

PU
YINGWEI

GALERIE
SATOR

Chin Дмерисд

Pu Yingwei (b. 1989) lives and works in Beijing, China. As an active contributor to the new generation of political conceptual art in China, he critically engages with socialist art genealogy. Pu Yingwei dedicates his work to articulating the changes in China's identity amid globalization and exploring the deeper impact of China's modernization and development model on global patterns through cross-cultural narratives. His practice employs various media, including painting, video, design, writing, and lecturing. He has developed a «new internationalist» artistic language based on his perception of Eastern civilization. In recent years, Pu Yingwei has deepened his global engagement, traveling to Eastern Europe, Africa, Central Asia, Southeast Asia, the Americas, and the Caribbean, including regions like the Balkan Peninsula and Ukraine, which are currently in conflict.

Pu received his BFA from Sichuan Fine art Institute in 2013, DNSEP (MFA with Félicitation du jury) from École Nationale Supérieure des Beaux-Arts de Lyon in 2018. He has been the recipient of several awards, including the John Moores Painting Prize, the Golden Hibiscus Award for Photography, and the International Awards for Art Criticism Prize (IAAC) for his writings. Pu has been recognized in prestigious lists such as Forbes China Contemporary Young Artists of the Year, Gen. T Asian Emerging Pioneers list, China Art power 100, and the HuaYu Youth Award, among others. He also received the TAG New Contemporary Art Prize, the Jimei Arles Discovery Reward, Porsche “Young Chinese Artist of the Year” Award, and was named the first “FT Chinese Artist of the year” by Financial Times China.

Pu Yingwei's works have been exhibited at numerous prestigious venues and institutions both domestically and internationally, including the Staatliche Kunstsammlungen Dresden, the Walker Art Gallery (Liverpool), the 13th Shanghai Biennale, the Caen Film Festival, Nouvel Institut Franco-Chinois (Lyon), the National Art Museum of China, the Power Station of Art in Shanghai (Shanghai), the OCAT Museums, and the Taikang Space (Beijing). His works are widely collected by significant institutions and collections such as the MAC-Lyon, KADIST, the Groupe Emerige (France), the White Rabbit Gallery (Australia), the Guangdong Museum of Art (Guangzhou), the He Art Museum (Guangzhou, China), the Star Museum (Shanghai), the Song Art Museum (Beijing), Sifang Art Museum (Nanjing, China), the Longlati Foundation (Shanghai), and the ASE Foundation (Shanghai).



BIOGRAPHY

Né en 1989 à Taiyuan (CN). Il vit et travaille entre Lyon (FR) et Pékin (CN).
Born in 1989 in Taiyuan (CN). He lives and works between Lyon (FR) and Beijing (CN).

FORMATION

2018 DNSEP, École nationale supérieure des beaux-arts de Lyon, FR
2016 DNAP, École nationale supérieure des beaux-arts de Lyon, FR
2013 BFA, département de la peinture à l'huile, Sichuan Fine art Institute, Chongqing, CN

SOLO EXHIBITIONS (SELECTION)

2025 *Red Computer*, Hive Center for Contemporary Art, Beijing, CN
2024 *New Century Encyclopedia*, He Art Museum, CN
2023 *RedNow, Me*, galerie Sator, Komunuma, Romainville, FR
2022 *Red World When We Love*, West Bund Art and Design, Shanghai, China
2021 *A Study in Scarlet*, Mammoth, London, UK
Obscure Adventure - Speculative Pop & Pan-Chinesism, START Museum, The Research, Shanghai, CN
2020 *Photoethic: CHINAFRICA*, Jimei x Arles International Photo Festival, Xiamen, CN
Time, history, why we fight, Hive Center for Contemporary Art, Beijing, CN
Personal project "Pu Yingwei and ChinaCapital", Madeln Gallery, Shanghai, CN
2019 *Pu Yingwei 1989*, Organhaus, Chongqing, CN
2018 *Double Empire*, Nouvel Institut Franco-Chinois, Lyon, FR
If Only it were true, galerie Sator, Paris, FR
2017 *Pu Yingwei and Jim Thompson Architects*, J Gallery, Shanghai, CN
Roman Nomade : Pu Yingwei solo project, Hive Center for Contemporary Art, Beijing, CN

GROUP SHOWS (SELECTION)

