

张培力 2011.4.27 — 长期

ZHANG PEILI 2011.4.27-PERMANENT

08.24-10.31.2024



About Taikang Insurance Group

Established in 1996 and headquartered in Beijing, Taikang Insurance Group has evolved into a leading “One Health” enterprise with three core businesses: insurance, asset management, and healthcare for the elderly.

Taikang Insurance Group owns subsidiaries such as Taikang Life, Taikang Pension, TK.CN, Taikang Asset, Taikang Community, Taikang Medical, and Taikang Bybo Dental. Its business scope encompasses life insurance, internet property insurance, asset management, enterprise annuities, occupational pensions, medical care for the elderly, health management, commercial real estate, and other fields.

Taikang Insurance Group has been listed in the Fortune Global 500 list for seven consecutive years, ranking 381st in 2024, an improvement of 50 places from the previous year. As of late December 2023, Taikang managed assets exceeding 3.4 trillion yuan, serving over 70 million core individual customers and more than 490,000 corporate clients. Since its establishment, Taikang has claimed a total of 160 billion yuan and has paid over 88 billion yuan in taxes.

In response to an aging society, Taikang has pioneered a new life insurance model that integrates personal insurance with health and elderly care services. Building upon the traditional two-dimensional structure of life insurance—the “liability end” and “investment end”—Taikang has added a “service end” for healthcare and eldercare. This creates a three-dimensional model of “payment + service + investment,” forming three closed loops of longevity, health, and wealth. This

comprehensive “One Health” industry ecosystem serves customers throughout their life cycle. At present, Taikang manages over 840 billion yuan in pensions. Taikang Community has initiated 42 programs in 35 cities across the country and operated 20 chain communities in 19 cities, with over 13,000 residents. Taikang Medical has established five major medical centers across China. Taikang Bybo Dental operates nearly 160 chain stores, and over 3,000 affiliated health insurance outlets nationwide provide customers with one-stop health services.

Taikang remains true to its original mission, fostering sustainable innovation and business for social good. Taikang has always adhered to the concept of “sharing success and contributing to society” and has actively fulfilled its social responsibility. It has established the Yicai Foundation to engage in public welfare causes such as rural revitalization, public health, art, education, and major events to enhance people’s well-being. As of the end of 2023, Taikang and its employees have dedicated over 1.9 billion yuan to public welfare.

About Taikang Art Museum

Founded by Taikang Insurance Group, the Taikang Art Museum is a non-profit private art museum located at the core of Beijing CBD, dedicated to the research and collection of contemporary Chinese art. Taikang Art Museum, abbreviated as TAM, which is pronounced as “*tā men* (they)” in Chinese, refers to the creators and appreciators of art. This echoes its brand concept of “an art museum built for *ta men* (them),” an open, altruistic, and public art platform that serves individual understanding and pursuit of art. In terms of academic positioning, it focuses on Chinese modern and contemporary art since the 20th century, as well as future-oriented new art, emphasizing viewing, researching, and collecting contemporary artworks from a historical perspective. We hope to sort out and present the relationship between Chinese art and societal development over the past century, reflecting China's magnificent history from an artistic perspective. Moreover, we aspire to participate in and promote the future development of art.

As the predecessor of the Taikang Art Museum, Taikang Space was founded by Taikang Insurance Group (formerly Taikang Life Insurance Co., Ltd.) in 2003, and has received its continuous support. Taikang Insurance Group is among the earliest financial enterprises in China to collect contemporary artworks. For two decades, it has been acquiring Chinese modern and contemporary art, establishing a collection of significant art with historical value and scale. The Taikang Collection includes early Chinese photography in the latter half of

the 19th century, modern Chinese painting, realist art, and other art forms since 1905. It also includes milestone works in contemporary art since China's reform and opening-up, as well as the most cutting-edge artistic practices. At the same time, it collects and archives corresponding historical art documents to organize art history research from the nation's perspective in the 20th century and considers the historical connections between local contemporary issues and globalization from the broader viewpoint of human progress.

