and the critical response to art. The '85 *New Space* exhibition was organised during a time

of intense cultural ferment, resulting from the economic reforms and political liberalisation introduced after the conclusion of the Cultural Revolution and the death of Mao Zedong in 1976. The gradual loosening of cultural controls provided access to new and previously banned information on art history and practices that went beyond socialist realism. At the same time, young artists who had spent their adolescence as Red Guards or 'sent down' youth



'85 New Space exhibition invitation. Image courtesy Zhang Peili.

85新空间画展请柬。张培力惠允。

(*zhiqing* 知青) in the countryside were encouraged to produce works critical of the revolutionary past and its excesses. Critiques of the Maoist period were also launched in a more radical, personal fashion by artist groups such as the Stars Group (*xingxing huahui* 星星画会) in Beijing, who explored different styles of international modernism in order to expand the space available for critiques of the status quo. However, for all their radical departures from socialist realist form and content, artists in the late 1970s and early 1980s continued to share a humanistic faith in the redemptive power of art that, on the one hand, revived the Enlightenment spirit of the May Fourth era, with its emphasis on public protest, and on the other hand, renewed academic realism as the highest aesthetic form. The Anti-Spiritual Pollution Campaign (*qingchu jingshen wuran yundong* 清除精神污染运动), launched in 1983, dampened the exuberance of the immediate post-Mao years, sending many rebellious artists into exile, while many of the more liberal cultural voices in the Chinese Communist Party were removed from leadership positions.² The return to cultural conservatism produced widespread disillusionment, even within mainstream cultural and political institutions, and it was at this moment that the '85 *New Space* exhibition took place.

The Sixth National Art Exhibition

By 1984 such disillusionment was felt across the fine arts establishment, including in museums, professional organisations, fine arts academies and the fine arts press. For Zhang Peili and other *New Space* artists, their frustrations crystallised around the Sixth National Art Exhibition, held in Beijing in October that year. The exhibition displayed over three thousand works, most of them inoffensive and highly romanticised depictions of peasants, women or children. This return to the customary forms and subjects of Chinese socialist realism, and the conspicuous absence of innovative, unconventional or critical works, was perceived as bowing to the political demands of the Anti-Spiritual Pollution Campaign. Particularly surprising was the absence of so-called Scar art (*shanghen meishu* 伤痕美术), which emerged in the immediate post-Mao years, using a moody naturalism and themes of rural life or urban youth to criticise the Cultural Revolution's excesses. The Scar art movement resulted from artists' fatigue with producing idealised representations of politically and ideologically determined subjects, as well as their desire to confront the violence and abuse of the Cultural Revolution.³ Even though Scar art overtly challenged party and state narratives, Scar artists produced their cathartic and often critical compositions in a realist idiom, which allowed the movement to be readily incorporated into official art histories. At

a time when official discourse and policy sought to repudiate the Cultural Revolution, to distance the party from the worst of the Maoist years, Scar art was almost instantaneously incorporated into the mainstream canon as an example of state-sanctioned self-criticism. Representative works, such as Cheng Conglin's *A Certain Date. Snow. 1968* (1979) and Luo Zhongli's *Father* (1980), received major prizes at national exhibitions, were published in key art journals and were acquired by the China Art Gallery (now the National Art Museum of China).

In 1984, the socialist system continued to determine the conditions of artistic production in China, controlling systems of patronage, display and publication. The Sixth National Art Exhibition made explicit the limited potential for artistic creativity within a Byzantine system characterised by layers of bureaucracy that subjected far too much decision-making to political agendas, both personal and institutional. The exclusion of state-sanctioned Scar art from the Sixth National Art Exhibition provided young artists with a tangible example of the exhibition's conservatism. Their criticism of the exhibition focused on bureaucratic centralisation and the limits it placed on the diversification of artistic language. In an editorial published in the journal *The Trend of Art Thought* (*Meishu sichao* 美术思潮), the young critic and curator Fei Dawei captured frustrations with the stagnant cultural environment, writing, 'In the past, the theme was "Promote the Revolution and Boost Production". Now it is the "Four Modernisations". In the past, we painted Red Guards in military uniforms. Now we paint youthful workers in bell-bottom trousers. In terms of artistic concept, it remains unchanged from the Cultural Revolution.'⁴

To Zhang Peili and his Hangzhou classmates, the Sixth National Art Exhibition was an irritating reminder of how little had changed structurally in the 'reform era' (*gaige kaifang* 改革开放). The renewed political campaign of 1983, its targeting of individuals and its effective curbing of independent expression deepened their dissatisfaction with the arts establishment and the academy. The exclusion of the more idiosyncratic though still realist tableaux of recent art academy graduates, like Zhang Peili, sparked deep animosity that spurred many of these artists to form independent groups and organise exhibitions outside formal institutional channels, in a spontaneous outpouring of independent activity that critic Gao Minglu called the '85 New Wave Movement (*bawu xinchao yundong* 85新潮运动).⁵ In Hangzhou, Zhang and fellow artist Zha Li decided to create a physical and social space in which young artists could work. In the spring of 1985 they established two studios in suburban Hangzhou and started planning what was to become the '85 *New Space* exhibition.

Gathering in the Hangzhou suburbs

The group of artists that gathered in these suburban Hangzhou studios is often referred to as the Zhejiang Youth Creation Society, or the Society of Young Artists (*Zhejiang qingnian chuangzuoshe* 浙江青年创作社), but such a formal title belies the group's ad hoc nature and ignores the fact that the 'society' was created to receive funding and other support from the Chinese Artists' Association (CAA) for an exhibition.⁶ From July 1984 the group held informal gatherings to discuss a possible exhibition. In December that year the artists formally rented studios, with financial support from the Zhejiang Branch of the CAA. In 1984, the group largely comprised Zafa graduates and included Bao Jianfei, Song Ling, Wang Qiang, Xu Jin, Zhang Peili and Zha Li (though Zha emigrated to England on a government scholarship in May 1985). They were joined in July 1985 by Geng Jianyi, and later by the oil painter Wang Guojun, as well as Cao Xuelei, the only self-trained artist among them.⁷ The group never crafted a manifesto defining common artistic or philosophical commitments, but instead united around the desire to 'critically challenge the Chinese cultural establishment' through a future exhibition.⁸

The 'society' benefited from recent shifts within arts and cultural bureaucracy that favoured the promotion and support of young artists, professors and critics. In a speech on 22 October 1984, Deng Xiaoping had announced that older party cadres should 'unhesitatingly promote young and middle-aged cadres, especially those in their thirties and forties [as Comrade Chen Yun says]'.⁹ Deng's proclamation encouraged promotion based on professional expertise and talent rather than on political considerations. The impact on culture and the arts was immediate, transforming the type and quality of art produced across China.

The *New Space* artists were able to take advantage of this new administrative focus because of Zhang Peili's employment at the Zhejiang Branch of the CAA, from early 1985. Soon after his graduation from Zafa in June 1984, Zhang had started teaching at the Hangzhou Academy of Arts and Craft, but repeated disputes with his department head caused him to switch work units to the CAA by the end of the year. By joining the CAA at a time when national leaders sought a transition of power in local and national party and state bodies, Zhang was able to channel institutional resources towards external projects, through which *New Space* artists received financial and promotional support from the organisation. The CAA paid for the artists' two studios and also purchased art supplies for the group.¹⁰ Additionally, the organisation

included the '85 *New Space* exhibition in their official programming schedule, which widely publicised the exhibition (yet also meant that all works necessarily underwent a review process with local administrators prior to exhibition).¹¹

Zhang also leveraged interregional rivalries to secure institutional support for the young artists. According to Zhang, the leader of the Zhejiang Branch of the CAA had returned from the Sixth National Art Exhibition dismayed by the province's under representation in the country's most prestigious exhibition and was eager to promote a new 'creative state of affairs'.¹² This translated into supporting local youth and youth-led organisations in order to cultivate artistic innovation in accordance with Deng's national directive. The wry self-consciousness of the group's name, an allusion to the Creation Society (*chuangzao she* 创造社)—an early twentieth-century literary movement and cultural project of national renewal—situated their efforts in a historical lineage familiar to even the most conservative bureaucrats.

When the '85 *New Space* exhibition opened on 2 December 1985, it was received as a radical statement by a group of young artists, their works sparking lively debates nationally and locally. Most of the exhibited sculptures, paintings and prints continued to pursue figuration but departed from the accepted styles and customary subject matter of the academy and mainstream fine arts establishment. Their portrayals of daily life drew on surrealism, Dada and modernist commercial art and design, while aspiring to an often deadpan neutrality of expression. Song Ling's ink-on-paper series *People—Pipelines* (1985) processed the dream imagery often associated with surrealism, in combinations of industrial workers, pipes and directional arrows. Geng and Zhang's painting series depicted, respectively, solitary hairdressers, and musicians and swimmers against shallow fields of colour. The melancholic overtones of their work are also seen in Xu Jin's compositions of lone figures in train stations, titled *Dialogue* (1985) and *Zero Point* (1985), as well as in Wang Guojun's *Mechanic* (1985), a precise, naturalistic depiction of a young man seemingly enclosed within industrial gears and machinery. Similar feelings of enclosure and alienation pervade Wang Qiang's sculpture *Adagio of Symphony No. 5, Second Movement* (1985). One of four sculptures included in the exhibition, Wang's *Symphony* encased a life-size plaster figure between two panes of glass approximately five feet long. The resulting vitrine bisected the gallery space and transformed the figure into 'a specimen' for examination. Cast from life, the headless and handless figure was poised with its arm raised as if preparing to give an orchestra its preparatory beat. It enacted a moment pregnant with anticipation for a future never to arrive.¹³ Zha Li alone created abstract works,

composed of flat geometric forms. Yet such simplicity in line and form was also explored in Bao Jianfei's lyrical and highly stylised print of a female nude reclining under the sun's rays, part of her series titled *New Space*.

In the context of a still highly regulated official system, the '85 *New Space* works were considered a radical break with institutional convention, for which they received significant attention locally and in the national fine arts press. The CAA's publication *Meishu* (Fine arts 美术)—then the most prestigious art publication in China—featured a multi-page colour insert on the show. In Hangzhou, two forums were organised at ZAFSA to discuss the exhibition. It was also reported that every ZAFSA department attended the show and organised formal discussions afterwards that allowed students 'to offer their opinions about the *New Space* exhibition'.¹⁴

As recent graduates of ZAFSA, the young artists made that academy the most visible target of their criticism. Yet the exhibition also rebelled against conventional forms of academic and socialist realism in response to, on the one hand, their incongruity with the diverse sociocultural environment of the mid-1980s and, on the other, their association with the creative restrictions of the arts education system. In an editorial in *Meishu*, Bao Jianfei explicitly situated the exhibition as a considered resistance to the 'uniformity' of artistic 'language and method' in the academy, characterising the type of education she and other *New Space* artists received at ZAFSA as 'an education in traditional Chinese painting guided by a national aesthetic sensibility and an academic training in the imported techniques of Western realist painting'.¹⁵ According to Bao, political demands stultified the development of realist practices and 'simplified' the thousand-year-old Chinese painting tradition.¹⁶ The resulting standardisation of technique, style and subject matter was 'incompatible with the heterogeneous and diverse perspectives brought about by the New Era'.¹⁷ Bao's criticism of her academic training and the academy's approach to art-making were informed, in part, by the disputes that had erupted during the 1985 graduation show at ZAFSA.

The 'naughty' students in the class of '85

The oil painting department at ZAFSA graduated only nine students across three studios in 1985, but its graduation show ignited a broad controversy that threatened the graduation of several students and resulted in three days of debate at the academy. Central to the controversy were educational reform

and independent expression, the debates around which unfolded publicly in the pages of *Meishu* and the broadsheet *Zhongguo meishu bao* (Fine arts in China 中国美术报).

Supervised by Zheng Shengtian and Jin Yide, the 1985 graduation show departed in significant ways from previous graduate exhibitions. In 1983, Zheng had returned from a two-year fellowship at the University of Minnesota, where he had researched fine arts pedagogy, as well as modern and contemporary art in Europe and the United States. With Zheng at its helm, the 1985 graduate exhibition became an introduction to, and a proposition about, alternative approaches to studio practice and teaching. Zheng and Jin gave students far more responsibility and autonomy in determining the composition, subject matter and style of their graduation works. In addition, they allowed students to produce more than one work for exhibition, and to display a short explanatory wall text.¹⁸ Most radically, Zheng and Jin did away with the tedious approval procedure associated with the production of graduate works.

Typically, student works passed through up to five rounds of review and critique by faculty before being approved for production. The process moved steadily up the academic hierarchy, from studio supervisor to departmental committee, and through the three realist genres of *suxie* 速写, *sumiao* 素描 and *secai* 色彩. With successive approvals, student drafts increased in scale and likeness, beginning with a small rough pencil sketch (*suxie*) of the proposed work, followed by a full-scale pencil-and-ink sketch (*sumiao*) and then an impressionist colour sketch (*secai*). The process began in the first semester of their fourth year, around November, so that by April students could finally begin painting their graduation works. The review process ensured the ideological rectitude of a work's theme and its adequate demonstration of officially sanctioned technical skills. But, as Geng Jianyi recalls, it also ensured that the students had 'absolutely no interest' in their graduation works by the time of the exhibition.¹⁹

Zheng approached the 1985 graduation show as an opportunity for students to instead demonstrate their technical skills through self-determined themes and compositions. A handful of what Geng has referred to as 'naughty' students in the sculpture, printmaking and oil painting departments revelled in this new freedom, deliberately challenging the academy's sanctioned styles.²⁰ Among the work of those students, Liu Dahong's two compositions *Spring*

Cannot Be Confined (1985) and *Plum Blossoms in Frozen Snow* (1985) as well as Geng Jianyi's triptych *The West* (1985) and his *Two People under a Light* (1985) attracted the most scrutiny. Their works shared an intentionally naive simplicity that reduced pictorial elements, particularly human figures, to flat forms and blocks of colour. Both artists depicted youth in everyday settings, but the deadpan irreverence of Geng's works was singled out as 'particularly inferior' because his figures—students and peasants—expressed 'indifferent personal relationships', incongruous with 'characters from contemporary times'.²¹ Conservative faculty members denounced the works for emphasising form over content, insufficiently demonstrating technical ability and departing significantly from themes that celebrated the reform era.²² They lamented that the works lacked 'nutritional' and 'spiritual value', and that the student artists had forsaken their 'responsibility' to 'inspire the enthusiasm of a billion people for the heroes that have emerged during the magnificent Four Modernisations and its revitalisation of China'.²³

For their part, reform-minded professors at ZAHA perceived the graduation works as an important step towards the diversification of form and style, and critically linked the exhibition to broader educational reforms and new teaching methodologies. Zheng outlined the reformers' position in an August 1985 article in *Meishu*, titled 'Trends in Western Fine Arts Education'.²⁴ Zheng's article begins with a discussion of the importance of arts education to American artists and institutions, then continues with a broad history of the fine arts academy, from the School of Drawing in Florence through to the present, before describing how contemporary curricula and institutions focus on both the 'transmission of ideas' and the 'teaching of craft'.²⁵ To Zheng, the responsibility of a contemporary arts education was 'imparting knowledge' and 'cultivating technique'.²⁶ Zheng's discussion of the diverse teaching methodologies in the United States, as well as the dual emphasis on intellectual and technical development, was a direct critique of the Chinese system, and he concluded his essay with a rhetorical proposal: 'In order to greet future challenges, isn't it necessary, in the process of building upon the successes and failures of the traditional and modern, Eastern and Western [models], to initiate discussion and work out a new design for art education in China today?'²⁷

While debates took place in the academy, Geng and Zhang Peili formed their life-long friendship. Geng began working out of the artist studios in Hangzhou's suburbs, just as preparations began in earnest for the '85 *New Space*

exhibition. He shared with the *New Space* artists a desire to disengage from the politicised artistic styles and subject matter associated with the fine arts mainstream; and his work, when viewed alongside stylistically and thematically similar compositions by Zhang Peili, Song Ling and Xu Jin, appeared as part of an emerging regional school or style, one that the prominent critic Gao Minglu would soon dub ‘rational painting’ (*lixiang huihua* 理性绘画). However, Gao’s desire to define a unified school or movement frustrated Geng, Zhang and other *New Space* artists who were dismayed that their struggle for artistic independence was being ascribed an ideological position nonetheless.

The irrationality of ‘rational painting’

Artists in Hangzhou recoiled from the sense of patriotic mission underlying Gao’s New Wave movement. The apparent cohesion of a national cultural movement, under the title ‘85 New Wave, belied the diversity of local activity and produced uneasy interpretative categories, of which rational painting is perhaps most indicative. Rational painting yoked together stylistic tendencies shared by the Northern Art Group (*beifang yishu qunti* 北方艺术群体)—working in Harbin, led by the artists Shu Qun and Wang Guangyi—and the *New Space* artists in Hangzhou. The interpretative rubric manufactured a coherent style that contradicted the very different theoretical and artistic investments of each group and ascribed a philosophical approach—‘rationality’ (*lixing* 理性)—to their art-making. Gao described the rational painters as ‘humanists [who] saw their art as an instrument for improving a backward society and reversing its cultural degeneration’, and said they intended to ‘create a new social and cultural order to replace the old’.²⁸ Gao’s humanistic interpretation of the artwork, and the nationalist ideals he describes, adheres to a vision of the purpose for art, culture and the artist that has been dominant in China since the 1910s.²⁹ This understanding of art-making called upon artists to expose social and political problems in order to contribute to the making of a better world.

Although such patriotic ideals were not far from the Northern Art Group’s expressed desire to ‘stride forth at the forefront of history’ and build a ‘spirit’ of rationality for the nation, the tradition of critical realism in the fine arts was precisely what artists in Hangzhou sought to overcome.³⁰ Instead, they purposefully lampooned the pretensions and procedures of academic realist painting, subverting the nationalist ideals that had informed its development in China since the early twentieth century. They sought to discover ‘art’s meaning

in our and our audience's everyday lives'.³¹ Artist Wang Qiang described the significant gap between the art-critical project of Gao and the self-proclaimed avant-garde and the practical project of artists in Hangzhou as follows: 'When critics tried to classify these groups during the 1980s, they made superficial judgements. They didn't fully understand the significance of our work. They judged things simply from the point of view of linguistic form...the formal appearance of the artworks.'³²

The discursive impulse to situate the New Wave within a historical lineage of progressive, radical intellectual practice demonstrated the ways in which received beliefs and behaviours conditioned responses to and interpretations of art in 1980s China. To Zhang Peili and Geng Jianyi, the self-conscious avant-garde's consonance with, and desire to become, part of the establishment demonstrated not only the endurance of existing institutions but also the replication of institutional thinking within purportedly iconoclastic and independent circles. The reproduction of the establishment within the artistic avant-garde led Zhang, Geng and Song Ling to question oil painting's ability to subvert or circumvent prescribed narratives and interpretational frameworks. As the dominant and most prestigious fine arts discipline, oil painting seemingly possessed limited critical potential. The medium and its modes of presentation came to symbolise the ways in which institutional beliefs and behaviours were inculcated and reproduced, even subconsciously, in artist and audience alike.

In response to this perceived limitation, Zhang, Geng and Song formed the Pond Society (*chi she* 池社) in 1986, on the basis of their conviction that oil painting, and indeed other forms of academic painting, were not the exclusive 'medium for communicating ideas'.³³ Between June and November of that year, in Hangzhou, the group created a series of site-specific performative interventions that explored the relationship between social space and the human form. Works in the series have come to be seen as some of China's most radical experimental art of the 1980s. In questioning the artwork's mode of reception and material format, the Pond Society was making a subversive comment on the nature of art itself, and, in so directing the purpose of art away from political and ideological commentary, they inaugurated artistic practices grounded in a self-consciously provocative spirit.

The Pond Society formed because of Zhang Peili, Geng Jianyi and others' frustrating engagement with the academy and broader fine arts mainstream in 1984 and 1985. The idealism expressed in the '85 *New Space* exhibition may

have dissipated with the Anti-Bourgeois Liberalisation Campaign in 1987 and the violent suppression of student-led protests around Tiananmen Square in 1989, but its legacy is essential to the experimental attitudes and practices that took shape in Chinese art in the decades that followed. Their experiences at this time transformed a rebellious group of recent graduates into radical experimentalists committed to an alternative vision of art. Where Wang Guangyi and other Northern Art Group artists remained committed to iconography and to the painterly surface (and, in this sense, worked within the basic parameters of establishment practice), Zhang, Geng and others in Hangzhou fundamentally questioned basic conventions in a way that revealed structural mechanisms, as well as individual and communal behaviours and beliefs that constructed and maintained such conventions. Zhang and Geng transformed the social and political engagement with realism into a subversive commentary on the nature of representation itself, and in so doing articulated an alternative understanding of the purpose and function of art that was not only wholly original but absolutely vital to the continued emergence of experimental art practices in China.



Artists in the '85 New Space exhibition (from left): Wang Qiang, Zhang Peili, Guan Ying, Geng Jianyi, Song Ling. Image courtesy of Zhang Peili.

85 新空间画展参展艺术家，左起：王强、张培力、关颖、耿建翌、宋陵。张培力惠允。

- 1 While the '85 New Space exhibition included works of printmaking and sculpture, it predominantly comprised paintings; indeed, its Chinese title could literally be translated as '85 New Space painting exhibition'. This essay reflects the prominence of painting in the exhibition, focusing on the debates and controversy that roiled the Oil Painting Department at ZAFPA, rather than on parallel debates that occurred in the Printmaking and Sculpture Departments.
- 2 In a well-known example, critic Li Xianting was removed from the editorial board of the journal *Meishu* [Fine Arts] during this time. For a discussion of the effect of the Anti-Spiritual Pollution Campaign on exhibition programming and works selected for the national exhibitions, see Jane DeBevoise, *Between State and Market: Chinese Contemporary Art in the Post-Mao Era* (Leiden: Brill, 2014), 18, 23.
- 3 Julia F. Andrews, *Painters and Politics in the People's Republic of China, 1949–1979* (Berkeley: University of California Press, 1994), 393–96; Martina Köppel-Yang, *Semiotic Warfare: The Chinese Avant-Garde, 1979–1989; A Semiotic Analysis* (Hong Kong: Timezone 8, 2003), 24, 185–87; DeBevoise, *Between State and Market*, 28–32.
- 4 Fei Dawei, comp. 'Zhongyang yuan shushing guanyu dilijie quango meizhan zuotan jiyao' [Summary of the symposium about the Sixth National Art Exhibition held by teachers and students of the Central Academy of Fine Art], *Meishu sichao* [The Trend of Art Thought], no. 1 (1985): 11.
- 5 Gao Minglu, '85 xinchao yundong' ['85 New Wave movement], *Meishujia tongxun* [Journal of artists], no. 3 (1986): 8.
- 6 Bao Jianfei, 'Women ji women de chuanguo' [Our creations and us], *Meishu* [Fine arts] 218, no. 2 (1986): 48; Paul Gladston, *'Avant-Garde' Art Groups in China, 1979–1989* (Bristol: Intellect, 2013), 123–25; Shi Jiu [Zhang Peili], 'Guanyu "xin kongjian" yu "chishe"' [On 'New Space' and the 'Pond Society'], *Meishu sichao* [The Trend of Art Thought], no. 1 (1987): 16, trans. Kela Shang, in *Contemporary Chinese Art: Primary Documents*, ed. Wu Hung and Peggy Wang (New York: Museum of Modern Art, 2010), 83–89. On the naming of the group, see Zhang Peili, 'Materials of the Future: Documenting Contemporary Chinese Art from 1980–1990', interview for Asia Art Archive, 23 November 2008, 9, www.china1980s.org/files/interview/zplpfinal_201104271739035788.pdf. In a conversation with the author (16 November 2016, Hangzhou), Geng Jianyi disputed that individual artists identified self-consciously as a formal group.
- 7 Shi, 'Guanyu "xin kongjian" yu "chishe"' [On 'New Space' and the 'Pond Society'], *Meishu sichao* [The Trend of Art Thought], no. 1 (1987): 16. See also Jiu, 'On *New Space* and the Pond Society (1987)', trans. Kela Shang, 85.
- 8 Shi, 16, and, trans. Kela Shang, 85.
- 9 Julia F. Andrews and Kuiyi Shen, *The Art of Modern China* (Berkeley: University of California Press, 2012), 214.
- 10 Shi, 'Guanyu "xin kongjian" yu "chishe"' [On 'New Space' and the 'Pond Society'], 16; trans. Kela Shang, 85–86.
- 11 Shi, trans. Kela Shang, 86.
- 12 Zhang, 'Materials of the Future', 9.
- 13 Shi, trans. Kela Shang, 85.
- 14 Shi Jiu [Zhang Peili], 'Guanyu "xinkongjian" huazhan de fanying' [On responses to the 'New Space' painting exhibition], *Meishu* [Fine arts] 218, no. 2 (1986): 47.
- 15 Bao Jianfei, 'Women ji women de chuanguo' [Our creations and us], *Meishu* [Fine arts] 218, no. 2 (1986): 48.
- 16 Bao, 48.
- 17 Bao, 48.
- 18 Jin Yide, 'Biye chuanguo jiaoxue de tihui' [The experience of instructing graduate work], *Meishu* [Fine arts], no. 9 (1985): 42.
- 19 Geng Jianyi, interview with the author, 16 November 2016, Hangzhou.
- 20 Geng, interview, 16 November 2016.
- 21 'Zhemei biyesheng zuopin yinqi zhengyi' [Zhejiang Academy of Fine Arts graduate works cause controversy], *Zhongguo meishu bao* [Fine arts in China], no. 9 (21 September 1985): 23.
- 22 'Zhejiang meiyuan de yi chang panlun' [A debate at the Zhejiang Academy of Fine Arts], *Meishu* [Fine arts], no. 9 (1985): 16.

- 23 Gang Xi, 'Lundian zhaibian—Zhejiang meiyuan biye chuanguo taolun' [Argument excerpts—Zhejiang Academy of Fine Arts graduation works symposium], *Meishu* [Fine arts], no. 9 (1985): 27; Feng Xiao, 'Tan biye chuanguo zhong de ji ge wenti—Zhejiang meiyuan biye chuanguo taolunhui zhang de fayan' [Discussing several problems with graduation works—speech at the Zhejiang Academy of Fine Arts graduation works symposium], *Meishu* [Fine arts], no. 9 (1985): 23.
- 24 Zheng Shengtian, 'Xifang meishu jiaoyu qushi' [Trends in Western fine arts education], *Meishu* [Fine arts], no. 8 (1985): 62–64.
- 25 Zheng, 63 (Zheng's translation).
- 26 Zheng, 64.
- 27 Zheng, 64.
- 28 Gao Minglu, 'Conceptual Art with Anticonceptual Attitude: Mainland China, Taiwan, and Hong Kong', in *Global Conceptualism: Points of Origin 1950s–1980s*, ed. Stephen Bann (New York: Queens Museum of Art, 1999), 132.
- 29 In the mid-1910s, a movement among intellectuals emerged that called for the abolition of many aspects of China's social and cultural tradition. The New Culture Movement (*xinwenhua yundong* 新文化运动), which lasted into the 1920s, resulted from the political chaos surrounding the fall of the Qing dynasty in 1911, which led many intellectuals in China to conclude that political revolution without substantial cultural transformation would lead only to dictatorship and turmoil. Proponents of the New Culture Movement envisioned that political change followed intellectual and social change, and their severe critiques of traditional morality, and hierarchical and patriarchal social structures, were inherited by the Communist Party. Culture—in its literary and visual forms, in particular—emerged not only as the stimulus of a new society but also, through the depiction of social and cultural ills, as an agent of social change.
- 30 Shu Qun, 'Wei "beifang yishu qunti" chanshi' [An explanation of the Northern Art Group (1987)], *Meishu sichao* [The Trend of Art Thought] 1 (1987): 36–39; trans. Phillip Bloom, in Wu and Wang, *Primary Documents*, 79, 81.
- 31 Jianfei Bao, 'Women ji women de chuanguo' [Our creations and us], *Meishu* [Fine Arts], no. 2 (1986): 48–49.
- 32 Gladston, '*Avant-Garde*' Art Groups in China, 1979–1989, 142.
- 33 Shi, 'On *New Space* and the Pond Society (1987)', trans. Kela Shang, 87. Note, *chi she* can also be translated as 'pool society', *chi* meaning a pool of water.

85新空间画展：激进实验与学院

古婷婷

Katherine Grube

1985年12月2日，“85新空间画展”在浙江美术学院（浙美）陈列馆举办，展出了雕塑、版画、油画等作品¹，九位参展艺术家多数是浙美毕业生。像上世纪80年代的许多人一样，这些年轻艺术家通过看似微妙的风格和形式实验，表达对学院和艺术机构的反抗。通过深思熟虑地抵抗社会主义现实主义的夸张表现手法、以及对理想化人物形象的反思，这些作品体现出激进的视觉简洁性。作为新近的学院毕业生，“新空间”艺术家对权威的漠视反映了对学院派制式和审美的强烈反感。在整个80年代，学院既象征着传统机构审美传统，又是制度化实践的灌输者，对艺术强行施加政治和意识形态影响。“新空间”艺术家使用描绘日常城市生活的现代主义艺术语言，从而避开社会主义现实主义艺术手法，以便创造更宽广、更能容纳独立创作的文化空间。与传统艺术语言和风格的自觉脱离，反映出这批艺术家的不满不仅限于官僚主义和意识形态对艺术审美、价值和风格的垄断，也源于它们对艺术生产和批判性回应的限制。

“85新空间”展览出现的背景是文化大革命结束、1976年毛泽东去世后，因经济和政治自由化改革引发的文化大繁荣。当文化控制逐渐放松，人们得以了解到社会主义现实主义之外的艺术史和艺术创作，无论是新兴还是过去曾被禁止的内容。与此同时，青少年时期曾当过红卫兵或下乡知青的年轻艺术家们被鼓励创作批判革命历史及其中过激行为的作品。对于毛时代的批评也是由北京星星画会等艺术家团体以激进、个人的方式发起的，他们探索了世界上不同风格的现代主义艺术，从而拓展批判现实的土壤。尽管这批活跃于20世纪70年代末和80年代早期的艺术家彻底背离了社会主义现实主义的形式和内容，他们却仍然继承了关于艺术救赎力量的人文主义信念。这种信念一方面重振了五四传统和公民抗议的启蒙精神，另一方面更新了作为最高审美形式的学院派现实主义。1983年发起的“清除精神污染”运动挫伤了后毛泽东时代的文化繁荣，迫使许多有反叛意识的艺术家流亡海外；而中共内部许多对文化持自由态度的干部也被免除领导职务。²即使在主流文化和政治机关中，文化保守主义的回归也造成了广泛的幻灭感，“85新空间”正是在这个时机中诞生。

第六届全国美展

到了1984年，整个美术界都感受到了这种幻灭，包括博物馆、职业组织、美术学院和美术出版社。对于张培力和其他“新空间”艺术家来说，他们的挫败感可集中体现于当年十月在北京举行的第六届全国美展。该展览展出了三千多件作品，其中大多数是对农民、妇女或儿童的无关痛痒的、高度浪漫化的描绘。这类作品回归中国社会主义现实主义的惯用形式和主题，明显缺乏创新、批判性和突破常规的创作。这一转向被认为是屈服于清除精神污染运动的政治要求。尤其令人惊讶的是，伤痕美术也没能出现在这次展览中——这一流派在毛时代结束后迅速出现，利用沉郁的自然主义手法描绘乡村生活或城市青年，从而批判过激的文革运动。

伤痕美术运动源于艺术家对政治和意识形态先决的理想化表现形式的厌倦，他们渴望直面文化大革命中出现的暴力和伤害。³ 尽管伤痕美术公然挑战党和国家的叙事，但艺术家们大多运用已有的现实主义艺术语言进行宣泄和批评，使得伤痕美术很容易被写入官方艺术史。当官方话语和政策试图否定文革，从而使党与毛时代最黑暗的时期保持距离时，伤痕艺术几乎立即被纳入主流经典，成为国家认可的自我批评之典范。代表作品如程丛林的《1968年×月×日雪》（1980年）和罗中立的《父亲》（1980年），都在国家级展会上获得重要奖项，刊载于核心艺术期刊，并被中国美术馆收藏。

1984年，社会主义制度继续控制着中国的艺术资本、展示和出版系统，从而决定艺术生产。第六届全国美展明确表明，在这样一个极为复杂的体系中，艺术创造力本身并不占主导作用，个人和机构的政治目的通过层层官僚主义向艺术施加过多的决策权。对年轻艺术家而言，第六届美展排除了已被官方接纳的“伤痕艺术”，就是展览保守主义的有力证据。他们对展览的批评主要集中在官僚集中化及其对艺术语言多样化的限制上。青年评论家和策展人费大为在《美术思潮》杂志上发表的一篇社论中，对停滞不前的文化环境表达了沮丧之情。他写道：“过去画‘抓革命、促生产’，现在画‘建设四化’，过去画穿军装的红卫兵，现在画穿喇叭裤的青年工人。在创作方法上、艺术观念上和‘文革’时期几乎是一样的。”⁴

对于张培力而言，第六届全国美展再一次令人恼火的提醒他和他的杭州同学们，改革开放并没有带来多少结构上的变化。1983年重新掀起的政治运动以个人为目标，有效遏制了独立表达，也加深了他们对艺术机构和学院的不满。以张培力为代表的年轻艺术学院毕业生和他们具有个人特质却仍然属于现实主义的绘画被排除在展览之外，这在年轻艺术家中引发了强烈不满，促使其中许多人自发形成了独立团体，在正式机构渠道之外组织展览。这种自发的独立活动被评论家高名潞称作“85新潮”。⁵ 在杭州，张培力和同学查立决定创办一个年轻艺术家可以工作和社交的实体空间。1985年春天，他们在杭州郊区建立了两个工作室，并开始筹划“85新空间”展览。

杭州郊区的聚会

聚集在杭州郊区工作室的艺术家群体通常被称为“浙江青年创作社”，但这样的正式名称掩盖了这一群体的临时性，也忽略了它成立的初衷，即获得美协提供的资金和支持，举办一场展览。⁶ 从1984年7月开始，该小组举行非正式聚会，讨论这场可能的展览。同年12月，艺术家们正式用中国美协下属浙江美协提供的资金租下了工作室。在1984年，该小组主要由浙美毕业生组成，包括包剑斐、宋陵、王强、徐进、张培力和查立（查立1985年5月通过公派留学移居英国）。耿建翌于1985年7月加入，后来画家王国俊和小组中唯一一位自学成才的艺术家曹学雷也陆续加入。⁷ 该组织从未制定一个共同艺术或哲学承诺的宣言，而是通过实施展览达成“猛烈冲击中国文化的堤岸”的目标。⁸

创造社受益于其时艺术和文化官僚机构的转变，这些转变有利于支持推广年轻艺术家、教授和评论家。邓小平在1984年10月22日的讲话中宣布，老干部应该“大胆地起用中青年干部，特别是陈云同志讲要选拔三四十岁的年轻人。”⁹ 邓的发言鼓励以专业知识和人才而非政治考虑为基础进行晋升。这对文化艺术的影响立竿见影，改变了中国各地区艺术的类型和质量。

张培力于1985年初在浙江美协就职，“新空间”艺术家便得以利用这一新的政策。1984年6月从浙美毕业后不久，张培力到杭州工艺美术校任教，因与部门负责人多次争执导致他在同年年底调职。在国家领导人在地方和中央寻求权力移交时期加入美协，这使得张培力能够将机构资源用于外部项目，“新空间”艺术家也因此获得美协的财政和宣传支持。美协支付了艺术家的两个工作室租金以及材料费。¹⁰ 此外，美协还在其官方项目安排中加入了“85新空间”展览，这意味着展览得到了广泛宣传，也意味着所有作品必须在展出前由地方官员进行审查。¹¹

张培力还利用地区竞争来确保获得体制对年轻艺术家的支持。据他讲述，浙江省美协领导参观第六届全国美展时，对本省在中国第一美展上参展作品不足感到很不满意，希望加紧建设地方的“新的创作状态”¹²，这也使得美协愿意依照邓小平的指示，培养有艺术创新性的青年活动和团体。“青年创作社”的团体名称体现出他们讽刺性的自我意识，暗指二十世纪早期有志革新中国文化的文学团体“创造社”，也将这一团体置于保守官僚也熟悉的历史谱系之中。

“85新空间”展览于1985年12月2日开幕，被认为是一群年轻艺术家的激进声明，作品引发了当地和全国的激烈讨论。大多数展出的雕塑、绘画和版画作品仍然是具象的，但背离了学院和主流美术机构的风格和主题。他们对日常生活的描绘借鉴了超现实主义、达达主义和现代主义的商业艺术和设计，意图获得冷面般(deadpan)中立的表达。宋陵的纸本水墨系列《人·管道》（1985年）处理了经常与超现实主义相关的梦境图像，包括工业工人、管道和方向箭头。耿建翌和张培力的绘画系列分别描绘

了孤独的理发师，以及浅景深色块背景中的音乐家和游泳者。这些画作中的忧郁色彩也出现在徐进的火车站孤独旅人中，如《对话》（1985年）和《零点》（1985年），还有王国俊的《机械工》（1985年）中对困在工业齿轮和机械中的年轻人精确、自然主义的描绘。类似的封闭和疏离感充斥着王强的《第5交响乐第2乐章开头的柔板》（1985年）。作为展览中的四件雕塑之一，《第5交响乐》将一个真人大小的石膏人体塑像嵌入两个约5英尺长的玻璃窗格中。玻璃展示柜将展览空间一分为二，将塑像转化为供人检查的“标本”。雕塑以真人为模型，无头也无手，一只手臂抬起，似乎在准备为交响乐队起拍。这是一个充满了可能性的时刻，然而未来永远不会到来。¹³ 只有查立一人展出了使用平面几何形式的抽象作品，而包剑斐在日光下侧卧的裸女版画不仅抒情且高度风格化，也体现出与查立相似的线条和形式简练感，这是她的系列作品“新空间”的一部分。

在一个仍受高度监管的官方体制背景下，“85新空间”被认为是与制度的彻底决裂，因此受到当地和国家级美术纸媒的极大关注。中国最负盛名的艺术杂志、中国美术家协会出版的《美术》印发了关于展览的彩色插页。在杭州，浙江美院组织了两个论坛来讨论展览。据称，浙美的每个院系都参观了展览并组织正式讨论，让学生们就“新空间”发表意见。¹⁴

作为浙美的应届毕业生，学院是这些年轻艺术家最明显的批判目标。然而，展览还反对了传统的学院派和社会主义现实主义。一方面，学院派和社会主义现实主义不再符合二十世纪八十年代中期多样化的社会文化环境，另一方面，它们与艺术教育系统对创造性的限制息息相关。在《美术》杂志的一篇社论中，包剑斐明确将“85新空间”展览视为对学院中艺术“语言和方法”的“统一性”的抵制，将她和其他“新空间”艺术家在浙江美院接受的教育描述为“在民族审美精神指导下的中国传统绘画熏陶”和“西方传入的写实绘画技巧的训练。”¹⁵ 包剑斐认为政治要求扼制了现实主义创作的发展，而且“简化”了逾千年的中国绘画传统，¹⁶ 由此产生的标准化技巧、风格和主题无法适应“表现大时代潮流带来的多层次多角度的人的精神状态。”¹⁷ 1985年浙美毕业展期间爆发的争议也对包剑斐批判自己的美术训练和学院教授的创作方法产生了影响。

