



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:

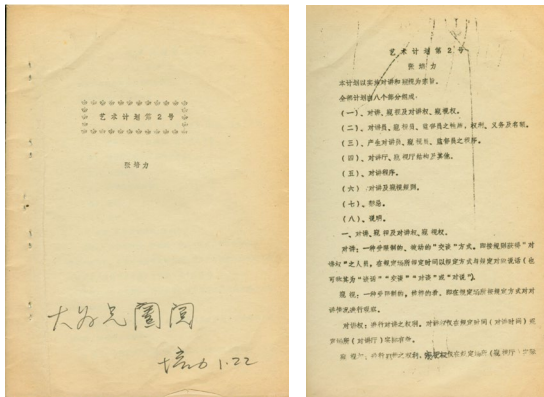
1. Cool and contained, almost macabre and disturbing realist painting, often around blues, in the mid-1980s. At the same time, Zhang experimented with installation and performance. He developed an aesthetics of boredom and control with his first video project, in 1988, when he recorded the process of 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 Wind-ing*, 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。



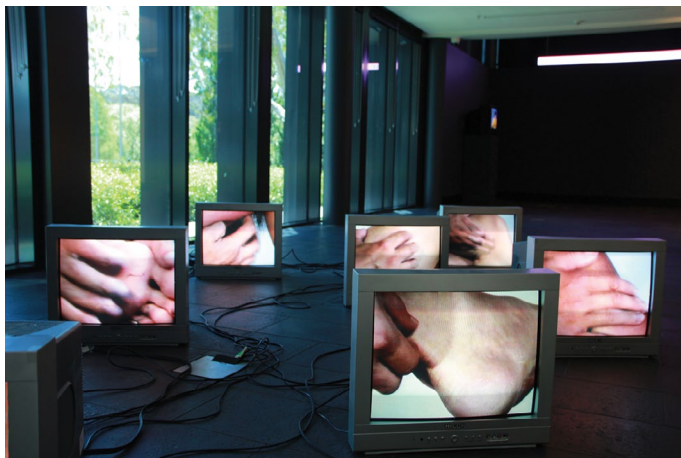
Wang Gongxin, *Red Doors*, 2002, four-channel video installation, colour, four-channel sound, 5:30 min, overall dimensions 6 x 6 m. Image courtesy the artist.

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 Chuyu, 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，批评家如果无罪则受到警察监视。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，汪建伟和冯梦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，解释性符号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）：《悬置的人：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-nouveaux-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增坡艺术博物馆收藏》，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，收入姜吉乐：《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. 戴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、乌尔善、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 Herschman 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、乌尔善、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·多米尼克·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。

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