

Acknowledgements

This project has been the fruit of many patient hands. I'm honoured to be the lucky one who gets to recognise their collective effort here, for this volume and the exhibition that preceded it.

None of this would have been possible without the generosity, support and friendship of Zhang Peili, Lois Conner and Geremie R. Barmé. Their stories, often illustrated with a photo or two from Lois, brought into intimate perspective the artwork of Zhang Peili, and decades of personal experience of change in China. In 2016 and 2017, Zhang generously welcomed me back to Hangzhou, to view work, record interviews and share meals—prefaced by his formidable espressos—in his fabled home town, where I once lived as a student, before cafés and sports car dealerships (and CCTV cameras) crowded the banks of West Lake.

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.

This project involved many friends from The Australian National University community. I thank Nancy Chiu, Sharon Strange, Jasmine Lin for their unfailing assistance, as well as many other colleagues at CIW—a crack team of editors, designers, event coordinators, translators and more. Jason O'Brien, at the ANU School of Art & Design print lab, and Jack Dunstan, from ANU Heritage, were unswerving in the face of printing and installation challenges. The amazing Amy Jarvis from ANU Heritage was the original source of much magic in the CIW gallery installations—including Jack.

Behind the scenes, the artisans of ANU Facilities & Services made the impossible seem effortless in this and previous exhibition designs. Particular thanks go to master carpenters Glenn Beattie, Bryce Conley, Ray Judge and team; painter Paul Trapani; and lighting technician Peter Meusberger. To conservators Celia Cramer and Kim Morris at Art & Archival, I echo the appreciation of Zhang Peili, for treating his work with such specialist

care and interest. Many colleagues in the field enriched the exhibition context. My thanks to Claire Roberts for her erudite opening remarks at the exhibition and her collegial support in the preparation of this book. A big thank-you, too, to Chaitanya Sambrani, lecturer in art history and curatorship at the ANU School of Art & Design, with whom I organised the parallel conference Moving Image Cultures in Asian Art, at which Zhang Peili gave a keynote lecture. That lecture benefited from the expert translation skills of Linda Jaivin, for which I thank her.

My heartfelt thanks to all the colleagues who have contributed texts and time to this book. In addition to Lois, Geremie and Kim, I particularly acknowledge Katherine Grube and John Clark for sharing their research on Zhang Peili's work. Their contributions greatly expand the conversation of this project and contribute to our understanding of Zhang and the context of video art in China. Special thanks to Chinese-born Australian artist Paul Bai, who designed this book, as well as the key visuals for the exhibition, on the basis of his own long familiarity with Zhang and his work. Ben Wilson's thorough copyediting greatly refined our English texts, while the diligent translations and edits of Kang Kang, Yang Xiaoya and Chen Shuxia have rendered the Chinese eloquently.

Very importantly, this project has had the generous and patient support of the Australia-China Council, which continues the meaningful work of fostering cultural connections between China and Australia. Special thanks to the council's Serina Huang and its deputy chair Stephanie Fahey. I also acknowledge the ANU Research School of Asia & the Pacific, which supported Zhang Peili's visit to Canberra in 2016.

Finally, I would like to acknowledge again our friend and colleague Geremie R. Barmé, founding director of CIW, whose experience and research of art and things Chinese inspired this journey.

鸣谢

这个项目因许多人的耐心耕耘才得以完成, 我很荣幸在此对这一集体努力进行致谢。

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, 康兰丝表现得大大度而亲切, 我至今仍然感谢她。

"张培力: 从绘画到录像" 展览的成功很大程度上要感谢我的联合策展人金曼 (Kim Machan), 以及她的创造性和敬业精神。金曼是亚太媒体艺术 (MAAP-Media Art Asia Pacific) 的创始总监, 她不仅慷慨出借张培力的录像作品, 还提供了大量必要的专业设备来呈现它们。

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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。

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