

## “PUYINGWEI”

### · About Figure 1 / 4

Pu Yingwei, used name Pu Yingtong, is the only child in an ordinary family. His mother is a doctor at a municipal hospital, she likes watching TV dramas; the fastest place his mother has been to is Hainan. Pu Yingwei's father is a civil servant at a health supervision Institute, and he likes writing calligraphy and collecting antique, the fastest place his father has been to in Shanghai. During Pu Yingwei's childhood, his family lived in a fifty-square-meters two-bedroom apartment, He walked to primary school from home everyday. In 2000, his family moved to an eighty-square-meter apartment with three bedrooms, this place is distributed by his father's employer, since then, Pu Yingwei started to go to school by bicycles. Because Pu Yingwei's school record was barely scraped through, his father thought the reason is that Pu Yingwei's original name "Putong" has the similar pronunciation with the word "common". So before he got in middle school in 2002, he decided to use the new name, Pu Yingwei.

In the same year he entered the municipal secondary school, partner of his primary school. The school was distant from his home, therefore his father borrowed the minivan allocated to his company to drive him to and pick him up from school. Meanwhile, his family bought the first time a computer, which allowed Pu Yingwei to learn to use the internet and play games. The most intensive period was in early 2013 when the SARS outbreak caused the closure of schools, Pu Yingwei's mother was also sent to take care of the patients in the quarantine. He played on the computer during the day and shut it down before his father came back from work. Several months later, his mother came back from the quarantine, the SARS was over, and life carried on as usual. In 2005, Pu Yingwei received an offer from a high school in the city because of his ability on fine art, he entered into a “common” class to continue his education. Because that his study was still pretty average, and that his parents learned that specialty on fine art can get him into a relevant better university, they therefore, decided his very first life plan: the Artist—Pu Yingwei.

### · About Figure 2 / 4

Pu Yingwei conveyed me to write down these words: He said in his current twenty years of life, he never saw himself clearly, and never remembered himself. The way he talks always like a daydreaming, often forget what have been talked about, but expresses true feelings. Then through the mouths of those who talked to him, I vaguely aware that he is an erratic person. Some people once said that he was a Black, a White, or an Asian; some people have seen him in a city square, a country's trails, or a tropical rainforest, no one can reemerged his appearance in mind. While just as his few trusted partners, for each of his important discourse I know a thing or two. I gradually weave a portrait through these fragmentary conversations; the result is surprising and gratifying: it is the most common portrait that I have seen; one can catch a shadow of any person and any event in his face. As referring to the following insights, he repeatedly insisted that these words were as true as Philippe Sollers' book, *A True Novel - Memoirs*, and he also mentioned Timothy Garton Ash's *File: Personal History* in quite a number of occasions. Out of curiosity, I found the two books to read; I began to understand a cunning Pu Yingwei, but also began to sympathize with him. When I wrote these words, he told me that he treated the whisper words as an absolute sense of theory that he is committed to his study, or a symbol of everything.

### · About Figure 3 / 4

Can you imagine a new identity like this will arrive: one will not be defined by any existing forms, nor will it become a toast proposed for any power, lurking in the complexity of reality it's ready to stir at right time; it can be reproduced anytime, anywhere, as a context in which all problems can be discussed.

——*The Memo of New Action Ethic* \*

\*“*The Memo of New Action Ethic*” is a fiction. The original edition is published in the *Art World*, 2017, August, Chinese and French long reading special issue, “*An Essay About Post-Identity Politics-Pu Yingwei*”

• **About Figure 4/ 4**

**Pu Yingwei**, 1989 Born in Taiyuan, China. Lives and works in Lyon and Beijing, 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 bases his work upon his personal investigation of realities, as he believes that the experience and memory of individuals are the cordial justification of the world’s existence. The artist is revisiting and parodying political and historical text in a personal way through his practice of various forms, including exhibition, writing, publishing and lecturing, and working in his writing of a nonfictional autobiography the narratives that involve such broad topics as race, country, language and colonization. **Recent solo exhibitions/projects:** *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:** *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). He won the John Moores Painting Prize (2012). HuaYu Youth Award (2018). The article “Animism and Vulgar Materials” has been shortlisted for the IAAC ( International Awards for Art Criticism) prize (2015). His film “Interview” has been shortlisted for Caen Si Cinéma Festival (2018). Also, Pu Yingwei views the nomadic life he’s lived in China and the West and the tide of globalization as a type of contemporary exile, and tries to describe in his works the intertextuality and mutual clarification between China’s domestic situations and other cultural contexts. In 2016, after “post-truth” became the word of the year, Pu Yingwei began his fictional writing, in the belief that first-language writing and translating are the identity construction and contextual production as one among the “others”. And such production is ushering in a new possible identity that is rid of any established ideologies.

