

新闻稿

展览：张培力

策展人：张尢

艺术家：张培力

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主办：红砖美术馆

支持：农夫山泉 欧普照明

红砖美术馆将于 10 月 29 日推出艺术家张培力同名个展“张培力”。本次展览由张尢策划，是中国当代艺术重要人物张培力迄今为止规模最大的个展，呈现了艺术家近年来创作的从大型作品到单 体物件的机械、录像与互动装置作品。

在张培力四十年的艺术生涯中，一个一以贯之的主题便是“重复”，通常带有一种仪式般的精确以及特有的模糊。这种重复在操作上准确无误，但其蕴意则不一而足，而冗余和递归的概念使其变得更加复杂。在这重复、冗余和递归的表象之下，隐藏着一个被激活的格子系统——有时表现为单一的网状结构，有时则展现为矩阵网络，或者通过建筑、声音、身体的形式变异，打破对格子的常规理解。

张培力的格子——正如他在“85 新潮”运动高潮时期作为中国前卫艺术的开创者之一的崛起一样，是根植于现代主义传统中反表象诉求的内在需要，正如艺术批评家罗莎琳·克劳斯所言，它由历史先锋艺术内部逻辑中的基础——隐含的网格系统所凸显。张培力作品中的格子既作为一种形式上的去图像化装置，又是一种对心理冲动和反应性框架的表达。

在展览中，我们看到煤气瓶在旋转和垂直力的强大推动下被猛烈抛掷，暗示着一种高度紧张的时间格子在不断重复。在另一件作品中，成排的煤气瓶以有节奏的冗余方式旋转，通过两侧镜面的反射，化为无限的涟漪。一组庞大的嵌套格栅激发了递归的缠绕与升级，

而一张巨大的发声床垫在观众的持续互动中被激活，通过暗置于床垫下的执行器的格子发出共鸣。巨幅人脸投影以间歇性的炫目光芒脉动，同时为那些被截断的字符所困惑。

格子由交错的横线与纵线累积构成，形成事件的系列起伏，构建出一个组织、分割并定义空间与时间及其精神回响的框架。格子体现了一个复杂的关系网络，其中每个交叉之处都代表了潜在的互动或冲突的焦点，是在原本无差异的连续体中，决策凝聚的瞬间。

张培力的系统因此毫不意外地成为这种庞大结构纠葛中的一部分，既是一个设立秩序的格子系统，也是有着精神情感的抛物状格子——一个偏离直线，因速度而扭曲的拓扑线框。通过重复它被强化，通过冗余它会演变，通过递归它得以重构。格子既束缚了他，也解放了他的创造灵感，激发起观众的身体反应与心理共鸣。

关于艺术家

张培力

张培力，1957 年生于杭州，1984 年毕业于浙江美术学院(现中国美术学院)，后任该校教授，并曾任 OCAT 上海馆执行馆长。

张培力于 1985、1986 年组织并参与了“85 新空间”展览及艺术家团体“池社”。他的《30 × 30》(1988)被认为是中国最早的录像艺术作品。2003 年，他在中国美术学院创立新媒体体系，开启了中国最早的新媒体艺术教育。张培力曾参加威尼斯双年展、里昂双年展、悉尼双年展、光州双年展和釜山双年展等国际展事，并曾在纽约现代艺术博物馆、芝加哥艺术博物馆和比利时根特当代美术馆举办个展。他的作品被众多重要机构收藏，包括纽约现代艺术博物馆、伦敦泰特现代美术馆、纽约古根海姆博物馆、阿布扎比古根海姆博物馆、巴黎蓬皮杜艺术中心、芝加哥艺术博物馆、亚洲协会、新加坡美术馆、昆士兰美术馆、香港 M+、福冈亚洲美术馆、法国国家造型艺术中心、上海民生现代美术馆、德国戴姆勒艺术收藏、法国 DSL 艺术收藏、香港 K11 艺术基金会、杭州天目里美术馆等。

关于策展人

张尕

张尕于 2000 年代初期共同组织并策划了北京国际新媒体艺术展暨论坛(2004-2006)，将国际媒体艺术的最新实践与理论介绍到中国大陆。他曾担任三届国际媒体艺术三年展

(中国美术馆, 2008-2014)的策展人, 其他主要的展览还包括“动为行——中国媒体艺术 35 年”(天目里美术馆, 2023)、“真实的拓扑:媒体艺术展”(深圳市当代艺术与城市规划馆, 2023)、第六届广州三年展(联合策展人, 2018)、“机器不孤单”(萨格勒布当代艺术博物馆, 2018)、“‘非真实’——算法之当下”(联合策展人, 巴塞尔电子艺术中心, 2017)、“术问:真实的回归”(卡尔斯鲁厄艺术与媒体中心, 2017)、“包裹时间”(联合策展人, 白南准艺术中心, 2016)。2024 年, 他分别策划了韩国艺术家金允哲以及中国艺术家王郁洋个展。他编辑过多本书籍并撰写了大量展览目录文章。张尢现任中央美术学院特聘教授以及上海新时线媒体艺术中心艺术指导。

ZHANG Peili

Curator: Zhang Ga

Artist: Zhang Peili

Opening: 27 October 2024

Dates: 29 October 2024 – 2 March 2025

Organized By Red Brick Art Museum

Supported By NONGFU SPRING OPPLÉ

Red Brick Art Museum will present the recent works of artist Zhang Peili on October 29. Curated by ZHANG Ga, *ZHANG Peili* marks the largest solo exhibition to date by the artist, a pivotal figure in Chinese contemporary art, and features kinetic, video, and interactive installations ranging from monumental structures to vernacular objects created in recent years.

