

## 艺术家谱系研究之七「蒲英玮：晦涩历险-思辨波普与泛中主义」新闻稿

SSSSTART研究中心将于2021年3月20日（周六）推出第七次“艺术家谱系研究”展览项目《蒲英玮：晦涩历险——思辨波普与泛中主义》。

展览《晦涩历险——思辨波普与泛中主义》可以被理解为是艺术家蒲英玮的一篇绘画论文或一份视觉宣言。蒲英玮从星美术馆有关当代艺术的历史性收藏中选取了9件作品，并创作了一系列与之一一对应的全新绘画，试图以一个青年艺术家的身份对星美术馆相关的中国当代艺术史脉络所做的一个在地性回应。艺术家以个人化的方式重访并重组了中国早期当代艺术家作品中的指涉关系，令这些已被视为视觉经典的符号与图像可与当下产生新的关联。

本次展览囊括了艺术家蒲英玮项目作品共12件，除了展示艺术家近期的“帝国字体”系列绘画之外，艺术家还运用多种绘画技法（这也是对其自身多重美术教育的回应），令每张画面形成了迥异的视觉表达。同时，展览还将一同展出部分项目概念中所涉及的星美术馆相关收藏原作，包括李山《每星期的七天 67号》、刘小东《菜花蘑菇》、毛旭辉《权力的词汇之一》、王广义《被工业快干漆覆盖的名画3》、吴山专《三十二个错别字：第3/3次》。

### 三个词汇：关于展览

蒲英玮

#### 思辨波普

将会是一个新的、或者早已存在却未被归纳的视觉语言。主要用来描述具有思辨性、反身性、并具有批判现实主义意味的绘画作品。它们挪用了意识形态宣传的话语强度，并用来描述一个具有同样强度的社会现实。思辨波普也被视为是对政治波普的回

应与延续。一方面它强调我们今天依旧未走出的意识形态（政治）与经济（波普）双重角力的中国现场，另一方面在绘画图像与符号（新的拜物）的运用上强调视觉的复杂性与多重性，这种复杂性与今日政治经济的混沌互渗相匹配，它具有新自由主义、帝国主义、国家资本主义等等多个名字。在这个意义上，正如黄专所言，王广义的《大批判》系列被很大程度上误读了（1），宣传画图像与西方消费品牌符号的并置不是（或不仅仅是）当时艺术家站在后冷战格局之下对文革历史的回溯：《大批判》系列不属于60或70年代；而它甚至也不属于它所诞生的80与90年代，因为真正的消费拜物教在彼时的中国尚未完全到来。那么，如果结合弥漫在王广义创作系统中的神学面向来看，《大批判》系列所并置的其实是他所提到的两种康德意义上“自在之物”：“我们无法理解，但可以去崇拜的事物”（2），在《大批判》系列的语境里即政治权力与资本经济，这两者在今日的中国大获全胜，也就是说，《大批判》中呈现的双重神圣直至今日才完全到来；在这个层面上，诞生于上个世纪的《大批判》是当时为今天提供的一份视觉预言。但是，这注定是一场“风格的赌注”，文革宣传画图像耗尽了其意义潜能，在新世纪的第二个十年提前放缓了脚步。

## 泛中主义

将会是一个具有争议的、被主流意识形态与独立思想所双重否定的思想实验。它旨在描述一种带有强烈主体性构建意图的国际政治策略。泛中主义伴随着崛起与繁荣、扩张与干预，无论沉醉与否，它都成为了今日世界某份无法否认的既成事实。而泛中主义的艺术实践，告别了简单的道德主义层面的对立与批判，试图成为表达事物状态本身的一种写实主义。同时，泛中主义也暗含了其强烈的修正转译系统，而当代中国社会的主体性的生成便与此强烈的向心力息息相关：不论是一部华强北的山寨手机，还是一个具有他人影子的应用软件，或者是一套指导社会的思想体系；中国都能以自己的方式与之匹配并在某种意义上完善其功能。正如在展览《远西》(Far West)中，班汉斯·碧勒(Ursula Panhans-Bühler)笔下的吴山专一样：“围绕着空洞中心的是一种暴力的狂妄，通过红色幽默国际，它从四面八方以不断更新的物质自外围控制着这个中心。”（3）在这个层面上，思辨波普与泛中主义相辅相成，构成由外而内，而后由内而外地对当下主导力量的完整思考。

