

Pu Jie 浦捷



浦捷的绘画，同时含有两个对抗性时代的缩影，在柠檬黄的都市女郎和日用品所代表的消费文化后面，是一些文化革命时期的肖像，质朴而平静；画面中没有受古典绘画透视法则的影响，而是将人物与主题平面化地组合到画布上；短促的硬边黑色线条强调了跃跃欲试的活力，却也显得急促、虚无和不安。这一前后排列一开始很容易被误解成某种对比性的联系，但浦捷以片段性的排列决定了画面中的表述模式，那些延绵不断的图像构成了浦捷表达观念的词汇、字母和符号，并连接起艺术家十多年来的经验和观念。这种诗意般的强调语气，消解了图像自身所暗示的对比与抗争，它让人茫然，仿佛使我们站在了时代的街头。

浦捷，1959 年生于上海。1986 年毕业于上海师范大学美术系。生活工作在上海。近期的展览有：记忆与见证-浦捷个人艺术展，东京现代美术馆，东京，日本（2009）；向前看，向后看 - 浦捷个展，今日美术馆，北京（2009）；当代亚洲红火艺术-Chaney 家族收藏艺术展，休斯顿美术馆，美国（2007）；麻将，伯尔尼美术博物馆，伯尔尼，瑞士（2005）； City of London Festival, Royal Exchange, 英国伦敦（2003）；来自世界沿海城市的当代国际艺术展，汉堡历史博物馆，德国（2003）；文化之速，香格纳画廊，上海（2002）。

Pu Jie's oil painting is the epitome/miniature of this special historical era. In a city colored with lemon yellow, young women and daily goods represent commercial culture; at the back, some portraits from revolutionary times represent simplicity and tranquility. The painting isn't reflected by classical rules, instead it uses two dimensions to combine the people and the theme on his canvas. Although the short black lines emphasize eager and vitality, yet they show briefness, emptiness, and uneasiness. This type of arrangement, at first glance, will be confused with being related to kind of compare-contrast relationship; however, Pu Jie arranges his paintings in fragments that determine his style of narration on the canvas. These continuous art works becomes the vocabulary and letters of his way of communication as the concept of his art. These art works consist of the artist's more than ten years' experiences and his concept on the art! The poetically emphasizing tone digests the images' implied comparison and contradictory, makes people wonder, as if they stand in the middle of the time street

Pu Jie was born in Shanghai in 1959. He graduated from Shanghai Teachers University, Fine Art Department in 1986. Recent exhibitions include Memory and Witness-Pu Jie's Solo Art Exhibition, Museum at Tamada Projets, Tokyo, Japan（2009）； Look Ahead, Look Back-Pu Jie's Solo Art Exhibition, Today Art Museum, Beijing,(2009); Red Hot-Asian Art Today from the Chaney Family Collection, The Museum of Fine Arts, Houston, USA (2007); Mahjong-Contemporary Chinese Art from the Sigg Collection, Kunstmuseum Bern, Bern, Switzerland(2005), City of London Festival, Royal Exchange (2003), The Dream of the City by the Sea, Museum für Hamburgische Geschichte (Hamburg, 2003) and Speed of Culture, ShanghART Gallery (2002).

- 1959 生于上海
- 2000 毕业于上海大学美术学院硕士
- 1986 毕业于上海师范大学美术系学士
- 个展
- 2009 向前看, 向后看 - 浦捷个展, 今日美术馆, 北京, 中国
记忆与见证 - 浦捷个人艺术展, 东京现代美术馆, 东京, 日本
- 2006 我们是新来的 我们是未来, 香格纳H空间, 上海
- 2004 浦捷艺术作品回顾展, 香格纳画廊主空间, 上海
- 2003 改变 (1989-2003) - 浦捷·小型十四年作品回顾展, 香格纳画廊主空间, 上海
伦敦城市艺术节, 伦敦
- 2002 文化之速, 香格纳画廊主空间, 上海
- 2001 浦捷.com, 德意志联邦共和国驻沪总领事馆, 上海
- 1999 此时此地一个人展, 香格纳画廊主空间, 上海
- 1997 叩开上海一个人展, 香港, 德宏大厦
- 1996 让我们一起玩象棋 - 个人展, 上海美术馆, 上海
- 1994 个展, 宁夏美术馆
- 1991 个展, 广州, 广州美术馆
- 群展
- 2009 麻将: 希克的中国当代艺术收藏展 - Mahjong: Contemporary Chinese Art from, Peabody Essex Museum in Salem, Mass, 美国
- 2008 浦捷-申凡, ARTCHINA, 汉堡, 德国
中国时间 2008-上海空间, Lands End, 汉堡, 德国
Red Aside-Contemporary Chinese Art from the Sigg Collection, The Joan Miró Foundation, Sants-Montju? c, 西班牙
- 2007 当代亚洲红火艺术-Chaney 家族收藏艺术展, 休斯顿美术馆, 美国
- 2006 当代中国艺术, KARSTEN GREVE 画廊, 科隆, 德国