Across his 40-year career, ZHANG Peili's work has been anchored by a recurring motif: repetition, often executed with ritualistic precision and imbued with characteristic ambiguity. Exacting in its execution yet multivalent in its signification, ZHANG Peili's repetition is further complicated by the notions of redundancy and recursion. Beneath this trinity of formal apparatus lies the mobilization of the grid system—sometimes expressed as a singular reticulation, other times manifested as a network of matrices, or articulated through architectonic, sonic, or somatic iterations that diverge from conventional grid systems.

ZHANG Peili's grid—akin to his emergence as one of the progenitors of the Chinese avant-garde at the height of 85 New Wave—is also an immanent necessity rooted in the anti-representational imperative of the modernist tradition, which, as art critic Rosalind Krauss argued, is accentuated by an underlying grid system fundamental to the inner logic of the historical avant-garde. Grids in ZHANG Peili's oeuvre serve both as a formal device for depictorialization, and as an expression of psychic impulse and reactive frameworks.

In the exhibition, we encounter propane tanks hurled by a formidable velocity of rotation and vertical force, suggesting a heightened temporal grid of repetition. In another piece, a matrix of tanks swerves in rhythmic redundancy, morphing into infinite rippling through reflections in the flanking mirror panes. A colossal assemblage of nested lattices provokes a recursive escalation of involution, while a vast sounding mattress, activated by constant audience participation, reverberates through underlaid grids of actuators. We are awe-stricken by towering projections of human faces, pulsating in intermittent throbs of dazzling light, and bemused by the truncated characters that confound wisdom and common sense.

A Grid—an accretion of interlocking lines both horizontal and vertical, as well as a serial undulation of events, forming a framework that organizes, segments, and defines both space and time and their psychic repercussions. The grid embodies a complex network of relations, in which each intersection signifies a point of potential interaction or conflict, a moment when new departures crystallize within an otherwise undifferentiated continuum.

ZHANG Peili's grid systems are thus part of the entanglement within a larger-than-life megastructure, at once a grid system of coordinates that institutes order, a hyperbolic grid of psychic affect that deviates, and a topological wireframe of velocity that distorts. In repetition it intensifies, by redundancy it permutes and with recursion it reconstructs. The grid both ensnares and sets free his artistic whims, engendering in the viewer, whether consciously or unconsciously, somatic responses and psychological reciprocities.

About the artist

ZHANG Peili

Born in 1957 in Hangzhou, ZHANG Peili graduated from Zhejiang Academy of Fine Arts (now China Academy of Art) in 1984, where he later taught as a professor. He is also the former executive director of OCAT Shanghai.

In 1985 and 1986, ZHANG Peili organized and participated in the "'85 Xin Kong Jian" ('85 New Space) exhibition and artist collective "Chi She" (Pond Society). His work "30x30" (1988) is considered the earliest video artwork in China. In 2003, he established the new media department at China Academy of Art and thus started the earliest new media art education in China.

ZHANG Peili has participated in the Venice Biennale, la Biennale de Lyon, the Sydney Biennial, the Gwangju Biennial, the Busan Biennale, etc. ZHANG has held solo exhibitions at Museum of Modern Art, New York; Art Institute of Chicago; and the Municipal Museum of Contemporary Art, Gent. His works have been collected by prominent institutions such as Museum of Modern Art, New York; Tate Modern, London; Solomon R. Guggenheim Museum, New York; Guggenheim Abu Dhabi; Centre Pompidou, Paris; Art Institute of Chicago; Asia Society; Singapore Art Museum; Queensland Art Gallery; M+Museum, Hong Kong; Fukuoka Asian Art Museum; Centre national des arts plastiques; Shanghai Minsheng Art Museum; Daimler Art Collection; DSL Collection, K11 Art Foundation, and By Art Matters Museum, Hangzhou, among others.

About the curator

ZHANG Ga

ZHANG Ga co-organized and curated the *Beijing International Media Art Exhibition and Symposium* (2004–2006) in the early 2000s, introducing the latest global media art practices and theorization into mainland China. He curated three editions of the Media Art Triennial at the National Art Museum of China (2008-2014). Other notable exhibitions include *Motion Is Action:*

35 Years of Chinese Media Art (By Art Matters, 2023), *Topologies of the Real* (MoCAUP, 2023), *The 6th Guangzhou Triennial* (co-curator, 2018), *Machines Are Not Alone* (Zagreb Contemporary Art Museum, 2018), *unREAL: The Algorithmic Present* (co-curator, HeK Basel, 2017), *Datumsoria: The Return of the Real* (ZKM, 2017) and *Wrap Around the Time* (co-curator, Nam June Paik Art Center, 2016). In 2024, he curated solo exhibitions of South Korean artist Yunchul Kim and Chinese artist Wang Yuyang respectively. He has edited several books and written numerous catalogue essays. ZHANG Ga is Distinguished Professor at the China Central Academy of Fine Arts and also directs the Chronus Art Center in Shanghai.