

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。

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