“不听话”的85届学生

1985年，浙江美院油画系仅有三个画室的九名学生毕业，但他们的毕业展引发了广泛争议，导致学院进行了三天的辩论，甚至威胁到几名學生是否能够毕业。争议的核心是教育改革和独立表达，围绕着《美术》杂志和《中国美术报》展开公开辩论。

不同于以往的毕业展览，85届毕业展的指导教师是郑胜天和金一德。1983年，郑胜天完成明尼苏达大学为期两年的奖学金研修项目后回国。在明尼苏达，他进行了美术教育学及欧美现当代艺术的研究。在郑胜天的指导下，85届毕业展介绍并提出了工作

室实践和教学的不同方法。郑胜天和金一德在毕业作品的构图、主题和风格方面给予学生更大的责任和自主权。此外，他们还允许学生创作一件以上的作品，并展示简短的阐述文字。¹⁸ 最激进的一点是，他们取消了毕业创作过程中繁琐的审批程序。

一般而言，学生作品在被批准之前需经过最多五轮审查和点评，在学院架构中，通过三个现实主义美术类别，即速写、素描和色彩，从画室的教学督导到院系学术委员会层层上报。从最初构思作品的铅笔速写开始，接着是全尺寸铅笔和钢笔素描，然后是印象主义的彩色素描（即色彩），随着各级批准，学生草稿的尺度和相似性也逐步增加，全部通过之后才能开始作画。这个过程始于大四第一学期的十一月左右，直到次年四月，学生才能开始画他们的毕业作品。审查过程确保了作品主题在意识形态上过关，并体现了官方认可的艺术技巧。但是，正如耿建翌回忆的那样，这也确保了学生们在展览开幕前早已对毕业作品彻底“丧失兴趣”。¹⁹

郑胜天将85届毕业展视作一次让学生自行决定主题和构图从而展示创作技巧的机会。在耿建翌的描述中，雕塑、版画和油画系几位“不听话”的学生利用这一自由崭露头角，故意挑战学院派风格。²⁰ 在这些学生中，刘大鸿的两件画作《满园春色关不住》（1985年）和《梅花欢喜漫天雪》（1985年）、耿建翌的三联画《西部》（1985年）及《灯光下的两个人》（1985年）引起了最多关注。他们的作品都体现出一种故作稚拙的简约感，将画面元素，特别是人物形象，化约为平面形状和色块。两人都描绘了日常生活中的年轻人，但耿建翌故意拒绝表达情感的画作被指责为特别低劣，因为他画中的学生和农民体现了“人物关系的冷漠感”，不符合“时代人物的特征”。²¹ 保守派教师谴责这些作品的形式大于内容，不足以展示艺术技巧，与改革开放火热高昂的主旋律相去甚远。²² 他们哀叹这些作品缺乏“营养价值”和“精神价值”，而学生艺术家们已经放弃了他们的责任：“振兴中华实现四化的壮丽事业中，出现了许多可歌可泣的英雄人物，我们应该去表现他们，以激励十亿人前进的热情。”²³

对有着改革思想的浙美教授而言，毕业作品是走向形式和风格多样化的重要一步，他们将展览与更广泛的教育改革和新的教学方法联系起来。郑胜天1985年8月在《美术》杂志发表题为《西方美术教育趋势》的文章，陈述了改革者的立场。²⁴ 文章首先讨论了艺术教育对美国艺术家和机构的重要性，然后介绍美术院校的历史，从佛罗伦萨美术学院到当代，描述当代美育课程和机构如何关注“意图的传达”和“技艺的传授”。²⁵ 对郑胜天来说，当代艺术教育的责任在于“传授知识”和“培养技巧”。²⁶ 他对美国多元化教学方法以及知识和技巧双重强调的讨论是对中国体制的直接批评。在论文结尾，他提出了这样的设问：“为了迎接未来对我们的挑战，是否也有必要在总结古今中外功过得失的基础上，对今天的中国美术教育模式进行研讨和重新设计呢？”²⁷

在学院内部进行激烈辩论的同时，耿建翌和张培力建立了终生的友谊。在“85新空间”展览的准备工作开始之际，耿建翌也开始在位于杭州郊区的艺术家工作室工作。他与“新空间”艺术家一样意图脱离政治化的艺术风格和主流美术题材。如果把他的作品与张培力、宋陵和徐进的风格和主题相似的作品放在一起，可以看出一种全新的地区流派或风格正在成型。著名评论家高名潞即将称之为“理性绘画”。然而，高名潞想要定义一个内部统一的流派或运动的愿望使耿建翌、张培力和其他“新空间”艺术家感到沮丧，他们并不希望自己争取艺术创作独立的斗争被归结为另一种意识形态立场。

“理性绘画”的非理性

杭州艺术家们反对高名潞“85新潮”运动所蕴含的爱国主义使命感，在“85新潮”的大旗下讨论一种具有内聚力的全国性文化运动，事实上掩盖了在地活动的多样性，也产生了存在问题的阐释类别，其中“理性绘画”可能是最具代表性的一种。“理性绘画”结合了哈尔滨以舒群和王广义为代表的北方艺术群体和杭州新空间艺术家们的风格特征，这一阐释类别意在产生一种连贯的风格，这与两个群体截然不同的理论和艺术探索形成了矛盾，并为他们的创作赋予“理性”的哲学方法。高名潞将“理性画家”们描述为描述为一群“将艺术视为改进落后社会、扭转文化堕落的工具的人文主义者”，他们打算“创造一种新的社会文化秩序，从而取代旧秩序”。高名潞对艺术家创作的人文主义解读，以及他所描述的国民主义理想，延续了1910年代以来在中国占主导地位的文艺目标和理想。²⁹ 这种对艺术的理解呼吁艺术家揭露社会和政治问题，从而促进创造一个更美好的世界。

虽然这种爱国理想与北方艺术群体“走在历史前面”、建立国家的理性“精神”的愿望并不遥远，批判现实主义的美术传统却恰恰是杭州艺术家试图克服的问题。³⁰ 他们故意讽刺学院派现实主义绘画的程式化和自命不凡，颠覆了二十世纪初以来在中国发展的民族主义理想，试图在“我们及我们的观众所熟悉的生活中发现艺术的涵义。”³¹ 艺术家王强认为高名潞的批评体系以及其它自我标榜的先锋艺术，与杭州艺术家们实施的在地项目之间存在着重大差别：“当评论者试图在20世纪80年代对这些群体进行分类时，他们做出了肤浅的判断。他们并没有完全理解我们工作的重要性，而只是通过艺术语言，或者说艺术的外部形态来进行判断。”³²

这种话语冲动将85新潮置于一种进步、激进知识实践的历史系谱中，体现出当时限定对中国艺术作出反应和解释的认知和行为方式。对张培力和耿建翌而言，先锋艺术与体制的暗合、被体制吸纳的渴望，不仅意味着现存体制的延续，还揭示出官僚思想在独立文化圈中亦极为普遍。先锋艺术中的体制重现令张培力、耿建翌和宋陵开始质疑油画是否具有颠覆或规避现有叙事和阐释框架的能力。作为最负盛名、占主导地位的美术类别，油画的批判潜力似乎十分有限。这一媒介及其表现模式意味着体制的意志和行为被灌输给艺术家和观众，再通过他们的潜意识重现。

为了回应这种局限性，张培力、耿建翌和宋陵在1986年创办了池社。他们坚信，油画以及其它学院派绘画模式并不是唯一的“思想交流媒介”。³³ 该小组于1986年6月至11月间在杭州进行了一系列在地行为项目，探讨了社会空间与人类形态之间的关系，被视为20世纪80年代最激进的实验创作之一。在质疑艺术作品的接收模式和材料形态时，池社对艺术的本质提出了颠覆性的论断。他们将艺术的目标从政治和意识形态评价中转移出来，开创了以有意识的挑衅精神为基础的艺术实践。

1984到1985年，张培力和耿建翌等人对美术学院和主流美术界产生的挫败感催生了池社。或许“85新空间”展览表达的理想主义随着1987年的“反对资产阶级自由化运动”和1989年北京学生抗议活动的暴力镇压消失，但其遗产对之后几十年中国艺术中的实验态度和实践的形成至关重要。这一时期的经验使这群叛逆的美院毕业生转变为致力于另类艺术视野的激进实验主义者。与此同时，王广义和其他北方艺术群体艺术家仍致力于图像学和绘画表面的工作，也就是说，他们的实践范围仍然处于学院的基本参数之内。张培力、耿建翌和其他杭州艺术家则从根本上质疑了这些惯例，揭露了结构机制、以及构建并维护惯例的个人和集体行为及主张。张培力和耿建翌将现实主义的社会和政治参与转化为对表现本身性质的颠覆性评论，这种实践清晰地体现出他们对艺术目的和功能的另类理解，这种理解不仅具有独创性，也对中国实验艺术的持续涌现至关重要。

1. 尽管“85新空间”展览囊括了版画和雕塑，展览的主体仍是绘画。它的中文名称事实上是“85新空间画展”。本文反映了绘画在展览中的突出地位，主要关注围绕浙江美术学院油画系的讨论和争议，而非版画和雕塑系的平行争论。
2. 一个众所周知的例子是，评论家栗宪庭在此期间被《美术》编委会除名。关于清除精神污染运动如何影响展览策划和国家级展览的作品选择，参见杜柏贞（Jane DeBevoise）：《国家与市场之间：后毛泽东时代的中国当代艺术》，莱顿：博睿学术出版社，2014年，第18、23页。
3. 安雅兰（Julia F. Andrews）：《中华人民共和国的画家和政治，1949-1979》，伯克利：加州大学伯克利出版社，1994年，第393-96页；杨天娜（Martina Köppel-Yang）：《符号战：中国前卫艺术1979-1989》，香港：东八时区出版社，2003年，第24、185-187页；杜柏贞：《国家与市场之间：后毛泽东时代的中国当代艺术》，莱顿：博睿学术出版社，2014年，第28-32页。
4. 由费大为整理，《中央美院师生关于第六届全国美展座谈纪要》，《美术思潮》，1985年第1期，第11页。
5. 高名潞：《85新潮运动》，《美术家通讯》，1986年第3期，第8页。
6. 包剑斐：《我们及我们的创作》，《美术》，1986年第2期，第48页；保罗·葛思谛（Paul Gladston）：《中国1979至89的“前卫”艺术团体》，布里斯托：Intellect出版社，2013年，第123-25页；石久（张培力）：《关于“新空间”与“池社”》，Kela Shang译，收于巫鸿、王必慈（Peggy Wang）编：《中国当代艺术：基本文献》，纽约：现代艺术博物馆，2010年，第83-89页。关于小组的命名，参见张培力2008年11月28日在亚洲艺术文献库的采访。耿建翌在2016年11月16日在杭州与笔者的谈话中，表示这些艺术家并未自觉成为一个正式的小组。
7. 石久：《关于“新空间”与“池社”》，《美术思潮》，1987年第1期，第18页；Kela Shang译，收于巫鸿、王必慈编：《中国当代艺术：基本文献》，纽约：现代艺术博物馆，2010年，第85页。
8. 同上，第17页。
9. 安雅兰、沈揆一：《中国现代艺术》，伯克利：加州大学出版社，2012年，第214页。
10. 石久：《关于“新空间”与“池社”》，Kela Shang译，收于巫鸿、王必慈编：《中国当代艺术：基本文献》，纽约：现代艺术博物馆，2010年，第85-86页。
11. 同上，第86页。
12. 张培力访谈，文字记录收于亚洲艺术文献库“未来的材料：记录1980-1990年的中国当代艺术”计划，2008年11月23日，第9页，链接：www.china1980s.org/files/interview/zplftfinal_201104271739035788.pdf。最终访问时间2016年12月30日。
13. 石久：《关于“新空间”与“池社”》，Kela Shang译，收于巫鸿、王必慈编：《中国当代艺术：基本文献》，纽约：现代艺术博物馆，2010年，第85页。
14. 石久（张培力）：《关于“新空间”画展的反应》，《美术》，1986年第2期，总第218期，第47页。
15. 包剑斐：《我们及我们的创作》，第48页。
16. 同上。
17. 同上。
18. 金一德：《毕业创作教学的体会》，《美术》1985年第9期，第42页。
19. 基于耿建翌在2016年11月16日在杭州与笔者的采访。
20. 同上。
21. 《浙美毕业生作品引起争议》，《中国美术报》第9期，1985年9月21日，第23页。
22. 《浙江美院的一场辩论》，《美术》1985年第9期，第16页。
23. 西岗：《论点摘编——浙江美院毕业创作讨论》，《美术》1985年第9期，第27页；肖峰：《谈毕业创作中的几个问题——浙江美院毕业创作讨论会上的发言》，《美术》1985年第9期，第23页。

24. 郑胜天：《西方美术教育趋势》，《美术》1985年第8期，第62-64页。
25. 同上，翻译由郑胜天提供。
26. 同上。
27. 同上。
28. 高名潞：《观念艺术与反观念态度：中国大陆、台湾与香港》，斯蒂芬·巴恩 (Stephen Bann) 编：《国际观念主义：1950至80年代的起源》，纽约：皇后区美术馆，1999年，第132页。
29. 1910年代中期兴起的知识运动呼吁废除中国社会和文化传统中的许多方面。新文化运动一直持续到20世纪20年代，但是由于1911年清朝沦陷的政治混乱，导致中国的许多知识分子得出结论，认为没有实质性文化转型的政治革命将只会导致独裁和动荡。新文化运动的支持者认为政治变革是在知识和社会变革之后进行的，而中国共产党则继承了他们对传统道德以及等级和父权制社会结构的严厉批判。文学与视觉文化的出现不仅催化了新兴社会，也通过表现社会和文化弊病成为社会变革的推动者。
30. 舒群：《为北方艺术群体阐释》，《美术思潮》，1987年第1期，第36-39页；Phillip Bloom译，收于巫鸿、王必慈编：《中国当代艺术：基本文献》，纽约：现代艺术博物馆，2010年，第79、81页。
31. 包剑斐：《我们及我们的创作》，第48-49页。
32. 保罗·葛思谛 (Paul Gladston)：《中国1979至89的“前卫”艺术团体》，布里斯托：Intellect出版社，2013年，第142页。
33. 石久 (张培力)：《关于“新空间”与“池社”》，Kela Shang译，收于巫鸿、王必慈编：《中国当代艺术：基本文献》，纽约：现代艺术博物馆，2010年，第87页。



Swimmers in the Water, 1985, oil on canvas, 110 × 135 cm, one of four works exhibited in the '85 New Space exhibition. Image courtesy the artist and Boers-Li Gallery.

《水中的泳者》，1985年，布面油画，110 × 135 cm，“85新空间画展”中展出的4幅画作之一。艺术家及博而励画廊惠允。

Zhang Peili's *Flying Machine* and the ends of painting in Chinese contemporary art

Olivier Krischer

Zhang Peili's work is commonly seen as a steady movement from painting to video. Zhang completed what is known as the first video work in China, in 1988, and exhibited the first Chinese video art in 1991, after which he consistently worked with more complex video installations. Yet the re-emergence of the painting *Flying Machine* (1994)—one of Zhang's last few canvases, and thought to be lost—reminds us that even artists such as Zhang continued to grapple with their academy training, in his case in oil painting, not simply as a technique but as a 'language' (*yuyan* 语言).

In 1995, during what became a ten-month sojourn in New York, Zhang Peili wrote: 'The role of art is that of eliminating obstacles, and this is also its meaning. Therefore, my starting point is everyday life and normal experience. I wish for my work to stand between art and life, or, in other words, on an indefinite border.'¹ *Flying Machine* marks the culmination of Zhang's search for an expression of this intermediate, indeterminate position in painting, completed while he was also producing some of his first seminal videos and installations.

Here I wish to consider how Zhang, across different media, explored common issues and themes, such as the perennial tension between the sign and the signified, as well as notions of iteration, copying, reproduction and especially reception, which I think are rooted in Zhang's earlier practice. Although Zhang came to focus on the possibilities of video installation from the mid-1990s, this essay seeks to retrieve the role of painting in the development of Zhang's finely wrought artistic 'language'. By doing so, it is also an exercise in considering the artist distinct from the narratives to which he has been assigned.

Art and life

First, it is necessary to consider the longer development of Zhang's painting practice. Through a series of group activities, exhibitions and individual works between his graduation in 1984 and his initial move away from painting in 1987, the concept of 'language' became a central concern in Zhang's practice. The Zhejiang Creation Society was a loosely affiliated group of artists, including Zhang, who had gathered in frustration at the regressive conservatism of the Sixth National Art Exhibition, of 1984. Without a manifesto or shared aesthetic mission, they originally gathered in part to access funding with which to organise a different sort of exhibition project. The result was the '85 *New Space* exhibition, widely considered groundbreaking. Zhang and other participants nevertheless immediately felt the need to bring art more directly into public space, to 'immerse' art into daily life, leading to the formation of the Pond Society the following year, a group that staged ephemeral public art installations and some performances, in Hangzhou.² It was also in 1986 that Zhang began the seminal *X?* series of glove paintings, in which he sought to free painting from the 'burden' of narrative. Both his individual works and those of the Pond Society were critical responses to the emerging formalisation of new art under the banner of the '85 New Wave.

The subjects of Zhang's early paintings often seem sublimated and generalised from what begin as more specific, personal references—such as his brother's saxophone in the Jazz series, or the surgical gloves of *X?*,³ which recall the medical environment around which he grew up (one shaped by his parents' work in a hospital and his significant experience of illness during his childhood). The '85 *New Space* paintings presented a realism that reveals as it conceals; in these, seeing is not knowing. While labelled 'cool', they are not merely boring or lifeless; they seem to possess the anonymity, ambivalence and uncanny isolation

of the urban crowd. The stark shadows smooth out the bodies and faces, making them less personal, more generic. Sometimes the figures are faceless, unwilling or unable to return the viewer's gaze (see *Swimmers in the Water*, p. 64).⁴

Much of this painting derived from the critical approach Zhang, Geng Jianyi and their circle had developed to socialist realism, not simply in terms of a style but rather as a 'language', in which 'narrativism' and historical responsibility 'cripple painting's inherent value'.⁵ Their critique extended from its roots in the late-nineteenth-century Russian 'Wanderers' school (Передви́жники, *Peredvizhniki*), through to new trends of Scar art and rustic realism, which Zhang and his peers considered not fundamentally different in terms of their 'language'. In Luo Zhongli's *Father* (1980), for example, while it appeared radical to bring a 'real' peasant into the conservative lexicon of China's academy oil painting, the painting did not shift the relationship between art and society. Such painting was quickly absorbed by the establishment, on political and technical merit, providing a new model.⁶

Such new trends in oil painting also invested in technical virtuosity, further distancing artists, as elite technicians—and art, as a technology—from everyday life. Zhang and his peers were wary of technique as well as authorial subjectivity, both hallmarks of academy training.⁷ For the *X?* series, Zhang had initially planned to paint one hundred versions of the same glove painting, 'using repetition to eliminate the difference between each work'.⁸ In the twenty or so glove paintings completed, he deliberately used subdued tones, and painted in a studied manner, as though anyone with training might achieve an equivalent result. Importantly, the paintings are not identical, yet their differences are not significant enough to make them discrete objects of appreciation or analysis. They achieve a sameness, blurring into one another visually and conceptually, collectively becoming 'the glove paintings'. However, they remain realistic rather than tending to formal abstraction. Hence, in the glove paintings, any narrative (for example, memory) resides almost entirely with the viewer (see *X?*, p. 70).⁹

For Zhang, the *X?* series already marked a departure from his painting practice, since these were conceived and executed as procedural, scripted actions, reflecting the kind of exploration that would find a home in the Pond Society (*Chi she*, also Pool Society), too. The textual works *Program of Asking for Permission before Executing: About X?* (1987), comprising a handwritten fourteen-page plan, and *Art Plan No. 2* (1987), a mimeographed text piece, go further by removing the 'visual' altogether. This conceptualised relationship between

the artist, the audience, the medium and the creative space in which the work happens was influenced by Kafka but especially by the Polish dramaturge Jerzy Grotowski's *Towards a Poor Theatre* (1968).¹⁰ As one contemporary review observed, 'For Grotowski the theater is not simply a place where plays are performed or where another facet of our culture can be safely viewed: [it] is a Pandora's box which must be opened because the ritual of discovery is the only meaningful one for man.'¹¹

In the idealism of the 1980s, much art remained transcendent. Many aspired to 'purity', yet there were significant differences in theoretical approach and practice. For example, the quasi-mystical scenes of the Northern Art Group, led by Wang Guangyi, were aligned with some painting by Zhang and other Hangzhou colleagues as 'rational painting'. At the time, the work of the Northern Art Group aspired to be a kind of 'sublime' convergence of world traditions, manifest in the post-industrial landscapes of northeast China, solemnly depicted in simple, dark-grey tones. The conceptual explorations of the Pond Society and Zhang's closely related individual practice between 1987 and 1988, were a critical response to the historicising and packaging of new art as a 'movement'.

Painting after 1989

If the *China/Avant-garde exhibition* in February 1989 presented a contested yet definitive conclusion to a lingering sense of collective purpose, the violent suppression of the June protest movement, and particularly the subsequent nationwide pressure in the cultural sector¹², made the art of the 1980s appear—according to Zhang—feeble and esoteric, even naive.¹³

In the wake of 1989, Zhang felt art was like 'an itch you can't scratch'. He wanted his work to be more 'concrete', but not necessarily 'neutral' or 'positive' about reality in the way of classic American pop art. Zhang tried to create a 'prompt' (*tishi* 提示) rather than pass judgement:¹⁴ 'At that time, I felt like my previous schematic works, plans and videos as well, were a bit metaphysical, a bit too distant from reality. So from then, and for a period, I kind of used my original painting practice to return to reality.'¹⁵

In fact, on 7 June 1989, Zhang and Geng Jianyi produced two huge painted banners, 3 × 7 metres each, based on international press photographs of the victims in Beijing. They paraded the banners through downtown Hangzhou before hanging them from a pedestrian bridge. For Zhang, however, he says they did not consider this an artwork.¹⁶

Zhang's first artwork that year was a mixed-media painting titled *Chinese Bodybuilding: Elegance of 1989* (1989, see p. 70), which looks radically different from those in his *X?* series. Described by Zhang as 'painted flat, like painted advertisements', the 1989 work has a collage effect, incorporating stamps, old ration coupons (a fast-disappearing symbol of the socialist economy) and labels from imported cosmetics, composed in an intentionally straightforward fashion. The dominant image is of a Chinese female bodybuilding champion, with fashionably permed short hair, raising a trophy as she flashes her white teeth—her competition weight 'stamped' on the lower right of the work. Above and below her, the head of a Cultural Revolution opera singer is repeated in rows. In contrast, an official-looking seven-character phrase down the left side reads, 'When liberated, don't forget the Communist Party' (*fanshen buwang gongchandang* 翻身不忘共产党). Any adult would have been able to silently complete this once ubiquitous slogan: 'When prosperous, don't forget Chairman Mao' (*xingfu buwang Mao zhuxi* 幸福不忘毛主席).

Zhang has acknowledged the apparent relationship of this work to political pop—as the genre would soon be described by critic and curator Li Xianting—but Zhang aligns it instead with the more self-reflexive pop of Richard Hamilton in the 1950s, which stemmed from collage rather than painting.¹⁷ If we compare *Chinese Bodybuilding* with Wang Guangyi's *Great Criticism* series, often seen as the classic example of political pop, Wang's paintings, combining 'model' Cultural Revolution graphics with those of Western commercial brands, present themselves as well-designed posters of consumer mass culture supplanting the hegemony of politics during the Cultural Revolution.¹⁸ On the other hand, Zhang's work, while similarly bright, brash and textual, remains more circumspect. His 'pop' is domestic; the juxtapositions, while legible as political and popular, do not combine to depict an integrated picture of 'socialism' or 'globalisation', or even 'China'.¹⁹

Chinese Bodybuilding: Elegance of 1989 (1989), the first in a series of works featuring bodybuilders and newsreaders, juxtaposes disparate elements of popular culture and social history, which, while appearing more directly symbolic than his earlier work, are difficult to restrict to specific, shared meanings. The glove in the *X?* series was a suggestive 'intermediary object', but the bodybuilders in Zhang's series embody a kind of uncertain state. Zhang was interested in the tension between a state of health and one of excess, of such conditioned bodies as both beautiful and gaudy.²⁰ In the context of 1980s China,



X?, 1986, oil on canvas, 110 × 90 cm. Image courtesy the artist and Boers-Li Gallery.

《X?》, 1986年,布面油画,110 × 90 cm。
艺术家及博而励画廊惠允。



Chinese Bodybuilding: Elegance of 1989, 1989, oil and mixed media on canvas, 100 × 80 cm. Image courtesy the artist and Boers-Li Gallery.

《中国健美——1989的风韵》, 1989年, 布面油画及混合媒体, 100 × 80 cm。
艺术家及博而励画廊惠允。

bodybuilding intersected with the development of 'lifestyle' and the new media spectacle of television. As bottom-up popular culture, bodybuilding was distinct from both government conservatism and intellectual 'high culture fever'.²¹

Bodybuilding had been banned in communist China, because of attitudes and regulations regarding 'nudity', especially for women, and probably because it was not an Olympic sport; it was about self-image and personal ambition rather than national achievement.²² Although the ban was lifted in 1983, women were obliged to compete in demure one-piece swimsuits until 1986, when authorities allowed bikinis for the championships, which were aptly held in the newly developing special economic zone of Shenzhen.²³ While the participants were all amateurs, the televised spectacle—which featured pop music and roving spotlights, as well as running commentary on each contestant's occupation and home province—was clearly a homegrown combination of commercial opportunity and deregulation, reflecting the media's new commercial imperatives, a shift in public taste, and the potential for a market to replace or extend state patronage.²⁴

Zhang's work is known for avoiding cultural symbolism. For Zhang, however, there is an important difference between contingent 'elements' that are lived and 'symbols' that package identity for utilitarian or strategic ends: 'Symbols can be used in a utilitarian way, but they can also be used in a destructive or disruptive way, what one might call a creative way. These two methods are completely different; only one of them will convey new understandings. But it's problematic when symbols are used simply as a strategy for expressing identity. ... I'm opposed to a singular cultural psychology, a fixed mode of observation or understanding.'²⁵

The visual assemblage in *Chinese Bodybuilding: Elegance of 1989* is not of new parts but of new relationships. The arrangement of these elements, in layered juxtaposition, to convey some new understanding, recalls the notion of collage and montage that Walter Benjamin planned to use to structure his unfinished opus, *Das Passagen-Werk* [The Arcades Project]. Montage, he wrote, 'interrupts the context into which it is inserted' and thus 'counters illusion'.²⁶ Defending his approach, he insisted, 'I have nothing to say. Only to show.'²⁷

The elements Zhang used derive from media publications, and suggest the relationship of painting to photography, or, rather, to reprographic images, a subject rarely discussed in the discourse around Chinese contemporary art. In a catalogue essay for the photorealist painter Chen Danqing, Wu Hung has traced

the practice of painting from photographs as a 'primary feature' of Chinese oil painting since the Cultural Revolution.²⁸ The use of photos related not to a lack of real subjects but to the dilemma of 'authentication and idealisation'. Massive numbers of 'typical' images were copied and circulated through newspapers, magazines and movies; and this process gave photographic images a historical, archival quality. Paintings based on photographic images could thus share in this consensual 'truth', potentially saving the artist from accusations of errant individualism. Artists consequently began collecting magazine and news clippings, even competing to identify iconic images.²⁹ Pang Laikwan has argued that this culture of models and copying was part of a programme of 'social mimesis' with roots in the early 1940s yet which reached its apex during the Cultural Revolution.³⁰

Rather than being 'model' characters, all of the figures in Zhang's paintings from 1989 to 1994 strategically foreground their origin as printed media by retaining cropped edges, such as the bodybuilder's cropped legs in *Chinese Bodybuilding: Elegance of 1989*, or the duplicated newsreader in the diptych *The Good Life Comes from TV* (1991, see p. 77).³¹ This is likewise a feature of the wedding-and-soldier series Zhang developed during his Art Omi residency in New York in 1992 (his first trip overseas).³² The triptych *Water: Standard Pronunciation of 1989* (1990), which anticipates his 1991 video *Water: Standard Version from the Cihai Dictionary* (1991), similarly depicts the iterated 'frame' of a flickering television screen when photographed.³³

Although the *X?* series was also painted from photographs, the gloves sensuously bend and hang around the contours of absent objects or surfaces. After 1989, however, Zhang's paintings highlight their status as images of images; without any pretence of spatial depth they borrow less from the theatre than from the television screen. Here the power or authority of media (rather than 'the media') itself becomes a key concern, with Zhang attempting to leverage the plastic qualities of painting—its ability to manipulate size, form, density, colour and printing—in order to recast these elements at a critical distance between their source and the audience.

The 'reality' to which Zhang returned through these paintings is not smooth, nor is it whole; it is simultaneously multiplying and disintegrating across uncertain images, translucent layers, screen-printed repetitions and montage arrangements. The edges of such works are explicit, undeniable, indeed integral to their 'language', formally and conceptually.

In the diptych *The Good Life Comes from TV* (1991) the news reader Luo Jing (who, like Xing Zhibin, was a well-known anchor on the daily evening news program *Xinwen lianbo* 新闻联播, lit. 'news broadcast') is painted on two canvases, as though a repeated screen-print, yet each instance is subtly distinct. He and all other elements do not reach the edge of the canvas, emphasizing their graphic two-dimensionality, reinforced by the stark monochrome cropped images layered in different densities on top. The composition of each canvas is the same. The same effect, of apparent repetition yet actual difference, is repeated with the two lower images on each canvas, reinforced by the slightly different sequential numbers at the bottom of each: 44-722 and 44-723.

The copying (or iteration) and transformation of media, and the tension between repetition and distinction, featured in different ways across each of the works in Zhang's significant first solo exhibition, at Galerie du Rond-Point, in Paris, in early 1993.³⁴ In the photographic installation *Copied Consecutively 25 Times* (1993), for example, Zhang took an image of a smiling 'peasant' (from a 1970s issue of *China Pictorial*) to Paris, where he then had a photographer make twenty-five consecutive copies, such that the black-and-white image becomes increasingly grainy, mottled and abstract. The work was installed as a single line, illustrating the process from the legible original to the final 'copy'.

In the same exhibition, Zhang presented *Assignment No. 1* (1992) for the first time, a six-channel, twelve-monitor video installation showing, close up, a finger being pierced to take a blood sample. (The video was separated and manipulated into different colour channels in post-production.)³⁵ Even the video work *Document on Hygiene No. 3* (1991) was installed not as a multi-channel work but as five copies derived consecutively from the original tape, with each slightly more degraded iteration shown on a separate monitor.³⁶

For this exhibition, Zhang also realised a new installation that similarly probes the 'indefinite border' between material and identity. The mixed-media work *Feimaipin* 非卖品 (lit. 'Unsaleable goods', or 'Not for sale') (1993, see p. 77), comprised a series of display cases, in which were exhibited similarly shaped mounds of fine powder. While the original materials were diverse, they were rendered equivalent by being finely ground (except for the fur and hair)—in other words, recalls Zhang, reduced to their smallest possible parts while remaining tangible. The materials were all basic, with a range of everyday roles, and largely universal, including flour, salt, milk powder, animal fur and skin, human hair, bone, plaster, iron dust, coal slack, calcimine, and lime.³⁷ In another solo exhibition

in Paris, later that year, Zhang completed a related installation, this time using plaster to make a mould of square sections of a gallery basement space, from which he used wax to make casts, stacking plaster (the negative) and wax (the 'print', or positive) on the section of the floor that had been 'copied'.³⁸

A flying machine

These diverse works enact a process that has been described in Zhang's later media installations as 'activating' the viewer, whereby 'the real interactivity that takes place is not just between the viewer and the artwork, but the viewer and him or herself'.³⁹ Such a process of both providing and revealing the viewer's contingent position has developed in Zhang's work since at least the *X?* series of paintings, and functions similarly in Zhang's *Flying Machine*. In this painting, through the use of scale, perspective, texture and a simplified colour scheme, Zhang sought not to appropriate the symbolic force of an image but rather to neutralise or release it, to open the image to other interpretations.

In *Flying Machine*, a sombre form is suspended on a wide stretch of smooth blue (see p. 78). We recognise the nose and tail, the rotating blades, yet the proximity, the angle is that of the camera eye. The object is skewed, flattened in a moment offtime, but it is no longer a snapshot. There is no narrative detail beyond its outline, yet this indeterminate border— a concept, really— separating what it is from what it is not. We are not intended to recognise a make or model that might reveal the history, function, politics or allegiance of this potent object. All of this is flattened, smoothed, aggregated. The silhouette is formed by a final, carefully painted layer of thick blue paint that masks the underlying charcoal, dripped grey and ruddy brown, with translucent strokes of bluish white.⁴⁰

The masked subject and gestural layering suggest a formal relationship to works such as the triptych *Chinese Bodybuilding: Syntax of 1989* (1991, see p. 78), which depicts two male bodybuilders, a mimeograph machine and the phrase 'internal circulation' (*neibu faxing* 内部发行), indicating materials restricted to specialist use in specific domains but not fit for public consumption.⁴¹ It is also around this period, between 1991 and 1992, that military imagery begins to appear in some of Zhang's paintings, such as the large-scale five-panel *Rose Red and Grey* (1992), made for the 1993 Venice Biennale and possibly inspired by imagery from the Gulf War (1990–91) and the Bosnian War (1992–95).⁴²

The *Working Manual* includes two helicopter works, presented as Zhang's last two paintings. But Conner retains another, previously undocumented work, which sheds light on the painting now in Canberra, and the direction of this series.⁴³ This 'black' *Flying Machine* (see p. 82) is a brooding painting of sooty tones, from under which a hint of yellow glows. Here Zhang has used the same helicopter silhouette as in the 'blue' *Flying Machine*, diminishing the signified object through its repetition as a motif. But whereas the textural layers are muted by the smooth blue outline in the Canberra *Flying Machine*, in Conner's work the dark paint simmers unfettered, toying with a formal abstraction and objecthood that is punctuated by long scratches made directly onto the painted canvas. Considered together, it seems as though Zhang was searching for a painted idiom between representation and abstraction, between representation and form.

Entering the world

One of the ironic outcomes of the severe response to 1989 was the swiftness with which the government set about developing the economy; and most people, across all sectors, eagerly followed. Already in 1990, China's first stock exchange had been established in Shanghai, and the following year saw the first auction of Chinese oil painting in Hong Kong. But it was in 1992, during a Chinese New Year visit to southern China, that Deng Xiaoping made a series of statements advocating the development of a 'socialist market economy', which led to the establishment of the first special economic zones. Many leading artists and critics became entrepreneurial, seeing in the market an alternative to state validation or sponsorship. In 1992, the 'Guangzhou • The First 1990s Biennial Art Fair', as it was called in English, was organised with private sponsorship, as a large-scale commercial exhibition, also offering over twenty cash prizes. It was novel yet ultimately revealed the organisers' idealism and inexperience, when expenses exceeded earnings due to overly optimistic revenue predictions.⁴³

In this same period, Zhang, like a number of leading artists, soon had opportunities to travel and exhibit abroad. In this context, by late 1994 Zhang had decisively put painting aside, feeling that the medium had become too estranged from 'life'; that he had been unable to cast off his art school training. In the 1980s, Zhang and others had sought to expand the language of painting, but in significant ways this had been accommodated, even co-opted, into the narrative of modernisation and national redemption, through economic and cultural development. As China 'entered the world', particularly from 1993, there was a sense that Chinese art, too, was regaining its rightful global prominence. However, the image of Chinese

art was also being conditioned by increasingly influential curatorial and art-critical discourses, exemplified by the dominance of painting, and particularly works in the styles dubbed political pop and cynical realism, through exhibitions such as the 1993 Venice Biennale and *China's New Art Post-1989* the same year.⁴⁴

However, the developing critique of this influence was also apt to take on a combative cultural chauvinism. While Zhang pointedly cultivated a 'formal neutrality'⁴⁵ in his work, he addressed this tendency in his 1996 text 'At War with the West?', written for a group exhibition in Munich.⁴⁶ Here Zhang called out the tendency of younger critics in China to frame art as though it were an Olympic competition, conflating artistic achievement and even aesthetics with questions of national ambition to overcome the West.⁴⁷ Zhang's turns away from painting as a medium (both around 1986 and again from 1994) may then be seen as a continued refusal to content oneself with the easy (and lucrative) identity politics of either the state or the global art market, cultivating instead a third space—that space in which *Flying Machine* still hovers, on an 'indefinite border'.⁴⁸



The Good Life Comes from TV, 1991, oil on canvas, diptych, 100 × 100 cm each. Image courtesy the artist and Boers-Li Gallery.

《幸福生活来自TV》，1991年，布面油画，双联画，每幅100 × 100 cm。艺术家及博而励画廊惠允。



Unsaleable Goods (detail), 1993, Plexiglas, bricks, various powders, fur and hair, dimensions variable. Image courtesy the artist and Boers-Li Gallery.

《非卖品》(局部)，1993年，有机玻璃、砖、各种粉末、毛皮和头发，尺寸可变。艺术家及博而励画廊惠允。



Flying Machine, 1994, oil on canvas, 110 × 148 cm. Image courtesy the Australian Centre on China in the World, The Australian National University.

《飞行器》，1994年，布面油画，110 × 148 cm。澳大利亚国立大学中华全球研究中心惠允。



Chinese Bodybuilding: Syntax of 1989, 1991, oil on canvas, triptych, each 100 × 80 cm. Image courtesy the artist and Boers-Li Gallery.