{ Portrait of Artist }

“Pu Yingwei”



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## “蒲英玮”

### 关于形象1/4

蒲英玮，曾用名蒲英桐，普通家庭，独生子女。其母亲是一名市立医院的医生，日常爱好看电视剧，最远的地方去过海南。其父亲是一名卫生监督所的公务员，日常爱好书法与古玩，最远的地方去过上海。在童年时期，他的家庭居住在一间五十平米的两室一厅中，他每天步行去不远的地方上小学。在2000年，他家搬到了一间八十平米的三室两厅，房屋由其父亲的单位分配所得，他开始骑自行车上学。由于蒲英桐的学习成绩总是稀松平常，他的父母决定给他改名，因为“蒲桐”听起来很像“普通”。最终，在2002年将要进入初中之前，他开始使用一个新名字，蒲英玮。

同年他进入小学对口的市立初中就读，学校离家很远，但其父亲的单位分配了一辆面包车，父亲便借用这辆车每天接送他上下学。同时，家里买了第一台电脑，蒲英玮开始学习上网与打游戏。最集中的一段时期是2003年的年初，非典爆发导致学校停课，蒲英玮的母亲也被派去隔离区照顾病人。他每天白天在家里玩电脑，并在父亲下班回家之前关掉。几个月后母亲从隔离区回来，非典结束，生活照旧。2005年，蒲英玮由于美术特长被市里一所中等高中录取，进入学校的普通班学习。由于蒲英玮的学习成绩依旧稀松平常，同时他与他的父母了解到通过美术专业可以考取一个相对好的大学，于是大家一起决定了他的第一个人生规划：艺术家-蒲英玮。

### 关于形象2/4

蒲英玮转达我写下这些文字:他说在他目前为止并不算漫长的二十几年生命中，他从未看清过自己，也从未记住过自己。谈话是他一如既往的呓语，时常谈过了就忘，也时常在言行中表露真实。之后通过那些和他交谈过的人的口中我依稀察觉到，他是一个飘忽不定的人。有人曾经说他是黑人、白人、或是亚洲人，也有人曾经看到他的身影出没在城市的广场、乡村的小径或是热带的雨林。没有人可以清晰地记得他到底长什么样，但恰好我作为他为数不多的信任伙伴，对于他每次重要的谈话我都有所了解。我渐渐通过这些谈话编织出了一个他的肖像，结果则令我意外而又欣慰：那是一幅我见过的最普通的肖像，你可以在他的面孔上看到任何人和任何事件的影子。而说到他下面的这些感悟，他很坚持，他曾一再强调这些言辞就像菲利普·索莱尔斯的那本著作“一部真正的小说——回忆录”一样真实，他也在相当多的场合提起那本他爱不释手的蒂莫西·嘉顿艾什的《档案：个人史》。出于好奇，我找到这两本书来读，我开始理解了蒲英玮的狡猾，同时也开始同情他。在我写下这些文字的时候，他一再叮嘱我说这些呢喃文字是他所致力于研究的一本绝对意义上的理论，或一本关于一切的象征。

#### 关于形象3/4

“是否可以想象这样一种新身份的到来：它不会被任何既定形态所认领，也不会成为任何权力的祝酒词，它潜伏于现实的复杂性当中伺机而动；可以在任何时间，任何地点，作为任何问题的探讨背景被重新生产出来。”

——《新行动伦理备忘录》\*

\*《新行动伦理备忘录》并不真实存在，此处作虚构引用。原文刊载于《艺术世界》2017年8月中法长读特刊《一篇后身份政治短文-蒲英玮》

#### 关于形象4/4

蒲英玮，1989年出生，现工作、生活于里昂和北京。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。蒲英玮的工作以对现实境况的私人体察为路径所展开，他认为个体的经验与记忆是世界存在的诚恳证词。通过展览、写作、出版、讲演等不同形式的实践，艺术家进行着对政治历史文本的个人化重访与戏仿，并将这些跨越了种族、国家、语言、殖民等宏大命题的叙述悉数降落在其非虚构的个人史写作上。近期的个展/个人项目包括：“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）；近期的群展包括：“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）。他曾获得约翰·莫尔绘画奖（2012），入围华宇青年奖（2018），文章《泛灵主义与庸俗物质》入围IAAC国际艺术评论奖（2015），影片《访谈录》入选法国卡昂Si Cinéma电影节（2018）。同时，蒲英玮把自身所切身经历的中西方游牧与全球化浪潮视为一种当代性流亡，其作品也试图描述中国本土境况在与其他文化语境的相遇中互为参照并且相互阐明的关系。2016年，当“后真相”成为年度词语后蒲英玮开始虚构写作，并认为母语写作与翻译工作是处于“他者”位置的身份构建与语境生产行为。而这种生产则朝着一种脱离了既定意识形态窠臼的，一种可能的新身份的到来。