- 2005 麻将-西克的当代艺术收藏展, 伯尔尼美术博物馆, 伯尔尼, 瑞士
慕尼黑国际当代艺术特别邀请展, 慕尼黑美术馆, 德国
- 2004 世纪空间, 上海美术馆
中国现代艺术邀请展, 中国美术馆, 北京
- 2003 第 42 届英国伦敦当代艺术家特别邀请展, 英国伦敦金融大厦
新加坡国际当代艺术展, 新加坡国家美术馆, 新加坡
来自世界沿海城市的当代国际艺术展, 德国汉堡历史博物馆
- 2002 24:30 当代艺术家交流展, 比翼艺术中心, 上海
- 2001 联接视觉, 佩斯, 花园城, 澳大利亚
能抓住老鼠的就是好猫, MUNKERUPHUS 画廊, 丹麦
- 1999 来自 18 个国家的 200 多位艺术家, P-HOUSE, 东京, 日本
玛雅国际艺术双年展, 玛雅市艺术中心, 葡萄牙
- 1998 东北亚现代艺术展, 日本
- 1997 亚洲现代艺术邀请展, 新加坡美术馆
第四届里昂国际现代艺术双年展, 法国, 里昂
- 1995 中国青年艺术家作品展, 中国美术馆, 北京
- 1994 第二届中国油画展, 上海美术馆;中国美术馆,北京
- 1992 两岸当代美术展, 台湾
- 1991 现代东方艺术展, 东京, 日本
- 1990 青年艺术家艺术展, 宁夏美术馆
- 1989 现代六人联展, 中国美术馆, 北京
- 1988 西北五人展, 银川画廊, 宁夏
- 1987 青年画家作品展, 宁夏美术馆
- 1986 上海美术馆落成展, 上海美术馆

- 1959 Born in Shanghai
- 2000 Graduated from Fine Arts College of Shanghai University, Master Degree
- 1986 Graduates from the Fine Art Department of the Shanghai Teachers University

Solo Exhibitions

- 2009 Look Ahead, Look Back-Pu Jie's Solo Art Exhibition, Today Art Museum, Beijing, China
Memory and Witness-Pu Jie's Solo Art Exhibition, Museum at Tamada Projets, Tokyo, Japan
- 2006 We are the newcomers· We are the future, ShanghART H-Space, Shanghai
- 2004 A Retrospective with Art Works from Pu Jie, ShanghART Gallery, Shanghai
- 2003 Changing (1989-2003)-Pu Jie: A small retrospective with works from the last 14 years, ShanghART Gallery, Shanghai
City of London Festival, London
- 2002 Speed of Culture, ShanghART Gallery, Shanghai
- 2001 Pu Jie.com, Consulate General of the Federal Republic of Germany, Shanghai
- 1999 Right Here, Right Now, ShanghART Gallery, Shanghai
- 1997 Shanghai Calling, Devon House, Taikoo Place, Hong Kong
- 1996 Let's Play Chess-Solo Exhibition, Shanghai Art Museum, Shanghai
- 1994 Pu Jie, Ningxia Art Museum
- 1991 Pu Jie, Art Museum, Guangzhou

Group Exhibitions

- 2009 Mahjong: Contemporary Chinese Art from the Sigg Collection-Mahjong: Contemporary Chinese Art from, Peabody Essex Museum in Salem, Mass, U.S.A.
- 2008 Pu Jie and Shen Fan, ArtChina, Hamburg, Germany
ChinaTime 2008-Shanghai (Urban Public) Space, Lands End, Hamburg, Germany
A Dialogue-Shanghai Contemporary Art Exhibition, Wison Art Center, Shanghai Nancy's Gallery
Red Aside-Contemporary Chinese Art from the Sigg Collection, The Joan Miró Foundation, Sants-Montju? c, Spain
- 2007 Red Hot-Asian Art Today from the Chaney Family Collection, The Museum of Fine Arts, Houston, USA

2006 Contemporary Chinese Art, Galerie Karsten Greve, Cologne, Germany

2005 Mahjong-Contemporary Chinese Art from the Sigg Collection, Kunstmuseum Bern, Bern, Switzerland
Munich International Contemporary Art Invitational Exhibition, Munich Art Museum, Germany

2004 Shanghai Biennial Periphery Art Exhibition, Shanghai East Gallery
Chinese Modern Art Invitational Exhibition, China Art Museum, Beijing

2003 The 42nd England Contemporary Artist Invitational Exhibition, London Finance Building, England
The Dream of the City by the Sea—International Exhibition of Contemporary Art, Museum für Hamburgische Geschichte, Hamburg, Germany

2002 24:30 Contemporary Art Exhibition, Bizart, Shanghai

2001 Visual Connection, Perth; Garden City, Australia
As long as they catch mice..., Munkeruphus Gallery, Mumkerphus, Danmark

1999 Over 200 Young Artists from 18 Countries, P-House, Tokyo, Japan
BM99, Bienal da Maya, Maya Art Center, Portugal

1998 Neo Lagoon - Contemporary Art of North East Asia, Niigata Prefecture Centre, Japan

1997 Asia Modern Art Exhibition, Singapore Art Museum
4eme Biennial d'Art Contemporain, Lyon, France

1995 Chinese Young Artists Works Exhibition, Art Museum, Shanghai

1994 The 2nd Chinese Oil Painting Exhibition, Shanghai Art Museum; National Art Museum of China, Beijing

1992 Artists from Both Sides of the Channel, Taiwan

1991 Modern Oriental Art, Tokyo, Japan

1990 Young Artists Art Exhibition, Ningxia Art Museum

1989 Six Modern Artists, National Art Museum, Beijing

1988 Five Artists from the North- West Provinces, Ningxia

1987 Young Artist Work Exhibition, Ningxia Art Museum

1986 Inauguration Exhibition of the Shanghai Art Museum, Shanghai Art Museum, Shanghai

如风一般自在

by Lorenzo Sassoli de Bianchi

“生机勃勃的艺术品”，早期的意大利大评论家卡洛·拉吉尔蒂(Carlo L. Ragghianti)用信念写道。

艺术总是在最初显得让人难以接受，却在经历回味后方能与其他物质做出区别，艺术存在本质在于人本身。事实上，作为一部分的历史的片段，艺术始终展现着它长久的生命力，新颖而持久。

艺术品提供智慧的疑问及其解答，它能做出假设判断或者逻辑性的论证，同时也是一个美学符号，一个承诺或者一件文化工具，和其他东西一样。艺术品的形式可以决定造型，而形式能迁就于功能，反之则亦然。一点可以肯定，艺术品不想轻易对你透露它的秘密。对于门外汉它保持沉默，甚至回避他们，它蔑视那些想着来找乐子的人，却对能解读它精致内心的人滔滔不绝。