2026 *Forever Tomorrow: Chinese Art Now*, Auckland Art Gallery Toi o Tāmaki, Auckland, NZ
2025 *Art Brussels*, galerie Sator, Brussels, BE
Luminosity Reborn, Fudan University 120th Anniversary Exhibition & Inaugural Exhibition of Fudan Art Museum, Fudan Flux, Fudan Art Museum, Shanghai, CN
Sea of Tranquility, Yue Art Museum, Yantai, CN
Re-Asia Project - Prologue, Longlati, Shanghai, CN
Questions That Pierce Time, Hunan Art Museum's Fifth Young Artist Program, Hunan Art Museum, Hunan, CN
2024 *Centre Anywhere*, Yuan Art Museum, Beijing, CN
One and All: New Artistic Styles of Contemporary Painting, National Art Museum of China, Beijing, CN
Symphony of Coexistence - Chinese and Southeast Asian Art Invitational Exhibition, Art Museum of SCFAI, Chongqing, CN
Return of the Sea, TAG Art Museum, Qingdao, CN
Perception and Traces, The Age of Human Wisdom, Jinan International Biennale, Jinan, CN
Pulse of the Hinterland: Wisdom Integration of the Silk Road, The 4th Xinjiang China International Art Biennial, Xinjiang Art Museum, Urumqi, CN
The Exhibition of Annual of Contemporary Art of China 2013-2024, One Art Museum, Beijing, CN
2023 *Compound Eyes and Deep Pupils*, Annual Exhibition of the Oil Painting Department, 30th Anniversary Archive Exhibition, Sichuan Fine Arts Institute Art Museum, Chongqing, CN
Geographies of Feeling, 2023 Parallel Exhibition of Chengdu Biennale, A4 Art Museum, Chengdu, CN
Seaward, the 2nd TAG-New Contemporary, TAG Art Museum, Qingdao, CN
13+1 - Genealogy Study of Artists Season 1, Start Art Museum, Shanghai, CN
Seeking the City, 2023 Datong Contemporary Art Season, Datong Ancient City, Taiping Tower South, Datong, CN
Bordercrossing: Possibilities and Interactions, Yuz Museum, Shanghai, CN
Focus China, Staatliche Kunstsammlungen Dresden, Dresden, DE
Steadfastly Revise for the Standards in Nonproductive Construction, Lona March Space, Beijing, CN
Annular Vacuum Chamber, Yuan Art Museum, Beijing, CN
Projection, Sifang Art Museum, Nanjing, China
Resonance Between Text, Code and Perception: Three Perspectives of Medium in Art Practice, CAFA Art Museum, Beijing, CN
Edges as the Center: Riverine Borders, Bridges and Memory Spaces between China, Mongolia, North Korea and Russia, G Museum, Nanjing, CN
2022 *ON | OFF: Carousel of Progress*, He Art Museum, Shunde, CN
Floating, Guangdong Museum of Art, Guangdong, CN
The Disconnected Generation, Song Art Museum, Beijing, CN
Pixe/ Row, West Bund Museum, Shanghai, China
Wuhan Biennale: Open Gesture, He Museum, Wuhan, CN
Un dialogue avec la Sensibilité Écrite, Désir, Amour, Being Art Museum, Shanghai, CN

