



External view of the Australian Centre on China in the World.

中华全球研究中心建筑局部外观。



Annotated list of exhibited works

展览作品图片及说明

The exhibition *Zhang Peili: From Painting to Video* was held in the Australian Centre on China in the World gallery, at The Australian National University, from 27 August to 15 November 2016. Below is an annotated list of exhibited works, approximately in their order of appearance in the space.

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。以下是展出作品的目录及注释，按其在空间中出现的大致顺序编排。

Uncertain Pleasure (I)

Six-channel video, twelve CRT monitors, 30 min., 1996

Uncertain Pleasure has been exhibited in a number of variations since it was created. This twelve-monitor installation features the relentless motif of a body being scratched, shown through a series of close-ups on the reddening skin of the neck, the arms, the feet and the back. Through the repetitive movement of scratching, the subjective response of pleasure and pain becomes ambiguous, embodying what Zhang has termed an 'indefinite border'. In *Zhang Peili: From Painting to Video* this work was installed across the gallery entrance, with a few monitors outside (in the CIW foyer) and the others spreading into the gallery.

不确切的快感 (I)

六频录像，十二台阴极射线管显示器，30分钟，1996年

自从创作以来，《不确切的快感》曾以不同形式展示过。通过十二台显示器，此装置作品呈现出身体被反复搔抓的主题，通过颈部、手臂、脚和背部渐红的皮肤的一系列特写显示出来。通过搔抓的重复运动，快感和痛苦的主观反应变得模棱两可，体现了张培力所谓的“无限边界”。在“张培力：从绘画到录像”中，这件作品被呈现在画廊入口处，显示器由展厅外的门厅空间中一直延伸进入展厅内部。



Uncertain Pleasure (I) (1988). Installation view, Zhang Peili: *From Painting to Video*, Australian Centre on China in the World Gallery, The Australian National University, Canberra, 2016.



Flying Machine

Oil on canvas, 148 x 110 cm, 1994

Zhang Peili returned to painting in 1989, developing a few series of works in the next few years, while working simultaneously on video and multimedia installations. *Flying Machine* is one of a series of paintings, likely completed in late 1994, each featuring the silhouette of a helicopter and given the same title. The helicopter invites notions of movement, the military, surveillance and technology, but also of luxury or rescue. However, like Zhang's other paintings from the early 1990s the key motif derives from the ready-made content of media imagery (in this case, from a newspaper), attempting to deny or confuse the kind of authorial subjectivity by which modern painting is typically defined. Zhang was also mindful of the growing impact of consumer culture and mass media, and the forces driving these. As Machan comments in her essay in this volume, this work is unlike Zhang's earlier paintings, which tend to have a thin, flat application of paint. Instead, *Flying Machine* features layers of brushed, splashed and dripped paint, over which has been painted a final blue 'mask', creating the outline of the helicopter. The effect is reminiscent of screen-printing—a technique Zhang first incorporated into his painting around 1989, saying it was a way of avoiding the need to decide what to paint.

飞行器

布面油画, 148 x 110cm, 1994年

1989年，张培力回归绘画，在接下来几年中创作了多个绘画系列，同时兼顾录像和多媒体装置艺术。《飞行器》是其系列绘画中的一组，这组同名绘画大约完成于1994年底，每幅画作中呈现出直升机的剪影。直升机暗示了运动、军事、监视和技术的概念，又或是代表奢侈品和救援。然而，就像张培力其他20世纪90年代早期的画作一样，主题中心来源于现成的媒介影像（在这个例子中，则来自报纸），试图否认或混淆现代绘画通常被定义的作者主观性。他还注意到消费文化和大众媒体日益增长的影响，以及推动这些影响的力量。正如金曼在本书文章中所写，此作品不同于张的早期绘画作品，那些作品倾向于薄而均匀的涂料。相反，《飞行器》中包含多层刷，泼和滴的颜料，然后最后涂上的蓝色“遮罩”出直升机的轮廓。这种效果让人想起丝网印刷——这也是张培力1989年左右首次融入创作中的一种技巧，丝网印刷使他无需决定该画什么。