如今，如何理解视觉艺术已显得十分重要，它已越来越多地渗入我们的日常社会生活，并衍生出了各种不同形式。依赖先进的技术，许多幻想成为可能，很是出人意料。不幸的是，我们仍不思上进地仅仅将视觉用于交流上，丝毫不想试着了解视觉艺术作为人文产物真正的内涵。由于总是事先被设定成交流手段，视觉艺术虽明确带有创造性力量，却仍有许多不确定因素。人们沉溺于感官的享受，不想追溯它的源头。

欣赏浦捷作品，很容易错误地将它归于波普艺术，并与美国上世纪 60 年代的波普艺术做比较。这种认识来自强烈的色彩，醒目的图形与基础的标志。

但没有比这更糟糕的错误了。跨过起始与蒙昧的时期的冲撞，你会发现浦捷的作品超越了它的形式，并讨论了人性的弱点、不安、渴求与遗忘。作为一名艺术家，浦捷保持着孜孜不倦的、诚实而深度的探索，他与其所在时代的精神进行着沟通，时而戏谑，时而着迷。期间，他先观察，紧随其后的便是体验。浦捷的作品有强烈的连贯性，不追逐虚无。他不信奉上帝，也没有宗教信仰，更没有敬拜的偶像。他抛弃了一切，义无反顾地投入到油画创作的研究中去。

浦捷的油画就如老子名言所说的，“曲则全”；而他的作品都由两层画面拼叠：历史性的画面和当代的画面，以此合而为一成为记忆中完整的视觉经验。

浦捷的作品探讨了个人感情的矛盾：尚未麻木于分离的状态，但绝对接受生活现状。意识与潜意识的置换并不是问题，而相比之下，超意识视觉图像透露了更多的原生态，并以此摧毁了潜意识。

浦捷转换了禅宗的基本原则：“修悟见自心”而转为“修悟见自我之历史”，这仿佛拓宽了时间的纬度；这类类似于普通的情感创伤，却不同于人们早已习惯的状态。同时，不可

否认这种扩展本身带有优越感，并回归到了秩序或自然。这是对立于狂喜与迷乱的状态。浦捷花费大量精力去发现、占有他自己的自然——历史：持续的紧张感来自对着灯光摘录漠视与潜意识的深刻现实，一直是并且永不停止，无论状况有多复杂。 这种努力造就了一个真正原生态的世界观和人生观，就好比现实中增加了一个新的层面，并已完全改变其意义和价值。

禅宗大师们认为：经验的基本特征是重复——它克服所有的二元论，于自我与非自我之间，于有限与无限之间，于存在与非存在之间，于外形与事实之间，于空虚与盈满之间，于物质与机会之间。浦捷在自身中央找到了一个转变，试图以此替代惯常含义，这是极反演变化与唯智主义(dualizing and intellectualistic)，不用再确认图像中自我与非自我之间的对抗——它会超越和重现每个对立层面，只是为了享受一个完美的自由和不可胁迫性(incoercibility)，就像风一样无所拘束。

在像浦捷这样极少数艺术家的作品中，视觉语言替代了推理公式，语言还可以通过象征性图像来加以识别。就像文艺复兴时期的艺术家，浦捷以他睿智的好奇心，放弃口述，而是在视觉图像中表达他的想法。因此，由于缺乏欣赏要领，观众可能会难以理解甚至误解他的作品。尽管乍看之下浦捷的视觉思维容易制造谎言，但事实毕竟不是那样。人物形象的意义，情况的说明，而想比之下，定义为具体条款并精确表达正式主观化(subjectivization)的过程，而不是理性或示范性的。

我们还得补充，当真正的形象被概念化的关系或功能性所压制的现象；形象已经不再具有实质内容，只是一个关系与功能性的领域。在第一种情况中是一个有限的不动结构，第二种情况则是一个辩证的过程，被表现冲动所驱使。那些只懂得如何观看表面形象的人，他们只是看到一个广义的表象——不过仅仅是一种支持的意义。那些关注特征形式的人注定会去摸索浦捷画中的特殊形象，也会去领会从一种由意义扩展到精神象征的过程——达到主观化。换句话说，再夹杂以其它的内容，这种表现形式也能区分形式的转折点。

于是我们必然会想起波德莱尔和他的名言：“诗，纯净无瑕，却很少有人试着去深入探索，并扪心自问...诗歌，即使经历了死亡与失败之痛，也不被科学或道德所融。它没有真理目标。它就是它。证明真理的方法在别的地方。”与之类似的，在泰奥菲勒·戈蒂埃(Théophile Gautier)激进的《论艺术之美》一文中提到：艺术，不同于科学，每个艺术家的工作都得从自己开始，这里没有进展，不能被无限完善。确切地说，浦杰的作品就像诗歌那样新颖。艺术家就是如镜子般看世界的诗人，试图反映每个人的经验，通过每天画布上的战斗来领悟普遍规律，无论尺寸大小，都考虑着人的激情、痛苦、愚蠢和创造，也可能诠释着在我们看来似乎没有的意义。然而历史、源头、源泉等不可缺少重要参考根源，为我们奠定了时间，还有不久前仍有意识的影响，只留有无法消除或否定的痕迹。

浦捷同时兼顾了绘画纵横各向的尺度，这种统一涉及隔阂，色彩，动画，振动和反差。一种力场随之而来，从而赋予了塑料感一种感觉或动作。他把时间因素作为塑料和敏感的介质，因此，他的作品便不再是一种“重叠”或“固定”的图像，却能像一部电影般地展开。这反应了康德对时空状态学说和人每个活动的基本认识。在浦捷的作品中，艺术构思里暂时性是确实存在的，也就是附加的时间，因此，四维空间对他的作品至关重要。