《中国健美——1989的措辞》，1991年，布面油画，三联画，每幅100 × 80 cm。艺术家及博而励画廊惠允。

- 1 Zhang Peili, from an Asian Cultural Council application statement, 1995. From Francesca Dal Lago, 'The Art of Not Looking Different', in *Zhang Peili: Certain Pleasures*, ed. Robin Peckham and Venus Lau (Hong Kong: Blue Kingfisher, 2011), 9.
- 2 On the genesis of the '85 New Space exhibition, see Katherine Grube's essay in this volume (p. 40). On the loose relationship between these groups, exhibitions and ideas, see Paul Gladston, '*Avant-Garde' Art Groups in China, 1979-1989* (Bristol: Intellect, 2013), 126-39.
- 3 On Zhang's Jazz series, see Dal Lago, 'The Art of Not Looking Different', 9.
- 4 It seems that Zhang may have reworked some shadows to heighten this effect. See, for example, what appear to be different iterations of *Please Enjoy Some Jazz* (1985), if one compares the image in *Meishu* [Fine arts], no. 2, (1986): 44; and that reproduced in Huang Zhuan and Wang Jing, eds., *Zhang Peili: Yishu gongzuo shouce* [Artistic Working Manual of Zhang Peili] (Guangzhou: Lingnan Meishu Chubanshe, 2008), 31.
- 5 Interview with Liu Libin in October 2005, in Huang and Wang, 451.
- 6 See Jane DeBevoise, 'The Debate over Luo Zhongli's "Father"', in *Between State and Market: Chinese Contemporary Art in the Post-Mao Era* (Leiden: Brill, 2014), 47-69. Compare Luo's earlier work *People of Daba Mountain* (1979), on p. 49, which includes a full-length portrait of a 'peasant' with a very similar face and headdress to *Father*, yet with a load of truck tyres on his back. The young man crouched beside him is dressed in more modern clothes and has a pack of industrial goods—all of which locates these peasants in a modernising China, at the advent of economic reform, rather than as archetypal *nongmin*.
- 7 See, for example, Zhang's early statement, on behalf of the Pond Society, against technical virtuosity: Shi Jiu [Zhang Peili], 'On *New Space* and the Pond Society (1987)', trans. Kela Shang, in *Contemporary Chinese Art: Primary Documents*, ed. Wu Hung and Peggy Wang (New York: Museum of Modern Art, 2010), 83-89.
- 8 See Huang and Wang, *Artistic Working Manual*, 44. For an example, compare the works (both titled X?) on p. 45, 47.
- 9 Zhang Peili, 'Language Itself Is a Form of Political Position', in *Geti jingyan: 1989-2000 nian Zhongguo dangdai yishu shixiande duihua yu xushu* [Individual Experience: Conversations and Narratives of Contemporary Art Practice in China from 1989 to 2000], ed. Liu Ding, Carol Yinghua Lu and Su Wei (Guangzhou: Lingnan Meishu Chubanshe, 2013), 182.
- 10 Zhang, 182.
- 11 E. J. Czerwinski, 'Towards a Poor Theater by Jerzy Grotowski (review)', *Modern Drama* 13, no. 1 (Spring 1970): 106.
- 12 See John Clark, 'Official Reactions to Modern Art in China since the Beijing Massacre', *Pacific Affairs* 65, no. 3 (Autumn 1992): 334-52.
- 13 My interview with Zhang Peili, 31 July 2017, Hangzhou.
- 14 See the December 2011 interview with Zhang titled 'Zijue de gongzuo' [Working towards self-awareness], in *Individual Experience*, ed. Liu Ding, Carol Yinghua Lu, and Su Wei, 78. Also confirmed in my interview with Zhang, 31 July 2017.
- 15 Zhang, 'Working towards self-awareness', 79.
- 16 Zhang and Geng were brought in for questioning by police in September but were released later the same day. Zhang, interview with the author, 31 July 2017. For snapshots of the installed banners, see Jochen Noth, Wolfger Pöhlmann and Kai Reschke, eds., *China Avant-Garde: Counter-Currents in Art and Culture* (Hong Kong: Oxford University Press, 1994), 36. See also Hans Van Dijk, 'Painting in China after the Cultural Revolution: Style Developments and Theoretical Debates—Part 2: 1985-1991', *China Information* 6, no. 4 (Spring 1992): 15. He dated the action to 7 June.
- 17 'Working towards self-awareness', 78. It is interesting to consider Zhang's work alongside Hamilton's iconic collage *Just What Is It That Makes Today's Homes So Different, So Appealing?* (1956).
- 18 This is not merely metaphorical. According to Wang, Zhang Peili gave him a book of *baotou ziliao* (lit. 'newspaper masthead materials'; standardised illustrations of subjects including Mao Zedong, workers, soldiers, farmers, militias, agricultural work, etc., which artists and amateurs used as source books during the Cultural Revolution) which was the origin of Wang's *Great Criticism* series. See 'Wang Guangyi: Wohuoer de danchun bi fuza geng weida [Wang Guangyi: Warhol's simplicity is greater than complexity]', *Xin jing bao* [Beijing News], 9 October 2013, <http://www.bjnews.com.cn/feature/2013/10/09/286413.html>.

- 19 Li Xianting, for example, lauded *Chinese Bodybuilding: Elegance of 1989* (1989) and *1989 Standard Pronunciation* (1989) for finding the 'national face' of China. See Li Xianting, 'Apathy and Deconstruction in Post-'89 Art: Analyzing the Trends of "Cynical Realism" and "Political Pop" (1992)', in Wu Hung and Penny Wang, *Contemporary Chinese Art*, 165.
- 20 My interview with Zhang, 31 July 2017, Hangzhou.
- 21 Jing Wang, *High Culture Fever: Politics, Aesthetics, and Ideology in Deng's China* (Berkeley: University of California Press, 1996).
- 22 A bikini-clad bodybuilder also features in an earlier artwork by another Zhejiang graduate, Zhao Jianren: *Huozhe ju shang* [Late starters get on top] (1988). See Van Dijk, 'Painting in China', 10.
- 23 Susan E. Brownell, 'Sports', in *Handbook of Chinese Popular Culture*, ed. Wu Dingbo and Patrick D. Murphy (Westport, CT: Greenwood Press, 1994), 127–28.
- 24 See 'China's Fear of the Bikini', *Time*, 15 December 1986, 48. I have also referred to a clip of the Shenzhen Television Station broadcast from 1986: www.youtube.com/watch?v=Atx33YcgX24. On the emergence of commercial opportunities for artists domestically, see DeBevoise, *Between State and Market*.
- 25 Zhang Peili, quoted in Huang Zhan, 'Lun Zhang Peili: yi ge guangnianzhuyi de fanti: [An Antithesis to the Conceptual: On Zhang Peili]', in Peckham and Lau, *Certain Pleasures*, 25–26. I have used my own translation, but another translation of Huang's article was published as 'An Antithesis to Conceptualism: On Zhang Peili', *Yishu* 10, no. 6 (November–December 2011): 8–22.
- 26 Susan Buck-Morss, *The Dialectics of Seeing: Walter Benjamin and the Arcades Project* (Cambridge, MA: MIT Press, 1991), 67. Zhang's earlier interest in the saxophone and jazz for his early series also seemed to relate, in part, to the improvised, layered nature of jazz music.
- 27 Buck-Morss, 222.
- 28 Wu Hung, 'Once More, Painting from Photos', preface to *Chen Danqing: Painting after Tiananmen*, by Ackbar Abbas (Hong Kong: University of Hong Kong, 1995), 10–13.
- 29 All quoted in Wu Hung, 'Once More, Painting from Photos', 11. Anecdotally, the now Australian-based painter of the well-known socialist realist work *Standing Guard for the Motherland* (1976), Shen Jiawei, showed me his sketchbook for this painting during a studio visit in 2011; I recall it included a number of posed black-and-white photos he took of men dressed like military guards, as studies for his final painting.
- 30 Pang Laikwan, *The Art of Cloning: Creative Production During China's Cultural Revolution* (London: Verso, 2017), 146. There is also Ai Weiwei and Britta Erickson, eds., *The Richness of Life: The Personal Photographs of Contemporary Chinese Artist Liu Xiaodong* (Beijing: Timezone 8, 2007). I thank Katherine Guba for both references. See also Wu Hung, 'The "Old Photo Craze" and Contemporary Chinese Art', in *Zooming In: Histories of Photography in China* (London: Reaktion, 2016).
- 31 Zhang has confirmed that the bodybuilder image for *China Bodybuilding: Elegance of 1989* (1989) was from a 'sports magazine'; it may have been *Jian yu mei* [Health and beauty], launched in 1980, at that time one of the leading magazines to feature bodybuilding. My interview with Zhang, 31 July 2017, Hangzhou.
- 32 My interview with Zhang, 31 July 2017, Hangzhou.
- 33 Wu Hung has written on the place of television in Chinese contemporary art, in which Zhang's work is discussed in detail. Wu perceptively argues that while Chinese artists have reflected on television they have not really intervened in its system, which remains the purview of the state. Zhang's work *Water: Standard Version from the Cihai Dictionary* (1991) arguably comes closest to a *détournement* of part of this state system. Wu Hung, 'Television in Contemporary Chinese Art', *October* 125 (Summer 2008): 65–90.
- 34 *Zhang Peili: Chine*, exhibition at Galerie du Rond-Point, Paris, 8 January–7 March 1993.
- 35 My interview with Zhang, 31 July 2017, Hangzhou. Note, *Assignment No. 1* is commonly dated 1992, but Zhang says he went to Beijing in 1990 to undertake the post-production on the footage. It was through a connection in the post-production company that he was able to arrange for Xing Zhibin to be filmed for the video *Water: Standard Version from the Cihai Dictionary* (1991).
- 36 Incidentally, *30 × 30* (1988) was also shown on three monitors, though from a single video. For a detailed list of each work, including its dimensions and components, see 'Zhang Peili', in *Zhongguo xiandai yishu de neibu jiaoliu ziliao / Hei pi shu* [China modern art materials for internal circulation / Black cover book], ed. Zeng Xiaojun, Ai Weiwei and Xu Bing (1994), 72–75. Also, my interview with Zhang, 31 July 2017, Hangzhou.

- 37 Of these materials, Zhang brought the coal slack (the residue from making bricks of coal), calcimine (used for whitewashing walls) and lime from China. See Huang and Wang, *Artistic Working Manual*, 172–73, which includes an installation view. I discussed this work in my interview with Zhang, 31 July 2017, Hangzhou.
- 38 *Zhang Peili*, exhibition at Galerie Crousel-Robelen [now Galerie Chantal Crousel], Paris, 29 May–17 July 1993. See Huang and Wang, 174–75. Zhang completed a related installation in Spoleto, Italy, also in 1993, without plaster but instead with sheets of wax cast directly on the floor. Neither wax works were completed according to Zhang's plans, compromised by lack of time and materials. My interview with Zhang, 31 July 2017, Hangzhou.
- 39 Pauline Yao, 'The Distance Formula: Viewer Interaction in the Art of Zhang Peili', in Peckham and Lau, *Certain Pleasures*, 35.
- 40 Zhang took 'many years' to complete *Flying Machine* and its companion pieces, and it may have been precipitated by the necessity to move the work from the studio he was using in the school where he taught. Zhang said he originally set out to paint the helicopter in detail, and only eventually came to this layered resolution. He also suggested that the colours may have changed along the way, so the painting pictured in the *Artistic Working Manual* (p. 185) may have been an earlier iteration, though I cannot make out any significant differences, besides the intensity of colour. My interview with Zhang, 31 July 2017, Hangzhou.
- 41 Zhang had painted a mimeograph machine in profile in 1987, as a symbol of media, since before the 1990s, unofficial 'publications' were printed with this machine—including the Pond Society group statement, as well as Zhang's text work *Art Plan No. 2* (1987). See Huang and Wang, *Artistic Working Manual*, 78–79. Incidentally, above the mimeograph is a print of a smiling wedding couple from the Cultural Revolution era; Zhang took this image to his residency at Art Omi, in the United States, the following year, where it featured in his painting *Red Wedding* (1992).
- 42 Though I have not asked Zhang, this may also be a source of military imagery at that time, and in turn a way to indirectly refer to the military action in Beijing in 1989. From 1990, Xu Tan, who had been painting the Guangzhou meat markets, began to paint tanks, allegedly referring to the Gulf War, in works such as *The Nineties: Untitled No. 2* (1990–91). See Noth, Pöhlmann and Reschke, *China Avant-Garde*, 279.
- 43 Personal correspondence with Lois Conner, 31 January 2019.
- 44 See Jane DeBevoise and Anthony Yung, 'The 1992 Guangzhou Biennial Art Fair', *Post: Notes on Modern & Contemporary Art around the Globe*, 21 April 2015, www.post.at.moma.org/content_items/590-the-1992-guangzhou-biennial-art-fair. For a broader discussion of the art market in China at the time, see DeBevoise, 'Big Business, 1990–93', chap. 4 in *Between State and Market*.
- 45 Zhang has succinctly identified 1993 as a turning point for Chinese contemporary art, for these reasons; see 'Conversation between Zhang Peili and Zhu Jia', in the exhibition brochure for *Not Only Time: Zhang Peili and Zhu Jia*, REDCAT, Los Angeles, 17 September–21 November 2010, www.redcat.org/sites/redcat.org/files/gallery/linked-files/2011-06/NOT_BROCH_15A.pdf. For an art-historical overview of these issues, see Peggy Wang, 'New Audiences, New Energy: Producing and Exhibiting Contemporary Chinese Art in 1993', *Post: Notes on Modern & Contemporary Art around the Globe*, 19 August 2015, www.post.at.moma.org/content_items/612-new-audiences-new-energy-producing-and-exhibiting-contemporary-chinese-art-in-1993.
- 46 Dal Lago, 'The Art of Not Looking Different', 9.
- 47 The English text appeared under the title 'In War with the West? [sic]', in China: *Aktuelles aus 15 ateliers [China: Recent works from 15 studios]* (Munich: Hahn Produktion, 1996), 133–35. Zhang apparently wrote this when requested for a catalogue text by Hans van Dijk, curator of that exhibition.
- 48 The year 1996 was also when Shanghai artist Qian Weikang was leaving the art scene, apparently in part out of frustration at its opportunism. He was critical of artists 'too busy looking to London, New York and the Biennales.... Yet they have never paid attention to the world in front of their noses. When artists call themselves 'avant-garde' I jokingly tell them: in China there are two kinds of people who call themselves avant-garde, one is the Communist Party, who refer to themselves in the Party constitution as the vanguard of the people; the other kind are artists.' See Biljana Ciric's interview with Qian in *Shanghai tan 1979–2009: Shanghai yishujia gean* [History in the Making: Shanghai 1979–2009: Artists Interviews and Work Archives] (Shanghai: Shanghai People's Fine Arts Publishing House, 2010), 274.
- 49 See the discussion by Orianna Cacchione in 'Related Rhythms: Situating Zhang Peili and Contemporary Chinese Video Art in the Globalizing Art World', *Journal of Contemporary Chinese Art* 5, no. 1 (2018): 32–33.



Zhang Peili, *Flying Machine*, 1994, oil on canvas, 148.5 × 107 cm. Image courtesy Lois Conner.

《飞行器》，1994年，布面油画，148.5 × 107 cm。康兰丝惠允。

张培力的《飞行器》与 中国当代艺术中绘画的目的和消亡

柯惟
Olivier Krischer

张培力的创作通常被认为是由绘画往录像平稳转向。1988年，张培力完成了中国第一件录像作品，并于1991年展出了第一件中国录像艺术。之后，他一直致力于创作更复杂的录像装置。然而，作为张培力最后几张绘画作品之一，《飞行器》（1994年）的重新出现，让我们不禁察觉，即使像张培力这样的艺术家，亦需持续直面其所受的学院训练。油画，对于张来说，不只是一种技术而是一种“语言”。

1995年，在纽约长达10个月的驻留期间，张培力写道：“艺术的作用是消除障碍，这也是它的意义之所在。因此，我的出发点是日常生活和平凡经验。我希望我的作品能够站在艺术和生活之间，或者，换句话说，在一个无限的边界之上。”¹

《飞行器》标志着张培力在寻求表达绘画的中间态与不定性中到达的顶峰，他在制作其它开创性的录像和装置的过程中完成此作。

在此，我认为值得思考的是，张培力是如何通过不同的媒介探讨共识性的话题和主题。例如，符号及其所指之间的持久张力；对观念的重复、复制、繁衍，尤其是接受。这些问题植根于张培力的早期创作实践中。虽然，从20世纪90年代中期开始，张培力便专注于探讨录像装置的可能性，但本文试图找回绘画在其千锤百炼的艺术“语言”中的作用。由此，让人思考艺术家跳脱于固有叙事的不同之处。

艺术与生活

首先，我们有必要思考张培力绘画实践的长期发展。1984年毕业后的一系列小组活动、展览与个人作品，以及1987年开始背离绘画，让“语言”的观念成为张培力艺术实践中的一个核心问题。1984年第六届全国美展中所体现的倒退的保守主义，让包括张培力在内的很多人都感到沮丧。“浙江青年创作社”松散地集结了这些艺术

家。没有任何宣言，也没有共同的美学使命，他们最初聚集在一起是为了筹措资金，去组织一个截然不同的展览。这便是“85新空间画展”，其开创性意义已被广泛认同。张培力与其他参与者立刻意识到将艺术更直接地带入公共空间的必要性，让艺术“渗透”到日常生活之中，由此催生了次年在杭州成立的池社。这个小团体创作了瞬时性的公共艺术装置与行为表演。²同样是在1986年，张培力开始了《X?》手套系列的创作，并试图将绘画从叙事的“负担”中解放出来。张的个人创作与池社的作品，对85新潮旗帜下日渐正规化的新兴艺术做出了批判性回应。

张培力早期绘画的主题似乎常常是对具体的个人经验的升华与概括，无论是爵士乐系列中其兄的萨克斯管，³还是《X?》中的唤起记忆的医用手套——父母的工作与自身年幼的患病经历，让他成长于医疗环境之中。“85新空间画展”中的画作呈现出一种隐秘的现实主义；由此，眼见而非真知。虽然被标签为“冷漠”，这些画并非是单调或无趣；它们将都市群体之间的隐匿、纠结与不可思议的孤绝囊括于其中。突兀的阴影使身体和面部变得光滑，使人物乏于个性，甚为一般。有时，他们面容缺失，回避或无法对观众的凝视作出回应（见第64页）。⁴

此画基于张培力、耿建翌及其同辈发展出来的批判性取向，主要反驳社会主义现实主义。不单是就其风格而言，而是作为一套“语言”，批判其“叙事主义”和历史使命“削弱了绘画的内在价值”。⁵他们对社会主义现实主义的批判从其根源，即十九世纪晚期俄罗斯的“流浪学派”（Передвѣжники, Peredvizhniki）开始，延伸到新近的趋势“伤痕艺术”和“乡土现实主义”。从“语言”上说，张培力和他的同仁认为它们并没有根本上的不同。例如，罗中立的《父亲》（1980年）将“真正的”农民带入保守的中国学院派油画中，这看似激进，但并未改变艺术与社会的关系。这类绘画以其特有的政治和技巧价值，提供了一种新的模式，并很快被体制吸纳。⁶

这种新的油画趋势也让人致力于提升精湛的技巧，因此进一步将艺术家作为技术的精英——和艺术作为一种技术——与日常生活疏离。张培力和他的同仁们对技巧以及作者的主观性都保有警惕，因为，两者都是学院式训练的标志。⁷对于《X?》系列，按张培力的最初计划，他要为相同的手套绘制100个版本，“使用重复来消除每件作品之间的差异。”⁸在完成了的二十多幅手套画中，他刻意使用柔和的色调，并以一种学究的方式绘制，好像任何受过训练的人都可以达到相同的结果。重要的是，这些绘画并不完全相同，但它们之间的差异并不足以使它们成为不相关联的观赏或分析对象。它们达到了千篇一律的效果，在视觉和观念上相互模糊，共同成为了“手套画”。然而，它们仍保有现实性，而非倾向于形式上的抽象。因此，在手套画中，任何叙事（例如记忆）几乎完全与观者在一起（见第70页）。⁹

对于张培力而言，在《X?》系列中对绘画的构思和执行的程序性和脚本化的行为，已经标志着他对绘画实践的叛离。此种探索也能在池社中找到根基。纯文本作品包括手写的14页计划《先斩后奏——关于“X?”的创作和展览程序》（1987年），和油印文本《艺术计划第二号》（1987年），进一步完全消除了“视觉性”。这种介于艺

术家、观众、媒介以及作品发生的创造性空间之间的概念化关系受到了卡夫卡的影响，同时，特别是波兰剧作家耶日·格洛托夫斯基（Jerzy Grotowski）的《迈向质朴剧场》（1968年）的影响。¹⁰ 正如一篇当代评论所观察到的那样：“对格洛托夫斯基来说，剧院不单是一个戏剧演出的地方，也不仅是我们可以安全观看文化另一个方面的地方：[它]是一个必须打开的潘多拉盒子，因为探索的仪式是对人类唯一有意义的事情。”¹¹

在上世纪80年代的理想主义中，大多艺术仍是超然性的。许多人渴望“纯粹”，但在理论方法和实践方面又存在着明显的差异。例如，王广义领导的北方艺术群体作品中的准神秘场景，被看作与张培力和其他杭州同仁的某些绘画方式一致，即“理性绘画”。北方艺术群体当时渴望与世界性的传统达到一种“崇高”的融合，这体现在中国东北的后工业风景中，色调深灰，表达庄严。1987年至1988年间，池社观念性探索和张培力与之密切相关的个人实践，是对把新兴艺术历史化和包装成一种“运动”所作出的批判性回应。

1989年之后的绘画

如果说，1989年2月，“中国现代艺术展”对挥之不去的集体性目的提出了明确的挑战性的结论，那么，中共对6月抗议运动的暴力镇压，特别是随后全国范围内对文化行业的施压，使得20世纪80年代出现的艺术——用张培力的话说——显得如此虚弱和深涩，甚至幼稚。¹³

被1989惊醒之后，张培力觉得艺术就像是“你无法去挠的痒”。他希望自己的作品更加“具体”，但不一定是像经典的美国波普艺术那样“中立”或“积极”地对待现实。张培力试图创造一种“提示”，而不是传达判断。¹⁴ “当时，我觉得我以前的概念图作品、方案和录像都有点形而上，与现实有点太遥远。从那以后，有一段时间，我想通过我原来的绘画实践来回归现实。”¹⁵

事实上，1989年6月7日，根据国际新闻媒体发布的北京受难者照片，张培力和耿建翌制作了两幅大画，每幅7米长，3米宽。他们举着画在杭州市中心游行，然后将画悬挂在天桥上。而张培力却说，他们并不认为这是一件艺术作品。¹⁶ 那一年，张培力的第一件作品是一幅混合媒体绘画，名为《中国健美——1989的风韵》（1989年）（见第70页），看上去与他的《X？》系列截然不同。张培力将此描述为“扁平绘画，就像广告”，作品具有拼贴效果，其中包括邮票、旧的粮票（象征着社会主义经济的飞速消退），以及进口女性化妆品的标签，给人一种刻意直白的时髦感。画面中央，占主导地位的是一位中国女子健美冠军，牙齿洁白闪亮，时髦地烫了短发，举着一个奖杯——右下方像“盖章”似的显示了她的参赛体重。在她的上方和下方，重复排列着一个个文革剧团演员的头像。更显眼的是，画面左侧列着七个字的官方口号：“翻身不忘共产党”。任何一个成年人都能够在心底默默说完这个曾经无处不在的口号的下半句：“幸福不忘毛泽东”。张培力承认这件作品与政治波普的表面关系——

评论家兼策展人栗宪庭很快便对此类型展开了描述——但张培力却与20世纪50年代理查德·汉密尔顿 (Richard Hamilton) 更具自反性的波普艺术联系起来, 这源于拼贴, 而非绘画。¹⁷ 如果我们将《中国健美》与王广义的《大批评》系列 (经常被视作为政治波普的经典范例) 进行比较, 王广义的绘画将文革“样板”图像与西方商业品牌相结合, 用自己精心设计的大众消费文化海报取代文革时期的政治霸权。¹⁸ 张培力的作品虽同样是色彩明亮、艳俗, 及“文本性”强, 但却更显慎重。他的“波普”是国民性的; 虽因为政治和流行的原因而易于辨识, 但这种比较并未描绘出关于“社会主义”或“全球化”, 甚至是“中国”的整体图景。¹⁹

《中国健美——1989的风韵》(1989年) 将流行文化和社会历史中的不同元素并置, 虽相比于他早期的作品带有更直接的象征性, 但仍很难将其局限于特定的、共识的意义。即使《X?》系列中的手套是一个暗示性的“中间对象”, 张培力这一系列中的健美运动员体现了一种不确定的状态。张培力感兴趣的是对健康的追求与过度追求之间的紧张关系, 这些训练有素的躯体显得美丽又俗气。²⁰ 在20世纪80年代的中国语境下, 健美与“生活方式”的进步以及电视新媒体景观相交叉。作为自下而上的流行文化, 健美运动不同于政府的保守主义以及知识分子盛行的“高雅文化热”。²¹

健美运动在共产主义中国是被禁止的, 源于政府对于“裸体”的否定态度和规定, 尤其是针对女性而言, 再而, 还可能是因为它未被纳入奥林匹克体育项目。这是关于自我形象和个人抱负, 而不在于国家的荣耀。²² 尽管该禁令于1983年被解除, 但参赛的女性一定要穿着正统的一件式泳衣。直到1986年, 当局才允许女性穿着比基尼参加在深圳这个新兴的经济特区举办的锦标赛。²³ 虽然参赛者都只是业余爱好者, 但通过电视转播——配上流行音乐和聚光灯效的烘托, 以及评论员对每个参赛者的职业和出身的介绍——这显然是商业机会和管制放松的本土结合, 反映了媒体新的商业需求, 改变中的公众趣味, 以及由市场取代或扩大国家资助的潜力。²⁴

众所周知, 张培力的作品是在避免文化符号主义。但对张培力而言, 在生活中的偶然性“元素”与带有功利性和战略性的身份“符号”之间, 存在着重要的区别。“符号可以被功利性地使用, 但也能以解构性或断裂性的方式使用, 人们可以称之为创造性的方式。这两种方法完全不同; 只有其中之一会传达新的理解。但是, 当符号被简单地用作表达身份的策略时, 这是有问题的……我反对单一的文化心理学、固定的观察或理解模式。”²⁵

《中国健美》中的视觉组合并不是由新的组件构成, 但代表了新的关系。这些元素的排列和分层并列, 传达出一些新的见解, 并回应了瓦尔特·本雅明 (Walter Benjamin) 计划用来构建他未完成的作品《拱廊计划》中的拼贴和蒙太奇概念。他曾写道, 蒙太奇“打断了它所被嵌入的语境”, 从而“反制于幻觉”。²⁶ 为了捍卫自己的态度, 他坚持道: “我无话可说。只有去呈现。”²⁷

张培力使用的元素来源于媒体出版物，并提出了绘画与摄影的关系，或者，更确切地说，是复制图像，这是一个在中国当代艺术话语中少有讨论的话题。在为写实画家陈丹青撰写的一篇画册文章中，巫鸿从文化大革命开始，追溯临摹照片作为中国油画“主要特征”的绘画实践。²⁸ 使用照片不是因为缺乏现实的主题，而是与“真实性和理想化”的困境有关。大量“典型”图像通过报纸、杂志和电影进行复制和流通，这个过程给照片图像带来了具有历史感的档案品质。因此，基于照片图像的绘画可以分享这种已达成共识的“真相”，潜在地使艺术家免于被指责具有错误的个人主义倾向。由此，艺术家开始收集杂志和新闻剪报，甚至争相采用标志性图像。²⁹ 彭丽君（Pang Laikwan）认为，这种模式和复制文化是“社会性模仿”计划的一部分，源于20世纪40年代早期，但在文化大革命期间达到了顶峰。³⁰

1989年至1994年，张培力绘画中的所有人物形象都不是标准的“模范”人物，而是通过保留裁剪的边缘，战略性地突出其来源于印刷媒体，如《中国健美》中被裁剪的健美运动员的腿，或者，在《幸福生活来自TV》（1991年）（见第77页）双联画中重复的新闻播报员。³¹ 这也是张培力1992年在纽约Art Omi驻留期间（他的第一次海外之旅）创作的《婚礼》和《士兵》系列的一大特色。³² 其三联画《水——1989的标准发音》（1990年），作为其1991年的视频《水——辞海标准版》（1991年）的先行之作，描绘了电视屏幕上因被拍照而产生的闪烁着的雪花噪点的连续帧画面。³³

虽然，《X?》系列也是绘制自照片，但在没有物体或表面轮廓的衬托下，手套看上去是弯曲并悬置的。但是，1989年之后，张培力的绘画突出了图像的图像之地位。受惠于电视屏幕而不是剧场，这些作品没有任何空间深度的修饰。在这里，媒介（而不是“媒体”）本身的权力或权威成了一个关键问题，张培力试图利用绘画的造型质性——它操纵尺寸、形状、密度、颜色和印刷——以重铸这些元素在它们的来源和观众之间的重要距离。

通过这些绘画，张培力回归的“现实”并不是平滑的，也不是整体的，它同时成倍增长和分裂于不确定的图像、半透明的层次、丝网印刷的重复、以及蒙太奇的排列中。这些作品的界限明确并不可否认，无论是形式上还是概念上，都是作品“语言”不可或缺的一部分。

在双联画《幸福生活来自TV》（1991年）中，新闻播报员罗京（和邢质斌一样，都是每晚《新闻联播》的著名主播）被画在两幅画布上，像是两幅重复的丝网印刷作品，但每幅画都有微妙的不同。罗京和所有其他元素都在画布边缘之内，这强调了它们作为图形二维性。这种二维性以不同密度的单色裁剪的图像，分层覆盖其上而得以强化。每块画布的组合是相同的。这种相同效果、表面重复但实则相异的方法也重复应用在每块画布上两个较低的图像上，即以画面底部两组有细微差异的数字：44-722和44-723来加强此种效果。

1993年初，张培力在巴黎世界文化宫圆点画廊举办了首个重要个展。展览中的每件作品都以不同的方式呈现出媒介的复制（或重复）和转换，以及介于重复与区别之间的紧张关系。³⁴ 例如，在摄影装置《连续翻拍25次》（1993年）中，张培力拍摄了一个微笑的“农民”形象（选自1970年的《人民画报》），带到巴黎后，再让一位摄影师制作了25份连续的拷贝，由此，黑白图像变得越来越颗粒状、斑驳和抽象。这件作品一字排开展示，说明了从清晰的原件到最终的“复印件”的过程。

在同一个展览中，张培力首次展出了《作业一号》（1992年）。作品是由六个频道、十二个电视显示器组成的录像装置，播放着手指被刺穿的采血过程的特写。录像在后期中制作中剪辑并转变成不同颜色的频道。³⁵ 即使录像作品《（卫）字3号》（1991年）也不是作为多频展示的，而是从原始磁带连续导出五个副本，每个稍微降级重复，在五个独立的显示器上播放。³⁶

在这次展览中，张培力还创作了一件新的装置作品，它同样探测了材料和身份之间的“不确定边界”。混合媒介作品《非卖品》（1993年，见第77页），由一排陈列柜组成，里面展出了形状相似的粉末堆。虽然，原始材料是多种多样的，但它们在被磨成细粉之后变得相同，换句话说，按张培力的记忆，它们被磨成尽可能地小，但能同时具有形态。这些材料都是基本的日常用品，并且在很大程度上是全世界通用的，包括：面粉、盐、奶粉、动物的毛和皮、人发、骨头、石膏、铁粉、煤渣、钙和石灰。³⁷ 在同一年晚些时候，张培力在巴黎举办了另一个个展，并完成了一个相关的装置。这次他使用石膏翻制了画廊地下室的一个方形地面。然后他用蜡为石膏模翻制出蜡模，再把石膏模（负片）和蜡模（“印出品”/正片）堆叠在被“复制”了的方形地面上。³⁸

飞行器

这些多样化的作品启动了一个在张培力后来的媒体装置中被描述为“激活”观众的过程。这个过程“引发的真实互动不仅是在观众和艺术品之间，而是在观众与自身之间。”³⁹ 至少是从《X?》系列开始，张培力的作品提供并揭示了观众在观看过程中的偶发位置。《飞行器》具有类似的功能。在这幅画中，通过使用比例和透视、纹理和简化的配色方案，张培力不希望挪用图像的象征力量，而是力图中和或释放它，以开放图像其它的可阐释性。

在《飞行器》中，一个阴沉的形状悬挂在一大片光滑的蓝色上（见第78页）。我们识别出直升机的头与尾，以及旋转的螺旋桨。但从更近的距离看，发现这是相机拍摄的角度。物体在一段时间内变形及变平，但它不再是快照。除了它的轮廓之外，没有任何叙事细节，但这个不确定的边界——实则是一个概念——将它是什么与它不是什么区分。我们无意去识别一种或能揭示此庞然大物的历史、功能、政治或忠诚的模式。所有这些都是平坦的、平滑的、聚合的。剪影最后由精心涂上的厚厚的蓝色油漆层组成，结合蓝白色的半透明笔触，遮罩着下面的炭黑，滴状灰和宝红褐。⁴⁰

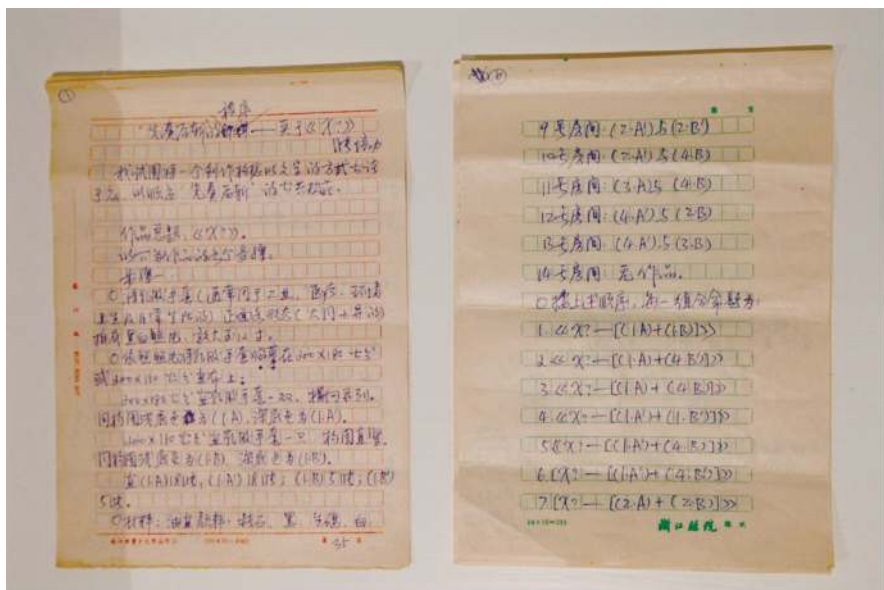
被遮罩的主体和动作式的涂层表明一种正式的关系并反映在作品中，比如三联画《中国健美——1989的措辞》（1991年，见第78页）。画中描绘的两位男性健美运动员，一个油印机和“内部发行”字样，表明了材料仅限于特定领域的专业用途，不适合公共消费。⁴¹也正是在这个时期，1991年至1992年，军事图像开始出现在张培力的一些画作中，例如，为1993年威尼斯双年展制作的大型五板画《玫瑰红与灰》（1992年），这也许受到了海湾战争（1990年至1991年）和波斯尼亚战争（1992年至1995年）的启发。⁴²《张培力艺术工作手册》中两幅直升机作品被看作是其最后的画作。但是，康兰丝收藏了另外一幅没有记录的直升机作品，让在堪培拉的油画，以及这个系列，阐发了新的方向。⁴³康兰丝的这幅“黑调”《飞行器》（见第82页），带着暗沉、烟熏般的色调，底下隐约透着黄光。正如其“蓝调”《飞行器》，张培力使用了直升机的剪影，并用重复的模式来削减意指的客体。不过，如果堪培拉的《飞行器》中的纹理涂层被蓝色平滑地掩盖，康兰丝藏有的《飞行器》中暗黑的油漆则显得无所拘束。油彩之上有意为之的数条长刮痕，提示着画作的物理性质，并玩赏于形式抽象与具体实物之间。总而言之，张培力似乎在寻找表现与抽象，表现与形式之间的绘画习语。

入世

中国当局对1989事件的剧烈反应的讽刺性后果之一，便是其迅速转向经济发展。而各行各业的大多数人也都热切跟从。早在1990年，中国第一家证券交易所在上海成立，次年中国油画首次在香港拍卖。到了1992年，邓小平在春节南巡期间发表了一系列声明，呼吁发展“社会主义市场经济”，并建立多个经济特区。许多主要的艺术家和评论家都变得富有创业精神，他们在市场上找到了国家准许或赞助的替代方案。1992年，“广州首届九十年代艺术双年展”，诚如其英文标题，是以私人赞助为组织方式。作为大型的商业展览，其提供了20多个现金奖。在当时而言，这极为新鲜。但因对收入过度乐观的预测而导致开销超过收入，最终揭示了组织者的理想主义和缺乏经验。⁴⁴

在同一时期，像许多重要艺术家一样，张培力很快就有机会到国外旅行和举办展览。正是在这种背景下，1994年，张培力决定性地将绘画放在一边，感觉这种媒介已经与“生活”过于疏远；他无法摆脱他在艺术学校接受的训练。在20世纪80年代，张培力和其他人试图拓展绘画“语言”，但在很大程度上，通过经济和文化发展，这已被纳入现代化和民族救赎的叙事当中。特别是从1993年开始，随着中国“走向世界”，人们感觉到中国艺术也正在全球重新获得重要地位。中国艺术的形象也受到越来越有影响力的策展和艺术批评话语的影响，例如绘画的主导地位，特别是政治波普和玩世现实主义风格的作品，经过1993年的威尼斯双年展和同年的“后89中国新艺术”等展览后确立起来。⁴⁵

然而，由此发展出的对此种影响的批评也倾向于批判其文化沙文主义。即使张培力在其作品中明确地提出“形式中立”⁴⁶，但其在1996年为慕尼黑的一个群展撰写的文章《与西方作战？》中，也提到了此种趋势，即中国年轻评论家倾向于将艺术框入奥林匹克式的竞技之中⁴⁷，将艺术成就甚至是美学问题，与超越“西方”的民族野心混为一谈。⁴⁸在20世纪90年代中期的语境中，张培力对作为创作媒介的绘画的多次舍离（1986年左右，以及1994年之后）可以看作是一种持续的拒绝。拒绝满足于无论是来自国家还是全球艺术市场的简单的（和有利可图的）身份政治，张培力致力于耕修一个第三空间——一个《飞行器》悬停的空间——于“不确定的边界”之上。⁴⁹



Procedure of "Ask First, Shoot later": About "X?", 1987, pen on paper, 14 handwritten A4 pages (Detail). Image courtesy the artist and Boers-Li Gallery.

