

Contributors

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

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

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

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

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

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

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

作者

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

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

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

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

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

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

This text is taken from *Zhang Peili: From Painting to Video*,
edited by Olivier Krischer, published 2019 by ANU Press,
The Australian National University, Canberra, Australia.