保罗·克利(Paul Klee)曾严厉而非激进地写下如此格言：绘画应该“让人看”，而不是“让人看见”，他补充说，绘画要让人去看那些并不存在的力量。浦捷的画面富有与生俱来的动感：运动的层面，电影感的跳跃，内部和外部间的转移与改变。他的画按照正式的戏剧法则而完成，这样，首先得理解并做出假设。过去的情感、心理、艺术经验和世俗经验被点燃，即便这些代表元素会在浦捷所开启的叙述性历史中释放、成长，但是，它们的源点和终结都归于其本身。

浦捷 1959 年出生，在上海生活和工作，在当地的美术学院授课。他的工作室就在莫干山路上。过去是旧的纺织工厂，这些年岁已旧的仓库被香格纳画廊与当时默默无闻但如今名声鹊起的艺术家们用作空间与工作室，如周铁海，王兴伟和浦捷等。如今这里已经成为一个拥有各种画廊、大小酒吧与艺术家工作室的熔炉。这里已经成为收藏家、评论家和美术馆馆长和越来越多对中国当代艺术有浓厚兴趣的人的必赴之地。

在浦捷风格形成的时期有强烈的对比：早年接受无产阶级革命理想的教育，随后，在大学里又学习了中国市场经济的观点。事实上，他所亲历的两种截然不同的时代使他感到矛盾：“我的左手牵着过去，右手则是现在。”因此，被他称为“双视角”的影像叠加技术，第一次呈现了他所有的生活体验，而不是去寻找原始的形态特征。在艺术与生活如此密切的关系中，这种情况显而易见并触手可得。

重要的是，浦捷对当代中国文化中的社会现象与形态十分感兴趣。正式通过“双视角”，他成功影射了近几十年里在中国社会发生的巨大变化。

因为“记忆”的存在，我们总会去憧憬将来和回忆过去，我们总是努力去想念，去回忆，抓紧一点一滴，并且想以此来重新评定过去，以矛盾来对抗“镇压”与“否定”——这两个可怕的东西经常禁锢并扭曲我们。这就是浦捷的画首先告诫我们的东西。这种微妙、非暴力的气氛由生动的色彩——黄、蓝、绿、红所带来的冲击开始。在此，我们不得不想起歌德，他对抗让他难以想象且无法容忍的数学与光学的暴敛。根据他的观看方法，将色彩仅视作纯粹的物理现象是无法接受的；他认识这是对牛顿学说的无视，并指责这是埋没数世纪以来的杰作。相反，这位伟大的浪漫主义诗人认为，色彩是与人性有关的东西，是与生俱来的自然表现，但经过理性地观察与观者内心灵魂的交流而变得完整和完美。歌德坚持认为：色彩无法通过机械而单一的理论来做出解释，但必须用政治、美学、心理学、生理学和象征主义来解释。浦捷证明并拥有了伟大的德国自然主义者的理论：利用色彩语言，并将这种可能性提升到了最大程度。确实，浦捷画中的色彩建立起了一个基本的道德立场，对于我们的世界，对于基本的当代层面，这是每件伟大的幻想作品所拥有的基本要素。浦捷的作品中始终呈现出的斗争精神是作品坚固的道德立场。

我们不会忘记今天的中国艺术家面向世界开始创作，一面是肉体与魔鬼，另一面则是西方的艺术实验——冠冕堂皇的批评和伪造的喜好流派。于是出现了两种现象：那些紧跟时代的脚步、并以“主义”制造“廉价”艺术从而满足他们的银行账户的人；或者通过严格创作“好的艺术”来满足良心的人。由于评判标准并未严格确立，对两者的区分变得越来越难。结果，除了那些缪斯女神特别眷顾的人，大部分艺术家都试图同时骑上这两匹马，或至少交替地骑。这种努力以及随后的失败将会造成道德与智力骤然而可怕的混淆。浦捷，不像很多其他的艺术家，他十分了解没有永恒的作品，他只为徒劳重复和属于这个时代的艺术而工作，还获得了作为艺术家的双重意图。每件能够引起共鸣的创作都需要一个人投入所有思考与真心。浦捷的作品就是这样，他继续严谨地做研究，抛弃了对艺术的终极展望，先只揭示艺术家本人的状况，然后置观众于一个能够体会更深刻现实的位置中去，或许他们不能明确地发现，但会产生一个预感，它们的存在，就像罗盘一样，可以对自己的良心、精神以及自己的时间做出定位。

翻译：周致远

The Wind Blows Where It Likes: the art of Pu Jie

by Lorenzo Sassoli de Bianchi

“The work of art is a living being,” the great late Italian critic Carlo L. Ragghianti wrote with conviction.

At first glance this might seem like an astonishing statement but upon careful consideration it is impossible not to include art as a fundamental human existence among others. In fact art is part of the history that is present with the power of its perennial life, and thus it is always current and indelible.

The work of art can represent an intellectual problem and its related solution, it can assume the guise of definition or logical demonstration, and it can be an esthetic signature, commitment or a tool of culture, as well as other things. It can tend toward form rather than figure, or vice versa, or toward function rather than form. What is certain is that the work of art does not speak to all indiscriminately, but rather often remains silent for the uninitiated or sometimes closes itself off, disdainful toward those who would treat it like a “whore.” It opens up and communicates its content only to those who are committed to understanding its language and to interpreting the significant acts that have been carried out in the process of its elaboration.

The problem of understanding visual art becomes more stringent today, at a moment when it has received ever greater space in the everyday life of society, assuming various forms, some unexpected and made possible by technology. Unfortunately there is also the inveterate vice of adopting vision as communication without making any further effort to clarify the specific nature of vision as human production. Too often it is only communicative modalities that are assumed; clearly these keep the creative factor in power, but it remains latent and unrecognized, exhausting fruition in mere perception, without recognizing or looking for its agent.

