

ZHANG PEILI - ARTIST BIO and CV

As a central figure of the historical avant-garde 85 New Wave movement, Zhang Peili (b. 1957, Hangzhou) played a role in the founding of the Pond Society collective and became a core advocate of the school known as "rational painting." In 1988 he completed what is commonly known as the first piece of video art created in China with *30 x 30*, the infamous onscreen performance in which he smashed and repaired a square mirror, thus entering into a sustained investigation of video and related media including photography, installation, and electronic art. Typically adopting a minimal or reductive position that constructs an essential relationship between the aesthetics of video playback technology and the moving image itself, his video installation focuses on questions of perceived reality, media convention, individual agency, and spatial structure. In the years between 1988 and 2011 his video practice has undergone a number of significant shifts, beginning with the cool and contained painting of the mid-1980s and then moving into the aesthetics of boredom and control in his first video projects, including *Document on Hygiene No. 3* (1991), in which the artist subdues and washes a chicken at the center of the frame. The mid-1990s saw classical reworkings of the relationship between content and spatial form, as with *Uncertain Pleasure II* (1996), in which a hand scratches every corner of a naked body depicted only in fragmentary close-up shots across 10 channels, or *Water: Standard Edition of Cihai* (1991), for which a television announcer reads a dictionary entry as if it were the evening news. And then there are the appropriation and remix works, including not only *Last Words* but also *Actors' Lines*, in which the gestures of revolutionary fervor depicted in a militaristic propaganda film are reframed to read almost romantically. Finally, more recent works involve interactive closed-loop systems like *Hard Evidence No. 1* (2009) and theatrical scenes like *A Gust of Wind* (2008).

Zhang Peili was trained at the Zhejiang Academy of Fine Arts, graduating from the oil painting department in 1984 on the cusp of the aesthetic

upheavals of that decade, and returned to the China Academy of Art as a professor in 2002, where he is currently responsible for the Embodied Media Studio of the School of Intermedia Art. His work is held by the collections of major global institutions including the Museum of Modern Art and the Centre Pompidou.

Biography

1957 Born in Hangzhou, China

Currently Lives and works in Hangzhou, China

Education

1984 Graduated from China Academy of Art (Oil Painting Department), Hangzhou, China

Solo Exhibitions

2006 Phrase, Beijing 'Currents' Art Space, Beijing, China

2000 Artist Project Rooms, Arco2000, Art & Public, Madrid, Spain

1999 Jack Tilton Gallery, New York, U.S.A.

1998 The Museum of Modern Art, New York, U.S.A.

1997 Galerie Krinzinger, Vienna, Austria

The Art Centre, Centres of Academic Resources
Chulalongkorn, Bangkok, Thailand

1996 Video Forum, Art27'96, Art & Public, Basel, Switzerland

1993 Maison des Cultures du Monde, Galerie du Rond Point, Paris, France

Galerie Crousel-Robelin, Paris, France

Selected Group Exhibitions

2006 European Media Art Festival 2006, Osnabrueck, Germany

China Power Station Part I, Serpentine Gallery, London, U.K.

Create History: Commemoration of Chinese Modern Art in 1980s,

OCT-Contemporary Art Terminal, Shenzhen, China

2005 L'ART DE PRODUIRE L'ART, Le Fresnoy-Studio National, France

Le invasioni barbariche, Galleria Continua, San Gimignano, Italy

Shaun Gladwell / Tracey Moffatt / Zhang Peili, Institute of Modern Art, Brisbane, Australia

Archaeology of the future, The Second Triennial of Chinese Art, The Nanjing Museum, China
2004 Techniques of the Visible, Shanghai Biennale 2004, Shanghai Art Museum, Shanghai, China
Light as Fuck, Shanghai Assemblage, The National Museum of Art, Norway
BEYOND BOUNDARIES, Shanghai Gallery of Art, Shanghai, China
Zooming into Focus, Contemporary Chinese Photography & Video from the Haudenschild Collection, Shanghai Art Museum, Shanghai, China
China, Video Generation, Maison Europeenne de la Photographie, Paris, France
Dialogues, Gu Dexin/ Wang Gongxin/ Zhang Peili, Shanghai Gallery of Art, Shanghai, China
2003 Z.O.U-Zone of Urgency, La Biennale di Venezia (50a Esposizione Internazionale d'Arte), Venice, Italy
Happiness: a survival guide for art and life, Mori Art Museum, Tokyo, Japan
10th Biennial of the Moving Image, Geneva, Switzerland
Alors, la Chine?, Centre Pompidou, Paris, France
The First Guangzhou Triennial, Guangzhou Museum of Art, China
OPEN SKY, Shanghai Duolun Museum of Modern Art, Shanghai, China
2002 PAUSE, Gwanju Biennale 2002, Gwangju, Korea
MOIST, 4th Multimedia Art Asia Pacific Festival, Beijing, China
The Third Space in The Fourth World, Eastlink Gallery, Shanghai, China
2001 TELEVISIONS, Kunst Hall, Wien
Living in Time, Nationlgalerie im Hamburger Bahnhof, Museum fuer Gegenwart, Berlin, Germany
China Art Now, Singapore Art Museum, National Heritage Board, Singapore
Compound Eyes, Contemporary Video Art from China, East Lu Gallery, LASALLE-SIA College of the Arts, Singapore
2000 Open Ends, Art at the MOMA Since 1980, The Museum of Modern Art, New York, U.S.A.
Media-city Seoul 2000, Seoul Metropolitan Museum, Seoul, Korea
Shanghai Biennale 2000, Shanghai Art Museum, China
Passe-murailles Nouvelles - scenes de l'art contemporain chinois,