“先奏后斩”的程序——关于《“X?”》，圆珠笔，14张手写A4纸页（节选），1987年。艺术家及博而励画廊惠允。

1. 张培力选自《1995年亚洲文化委员会申请声明》，菲兰（Francesca Dal Lago）：《非不同寻常的艺术》，岳鸿飞、刘秀仪编：《张培力：确切的快感》，香港：Blue Kingfisher出版社，2011年，第9页。
2. 关于“85新空间”展览的起源，参见本书古婷婷（Katherine Grube）《85新空间画展：激进实验与学院》。关于这些群体、展览和观念之间的松散关系，参见保罗·葛思谛（Paul Gladston）：《中国1979至89的“前卫”艺术团体》，布里斯托：Intellect出版社，2013年，第126-39页。
3. 关于张培力的爵士乐系列，参见菲兰：《非不同寻常的艺术》，岳鸿飞、刘秀仪编：《张培力：确切的快感》，香港：Blue Kingfisher出版社，2011年，第9页。
4. 张培力似乎在阴影上重复绘画来提升这种效果。例如，《请你欣赏爵士乐》（1985年）在《美术》杂志中刊发的图像（1986年，第2期，第44页），和黄专和王景编：《张培力：艺术工作手册》（广州：岭南出版社，2008年，第31页）中的图像，出现了看似不同的重复。
5. 2005年十月，刘礼宾对张培力的访谈，黄专和王景编：《张培力艺术工作手册》，广州：岭南出版社，2008年，第451页。
6. 参见杜柏贞（Jane Debevoise）《关于罗中立“父亲”的辩论》，《国家与市场之间：后毛泽东时代的中国当代艺术》，莱顿：博睿学术出版社，2014年，第47-69页。比较罗中立早期的作品《大巴山农人》（1979年），如第49页图片所示，其中包括一张“农民”的全身肖像，脸上和头饰与父亲非常相似，但背面有一堆卡车轮胎，那个蹲在他身边的年轻人穿着更现代的衣服，还有一包工业用品，所有这些都把这些农民置于现代化的中国，随着经济改革的到来，都已不是典型的“农民”。
7. 例如，参见石久（张培力）代表池社反对精湛技术的早期陈述，《关于“新空间”与“池社”》，Kela Shang译，巫鸿、王必慈（Peggy Wang）编：《中国当代艺术：基本文献》，纽约：纽约现代艺术博物馆，2010年，第83-89页。
8. 参见黄专和王景编：《张培力艺术工作手册》，第44页。例如，比较45页和47页上的作品《X？》。
9. 张培力：《语言本身就是一种政治立场》，刘鼎、卢迎华、苏伟编：《个体经验：1989-2000年中国当代艺术实践的对话与叙述》，广州：岭南美术出版社，2013年，第182页。
10. 同上
11. E.J. Czerwinski：《迈向质朴剧场书评》，《现代戏剧》，第13卷，第1期，1970年春，第106页。
12. 参见姜苦乐（John Clark）：《北京大屠杀以来中国当局对现代艺术的反应》，《太平洋事务》，第65卷，第3期，1992年9月，第334-352页。
13. 基于笔者2017年7月31日，在杭州对张培力的专访。
14. 参见2011年12月的张培力访谈，标题为《有意识的工作》，刘鼎、卢迎华、苏伟编：《个体经验：1989-2000年中国当代艺术实践的对话与叙述》，广州：岭南美术出版社，2013年，第78页。笔者在2017年7月31日的于杭州的采访中也证实了此点。
15. 张培力：《有意识的工作：张培力》，刘鼎、卢迎华、苏伟编：《个体经验：1989-2000年中国当代艺术实践的对话与叙述》，广州：岭南美术出版社，2013年，第79页。
16. 张培力和耿建翌于9月份被警方带去接受审讯，但当晚就被释放。基于笔者2017年7月31日，在杭州对张培力的专访。现场横幅照片可见J. Noth, W. Pöhlmann, K. Reschke 编：《中国前卫艺术——艺术与文化的反叛势力》，牛津：牛津大学出版社，1994年，第36页。另可见戴汉志（Hans Van Dijk）：《文化大革命后的中国绘画：风格发展和理论争论——第2部分：1979-1991》，《中国信息》，第6卷，第3期，1991-1992冬季，第15页。他将行动日期定为6月7日。
17. 参见2011年12月31日的张培力访谈，《有意识的工作：张培力》，刘鼎、卢迎华、苏伟编：《个体经验：1989-2000年中国当代艺术实践的对话与叙述》，广州：岭南美术出版社，2013年，第79页。有趣的是，把张培力的作品与汉密尔顿的标志性拼贴画《是什么让今天的家变得如此不同，如此吸引人？》（1956年）放在一起考虑。
18. 这种比较不仅仅只是隐喻性的：王广义说，张培力给了他一本《报头资料选》（其中典型的插图包括毛泽东、工人、士兵、农民、民兵、农业耕作等。这是艺术家和业余爱好者在文革期间用来作为资料来源），这也是王的《大批判》系列之创作源泉。参见李建亚编：王广义访谈《王广义：沃霍尔的单纯比复杂更伟大》，《新京报（网络版）》，2013年10月9日。www.bjnews.com.cn/feature/2013/10/09/286413.html。2017年7月24日浏览。
19. 例如，栗宪庭曾赞赏《中国健美——1989的风韵》（1989年）和《1989标准音》（1989年），可以在其中寻找中国的“国家面孔”。参见栗宪庭：《后89艺术中的无聊感和解构意识：“玩世现实主义”和“政治波普”潮流析》（初版1992年），Kela Shang译，巫鸿、王必慈（Peggy Wang）编：《中国当代艺术：基本文献》，纽约：现代艺术博物馆，2010年，第165页。

20. 基于笔者2017年7月31日，在杭州对张培力的专访。

21. 王瑾：《高雅文化热潮：邓小平时代中国的政治、美学与意识形态》，伯克利：加州大学出版社，1996年。

22. 一位穿着比基尼的健美运动员出现在另一位浙江毕业生赵建人的艺术作品中《后者居上》（1988年）中。参见戴汉志（Hans Van Dijk）：《文化大革命后的中国绘画：风格发展和理论争论——第2部分：1979-1991》，《中国信息》，第6卷，第3期，1991-1992冬季，第10页。

23. Susan E. Brownell：《体育》，Patrick Murphy编：《中国流行文化手册》，康涅狄格州：Greenwood Publishing Group，1994年，第127-128页。

24. 参见《中国对比基尼的恐惧》，《时代周刊》，1986年12月15日，第48页。此外，我还参考了1986年深圳电视台播放的片段，网站 www.youtube.com/watch?v=Atx33YcgX24。2018年11月1日浏览。关于国内艺术家商业机会的出现，参见杜柏贞（Jane DeBevoise）：《国家与市场之间：后毛泽东时代的中国当代艺术》，莱顿：博睿学术出版社，2014年。

25. 张培力：引自黄专：《一个观念主义的反题：论张培力》，岳鸿飞、刘秀仪编：《张培力：确切的快感》，香港：Blue Kingfisher出版社，2011年，第25-26页。笔者在文中使用了自己的翻译，另一已发表译文为《观念主义的对立面：张培力》，《典藏国际版》，第10卷，第6期，2011年11月/12月，第8-22页。

26. Susan Buck-Morss：《看的辩证法：瓦尔特·本雅明与拱廊项目》，剑桥，麻省理工学院出版社，1991年，第67页。张培力早期的萨克斯和爵士乐系列似乎也于爵士音乐的即兴与层次感有关。

27. 同上，第222页。

28. 巫鸿：《再论照片绘画》，Ackbar Abbas：《陈丹青：天安门之后的绘画》，香港：香港大学出版社，1995年，第10-13页。

29. 均引自巫鸿《再论照片绘画》，第11页。另附一则趣闻，在一次开放工作室访问中，以《为我们伟大祖国站岗》（1976年）而闻名的现实主义画家沈嘉蔚（现居澳大利亚）曾向笔者展示这幅画的草稿本，我记得里面有很多穿着制服的军人的黑白照片，用于绘画研究。

30. 彭丽君：《克隆的艺术：中国文化大革命期间的创作生产》，纽约：Verso出版社，2017年，第146页。以及林似竹（Britta Erickson）：《生命的富足：中国当代艺术家刘小东影集1984—2006》，香港：Blue Kingfisher出版社，2008年。在此感谢古婷婷提供的这两篇文章。另见巫鸿：《“老照片热”与当代艺术》，《聚焦：摄影在中国》，伦敦：Reaktion出版社，2016年。见《红色照片潮与中国当代艺术》，巫鸿《放大：中国摄影史》（Reaktion，2016）。

31. 张培力本人承认《中国健美——1989年的风韵》（1989年）中的健美形象来自一本“体育杂志”，或许是1980年推出的主要美容健康杂志《健与美》。基于笔者2017年7月31日，在杭州对张培力的专访。

32. 同上。

33. 巫鸿在论及电视在中国当代艺术中的地位时，曾详细讨论张培力的作品。巫鸿也深入地讨论到，虽然中国艺术家在创作中涉及到电视机，但他们并没有真正介入电视的系统，这仍是国家的特权。张培力的作品《水——辞海标准版》（1991年），可以说是最接近这个国家体制的部分。巫鸿：《中国当代艺术中的电视》，《十月》，第125期，2008年夏季，第65-90页。

34. 《张培力：中国》，Galerie du Rond-Point，1993年1月8日 - 3月7日。

35. 基于笔者2017年7月31日，在杭州对张培力的专访。值得一提的是，《作业一号》通常被认为是1992年的作品，但张培力说他1990年去北京进行后期制作。事实上，正是此行，并通过后期制作公司的关系，他能够安排邢质斌拍摄《水——辞海标准版》（1991年）。

36. 另外，《30 x 30》（1988年）也出现在三台显示器上，尽管来自一个录像。关于每个作品的详细清单及尺寸和组成，参见《张培力》，曾小军、艾未未、徐冰编：《中国现代艺术内部流通材料/黑皮书》，1994年，私出版，第72-75页。基于笔者2017年7月31日，在杭州对张培力的专访。

37. 在这些材料中，张从中国带来了煤渣（制造煤砖的残渣），刷墙粉（用于粉刷墙壁）以及石灰。参见《张培力艺术工作手册》第177-173页，其中包括安装视图。基于笔者2017年7月31日，在杭州对张培力的专访。

38. 展览“张培力”，Galerie Crousel-Robelen [现更名为Galerie Chantal Crousel]，1993年5月29日-7月17日。见《艺术工作手册》，第174-175页。张培力于1993年在意大利斯波莱托完成了一次现场安装，没有使用石膏，而是直接在地板上用蜡片翻模。因缺乏时间和材料，张培力的这两件蜡制作品都没有按原定计划完成。基于笔者2017年7月31日，在杭州对张培力的专访。
39. 姚嘉善 (Pauline Yao)：《距离公式：观者在张培力艺术中的互动》，《张培力：明确的乐趣》，香港：Blue Kingfisher 出版社，2011年，第35页。
40. 张培力花了“很多年”才完成《飞行器》，这可能是因为他必须将作品从他学校的工作室里搬出来。张培力说，他原本打算着力刻画直升机，最后还是决定使用这种多涂层的方法。他还透露颜色也可能是一直变换着，所以《张培力艺术工作手册》（第185页）中国画作可能是较早的版本，但除了颜色的浓度之外，我无法发现任何显著的差异。基于笔者于2017年7月31日，在杭州对张培力的专访。
41. 作为媒体的象征，张培力在1987年画了一台油印机。自1990年以来，许多非官方出版物是由此机器印刷出版的，其中包括池社的声明，以及张培力的文字作品《艺术计划第二号》（1987年）。参见《张培力艺术工作手册》，第78-79页。顺便说一句，上面的油印画是一对文革时期的微笑着的新婚夫妇，第二年，张培力将这张照片带到了美国的Art OMI并绘于《红色婚礼》（1992年）中。
42. 虽然笔者没有问张培力，但这也可能是当时军事意象的来源，反之也是间接涉及1989年的北京军事行动的一种方式。徐坦曾一直画广州鲜肉市场，但从1990年开始，他转向坦克，表面上是指向海湾战争，参见《90年代——无题之二》（1990-1991年）。J. Noth, W. Pöhlmann, K. Reschke 编：《中国前卫艺术——艺术与文化的反叛势力》，牛津：牛津大学出版社，1994年，第279页。
43. 基于笔者与康兰丝于2019年1月31日的私人对话。
44. 参见杜柏贞，翁子健：《1992年广州首届九十年代艺术双年展》，《全球现代和当代艺术笔记》，纽约现代艺术博物馆，2015年4月21日，www.post.at.moma.org/content_items/590-the-1992-guangzhou-biennial-art-fair。2018年11月22日浏览。关于当时中国艺术市场的讨论，参见杜柏贞：《大生意，1990-93年》，《国家与市场之间：后毛泽东时代的当代中国当代艺术》，莱顿：博睿学术出版社，2014年。
45. 由于这些原因，张培力简明地将1993年定为中国当代艺术的转折点；参阅2010年9月11日至11月21日在REDCAT举办的《不只是时间——张培力和朱加》展览手册中的《张培力与朱加之间的对话》，洛杉矶，2010年9月11日，www.redcat.org/sites/redcat.org/files/gallery/linked-files/2011_06/NOT_BROCH_15A.pdf。2018年12月16日浏览。有关这些问题的艺术史概述，参阅王必慈 (Peggy Wang)：《新观众，新能量：1993年创作的和展出的当代中国艺术》，《全球现代和当代艺术笔记》，纽约：现代艺术博物馆，2015年8月19日，www.post.at.moma.org/content_items/612-new-audiences-new-energy-producing-and-exhibiting-contemporary-chinese-art-in-1993。2018年12月16日浏览。
46. 菲兰 (Francesca Dal Lago)：《非同寻常的艺术》，岳鸿飞、刘秀仪编：《张培力：确切的快感》，香港：Blue Kingfisher出版社，2011年，第9页。
47. 张培力：《与西方作战？》，《中国：15个工作室的近期创作》，慕尼黑：Hahn Produktion，1996年，第133-135页。张应策展人戴汉志 (Hans van Dijk) 的要求写下此文。此文的中文版首发于《江苏画刊》，1996年第6期，第18-19页；同时收于黄专与王景编：《张培力艺术工作手册》，第374-377页。
48. 1996年左右上海艺术家钱喂康离开艺术界，其中有一部分原因是出于对机会主义的沮丧。他批评艺术家说：“我觉得艺术家没意思，天天仰望纽约、伦敦，谈艺术动向、价格啊，新潮流怎么去双年展什么的，而从不关注身边的世界。艺术家还说他们是前卫的，我开玩笑说，中国有两种人说自己是前卫的，一种是共产党，他们在党章里说，自己是人民的先锋，还有一种人就是艺术家。”参见比利安娜·思瑞克 (Biljana Ciric) 对钱喂康访谈：《上海滩1979-2009：上海艺术家个案》，上海：上海人民美术出版社，2010年，第274页。
49. 参见小欧 (Orianna Cacchione)：《相关节奏：在全球化艺术世界中展现张培力与当代中国录像艺术》，《当代中国艺术杂志》，2018年，第5卷，第1期，第32-33页。



30 x 30 (Detail), single-channel video, CRT monitor, 36:49mins, 1988.

《30 x 30》（细节），单频录像，阴极射线管显示器，36分49秒，1988年。

Zhang Peili: Negotiating a space for contemporary art in China with video

John Clark

The context for contemporary art

The arrival of video art in China cannot be seen in a vacuum. The ground was prepared by changes in exhibition organisation; new generations of post-Cultural Revolution artists, including Zhang Peili; general shifts in art education; and the opening of the economy (and, with that, changes in the organs of cultural control, or at least changes in their manner of operation).

Much of the background is covered in an increasingly voluminous literature on Chinese contemporary art in the 1980s and 1990s, which is often articulated around the caesura of the 'Beijing Incident' in June 1989, preceded as it was by the *China/Avant-Garde* exhibition in February 1989.¹ In a sense, the art world opened up and established its autonomy during 1985–89, but was then held back sharply in the two years after the 'Incident'.² It reopened irreversibly, it appears, after the visits of Deng Xiaoping to Shenzhen in 1992, and his associated speeches.³

The residues of 1989 are many. Principally there was and is an official antipathy for disturbing events or artworks that are socially unexpected, uncontrolled or deliberately shocking. Of course, current taste defines ‘shock’, but the state applies a shifting criterion of public acceptability, some of whose parameters it changes disingenuously or without notice. Radical art or experimental practice outside the academy no longer has any direct connection with formalist avant-gardism, but certainly during the 1990s a socially disturbing quality was attributed to performance art and, to a lesser degree, to installation art. By 1999–2000 the conceptualism disliked by the art bureaucracy and by some in the art school system had largely become outmoded, or was commonly circumvented in not-for-profit exhibition spaces after graduations. Since these sometimes provocative works were easily absorbed by some international dealers in Chinese art, they circulated with relative ease transnationally through biennials, galleries of modern and contemporary art, and thematic shows selected by ‘independent’ curators. Despite nuances between the principal art schools in Beijing, Hangzhou, Chongqing, Shenyang, Guangzhou and Nanjing, by the early 2000s nationally tiered institutions were carrying out educational programmes that included abstractionist and expressionist oil painting as well as experimental and media arts. Only the more extreme use of human and animal body parts, and performances that involved damage to, or obscene featuring of, the artist’s body, attracted official disapproval. In the same period, large privately owned and run museums of modern art were beginning to challenge the official orthodoxies that still dominated public exhibitions by the China Artists Association or its cohorts. OCAT Shenzhen, for example, was established in 2004. But, however liberal or conservative some artists were, they could not avoid being approved or disapproved of by the state and the Communist Party for unsanctioned positions, of which perhaps Ai Weiwei’s initial participation in and subsequent withdrawal from the Beijing Olympics, before its opening in August 2008, marked a further aporia.⁴

Apparent government policy and exhibition context

These broader changes evolved against more finely tuned situations in the art world. The Stars Group forced the beginning of changes in 1979, and there was tentative official support for the second Stars exhibition in 1980 through the then chair of the Artists Association, the recently rehabilitated Jiang Feng.

Changes began to be made to the registration of individual work units (*geren danwei* 个人单位) in 1980, and this led, from the mid-1990s, to the possibility of artists registering as individual units (i.e. *getihu* 个体户). Although many ideological constrictions still applied, choices of style and subject became decisions more in the artist's own sovereignty. But the arrest of Li Shuang in 1981 for immorally consorting with a foreigner—actually a French Sinologist doing national service in the French embassy—was a warning to many of the Stars artists. Later, many reacted to the pressures they were under by moving overseas. Most of the Stars artists were in any case based outside of art schools, or from other academies, such as the Beijing Film and Television Academy, like Wang Keping, and the Beijing Film Academy, like Ai Weiwei.

In a series of on-off moves in the domain of ideological control, the 1983 Anti-Spiritual Pollution Campaign was followed in 1985 by a loosening of control in the art press, when the 'establishment liberal' Shao Dazhen became editor of *Meishu* [美术 Fine arts]. He had for the previous five or so years supported and written articles for the introduction of non-orthodox Western modern artists, such as Picasso, or movements like surrealism. At almost the same time, from 1985 to 1990, Gao Minglu served at *Meishu* as a managing editor and Li Xianting, demoted from *Meishu* for his heterodox support of new tendencies, worked as a managing editor on *Zhongguo meishubao* (中国美术报 Fine arts in China). Unlike in earlier changes in modern art, these two figures now had better access to a network of art news media, as part of the generational changes that supported the *Xinchao meishu yundong* (新潮美术运动 New Wave, or New Currents in Art movement). Academic oil painting saw the removal of the ban on exhibiting nudes, in 1988; and, via preparatory conferences in August 1986, at Zhuhai, and then in November 1988, at Huangshan (attended by Zhang Peili), there was broad acceptance among artists for an exhibition of 'avant-garde' art to be held in 1989 (see p. 108, top).

After the turmoil of 1989–91, the early 1990s saw a large increase in art publishing titles, which greatly changed the amount of art information available and the mode of its presentation. There was also the issue of small, one-off, giveaway and only quasi-legal art broadsheets, as well as an expanded version of Jiangsu *huakan* (江苏画刊 Jiangsu art pictorial), from Nanjing, with Gu Chengfeng as editor. From Guangzhou appeared *Hualang* (画廊 Gallery), from the respected and long-standing art publishers Lingnan Meishu Chubanshe. After the suspension of *Zhongguo meishubao* in 1989, the publication number was kept by the

Ministry of Culture's Art and Literature Research Institute. The same body then established a new journal in 1995, titled *Meishu guancha* (美术观察 Art observation), which reported more widely on official cultural news. This replaced the institute's earlier official publication *Wenyi yanjiu* (文艺研究 Research on literature and art).

The consequence of the pistol-shot event—where Xiao Lu shot a live gun at a replica phone box in her installation work *Dialogue* (1988–89)—was the closure of the *China/Avant-Garde* art exhibition.⁵ It was followed three months later by the 'Beijing Incident', yet despite desperate efforts by the old guard, including published attacks on Xu Bing and the placing of critics like Li Xianting under police surveillance, it proved impossible to tar modern art with a subversive brush. The political events of 1989 have rightly been seen as the advent of a distinction between modern and contemporary art in China.⁶ Experimental practice had to circumvent the ban on performance and installation art at the National Art Museum of China (NAMOC), in Beijing, and the 'closing off' of what essentially became rental spaces, through the cynical commercialisation of the China Art Gallery from 1992 to 2002. During this period, experimental artists working with installations made from folk materials, like Lu Shengzhong, were in effect banned, and the upper floors were rented out to tourist-oriented shops. After refurbishment, NAMOC reopened in 2003, on its fortieth anniversary.

These moves were part of a series of apparently linked policy changes that occurred around 2000. The two principal art schools in Beijing and Hangzhou were removed from the administrative control of the Ministry of Culture and passed to the Ministry of Education or the Zhejiang Provincial Educational Committee. At the same time, there was a change in the organisation of the Ministry of Culture that allowed it to support overseas bilateral exhibitions beyond those previously directed by its state-to-state exchange department.⁷

The consequences of the inability to suppress 'non-official' art also became clear at the end of the 1990s in the Chinese parade of foreign dealers and curators. These stepped beyond the routes established by the Swiss businessman Uli Sigg, who on his first visit, from 1979 until around 1983, as the representative of Schindler Ltd, did not collect art, but who on his second visit, from 1995 to 1998, when he was the Swiss ambassador, became actively involved in buying and promoting contemporary art. This tendency was continued after Sigg left China, by other foreign businessmen-collectors such as Frank Uytterhaegen, the Ullens family and various US collectors.

It would appear that the state decision in 2001 to bid to host the Olympics, coupled with entry to the World Trade Organization in December that year, led to the central party decision that China had to open the field of culture as well as that of economics. The learning curve for officials was steep: it is reliably thought President Hu Jintao was embarrassed by a visiting President Chirac of France in 2003, while in Beijing to open a Picasso exhibition. When the conversation turned to a discussion of Picasso, Hu is said to have thought he was ill-prepared. China had bid for the Olympics in 1993, but the Games were awarded to Sydney for 2000, so China's successful bid in 2001 (for the 2008 Games) was more carefully constructed, the country having in the interim learned a great deal at the elite level about the relationship between diplomacy and cultural flows, including modern art.

Tangentially, it also seems that the participation of three Chinese artists in the 1989 exhibition *Magiciens de la terre* at the Centre Pompidou, Paris, and the involvement of a Chinese curator, Hou Hanru, in the 1997–2000 project *Cities on the Move*—which moved from Vienna to CAPC Bordeaux; P.S.1, in New York; Louisiana, in Denmark; Hayward Gallery, in London; various sites in Bangkok; and Kiasma, in Helsinki—may have made the necessity of participation in contemporary art exhibitions more obvious to a broadly influential group within China's official art world. The 2001 Berlin exhibition *Living in Time* was the first contemporary art exhibition supported by the Ministry of Culture.

Living in Time was co-curated by Fan Di'an, then vice president of the Central Academy of Fine Arts (CAFA), Beijing; Hou Hanru, a graduate of CAFA, by then an independent curator in Paris; and Gabriele Knapstein, of the Berlin Hamburger Bahnhof–Museum für Gegenwart. This was cross-cultural preparation indeed for the art events surrounding the Olympics and for the 2008 exhibition *Synthetic Times*. The latter was among the first exhibitions of contemporary art at NAMOC, an old Stalinist-style but yellow-Chinese-tile-inflected 'wedding cake' building. Its then new director, Fan Di'an, was planning in 2009 to establish a branch craft museum at a new exhibition hall on the former Olympic stadium site. This would also include a temporary exhibit space for contemporary art, whose exhibitions would not be so sensitively seen as at the original Wangfujing site, where he felt he could mount only one modern or contemporary art exhibition a year.⁸ Some success may have been felt when in 2012 the NAMOC website mentioned that:

in line with the request of the national cultural construction, the museum has gained recognition from the State Council in its expansion, which has been enlisted in the national 11th five-year plan and is in good preparation.

Notes on the history of video art in China

It is clear that after a transitional period from 1988 to 1998 or so, video art came to be widely exhibited as a new kind of art practice. It received educational recognition with the establishment of the New Media Art Center by Zhang Peili at the China Academy of Art, Hangzhou, from 2001, and the recruitment of postgraduate students from 2002 in the New Media Department.

I shall first mention some particular works of Euramerican video art that came to be known in China from the mid-1990s.⁹ Among the early precursors of video art were the demonstrations by Nam June Paik, from 1963, of the non-televisual use of video and TV monitors. In 1970, Bruce Nauman created a claustrophobic corridor with a monitor in its interior, which would prefigure a 1995 work by Zhang Peili. Viewers later discovered they were being recorded and played back in time-lapse through a mirror-like monitor.

By the late 1980s, Gary Hill, Mary Lucier and Bill Viola had demonstrated the impact of filling a room with monitors or wall-size projections.¹⁰ These visual presences in darkened rooms were not movies; many lacked any identifiable narrative. Some artists, like Gary Hill and Tony Oursler, investigated different phenomenologies of the human face or the peculiarities of linguistic utterances, a subject taken up by Zhang Peili's friend and colleague Geng Jianyi. In 1996–97, another early Chinese exponent of video, Li Yongbing, working in Beijing, also thematised changes in facial expression through time-lapse and blurring.

Several developments had already taken place in video art before Zhang Peili became active. From 1974, with the installation/performance *Present Continuous Past(s)*, Dan Graham began to use two-way mirror walls in relation to real reflections and time-delayed video projections. Also in 1974, he created an installation with a series of videos called *Time Delay Room*. Graham created the video *Performance/Audience/Mirror* in 1975. The video demonstrated the relationship between the performer and the audience and between subjectivity and objectivity. He made the more popular video *Rock My Religion* in 1982. In 1983, he made a video called *Minor Threat*, documenting a rock band. Graham's

love for video was taken further when he started adding videos in installations. He incorporated mirrors, windows, surveillance cameras and video projectors in them. These works were accompanied by increasing recognition at domestic survey and international exhibitions—such as the 1997 *Skulptur Projekte Münster*, for which Graham created *Fun House for Münster*, a mirrored box in the woods. Certainly, Graham's work was known in China by 1996, if not before,¹² and Zhang Peili did his first complex video installation in 1992, the year he had an Art Omi fellowship in New York.

Overseas contacts and returnees

Some video artists also came to China, such as the German professor Ernst Mitzka of the University of Fine Arts Hamburg, in 1990, and the French video artist Robert Cahen, in 1995. In Hangzhou, at the Zhejiang Academy of Fine Arts (which became the China Academy of Art in 1993), Mitzka showed videotapes of works made for television to mark two thousand years since the founding of Bonn, and it was these that first made a meaningful connection between video and art for many Chinese artists, certainly for the generation after that of Zhang Peili. Mitzka encouraged further exploration of video art by participants of the Hangzhou Video Camp, after they had watched the eight-hour video collection and attended a series of relevant lectures.¹³ Under this concept, Qiu Zhijie completed a performance and video, *Assignment No. 1: Copying the 'Orchid Pavilion Preface' One Thousand Times* (1990–95), documenting his repeated copying of a classic piece of calligraphy.

Coincidentally, when Mitzka came to Hangzhou a meeting of provincial television professionals was being held there, but these people apparently showed no interest in his videos. Katherine Grube notes that Mitzka's visit was far more important for the then students at the academy, like Qiu Zhijie, than it was for Zhang Peili's generation. Zhang soon thereafter started to travel abroad frequently and was exposed to more examples of contemporary art, especially in Paris, New York and Italy. He had not yet completely forsaken painting.¹⁵

The 1990s was much more remarkable in China for the return of Chinese artists who had seen, and in some cases begun to work with, video art while overseas. Wang Gongxin, who graduated from Beijing Normal University in 1982, was in the US from 1987 to 1994. There he encountered non-gallery exhibition spaces such as The Kitchen (founded in 1971 for performance and video), as well as home lofts, apartments and other artist-initiated spaces. In 1995, for his first project

on his return to China, *The Sky of Brooklyn: Digging a Hole in Beijing* (1995), he placed a video monitor at the bottom of a deep hole, supposing it was the sky at his former apartment in Brooklyn, where he had already realised a similar concept, that time looking down to Beijing. Wang Gongxin founded the Loft, in Beijing, as a contemporary art space, which was entered through a restaurant owned by his brother-in-law. Wang's wife is the artist Lin Tianmiao, who has also used video projections in her installations (see p. 108, bottom).¹⁶

An idea of the burgeoning of this practice can be found in Wang Gongxin's other video works, including *Public Hallway* (1997) (cf. Nauman's 1970 work), *Shepherd* (1998), *The Face* (1998) (cf. the work of Oursler) and *Kara Oke* (2000). Wang Gongxin's *Red Doors* (2002) was selected for the São Paulo Biennial (see p. 109, top); across four channels on four screens, it shows four red gates—recalling Chinese courtyard-house architecture—which open to reveal split-second glimpses of the outside world.

Ai Weiwei, renowned in the 2010s as an art, media and human rights personality, joined the Stars Group relatively late. He was then in New York from 1981 to 1993. On his return to China, Ai was active in the avant-garde, particularly in the mid-1990s, with three co-edited book projects.¹⁷ His publishing and creative activities were a marker for the informal institutionalisation of the avant-garde even as they considered themselves a parallel art world. Ai also lists many documentaries among his works.¹⁸ Particularly in some later pieces (circa 2008) by Zhang Peili and Yang Fudong, the relation between video art and documentary remains to be clarified (see p. 109, bottom).¹⁹

Perhaps because of their prominence by the end of the 1990s, Chinese contemporary artists thought of themselves as a parallel art establishment, with which official circles had not yet caught up—a view no doubt reinforced by the long stream of foreign curators of contemporary art who visited them in China but did not frequent official art circles or events. Certainly one cannot avoid this conclusion when considering the strict paralleling of the 2000 exhibition *Fuck Off*, curated by Ai Weiwei and Feng Boyi (the latter an art journalist with the official Artists Association journal *Meishu* at the time), held in radical contrariety to the Third Shanghai Biennale, curated by Hou Hanru, Zhang Qing, Li Xu and Shimizu Toshio.²¹

The most remarkable background feature of art flows from the late 1990s to the early 2000s, when Chinese video art was being more recognised abroad, is the virtual absence from China of some significant artists, such as Yan Peiming, Chen Zhen, Wang Du, Huang Yongping and Yang Jiechang, in France; Ni Haifeng, in the Netherlands; Cai Guoqiang, in Japan and then the US; as well as Xu Bing, Gu Wenda and several others, also in the US. While this absence is often represented in Chinese sources in terms of necessary foreign study or intermittent sojourn, in fact these artists were in virtual or actual political exile, and several obtained foreign citizenship. Zhang Peili was also absent abroad for considerable periods from 1991 to 1995 (including almost a year in the US, between 1994 and 1995, when he considered moving there permanently) before his subsequent international fame after purchase of his work by the Museum of Modern Art, New York, in 1997.

By the mid-1990s, however, what amounted to a second generation of video artists was emerging in China. Qiu Zhijie, also a graduate of China Academy of Art in Hangzhou, who had seen the work of Bill Viola at the 1995 Venice Biennale, began collecting materials on video art and in 1996 organised the first video art exhibition in China, *Image and Phenomenon*, in Hangzhou. He also organised *Demonstration of Video Art '97* for the visit of Barbara London, a curator at the Museum of Modern Art, New York, but for technical reasons, after London's arrival at CAFA, in Beijing, most works apart from Qiu's own apparently could not be shown.²²

The mid-1990s was also when some attention was paid to texts describing video art practice and theory, with translations made from *Art in America* and certain texts by Barbara London. Qiu Zhijie translated the Whitney Biennial catalogue for Li Xianting, and also read texts by London he had brought back in 1995, as well as a 'very thick' book on video art.²³ It seems clear that Qiu intentionally tried to influence politically important people through the 1996 Hangzhou exhibition, including Xu Jiang, director of the China Academy of Art and nephew of the then president of China, Jiang Zemin.

The 1990s was the first era in which video as a form of contemporary art post-1989 did not seem to carry ideological issues but had the high technological demands suitable for an advancing China. Video art would be the first contemporary art taught at the China Academy of Art after 2001. Chinese video art also began to receive recognition overseas, and in 1997 Wang Jianwei's and Feng Mengbo's new media artworks were exhibited in documenta X, at Kassel.

The transition to official acceptance inside China was complicated in part by the uneven production and reception of conceptual art. In the 1998 catalogue *Traces of Existence*, co-curator Feng Boyi outlined the conceptual relation of art practice to everyday life, having seen that people left traces of their existence everywhere, and that these traces embraced personal living experiences and their relationship with the world. Feng thought that 'there is no place for conceptual art within the framework of the official Chinese art establishment, so it is hard to find opportunities to exhibit this kind of work freely'.²⁴ The striving to exhibit conceptual art, often installation with some video, and then to have it recognised by official venues was one non-official goal in the late 1990s; but it was allied with another, contradictory goal: the exploration of the human body as a receptacle of repressed forces it could not adequately express. This may be seen in Zhang Peili's video installation *Uncertain Pleasure I* (1996) (see p. 110, top) and Xu Zhen's *Rainbow* (1998), the latter shown at the Venice Biennale in 2001.

These strivings perhaps came to a head in 2000, with the *Fuck Off* exhibition, but were preceded by an exhibition of 'corporeal art' that had real pretensions to providing an exhibited embodiment, and perhaps indirectly a real theory, of Chinese physical subjectivity, which had been missing from academic nude painting officially allowed for exhibition as a neo-salon practice since 1988. The organisers of the 1999 exhibition *Post-Sense Sensibility, Alien Bodies and Delusion*, Qiu Zhijie and Wu Meichun, were actually the main protagonists of video art.

Thus their sensibility about the body gazed at and the body made visceral by the effects of pain or pleasure, recordable and displayable on video, formed the keynote of video explorations at the time.

Alien bodies is the mutation of the body including the natural transformation and machination of bodies. ... At the same time delusion is the mutation of the psyche. ... Anomaly in fact is the delusion of body, or expresses the showing of delusion, but the delusion relevant with body must not behave like body, showing not through materials and shapes of body but through the matters relevant with body.²⁵

These artist-theorists were concerned with a new theorisation of the body which allowed a hidden or deferred subjectivity to surface.

Post-sensibility is a kind of mental phenomenon which has been deconstructed, the only real humanity, and the context of a new ego. Post-sensibility is a kind of feeling without a subject, or through the feeling action to rewrite the subject.²⁶

By the late 1990s, video art was being seen as one possible modality of expression among others and these modalities began to overlap and interpenetrate each other. The notion of transmediality (*kua meiti* 跨媒体) developed, which, as Thomas Berghuis sees it,

captured how contemporary art practices often involve dense and complex exchanges between hitherto distinct fields of visual art, film, literature, poetry, music and performance. ... Artists were not only dealing with the intrinsic characteristics of video as a medium, but as a means to re-mediate their concepts and actions in the public domain—a domain in which audiences had become habituated to television.²⁷

As early as 1998, video artists had conceived of a generalised video art exhibition, which became *Synthetic Reality* (*Hecheng xianshi* 合成现实) in 2002.²⁸ This exhibition was extremely important for video artists in China because it demonstrated a gap between the official promotion of technology-based arts and the infrastructure available on the ground for artists working with such materials. It also provided the participating artists with a platform to critique the production of 'art for export', that of international curators with biennials as their target audience. Exposure at biennials was soon to be followed by China's first official pavilion at the Venice Biennale, in 2003, but this was ultimately cancelled because of the SARS epidemic. It converged tidily with the official promotion of an 'indigenous' contemporary art tradition in China, shown in official support for the overseas exhibitions *Living in Time* in Berlin in 2001 and *Alors, la Chine?* at the Centre Pompidou, Paris, in 2003.

The work of Zhang Peili

The work of Zhang Peili has been characterised as follows:

Typically adopting a minimal or reductive position that constructs an essential relationship between the aesthetics of video playback technology and the moving image itself, his video installation focuses on questions of perceived reality, media convention, individual agency, and spatial structure.³⁰

The following types of work can be distinguished:

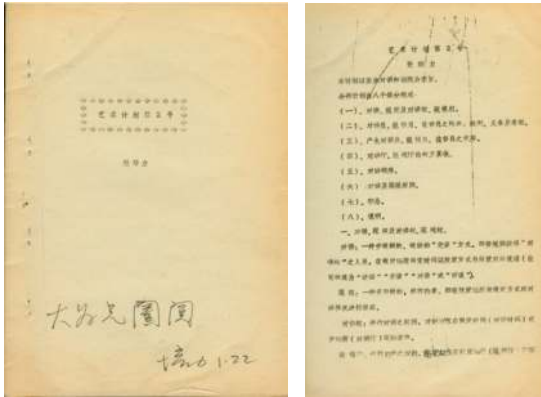
1. Cool and contained, almost macabre and disturbing realist painting, often around blues, in the mid-1980s. At the same time, Zhang experimented with installation and performance. He developed an aesthetics of boredom and control with his first video project, in 1988, when he recorded the process of repeatedly breaking a mirror and gluing it back together, in *30 × 30*.
2. The reworking of the relationship between content and spatial form. By the early 1990s Zhang had moved to videos installed with multiple screens, where the cumulative effect of the same image reinforces the absurdity of the iterated act, such as washing a chicken in *Document on Hygiene No. 3* (1991) and in *Uncertain Pleasure II* (1996). His three-channel video *Eating* (1997) was the first Asian video, possibly the first Asian artwork, bought by the Museum of Modern Art, New York.
3. Appropriation and remix works—including the almost romantic reframing of revolutionary gestures depicted in a militaristic propaganda film. Like many by the early 2000s, Zhang was sufficiently distant from social conventions (and they were sufficiently loose) for him to parody Maoist expressions, including the oppressively conformist faces of heroes in a genre of Chinese cinema dealing with popular heroes that was particularly emphasised during the Cultural Revolution (see p. 110, bottom).
4. Interactive closed-loop systems, like the theatrical order and destruction in *A Gust of Wind* (2008).³¹ By 2008, Zhang had moved to video, recording a staged incident in a movie studio in which a domestic interior, an icon of peaceful stability and prosperity sought by many Chinese during the economic expansion, is blown apart by the wind.
5. A return to conceptual installation, sometimes with cameras pointed at the viewers (see p. 111, top), sometimes with moving parts, such as flags or silk screens in front of TV monitors or inflatable objects (see p. 111, bottom).

In the work of Zhang Peili we are confronted with another problem in defining the contemporary, for his subject matter, in manifesting the rigid conformities on the carapace of Chinese desire, lives in a world where all the forces he deals with are extensions of historical ones—even the persistent use of iteration in many of his video works. Whatever the modern is, he is inside it in the present. His work shows

the absurdities of iteration inside which historical desire is compressed. Whether these forces are peculiarly Chinese, the living inside them, and the showing of them for what they are, seems to be a position taken by or forced on many Asian artists. Zhang's work indicates that Asian modernity is constructed only via a lived contemporaneity and not just built out of transformations in a formal discourse. Perhaps this separation from and negation of a formalist teleology is the feature of Asian modernism that most differentiates it from Euramerican modernism. It is manifested by a local relation to, even a reaction against, the historically presented conditions of the artist's subjectivity.

This modernity, and its cohort of terms—modernism, postmodernism and even trans-modernism—is easily misinterpreted from inside, but particularly so from outside, in one of the transnational worlds, Euramerica. The surface borrowings or practice, the reorganisations of local training and exhibition institutions, the topographies of stylistic variation, incline the Euramerican perspective to consider Asian modernity as a simple transfer and borrowing, or to think of Asian modernity, in its latter-day and most sophisticated form,³² as the misapplication or misprision of a now obsolescent Euramerican discourse, one clearly and historically superseded, even if its successor has not yet been unambiguously formulated.

Zhang Peili invents the practice of video art for himself from his own beginnings with the medium. It is only later, after 1991, that he sojourns in the US and Europe and slightly refines the possibilities of his discourse, but does not transfer wholesale the variant possibilities he has seen in video art overseas. Moreover, his subject matter, his initial manner of visualisation, the concepts of materialist instantiation via iteration, and his later linkage of image and sound, are capable of being almost wholly assimilated into the Chinese context in which he works. This may have been changed by the impact of mass television, the interpretive codes may have been varied by the introduction, in the early 1980s, while he was still at art college, of some critical philosophy of Nietzsche or the literature of Kafka and the films of Bergman, or Antonioni, whose work he knew from the early 1990s. Yet he is still making his work beyond the classificatory schemes of the cultures that these forms and ideas presupposed.