And so when considering the work of Pu Jie there is an immediate risk that one might classify it in the context of popular art, with references to American pop art from the 1960s. This observation stems from the presence of strong colors and an apparently graphic and elementary sign.

Nothing could be more mistaken. Moving past an initial and uninformed impact, one will discover that Pu Jie's work, beyond its appearance, has something to do with human beings' state of frailty, agitation, thirst and oblivion. Pu Jie is an artist in touch with the spirit of his time, a time that he first of all observes and only subsequently experiences, sometimes dramatically and sometimes obsessively, through his incessant, honest and intense research. It is work that possesses great consistency because he is not a hunter of echoes or a pursuer of shadows. Pu Jie has neither gods nor faith, nor does he venerate idols. He abandons everything, leans on nothing and proceeds in his research with only painting.

And this is painting where, as one of Lao-tze's maxims says, "the whole is in the fragment"; in fact the two levels on which the work is developed – the historical and the contemporary – become a single body where the visual experience of the whole is achieved.

Pu Jie's works communicate a sense of the individual's irrelevance, which does not paralyze but ensures that detachment that allows an absolute acceptance of life. And it is not a question of contraposition between conscious and unconscious, but rather of a super-conscious vision that implements original nature and, in so doing, destroys the unconscious.

Pu Jie transposes the fundamental Zen formula: "seeing into the nature of one's own being" into "seeing into the nature of one's own history," like a timeless opening up wide; it is something akin to a catastrophic trauma of ordinary consciousness, something radically different from all the states to which men are accustomed. At the same time, however, this opening is what leads back to what, in a superior sense, should be considered as normal or

natural. Thus it is the opposite of ecstasy or a trance. Pu Jie makes a great effort to go in the direction of discovery and to take possession of his own nature-history: a constant tension toward the light that extracts from ignorance or from the subconscious the profound reality of what has always been and will never cease to be, whatever the specific condition.

The consequence of this effort is a truly original view of the world and of life, as if a new dimension had been added to reality and had completely transformed its meaning and value.

According to Zen masters, the essential trait of experience that repeats is the overcoming of all dualism: dualism between inside and outside, between ego and non-ego, between finite and infinite, between being and non-being, between appearance and reality, between emptiness and fullness, between substance and chance. Pu Jie seeks a shift of the center of the self, he tries to replace usual meanings, which are dualizing and intellectualistic, with an image that no longer recognizes an ego opposed to a non-ego, that transcends and recaptures the terms of every antithesis, just to enjoy a perfect freedom and incoercibility, like that of the wind when it blows where it likes.

In the work of only a few artists, like Pu Jie, visual language replaces discursive formulation, language that moreover is not identifiable with symbolic image. Like Italian Renaissance artists, Pu Jie, with his intelligent curiosity, expresses his ideas not in words but in visual images that, as such, are understood by few or sometimes misunderstood, since the viewer does not have the key for interpreting them. Indeed Pu Jie's visual thought does not lie, as it might appear to at first glance, in the meanings of figures, in the description of situations, but rather in the processes of formal subjectivization that are defined in their specific terms precisely as expressive rather than as rational or demonstrative.

We might also add that the substantiality of the figure is overcome by the concept of relationship or function between phenomena; the image is no longer an object having substance, but a field of functions and relationships. In the first case it would be a finite and immobile structure, in the second case it is a dialectical process in progress, charged with the expressive impulse that has placed it in motion. Those who only know how to see the figure, see a generalized appearance that counts only as a support for significance. Those who seek in Pu Jie's figures the specific manner of their appearance, determined by the investment of the form that is specific to them, can also grasp the process that has unfolded to begin from a meaning or from a mental symbol, to arrive at its subjectivization. In other words it is the expressive form that, with the remaining content, also distinguishes the inflection of the figures.

Here Baudelaire inevitably comes to mind, with his statement that "Poetry, however little one seeks to delve inward, to interrogate one's own soul, has no other aim than itself... Poetry cannot, under pain of death or of failure, assimilate itself to science or morals. It does not have Truth as its goal. It only has itself. The methods of demonstrating truth are elsewhere." And almost analogously, Thèophile Gautier, in his polemic "On the Beautiful in Art," states that "art, unlike science, begins again with every artist, in art there is no progress... it is not additionally perfectible." Pu Jie's painting is, precisely, new, as poetry. The artist is a poet who looks out at the world like a mirror, wanting to reflect every human experience, seeking to understand a universal law through a daily battle with canvases, large and small, contemplating the human passions, suffering and follies of our days and creating and also giving meaning to what might seem to us to be lacking in meaning. However without ever forgetting the history, the source, the fount, the indispensable and vital reference to the roots, to the foundation of our time, to the recent past that still affects consciousness, leaving traces that would be criminal to remove or negate.

Pu Jie paints in simultaneous unity between depth and extension; this integration involves gaps, colors, animations, vibrations and contrasts. A field of

forces and actions ensues, capable of giving plastic form to a feeling or movement. He integrates the time factor as a plastic and sensitive medium; thus the work is no longer a simultaneous or fixed image, but unfolds as if it were a film. It is the expression of Immanuel Kant's fundamental recognition of space and time as conditions of knowledge and of every activity of man. In Pu Jie's work the temporal agent in artistic elaboration is revealed to be substantial, namely the addition of time, and therefore four-dimensionality becomes essential to his art.

