

## 艺术家简介

蒲英玮，1989年出生，现工作、生活于中国北京。2013年毕业于四川美术学院，获学士学位；2018年毕业于里昂国立高等美术学院，获硕士学位并获得评委会最高嘉奖。蒲英玮的工作被定义为一种具有强烈乌托邦热情的观念艺术实践。艺术家将其在公共领域中所践行的多重媒介与身份叙事理解为一次全面的动员。以个人史作为一个绝对的出发点，通过展览、写作、设计、讲演、教学等不同形式的工作，艺术家试图生产一种跨越了种族、国家、伦理等宏大命题的“元政治”。这种政治与我们所经历的现实同样复杂并充满悖论。

### 近期个展/个人项目包括：

“晦涩历险：思辨波普与泛中主义”，SSSSTART，上海（2021即将开幕）；“写真伦理：中非影集”，集美·阿尔勒发现奖单元，厦门，2020；“时间，历史，我们（为何而战）”，蜂巢当代艺术中心，北京，2020；“蒲英玮与中国资本”，没顶画廊，上海，2020；“蒲英玮，或1989年之后的虚构”，器空间，重庆，2019；“双重帝国”，新中法学院，里昂，2018；“宛若真实”，Galerie Sator画廊，巴黎，2018；“蒲英玮与吉姆·汤普森建筑事务所”，J: GALLERY，上海，2017；“游牧小说”，蜂巢当代艺术中心，北京，2017；近期群展包括：“第十三届上海双年展：水体”，上海当代艺术博物馆，上海（2021即将开幕）；“文献集：七个线索”，泰康空间，北京，2020；“那看见万物的，知道万物的，就是万物”，798艺术中心，北京，2020；“金汤”，CHAO艺术中心，北京，2020；“恶是”，蜂巢当代艺术中心，北京，2020；“恋舞神曲”，泰康空间，北京，2018；“登陆舒适区？”，泰康空间-日光亭项目，北京，2018，“疆域-地缘的拓扑”，OCAT上海馆/OCAT研究中心，上海/北京，2017-2018；“小说艺术”，OCAT深圳馆，深圳，2018；“全球定位”，乔空间&油罐艺术中心项目空间，上海，2017；“教学相长-第三届实验艺术文献展”，中央美术学院美术馆，北京，2017，等；近期策划项目：“华文码头：从唐人街到红色国际主义”，OCAT深圳馆，深圳，2020。他曾获得约翰·莫尔绘画奖（2012），其文章《帝国遗产——论〈踱步：七十年的走过〉与其缄默》获得IAAC国际艺术评论奖二等奖（2019）；入围华宇青年奖（2018），入围集美·阿尔勒国际摄影季发现奖（2020），入选Gen.T亚洲新锐先锋榜单（2020），影片《访谈录》入选法国卡昂Si Cinéma电影节（2018）。

在近期的实践中，蒲英玮暂别了自留法时期所开展的流动性身份命题，转而为以思想阵营的分裂、帝国主义的回潮为新的工作背景，广泛学习并延续了社会主义现实主义美术与20世纪先锋派视觉遗产，并从革命的艺术与意识形态宣传两种异质同构的视觉文化中汲取营养，形成了艺术家独特的语言系统与历史视阈。

Pu Yingwei, (b.1989), Lives and works in Beijing, China. received his BFA from Sichuan Fine art Institute, DNSEP (MFA with Félicitation du jury) from École Nationale Supérieure des Beaux-Arts de Lyon. Pu Yingwei's work has been defined as an exercise in conceptual art with a strong utopian zeal. He is the artist who interprets the multiple media and identity narratives that he practices in the public sphere as a comprehensive mobilization. Taking personal history as an absolute starting point, with the exhibition, writing, design, lecturing, teaching, and other forms of work, he attempts to produce a kind of "meta-politics" that transcends grand topics such as race, nation, and ethics. Such politics is as complex and full of paradoxes as the reality we experience.

Recent solo exhibitions/projects: *Obscure Adventure - Speculative Pop & Pan-Chinesism*, SSSSTART, Shanghai (2021 upcoming); *Photoethic: CHINAFRICA*, Jimei x Arles International Photo Festival, (2020); *Time, History, Why We Fight*, Hive Center for Contemporary Art, Beijing (2020); *Pu Yingwei 1989*, Organhaus, Chongqing (2019); *Double Empire*, Nouvel Institut Franco-Chinois, Lyon (2018); *If only it were true*, Galerie Sator, Paris (2018); *Pu Yingwei and Jim Thompson Architects, J: GALLERY*, Shanghai (2017); *Roman Nomade*, Hive Center for Contemporary Art, Beijing (2017); Recent group exhibitions: *13th Shanghai Biennale: Bodies of Water*, Power Station of Art, Shanghai (2021 upcoming); *An Archive Seven Trails*, Taikang Space, Beijing (2020); *Those who see and*

know all, are all and can do all, 798 Art Center, Beijing (2020); Golden Flow, CHAO Art Center, Beijing (2020); Being of Evils, Hive Center for Contemporary Art, Beijing (2020); Dance With It, Taikang Space, Beijing (2018); The Comfort Zone At A Distance, Taikang Space-Light Pavilion, Beijing (2018); Frontier: Re-assessment of Post-Globalisational Politics, OCAT Shanghai/OCAT Institute, Shanghai/Beijing (2017-2018); Fiction Art, OCAT Shenzhen, Shenzhen (2018); I Do (not) Want To Be Part Of Your Celebration, Qiao Space & TANK Shanghai Project Space, Shanghai (2017); Reciprocal Enlightenment, CAFA, Beijing (2017). Recently curated exhibitions: Sino-Wharf from Chinatown to Red Internationalism, OCAT Shenzhen, Shenzhen (2018); He won the John Moores Painting Prize (2012), His article "Empire's Legacy: On "Pacing: A Journey of 70 years" and its silences" won the second prize of the IAAC ( International Awards for Art Criticism) prize (2019), He has been shortlisted for HuaYu Youth Award (2018), "JIMEI · ARLES Discovery Reward" (2020) and the Gen.T Asian Emerging Pioneers list (2020), His film "Interview" has been shortlisted for Caen Si Cinéma Festival (2018).

In the recent practice, Pu Yingwei temporarily left the erratic identity initiated in the France study periods and turned to the new working background with the split of ideological camp and the return of imperialism. He has extensively studied and continued the visual heritage of socialist realism art and avant-garde art in the 20th century, also he has drawn nutrition from the visual culture of revolutionary art and ideological propaganda, thus forming the unique language system and historical perspective.