TAM aims to become a representative museum of contemporary Chinese art. As a new institution with 20 years of academic deposit, we uphold an open and friendly attitude, work together with industry leaders to promote China's contemporary art ecology, integrate art into public life, participate in Beijing's urban cultural construction, and tell a good story of Chinese development with art.

Exhibition Introduction

The solo exhibition “2011.4.27 - Permanent” of Zhang Peili, known as the “father of Chinese video art” and a pioneering new media artist. For the first time, the exhibition will focus on body, identity, and personal experience. Through over a hundred works spanning multiple media, including paintings, videos, performances, installations, sculptures, and composite materials, supplemented by manuscripts and video archives, it will systematically explore and showcase the artist's remarkable career from 1984 to the present. “2011.4.27 - Permanent” is jointly curated by Tang Xin, the artistic director of Taikang Art Museum, and Hu Hao, a curator at Taikang Art Museum.

Zhang Peili is a prominent figure of the '85 New Wave movement, a core member of the '85 New Space and Pond Society, and one of the most internationally influential contemporary Chinese artists. Born in Hangzhou in 1957, he graduated from the Oil Painting Department of the Zhejiang Academy of Fine Arts (now the China Academy of Art) in 1984. Over the past four decades, he has been active in contemporary art scenes in China and around the world. Based in the New Media Art Department of China Academy of Art, Zhang has worked alongside his peers to blaze a trail in art education, nurturing a generation of young artists who have gained recognition both domestically and internationally, as well as cultural and artistic professionals in a broader sense. Zhang's works often captivate audiences with their connection to the essence of life while subtly embedding thought-provoking ideas within.

The exhibition title “2011.4.27 - Permanent” is taken from the validity period of the artist's ID card, indicating that the exhibition content relates to the various imprints left between the individual and societal systems, as well as the deep reflections these encounters provoke. The exhibits include multiple pieces from the X? series (1986-1987), masterpieces such as *30 × 30* (1988), *(Wei) No. 3* (1991), and *Personal Hygiene* (1998), which have occupied a place in world contemporary art history and important exhibitions, video installations such as *Related Beats* (1996), which are rarely displayed and invite audience interaction, as well as recent works that, while starting from individual perspectives, directly address contemporary issues, such as *Passport and Endorsement* (2014), and *Organs and Bones* (2019).

Unlike Zhang Peili's previous exhibitions, “2011.4.27 - Permanent” breaks away from linear chronological order. By juxtaposing classic works, new pieces, and manuscript archives, its “edits” distinct yet interconnected sections within the exhibition space. Sometimes, these sections are guided by the direct sensory experience in works to raise the audience's empathy; at other times, they showcase hidden connections between multiple works to explore potential meanings. Occasionally, they create sacred ritual spaces, prompting contemplation and imagination about life and the body. Additionally, a “few words” of Zhang's public expression over the past 40 years will sporadically appear in the exhibition hall, helping the audience understand the artist and his works.

About Artist

Zhang Peili

Zhang Peili was born in Hangzhou in 1957 and graduated from the Zhejiang Academy of Fine Arts (now the China Academy of Art) in 1984. He is currently a professor at the China Academy of Art and once was the Executive Director of OCAT Shanghai.

Zhang organized and participated in the “85 New Space” exhibition and “Pond Society” activities in 1985 and 1986. His work *30 × 30* (1988) is regarded as the earliest video artwork in China. He established the New Media Department at the China Academy of Art in 2003, starting the earliest new media art education in Chinese art colleges.