Paul Klee, in a drastic although non-polemical aphorism, wrote that painting should not "render the visible" but "renders visible," and he added that painting renders visible those forces that do not exist. Pu Jie's painting is made up of movements that are felt through intuition: movements of dimension, cinematic jumps, shifts and alternations between inside and outside. His painting is complete in this formal dramaturgy, and it is in this way, first of all, that it should be understood and assumed. Precedents in terms of sensibility, psyche, artistic experience and worldly experience burn through, even if they represent elements that unleash and nurture the moment in which Pu Jie initiates an expressive history, which, however, has its original and ultimate reason only in itself.

Pu Jie was born in 1959, lives and works in Shanghai, where he teaches at the Art Academy. His studio is located on Mogashan Road. Previously an old textile factory, it was for years the warehouse for the Shanghart Gallery and a studio for then-unknown but now extremely renowned artists, such as Zhou Thiehai, Wang Xingwei and Pu Jie. Today the space is a crucible of art galleries of every type, bars of various sizes and artists' studios. It is an obligatory destination for a growing number of people, collectors, critics and museum directors who are interested in contemporary Chinese art.

Pu Jie's formative years were characterized by a strong dichotomy: from an early age, he was educated according to the ideals of proletarian revolution, but later, at university, he learned about the Chinese view of market economy. The fact that he personally lived through two such different eras led him to

feel paradoxical: “my left hand encloses the past, my right the present.” And so the technique of superimposing images, which he calls “dual visual angle,” emerged first of all from his life experience, rather than from the search for an original stylistic characteristic. And in this case the close relationship between art and life is extremely evident and palpable.

Pu Jie is interested, above all, in investigating the social phenomena and forms that contemporary Chinese culture assumes. And it is precisely through “dual visual angle” that he manages to suggest to us the flow of changes that have occurred in Chinese society during recent decades.

In order to know where we are going we cannot help but consider our past, we cannot live “without memory,” and we must make a continuous effort to remember, to recall, to not skip over passages, to not leave black holes in the past, to retrieve what was good, to criticize everything terrible and negative that occurred, to take on contradictions, and to not yield to repression or negation, the two diabolical mechanisms that too often imprison and dehumanize us. This is the admonition that, before anything else, emerges from Pu Jie’s work. And this occurs in subtle, never violent fashion, beginning with an initial impact that is always captivating and characterized by vivid colors – yellows, blues, greens, reds. Here we cannot help but recall Wolfgang Goethe, who rebelled against the inconceivable and to him intolerable tyranny of mathematics and optics. According to his way of seeing it was inadmissible for colors to be merely a purely physical phenomenon; he considered this to be the arrogance of the Newtonians, accusing them of having buried the work of centuries. The great romantic poet thought that colors, on the contrary, were something human, that they undoubtedly had their origin in various natural manifestations, but found their composition and perfection in the eye in the mechanics of vision, in the spirituality of the observer’s soul. Colors, Goethe insisted, cannot be explained through a solely mechanistic theory, but must also be explained by poetics, esthetics, psychology, physiology and symbolism. Pu Jie demonstrates and shares the theory of the great German naturalist and utilizes the language of color to the greatest extent possible. Indeed the colors of Pu Jie’s canvases establish an essential moral stance toward the world in which we live and toward the average

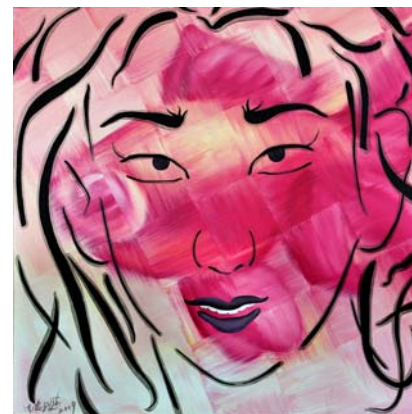
contemporary level that is the fundamental basis for every potent work of imagination. A firmly anchored ethical level is something for which Pu Jie has fought from the beginning.

We must never forget that every Chinese artist who sets out to create a work today is facing the world, with flesh and the devil on the one hand and, on the other, western artistic experimentation with its high-sounding pages of criticism and the spurious sectarian preferences of experts. A fork in the road is reached: to follow the erratic aspirations of those who, adhering to the fashions of the time, thrive on "isms" and as a consequence make "cheap" art to satisfy their bank accounts; or to rigorously apply oneself to creating "good art" that has the merit of satisfying one's conscience. Since the criterion has never been firmly established, it becomes ever-difficult to distinguish. As a result many artists, except the most fervent disciples of the muse, attempt to sit astride both horses simultaneously, or at least alternately. This effort and the subsequent failure to succeed in both attempts has produced horrible paroxysms of moral and intellectual obfuscation. Pu Jie, unlike so many others, knows full well that no enduring work, destined both for the rubbish heap and for the centuries, has ever been achieved by an artist with twofold intentions. The invention of every work that has resonance demands the integrated effort of one's entire mind and entire heart. This occurs in the work of Pu Jie, who continues his research with rigor, without ever losing sight of the ultimate purpose of art, to first of all reveal the artist to himself, and to then place viewers in a position to intuit more profound realities, perhaps without perceiving them clearly, but to have a presentiment of their presence, thereby finding a compass to orient themselves toward their own conscience and in relationship with this toward the spirit of their own time.

Translated from Italian by Marguerite Shore.