Water - Standard Version from the Cihai Dictionary

Single-channel video, 9:35mins, 1991

Through the introduction of a friend, Zhang commissioned the newly established Beijing Media Center (*Beijing meidiya dianshi zhongxin* 北京梅地亚电视中心) to produce this video, which features a professional news announcer reading the entry for ‘water’ from a standard dictionary. At the time, the announcer, Xing Zhibin, was one of the most recognised voices and faces on Chinese television; her evening news segment aired across the country, across diverse channels, becoming a collective experience. It was her voice that most people had heard when the government reported on the Beijing protests and crackdown in 1989, adding further poignancy to this work. Zhang separates the form and content of a typical news programme, not simply depicting but reproducing the form of official news, while replacing the content. Watched without sound, viewers would have little reason to assume this was not a real news announcement. Although seldom commented on, Zhang’s ability to partially intervene in state media, through an acquaintance and an appropriate sum of money, also demonstrates another aspect of the profound impact economic development would have on both art and society in 1990s China.

水——辞海标准版

单频录像，9分35秒，1991年

通过朋友介绍，张培力委托北京梅地亚电视中心制作了这个录像。录像中一位专业新闻播音员阅读词典中“水”的条目。在当时，这位播音员邢质斌是中国电视上最受认可的声音和面孔之一，因为她的晚间新闻节目通过多个频道在全国各地播出，已经成为一种集体经验。关于1989年北京发生的抗议和镇压的官方报道也是通过她的声音播报，这让此作品更显悲剧性。张培力将典型新闻播报的形式和内容剥离开来，不仅描述而是复制了官方新闻的形式，并更换其中的内容。在不听声音的情况下观看，绝大多数观众不会有任何理由怀疑这不是一个真正的新闻节目。张培力能够通过人际关系和适当的金钱对国家传媒进行部分干预，也证明了经济发展对20世纪90年代中国艺术和社会产生了深远影响，这是他的作品中很少被人评述的一点。



From left: *Water - Standard Version from the Cihai Dictionary* (1991), *Standard Translation* (2010). Installation view, *Zhang Peili: From Painting to Video*, Australian Centre on China in the World Gallery, The Australian National University, Canberra, 2016.

Standard Translation

Custom-built LED high-definition monitor (300 x 25 x 12 cm), computer, 2010

Standard Translation continues Zhang's intervention into the sense-making of a medium, being a new development from a 2008 video work of the same title, showing how Zhang has expanded certain ideas across different media and contexts. The piece in this exhibition, commissioned by MAAP-Media Art Asia Pacific in 2010, is a custom-built scrolling-text LED sign, evoking authoritative news headlines and didactic stock-market information. The colourful sign flashes text from a Chinese proverb that has been fed through the widely used online translation engine, Google Translate, to produce its equivalent in a succession of different languages, including French, Arabic, Chinese, Spanish, Japanese, Korean and Hindi. The original Chinese proverb, *hao han bu chi yan qian kui* 好汉不吃眼前亏, refers to having the wisdom to know when to retreat in the face of certain defeat, yet the automatic English translation is '*heroes do not eat the immediate loss*'. The apparent authority of the technology—both the LED medium and the AI software—quickly erodes as the automatically generated content becomes increasingly nonsensical in successive languages. Echoing this disorientation, the LED lights forming the text and background switch between lurid hues and are intentionally irritating to the eye, thus blurring both the content and the form. The work also registers Zhang's critique of the promise of technology, a narrative often aligned with ideas of globalisation as a form of cultural translation and homogeneity of experience.

标准翻译

定制LED高清显示器（300 x 25 x 12cm），计算机，2010年

《标准翻译》延续了张培力对媒介生产意义的干预。作为2008年同名作品的延伸，这件作品体现出艺术家如何将某些观点扩展至不同媒介和语境。此次展出的作品由亚太媒体艺术（MAAP）于2010年委托创作，是一个定制的LED滚动文字广告牌，形式类似于滚动的权威新闻头条或股市信息。彩色显示屏上反复闪现出一条中国俗语“好汉不吃眼前亏”，通过广泛使用的在线翻译服务谷歌翻译，生成一系列不同的语言，包括法语、阿拉伯语、中文、西班牙语、日语、韩语、印地语等。这句俗语本来的意思是教人面对失败应有撤退的智慧，自动翻译为英语时却成了“*heroes do not eat the immediate loss*（英雄不吃即时的损失）”。随着陆续自动生成的内容在其它语言中变得愈发荒谬，LED屏幕和人工智能软件给这一技术带来的权威感迅速消失。与这种混乱相呼应的是，LED灯在文字和背景切换时采用鲜艳耀眼的颜色，有意刺激人眼，从而进一步模糊内容和形式。此作品还体现了张培力对技术承诺的批评，这种技术承诺的叙述通常与全球化作为文化翻译和经验同质性的观点相一致。