Zhang has participated in important international exhibitions such as the Venice Biennale, Lyon Biennale, Sydney Biennale, Kwangju Art Biennial, and Busan Biennale. He has held solo exhibitions at the Museum of Modern Art in New York, the Art Institute of Chicago, and the Stedelijk Museum voor Actuele Kunst in Belgium. He has held solo exhibitions at prestigious institutions such as the Museum of Modern Art in New York, the Tate Modern in London, the Guggenheim Museum in New York, the Guggenheim Museum in Abu Dhabi, the National Centre for Art and Culture Georges Pompidou, the Art Institute of Chicago, the Asia Society in New York, the National Gallery Singapore, the Queensland Art Gallery in Australia, the M+ Museum in Hong Kong, the Fukuoka Asian Art Museum, the National Plastic Arts Centre in France, the Minsheng Art Museum (Shanghai), the Daimler Art Collection in Germany, the DSL Collection in France, the

K11 Art Foundation in Hong Kong, the Sifang Art Museum (Nanjing), and the Taikang Insurance Group.

About Curators

Tang Xin

Tang Xin serves as the Head of the Art Collection Department of Taikang Insurance Group, the art director and curator of Taikang Art Museum.

She graduated from Tianjin University of Science and Technology in 1990 and has worked in Beijing as an independent curator since 1997. Tang has curated numerous local contemporary art exhibitions and fostered artistic exchanges with Europe. Joining Taikang Insurance Group in 2003, she founded Taikang Space and has led it to be one of China's most dynamic non-profit art institutions. As Head of its Art Collection Department, Tang has spent over two decades building a corporate collection that is both industry-leading and of significant scale and art historical value.

Tang Xin consistently focuses on the development and dissemination of modern and contemporary art in China since the 20th century. Her approach to linking the art of the socialist revolution period with contemporary art for systematic research is unique in contemporary art in China. At the same time, she has contributed to the history of photography, the investigation of women's art, and the discovery and support of young art creators. She has curated “1999 Cologne-Beijing, Beijing-Cologne: Sino-German Female Artists Exchange Exhibition,” the first international exchange exhibition of Chinese women's art; “51 m²” exhibition series from 2009 to 2011; “Image – History – Existence: Taikang Life 15th Anniversary Art Collection Exhibition” at the National Art Museum of China in 2011; “Pull

Left: Not Always Right” in the United States in 2014; the opening exhibition “Fusion: Chinese Modern and Contemporary Art Since 1930s” at the Wanlin Art Museum of Wuhan University in 2015; “Chinese Landscape” in 2019; “Taikang Space: Institutional Practice & Production 2003-2021” in 2021; “Engaging with the World: Modern and Contemporary Chinese Art Since the Dawn of the 20th Century” at the Taikang Art Museum in 2023. She is the author of *Hua Jia Di: Interviews with Witnesses of Chinese Contemporary Art Development from 1979 to 2004* and *Interviews with Chinese Non-Profit Art Institutions*.