头是她 / Head is her 300 * 600 cm Oil on canvas / 布上油画 2009



宝贝系列 / Baby Series 95 * 95 cm Oil on canvas / 布上油画 2009



糖果系列 / Candy Series 120 * 145 cm Acrylic on canvas / 布上丙烯 2008

浦捷的二元视角

by Sine Bepler 2007

上海奇景所形成的视觉兴奋，一定程度消除了新与旧之间的差异。

今天，上海所产生的视觉景象中一个最重要的特点，便是模糊了过去和现在之间的关系。艺术家们别无选择，只能重新审视自我与他者，新与旧，传统与现代以及混乱与秩序的文化问题。在都市急速发展的背景下，错位与变化，使人们很难意识到历史的来龙去脉，文化的记忆正受到巨大的干扰，甚至破坏，以至使人失去对外部形态的控制。但另一方面，繁荣的中国经济，却也是几代中国人长期的夙愿，而这个乌托邦似的夙愿，如今正似乎变成现实，它使人既惊奇又迷惑，迫使艺术家们去追究自身的文化空间，储存记忆的往事，以便对那些实际的问题做出反映。最近，工作在上海的艺术家浦捷认为“就我而言，我的二元视角观念是为当下中国文化双重交复的现象作出视角性的表达，它重叠的是过去与未来，东方与西方，共产主义的理念与现当代商品文化”。浦捷这种重叠的观念，充斥着文化的演变和观念上的对峙，尤其对近十年中国社会所发生的川流不息的演变，进行视觉的整理和观念上的思考。在他近期的艺术实践中，浦捷尝试着用集体记忆的片断同时也是他个人的经历，以当代的手法，叙述性的表现了已经过去了的中国社会对当下的影响。为了避免陷入纯粹的怀旧，他的作品更多地触及到高速发展的大都市生活，性冲动的闪烁情景，政治宣传物或者单纯的古代神话。浦捷的画面构成，从不遵从传统的中心视点，单色的红、黄、绿、蓝充斥着巨大的画面，并由拼贴似的人物或中国文字组成，它们也是另一些被黑线强调勾画的图像的大块可视性背景，而每一相接的颜料层都是透明的，更增添了视觉的信息。中国古代的文化标志混合了毛泽东时代的人物，兼而又混合了当下享乐主义一代的青年，在他的《影子 No.1》至 No.5 和《不要 No.1》到 No.7 以及《中国潮》和《脸》的作品中，半透明颜料层下又将菩萨、农民的图像与当代都市青年的图样混合在一起。

就表层而言，浦捷的作品可被看作是对后现代主义文化思考的符号，它们有着矛盾和复杂的形态。但仔细看来，这些图像不仅仅是狂热或折衷的审美运用，而且同样是艺术家自身的经历：一种分叉的冲突式的演变。“从小学到高中，我一直接受‘无产阶级革命观念’的教育，可到了大学和研究生，我接受的却是‘中国特色的市场经济’教育，我经历的是如此不同的两个时代，我感觉我的生活就象是一个‘悖论’。”如何解读浦捷这些话的表述，或许一定要通过这些截然相反的图景过程去理解他的思考。然而他作品中的那些分叉式的图景并无敌意，却是互相兼容，那些留在平面视觉中的人物情景，是代表着某些脆弱易碎的过度物欲的享乐主义的生活片断，同时又有，渴望对自由的追求和拥有更美好生活的愿望在他的作品中被赤裸地展示开了。这是一个充满了不安全感 and 物欲横流的社会，浦捷把过去和现在的社会问题捆束在一起，他认为绘画要吸纳观者的感官，通过情绪化的色调和主题使人们去思考这个进退两难的社会现象。如《对话 No.1》至 No.8 系列作品中的红色，被用来象征情绪的骚动，而非革命的象征。他把红色演示为生活的原初，为记忆自由和充盈的原始欲望，以及儒家所摒弃的邪恶，同时也记忆着“共产主义”的那个时代。



这几年，他以柠檬黄为主色调的作品，如《我们来了》和《我的爱是车》。人物被置于模糊的位置，但却也是围绕这种观念的整个作品，他们是我们这个时代的兴奋剂，是这个社会中的“享乐一族”，他们试图逃避日常生活的沉闷，那些彼此隐约出现在巨大画面里的人物是超自然的，他们最重要的特征在于相似，艺术家削弱了刻划个性的部位，用归纳推理的手法使他们趋于重复，因为这些画里的人物是他们的现实生活，是他们的文化，因为都市的实际往往是中和和平庸。这一特征，浦捷恰恰缓和了矛盾的情感，中和了诸如消费、装饰和颓废的概念，因为中和的结局是他所强调的理念。浦捷试图公正地去平衡当代生活中吸纳与排斥的两面性，因为他的作品强烈地演示了两个对抗力量之间有效的相互磨合、溶解和消化的形态。

浦捷近期作品的一个最显著的特征，从表面看来画面尽其所能的多样和繁复，但就类型而言，其人物的塑造归于重复，然而这种重复不只是简单的复制，它是寄予随着时间的延伸，各种类型的差异正在被抹去。重复，显然是对当下社会迷惑的告白。浦捷触动了社会的这个神经，用作品构建起当代生活方式的真相，表达了一种社会真实的不安感受以及刺激后的麻木状态。

浦捷运用现代主义的解构效果，以强化其作品新的视觉真实感，重叠的图像，即使是片断性的视觉信息，并且在一个没有地平线的画面中，也能使观者通过色块、形体构成和人物之间主体关系，获得其重要的思考过程。重叠的人物在画面中得到区分，又在边缘部位互为融合，前景与背景交融，重叠变为幻影，在过去与现代的主体里，浦捷指出了时间，空间、现实、范围和表现都是属于那些我们集体吸纳或者忽视的惯例，它往往使人无法躲避。

不同含义的层次和图像在画面中通过统一的审美表现被重叠在一起，它们是波普与卡通的混合物，它既有强化中国传统的线描，又有波普艺术无景深的效应。浦捷想象出一个充满戏剧性张力的情景来表述丰富多样的主题，他强调了这个急速演变的社会，幻想与周而复始的现实，他把看起来对立的表达和记忆重叠在一起，以便展现生活本质的片断、演绎和不连贯状态。这一视点的确是需要一个二元视角的观念。



A DUAL VISUAL ANGLE

by Sine Bepler 2007

The spectacle of Shanghai produces a delirium of the visible that erases the difference between old and new. -- Ackbar Abbas in *Shanghai Reflections*

