

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 cherchant 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？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不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》, 《遗典引介》: 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) : 《非不同寻常的艺术》, 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。

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