30 x 30

Single-channel video, CRT monitor, 32:09 min., 1988

Filmed over 180 minutes (the full length of a videotape), *30 x 30* shows the artist smashing a thirty-by-thirty-centimetre mirror, meticulously reassembling the glass shards using glue, only to repeat the process again. Recognised as the first video artwork to be made in China, Zhang's experiment rejects the illusory qualities of the medium and has been read as a pertinent critique of the rise of popular television and mass entertainment in China. Zhang originally produced the work to present 'something new' at the conference on contemporary Chinese art production, held during 22–24 November 1988, at Huangshan, in Anhui province. Even in this first foray into the medium, Zhang shows an interest in ritual tedium (in the making and breaking of meaning) and the visceral potential of time-based media.

30 x 30

单频录像，阴极射线管显示器，32分09秒，1988年

在这180分钟、也就是一盘录像带的总长内拍摄的《30x30》中，艺术家反复砸碎一面三十厘米乘三十厘米的镜子，用胶水精心重新粘合碎片，然后不断重复这个过程。

《30x30》被认为是中国第一件录像作品。张培力的实验拒绝了录像媒介的虚幻，并被解读为对中国流行电视和大众娱乐的批判。这件作品是为1988年11月22日至24日在安徽省黄山市举行的中国现代艺术创作研讨会而创作的，张培力想在会上呈现一些“新的东西”。第一次涉足录像媒介，张培力已经表现出对仪式化的枯燥的强烈兴趣，包括意义的产生和破坏，以及时基媒介的内在潜力。



From left: *Water - Standard Version from the Cihai Dictionary* (1991), *Standard Translation* (2010), *30 x 30* (1988). Installation view, *Zhang Peili: From Painting to Video*, Australian Centre on China in the World Gallery, The Australian National University, Canberra, 2016.



Document on Hygiene No. 3

Single-channel video, CRT monitor, 24:45 min., 1991

In *Document on Hygiene No. 3* the artist proceeds to slowly wash a live chicken in a basin with soap and water. At first the chicken is visibly flustered and uncertain, but it soon settles and eventually appears to blink languidly, as though dozing off. In this way, the measured, repetitive washing action subtly enacts ideas of control and submission, through which apparently simple values such as the positive and negative are blurred.

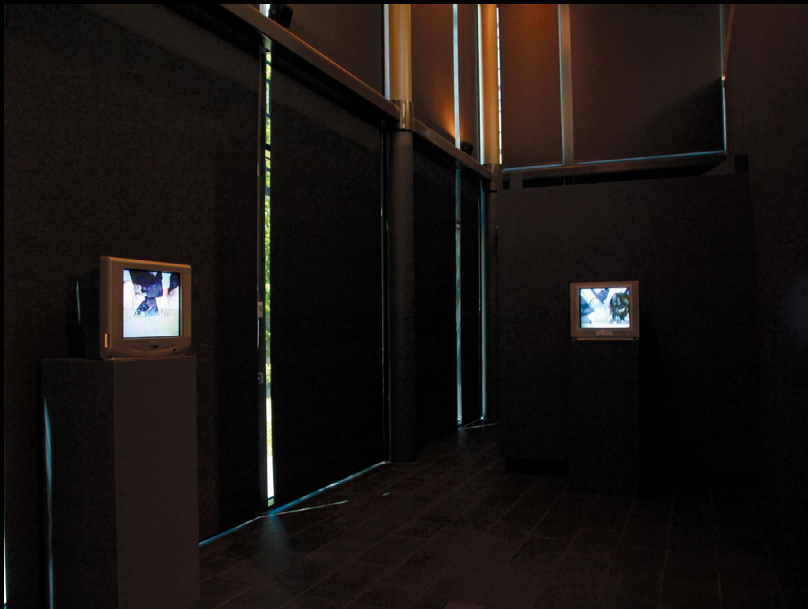
Zhang wears surgical gloves, which here enact a sanitising distance between subject and object, which is nevertheless synthetic and impermanent. There is also a sardonic element regarding state-led hygiene, public service campaigns and the experience of television: the work was originally installed—in the first exhibition of a video artwork in China—with a ‘crowd’ of bricks in front, lined up like rows of spectators (people used to use bricks to mark their place at communal cinemas, for example). In the mid-to late-1980s, Zhang made a number of works that used such gloves as a motif, including the oil painting series *X?* (1986–87), and the mixed-media work *A Report on the Hepatitis Infection in 1988* (1988), for which he filled surgical gloves with a viscous mixture of plaster, resin and paint, then sandwiched these between glass, creating a set of unique, quasi-organic ‘specimens’.