The most significant denominator of today's visual imagery produced in Shanghai is the blurred relationship between past and present experiences. Artists have no choice but to re-examine the cultural issues of the self and the other, the new and the old, tradition and modernity, chaos and order. Within a scenario of rapid urban development, misplacement and distortion – and without any awareness of the historical context – individual people have lost control of exterior space. This development is destroying cultural memory without regard to basic needs. On the other hand, this prosperous economy is what generations of Chinese have been waiting for. The utopia of the past seem to have become reality. It is a state of both regret and delight. This rupture or sense of loss compels artists to explore their own space in order to preserve memory. As a concrete response to these issues, the Shanghai based artist Pu Jie (b. 1959) recently stated that "For me, the adoption of a painterly dual visual angle is a partial overlapping of the past and present, East and West, communism and commodity. Such overlapping is filled with cultural mutation and confrontation. It clears up the visual effect and ponders the flowing changes of the Chinese society throughout the past decades."

Correspondingly, in his recent artistic practice, Pu Jie attempts to use fragments of collective memory as well as his own personal experiences to compose a narrative of a contemporary way of existence in the shadow of China's recent past. Avoiding trappings of both nostalgia and amnesia, he references instead life in the rapidly expanding urban metropolis and its oscillating imageries of eroticism, political propaganda and ancient myths. Monochromatic colors in red, yellow, green and blue dominate his large-scale paintings. The compositions are not subject to the classical central perspective, but consist of collage figures and texts that are noticeable as vast bases in favor of other images, usually painted with striking black contours. Each successive layer of paint is transparent, it adds rather than conceals visual information. Icons of ancient China is blended in with figures of the Mao era which again is blended in with images of today's hedonistic youth. In the series 'Shadow I-VI' (2006) and 'No Need I-VII' (2006), as well as in 'Chinese Wave' (2006) and 'Face' (2006) semi-transparent images of Buddhas, peasants, lotus flowers co-mingle with contemporary young urbanites.

On a superficial level, Pu Jie's paintings might perhaps be regarded as emblems of post-modernist thinking along with its credo of 'complexity and contradiction'. On a closer encounter, though, these images are not just aesthetic citation fever and eclecticism, but rather an account of the artist's own personal experiences – a development informed by dichotomy and conflict: "From primary school to high school I was educated with the proletarian revolution ideas; while during the days at university, I was taught of market economy with Chinese characteristics. What I experienced are two different eras. My life feels like a paradox." The clues for deciphering these aphorisms have to be sought in the overflow of images that represent opposing experiences. In the paintings, dichotomies are not played out against each other, but rather dissolving into each other. What remains is a flat visual structure that represents moments of fragility and vulnerability as well as excessive sensuality and craving. The desire to have more freedom, to achieve

a better life, is fused with naked desire in evidence everywhere. The society is filled with instability and unmet demands, and Pu Jie blends the problems of both past and present history into a single strand. He believes, that paintings should appeal to the senses allowing the spectator to understand the dilemma through emotional colours and themes. As exemplified in the series 'Dialogue I-IV' (2002), the colour red (the traditional colour of revolution) is used to symbolize both acceptance and unease. No longer just a symbol of revolution, he turns it into the primary colour of life. Red commemorates freedom, the exuberance of primary desires, and aspirations denied by confucianism and communism.

In his most recent yellow shaded paintings 'No Need I-VI' (2006) and 'Lost' (2006) the figures are set in an indeterminate non-place, and yet part of the all-encompassing mass; they are the agonists of our time, a society of pleasure seekers attempting to escape the dreary everyday. The respective characters loom on large-scale canvases as supernatural figures. The most significant feature being their resemblance, whereby the artist has weakened the position of the individuals depicted. The painted objects belong to the cultural reality in which they live – an urban reality – but always in terms of the mediocre, or the average. This feature has to do with a neutralization of ambivalent feelings. There is a mixture of conspicuous consumption, refinement and decadence – but stronger still is the neutralization effect. The artists manages to balance an equally repulsive and attractive version of contemporary life. The paintings signify a state in which two opposing forces effectively cancel each other out: The differences of past and present have been erased. A striking aspect of the latest paintings is that although their surface planes display diverse and excessive extravaganza, in typological terms, the painted figures are all exactly the same. Identifying this repetitive figure as it is executed with obvious aporia, Pu Jie touches on the confusion in establishing a truth in contemporary way of life. Here, repetition of the same characters is not simply reproduction in the sense of representation (of a referent) or simulation (of a pure image, a detached signifier). Rather, repetition serves to screen the real understood as disturbing .

The artist manipulates modernist deconstructive compositional effects to intensify his new version of reality. Juxtapositions of color, mass, and shape is a significant concern here, but so is the primordial relationship of figure to ground. The layered images reveal how even fragmentary visual information allows the viewer to orient him- or herself in a horizonless world. Objects and characters are differentiated in the middle of the canvas, but dissolve into each other at the edges. Foreground melts into background and illusion into repetition. With both ancient and contemporary subject matter, Pu Jie indicates that time and space, logic, reality, scale, and narrative are conventions we collectively either absorb or ignore, but can never avoid.

The different layers of meaning and imagery are brought together in the pictures by a unifying aesthetic expression, which is a blend of pop and comic strips. The paintings are informed by Chinese tradition with a strong emphasis on the line, but also by a significant influence of pop art's flat painterly surface. Pu Jie's works comment on a variety of themes that he conjures up in dynamic and intense scenes. Here, he underscores illusory aspects of the mediated day-to-day reality of a rapidly changing society. He juxtaposes seemingly contrasting narratives and memories as an attempt to show the fragmentary, ever-shifting and therefore incoherent nature of life. It is a vision that, indeed, demands a dual visual angle.

ShanghART

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