Zhang Peili, *Art Plan No. 2*, 1987, text on A4 paper, 20 pages. Shown at the *China/Avant-Garde* exhibition, Beijing, February 1989. Image courtesy the artist and Boers-Li Gallery.

张培力：《艺术计划第二号》，1987年，A4纸上文本，20页。展出于1989年2月的《中国现代艺术展》，北京。艺术家与博而励画廊惠允。



Lin Tianmiao, *The Proliferation of Thread Winding*, 1995, installation, white cotton thread, 20,000 needles, CRT monitor, video, bed, rice paper, 3 x 5 x 1 m. Image courtesy Wang Gongxin.

林天苗，《缠的扩散》，1995年，装置，白色棉线、2万根针、CRT显示器、床、宣纸，3 x 5 x 1 m。王功新惠允。



Wang Gongxin, *Red Doors*, 2002, four-channel video installation, colour, four-channel sound, 5:30 min, overall dimensions 6 x 6 m. Image courtesy the artist.

王功新, 《红门》, 2002年, 4频道录像装置, 4频道声效, 5分30秒, 6 x 6 m。艺术家惠允。



Zhang Peili, *A Gust of Wind*, 2008, five-channel, five-screen video projection installation, PAL, colour, silent, 13:14 min. Image courtesy the artist and Boers-Li Gallery.

张培力, 《阵风》, 2008年, 5频道5屏录像投影装置, 彩色无声PAL, 13分14秒。艺术家与博而励画廊惠允。



Zhang Peili, *Uncertain Pleasure I*, 1996, four-channel, twelve-screen video installation, PAL, colour, silent, 30 min. Image courtesy of the artist.

张培力, 《不确切的快感 (I)》, 1996年, 4频道12屏录像装置, 彩色无声PAL, 30分钟。艺术家惠允。



Zhang Peili, *The Short Sayings*, 2006, two-channel video, sensors, PAL, colour, sound, 43 sec. Image courtesy the artist and Boers-Li Gallery.

张培力, 《短语》, 2006年, 双频录像, 感应器, 彩色有声PAL, 43秒。艺术家和博而励画廊惠允。



Zhang Peili, *Live Report, Hard Evidence No 1: Car*, 2009, installation (with keyhole cameras inside the burnt-out van, monitoring viewers). Image courtesy the artist and Boers-Li Gallery.

张培力，《现场报道——物证一号》，2009年，装置（在烧毁的面包车内安装锁孔摄像头，监控观众）。艺术家和博而励画廊惠允。



Zhang Peili, *A Necessary Cube*, 2011 (a balloon fills with air inside the gallery and pushes the viewers back against the walls so they cannot escape). Image courtesy the artist and Boers-Li Gallery.

张培力，《必要的立方体》，2011年，（画廊空间内充气的气球把观众推至墙面而无法逃离）。艺术家和博而励画廊惠允。

With thanks to Thomas Berghuis, Katherine Grube and Olivier Krischer for their useful comments and reinforcements.

- 1 There are many survey texts in English and Chinese, including Wu Hung, *Contemporary Chinese Art* (London: Thames & Hudson, 2014), chaps. 2, 4; Wu Hung and Peggy Wang, eds., *Contemporary Chinese Art: Primary Documents* (New York: Museum of Modern Art, 2010); Paul Gladston, 'Avant-Garde' Art Groups in China, 1979–1989 (Bristol: Intellect, 2013); Lu Hong, *Zhongguo xianfeng yishu, 1979–2004 / China Avant-Aarde Art, 1979–2004* (Shijiazhuang: Hebei Meishu Chubanshe, 2006); Martina Köppel-Yang, *Semiotic Warfare: The Chinese Avant-Garde, 1979–1989; A Semiotic Analysis* (Hong Kong: Timezone 8, 2003); Lü Peng, *Ershishiji zhongguo yishushi*, rev. ed. (Beijing: Beijing Daxue Chubanshe, 2008), chaps. 18–21. This last book has been translated by Bruce Doar as *A History of Art in 20th Century China* (Milan: Charta, 2010). Several chapters in my *Modernities of Chinese Art* (Leiden: Brill, 2010) also cover the 1980s and 1990s.
- 2 See my 'Official Reactions to Modern Art in China since the Beijing Massacre', *Pacific Affairs* 65, no. 3 (Autumn 1992), also included in my *Modernities of Chinese Art* (Leiden: Brill, 2010).
- 3 After his resignation from the chair of the Military Commission in November 1989, Deng Xiaoping (who in retirement became a paramount leader without an official post) went south in 1992, where his several pronouncements sanctioned for the rest of China the economic development that had proceeded in these regions lying beyond central control. See David S. G. Goodman, *Deng Xiaoping and the Chinese Revolution* (London: Routledge, 1994), 112–14.
- 4 The position and treatment of Ai Weiwei merits a serious art-historical research study unmarked, on the one hand, by the blind acceptance of the artist's pronouncements by Euramerican critics and curators and, on the other, by the ignorant and intentionally damaging anti-art interventions of the party and state. See Ai Weiwei's short piece 'Why I'll Stay Away from the Opening Ceremony of the Olympics', *Guardian*, 8 August 2008, www.theguardian.com/commentisfree/2008/aug/07/olympics2008.china. There is an insightful biography by Barnaby Martin, *Hanging Man: The Arrest of Ai Weiwei* (London: Faber & Faber, 2013).
- 5 Xiao Lu tells her own story about the origin and meaning of this work in *Dialogue*, trans. Archibald McKenzie (Hong Kong: Hong Kong University Press, 2010). The translation is reputedly franker than the original.
- 6 See Wu Hung, 'From "Modern" to "Contemporary": A Case in Post-Cultural Revolutionary Art', *Contemporaneity* 1 (2011): 37, www.doi.org/10.5195/contemp.2011.36.
- 7 Based on several unattributed interviews I carried out in Beijing, 2003.
- 8 Recalled from my unrecorded interview with Fan Di'an in Beijing, 2009. It was confirmed in September 2014 that Jean Nouvel had won the competition for the new NAMOC design, and some architectural sources gave an expected completion date of 2017. See, e.g., www.architizer.com/blog/the-greatest-on-earth-nouveaux-national-art-museum-of-china-begins-its-epic-journey-from-render-to-reality/.
- 9 Summarised from Ibrahim Tahir, James Lui and Lindsay Davis, eds., *Video, an Art, a History: 1965–2010; A Selection from the Centre Pompidou and Singapore Art Museum Collections* (Singapore: Singapore Art Museum, 2011); Doug Hall and Sally Jo Fifer, *Illuminating Video: an Essential Guide to Video Art* (New York: Aperture in association with the Bay Area Video Coalition, 1990); Sylvia Martin and Ute Grosenick, *Video Art* (Cologne: Taschen, 2006); Chris Meigh-Andrews, *A History of Video Art: The Development of Form and Function* (Oxford: Berg, 2006).
- 10 Zhang Peili has been looking at the work of Bill Viola in various international sites for more than ten years and has come to dislike its statism, its playing with old master references and its framing in religious situations. From my unrecorded interview with Zhang Peili, Canberra, 28 August 2016.
- 11 Barbara Pollack, 'Digging a Hole, Building a House: The Video Installations of Wang', in *Wang Gongxin: Works 1993–2008*, ed. Wang Gongxin and He Hao (Beijing: Timezone 8, 2008).
- 12 It was included in Wu Meichun and Qiu Zhijie, *Luxiang yishu wenxian* [Documents of video art] (Beijing: printed by the authors, 1996).
- 13 Mitzka left these behind in Hangzhou for the reference of artists, but I do not know of their subsequent internal circulation, although informal sources indicate Zhang Peili did not see them but Qiu Zhijie did. A list of the videos has been compiled by Katherine Grube, in John Clark, *The Asian Modern*, vol. 2 (forthcoming).

- 14 Qiu Zhijie's video is usually referred to by this translation of the Chinese title, rather than the English title that appears in the video: 'A One-Thousand-Time Copy of Lantingxu'. Some publications disagree on the date of the work, but the above date is what appears in the video.
- 15 Katherine Grube, email to author, June 2016. Zhang Peili confirmed this in my interview with him in Canberra, 28 August 2016.
- 16 The Loft New Media Art Center 藏酷新媒体艺术中心 [*Zangku xinmeiti yishu zhongxin*] was founded in 2000 but was closed in 2003 for various financial and managerial reasons. I visited this centre in about 2001 to hear a discussion led by Fan Di'an, who has had a long-term interest in new media art.
- 17 The three books, published privately and illegally, were officially titled 中国现代艺术的内部交流资料 *Zhongguo xiandai yishu de neibu jiaoliu ziliao* [Materials on the internal circulation of Chinese contemporary art] but colloquially known as 黑皮书 *Hei pi shu* [Black cover book] (1994), 白皮书 *Bai pi shu* [White cover book] (1995) and 灰皮书 *Hui pi shu* [Grey cover book] (1997). The co-editors are variously given as Ai Weiwei, Zeng Xiaojun, Xu Bing and Feng Boyi.
- 18 The relationship between Chinese video art and documentary remains to be clarified, since a cursory glance at Ai Weiwei's time in the US and his documentary production thereafter indicates he may have served as a major reference for a new field of short films and documentaries in China that had an impact on the developing video art. Twenty-one documentaries from 2003 to 2015 are listed in Ai Weiwei's biography on *Wikipedia* (www.en.wikipedia.org/wiki/Ai_Weiwei), which may indicate he could have been a conduit.
- 19 Zhang Peili's *A Gust of Wind* (2008), in which a middle-class house is lovingly reconstructed before being blasted to pieces by a powerful artificial wind, has the documentary instantiation of the everyday-before-the-storm. Yang Fudong's video installation *Blue Kylin: A Journal of Shandong* (2008) has the air of a quasi-documentary on quarry work in Shandong. The latter is described in Caitlin Doherty, Dong Bingfeng and Wang Chunchen, eds., *Shijian ceshi: Guoji luxiang yishu yanjiu guanmohan / Time Test: International Video Art Research Exhibition* (Beijing: CAFA Art Museum, 2016), 190–93. See also Shen Qibin, ed., *Lixin zhi wu—Yang Fudong zuopin / Dawn Mist, Separation Faith: The Works of Yang Fudong* (Shanghai: Shanghai Zendai Museum of Modern Art, 2009).
- 20 In Chinese, titled *Buhezuo fangshi* 不合作方式 (lit. 'uncooperative manner or approach').
- 21 As so stated in Ai Weiwei, Feng Boyi and Hua Tianxue, eds., *Buhezuo fangshi / Fuck Off*, (Shanghai: Eastlink Gallery, n.d. [2000]), 196. The artists were Ai Weiwei, Cao Fei, Chen Lingyang, Chen Xiaoxiong, Chen Yunquan, Ding Yi, Feng Weidong, Gu Dexin, He An, He Yunchang, Huang Lei, Huang Yan, Jin Le, Li Wen, Li Zhiwang, Liang Yue, Lin Yilin, Lu Chunsheng, Lu Qing, Meng Huang, Peng Yu, Peng Donghui, Qin Ga, Rong, Song Dong, Song Tao, Chen Hao, Zheng Jishun, Sun Yuan, Wang Bing, Wang Chuyun, Wang Xingwei, Wang Yin, Wu Ershan, Xiao Yu, Xu Tan, Xu Zhen, Yang Fudong, Yang Maoyuan, Yang Zhengzhong, Yang Zhichao, Yang Yong, Zhang Dali, Zhang Shengquan, Zheng Guogu, Zhu Ming, Zhu Yu.
- 22 According to Katherine Grube, Qiu Zhijie has claimed that the monitors for only his works were functioning—essentially blaming China's poor technical conditions at the time for his inability to show other artists' works. For this reason the exhibition is often listed as a Qiu Zhijie solo exhibition at CAFA.
- 23 The collection was Wu Meichun and Qiu Zhijie, *Xianxiang, yingxiang* [Image and phenomena] (Beijing, printed by the authors, 1996). Wu and Qiu also compiled *Luxiang yishu wenxian* [Documents of video art], 1996. Translated writers include Kathy Rae Huffman, Marita Sturken, Dorine Mignot, Bruce and Norman Yonemoto, Maureen Turim, Francesc Torres, Margaret Morse, Kathy O'Dell, Vito Acconci, Dan Graham, Bill Viola, Tony Oursler, Muntadas, Rita Myers, Lynn Herschman Leeson and Eleanor Heartney. These texts are identified by Katherine Grube in her 2010 MA thesis, and given as translated from Hall and Fifer, *Illuminating Video*, 1990; Kathy Rae Huffman and Dorine Mignot, eds., *The Arts for Television* (Los Angeles: Museum of Contemporary Art, 1987); Eleanor Heartney, 'Video in Situ', *Art in America* 83, no. 10 (October 1995).
- 24 Feng Boyi, 'The Path to the Trace of Existence: A Private Showing of Chinese Contemporary Art '98', in *Shengcun Hengji: '98 zhongguo dangdai yishu neibu guanmohan* [Trace of existence: A private showing of Chinese contemporary art '98], ed. Cai Qing and Feng Boyi (Beijing: Art Now Studio, 1998), 13. Feng Boyi had sought a disused factory to show the exhibition. The artists shown included Wang Gongxin, Yin Xiuzhen, Song Dong, Qiu Zhijie, Wang Jianwei, Lin Tianmiao, Zhang Yonghe, Gu Dexin, Zheng Defeng, Zhan Wang and Cai Qing.

- 25 Wu Meichun, in *Houganxing yixing yu wangxiang / Post-Sense Sensibility: Alien Bodies and Delusion*, ed. Wu Meichun and Qiu Zhijie (Beijing: printed by the authors, 1999). The artists exhibited included Chen Wenbo, Chen Lingyang, Feng Qianyu, Feng Xiaoying, Gao Shiqiang, Lu Lei, Gao Shiming, Jiang Zhi, Liu Wei [the sculptor], Qiu Zhijie, Qin Ga, Shi Qing, Sun Yuan, Xiao Yu, Weng Fen, Wu Ershan, Wang Wei, Yang Fudong, Yang Yong, Zhu Yu, Zhang Hanzi and Zheng Guogu.
- 26 Qiu Zhijie, in *Houganxing* catalogue, ed. Wu and Qiu, n.p.
- 27 Thomas J. Berghuis, *Performance Art in China* (Hong Kong: Timezone 8, 2006), 132–33.
- 28 Berghuis, 133. The catalogue was initially published online, by the Dutch Ministry of Foreign Affairs, and later as Ni Haifeng, ed., *Synthetic Reality* (Hong Kong: Timezone 8, 2004).
- 29 See my essay 'Style et système au pratique de l'art contemporain en Chine', trans. Jean-Dominique Langlais, in *Alors, la Chine?*, ed. Anne Lemonnier (Paris: Centre Pompidou, 2003).
- 30 Notes from Momentum Gallery, Berlin, circa 2014.
- 31 Types 1–4 follow the Momentum Gallery notes. I choose this classification because of its distanced clarity and relative neutrality, observed from a later, more analytical perspective.
- 32 I use 'sophisticated' in the Elizabethan or Shakespearean sense of 'adulterated with impure substances'.

张培力：用录像为中国当代艺术协商新空间

姜苦乐

John Clark

当代艺术语境

录像艺术在中国的出现并非空穴来风。展览组织的变化，包括张培力在内的新一代文革后艺术家的出现，艺术教育的大致扭转，经济的开放以及因此当局对文化的控制或者至少是管控态度发生的转变，都为此提供了土壤。

越来越多书写上世纪八九十年代中国当代艺术的著作涵盖了以上的大致背景。这些论述往往止于1989年6月的北京事件，以及此前1989年2月的“中国现代艺术展”。¹ 从某种意义上说，艺术界的开放和自治是在1985至1989年间建立起来的，但在该事件之后的两年里（1989-1991年）却大幅度地停滞不前。² 这种开放，于邓小平1992年南巡深圳及发表相关讲话之后，以一种看似不可逆转的方式被重新开启。³

1989年的事件产生了很多后续影响。对于那些令人不安的、不受控制的、或故意给人以震撼的事件或艺术作品，政府官方都很反感。当然，当时的趣味决定了何为“震撼”，但国家为公众的接受度制定了标准，在不知情或不真实的情况，一些指标会发生变化。但在20世纪90年代，学院以外的激进艺术或实验性的艺术实践，不再与形式主义的先锋性有任何直接联系。行为艺术具备了给社会带来些许不安的品质，其次是装置艺术。到1999和2000年间，那些不受艺术官僚和学院系统所待见的观念主义多已过时，学生一旦毕业，非营利展览空间也通常是对之回避。但这些时而挑衅的作品却很容易被国际上的一些艺术商人接受，由此，通过海外的现代和当代艺术画廊、双年展以及“独立”策展人的专题展览的筛选，它们相对轻松地展开了国际流通。尽管，北京、杭州、重庆、沈阳、广州和南京的主要艺术院校之间存在细微差别，但进入21世纪初，国家级的教育机构开展的教学项目中，涵括了抽象主义和表现主义油画，以及实验艺术和媒体艺术。只有那些极端地使用人体和动物的身体部位，并涉及损害艺术家身体或猥亵特征的表演，才会引起官方的绝对反感。2000

年后，即使公共展览仍由美协及其同僚主导，但大型私营现代美术馆开始挑战官方的正统观念，比如，2004年在深圳成立的OCAT。但是，无论那些艺术家是属于自由派还是保守派，申请职位都无一例外地要经过国家和共产党的批准或反对。2008年8月，北京奥运会开幕之前，本该出席却又随后退出的艾未未及其事件，标志着进一步的窘迫局面。⁴

表面的政策与展览语境

艺术界里一些细微的情态推演着更大的改变。1979年，星星画会迫使变革的发生。1980年，通过当时中国美术家协会主席，刚被平反的江丰，官方对第二届“星星美展”提供尝试性的支持。

1980年，个人单位的注册开始发生变化，这导致从90年代中期开始，艺术家可以注册为个体户。尽管仍有许多意识形态的限制，但从创作风格和主题选择上说，艺术家自身拥有更多决策权。不过，1981年，李爽因与外国人的不道德关系被逮捕的事件——实际上是和在法国大使馆工作的法国汉学家相恋——让许多星星艺术家有所警惕。之后，很多人通过移居海外来应对他们所要承受的压迫。总之，星星艺术家大多非艺术科班出身，或者，来自其他学科，如广播电视大学的王克平和北京电影学院的艾未未。

意识形态管控一松一紧，1983年的“清除精神污染”运动之后，1985年迎来了对艺术出版管控的放松。此年间，“体制中的自由派”邵大箴成为《美术》的编辑。之前的大概五年里，他撰写文章，为引进非正统的西方现代艺术家（如毕加索，或超现实主义运动）提供了支持。1985年至1990年，几乎在同一时期，高名潞在《美术》担任编辑，而栗宪庭因叛逆地支持（艺术）新趋势从《美术》降职为《中国美术报》的编辑。与早期的现代艺术变化不同，这两位重要人物现在更容易进入艺术新闻媒体网络，这也是因部分代际变化而支持了“新潮美术运动”。1988年，官方取消了对学院派油画展览中出现裸体的禁令。同时，通过一系列预备会议，先是1986年8月的珠海会议，后是1988年11月的黄山会议（张培力出席），大家对于1989年举行一个关于“前卫”艺术的展览，普遍表示支持（见第108页上）。

经历了1989至1991年的动荡，90年代初期，艺术出版书目大幅增加，这极大地改变了当时的艺术信息量及其呈现方式。一些一次性的、作为赠品发送的看似合法的艺术报纸，以及南京的顾丞峰主编的扩展后的《江苏画刊》也不可忽视。此外，还有来自广州的《画廊》杂志，由长期从事艺术出版、德高望重的岭南美术出版社。在官方圈子里，1989年《中国美术报》暂停后，出版号由文化部文学艺术研究所保留。同一机构于1995年创立了一个新的期刊，名为《美术观察》，用于更广泛地报道官方文化新闻，它也取代了研究所早期的官方出版物《文艺研究》。

枪击事件的后果——肖鲁对着她的装置作品《对话》（1988-1989年）中复制的电话亭开枪后——导致了“中国现代艺术展”的结束。⁵ 三个月之后，北京大屠杀发生，尽管老派的守卫者们做出了不懈的努力，徐冰还是遭到纸媒的负面攻击，批评家如栗宪庭则受到警察监视。这些事实证明，用颠覆性的画笔来绘画现代艺术是行不通的。正是1989年的政治事件，被视为中国现代与当代艺术的区别的出现。⁶ 实验性的艺术实践必须绕过中国美术馆对行为和装置艺术的禁令。1992-2002年间，中国美术馆里沦为商业租赁的空间场地也被“关闭”。在这十年里，像吕胜中这样使用民间材料进行装置创作的实验艺术家也因此是被禁。美术馆上层也已租作旅游商店。经过整修后，在其建馆40周年的2003年，中国美术馆重新开馆。

这些举措是2000年左右所发生的一系列明显的政策变化的一部分。北京和杭州的两所主要艺术学院从文化部移交至教育部或浙江省教委会。与此同时，文化部的组织结构也发生了变化，使其能够支持原来由国家交流部门管辖的海外的双边展览。⁷

官方对“非官方”艺术压制的无能为力，于90年代末因外国商人和策展人的踊跃参与，而变得愈加清晰。这超出常规的现象首先由瑞士商人乌利·希克（Uli Sigg）开始。在其1979年至1983年的第一次来华期间，作为迅达集团的代表，希克没有收藏艺术；但在1995年至1998年第二次来华期间，作为瑞士大使的希克积极参与购买和推广当代艺术。希克离开中国后，其他外国商人如傅郎克（Frank Uytterhaegen）、尤伦斯（Ullens）夫妇以及来自美国的各种收藏家，继续着这个潮流。

2001年，中国决定申办奥运会，并于当年12月加入世贸组织。这可能让党中央意识到，中国必须要像开放经济一样放开文化。只是，这学习的过程异常曲折：2003年，胡锦涛主席被来访的法国总统希拉克弄得很尴尬，当时希拉里正为在北京的毕加索展览揭幕。当他们的谈话转向对毕加索的讨论时，据说，胡主席自认准备不佳。中国曾在1993年申请举办2000年奥运会，但举办地却被授予悉尼。因此，在2001年申请2008年奥运会时，中国的成功申办是因有备而来。在两次申奥期间，中国的精英阶层已经学到了很多关于外交与文化流动性之间的关系，其中也包括现代艺术。

不无相关地，三位中国艺术家参加1989年巴黎蓬皮杜艺术中心的“大地魔术师”展览，以及1997-2000年中国策展人侯瀚如参与“移动中的城市”项目——此展览从维也纳巡展至波尔多当代美术馆、纽约的PS1、丹麦路易斯安、伦敦的海沃德画廊、曼谷的各个景点，以及赫尔辛基的现代艺术博物馆——这些事件对于国内的官方艺术界中有更大影响力的圈子来说，参与当代艺术展明显是很有必要的。2001年，柏林的展览“生活在此时”就是中国文化部支持的第一个当代艺术展。

“生活在此时”是一个合作策划的项目，策展人包括：范迪安，当时是中央美术学院副院长；侯瀚如，央美毕业，当时是旅居巴黎的独立策展人；以及柏林汉堡火车站美术馆的柯嘉比（Gabriele Knapstein）。这是围绕2008年奥运举办的艺术活动，

和同年中国美术馆举办的展览“合成时代”作出的跨文化合作。后者“合成时代”是中国美术馆最早举办的当代艺术展之一。展览发生在这样一座老式斯大林主义风格、盖以黄色中国瓷砖的“婚礼蛋糕式”建筑里。2009年，当时的新馆长范迪安提议，在前奥林匹克体育馆的一个新展厅内建一个工艺博物分馆。其中，还包括一个临时的当代艺术展示空间，虽不会像在王府井的正馆里的展览那样备受审视，但每年也能举办一个现代或当代艺术展。⁸ 2012年，从中国美术馆官网里提到的战略目标看，他的提议还是取得了一些进展：

为适应国家文化建设发展的要求，中国美术馆的扩建受到国务院的高度重视，已列入国家十一五规划，目前，各项筹备工作正在积极推进。

中国录像艺术史

很明显，在1988年到1998年的过渡期之后，录像艺术作为一种新的艺术实践被广泛展示。2001年，张培力在杭州中国美术学院建立了新媒体艺术中心，并于2002年在新媒体系招收研究生，由此，录像艺术获得了教育界的认可。

首先，我要从90年代中期在中国闻名的欧美录像艺术作品说起。⁹ 从1963年开始，早期的录像艺术先驱白南准，使用电视显示器开始了非电视用途的演示。布鲁斯·瑙曼 (Bruce Nauman) 于1970年创作了一件幽闭走廊内设有显示器的作品，这也为张培力1995年的一件作品提供了原型。

后来，观众发现他们被录影了，录制的片段在类似镜子的显示器上延时播放。到80年代后期，加里·希尔 (Gary Hill)、玛丽·露西 (Mary Lucier) 与比尔·维奥拉 (Bill Viola) 证明了用等墙大的显示器和投影填满房间的震撼效果。¹⁰ 这是在暗黑空间里的视觉存在，而不是电影；这些影像缺乏任何可识别的叙事。¹¹ 一些艺术家，如加里·希尔和托尼·奥斯勒 (Tony Oursler)，探究了人面表情所呈现的不同现象学，或语言发音的特殊性，这也是张培力的好友兼同仁耿建翌一直所采用的主题。在1996和1997年间，另一位北京的早期中国录像代表李永斌，也通过延时和模糊的手法来主题化人们面部表情的改变。

在张培力活跃之前，录像艺术在西方已取得了一些进展。1974年，随着装置/行为作品《表现连续的过去》的问世，丹·格雷厄姆 (Dan Graham) 开始使用双面镜墙，与实际镜像和延时录像的投影产生关系。同样在1974年，他采用一系列的录像创作了作品《延时房间》。1975年，格雷厄姆完成了《表演者/观众/镜子》，作品展示了表演者与观众，以及主体与客体之间的关系。他在1982年制作了更受欢迎的录像《摇滚我的信仰》。1983年，他制作了一部记录朋克乐队“小凶兆”的同名作品。当他开始在装置中添加录像时，格雷厄姆对录像的热情更盛。他将镜子、窗户、监控摄像和投影仪融入其中。随着国内调查式展览和国际展览的增加，这些作品获得了越

来越多的认可。例如，1997年，格雷厄姆为明斯特雕塑项目创作的树林里的镜像盒《欢乐屋》（1997年）。早在1996年之前，¹² 格雷厄姆的作品就已在中國闻名，在此基础上，张培力在1992年完成了他的第一部复杂的录像装置，那一年，他也获得了纽约的Art Omi项目资助。

海外关系与回流

一些国际录像艺术家也曾到访中国。比如，1990年的德国汉堡造型艺术学院教授恩斯特·米兹卡（Ernst Mitzka），以及1995年的法国录像艺术家罗伯特·凯恩（Robert Cahen）。在杭州浙江美术学院（1993年更名为中国美术学院），米兹卡展示了纪念波恩建市两千周年的用于电视播放的录像带作品，这让中国艺术家首次将录像与艺术有意义地联系起来。这必然也影响了张培力后一代的艺术家。在观看了8小时的录像作品，和参加一系列相关讲座后，米兹卡鼓励杭州录像阵营的学员进一步探索录像艺术。¹³ 在此观念下，邱志杰于1990年至1995年间完成了一部行为录像作品《作业一号：重复书写一千遍〈兰亭序〉》，记录了他复制这一经典书法一千次的过程。¹⁴

巧合的是，米兹卡到访期间，杭州举办了一个省级的电视专业人士会议，但这些人显然对米兹卡的录像作品不感兴趣。古婷婷指出，相较于张培力这一代人来说，米兹卡的到访对当时的学生，如邱志杰，更为重要。此后不久，张培力开始经常出国，并在巴黎、纽约和意大利更多地接触到当代艺术。但，他还没有完全抛弃绘画。¹⁵

90年代海外中国艺术家的回流更为引人注目。他们曾在海外观看过录像艺术，从某种程度上说，已开始录像艺术的创作。王功新，1982年毕业于北京师范大学，1987年至1994年旅居美国。旅美期间，他偶然发现了非画廊展览空间，如The Kitchen“厨房”（成立于1971年，专注于行为和录像艺术），或者某阁楼、公寓，还有其他艺术家发起的空间。1995年，他回国的第一个项目是《布鲁克林的天空——在北京挖一个洞》。王功新在一个垂直的深洞底部放置了一个显示器，假想这是他在布鲁克林的旧公寓的上空。早在布鲁克林时，他就已实现了类似的观念，那时的作品是“俯看”北京的天空。王功新在北京创办了一个当代艺术空间“藏酷”，通过他姐夫经营的餐馆可进入空间。王功新的妻子，艺术家林天苗，也在其装置作品中使用录像投影（见第108页下）。¹⁶

从王功新的其他录像作品中，可以找其录像实践迅速发展的势头，包括《公共走廊》（1997年）（参见瑙曼1970年的作品），《牧羊人》（1998年），《面子》（1998年）（参见奥斯勒的作品），和《卡拉OK》（2000年）。王功新的《红门》（2002年）入选圣保罗双年展（见第109页上）；作品展示了四扇红色的大门，通过四个屏幕上的四个频道——参照中国庭院建筑范式——它们敞开着转瞬即逝的外部世界。

作为一名致力于艺术、媒体与人权事业的人物，艾未未在本世纪10年代闻名于世。他是星星画会的后期成员，1981年至1993年旅居纽约。回到中国后，艾未未积极推行前卫艺术，特别是90年代中期，他与同仁共同编辑发行了三本出版物。¹⁷ 尽管他们自认为处于一个平行的艺术世界，艾未未的出版和创作活动是前卫艺术非正式制度化的标志。艾未未的作品中也包含了许多纪录片。¹⁸ 大概从2008年开始，特别是在张培力和杨福东的后期作品中，录像艺术与纪录片之间的关系仍有待厘清（见第109页下）。¹⁹

也许是因为在90年代末的突出表现，中国当代艺术家认为自己已建立一个平行于官方圈子的艺术机制，官方难以望其项背；的确，一大批外国当代艺术策展人争相拜访他们，却鲜有参与官方艺术圈的相关活动。想到2000年“不合作方”展览的分庭抗礼，人们无法避免下此结论。这个展览由艾未未和冯博一（后者当时是艺术记者，在官方美术家协会期刊《美术》任职）策划，与侯瀚如、张晴、李旭、清水敏男策划的第三届上海双年展完全立场相对。²⁰

从90年代末到21世纪初，中国录像艺术在国外得到越来越多的认可之际，艺术界最明显的背景特征，就是一些重要的艺术家在国内的缺席。比如，身在法国的严培明、陈箴、王度、黄永砗和杨诘苍；荷兰的倪海峰；蔡国强先在日本，之后旅居美国；以及徐冰、谷文达和其他在美国的艺术家。在中文语境中，这种缺席常常被书写成艺术家必要的海外留学或短暂逗留，但事实上，这些艺术家处于政治流亡或半流亡状态，有些甚至获得了外国公民身份。1991至1995年期间，张培力也在国内缺席了相当长的一段时间（1994年至1995年期间，他旅居美国并考虑永久迁居）。之后，他的作品被纽约现代艺术博物馆收藏，并蜚声国际。

不过，90年代中期，第二代录像艺术家已在中国出现。同样是毕业于杭州中国美术学院的邱志杰，在1995年威尼斯双年展上看到比尔·维奥拉的作品后，便开始收集录像艺术资料，并于1996年在杭州举办了第一个录像艺术展“现象·影像”。他还为纽约现代艺术博物馆策展人芭芭拉·伦敦（Barbara London）的到访组织了《97中国录像艺术观摩展》。但由于技术原因，在伦敦到达北京中央美术学院后，除了邱志杰自己的作品，其它大部分作品都不能放映。²¹

90年代中期，人们开始关注论述录像艺术实践和理论的文本，大多是从《美国艺术》和芭芭拉·伦敦的某些文章翻译过来的。邱志杰为栗宪庭翻译了惠特尼双年展的画册，并阅读了1995年带回来的芭芭拉·伦敦的文章，以及一本关于录像艺术的“厚重”的大书。²² 很明显，邱志杰有意地试图通过1996年的杭州展览来影响政治上显赫的艺术界要人，其中包括中国美术学院的院长许江，当时国家主席江泽民的外甥。

90年代，录像艺术首次作为没有夹带任何意识形态的后89当代艺术，和前进中的中国一样，具有高技术要求。2001年后，录像艺术成为中国美术学院开设的第一门当

代艺术课程。同时，中国录像艺术也开始在海外获得认可。1997年，汪建伟和冯波的新媒体艺术在第十届卡塞尔文献展上展出。

录像艺术为中国官方接纳的过程甚为复杂，原因有二：一个是观念艺术生产和接受的不平衡。策展人冯博一在1998年的“生存痕迹”展览画册中，概述了艺术实践与日常生活的观念性关系。他发现人们四处留下其存在的痕迹，这些痕迹包含了个人生活经历及其与世界的关系。冯博一认为，“在官方中国艺术机制的框架内，没有观念艺术的空间，所以很难找到自由展示这类作品的机会”。²³ 90年代末，大家的一个非官方目标，便是争取机会去展示带有录像装置的观念艺术，然后让它得到官方机构的认可。但这又与另一个相互矛盾的目标结合在一起：探索人体作为无法得到充分表达的压力承受体。我们可以在张培力的录像装置《不确切的快感 (I)》(1996) (见第110页上)和徐震的《彩虹》(1998)中看到这一点，后者曾在2001年的威尼斯双年展上展出。²⁴

2000年，这些努力和抗争可能在“不合作方式”展览中涌向了高潮。但在此之前的一出“肉体艺术”展，已浮夸地提供了一种展示的化身，这也许间接提出了关于中国身体主体性的真实理论。这种理论，自1988年学院裸体画作为一种新沙龙实践被官方允许展览后，就一直缺失。1999年，作为《后感性：异形与妄想》展览的组织者，邱志杰和吴美纯实际上是录像艺术的主导者。因此，他们对于被凝视的身体的敏感，以及身体对被可记录并播放的疼痛或快感作出的本能反应，形成了当时录像探索的基调。

“异形”指发生在肉体上的被动病变和主动病变，包括自然畸变和对身体的人工规划……与此同时“妄想”指涉的是精神上的被动病变和主动病变……“异形”其实是关于身体的妄想，或者说一种表现为身体的妄想。但与身体有关的妄想不一定表现为身体形象。对身体的指涉不是直接地通过身体材质或形象，而是与身体有关的器物。²⁴

这些艺术家兼理论家关注的是身体的新理论化，这种理论允许隐藏或延迟的主观性浮出水面。

后感性是在一个解体的但也是唯一真实的人性或自我语境中的精神现象，后感性是没有感知主体的感性，或是感知行为对主体本身的改写。²⁵

到90年代末，录像艺术被视为一种可能的表达形式，这些形式开始重叠并相互渗透。跨媒体的概念由此发展，正如汤伟峰所见：

我们了解，迄今为止，当代艺术实践经常涉及视觉艺术、电影、文学、诗歌、音乐和表演等不同领域之间密集而复杂的交流。……艺术家不仅要处理录像作为媒介的内在特征，还要在公共领域将其作为重新调试他们的观念和行为的手段——按观众的习惯，这是电视的领域。²⁶

早在1988年，录像艺术家们就已经构思一个全面的录像艺术展，这便是2002年得以实现的“合成现实”。²⁷ 这个展览对中国的录像艺术家极为重要，因为它挑明了一个问题，即：官方对于技术作为基础的艺术的推广，与使用这些材料的艺术家所需的基础设施条件，还存在着很大的差距。它同时还为参展艺术家提供了一个平台，用以评论“出口艺术”的生产，这些艺术以国际双年展策展人为目标观众。紧接着，亮相双年展的潮流始于2003年威尼斯双年展第一个中国官方展馆的揭幕。但当年由于SARS疫情，中国馆最终被取消。这与中国官方对“本土”当代艺术传统的推广完美融合，体现在得到中国官方支持的2001年在柏林举办的“生活在此时”以及2003年巴黎蓬皮杜艺术中心举办的“中国，你好？”等海外展览。²⁸

张培力的作品

张培力作品的典型特征如下：

通常，采用极简或还原的方式，张培力构建录像回放技术的美学与动态影像自身之间的本质关系。他的录像装置侧重于感知现实、媒介惯例、个体能动性 and 空间结构的问题。²⁹

其作品形式区别如下：

1. 80年代中期，张培力经常围绕着蓝色展开现实主义绘画，那是冷静收敛的，几乎让人感到不安和毛骨悚然。同时，他还实验装置作品和行为实践。在1988年的第一个录像作品《30 x 30》中，通过记录反复摔碎再粘合镜子的过程，他发展出一种无聊和控制的美学。
2. 对内容与空间形式之间关系的重新设计。90年代初，张培力已经转向制作多频录像，由此同一图像的累积效果加强了重复行为的荒诞性。例如，在《（卫）字3号》（1991年）和《不确切的快感II》（1996年）中的重复洗鸡。他的三频道录像装置《进食》（1997年）是纽约现代艺术博物馆收藏的第一件亚洲录像，也可能是第一件亚洲艺术品。
3. 挪用和混剪的作品——包括几乎是浪漫地被重新定义的军国主义宣传片中所描绘的革命热情。与很多人一样，在21世纪初期，张培力与过去的社会习性相距甚远，而且这些习性也甚为宽散地体现在张的作品中，如戏仿毛泽东时代的

表达方式，包括中国电影里刻画的大众英雄，那些挤压出的顺从表情，都是文革时期的特写（见第110页下）。

4. 交互式闭环系统，如《阵风》(2008年)中的剧场般的秩序和破坏。³⁰ 2008年，张培力在一个电影工作室里摆拍了一出戏，影片中一个搭建的室内装潢环境，象征着许多中国人在经济膨胀期间寻求平和稳定以及繁荣，被一阵大风吹散。

5. 回归观念装置，有时用摄像机对准观众（见第111页上），有时是在电视显示器前移动着某些部件，如旗帜或丝网，还有用气球等移动性的部件（见第111页下）。

张培力的作品，让我们面临另一个问题：如何定义当代。因为他的关注并表现人们磐石般恪守着的中国式欲望。在其身处的世界中，一切力量皆是历史问题之外延——他甚至在许多录像作品中持续使用重复。无论何谓现代，他都在此刻的现代之中。他的作品展示了重复的荒诞性，历史欲望被压抑其间。这些力量是否是中国人所特有的，他们内心生活如何，以及对自身的一应俱陈，似乎是许多亚洲艺术家主动采取或被动赋予的立场。张培力的作品表明，亚洲现代性不仅是建立在形式话语的变革之上，而是通过一种现场的当代性来构建。也许，这种对形式主义目的论的分离和否定是亚洲现代主义的特征，它最能区别于欧美现代主义。它表现为艺术家主体性的历史呈现条件的地方性关系，甚至是对此条件的反应。