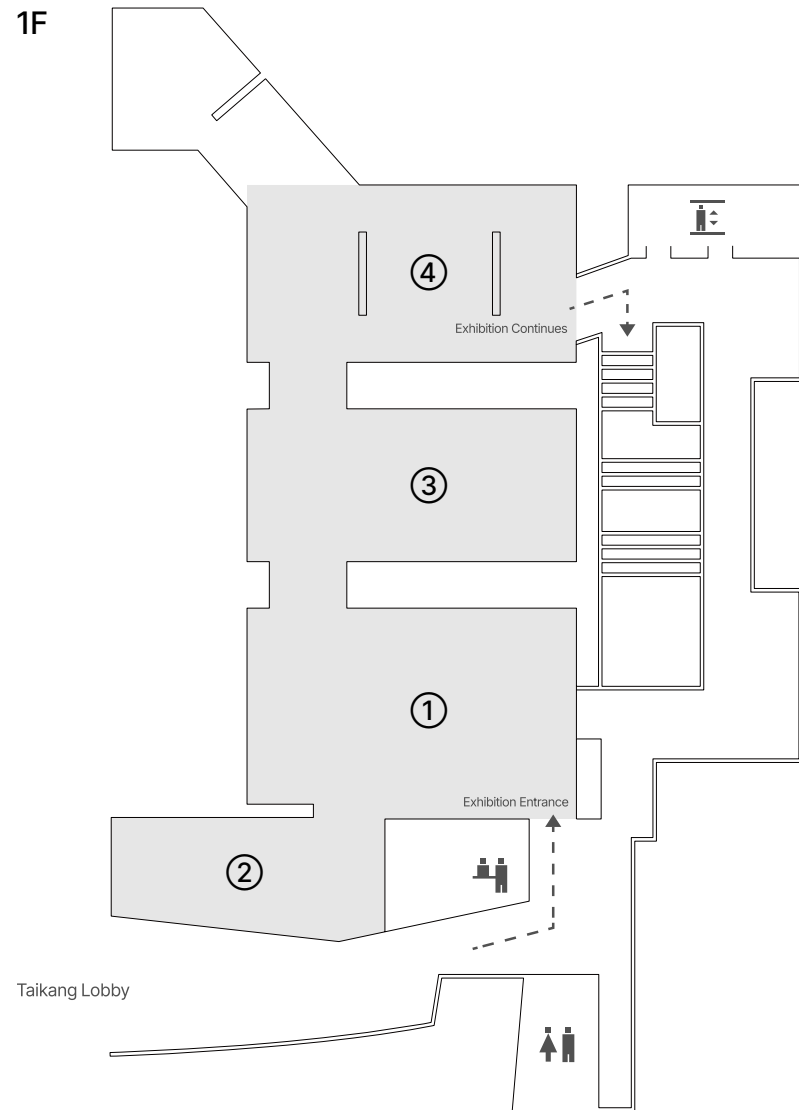
Hu Hao

Curator and Manager of the Comprehensive Support Department at Taikang Art Museum.

Graduated from the School of Philosophy of Renmin University of China, obtaining a bachelor's degree in philosophy (2013) and a master's degree in aesthetics (2017); currently a doctoral candidate in the School of Humanities at the Central Academy of Fine Arts.

Plan Your Visit

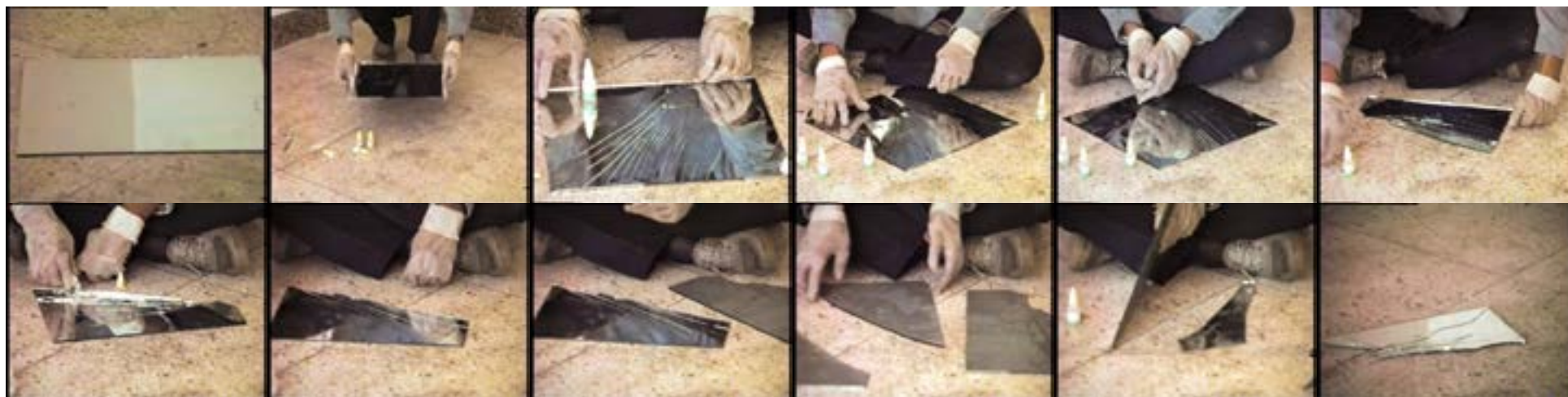
1F



2F



At the beginning of the exhibition, a “trinity” central axis is formed by three works: a curtain installation titled *Data on Lungs, Gallbladder, Common Bile Duct, Arteries, Pulmonary Arteries, and Pulmonary Nodules*, printed using artist's body data; *The Code*, a fluorescent paperwork displaying the artist's ID number that appears and disappears with changing light, and *30×30*, considered to be China's first video artwork. Complementing this arrangement are the oil painting of *X?* (1986, oil on canvas) and the *Agate Head* from the “Viscera” series (2019), symbolizing the consistent “body” theme running through Zhang's career. In his view, an individual's body and the experiences attached to it are the wellspring of artistic creation.