(卫)字3号

单频录像，阴极射线管显示器，24分45秒，1991年

同样在一盘标准录像带的180分钟内拍摄，这件作品是张培力关于持续性艺术和模糊美学实验的另一个早期例子。它单调枯燥却又令人不安。在《(卫)字3号》中，艺术家用肥皂和水慢慢地洗一只盆中的活鸡。鸡在陌生的环境中显得慌乱而不知所措，但它很快就稳定下来，最终甚至在搓洗时打瞌睡或慵懒地眨眼。克制、重复的洗涤动作巧妙地体现出艺术家对控制和顺从的理解，而正面和负面的简单价值判断在此被模糊。

张培力戴着医用手套，体现出主体和客体之间的无菌隔离，虽然这一隔离是人为和无常的。此处还有暗含了对国家主导的卫生运动、服务群众运动和电视观看经验的讽刺：作为中国第一件录像艺术展出时，艺术家在作品前摆放了一堆砖头，像观众一样按列排好——在当时，人们习惯在集体电影放映等场合用砖头来标记座位。在20世纪80年代中后期，张培力以乳胶手套为主题创作了一系列作品，包括系列油画《X?》（1986-1987年），以及混合媒介作品《1988年甲肝情况的报告》（1988年）。在后者中，他用粘稠的石膏、树脂和油漆混合物填充在乳胶手套里，用两块玻璃片夹住，制作出一套独特的准生物“标本”。



From left: *30 x 30* (1988), *Document on Hygiene No. 3* (1991). Installation view, *Zhang Peili: From Painting to Video*, Australian Centre on China in the World Gallery, The Australian National University, Canberra, 2016.

Q & A & Q

Two-channel video projection installation, 20:37 min., 2012

In *Q & A & Q* the artist documents the real-life police interrogations of two petty criminals. The police and criminals are aware that the interview is being videorecorded and so behave in a space between reality and performance. The systematic approach to the interrogation and the compliance of the would-be criminal is repeated over and over, gradually drawing attention to the format of the proceedings and distracting from the harsh reality of the situation. Although the work documents a real-life drama, once suspended in the video artifice the structured nature of the situation, the roles played and the repetitive format quickly veer towards the existential, the performative and the surreal. The ease with which the authenticating function of video is manipulated and derailed is at once amusing and deeply disconcerting.

Q & A & Q

双频投影录像装置，20分37秒，2012年

在《Q & A & Q》中，艺术家记录了现实中警察对两名轻犯的审讯。警察和犯人都知道采访会被录像，他们的表现也介于真实与表演之间。录像一再重复系统性的审讯方法和即将被定罪的嫌疑人对审讯的服从，逐渐引起观众对这一程序形式的关注，而分散了对严苛现实的注意力。在记录一场真实的审讯时，一旦使用录像艺术技巧将其悬置，这一情境的自身结构、参与者所扮演的角色和模式的重复性会迅速导向存在主义、表演性和超现实主义的领域。录像常被用作真实性的证据，但这一媒介被操纵和扭曲的轻易程度令人忍俊不禁，却又深感不安。



Q & A & Q (2012). Installation view, *Zhang Peili: From Painting to Video*, Australian Centre on China in the World Gallery, The Australian National University, Canberra, 2016.

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