## 晦涩历险

无论是“思辨波普”还是“泛中主义”，都强调卷入其所质疑的对象本身，在参与“自我改造”的过程中实现对事物本身的内在观看和理解，并时刻留意自身的腐败与变节，这将会是一场尚未明晰的，关于艺术与立场的历险。试图用“成为”的方式来思考其所批判对象的复杂属性，这其中也伴随着成为具有争议的复杂性本身。

（1）《视觉政治学：另一个王广义》，黄专 主编，岭南美术出版社，2008

（2）《走进当代艺术家：郑胜天的五十一次访谈》，郑胜天，典藏艺术家庭出版社，2014

(3) 《远西—卡彼·不莱梅 许江 单凡 吴山专 四位在中德之间的艺术家》，浙江人民美术出版社，2006

“艺术家谱系研究”是星美术馆筹备组于2018年10月推出的一个艺术家创作研究项目，该项目开创性地建立以艺术家个人谱系及艺术创作的相互关系为对象的持续性学术研究平台。项目为艺术家个案研究展开了一个随机的视角，以切片式截取艺术家创作的当下状态和阶段性创作成果，客观扫描艺术家自我挑战的历史瞬间。项目通过勾连艺术家个人经历、知识渊源及艺术思考逻辑等多维度因素，建立艺术家的基础研究，并以此观察和探讨艺术家在自身艺术创作过程中影响其艺术“生成”的种种因素和其间的深刻关系。项目将展开对个案艺术家从展览作品、出版、声音文献、图像文献以及过往文献等研究，多线索梳理艺术家的艺术生成。

## Newsletter: the seventh exhibition of Genealogy Study of Artists Pu Yingwei: *Obscure Adventure -- Speculative Pop & Pan-Chinesism*

SSSSTART Research Center will present the seventh exhibition of Genealogy Study of Artists Pu Yingwei: *Obscure Adventure -- Speculative Pop & Pan-Chinesism* on 2021 March 20th.

The exhibition *Obscure Adventure -- Speculative Pop & Pan-Chinesism* can be understood as either a painting thesis or a visual manifesto of artist Pu Yingwei. Pu selected 9 works from the historical collection of contemporary art of Start Museum and created a series of new paintings corresponding to each of them. As a young artist, Pu attempts to make a local response to the historical context of Chinese contemporary art in Start Museum Collection. The artist revisits and reorganizes the referential relationships in the works of early Chinese contemporary artists from his personal perspective, which makes it possible for these symbols and images that have been regarded as visual classics to have a new relationship with the present.

This exhibition includes 12 works from Pu Yingwei. In addition to presenting Pu's recent painting Empire Font Series, he uses a variety of painting techniques (which also responds to his art background) to create unique visual expressions for each painting. Meanwhile, the exhibition will also present some of the original works from Start Museum Collection involved in the concept of this project, including Li Shan's *The Seventh Day of Every Week No.67*, Liu Xiaodong's *Broccoli and Mushroom*, Mao Xuhui's *Glossary of Power Series*, Wang Guangyi's *Quick-Drying Industrial Paint No.3*, and Wu Shanzhuan's *32 Wrongly-*