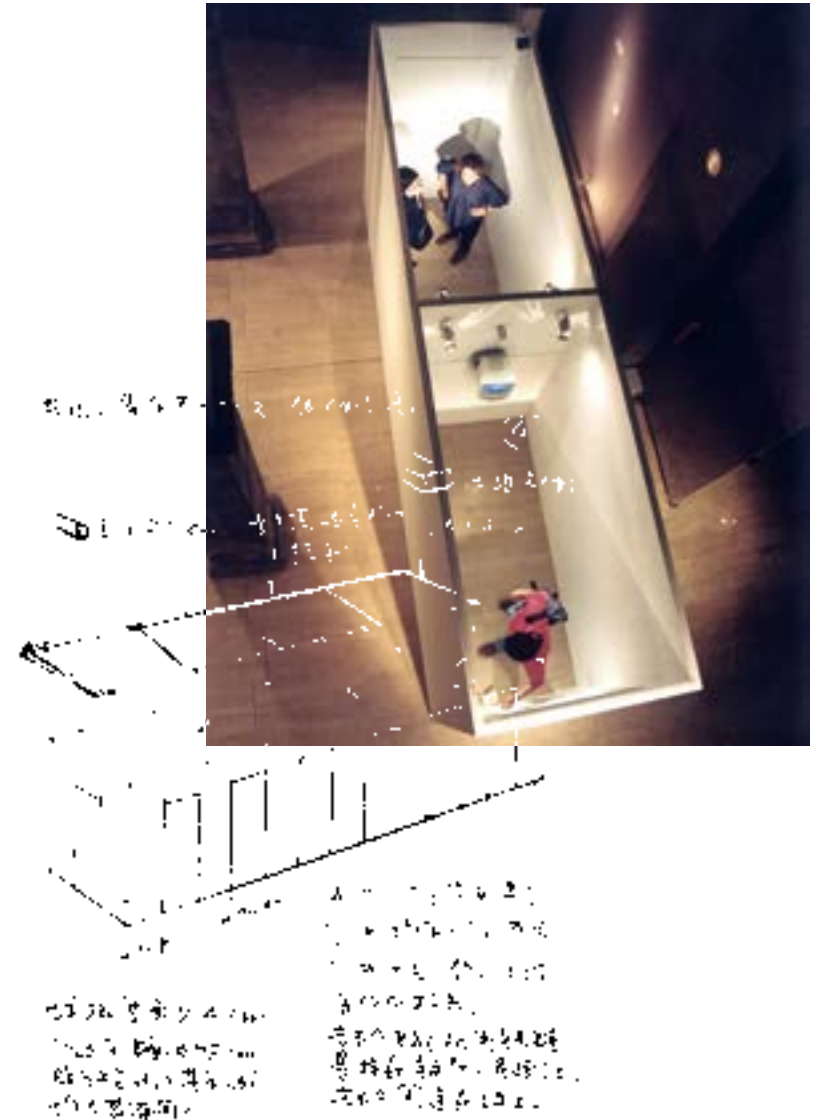


30×30
1988
Single-channel video
32'9"

To provide a better understanding of Zhang's early road map, Taikang Art Museum has collaborated with the Digital Archive of the Centre for Experimental Film to present the second session of "CEF: Historical Segmentation" titled "From Conceptual Painting to Conceptual Video: The First Work with Motion Video as Medium and Zhang Peili's Earlier Works." The "segmentation" will be displayed at the exhibition hall entrance, alongside Zhang's text work, *The Art Project No.2*, accompanied by his private manuscripts expressing artistic concepts during his youth, as well as some original publications of the manuscripts.