Musee de Picardie, Amiens, France
1999 APERTO over ALL, La Biennale di Venezia (48a
Esposizione Internazionale d'Arte), Venice, Italy
ZEITWENDEN ausblick, Global Art Rheinland 2000,
Kunstmuseum Bonn, Germany
Global Conceptualism: Points of Origin 1950s -1980s,
Queens Museum of Art, New York, U.S.A.
Skin-Deep, Surface and Appearance in Contemporary
Art, The Israel Museum, Jerusalem
Third Asia-Pacific Triennial of Contemporary Art,
Queensland Art Gallery, Brisbane, Australia
The 1st Fukuoka Asian Art Triennial 1999, Fukuoka
Asian Art Museum,
Japan
Cities on the Move 4, Louisiana Museum of Modern Art,
Denmark
Cities on the Move 5, Hayward Gallery, London, U.K.
Inside Out: New Chinese Art, San Francisco Museum of
Modern Art,
U.S.A.
1998 Every day"/ 11th Biennial of Sydney, Sydney,
Australia
Zhang Peili and Gu Wenda, Morris and Helen Belkin Art
Gallery (U.B.C), Vancouver
Cities on the Move 2, Cape Mussee d'Art Contemporain
de Bordeaux, France
Inside Out: New Chinese Art, P.S.I Contemporary Art
Center, New York, U.S.A.
1997 La 4e Biennial d' Art Contemporainl de Lyon,
Lyon, France
Cities on the Move 1, Group Exhibition of
Contemporary Asian Art, Vienna Secession, Austria
Immutability and Fashion, Chinese Contemporary Art in
the Midst of Changing Surroundings, Kirin Art Space
Harajuku, Tokyo, Kirin Plaza, Osaka; Altium, Fukuoka,
Japan
Uncertain Pleasure, Art Beatus Gallery, Vancouver,
Canada
Another Long March, Chinese Conceptual and
Installation Art in the Nineties, Chasse Kazerne,
Breda, the Netherlands
W2.Z2 -Multi Medium Slide Show, The Gallery of
Central Academy of
Fine Arts, Beijing, China
New China, Jack Tilton Gallery, New York, U.S.A
Chinese Photograph and Video Art, Max Protetch, New
York, U.S.A.

1996 4 Points de Rencontre, Chine, 1996, Galerie de France, Paris, France
OEuvres Choiesies," Art & Public, Geneva, Switzerland
Image and Phenomena, the Gallery of Zhejiang Academy of Fine Arts, Hangzhou, China.
China - Aktuelles aus 15 Ateliers, Performances Installationen, Munich, Germany
1995 Open Your Mouth, Close Your Eyes, Beijing-Berlin Art Communication, The Art Museum of Capital Normal University, Beijing, China
Configura 2, Dialog Der Kulturen", Gallerie am Fischmarkt, Erfur, Germany
PIER SHOW 3, Red Hook, New York, U.S.A.
China, Artistic Avant-garde Movements, Centro d'Art Santa Monica, Barcelona, Spain
1994 Out of the Center, Pori Art Museum, Pori, Finland
Gaze - L'impossible Transparence, Parc Floral de Paris, Carre Arts, Paris, France
1993 Passaggio a Oriente - La Biennale di Venezia (45a Esposizione Internazionale d'Art, Venice, Italy
China Avant-garde, Haus der Kulturen der Welt, Berlin-Kunsthall,
Rotterdam-Museum of Modern Art, Oxford-Kunsthallen Brandts
Klaedefabrik, Odense
China's New Art, post-89, City Hall, Hong Kong
Mao goes Pop, Sydney Museum of Contemporary Art, Australia
Artedomani- Punti di Vista, Installations in the former 18th Century San Matteo hospital, Incontri Internazionali d'arte, Spoleto, Italy
Gran Delubro-I'Arte, ex Convento di San Carlo, Erice, Italy
1992 Gu Dexin, Huang Yangping, Zhang Peili, Galerie Arnaud Lefebvre, Paris, France
Recent Works -Art Show by Zhang Peili and Geng Jianyi Since 1991,
Diplomatic Missions Restaurant, Beijing, China
1991 I don't want play cards with Cezanne and other works, Pacific Asia Museum, Pasadena, U.S.A.
Garage Show, Education Congress Hall, Shanghai, China
1989 Documentary Exhibition on Chinese Contemporary Art, Tokyo Gallery, Japan

China Avant-garde, China National Gallery, Beijing,
China
1988 Chinese Oil Painting, Shanghai Exhibition Hall,
China
1987 Beyond the open door, Pacific Asia Museum,
Pasadena, U.S.A.
1986 Performances and street installations with the
"Pool Society",
Hangzhou, China
1985 New Space 85, Exhibition hall of the Zhejiang
Academy of fine Arts,
Hangzhou, China

Collections

The Museum of Modern Art, New York, U.S.A.
Centre National des Arts Plastiques, France
Centre Georges Pompidou, Paris, France
Fukuoka Asian Art Museum, Japan
Pacific Asia Museum, Pasadena, U.S.A
Singapore Art Museum, Singapore
Queensland Art Gallery, Brisbane, Australia
Annie Leung Art Foundation, Hong Kong
Guy & Myriam Ullens Foundation, Switzerland
La Fudaci?elga de Alvear, Spain
Asia Society, New York, U.S.A.