这种现代性及其一系列术语——现代主义、后现代主义甚至跨现代主义——很容易从内部被曲解。来自外部的曲解尤甚，特别是在一个欧美这样的跨国界的语境中。表面上的借用或实践，重组当地学习和展览机构，以及拓扑变异的风格，这些倾向使欧美将亚洲现代性看作是其简单的转移和借鉴；或者认为亚洲现代性已经到达其最终和最世故的形式³¹，将其视为对已过时的欧美话语的滥用或错判，认为即便其继承者尚未被清楚定义，也会显而易见地被历史取代。

自接触录像媒介伊始，张培力就为自己开创了录像艺术实践。1991年以后，他旅居于美国和欧洲，并稍微完善了自身话语的各种可能，但他在海外录像艺术中看到的可能的变种并没有被全盘转移到自我实践中。此外，他的主题，最初的可视化方式，通过迭代重复的唯物主义式的实例化观念，以及他后来的图像和声音的关联，几乎可以完全融入他工作的中国语境中。这可能因大众电视的影响而改变，解释性符码也可能因一些理论的引入而变化。这些理论的介绍包括80年代早期张培力还在艺术学院时读到的尼采批判哲学，或卡夫卡的文学，以及90年代初他知晓的伯格曼或安东尼奥尼的电影。然而，张培力仍在让他的作品超越这些预设了形式与观念的文化分类。

在此感谢汤伟峰、古婷婷与柯惟为本文的撰写提供了有益的点评与强化。

1. 许多中英文撰写的研究文本，包括：巫鸿：《中国当代艺术》，伦敦：Thames & Hudson出版社，2014年，第二章与第四章；巫鸿、王必慈（Peggy Wang）编：《中国当代艺术：基本文献》，纽约：现代艺术博物馆，2010年；保罗·葛思谛（Paul Gladston）：《中国1979至89的“前卫”艺术团体》，布里斯托：Intellect出版社，2013年；鲁虹：《中国先锋艺术1979-2004》，石家庄：河北美术出版社，2006年；杨天娜（Martina Köppel-Yang）：《符号战：中国前卫艺术1979-1989》，香港：东八时区出版社，2003年；吕澎：《二十世纪中国艺术》，北京：北京大学出版社，2008年，第18-21章。此书之后由陶步思（Bruce Doar）翻译成英文 *A History of Art in 20th Century China*，米兰：Charta出版社，2010年；笔者的专著《中国艺术的现代性》，莱顿：博睿学术出版社，2010年，也有篇章对80-90年代展开讨论。
2. 参见笔者的文章《北京大屠杀以来中国当局对现代艺术的反应》，《太平洋事务》，第65卷，第3期，1992年9月，第334-352页；收于笔者专著《中国艺术的现代性》，莱顿：博睿学术出版社，2010年。
3. 1989年11月，在辞去军委主席的职位并宣告退休后，邓小平（在没有官方职位下成为最高领导人）于1992年南下，他的几项声明批准了中国特别的地区以经济发展优先于中央管控。参见古德曼（David S. G. Goodman）：《邓小平和中国革命》，伦敦：Routledge出版社，1994年，第112-114页。
4. 艾未未的地位和待遇值得展开严肃的艺术史研究。一方面在于欧美评论家和策展人盲目接受艺术家的声明；另一方面是党国所采取的无知和故意破坏性的反艺术干预。参见艾未未：《为什么我会避开奥运会的开幕式》，《卫报》，2008年8月8日，www.theguardian.com/commentisfree/2008/aug/07/olympics2008.china。另有一本视角深刻的传记，巴纳比·马丁（Barnaby Martin）：《臆置的人：审判艾未未》，伦敦：Faber and Faber出版社，2013年。
5. 肖鲁自己讲述了这部作品的起源和意义。参见《肖鲁：对话》，文载（Archibald McKenzie）译，香港：香港大学出版社，2010年。据说，译文比原文更显坦诚。
6. 参见巫鸿：《从‘现代’到‘当代’——后文革艺术的个案》，《当代》，2011年第一期，第37页，www.doi.org/10.5195/contemp.2011.36。
7. 基于笔者2003年在北京展开的系列未发表访谈。
8. 这让笔者想起了2009年9月在北京对范迪安的采访，未录音。2014年9月，经确认，让·努维尔（Jean Nouvel）赢得了竞赛，将设计新的中国美术馆。一些建筑信息资源显示，完成日期为2017年，www.architizer.com/blog/the-greatest-on-earth-nouveis-national-art-museum-of-china-begins-its-epic-journey-from-render-to-reality。
9. 这些总结来自伊布拉希姆·塔黑尔（Ibrahim Tahir）、占姆士·刘（James Lui）、琳达西·戴维斯（Lindsay Davis）编：《录像、一种艺术、一段历史，1965-2010：蓬皮杜艺术中心和新加坡艺术博物馆收藏》，新加坡：新加坡艺术博物馆，2011年；多哥·霍尔（Doug Hall）和萨利·J·菲佛（Sally Jo Fifer）：《录像说明：纽约录像艺术基础指南》，Aperture与湾区录像联盟合作，1990年；西尔维娅·马丁（Sylvia Martin）和乌特·格罗尼克（Ute Grosenick）：《录像艺术》，科隆：Taschen出版社，2006年；克里斯·米-安德鲁斯（Chris Meigh-Andrews）《录像艺术史：形式与功能的发展》，牛津：Berg出版社，2006年修订版。
10. 十多年来，张培力一直关注比尔·维奥拉（Bill Viola）在各个国际展场的作品，最终表示不喜欢他的作品，原因在于，其作品体现了一种国家主义，与老式经典合谋，并处于宗教情境的框架之中。基于2016年8月28日，笔者在堪培拉对张培力的采访，未录音。
11. 芭芭拉·波洛克（Barbara Pollack）：《挖一个洞，建一座房：王功新的录像装置》，何浩、王功新编：《王功新：1993-2008》，北京：东八时区出版社，2008年。
12. 吴美纯、邱志杰编：《录像艺术文献》，私出版（北京），1996年。
13. 米兹卡（Ernst Mitzka）把这些资料留在了杭州，供艺术家参考。但笔者不清楚，这些资料是否只是在内部流通。据非正式的消息来源，张培力从未见过这些东西，但邱志杰看过。古婷婷为录像整理了一个列表，收入姜若乐：《亚洲的现代》第2卷，预计2019年出版。
14. 一般情况下，邱志杰的这件录像作品名字使用的是汉语标题翻译，而不是录像上显示的英文标题。一些出版物对作品创作日期有不同意见，文中日期选自录像中出现的日期。
15. 基于2016年6月古婷婷（Katherine Grube）与笔者的电邮通信。2016年8月28日，在与笔者的谈话中，张培力也对此确认。
16. 藏酷新媒体艺术中心成立于2000年，因经济和方面管理的原因，于2003年关闭。大概是2001年，笔者拜访了此中心，听了范迪安组织的一场讨论，他对新媒体艺术有着长期的兴趣。

17. 这三本私人出资的非法出版物有个正式的标题《中国现代艺术的内部交流资料》，但大家更习惯性地将其称作《黑皮书》（1994年）、《白皮书》（1995年）与《灰皮书》（1997年）。广为人知的主编是艾未未、曾小俊、徐冰与冯博一。
18. 中国录像艺术与纪录片之间的关系还有待厘清。粗略地浏览艾未未在美国的岁月及其后的纪录片制作，其为中国的短片和纪录片这个新领域提供了主要参考，这个新领域对录像艺术的发展产生了影响。维基百科列出了艾未未2003至2015年创作的21部纪录片，这似乎表明他很可能对纪录片和录像艺术间的关系起了引导作用。www.en.wikipedia.org/wiki/AiWeWei。
19. 在张培力的《阵风》（2008年）中，一个精心建造的中产阶级的房子被一阵强大的人造风吹成碎片，让风暴前的日常记录有了录像装置感。杨福东的录像装置《青·麒麟/山东纪事》（2008年），拍摄于山东采石场，让人感觉像是一部纪录片。后者收入在王春辰、董冰峰、凯特琳·多尔蒂（Caitlin Doherty）主编：《时间测试：国际录像艺术研究展》，北京：中央美术学院美术馆，2016年，第190-193页。另见沈其斌编：《离信之雾—杨福东个展》，上海：上海证大艺术馆，2009年。
20. 参见艾未未、冯博一、华天雪编：《不合作方式/Fuck Off》，上海：东廊艺术画廊，2000年，第196页。参展艺术家包括：艾未未、曹斐、陈羚羊、陈劲雄、陈运泉、丁乙、冯卫东、顾德新、何岸、何云昌、黄磊、黄岩、靳勒、李文、李志旺、梁越、林一林、陆春生、路青、孟雄、彭禹、彭东会、琴嘎、荣荣、宋东、宋涛、陈浩、郑继舜、孙原、王冰、王楚禹、王兴伟、王音、马尔善、萧昱、徐坦、徐震、杨福东、杨茂源、杨振忠、杨志超、杨勇、张大力、张盛泉、郑国谷、朱冥、朱昱。
21. 据古婷婷说，邱志杰声称当时只有播放他自己作品的显示器可以正常工作，并斥责主要是因为中国可怜的技术条件，让他无法播放其他艺术家的作品。由此，这个展览常被认为是邱志杰在央美的个展。
22. 吴美纯和邱志杰于1996年在北京亲自印刷出版《现象·影像》。他们还编译了《录像艺术文献》（1996年）。被翻译过来的作者包括：Kathy Rae Huffman, Marita Sturken, Dorine Mignot, Bruce和Norman Yonemoto, Maureen Turim, Francesc Torres, Margaret Morse, Kathy O'Dell, Vito Acconci, Dan Graham, Bill Viola, Tony Oursler, Muntadas, Rita Myers, Lynn Hershman Leeson和Eleanor Heartney。古婷婷在2010年的硕士论文中确认了这些文本，并译自多哥·霍尔（Doug Hall）和萨利·J·菲佛（Sally Jo Fifer）：《录像说明：纽约录像艺术基础指南》，Aperture与湾区录像联盟合作，1990年；西尔维娅·马丁和乌特·格罗尼克：《录像艺术》，科隆：Taschen出版社，2006年；凯斯·R·霍夫曼（Kathy Rae Huffman）和多琳·米诺（Dorine Mignot）：《电视艺术》，洛杉矶：Museum of Contemporary Art, 1987年；埃莉诺·哈特尼（Eleanor Heartney）：《原地的录像》，《美国艺术》，第83期，1995年10月。
23. 冯博一、蔡青编：《生存痕迹：98中国当代艺术内部观摩展》，北京朝阳区，姚家园：新式艺术工作室，1998年，第13页。冯博一找到了一个废弃的工厂进行展览。参展艺术家包括：王功新、尹秀珍、宋冬、邱志杰、汪建伟、林天苗、张永和、顾德新、展望、蔡青、张德峰。
24. 吴美纯、邱志杰编：《后感性：异形与妄想》，私出版（北京），1999年，无页码。参展艺术家包括陈文波、陈羚羊、冯倩钰、冯晓颖、高世强、陆磊、高世名、蒋志、刘韡（雕塑家）、邱志杰、琴嘎、石青、孙原、萧昱、翁奋、马尔善、王卫、杨福东、杨勇、朱昱、张涵子、郑国谷。
25. 邱志杰、于吴美纯、邱志杰编：《后感性》，1999年，无页码。
26. 汤伟峰（Thomas J. Berghuis）：《中国行为艺术》，香港：东八时区出版社，2006年，第132-133页。
27. 同上，第133页。画册首先是由荷兰外事部在网上发表，之后成册为倪海峰编：《合成现实》，香港：东八时区出版社，2004年。
28. 参见笔者文章《中国当代艺术中的风格与制度》，简·多尼克·郎格拉斯（Jean-Dominique Langlais）译，安·雷蒙纳（Anne Lemonnier）编：《中国，你好？》，巴黎：蓬皮杜中心，2003年。
29. 柏林Momentum画廊说明，约2014年。
30. 以上1-4点参照柏林Momentum画廊的说明。笔者选择如此分类，基于后来更具分析性的角度下，得出比较明晰和相对中立的结果。
31. 笔者使用“世故”一词，取伊丽莎白时期或莎士比亚时期的“参入了杂质的次品”的之意。



Group photo after *MAAP in Beijing—Moist* opening, 2002. The dinner at Chama Gundao restaurant was generously sponsored by the owner, Chinese artist Fang Lijun. Front row from left: Young-Hae Chang (2nd), Marc Voge (5th), Jin Hua (6th); from right: Kim Machan (6th), Pi Li (5th), Wang Gongxin (4th), Paul Bai (3rd), Chen Shaoxiong (2nd), Zhang Peili (1st). Back row from left: Johan Pijnappel (1st), Ian Mott (2nd), Alex Galloway (4th), Ma Gang (5th), Tim Plaisted (6th), Peter Callas (8th), Bernd Lindermann and Manfred Wolf-Plotteg (7th & 9th), Stuart Coop (10th); from right: Wang Peng (1st), Zhu Jia (2nd), Takuji Kogo (4th), Julianne Pierce (5th) and Justine Cooper (6th).

2002年“润化” 参展艺术家及相关人员集体合影。摄于茶马古道餐厅，晚餐由餐厅东主及知名艺术家方力钧先生慷慨赞助。前排左起：张英海（第二），马克·沃治（第五），晋华（第六），前排右起：金曼（第六），皮力（第五），王功新（第四），白浦（第三），陈劲雄（第二），张培力（第一）。后排左起：约翰·潘艾珀（第一），伊恩·莫特（第二），阿莱克斯·加洛维（第四），马刚（第五），遯姆·普拉斯特德（第六），皮特·卡拉斯（第八），本德·林德曼与曼费伊德·沃夫·普罗特根（第七、九），斯图沃特·库普（第十）；后排右起：王蓬（第一），朱加（第二），古乡卓司（第四），朱莉安·皮叶斯及佳丝汀·库玻（第六）。

On curating media art between China and Australia since the 1990s

Kim Machan

The news that Zhang Peili's painting *Flying Machine* (1994) had been donated to the Australian Centre on China in the World (CIW) was remarkable, not only because of the finite number of paintings that Zhang produced in the 1980s and early 1990s, but also because this particular painting had never been exhibited and was said to have been lost.¹ Adding to its exclusive nature, the work is one of the last paintings the artist made before turning to concentrate on video and electronic media; it is therefore a significant transitional marker in his practice. There was clear logic, then, in preparing a proper context for the painting's arrival in Canberra. The exhibition *Zhang Peili: From Painting to Video* activated several well-known video artworks to bracket the painting, with one work preceding the painting by six years, while others were as recent as 2012.

To expand the context of this exhibition, I would like to describe some early art exchanges and experiences I had in China as a curator of video and media art. While this certainly isn't a full or systematic account of events, it is an attempt to sketch a backstory reminding us that exhibitions are much more than temporal events or products: exhibitions are resting points in shared conversations and relationships. Here, Zhang Peili's practice is brought into focus not only to share his artistic accomplishments but also to counter a recurrent amnesia patterning overlooked histories of artistic exchange between China and Australia. This account goes some way in explaining how the artworks in *Zhang Peili: From Painting to Video* were eventually assembled; how previous large museum projects in China thread into new, concentrated and challenging curatorial

projects in Australia; how the flow of art and artists between China and Australia has been steadily navigated; and how the existing works of an artist like Zhang Peili can be read in new contexts and new iterations.

My first exposure to Zhang Peili's work in an exhibition was in 1999, at the Third Asia Pacific Triennial of Contemporary Art, at the Queensland Art Gallery, in Brisbane. With his painting practice having already been shelved for five years, the work *Endless Dancing* (1999) demonstrated his sculptural, cool and interrogative approach to media and subject.² Stepping inside the circle of eight monitors was a compelling experience, and a strong vector to an area of conceptual video art practice that I would soon follow back to China. These were early days, when it was still uncommon to see Chinese video and media art practice, not only overseas but in China, too. There were few opportunities to view video art at exhibitions, making studio visits and artists' networks the best entry points into the field. In Australia, however, there were chances to see some of Zhang Peili's first video works. For example, Zhang's single-channel video *Document on Hygiene No. 3* (1991) and his early video installation *Operation No. 1* (1992) were brought to Australia in the 1993 exhibition *Mao Goes Pop*, at the Museum of Contemporary Art, Sydney.³ The next opportunity was in the 1998 Sydney Biennale, curated by Jonathan Watkins, who included the three-channel video installation *Eating* (1997).⁴ In late 1997, *Eating* became the first contemporary artwork by a Chinese artist to be acquired by the Museum of Modern Art (MoMA), New York.⁵

In 2000, an international masterclass of new media art was held in Brisbane for artists and curators to exchange ideas, present work and develop collaborations.⁶ Although Zhang Peili was not involved, another Chinese artist working conceptually with video art and installation was Wang Gongxin's critical approach and insider position were evident in his first-hand accounts of Chinese art and artists. He shared his excitement about the emerging 'new media' art scene, including Zhang Peili's work, and the department of new media that Zhang had been asked to establish at the China Academy of Art, in Hangzhou. This developing rapport was also greatly enhanced by the presence of Brisbane-based Chinese Australian artist Paul Bai. Where language or meaning might have been uncertain, Bai from that time forward participated in the unfolding relationships and projects, enabling clear understanding and a sense of trust.

Wang Gongxin returned to Beijing in June 2000 and enlisted the then emerging Chinese curator Pi Li to curate a video programme for the annual arts festival of MAAP (then known as Multimedia Art Asia Pacific); the festival was scheduled to open just three months later, at the Brisbane Powerhouse Centre for Live Arts.⁷ Pi swiftly freighted his selection of single-channel videos and interactive CD-ROM works to Brisbane. Remarkably, over half of the programme had been completed that year, some works just weeks before being screened in Brisbane. For a number of works, it was the first time they would be screened outside of China. The single-channel works included *Lady's* (2000) by Cui Xiuwen, *Fly Fly* (1997) by Jiang Zhi, *City Light* (2000) by Yang Fudong, *Ping Pong* (2000) by Qiu Zhijie, *Ma Gen Ma* (2000) by Feng Xiaoying, *Related to the Situations* (1999) by Hu Jieming, *Body* (2000) by Wu Ershan, and *Fly* (1999) and *Karaoke* (2000) by Wang Gongxin. In hindsight, perhaps even more impressive was the inclusion of interactive CD-ROM works such as *West West* (2000) by Qiu Zhijie, *Landscape III* (1999) by Chen Shaoxiong and *Seven* (2000) by Shi Qing, all of which are seldom seen today. The works that would be compiled in Brisbane arrived individually in a wide assortment of VHS tapes, mini-DV cassettes and CD-ROM discs. While a bulky package of electronic files by today's standards, the portability of video was then revolutionary, and responded perfectly to many artists' drive to have their work seen outside of China.

In April 2001, I travelled to China on a mission to return the artists' works and conduct research through studio visits in Beijing, Shanghai and Hangzhou—the last specifically to meet Zhang Peili.⁸ The trip was an opportunity to see as much work as possible at a time when exhibitions were generally held at short notice, in unexpected venues and sometimes for only a day or two. The Ministry of Culture had just issued a decree to all local authorities to crack down on exhibitions and performances that were 'disturbing social order, public morality, and the spiritual health and physical health of the people'.⁹ The general political mood was quite tense, particularly in Beijing; it was the year leading up to the anticipated decennial leadership transfer of presidential power, in this case from Jiang Zemin to Hu Jintao.

Beginning in Beijing, I was able to meet Pi Li for the first time, as well as many of the artists who had exhibited work in Brisbane. Besides returning their works, I had been invited by Wang Gongxin to present Australian video artworks at the Loft New Media Art Space,¹⁰ a chic and somewhat clandestine backroom space within the Loft restaurant, a contemporary New York-style establishment

in Sanlitun, Chaoyang District. This highly active venue held exhibitions, talks and publication launches; it hosted curators, artists, theorists, writers and experimental musicians, both local and international. It was the kind of venue where artists and those interested in art could be assembled at short notice, for a screening or for a talk by a guest from out of town or overseas who may not have pre-announced their visit. Thanks to Wang Gongxin's networks, the audiences at the Loft were highly relevant and attentive, and often surprisingly large. The great energy and sense of urgency in the contemporary art community in Beijing were also apparent, though expressed differently, in Shanghai and in Hangzhou, the city where Zhang Peili lived, worked and taught. While Beijing pulsed with ambitious artists and a sense of danger from the authorities, Shanghai's mercantile characteristics seemed to overshadow art, whereas Hangzhou had a feeling of remoteness and autonomy.

It was in late April 2001 that I first visited Zhang Peili's Hangzhou studio, to view back-to-back single-channel videos. I can still recall the sensation of this first viewing, progressing chronologically, cartridge by cartridge, through Zhang's library of works, the moving image produced by a chunky CRT monitor connected to a rather ordinary VHS unit that gobbled, played and spat out the tapes in succession. I remember being surprised by *30 × 30* (1988) and mesmerised by *Document on Hygiene No. 3* (1991). The works continued: *Water: Standard Version from the Cihai Dictionary* (1991), *Focal Distance* (1996) and *Uncertain Pleasure I* (1996)—the last, a four-channel, twelve-monitor work, shown in sequential samples on a single monitor. Although I wasn't able to speak Chinese, Zhang Peili patiently showed me sketchbooks with diagrams of how the works should be installed, and was extremely hospitable and generous with his time.

After viewing the works in Zhang's studio, we went to the China Academy of Art, where he was establishing the New Media Art Centre, and there I was introduced to video curator Wu Meichun.¹¹ Besides being the co-curator, with Qiu Zhijie, of *Image and Phenomenon* in 1996—considered China's first video art exhibition—Wu would later become the centre's director.¹² I had already heard of Wu, having met with Qiu Zhijie in Beijing, earlier in the research tour, where he gave me publications they had produced that translated key texts about the history of video art. Qiu also mentioned their collaborative curatorial work on video art projects in Hangzhou and his increasingly outrageous 'happenings' created under the banner of 'post-sensibility' in Beijing.

Focal distance

As a result of this research tour, Wu Meichun's video programme was exhibited in MAAP's Excess media art festival, at its main venue, the Brisbane Powerhouse, in October 2001.¹³ The programme included Zhang Peili's *Focal Distance* (1996), presented as I had previewed it in his studio, as a single-channel work, though conventionally known as an eight-channel monitor installation. *Focal Distance* and Yang Zhenzhong's single-channel video *I Will Die* (2001) were exhibited on separate, dedicated CRT monitors, set on plinths, looped to play continuously in the public lounge areas of the Powerhouse's riverside building. Wang Gongxin returned to Brisbane to attend the opening and to install two of his works: *The Prayer* (2001), a single-channel video projection, also in the Powerhouse, and *My Sun* (2001), a three-channel video projection, at the Judith Wright Centre of Contemporary Arts, with the support of the Institute of Modern Art.

During this visit, Wang Gongxin optimistically encouraged me to move the MAAP festival to Beijing the following year. He believed it would be possible to realise the exhibition with local institutional support, and even direct sponsorship from the Chinese government, through the Chinese International Exhibition Agency—and this was the case. I assumed the underlying reason for official support was the Chinese government's aspiration to participate in all aspects of the international transformation of global economies through digital culture. Promoting China's progressive contemporary digital and new media culture was just as important as promoting other tech-savvy sectors, such as medicine, transport, energy and space exploration. Considering the open conflict between artists and the government, both sides were motivated to collaborate under the banner of new media art. Zhang Peili was by this time working exclusively with video and new media platforms, though, as revealed in many interviews and conversations, he was interested in a way to break free of subjectivity, and to explore and experiment in other media. This interest saw many of Zhang Peili's video installations reinterpreted and modified as technologies evolved; some works were updated with new hardware and software enabled by digital file formats.

Broadcasting at the same time

Zhang Peili was one of the first artists confirmed to produce a project for the *MAAP in Beijing 2002: Moist* media art exhibition, which eventually took place in October 2002, at the Art Museum of China Millennium Monument.¹⁴ With

the help and guidance of Wang Gongxin, Pi Li, Fan Di'an, Li Taihuan and Wang Yudong, the first major museum exhibition and symposium of new media art in China were brokered, expanding exhibition contexts and improving exhibition technical support for artists.¹⁵ Besides the 1,000-square-metre main exhibition space, a unique feature of the Millennium Monument was a screen comprising fifty-six LCD monitors, stacked four high and fourteen across, curving in a thirty-one-metre-long arc, forming the largest high-definition screen in China at the time. Recognising its potential, Zhang experimented with the technology, reprogramming an existing work to insert an Orwellian cacophony into a most symbolic and significant building. *Broadcasting at the Same Time* (2002) played through a chequerboard wall of newsreaders, switching in and out as they announce their equivalent of 'Good morning, this is the news', sampled from over fifty countries, in a cross-hatched myriad of languages. The sea of voices played through the state-of-the-art sound system, combined with the array of faces and the overwhelming screen size, was dizzying, comical and ultimately ominous. In the original work, made two years earlier, twenty-six inward-facing monitors form a circle, surrounding the viewer with the newsreaders' greetings. Serial formats are often employed in Zhang Peili's work; whether in a circular or linear space, whether circular or linear in time, the rules are applied and repeated to deconstruct and reconstruct language, imagery and meaning. His work at the Millennium Monument was no exception.

During the official opening days in Beijing, I was asked to conduct guided tours, initially for officials from the Ministry of Culture but subsequently for a surprising collection of other officials as well. I recall conducting a succession of tours with six to eight people in each, introduced as being from the Ministries of Communication, Science, Health and Transport, among others. A remarkable opportunity for cultural diplomacy had appeared; however, because there had been little notice before the entourage of high-level government representatives arrived, their Australian counterparts were unfortunately absent.

To bring further context to the exhibition in Beijing, it is useful to bear in mind the status quo. At that time, the Chinese government, through the Ministry of Culture, closely monitored public exhibitions, requiring state-run institutions to submit detailed applications—providing images and text for all exhibiting artists and their works—before approval could be granted for an exhibition.¹⁶ It was well known that government sensitivities towards artistic expression were strongest in Beijing; cultural activities in cities to the south such as Shanghai, Hangzhou

and Guangzhou enjoyed more relaxed conditions. The *MAAP in Beijing 2002: Moist* exhibition embodied an important moment: it was able to inhabit a first-tier government-approved exhibition space with artworks that greatly extended the parameters of accepted art practice in China. This was, after all, the very monument that Jiang Zemin had constructed during his presidential term to be the domestic and international focus of China's millennial celebrations, and which he personally unveiled just before midnight on 31 December 1999.

Zhang Peili's wall of high-definition monitors was one of a raft of experimental digital media artworks in the exhibition. Another using the same wall was the *Web of Life* (2002) by Jeffrey Shaw and others.¹⁷ Through the interactive process of scanning the viewer's hand, an algorithmically selected sequence of images was generated across the fifty-six-monitor screen. The first live internet artwork seen in a museum setting in China, this was networked with ZKM in Karlsruhe, ISEA in Nagoya and *Emoção Artificial* in São Paulo. *Call 13641041729* (2002) by Wang Peng adopted a different approach to network technology by inviting the audience to telephone the eponymous mobile phone number, thereby activating a data projector suspended above Wang's gourd-shaped sculpture in the museum. When the number was called, a series of everyday Chinese streetscapes and landscapes were projected within the sculpture while the caller listened to the artist's recorded message, which included an invitation to leave a message in return. Twenty other immersive and challenging works from Asia and Australia were presented, with screening programmes from the Australian Centre for the Moving Image, dLux MediaArts, Asialink and the Hong Kong-based Videotage.¹⁸ All artworks were submitted to and approved by the Ministry of Culture, except for one video that inadvertently included brief footage of a Falun Gong exercise display. When the exhibition opened, it was difficult to believe that just four years earlier, state-run exhibitions could not or would not deviate from the accepted definition of art as a painting on a wall or a sculpture on a plinth.¹⁹

Although not in a public space or museum, a new media art exhibition from Australia found an inventive platform that bypassed official process. In 1999, Linda Wallace curated six Australian artists into a new media art exhibition titled *Probe*,²⁰ at the Australian embassy in Beijing, supported by embassy Cultural Counsellor Anthony Taylor and Australian gallerist Brian Wallace²¹ and encouraged by Geremie Barmé. The exhibition was mounted in the foyer of the embassy, allowing access through a ticketed invitation that was recycled many times over to an eager Chinese audience.²² Outside state-run institutions, performance, installation art, and video and media art

continued to push boundaries, eventually triggering another formal government crackdown in early 2001.²³ Despite these restrictions, which led to provocative exhibitions being closed and artists being arrested or detained, the concept of new digital technologies applied to contemporary art was, we were told, considered through a different lens by the government. After the 2002 *MAAP in Beijing: Moist* new media art exhibition and symposium, the Art Museum of China Millennium Monument continued to emphasise new media art, partnering with curator, educator and artist Zhang Ga to produce the Beijing International New Media Arts Exhibition and Symposium in June 2004, at which I presented some MAAP projects.²⁴

In March 2005, Zhang Peili returned to Australia to present two works, on an invitation from the then director of the Institute of Modern Art, Michael Snelling.²⁵ In Brisbane, Zhang installed two single-channel projections, *Actor's Lines* (2002) and *Last Words* (2003), in the main gallery. This became another opportunity for us to meet, without any specific project in mind; and although we met regularly in different exhibition contexts in China and internationally, it would be four years before concrete plans began for another project.

Standard translation

In 2010, I invited Zhang Peili to produce a site-specific installation in the context of selected public libraries in Australia and China, as part of the project *Light from Light* (2010–12). This project invited five Australian and five Chinese artists to create works that would be installed in the State Library of Queensland, in Brisbane; the Shanghai Library; the National Library of China; the National Art Museum of China, in Beijing; and the Hangzhou Public Library.²⁶ After considering and responding to the library sites, Zhang decided to revise *Standard Translation* (2008), originally a 4:3 single-channel video work, using newly available hardware and software. Under the same title, the new work (2008–10) transformed the earlier video concept into a custom-built two-metre-long scrolling-text LED monitor, a medium that evokes authoritative news headlines and didactic stock-market information.²⁷ The development of the work and the exhibition tour kept communications and meetings frequent, including travel by Zhang to Australian and Chinese venues.

At the State Library of Queensland, Zhang's monitor replaced the existing red-text LED news monitor in the Tim Fairfax Newspaper Reading Room. In Beijing, at the National Library of China, the work operated for the duration of the

exhibition atop a prominent though nondescript bookcase to confound and inspire researchers in periods of procrastination or contemplation. The project brought Zhang to Brisbane in September 2010 to work with technical staff at the library, to participate in a symposium and to refine the installation. He also travelled to Beijing, for the opening at the National Library of China, and to the Shanghai and Hangzhou libraries, to direct the installations. Australian artists Janet Burchill, Jennifer McCamley, Paul Bai, Eugene Carchesio, Joyce Hinterding, David Haines and Archie Moore and Austrian artist Josef Strau travelled to Shanghai for the installation and, later, to present at an exhibition symposium arranged with the support of Zhang Peili at the China Academy of Art, Hangzhou. The artists toured the art school and presented their individual works and practice at the symposium. In addition, I offered a curatorial exhibition overview to a symposium audience, predominantly students.

Through this extended contact during the two-year tour of *Light from Light*, Zhang and I discussed the possibility of presenting a solo exhibition in Australia. In 2012, when MAAP was opening a new exhibition venue in Brisbane, MAAP SPACE, he agreed to present his work as the opening exhibition. In August 2012, he returned once again to Brisbane to direct the installation of his works, and also generously presented an artist's talk during the first few days of the exhibition. Zhang's solo exhibition included seminal works I had seen in our first meeting in 2001 — *30 × 30* (1988), *Document on Hygiene No. 3* (1991) and *Uncertain Pleasure I* (1996)—and *Standard Translation* (2008–10), which had been in storage in Brisbane since the end of *Light from Light*. MAAP SPACE also showed a new work, *Q & A & Q* (2012), the first time it had appeared in a gallery or museum.²⁸

Q & A & Q

This synchronised two-channel video installation is projected into a corner of the gallery, with head-and-torso portraits of an interrogating policeman on the left screen and sequential interviews with two detained petty criminals on the right. The formal, perpendicular placement of each screen is triangulated with a simple hard bench that places the viewer as a central witness to the volley of questions and answers across the implied table. The footage was recorded by two cameras centred on the table, facing in opposite directions, to record each figure individually. Zhang Peili's characteristically neutral approach attempts to present the exchange as realistically as possible. The artist describes the work as a 'Question & Answer conversation recorded by ... installed equipment between two persons, who have opposing identities', and confirms 'it is neither CCTV, nor

is it a manipulated recording'.²⁹ This is not a rehearsed drama, but nor is it secretly filmed; there is a level of self-consciousness in both the police interviewer and the suspects being interviewed, which Zhang judges to be a better way to achieve a kind of realism.³⁰

I returned to China in May 2013, bringing with me the package of DVDs to return to Zhang Peili personally. When I handed over this substantial collection and thanked him for his participation and continued support, Zhang pushed the works back to me, saying, 'You should take these back with you; you might need them.' For me, this was a memorable gesture of trust, as well as, perhaps, a challenge to make another project. The works were securely stored, and it was not until discussions with Olivier Krischer about making an exhibition at the CIW that this significant collection of works began once again to stir and inspire.

Immediately preceding the CIW project was another exhibition on which Zhang and I collaborated between 2013 and 2015. *LANDSEASKY: Revisiting Spatiality in Video Art* (2014–15) was a touring exhibition that evolved with founding support from OCAT Shanghai and further support from the Art Sonje Center, in Seoul; the Guangdong Museum of Art, in Guangzhou; the National Art School Gallery, in Sydney; Griffith University Art Gallery; and MAAP SPACE, in Brisbane. The curatorial focus was on sculptural and spatial approaches to video by selected Australian, Chinese and other international artists, taking as a reference point the international ('global') dialogue in conceptual art practices of the 1960s and 1970s.³¹ The exhibition opened in Seoul in February 2014 with the support of Sunjung Kim at the Art Sonje Center and local satellite commercial art gallery spaces, before travelling to OCAT Shanghai in April. Zhang Peili was one of the artists who joined the project as it developed, with his work *The Distance of One Kilometre* (2010), a two-channel video installation showing two people holding a video camera, walking towards each other in a straight line from a distance of one kilometre until they meet. Additional electronic hardware interfered with the standard recording signal to increasingly distort the visual and audio recording of their approach, resulting in a crescendo of blinding and deafening white noise.³² The exhibition concluded at the Guangdong Museum of Art in May 2015.³³

Zhang Peili: From Painting to Video

Now we return to the 'resting point in our shared conversation': the exhibition at CIW that was inspired by the revelation of a painting thought to have been lost. The exhibition brought colleagues to Canberra in August 2016, to once again

meet with Zhang Peili and to appreciate the depth and multiple facets of this long relationship with the artist. Lois Conner, Geremie R. Barmé, John Clark, Claire Roberts, Paul Bai, Katherine Grube, Olivier Krischer and I joined Zhang in the opening celebrations of his exhibition. Zhang also gave the keynote address, ably translated by novelist and cultural critic Linda Jaivin, for a parallel conference organised with the ANU School of Art, titled *Moving Image Cultures in Asian Art*.³⁴

The first work encountered in the CIW exhibition, *Uncertain Pleasure I* (1996), has been presented in various configurations since it was first displayed at Galerie de France, Paris, in 1996. This six-channel work is duplicated across twelve monitors and always specifically arranged to suit the exhibition.³⁵ At CIW, eight monitors were positioned within the gallery, with four monitors outside, as if the dividing glass entrance doors were of no consequence. Sliding through the verge of the gallery, the work broke into the public foyer, emphasising the spatial experience of Zhang's video artwork. The physical positioning of *Uncertain Pleasure* inside and outside the gallery activated an awareness of other boundaries and thresholds, signalling the inclusion of other, incidental views through the gallery's north-facing glass wall: the expansive grounds, the Australian native shrubs, the mature gum trees and Sullivans Creek. Placing the monitors on the ground, fanning out into the foyer, allowed sight lines to other works within the gallery space. From the entry foyer, looking over the dozen monitors showing the iconic skin-scratching imagery, the luridly coloured sliding text of *Standard Translation* could be seen in the background, perched high on the dark-grey back wall.

Noticeable also from the entry was the incandescent 'video blue' background behind the newsreader in *Water: Standard Translation from the Cihai Dictionary* (1991), set on a plinth against the left wall and indirectly facing the painting *Flying Machine* (1994). The hard-edged helicopter shape in *Flying Machine* is surrounded by a very similar blue, making a palpable link between the artist's representation of Chinese official-media imagery in video and in this painting made three years later. The identity of the helicopter in *Flying Machine* is indeterminate, though the shape looks to be transposed from a newspaper photo or television footage. Zhang again provokes questions about how reality is represented in television and print media, with each work seeming to adopt official media templates, though emptied of practical information and original subjectivity. The painting was hung in a section of the gallery with a relatively low ceiling height and in contrast to the grey walls, the surrounding section of this wall was painted white, intensifying the brightness of the blue. Closely examining the painting's surface, one can identify the brush work and masking technique that is used to articulate

the shape of the ‘flying machine’. It occurs to me that the treatment of paint in this work is uncommon in comparison to his *Swimmers* (1985), the saxophone player in *Musical Pause* (1985) or the *X?* series of glove paintings (1986–87). Rather than the very flat and often thin appearance of paint in these works, the helicopter shape is patterned with an accumulation of informal drips and splashes of paint, evidencing an abstract impulse, only to be reined back to reinstate a ‘neutral’ subjectivity by masking the outlined shape of a helicopter and painting the surrounding canvas, to the limits of the painting, flat blue—a rare technique in Zhang’s painting practice.

Beyond the monitors of *Uncertain Pleasure* and the brightness of *Flying Machine*, the sight of a modest twenty-four-inch CRT monitor on a plinth drew you further into the gallery, to *30 × 30* (1988), Zhang’s first use of video. The audio was set low, without headsets, coexisting with the louder, stern audio feed from *Water: Standard Translation from the Cihai Dictionary* nearby. We chose to display these works on modestly sized monitors, in keeping with the original technology and sympathetic to the gallery’s dimensions. Turning to the right, the view down the end of the gallery rested on yet another twenty-four-inch CRT monitor offering a glimpse of *Document on Hygiene No. 3* (1991). As this work has no sound its proximity to the entrance of the last work in the exhibition, *Q & A & Q*, posed no conflict; in fact, the control and ultimate submission of the repeatedly washed and rinsed chicken spoke thematically to the issues of control and submission within the repetitive interrogation sequences of *Q & A & Q*. Behind the wall that supported *Document on Hygiene No. 3*’s simple plinth and monitor was the final exhibition room. Two simple wooden chairs faced the corner where the two-channel projection *Q & A & Q* looped endlessly, with the audio playing from speakers. This final work completes the exhibition context that supports Zhang Peili’s painting *Flying Machine* in the Canberra setting.

In this way, the origins of *Zhang Peili: From Painting to Video* can be traced across three decades, involving a cohort of artists, curators and academics in uncalibrated waves of meetings, exhibitions and relationships with the artist and many of his peers. Our intermingled stories, at once professional and personal, combine to make a particular account of cultural exchange, collaboration and friendship.