Zhang Peili, 'Fighting against the West', Jiangsu Painting Journal, June 1966, pp. 18-19



Relative Space
1995

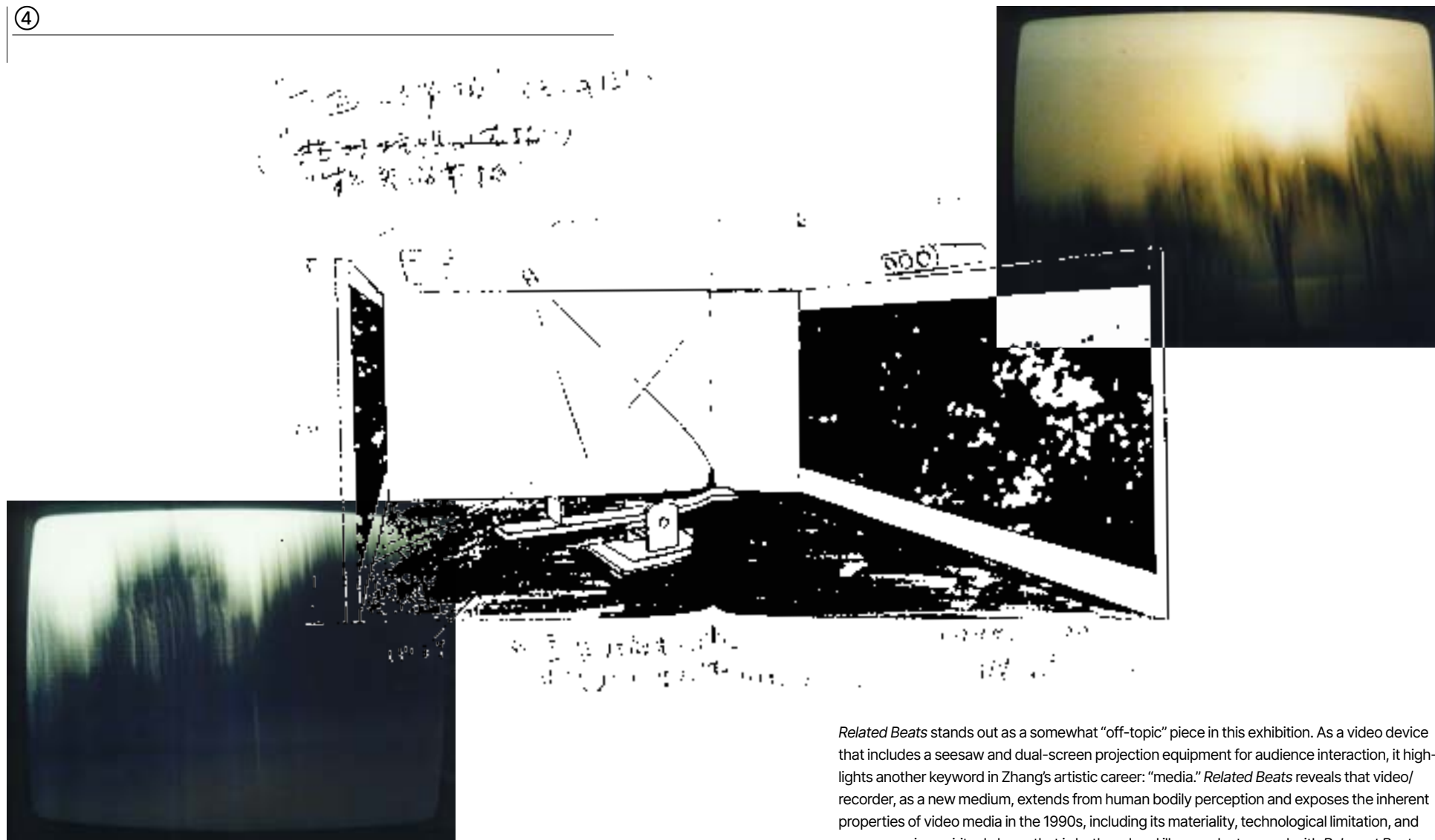
Manuscripts for rough draft and the exhibition site