## Three Terms: About the Exhibition

Pu Yingwei

### Speculative Pop

Speculative Pop will become a new or a pre-existing visual language that has not yet been summarized. It is mainly used to describe paintings that are speculative, reflexive, and with the implication of critical realism. Speculative Pop appropriates the intensity of the discourse of ideological propaganda and uses the language to describe a social reality that has the same intensity. It is also seen as a response and continuation of Political Pop. On one hand, it emphasizes that we haven't stepped out of the dual wrangling of ideology (political) and economy (pop) under the present state of China today; on the other hand, it focuses on the use of visual complexity and multiplicity in the application of painting images and symbols (the new fetish). This complexity is matched with the chaotic mutual-infiltration of today's political economy, which has many titles, such as neoliberalism, imperialism, or national capitalism. In this sense, according to Huang Zhuan, Wang Guangyi's art series "The Great Criticism" have been misread to a large extent. (1) The juxtaposition of propaganda images and symbols of western consumer brands is not (or not only) the retrospective of the history of the cultural revolution in the context of artists standing in the framework of Post-Cold War: "The Great Criticism" series belongs neither to the 60s or the 70s; nor does it belong to the 80s or the 90s, when true consumer fetishism had not yet fully arrived in China. Then, if we combine the theological aspect of Wang Guangyi's artistic creation, what "The Great Criticism" series indeed juxtaposes are two kinds of "thing-in-itself" in the sense of Kant mentioned by Wang Guangyi: "Things we cannot understand, but can be worshiped". (2) Both political power and capital economy in the context of "The Great Criticism" series are triumphing in the present day of China. In other words, the double sacredness presented in "The Great Criticism" series is only fully arrived until present time; in this sense, "The Great Criticism", which was born in the last century, is a visual prophecy of its time for today. However, this is doomed to be a "bet on style", whereas the propaganda images of cultural revolution exhausted their potential in meaning and thus slowed down its pace earlier than expectation in the second decade of the new century.

### Pan-Chinesism

Pan-Chinesism will become a controversial thinking experiment that is denied by both mainstream ideology and independent thought. It aims to describe an international political strategy with a strong intention to construct subjective structure. With the rise and prosperity, expansion and intervention, whether intoxicated or not, Pan-Chinesism has become an undeniable fact of some kind in today's world. The artistic practice of Pan-Chinesism bids farewell to the simple opposition and criticism on the level of moralism and tries to form a kind of realism to express the state of things itself. At the same time, Pan-Chinesism also implies its strong system of revisionist translation, while the generation of contemporary Chinese society's subjectivity is closely related to this strong centripetal force: whether it is a knock-off mobile phone from HuaQiang North, an application software with similarity to others, or a set of ideological systems to instruct the society, China can always find a way to match and in some sense improve its function. Just as Ursula Panhans-Bühler's portrait of Wu Shanzhuan in her exhibition *Far West*: "Around the hollow center is a violent hubris, and through the Red Humor International, it controls the center from all directions with a constant renewal of matter from the outside." (3) In this respect, Speculative Pop and Pan-Chinesism complement each other and constitute a complete reflection on the current dominant power from the outside in and then from the inside out.

## Obscure Adventure

Both Speculative Pop and Pan-Chinesism emphasize on the involvement of the object in question. In the process of "self-transformation", it accomplishes the realization of the inner view and understanding of the object itself, while pays constant attention to its own corruption and betrayal. This will be an adventure of art and standpoint that is not yet clear. The attempt of using "becoming" to speculate on the complex nature of the object it criticizes, is also accompanied with the controversial complexity.

(1) *Visual Political Science: Another Wang Guangyi*, edited by Huang Zhuang, Lingnan Fine Art Publishing House, 2008

(2) *Approaching to Contemporary Artists: Zheng Shengtian's interview Project with 51 Artists*, Zheng Shengtian, Collection Art Family Publishing House, 2014

(3) *Far West—Kp Brehmer, Xu Jiang, Shan Fan, Wu Shanzhuan: Four Artists between Germany and China*, Zhejiang People's Fine Art Publishing House, 2006

"**Genealogy Study of Artists**" is a research project on artist creation brought out by the preparation team of Start Museum on October 2018. This project innovatively establishes a continuous academic research platform that is based on the interrelationship between the genealogy of the artist and his/her artistic creation. The project provides a random view towards the case study of an individual artist, capturing a slice of the present status of the artist's creation and periodic achievement, and objectively scans the historical moment of

self-challenging of the artist. By relating the personal experience, the source of knowledge and the logic behind the artistic thinking, the project intends to build up a foundational research on the artist, through which an observation and discussion over the various factors that would affect the process of creation of the artist and their relationships are made possible. The project intends to research on the exhibition artworks, publications, audio and visual archives, as well as the previous archives of the artist, in order to depict the artistic production of the artist in multiple ways.