- 1 Huang Zhuan and Jing Wang, eds., Zhang Peili: *Yishu gongzuo shouce* [Artistic Working Manual of Zhang Peili] (Guangzhou: Lingnan Meishu Chubanshe, 2008), 184–85.
- 2 This installation displayed the scene of ballroom dancers from eight fixed camera positions filmed from outside the dance floor; the imagery is turned in on itself by playing that vision on the eight monitors turned to the inside of the circular formation. Commissioned and acquired by the Queensland Art Gallery for the Third Asia Pacific Triennial, in 1999, this work was also exhibited in the *Zhang Peili: Record. Repeat.* solo exhibition at the Art Institute of Chicago in 2017.
- 3 *Mao Goes Pop: China Post-1989* at the Museum of Contemporary Art (MCA) was the smaller, Sydney iteration of the exhibition *China's New Art, Post-1989*, principally organised by Beijing critic Li Xianting and Hong Kong gallerist Johnson Chang Tsong-zung, held at the Hong Kong City Hall and Hong Kong Arts Centre between January and February 1993, as part of the Hong Kong Arts Festival. Sydney was the first overseas destination for the show, which then toured to Melbourne, Vancouver and five venues across the United States. In Sydney, the writer Nicholas Jose, who had been Australia's cultural counsellor in Beijing between 1987 and 1990, acted as curatorial advisor to the MCA.
- 4 Jonathan Watkins, an art history graduate of the University of Sydney, travelled to China in 1997–98 to research artists, with the support of the critic Huang Du. Jonathan Watkins, email to author, 11 July 2017.
- 5 This followed from MoMA curator Barbara London's September 1997 research trip to China, for which she made a blog titled *Stir-Fry: A Video Curator's Dispatches from China*. See www.adaweab.com/context/stir-fry/index1.html. MoMA then held *Zhang Peili: Eating* to exhibit the work, 28 October 1998–2 February 1999. The museum also acquired *Document on Hygiene No. 3* (1991), possibly in 1998. See www.moma.org/documents/moma_press-release_386972.pdf.
- 6 Australian Network for Art and Technology (ANAT) director Amanda McDonald Crowley organised the event, held from May to early June 2000, which included fifty-eight artists, tutors and curators from Europe, North America, Asia and Australia. I participated as an invited curator. Wang Gongxin was the only artist from China, but among other Asian artists were Shilpa Gupta and Monica Narula from India, Partha Pratim Sarker from Bangladesh, and Hartanto and Christiawan from Indonesia.
- 7 Pi Li completed his doctorate in 2010 at the Central Academy of Fine Arts, in Beijing. He was then curator and gallerist at Boers Li Gallery, Beijing, from 2005 to 2012. In July 2012 he became senior curator at the M+ Museum of Visual Culture, Hong Kong.
- 8 This was the preferred method for returning artworks, to reduce freight complications with customs.
- 9 Thomas J. Berghuis, *Performance Art in China* (Hong Kong, Timezone 8, 2006), 274–75.
- 10 The Loft New Media Art Space had been operating for just eight months, having opened on 10 August 2000 with an installation by Gu Dexin. An account of projects and proposals are documented in the self-published booklet *Welcome to the Loft* (2002), as a special project for the 2002 Gwangju Biennale. The programme in this booklet was curated by Wang Gongxin and Pi Li, with an additional text from Lin Tianfang.
- 11 *Image and Phenomenon* was held in a gallery space at the China Academy of Art on 14 September 1996, featuring video works by fifteen artists, most of which were multi-channel installations.
- 12 Zhang Peili established the New Media Art Centre at the China Academy of Art in 2001. The first students were enrolled in 2003, and Zhang worked closely on curriculum development throughout 2004 and 2005. The first class of new media art students graduated in 2006.
- 13 For details of the special screening programmes and video installations that were also presented, see www.maap.org.au/exhibition/maap-2001-excess.
- 14 Produced by MAAP in partnership with the Art Museum of China Millennium Monument, the Beijing Gehua Cultural Development Group, the China International Exhibitions Agency, the Central Academy of Fine Arts and the Australian embassy in Beijing.
- 15 Besides the independent artist, Wang Gongxin, Pi Li was then an assistant researcher at the Central Academy of Fine Arts (CAFA), Beijing; Fan Di'an was vice president of CAFA; Li Taihuan was artistic consultant for the Chinese International Exhibitions Agency; and Wang Yudong was vice director of the Art Museum of China Millennium Monument. Organisational support also came from Linda Hao, a cultural relations officer at the Australian embassy.
- 16 The process of gaining permission from the Ministry of Culture is ongoing; in fact, with advancing technology it is widening to include further venues open to the public.

- 17 Other artists and contributors to the *Web of Life* were Michael Gleich, Bernd Lintermann, Torsten Belschner, Lawrence Wallen and Manfred Wolff-Plottegg. Lintermann and Wolff-Plottegg travelled to Beijing to install the work as well as to participate in the symposium and related events.
- 18 For the catalogue of art works, screenings, residencies and related events at the Art Museum of China Millennium Monument and the Loft New Media Art Space, see www.maap.org.au/publications/#moi.
- 19 After the 1989 exhibition *China/Avant-Garde* at the National Art Museum of China in Beijing, there would be restrictions avoiding the presentation of Chinese contemporary art in state-run museums until 1998.
- 20 Linda Wallace was a PhD student at The Australian National University and this exhibition was an outcome of that research. On Wallace's practice as a video artist and curator, including her work in Asia, see www.machinehunger.com.au/new.html and www.scanlines.net/person/linda-wallace (which includes video clips).
- 21 Brian Wallace first travelled to Beijing in 1984, returning in 1985 and eventually staying on to work and study, including earning a degree in art history from the Central Academy of Fine Art. In 1991, he opened the first foreign-owned contemporary art gallery in Beijing, Red Gate Gallery, which was initially in the China World Trade Hotel, before moving into the Ming-dynasty era Dongbianmen watchtower, one of the few remaining buildings from Beijing's city walls.
- 22 This more relaxed access to the Australian embassy changed after the September 11 attacks in New York, and the subsequent proclamation of a war on terror. For exhibition details, see www.machinehunger.com.au/probe.
- 23 Berghuis, *Performance Art in China*, 274–75.
- 24 Zhang Ga, then based in New York, was teaching at the Parsons New School of Design. In 2008, the exhibition evolved into the Beijing International New Media Biennial, moving to the National Art Museum of China with the support of its director, Fan Di'an. MAAP partnered with the project, presenting Australian artists Stelarc and Transmute Collective, as well as Kim Kichul from Korea and Paul Lincoln from Singapore. In 2011, it became the International Triennial of New Media Art. MAAP again partnered with the 2014 edition, *Thingworld*, supporting projects by Australian artists Wade Marynowsky, Keith Armstrong, Lawrence English, Petra Gemeinbach and Rob Saunders.
- 25 Communications to support this invitation were assisted by MAAP and Paul Bai.
- 26 This public art project was awarded the Australian Ministry of Arts inaugural Australia Arts in Asia Award—Visual Art in 2013. For the exhibition catalogue, see www.maap.org.au/publications/#fl.
- 27 The LED messages, displayed in an array of lurid colours that are intentionally uncomfortable to read, are generated by a 2010 version of Google Translate software. The original or source text, the Chinese proverb *hao han bu chi yan qian kui* 好汉不吃眼前亏, which refers to having the wisdom to retreat from otherwise certain defeat in battle, is translated into English by the software to read 'Heroes do not eat the immediate loss'. In this way, the proverb is systematically misrepresented and degraded through more than twenty-five languages.
- 28 Boers-Li Gallery in Beijing had shown this work at Art Basel, Switzerland, earlier that year. After MAAP's exhibition in August, it was exhibited at the Shanghai Biennale, from 2 October 2012.
- 29 Zhang Peili, artist's statement, in the catalogue to the Ninth Shanghai Biennale (2012), the first year it was held at the Power Station of Art. In Li Xianyang and Xu Jiang, eds., *Reactivation: 9th Shanghai Biennale: DS Inter-city Pavilion Project* (Shanghai: Power Station of Art, 2012), 138.
- 30 Zhang, artist's statement, 138.
- 31 Artists included Jan Dibbets (Netherlands); Yang Zhenzhong, Wang Gongxin, Wang Peng, Zhu Jia and Zhang Peili (China); Kimsooja, Yeondoo Jung and Sim Cheol-Woong (South Korea); Paul Bai, Lauren Brincat, Barbara Campbell, Derek Kreckler and Craig Walsh (Australia); Giovanni Ozzola (Italy); João Vasco Paiva (Portugal / Hong Kong); Shilpa Gupta (India); and Heimo Zobernig (Austria). Curator Kim Machan. Full details of the project are available at www.maap.org.au/exhibitions. The catalogue is also online: www.maap.org.au/publications/#lss.
- 32 This work was commissioned for the exhibition *Not Only Time: Zhang Peili and Zhu Jia*, at REDCAT, Los Angeles, but was titled *One Line, One Kilometer* in the exhibition brochure: www.redcat.org/sites/redcat.org/files/gallery/linked-files/2011-06/NOT_BROCH_15A.pdf.
- 33 For documentation of the installation at Guangdong Museum of Art, and a full list of participating artists, see www.maap.org.au/exhibition/maap-gdm0a/.

- 34 The conference Moving Image Cultures in Asian Art (26–28 August 2016) was convened by Chaitanya Sambrani (ANU School of Art) and Olivier Krischer (CIW), with the support of the ANU College of Art and Social Sciences. See www.soa.anu.edu.au/event/conference-moving-image-cultures-asian-art. Zhang's keynote lecture, titled 'Text and Context', and the subsequent Q&A session are online: www.youtube.com/watch?v=iTu7e2gn-Gg.
- 35 In 2012, at MAAP SPACE, in Brisbane, an expansive ten-metre-wide by twenty-two-metre-long warehouse-style, darkened exhibition space was dedicated to this work.



At the opening of *Light from Light* exhibition, Zhang Peil talks about his work *Standard Translation* to the audience at the National Library of China in 2011.

在中国国家图书馆举办的“光源自光”展览开幕式上张培力向观众讲解他的作品《标准翻译》。



Olivier Krischer and Kim Machan with artist Zhang Peili in front of *Flying Machine* (1994).
Photograph by Elesä Kurtz / The Canberra Times; courtesy The Canberra Times.

柯惟、金曼与艺术家张培力于《飞行器》（1994）前。

1990年以来中澳新媒体艺术的策展思考

金曼

Kim Machan

张培力的画作《飞行器》（1994年）捐赠予澳大利亚中华全球研究中心的消息，非常引人注目。这不仅是因为那段时期张培力作画的数量极少，而且这幅画之前从未展出过，据说早已被毁坏。¹ 另外，使这件作品更为独特的是，它是艺术家在转向专注于录像和电子媒介之前的最后画作之一，因此该画成为其实践中的重要过渡性标记。因此，在这幅画抵达堪培拉之前，大家对准备工作已胸有成竹。围绕这幅画的上下文，展览“张培力：从绘画到录像”启用了几件著名的录像艺术作品，创作时间远至早于此画六年完成的录像，近至2012年的作品。

作为是次展览的铺垫，我希望讲述我早期在中国，作为一个录像和媒体艺术策展人的艺术交流和经历。虽然，这决非是完整或系统性的描述，但它试图勾勒出背景，并提醒我们，展览不仅仅是临时的事件或产物：它是分享对话与情谊的休憩之地。在此聚焦张培力的实践，不单是为了分享他的艺术成就，同时也是一种抵挡遗忘的对策，唤起我们业已忽视的那段中澳之间艺术交流的历史。某种程度上，这也解释了“张培力：从绘画到录像”中的作品最终如何布展成型；之前中国的大型博物馆项目如何在澳大利亚与新的、蓬勃的和颇具挑战性的策展项目对接；中澳之间的艺术和艺术家交流如何稳步前行；以及，如何在新的语境与新的重复中，解读像张培力这样的艺术家的现有作品。

我第一次在展览中接触张培力的作品是在1999年布里斯班昆士兰艺术馆举办的第三届亚太三年展（APT）。当时张培力的绘画实践已被搁置五年。其参展作品《快3，慢3，快4，慢4》（1999年）显示了他对于媒介和主题的取向是雕塑性的、冷酷的，和质疑的。² 走进八个显示器围成的圈内，这让人有一种强烈的体验，也迅速把我带回到中国的观念录像艺术实践领域。早期，中国录像和媒体艺术实践并不常见，不仅是在海外，在国内也是如此。想通过展览观看录像艺术，机会少之甚少，于是，参观工作室并建立艺术家圈子，成为进入该领域的最佳方式。在澳大利亚，偶尔有些罕有的机会看到张培力最早期的一些录像作品。例如，1993年，悉尼

当代艺术博物馆举办的“毛走向波普”展示了张培力的单频录像《（卫）字3号》（1991年）及其早期的录像装置《作业一号》（1992年）。³ 之后是1998年乔纳森·沃金斯（Jonathan Watkins）策划的悉尼双年展，展出了其三频道录像装置《进食》（1997年）。⁴ 1997年底，《进食》成为首件被纽约现代艺术博物馆收藏的由中国艺术家创作的当代艺术品。⁵

2000年，一个为艺术家和策展人举办的新媒体艺术大师班在布里斯班召开，让大家可以交流意见，展示作品并发展合作机会。⁶ 张培力并未参与，但另一位从事观念录像与装置艺术的中国艺术家王功新前来参加。掌握着中国艺术和艺术家的第一手资料，王功新尽显其批评性取向和圈内人身份。对于国内新兴的“新媒体”现象，包括张培力的作品及其应邀组建杭州中国美术学院新媒体体系的消息，王功新兴奋难掩。布里斯班的华裔澳大利亚艺术家白浦的参与也大大促进了这良好关系的发展。当语言或沟通不甚明晰时，白浦跟进交流并促进项目发展，让双方达成清晰的理解，并建立了信任的基础。

王功新于2000年6月回到北京，他邀请当时的中国新进策展人皮力为MAAP的年度艺术节策划录像项目，并将于三个月后在布里斯班发电站现场艺术中心开幕。⁷ 皮力很快将他选择的单频录像与交互式CD-ROM作品运到了布里斯班。让人惊叹的是，超过一半的作品是当年完成的，有些甚至是展览前几周创作的。大多数作品是首次在中国境外放映。单频作品包括：崔岫闻的《女士们》（2000年）；蒋志的《飞吧，飞吧》（1997年）；杨福东的《城市之光》（2000年）；邱志杰的《乒乓》（2000年）；冯晓颖的《码根码》（2000年）；胡介鸣《与情景有关》（1999年）；乌尔善的《身体》（2000年）；王功新的《飞》（1999年）和《卡拉OK》（2000年）。现在看来，更令人印象深刻的，或许是交互式CD-ROM作品，比如，邱志杰的《西方》（2000年）、陈劭雄的《街景（3）》（1999年）和石青的《七》（2000年），这些作品在今天都很少见。在布里斯班，这些不同类别的VHS录像带、迷你DV录像带和CD-ROM光盘被编辑。虽然，按照今天的标准，这些电子文件略显笨重，但录像的便携性是革命性的，并且让很多作品可以在中国以外的地区展出，这很好地响应了艺术家的欲求。

2001年4月，我应工作需求前往中国，归还艺术家的作品，并走访北京、上海和杭州的艺术家工作室展开调研——去杭州是专门为了与张培力会面。⁸ 这次旅行是一个尚好的机会，让我可以尽可能地看到更多的展览。当时的展览大多是仓促开幕，发生在意想不到的场地，有时展期仅仅是一两天。文化部刚颁布法令，要求所有地方当局严厉打击“影响社会秩序、公德以及人民身心健康”的展览和表演。⁹ 当时的政治氛围颇为紧张，尤其是在北京，因为那一年正是国家主席的十年领导权从江泽民转移到胡锦涛手上。

在北京，我第一次见到了皮力，还有许多在布里斯班参展的艺术家。除了归还作品，应王功新的邀请，我在“藏酷新媒体艺术中心”展示了澳大利亚录像作品。¹⁰“藏酷”的入口是朝阳区三里屯的一家甚具现代纽约风格的餐厅，穿过咖啡馆、酒吧和餐厅，一个剧场里常见的落地帘隔出了一个单独、隐蔽而又风格十足的长形房间。玻璃墙采用氧化铁和钢梁加固，以支撑玻璃夹层，从底层往上看，可以让人迷失方向。这是一个高度活跃的场所，用于举办展览、讲座和出版发布；国内外的策展人、艺术家、理论家、作家和实验音乐人都参与其中。这些来自国内外的访客，一般是突然到访，因而在地艺术家和兴趣人士会被临时召集，与他们一起参观放映或参与对话。通过王功新的人脉播散，观众群体与此专业高度相关，并专注于此，且数量惊人。北京当代艺术圈的巨大能量和紧迫感显而易见，而上海和杭州——张培力生活、工作和教学的地方——却截然不同。北京激发了雄心勃勃的艺术家，但也充斥着当局营造的危险感，上海的商业特征似乎掩盖了艺术，而杭州及其著名的西湖，则带有一种远观和自治的感觉。

2001年4月下旬，我第一次到访张培力在杭州的工作室，一起观看单频录像。现在大概相去十七年，但是这首次的拜访，我依然记忆犹新：张培力那一图书馆的作品，按时间顺序推进，一盒接着一盒看下去；移动图像的产生，全靠一个矮墩墩的CRT显示器。它连接着普通家庭影院器材，录像带被机器吞吐，连续不断地播放着。我记得《30 x 30》（1988年）带给我的惊喜，《（卫）字3号》（1991年）让我入迷。作品继续播放：《水——辞海标准版》（1991年）、《焦距》（1996年）和《不确切的快感(I)》（1996年）——用一个显示器播放这件四频道、原本需要十二台显示器操作的作品。虽然我不会说中文，但张培力耐心地展示了一本草稿笔记，里面有关于如何安装作品的图示。他非常的友好，完全不计较时间。

在张培力的工作室里观赏完作品之后，我们去了中国美术学院，他在那成立了一个新媒体艺术系，同时，我被介绍给录像策展人吴美纯。¹¹作为联合策展人，吴美纯与邱志杰策划了被认为是中国第一个录像艺术展1996年的“现象·影像”。之后，吴美纯成为学院的新媒体艺术中心的主任。¹²早在北京我便知道吴美纯，那是因为与邱志杰的会面，他给了我一些出版物，是由他们译介的关于录像艺术史的重要文本。邱志杰还提到了他们共同在杭州策划的录像艺术项目，以及他在北京创造的越来越离谱的“偶发艺术”，都被纳入到“后感性”的旗下。

焦距

因为这次调研之旅，2001年10月，吴美纯的录像项目参加了MAAP的展览“超额”，作品在艺术节的主要场地布里斯班发电站展出。¹³张培力的作品《焦距》（1996年）也参与了展出，就像我在他工作室中预览的那样，以单频播放，但通常这是件八频道装置作品。《焦距》和杨振中的单频作品《我会死的》（2001年）在不同的专用CRT显示器上播出，底座支起，在发电站河畔大楼的公共休息区内连

续播放。王功新回到布里斯班参加开幕式，并安装了他的两件作品：《祷告》（2001年），一件在布里斯班发电站展出的单频录像投影，以及《我的太阳》（2001年），一件三频录像投影，受朱迪思·莱特当代艺术中心的现代艺术研究所资助。

到访期间，王功新乐观地鼓励我次年将MAAP艺术节搬到北京。他相信，通过当地机构的支持来实现展览是有可能的，甚至还可以通过中国国际展览中心，直接获取中国政府的资助——我们确实这样做了。我认为，官方支持的根本原因，在于中国政府希望通过数字文化参与到全球经济国际转型的各个方面，并进一步提升至先进的全球文化。促进中国当代数字和新媒体文化的发展变得非常重要，这就像其他技术领域的进步，如医药、交通、能源和太空探索。考虑到政府与艺术家之间的公开冲突，双方都有动力在新媒体艺术的旗帜下进行合作。张培力此时正专注于录像和新媒体平台，正如他在许多访谈和对话中所揭示的那样，张对打破主观性，探索和实验其他媒介感兴趣。随着技术的发展，张培力的许多录像装置被重新诠释和修改；通过启用新的硬件和软件产生的数字文件格式，有的作品也得到了更新。

同时播出

张培力是最早确认参加2002年北京MAAP艺术节的艺术家之一，展览“润化”最终于2002年10月在中华世纪坛艺术馆举办。¹⁴ 在王功新、皮力、范迪安、李台还和王昱东的帮助和指导下，中国第一个重要的新媒体艺术博物馆展览和研讨会安排妥当，这不仅扩大了展览内容，也为艺术家提供了更好的技术支持。¹⁵ 除了占地1000平方米的主要展览空间，中华世纪坛的独特之处，在于那个由56个液晶显示器组成的巨幕，四层高，十二组长，弯成一个31米的弧形，是当时中国最大的高清屏幕。意识到了它的潜力，张培力展开了技术实验，重新编写了一件现有的作品，将奥威尔式的不和谐的声音融入一个最具象征意义的重要建筑中。《同时播出》（2002年）在棋盘般的屏幕墙上播放不同播音员的新闻播报。取样来自五十多个国家的新闻播报，如交叉的影线般输出着各种语言。当他们宣播“早安，这是新闻”的问候时，通过最先进的音响系统，涌出排山倒海般的语言和面孔。巨大的屏幕尺寸，令人眼花缭乱，怪里怪气，并非预示着什么美好。而在其两年前的原作品《同时播出》（2000年）中，则由二十六个面向内侧的显示器组成一个圆圈，新闻播报员的问候环绕着观众。张培力的作品经常采用连环格式，无论是空间上的圆形还是长形，时间上的循环往复还是线性，他的规则是去解构和重构语言、意象和意义，并循环往复。他在中华世纪坛的作品也不离其宗。

在北京的正式开放期间，我应邀给文化部的官员们进行导览，但令人意料不到的是，其后陆续来了一波又一波的其他官员。我记得，每次都有6到8人前来参加导览，有来自通讯部的、科学部的、卫生部的和运输部的等等。这还真是一个绝佳的文化外交机会，只不过，我们没有被知会这些政府高层领导人员会参加导览，由此很可惜地导致了澳大利亚同僚的缺席。

要了解北京的展览环境，我们有必要了解当地的文化政治现状。当时，中国政府通过文化部密切操控公共性的展览，要求国营机构提交详细申请，提供描述所有参展艺术家及其作品的图像和文字，然后才能批准展览。¹⁶ 众所周知，政府对艺术表达的敏感，在北京最为强烈；南方城市的文化活动，如上海、杭州和广州，享受着稍微宽松的条件。2002年的亚太多媒体艺术节“润化”代表了一个重要时刻，因为它能够让艺术作品进入一级政府认可的展览空间，这大大扩展了中国公认的艺术实践界限。毕竟，这是在江泽民当权期间建造的纪念性建筑，并由他在1999年12月31日的午夜之前亲自揭幕，让中华世界坛内的庆祝活动成为了国内外的焦点。

张培力那整墙的高清显示器，是展览中大量实验性数字媒体作品中的一件。另一个使用同一面墙的是邵志飞 (Jeffrey Shaw) 等人的《生活之网》(2002年)，作品通过扫描观看者的手这一交互过程，在56屏的显示器上生成计算出的图像序列。¹⁷ 而在中国的博物馆环境中看到的第一个现场互联网作品，由卡尔斯鲁厄的ZKM、名古屋的ISEA和圣保罗的 *Emoção art.ficial* 呈现。王蓬的作品《拨打13641041729》(2002年)，以不同的网络技术取向，邀请观众拨打相同的手机号码，从而激活数据投影仪，它悬挂在博物馆里王蓬的葫芦形雕塑上方。当这个号码被拨打时，一系列日常中国街道和风景景象被投射到雕塑中，来电者也能听取艺术家的录音信息，包括通过信息库回复的邀请消息。另外，20件让人沉浸其中的深具挑战性的作品均来自亚洲和澳大利亚，参与的项目来自澳大利亚移动影像中心 (ACMI)、D-Lux媒体艺术、Asia link和香港的录映太奇。¹⁸ 所有的艺术作品都预先提交给文化部审批同意，除了一个无意中包含了法轮功练习示例图的录像。展览开幕时，大家都觉得难以置信，毕竟，在四年前，国家型的展览是不能也不会偏离大家所公认的艺术类型，如，挂墙上的绘画或带底座的雕塑。¹⁹

尽管不是在公立空间或博物馆举行，一个来自澳大利亚的新媒体艺术展，绕过了官方审查程序，找到了一个创新平台。1999年，琳达·华莱士 (Linda Wallace)²⁰ 在澳大利亚驻华大使馆里举办了一场名为“探索”的新媒体艺术展，有六名澳大利亚艺术家参展。展览受到大使馆文化参赞安东尼·泰勒 (Anthony Taylor) 与澳大利亚画廊主布朗·华莱士 (Brian Wallace)²¹ 的支持，以及白杰明的鼓励。展览在大使馆的大厅举行，需要邀请函方可进入。慕名而来的中国观众反复用着别人用过的票据。²² 在国家公立机构之外，装置、表演、媒体和录像艺术继续推进着边界，最终在2001年初引发了另一次正式的政府镇压。²³ 尽管有这些限制，并导致挑衅性的

展览被关闭，艺术家被逮捕或拘留，但我们还是被告知，政府会用不同的视角来审视应用于当代艺术的新数字技术的观念。在举办了2002年的北京亚太新媒体艺术展《润化》及其研讨会之后，中华世纪坛继续强调新媒体艺术，并与策展人、教育家和艺术家张弘联合策划了2004年6月的“首届北京国际新媒体艺术展暨论坛”，我参加了论坛并介绍了关于MAAP的项目。²⁴

2005年3月，张培力应现代艺术研究所所长迈克尔·斯勒林（Michael Snelling）的邀请，回到澳大利亚展出两件作品。²⁵ 在布里斯班，张培力在研究所的主要画廊空间安装了两个单频投影《台词》（2002年）和《遗言》（2003年）。这也促成了我们另一次见面的机会，但我们没有任何具体的项目；虽然我们经常在中国和国际上不同展览中相遇，距另一个具体的项目计划，还有四年之久。

标准翻译

2010年，我邀请张培力在澳大利亚和中国选定的公共图书馆环境下制作特定场地的装置，作为“光源自光”项目（2010-2012年）的一部分。项目分别邀请了五位澳大利亚和中国艺术家，作品安装在布里斯班昆士兰州立图书馆、上海图书馆、中国国家图书馆、中国美术馆、以及杭州公共图书馆。²⁶ 在考虑并回应了各图书馆之后，张培力决定使用新推出的硬件和软件修改《标准翻译》（2008年），这最初是一个4:3的单频录像作品。在同一标题下，为这件新作品——《标准翻译》（2008-2010年）——他订做了2米长的LED显示器，将早期的录像观念转换为文本在上面滚动，这种媒介让人想起官方新闻头条和引导性的股市信息。²⁷ 工作和展览让张培力奔波往返于澳大利亚的场地和中国的展馆之间，也使得大家的交流和会面愈加频繁。

在布里斯班的昆士兰州立图书馆，张培力的显示器取代了Tim Fairfax阅览室原有的红色LED咨询显示器。在北京的中国国家图书馆，展期间的作品达到了极好的效果，即使正常的书柜被打乱，这让研究者在拖延或思考的间隙内获得启发。2010年9月，因为这个项目，张培力来到布里斯班，与昆士兰州立图书馆的技术人员合作，参加研讨会并完善安装。他还前往北京，参加中国国家图书馆的开幕，并前往上海和杭州图书馆指导安装工作。澳大利亚艺术家珍妮·博茨尔（Janet Burchill）、珍妮佛·麦卡利（Jennifer McCamley）、白浦（Paul Bai）、尤金·卡切西欧（Eugene Carchesio）、乔伊斯·亨特丁（Joyce Hinterding）、大卫·海因斯（David Haines）、阿切·莫尔（Archie Moore）和奥地利艺术家乔瑟夫·斯昭（Josef Strau）前往上海进行安装，随后出席了张培力协助下的，由杭州中国美术学院组织的展览研讨会。艺术家们参观了学校，并在研讨会上展示了他们的个人作品和实践。此外，我做了一个策展概述，到场的听众主要是学生。²⁸

因为展览“光源自光”，为期两年的往返周折让我们有了长期接触，张培力和我讨论了在澳大利亚举办个展的可能性。2012年，MAAP在布里斯班开设了一个新的展览场地 MAAP SPACE，张培力同意其个展作为空间的开幕展。2012年8月，他再次回到布里斯班指导作品的安装，并慷慨地在展览的前几天做了个艺术家谈话。张培力的个展包括了我们的2001年首次见面时的重要作品——《30x30》（1988年）、《(卫)字3号》（1991年）和《不确切的快感(I)》（1996年）——以及《标准翻译》（2008-2010年），“光源自光”的委托创作作品，以后存放在布里斯班。同时，MAAP SPACE还展出了一件新作《Q & A & Q》（2012年），这也是它第一次在画廊或博物馆中展出。

Q & A & Q

这个同步的双频录像装置被投射到画廊的一个角落，左侧屏幕投影出一个正在审讯的警察的头部和上身，右侧是对两名被拘留的轻犯进行连续的审问。一张简单的硬板凳与端正地垂直于墙面上的屏幕形成三角状。这可让观众坐在中间，隔着没有出镜的桌子，见证着滔滔不绝的问与答。这段录像由两台放在桌子上的摄影机录制，镜头朝相反方向分别拍摄着审问中的每个人。张培力典型的中立取向，试图尽可能逼真地呈现这种交换。他将这件作品描述为“具有相反身份认同的两人之间的问答对话被安装好的设备纪录着”，并确认“这既不是CCTV，也不是摆拍的摄录”。²⁹这不是一场历经预演的戏剧，但也不是秘密的拍摄，所以，审问的警察和被审问的嫌疑人都带有一定程度的自我意识。张培力认为，这是实现一种现实主义的更好方式。³⁰

展览在2012年底结束，次年5月，我携带着一包DVD前往中国，亲自把东西返还给张培力。当我把这一大摞的作品递给他，再次感谢他的参与和不懈的支持时，张培力将作品推还给我说：“你应该把它们带回去，你可能需要它们。”对我来说，这是一个令人难忘的举动，代表了信任的同时，也是开展另一个项目的挑战。这些作品之后被安全地存放起来，直到与柯惟(Olivier Krischer)讨论起在澳大利亚中华全球研究中心(CIW)举办展览时，这些重要的作品再次激起了大家的灵感。

2013年到2015年间，在中华全球研究中心的展览之前，张培力与我也其它的的合作。“海陆空——重返录像艺术的空间性”（2014-2015年）是一个巡回展，先是得到了华侨城当代艺术中心上海馆(上海OCAT)的支持，再而是首尔Artsonje中心、广州的广东美术馆、悉尼的国立艺术学院画廊、格里菲斯大学美术馆与布里斯班的 MAAP SPACE。策展理念聚焦于理解录像的雕塑性与空间性，以20世纪60-70年代观念艺术实践中的国际(“全球”)对话为参考点，从而选定了澳大利亚、中国和其他国际艺术家。³¹该展览于2014年2月在首尔开幕，得到了 Art Sonje 中心的金宣廷以及当地卫星商业艺术画廊空间的支持，稍后于当年4月巡展于上海OCAT。在此项目的拓展阶段，张培力已经参与其中。他的参展作品是《直线距离一公里》（2010年）。这是一个双频录像装置，两人手拿摄像机，沿着一条直线向

对方行走，相遇的距离是一公里。额外的电控原件发出标准录音信号，从而逐步增强地干扰扭曲视听，最终产生愈发让人眼盲耳聋的白噪声。³² 2015年5月，展览在广州广东美术馆拉下帷幕。³³

中华全球研究中心举办的“张培力：从绘画到录像”

现在，我们回到这个“分享对话的休憩之处”：这次在中华全球研究中心举办的展览，灵感来于一幅原以为早已毁坏的画作。2016年8月，因为这幅画的出现，我和同仁们相聚于堪培拉，并再次与张培力相会，这段深刻而丰富的友谊让大家受益匪浅。康兰丝、白杰明、姜苦乐、罗清奇 (Claire Roberts)、白浦、古婷婷、柯惟以及我自己 (金曼) 参加了开幕式，为张培力的展览欢庆。张培力也为同期举行的、与澳大利亚国立大学艺术学院合作举办的“亚洲艺术中的移动影像文化”会议做了主题发言。其发言由小说家兼文化评论家贾佩琳 (Linda Jaivin) 绝妙地翻译成英文。³⁴

在中华全球研究中心的展览中，首先映入眼帘的是《不确切的快感(I)》(1996年)。这件作品自1996年在巴黎Galerie de France首展以来，曾以多种形式呈现。这件六频作品在十二个显示器中重复，总被特别地调适到符合展览语境的状态。³⁵ 在中华全球研究中心，八个显示器被置于画廊里，四个在外面，画廊入口的玻璃门并没有产生任何分隔效果。穿行于画廊边缘之里外，这件作品延伸至画廊外面的前厅，突出了张培力录像艺术作品中的空间体验。画廊内外《不确切快感(I)》的物理位置激活了对其他边界的感知，画廊朝北的玻璃墙与开阔的绿地相接，澳大利亚的原生灌木、繁茂的桉树和沙利文溪的相连，这些四周相随的景观与作品相互呼应。随着前厅蜿蜒在地的显示器，观者的视线被牵引至画廊内的其它作品。从前厅开始，地上十二个显示器播放着标志性的搔挠皮肤的影像，背景中可见《标准翻译》那色彩绚丽的文本在滑动，高高地嵌在深灰的后墙上。

从入口处便可一眼看出，《水——辞海标准版》(1991年) 中新闻播音员背后那灼眼的“蓝幕”，作品靠底座支起，对着左边的墙，也间面对对着油画《飞行器》(1994年)。画中硬边的直升机形象被相似的蓝色包裹，艺术家让中国官方媒体的影像与其三年后的画作之间产生了明显联系。虽然，《飞行器》中的直升机形象看似是引自报纸上的照片或电视影像，但其身份并不明朗。张培力再次提出关于现实在电视和印刷媒体中如何被表现的问题，虽然丧失了实用信息和原有的主观性，每件作品似乎都采用了官方媒体的模板。这幅画作挂在天花板较低的空间，与灰墙形成对比，画作周围的墙面被涂成白色，进而增强了蓝色的亮度。仔细观察画作的表面，可以识别出用于表达“飞行器”形状的笔触和遮罩技巧。在我看来，与他的《水中的泳者》(1985年)、《休止音符》(1985年) 中的萨克斯风演奏者或《X?》系列手套画(1986-1987年) 相比，这件作品中的画笔处理并不寻常。在这件

作品中，直升机的形状并非平坦或常见的轻薄，而是通过非正式的滴和泼的画迹的累积，来表现一种抽象的冲动。为了重设“中立”的主体性，这些笔触遮罩了直升机的轮廓形象，并克制地将画布四周绘至平坦的蓝色。这是张培力绘画实践中使用的一种罕见技巧。

穿过《不确切的快感(I)》的显示器和亮色的《飞行器》，一个底座上不起眼的24英寸CRT显示器将大家的视线进一步引入画廊，《30 x 30》(1988年)映入眼帘，这也是张培力使用录像媒介创作的第一件作品。音频设置为低音，没有耳机，与附近的《水——辞海标准版》铿锵有力的声音共处一堂。为了忠实呈现作品创作时的技术条件，和念及画廊有限的空间，我们特别选择在大小适中的显示器来播放这些作品。视线右转，观者可见画廊尽头处放着另一台24英寸CRT显示器，播放着《(卫)字3号》(1991年)。这件作品没有声音，因此，它与近处展览入口的《Q & A & Q》没有产生任何冲突。但事实上，反复冲洗已被冲洗过的鸡与《问与答与问》中重复发生的审讯，都切中了关于控制与服从的主题。《(卫)字3号》的底座和显示器由一堵墙支撑，墙后便是最后一个展厅。两个简单的木椅面向墙角，《Q & A & Q》的双频投影于此，音箱循环播放着音频。最后一件作品完善了展览环境，它让张培力绘制的《飞行器》更顺利地进入到堪培拉的语境。

由此，展览“张培力：从绘画到录”的源起可以追溯跨越三十载，它涉及了一群艺术家、策展人和学者，并激起了一波波非标准化的会议、展览、以及与张培力和其他同仁的交流。我们之间相互交叉的故事，既职业又私人，它们共同对文化的交流、合作和友谊献上特别的阐述。



Janet Burchill & Jennifer McCamley, *Light from Light*, 2010, self-powered geodesic dome, custom-built photovoltaic panels, acrylic, neon and aluminium frame. Image courtesy Kim Machan.