The keyword “hygiene” connects *X?*, *30 × 30*, *Brown Book No. 1*, *(Wei) No. 3* and *Personal Hygiene*. Starting with the *X?* series, Zhang Peili frequently employed glove imagery for an extended period: the oil painting series *X?* and *Brown Book No. 1* are directly related to gloves; *30 × 30* and *(Wei) No. 3* are videos of the artist wearing rubber gloves; *Personal Hygiene* can be regarded as an extension of gloves and “hygiene.” These works can be traced back to the influence of his parents' medical professions and his frequent childhood illnesses, but they also reflect his direct perception and keen observation of China's social and cultural environment from the late 1980s to the early 1990s.

When implementing *Brown Covered Book I*, Zhang Peili recorded the entire process of making and mailing gloves. These photographs later became part of the work.



(Wei) No.3
1991
Single-channel video
24'45"



Related Beats and manuscript for the rough draft.

1996

2 videos 2 video projections

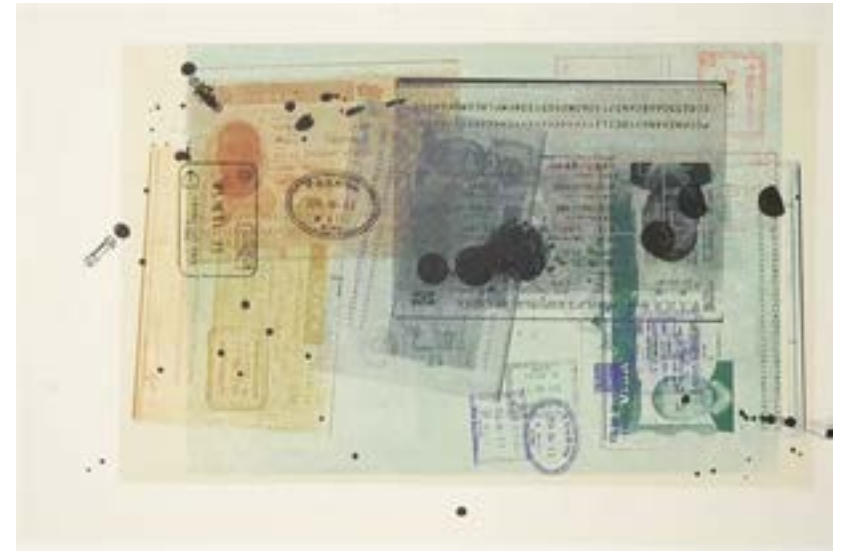
27'

Related Beats stands out as a somewhat “off-topic” piece in this exhibition. As a video device that includes a seesaw and dual-screen projection equipment for audience interaction, it highlights another keyword in Zhang’s artistic career: “media.” *Related Beats* reveals that video/recorder, as a new medium, extends from human bodily perception and exposes the inherent properties of video media in the 1990s, including its materiality, technological limitation, and accompanying spiritual charm that is both real and illusory. Juxtaposed with *Relevant Beats* are *X?*, an image with a numbered sequence, the video *Image Report*, and *Total* from the *Viscera* series, which together make up the exhibition’s midway point. Together, they form a constellation of works that have unfolded around the body, identity, and personal experience over the past forty years.

The juxtaposition of works in this exhibition is not always guided by the stories behind them but rather by considering the immediate impressions visitors might have while standing in the exhibition hall. *Assignment No. 1* (1992), *Passport and Endorsement* (2014), and *The Bruised Arm* (2019) are placed together because they collectively weave an intriguing space of meaning: *Passport and Endorsement* depicts the product of national and social governance, and the imprint that individuals will inevitably leave when taking actions, meticulous and unquestionable. These are juxtaposed with two other exhibits that evoke a sense of pain: *Assignment No. 1*, which involves collecting fingertip blood, and *The Bruised Arm*, a record of injury. Like a peaceful reminder, they describe the special moments when individuals encounter the governance system.