简内特·波其奥与詹妮弗·麦克凯莫莉，《光源自光》，2010年，自供电网格球顶，定制光伏板，丙烯酸，霓虹灯，铝合金框架。

1. 黄专和王景编：《张培力艺术工作手册》，广州：岭南出版社，2008年，第184-185页。
2. 从舞池外的八个固定摄像位置拍摄，这件装置展示了舞厅内的场景，并在圆形结构内部的八个显示器上播放，图像自动跳转。1999年，受昆士兰美术馆亚太三年展委托创作并被收藏；2017年，在芝加哥艺术学院举办的个展“张培力：录像·重复”中，这件作品也有展出。
3. 当代艺术博物馆（MCA）举办的“毛走向波普：1989之后的中国”，是在悉尼举办的规模较小的“后89中国新艺术”巡回展。“后89中国新艺术”展览主要由北京评论家栗宪庭和香港画廊主张颂仁策划组织，1993年1月至2月在香港大会堂及香港艺术中心举行，作为香港艺术节的一部分。悉尼是举办该展览的第一个海外目的地，然后是墨尔本、温哥华和美国的五个场馆。作家周思（Nicholas Jose）曾在1987年至1990年间担任驻北京澳大利亚大使馆的文化顾问，之后在悉尼担任MCA的策展顾问。
4. 乔纳森·沃金斯（Jonathan Watkins）是悉尼大学毕业的艺术史学者，在批评家黄莺的帮助下，于1997-98年前往中国展开对艺术家的研究。基于沃金斯邮件2017年7月11日。
5. 此后，纽约现代艺术博物馆馆长芭芭拉·伦敦（Barbara London）于1997年9月访问中国，为此，她创建了一个网络博客，名为《Stir-fry：一位录像策展人从中国的来信》。参阅 www.adaweb.com/context/stir-fry/index1.html。纽约现代艺术博物馆于1998年10月28日至1999年2月2日举办了展览“张培力：进食”，随后于1998年收藏了《（卫）字3号》（1991年）。
6. 澳大利亚艺术与技术网络（ANAT）主任阿曼达·M·克劳利（Amanda McDonald Crowley）于2000年5月至6月初组织了此次活动，参与者包括来自欧洲、北美、亚洲和澳大利亚的58位艺术家、教师和策展人。笔者是受邀策展人之一。王功新是唯一来自中国的艺术家；其他亚洲艺术家包括来自印度的Shiipa Gupta和Monica Narula，来自孟加拉国的Partha Pratim Sarker，以及来自印度尼西亚的Hartanto和Christiawan。
7. 2010年，皮力在北京的中央美术学院完成了博士学位。2005年至2012，他是北京博而励画廊的策展人和画廊主。2012年7月，担任香港M+视觉文化博物馆的高级策展人。
8. 为了降低空运关税，这是当时归还作品的更可取方式。
9. 汤伟峰（Thomas J. Berghuis）：《中国行为艺术》，香港：东八时区出版社，2006年，第274-275页。
10. 自2000年8月10日展出顾德新的装置而揭幕，藏酷新媒体艺术中心已运营了8个月。关于展览的项目与方案可参见艺术中心自出版的书籍《藏酷欢迎你》（2002年），这也是2002年光州双年展的特别项目。书中的项目由王功新与皮力策划，王功新、皮力与林天苗为此撰文。
11. 1996年9月14日，“现象·影像”在中国美术学院的展览空间举办，十五位艺术家参展，大多作品为多频装置。
12. 2001年，张培力在中国美术学院成立新媒体艺术中心。第一批学生于2003年入学，2004年至2005年，张培力致力于课程发展。第一批学生毕业于2006年。
13. 关于其他展览作品和项目，参见 www.maap.org.au/exhibition/maap-2001-excess。
14. 由MAAP与其它机构联合主办，包括：中华世纪坛博物馆、北京歌华集团、中国国际展览中心、中央美术学院以及澳大利亚驻华大使馆。
15. 除了独立艺术家王功新；皮力之后是北京中央美术学院的助理研究员，范迪安任副院长；李台还是中国国际展览中心的艺术顾问；王昱东是中华世纪坛艺术馆的副馆长。澳大利亚驻华大使馆的文化关系专员Linda Hao也提供了协助。
16. 获得文化部许可的手续一直延续至今，事实上，随着技术的进步，审查的范围已扩大到包括向公众开放的更多场所。
17. 其它参与《生活之网》的艺术家有：迈克尔·格雷切（Michael Gleich）、本特·林特曼（Bernd Lintermann）、托森·贝尔纳（Torsten Belschner）、劳伦斯·沃伦（Lawrence Wallen）、曼弗雷德·W·普洛特格（Manfred Wolff-Plottegg）。林特曼与普洛特格来到北京安装作品，并参加了论坛及其他相关活动。
18. 在中华世纪坛艺术馆与藏酷新媒体艺术中心的展出作品、录像、驻地及相关活动，参见 www.maap.org.au/publications/#moi。
19. 1989年中国美术馆举办“中国现代艺术展”之后，当局严禁在国立美术馆内展出当代艺术，直到1998年解禁。
20. 琳达·华莱士（Linda Wallace）当时是澳洲国立大学的在读博士研究生，这个展览是她研究的成果。关于华莱士作为录像艺术家和策展人的实践，以及对于亚洲的研究，参见 www.machinehunger.com.au/new.html, and www.scanlines.net/person/linda-wallace。网页包含录像视频。

21. 布朗·华莱士 (Brian Wallace) 1984年首次前往北京, 1985年重返, 之后在北京工作和学习, 并在中央美术学院取得艺术史学位。1991年, 他创立了北京第一个外籍人士主理的当代艺术画廊, 红门画廊最早设立在中国世贸大酒店内, 之后迁入明城墙遗址公园里的东南瞭望塔。
22. 纽约的911袭击之后, 宣布了“反恐战争”, 这种轻松进入澳大利亚大使馆的方式有所改变。展览详情见: www.machinehunger.com.au/probe。
23. 汤伟峰:《中国行为艺术》, 香港: 东八时区出版社, 2006年, 第274-275页。
24. 张尔当时在纽约帕森斯设计学院任教。2008年, 该展览演变为“北京国际新媒体双年展”, 并在馆长范迪安的支持下迁移至中国美术馆。MAAP与该项目合作, 展示了澳大利亚艺术家Stelarc和Transmute Collective, 以及来自韩国的金起徽 (Kim Ki-chul) 和来自新加坡的保罗·林肯 (Paul Lincoln) 的作品。2011年, 它成为国际新媒体艺术三年展。2014年, MAAP再次与“Thingworld”合作, 支持澳大利亚艺术家韦德·玛丽劳斯基 (Wade Marynowsky), 凯斯·阿姆斯 (Keith Armstrong), 劳伦斯·英格利什 (Lawrence English), 比查·葛敏巴切 (Petra Gemeinbach) 和罗博·桑德 (Rob Saunders) 的项目。
25. 这次邀请通过MAAP和白浦的协助顺利达成。
26. 该公共艺术项目于2013年荣获澳大利亚文化部首届“澳大利亚亚洲艺术奖——视觉艺术奖”。参见 www.maap.org.au/publications/#lfl。
27. LED信息使用2010年版的谷歌翻译生成, 以耀目的颜色显示出来, 让人难以阅读和理解。比如, 原文是中国谚语“好汉不吃眼前亏”, 意思是教人在战斗中面对失败应有撤退的智慧, 但软件把它翻译成英文“英雄不吃即时的损失”。通过这种方式, 谚语的意思因翻译成超过二十五种语言而被系统地歪曲。
28. 同年年初, 北京的博而励画廊带着这件作品参加了瑞士巴塞艺术博览会。同年8月从MAAP撤展之后, 作品又参加了2012年10月的上海双年展。
29. 张培力在2012年第九届上海双年展画册中的艺术家陈述, 这也是上海双年展第一次在上海当代博物馆举办。参见李向阳、许江等编:《重新发电: 第九届上海双年展——城市馆》, 上海: 上海当代博物馆, 2012年, 第138页。
30. 同上, 第138页。
31. 参展艺术家包括: 简·迪贝兹 (Jan Dibbets, 荷兰)、杨振中、王功新、王蓬、朱加、张培力 (中国)、金守子、郑然斗、沈铁雄 (韩国)、白浦 (Paul Bai)、劳伦·布伦卡特 (Lauren Brincat)、芭芭拉·坎贝尔 (Barbara Campbell)、德拉克·克雷克勒 (Derek Kreckler)、克雷格·沃尔什 (Craig Walsh, 澳大利亚)、乔凡尼·欧佐拉 (Giovanni Ozzola, 意大利)、祖坚·包华 (João Vasco Paiva, 葡萄牙/香港)、希尔帕·库普塔 (Shilpa Gupta, 印度)、黑默·佐伯尼格 (Heimo Zobernig, 奥地利)。策展人金曼, 参见 www.maap.org.au/exhibitions。展览画册可线上浏览: www.maap.org.au/publications/#lss。
32. 这件作品由展览“不仅仅是时间: 张培力和朱加”委托订制, 在美国洛杉矶REDCAT艺术中心举办。但在展览手册中, 作品名为《一条线, 一公里》。参见 www.redcat.org/sites/redcat.org/files/gallery/linked-files/2011-06/NOT_BROCH_15A.pdf。
33. 关于广东美术馆的装置与参展艺术家名单, 参见 www.maap.org.au/exhibition/maap-gdm0a/。
34. 研讨会“亚洲艺术中的移动影像文化” (2016年8月26-28日) 由澳大利亚国立大学艺术学院的查坦亚·萨布拉尼 (Chaitanya Sambrani) 与澳洲国立大学中国全球研究中心的柯惟主持, 并受澳洲国立大学艺术与社科学院的支持。参见 www.soa.anu.edu.au/event/conference-moving-image-cultures-asian-art。张培力的讲座名为“语言与语境”, 之后的问答环节视频可见 www.youtube.com/watch?v=iTu7e2gn-Gg。
35. 2012年, 布里斯班的MAAP SPACE为此作品特地安排了个10米宽22米长的昏暗的仓库型空间。



External view of the Australian Centre on China in the World.
中华全球研究中心建筑局部外观。



Annotated list of exhibited works

展览作品图片及说明

The exhibition *Zhang Peili: From Painting to Video* was held in the Australian Centre on China in the World gallery, at The Australian National University, from 27 August to 15 November 2016. Below is an annotated list of exhibited works, approximately in their order of appearance in the space.

2016年8月27日至11月15日，澳大利亚国立大学中华全球研究中心画廊举办了“张培力：从绘画到录像”展览。以下是展出作品的目录及注释，按其在空间中出现的大致顺序编排。

Uncertain Pleasure (I)

Six-channel video, twelve CRT monitors, 30 min., 1996

Uncertain Pleasure has been exhibited in a number of variations since it was created. This twelve-monitor installation features the relentless motif of a body being scratched, shown through a series of close-ups on the reddening skin of the neck, the arms, the feet and the back. Through the repetitive movement of scratching, the subjective response of pleasure and pain becomes ambiguous, embodying what Zhang has termed an 'indefinite border'. In *Zhang Peili: From Painting to Video* this work was installed across the gallery entrance, with a few monitors outside (in the CIW foyer) and the others spreading into the gallery.

不确切的快感 (I)

六频录像，十二台阴极射线管显示器，30分钟，1996年

自从创作以来，《不确切的快感》曾以不同形式展示过。通过十二台显示器，此装置作品呈现出身体被反复搔抓的主题，通过颈部、手臂、脚和背部渐红的皮肤的一系列特写显示出来。通过搔抓的重复运动，快感和痛苦的主观反应变得模棱两可，体现了张培力所谓的“无限边界”。在“张培力：从绘画到录像”中，这件作品被呈现在画廊入口处，显示器由展厅外的门厅空间中一直延伸进入展厅内部。



Uncertain Pleasure (I) (1988). Installation view, Zhang Peili: *From Painting to Video*, Australian Centre on China in the World Gallery, The Australian National University, Canberra, 2016.



Flying Machine

Oil on canvas, 148 x 110 cm, 1994

Zhang Peili returned to painting in 1989, developing a few series of works in the next few years, while working simultaneously on video and multimedia installations. *Flying Machine* is one of a series of paintings, likely completed in late 1994, each featuring the silhouette of a helicopter and given the same title. The helicopter invites notions of movement, the military, surveillance and technology, but also of luxury or rescue. However, like Zhang's other paintings from the early 1990s the key motif derives from the ready-made content of media imagery (in this case, from a newspaper), attempting to deny or confuse the kind of authorial subjectivity by which modern painting is typically defined. Zhang was also mindful of the growing impact of consumer culture and mass media, and the forces driving these. As Machan comments in her essay in this volume, this work is unlike Zhang's earlier paintings, which tend to have a thin, flat application of paint. Instead, *Flying Machine* features layers of brushed, splashed and dripped paint, over which has been painted a final blue 'mask', creating the outline of the helicopter. The effect is reminiscent of screen-printing—a technique Zhang first incorporated into his painting around 1989, saying it was a way of avoiding the need to decide what to paint.

飞行器

布面油画，148 x 110cm，1994年

1989年，张培力回归绘画，在接下来几年中创作了多个绘画系列，同时兼顾录像和多媒体装置艺术。《飞行器》是其系列绘画中的一组，这组同名绘画大约完成于1994年底，每幅画作中呈现出直升机的剪影。直升机暗示了运动、军事、监视和技术的概念，又或是代表奢侈品和救援。然而，就像张培力其他20世纪90年代早期的画作一样，主题中心来源于现成的媒介影像（在这个例子中，则来自报纸），试图否认或混淆现代绘画通常被定义的作者主观性。他还注意到消费文化和大众媒体日益增长的影响，以及推动这些影响的力量。正如金曼在本书文章中所写，此作品不同于张的早期绘画作品，那些作品倾向于薄而均匀的涂料。相反，《飞行器》中包含多层刷，泼和滴的颜料，然后最后涂上的蓝色“遮罩”出直升机的轮廓。这种效果让人想起丝网印刷——这也是张培力1989年左右首次融入创作中的一种技巧，丝网印刷使他无需决定该画什么。



Water - Standard Version from the Cihai Dictionary

Single-channel video, 9:35mins, 1991

Through the introduction of a friend, Zhang commissioned the newly established Beijing Media Center (*Beijing meidiya dianshi zhongxin* 北京梅地亚电视中心) to produce this video, which features a professional news announcer reading the entry for ‘water’ from a standard dictionary. At the time, the announcer, Xing Zhibin, was one of the most recognised voices and faces on Chinese television; her evening news segment aired across the country, across diverse channels, becoming a collective experience. It was her voice that most people had heard when the government reported on the Beijing protests and crackdown in 1989, adding further poignancy to this work. Zhang separates the form and content of a typical news programme, not simply depicting but reproducing the form of official news, while replacing the content. Watched without sound, viewers would have little reason to assume this was not a real news announcement. Although seldom commented on, Zhang’s ability to partially intervene in state media, through an acquaintance and an appropriate sum of money, also demonstrates another aspect of the profound impact economic development would have on both art and society in 1990s China.

水——辞海标准版

单频录像，9分35秒，1991年

通过朋友介绍，张培力委托北京梅地亚电视中心制作了 this 录像。录像中一位专业新闻播音员阅读词典中“水”的条目。在当时，这位播音员邢质斌是中国电视上最受认可的声音和面孔之一，因为她的晚间新闻节目通过多个频道在全国各地播出，已经成为一种集体经验。关于1989年北京发生的抗议和镇压的官方报道也是通过她的声音播报，这让此作品更显悲剧性。张培力将典型新闻播报的形式和内容剥离开来，不仅描述而是复制了官方新闻的形式，并更换其中的内容。在不听声音的情况下观看，绝大多数观众不会有任何理由怀疑这不是一个真正的新闻节目。张培力能够通过人际关系和适当的金钱对国家传媒进行部分干预，也证明了经济发展对20世纪90年代中国艺术和社会产生了深远影响，这是他的作品中很少被人评述的一点。



From left: *Water - Standard Version from the Cihai Dictionary* (1991), *Standard Translation* (2010). Installation view, *Zhang Peili: From Painting to Video*, Australian Centre on China in the World Gallery, The Australian National University, Canberra, 2016.

Standard Translation

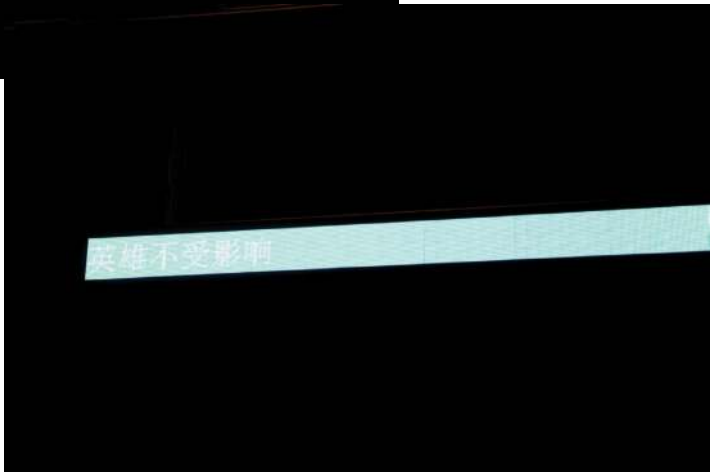
Custom-built LED high-definition monitor (300 x 25 x 12 cm), computer, 2010

Standard Translation continues Zhang's intervention into the sense-making of a medium, being a new development from a 2008 video work of the same title, showing how Zhang has expanded certain ideas across different media and contexts. The piece in this exhibition, commissioned by MAAP-Media Art Asia Pacific in 2010, is a custom-built scrolling-text LED sign, evoking authoritative news headlines and didactic stock-market information. The colourful sign flashes text from a Chinese proverb that has been fed through the widely used online translation engine, Google Translate, to produce its equivalent in a succession of different languages, including French, Arabic, Chinese, Spanish, Japanese, Korean and Hindi. The original Chinese proverb, *hao han bu chi yan qian kui* 好汉不吃眼前亏, refers to having the wisdom to know when to retreat in the face of certain defeat, yet the automatic English translation is '*heroes do not eat the immediate loss*'. The apparent authority of the technology—both the LED medium and the AI software—quickly erodes as the automatically generated content becomes increasingly nonsensical in successive languages. Echoing this disorientation, the LED lights forming the text and background switch between lurid hues and are intentionally irritating to the eye, thus blurring both the content and the form. The work also registers Zhang's critique of the promise of technology, a narrative often aligned with ideas of globalisation as a form of cultural translation and homogeneity of experience.

标准翻译

定制LED高清显示器（300 x 25 x 12cm），计算机，2010年

《标准翻译》延续了张培力对媒介生产意义的干预。作为2008年同名作品的延伸，这件作品体现出艺术家如何将某些观点扩展至不同媒介和语境。此次展出的作品由亚太媒体艺术（MAAP）于2010年委托创作，是一个定制的LED滚动文字广告牌，形式类似于滚动的权威新闻头条或股市信息。彩色显示屏上反复闪现出一条中国俗语“好汉不吃眼前亏”，通过广泛使用的在线翻译服务谷歌翻译，生成一系列不同的语言，包括法语、阿拉伯语、中文、西班牙语、日语、韩语、印地语等。这句俗语本来的意思是教人面对失败应有撤退的智慧，自动翻译为英语时却成了“*heroes do not eat the immediate loss*（英雄不吃即时的损失）”。随着陆续自动生成的内容在其它语言中变得愈发荒谬，LED屏幕和人工智能软件给这一技术带来的权威感迅速消失。与这种混乱相呼应的是，LED灯在文字和背景切换时采用鲜艳耀眼的颜色，有意刺激人眼，从而进一步模糊内容和形式。此作品还体现了张培力对技术承诺的批评，这种技术承诺的叙述通常与全球化作为文化翻译和经验同质性的观点相一致。



30 x 30

Single-channel video, CRT monitor, 32:09 min., 1988

Filmed over 180 minutes (the full length of a videotape), *30 x 30* shows the artist smashing a thirty-by-thirty-centimetre mirror, meticulously reassembling the glass shards using glue, only to repeat the process again. Recognised as the first video artwork to be made in China, Zhang's experiment rejects the illusory qualities of the medium and has been read as a pertinent critique of the rise of popular television and mass entertainment in China. Zhang originally produced the work to present 'something new' at the conference on contemporary Chinese art production, held during 22–24 November 1988, at Huangshan, in Anhui province. Even in this first foray into the medium, Zhang shows an interest in ritual tedium (in the making and breaking of meaning) and the visceral potential of time-based media.

30 x 30

单频录像，阴极射线管显示器，32分09秒，1988年

在这180分钟、也就是一盘录像带的总长内拍摄的《30x30》中，艺术家反复砸碎一面三十厘米乘三十厘米的镜子，用胶水精心重新粘合碎片，然后不断重复这个过程。

《30x30》被认为是中国第一件录像作品。张培力的实验拒绝了录像媒介的虚幻，并被解读为对中国流行电视和大众娱乐的批判。这件作品是为1988年11月22日至24日在安徽省黄山市举行的中国现代艺术创作研讨会而创作的，张培力想在会上呈现一些“新的东西”。第一次涉足录像媒介，张培力已经表现出对仪式化的枯燥的强烈兴趣，包括意义的产生和破坏，以及时基媒介的内在潜力。



From left: *Water - Standard Version from the Cihai Dictionary* (1991), *Standard Translation* (2010), *30 x 30* (1988).
Installation view, *Zhang Peili: From Painting to Video*, Australian Centre on China in the World Gallery, The Australian National University, Canberra, 2016.



Document on Hygiene No. 3

Single-channel video, CRT monitor, 24:45 min., 1991

In *Document on Hygiene No. 3* the artist proceeds to slowly wash a live chicken in a basin with soap and water. At first the chicken is visibly flustered and uncertain, but it soon settles and eventually appears to blink languidly, as though dozing off. In this way, the measured, repetitive washing action subtly enacts ideas of control and submission, through which apparently simple values such as the positive and negative are blurred.

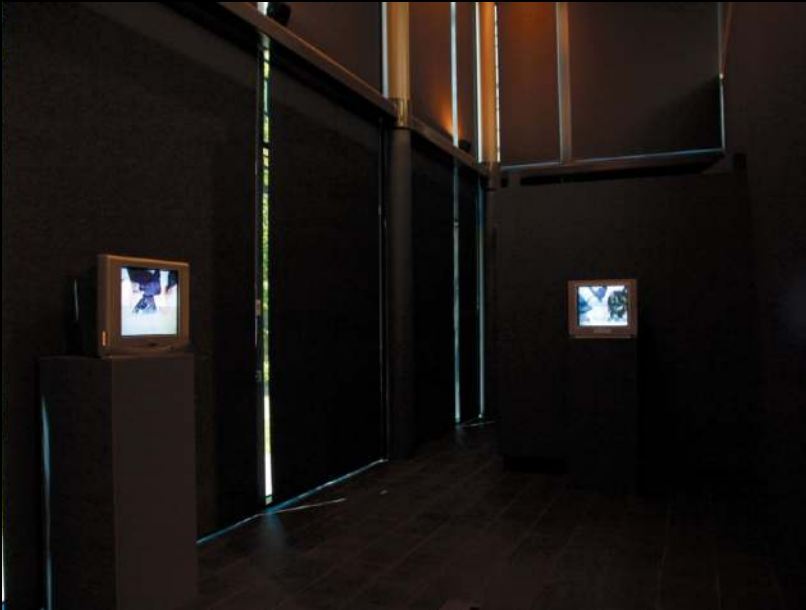
Zhang wears surgical gloves, which here enact a sanitising distance between subject and object, which is nevertheless synthetic and impermanent. There is also a sardonic element regarding state-led hygiene, public service campaigns and the experience of television: the work was originally installed—in the first exhibition of a video artwork in China—with a ‘crowd’ of bricks in front, lined up like rows of spectators (people used to use bricks to mark their place at communal cinemas, for example). In the mid-to late-1980s, Zhang made a number of works that used such gloves as a motif, including the oil painting series *X?* (1986–87), and the mixed-media work *A Report on the Hepatitis Infection in 1988* (1988), for which he filled surgical gloves with a viscous mixture of plaster, resin and paint, then sandwiched these between glass, creating a set of unique, quasi-organic ‘specimens’.

(卫)字3号

单频录像，阴极射线管显示器，24分45秒，1991年

同样在一盘标准录像带的180分钟内拍摄，这件作品是张培力关于持续性艺术和模糊美学实验的另一个早期例子。它单调枯燥却又令人不安。在《(卫)字3号》中，艺术家用肥皂和水慢慢地洗一只盆中的活鸡。鸡在陌生的环境中显得慌乱而不知所措，但它很快就稳定下来，最终甚至在搓洗时打瞌睡或慵懒地眨眼。克制、重复的洗涤动作巧妙地体现出艺术家对控制和顺从的理解，而正面和负面的简单价值判断在此被模糊。

张培力戴着医用手套，体现出主体和客体之间的无菌隔离，虽然这一隔离是人为和无常的。此处还有暗含了对国家主导的卫生运动、服务群众运动和电视观看经验的讽刺：作为中国第一件录像艺术展出时，艺术家在作品前摆放了一堆砖头，像观众一样按列排好——在当时，人们习惯在集体电影放映等场合用砖头来标记座位。在20世纪80年代中后期，张培力以乳胶手套为主题创作了一系列作品，包括系列油画《X?》（1986-1987年），以及混合媒介作品《1988年甲肝情况的报告》（1988年）。在后者中，他用粘稠的石膏、树脂和油漆混合物填充在乳胶手套里，用两块玻璃片夹住，制作出一套独特的准生物“标本”。



From left: *30 x 30* (1988), *Document on Hygiene No. 3* (1991). Installation view, *Zhang Peili: From Painting to Video*, Australian Centre on China in the World Gallery, The Australian National University, Canberra, 2016.

Q & A & Q

Two-channel video projection installation, 20:37 min., 2012

In *Q & A & Q* the artist documents the real-life police interrogations of two petty criminals. The police and criminals are aware that the interview is being videorecorded and so behave in a space between reality and performance. The systematic approach to the interrogation and the compliance of the would-be criminal is repeated over and over, gradually drawing attention to the format of the proceedings and distracting from the harsh reality of the situation. Although the work documents a real-life drama, once suspended in the video artifice the structured nature of the situation, the roles played and the repetitive format quickly veer towards the existential, the performative and the surreal. The ease with which the authenticating function of video is manipulated and derailed is at once amusing and deeply disconcerting.

Q & A & Q

双频投影录像装置，20分37秒，2012年

在《Q & A & Q》中，艺术家记录了现实中警察对两名轻犯的审讯。警察和犯人都知道采访会被录像，他们的表现也介于真实与表演之间。录像一再重复系统性的审讯方法和即将被定罪的嫌疑人对审讯的服从，逐渐引起观众对这一程序形式的关注，而分散了对严苛现实的注意力。在记录一场真实的审讯时，一旦使用录像艺术技巧将其悬置，这一情境的自身结构、参与者所扮演的角色和模式的重复性会迅速导向存在主义、表演性和超现实主义的领域。录像常被用作真实性的证据，但这一媒介被操纵和扭曲的轻易程度令人忍俊不禁，却又深感不安。



Q & A & Q (2012). Installation view, *Zhang Peili: From Painting to Video*, Australian Centre on China in the World Gallery, The Australian National University, Canberra, 2016.

About Zhang Peili

Born in Hangzhou in 1957, Zhang Peili has been a pioneer practitioner and educator in diverse media since the 1980s. From 1980 to 1984, Zhang studied in the Oil Painting Department at the Zhejiang Academy of Fine Arts (now the China Academy of Art), in Hangzhou, becoming a leading painter in the new art movement associated with the mid-1980s. In 1986, he and like-minded artist colleagues formed the experimental group the Pond Society (or Pool Society), which attempted to break away from the prevalent notions of art with collaborative works that brought art into daily life, through ephemeral installations and performances in public spaces. In 1988, Zhang's work *30 × 30* became what is widely regarded as the first video artwork in China.

In the early 1990s Zhang continued to experiment with video and new media, shifting permanently away from painting after 1994—*Flying Machine* being one of his last series of paintings of that year. His paintings, videos and installations featured in all the major group exhibitions that came to internationally define the image of Chinese contemporary art in the early 1990s, as well as the seminal exhibition of Chinese art at the 1993 Venice Biennale. In late 1997, the Museum of Modern Art, New York, acquired Zhang's three-channel video *Eating* (1997), then *Document on Hygiene No. 3* (1991), probably in early 1998, organising a solo presentation of Zhang's work later that year—all firsts for a mainland Chinese artist. In 2001, Zhang was invited to establish the New Media Art Center at the China Academy of Art, the first of its kind in the country, which enrolled its first students in 2003. In 2010, Zhang was awarded the prestigious China Contemporary Art Award for lifetime contributions to the field. In 2012, Zhang was appointed executive director of OCAT Shanghai, the first museum in China to specialise in video, media arts and architecture. Since 2010, and especially from 2014, Zhang has worked with kinetic sculptures and installations, often using flags, loudspeakers, radios, and other motifs of media, national identity and collective movements.

Zhang's work is in numerous significant collections, including the Museum of Modern Art, New York; Centre Pompidou, Paris; Fukuoka Asian Art Museum, Japan; Pacific Asia Museum, Pasadena; Galeria Helga de Alvear, Spain; Singapore Art Museum; and Queensland Art Gallery, Australia.

关于张培力

张培力1957年出生于杭州，自20世纪80年代以来一直是新媒体艺术的先驱实践者和教育家。1980年至1984年，张在杭州浙江美术学院（现中国美术学院）油画系学习，成为80年代中期新潮艺术运动的重要画家。1986年，他和志同道合的艺术家同侪组建了实验小组池社，试图通过共同创作临时装置和公共表演，摆脱普遍的艺术观念，将艺术带入日常生活。1988年，张培力的《30 x 30》被广泛认为是中国第一部录像艺术作品。

20世纪90年代初，张培力继续进行录像和新媒体实验，在1994年后永久停止绘画创作——《飞行器》便是他当年最后几幅画作之一。张培力的绘画、录像和装置出现在90年代初界定中国当代艺术形象的所有国际大型群展中，包括1993年威尼斯双年展上中国艺术开创性的亮相。1997年底，纽约现代艺术博物馆收藏了张培力的三频录像《进食》（1997年），1998年初又收藏了《(卫)字3号》（1991年），并在同年举办了张培力的个人展览——这集齐了中国大陆艺术家的所有“第一次”。2001年，张培力受邀在中国美术学院建立新媒体艺术中心，这是中国第一个以新媒体为导向的院系，并于2003年招收了第一批学生。2010年，为表彰张培力在新媒体艺术领域的贡献，他被授予著名的中国当代艺术奖终身成就奖。2012年，张培力被任命为OCAT上海馆执行馆长，这是中国第一家专注于录像、媒体艺术和建筑的美术馆。自2010年以来，尤其是2014年之后，张培力致力于动感雕塑和装置，经常运用旗帜、扬声器、收音机和其它关于媒介、民族身份和集体运动的主题。

张培力的作品收录于众多重要馆藏，包括纽约现代艺术博物馆、巴黎蓬皮杜中心、日本福冈亚洲美术馆、帕萨迪纳亚太博物馆、西班牙海洛格·德·阿尔维亚画廊、新加坡美术馆和澳大利亚昆士兰美术馆。

Contributors

Geremie R. Barmé, professor emeritus of Chinese history at The Australian National University (ANU), is a historian, cultural critic, filmmaker, translator and web-journal editor who works on Chinese cultural and intellectual history from the early modern period (1600s) to the present. After graduating from ANU, where he majored in Chinese and Sanskrit, Barmé studied at universities in the People's Republic of China (1974–77) and Japan (1980–83) and spent periods working as a journalist, freelance writer and translator in Hong Kong and China. Barmé is the author of *Shades of Mao: The Posthumous Cult of the Great Leader* (M. E. Sharpe, 1996), *In the Red: On Contemporary Chinese Culture* (Columbia University Press, 1999) and other books. His book *An Artistic Exile: A Life of Feng Zikai (1898–1975)* (University of California Press, 2002) was awarded the 2004 Joseph Levenson Prize for Modern Chinese History. He was the associate director and main writer of *The Gate of Heavenly Peace* (1995), a documentary for PBS's Frontline. He was also the co-director and co-producer of the documentary *Morning Sun* (2003), which the American Historical Association awarded the 2004 John E. O'Connor Film Award. In 2010, he became the founding director of the Australian Centre on China in the World at ANU.

John Clark, professor emeritus of art history at the University of Sydney, is the author of five books and the editor or co-editor of another five. His *Asian Modernities: Chinese and Thai Art Compared*, 1980 to 1999 (Power Publications, 2010), is a pioneering work in cross-disciplinary inter-Asian comparison of modern art and art worlds, and won the Art Association of Australia and New Zealand's Power Institute Prize for Best Book in 2011. After his *Modernities of Chinese Art* (Brill, 2010), his most recent book is *Modernities of Japanese Art* (Brill, 2013). His two-volume study *The Asian Modern, 1850s – 1990s* (National Gallery of Singapore, forthcoming) includes detailed comparative studies of more than twenty-five Asian artists across five generations. His *Contemporary Asian Art at Biennials* (National University of Singapore Press, forthcoming late 2019) includes a chapter on China at biennials. Clark also co-curated *Modern Boy, Modern Girl: Modernity in Japanese Art, 1910–1935* (Art Gallery of New South Wales, 1998), and in 2014 organised and co-curated *Araya Rasdjarmrearnsook: Storytellers of the Town*, with a co-edited catalogue (4A Centre for Contemporary Asian Art, Sydney; ANU Drill Hall Gallery, Canberra, 2014).

Lois Conner first went to photograph China in 1984, for eight months, on a Guggenheim Foundation grant. Her large-scale panoramic photographs are characterised by their narrative sweep and their implicit attention to history and culture. Conner's works are now in the permanent collections of many museums, including the Museum of Modern Art and the Metropolitan Museum of Art, New York, as well as the Victoria and Albert Museum and the British Library, London. In 1993, the Arthur M. Sackler Gallery, in Washington, DC, presented a retrospective of her work, titled *Landscape as Culture*. Conner has also been teaching for three decades, at Yale, Princeton, Stanford and the New School,

among others, and currently teaches at Bard College. Her books include *Beijing: Contemporary and Imperial* (Princeton Architectural Press, 2014), *Beijing Building* (Rossi & Rossi, 2011), *Life in a Box* (Hanart Gallery, 2010), *Twirling the Lotus* (Rossi & Rossi, 2007) and *China: The Photographs of Lois Conner* (Callaway, 2000).

Katherine Grube received her PhD from New York University and is currently teaching at the George Washington University. She was a 2014 Fulbright Scholar at Peking University and the recipient of the 2013 Asia Art Archive-Robert H. N. Ho Family Foundation China Research Grant. Her research examines the contemporary art and visual culture of post-Mao China. In 2017 she contributed research and writing to the exhibitions *Zhang Peili: Record. Repeat* (2017) at the Art Institute of Chicago and *Art and China After 1989: Theater of the World* (2018) at the Guggenheim Museum.

Kim Machan is the founding director of MAAP-Media Art Asia Pacific, through which she has developed major curatorial projects in Australia and across Asia since 1998. She has worked directly with Zhang Peili on numerous group and solo projects since 2000. In 2013, MAAP's achievements were recognised with five finalist nominations at the inaugural Australian Arts in Asia Awards, winning the Visual Arts prize for the exhibition *Light from Light*. In China, Machan has taken MAAP's exhibitions to a diverse range of major art and 'non-art' institutions, including the Art Museum of China Millennium Monument, National Art Museum of China, National Library of China, China Academy of Fine Arts (Beijing), China Academy of Art (Hangzhou), Hangzhou Library, Shanghai Library, and Guangdong Museum of Art (Guangzhou). In 2002, she co-curated (with Fan Di'an) *MAAP in Beijing: Moist*, the first new media art exhibition presented in a museum in China. In 2008, she was a curatorial adviser to *Synthetic Times: Media Art China 2008*, at the National Art Museum of China, which was a Beijing Olympics Cultural Project.

Olivier Krischer is the deputy director of the China Studies Centre, at the University of Sydney. Krischer completed his PhD at the University of Tsukuba, Japan, and has been a visiting fellow at the Institute of Modern History, Academia Sinica, Taipei, and a postdoctoral fellow at the Australian Centre on China in the World, at ANU, where he was also the curator of the CIW Gallery. He is the co-editor of *Asia through Art and Anthropology* (Bloomsbury, 2013) and a special issue of the *Australian & New Zealand Journal of Art*, 'Asian Art Research in Australia and New Zealand' (Taylor & Francis, 2016). He has also lectured in art and design history at the University of Tsukuba and the University of Sydney, and was previously the managing editor of *ArtAsiaPacific* magazine in Hong Kong (2011–12).

作者

白杰明 (Geremie R. Barmé) 是澳大利亚国立大学中国史荣休教授。他是一位历史学家、文化评论家、电影人、翻译家和网络期刊编辑，致力于研究17世纪以降早期现代时期至今的中国文化和思想史。他毕业于澳大利亚国立大学，主修中文和梵文，曾在中国（1974-1977年）和日本（1980-1983年）的大学毕业，并在香港和中国担任过记者、自由撰稿人和翻译。他著有《毛泽东的阴影：领袖身后的个人崇拜》（M.E. Sharpe出版，1996年）和《赤字：当代中国文化》（哥伦比亚大学出版社，1999年）。他的著作《艺术的逃难：丰子恺传》（加州大学出版社，2002年）被授予2004年列文森中国研究书籍奖。他曾担任美国公共电视台“前线”系列纪录片《天安门》（1995年）的副导演和主要编剧，纪录片《八九点钟的太阳》（2003年）联合导演和联合制片人，后者获2004年美国历史协会授予的约翰·E·奥康纳电影奖。他于2010年成为澳大利亚国立大学中华全球研究中心的创始主任。

姜苦乐 (John Clark)，悉尼大学艺术史荣休教授，主要著述包括五本研究著作，此外还担任了五本书籍的编辑或联合编辑。他的著作《亚洲现代性：1980年代和1990年代的中国与泰国艺术》（Power Publications，2010年）为现代艺术和艺术界的亚际跨学科比较研究做出了开创性工作，并荣获澳大利亚暨新西兰艺术学会最佳艺术图书奖。在《中国艺术的现代性》（博睿学术出版社，2010年）出版之后，他的最近著作是《日本艺术的现代性》（博睿学术出版社，2013年）。两卷新作《亚洲的现代：1850年代至1990年代》（即将于2019年末由新加坡国家美术馆出版）对跨越五个代际的、逾二十五位亚洲艺术家进行详细的比较研究，而《双年展上的当代亚洲艺术》2019年底将由新加坡国立大学出版社出版，其中一个章节专门论述双年展上的中国。姜苦乐还共同策划了“现代男孩，现代女孩：日本艺术的现代性1910-1935”展览（新南威尔士州美术馆，1998年），并于2014年共同组织、策划了“阿拉雅·拉斯迪阿：镇里讲故事的人”展览，并共同编辑了内容翔实的画册（4A当代亚洲艺术中心，悉尼；澳大利亚国立大学Drill Hall画廊，堪培拉）。

康兰丝 (Lois Conner) 在古根海姆基金会的资助下，康兰丝首次拍摄中国是在1984年，历时8个月。她的大幅全景照片以对历史和文化的叙述和绝对关注为特点。其作品为众多博物馆永久收藏，包括纽约现代艺术博物馆和大都会艺术博物馆，以及伦敦的维多利亚和阿尔伯特博物馆和大英图书馆。1993年，华盛顿特区的亚瑟·M·赛克勒画廊为康兰丝呈献了一个名为“风景作为文化”的回顾展。康兰丝在耶鲁大学、普林斯顿大学、史坦福大学和新学院等教育机构执教超过三十载。现于巴德学院执教。她的著作包括《北京：当代与帝国》（2014年）、《北京建筑》（2012年）、《水晶宫内外》（2010年）、Twirling the Lotus（2007年）和《中国：康兰丝的摄影》（2000年）。

古婷婷 (Katherine Grube) 获纽约大学博士学位，目前在乔治·华盛顿大学任教。她是北京大学2014年富布赖特学者，并获2013年亚洲艺术文献库——何鸿毅家族基金会中华研究奖助金。她的研究考察了后毛泽东时代中国的当代艺术和视觉文化。2017年，她为芝加哥艺术博物馆的“张培力：记录。重复。”（2017年）和古根海姆美术馆的“1989年后的艺术与中国：世界剧场”（2018年）展览撰文并提供研究支持。

金曼 (Kim Machan) 是亚太媒体艺术 (MAAP - Media Art Asia Pacific) 的创始人和艺术总监，自1998年起在澳大利亚和亚洲各地开展了多个大型策展项目。自2000年以来，金曼与张培力直接合作开展了许多群展和个人项目。2013年，亚太媒体艺术获首届澳大利亚亚洲艺术奖五项入围提名，其中展览“光源自光”获得视觉艺术奖。在中国，金曼将亚太媒体艺术策划的展览带入各种主要艺术及非艺术机构，包括中华世纪坛艺术馆、中国美术馆、中国国家图书馆、北京的中央美术学院和杭州的中国美术学院、杭州图书馆、上海图书馆、以及广州的广东美术馆。2002年，她与范迪安共同策划了中国首个在美术馆内举办的新媒体艺术展“润化：亚太媒体艺术节”。2008年，她担任中国美术馆举办的“合成时代：媒体中国2008”策展顾问，这是北京奥运会文化项目之一。

柯惟 (Olivier Krischer) 是悉尼大学中国研究中心副主任。他在日本筑波大学完成博士学位，曾是台北中央研究院近代史研究所的访问学者，是澳大利亚国立大学中华全球研究中心 (CIW) 的博士后研究员，并兼任CIW画廊的策展人。他是《亚洲艺术与人类学》(Bloomsbury出版，2013年)和《澳大利亚暨新西兰艺术期刊》特刊“澳大利亚和新西兰的亚洲艺术研究” (Taylor & Francis出版，2016年)的联合编辑。他曾在日本筑波大学和悉尼大学讲授艺术和设计史，并于2011至2012年曾担任香港亚太艺术杂志 (ArtAsiaPacific) 的执行总编。