Assignment No.1
1992
6 videos 12 video recording devices
13'18"



Passport and Endorsement
2014
Lithograph, paper
36.1 × 49.6 cm
© 泰康收藏 TAIKANG COLLECTION

The image of *X?* (1986) with numbers on the canvas relates to the artist's brief engagement with medical-related surveying and mapping work after graduating from high school. This may be the origin of his data-driven approach to recreating "organs and bones" many years later. As a result, it appears in the same space as *Organs and Bones* (2019), reflecting and "undermining" each other. Over a hundred components will be placed in the exhibition hall at random as if the artist is diluting the tension brought by *X?* in a less "serious" way. What is important is that it is the same (repeat), and there are differences (discrepancies) behind it.



X?
1986
Oil on canvas
110 × 90 cm
Courtesy of a private collector



Organs and Bones
2019-2021
Ceramic, resin, travertine, white Mexican agate, white Carrara marble
Variable dimensions (109 pieces in total)
© 泰康收藏 TAIKANG COLLECTION



X?
1987
Oil on canvas
99 × 79.5 cm
© 泰康收藏 TAIKANG COLLECTION

The array of the "Viscera" series (2019), closely related to *Organs and Bones*, is placed at the end of the exhibition. Echoing *The Code* at the exhibition's opening, the gradual change on the display platform and spotlights imbue the array with a ceremonial atmosphere and help the audience to re-examine their bodies. Eliminating boundaries has always been a creative principle upheld by Zhang, which will be fully developed in the last space. *X?* (1987), *30% Fatty Meat, 70% Lean Meat* (1997), and the "Total" series offer a series of creations on the theme of body and flesh. While their content varies, they form a cohesive whole within the overall ambience. The exhibition will conclude in a contemplative manner, like an end to the artist's "permanent" career.



19-0002 (Heart)
2019
White agate
15 × 13 × 20 cm



30% Fatty Meat, 70% Lean Meat
1998
3 videos 3 video recording devices
7'53"

Stamp Page

Organizer Taikang Art Museum	Curators Tang Xin, Hu Hao	Visual Design One Thousand Times
Exhibition Engineering Liu Mengyuan, Le Meiqing, Ma Yufeng, Li Pengshu		Exhibition Design Le Meiqing
Exhibition Coordination Su Wenxiang, Liu Mengyuan, Wang Tingting		Interactive Development Zhang Wenxiu , Li Shuhan Zhou Jintao, Zheng Wenxin
Media Promotion Yang Bingxin, Wu Yiqian, Yu Meng		Volunteers and Public Relations Yang Yue
Comprehensive Support Hu Hao, Wang Tingting, Ma Xifeng Guo Ying, Peng Yushu, Zhang Beiyao		Derivative Development Lin Hong
Guided Tours Coordination Xu Chongbao, Ruan Jingjing		

Exhibition Works Supported by
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Taikang Insurance Group

Cooperative Institution **Special Acknowledgement**



ZHANG PEILI

2011.4.27-PERMANENT

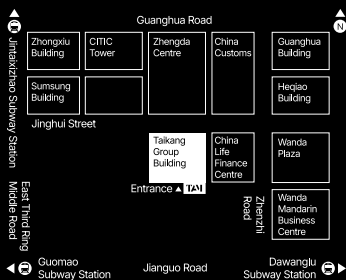
08.24-10.31.2024

Opening Time: Tuesday to Sunday 10:00-17:30

Venue Location: Building 1, No.16 Yard, Jinghui Street,
Chaoyang District, Beijing
Taikang Group Building 1F, 2F

Website: www.taikangartmuseum.com

Contact: (010) 6104 5886



Video Channel:

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Ticket Information: single ticket: 69 RMB
concessionary ticket: 35 RMB



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