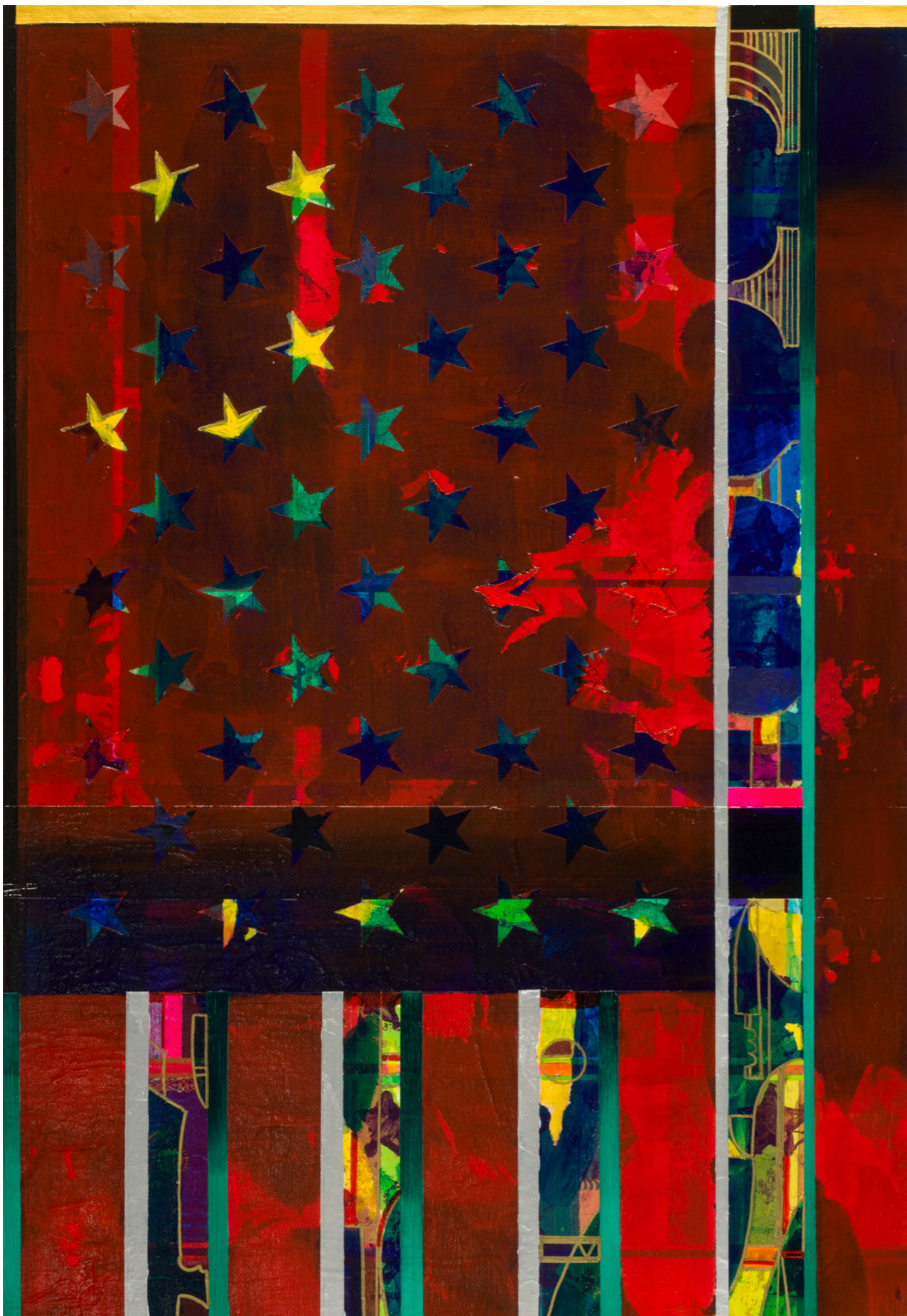
2021 *When and Only When, the Strong Wind Rolled up the Surge*, Aranya, Qinhuangdao, CN
Almost Paradise, Mis/Perceptions of Leisure and Labor in the Asia - Pacific, Shanghai Duolun Museum of Modern Art, Shanghai, CN
13th Shanghai Biennale: Bodies of Water, Power Station of Art, Shanghai, CN
2020 *Circular Impact: Video Art 21*, OCAT Shanghai, Shanghai, CN
An Archive Seven Trails, Taikang Space, Beijing, CN
Those who see and know all, are all and can do all, 798 Art Center, Beijing, CN
Gold en Flow, CHAO Art Center, Beijing, CN
Being of Evils, Hive Center for Contemporary Art, Beijing, CN
2018 *Dance With It*, Taikang Space, Beijing, China
The Comfort Zone At A Distance, Taikang Space-Light Pavilion, Beijing, CN
Fiction Art, OCAT Shenzhen, Shenzhen, China
OCAT Shanghai/OCAT Institute, Shanghai/Beijing, CN
I Do (not) Want To Be Part Of Your Celebration, Qiao Space & TANK Shanghai, CN
Project Space, Shanghai, CN
Reciprocal Enlightenment, CAFA, Beijing, CN

PRIZES

First "FT Artist of the Year", Financial Times China, United Kingdom, 2025
Shortlisted for The 2nd TAG-New Contemporary, 2024
Forbes China Contemporary Young Artists of the Year, 2023
The Golden Hibiscus Award for Photography, 2023
Porsche "Young Chinese Artist of the Year" Award, 2021
Shortlisted for China Art power 100, 2021
JIMEI-ARLES Discovery Reward, 2020
Gen.T Asian Emerging Pioneers list (2020)
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
Shortlisted for HuaYu Youth Award, 2018
His film "Interview" has been shortlisted for Caen Si Cinéma Festival, 2018
The John Moores Painting Prize, 2012

COLLECTIONS

Musée d'Art Contemporain de Lyon, France
KADIST Foundation, France
Emerige Group, France
White Rabbit, Australia
Guangdong Museum of Art, China
HE Art Museum, China
Star Museum, China
Song Art Museum, China
Sifang Contemporary Art Museum, China
Longlati Foundation, China
ASE Foundation, China
Whale Art Museum, Singapore



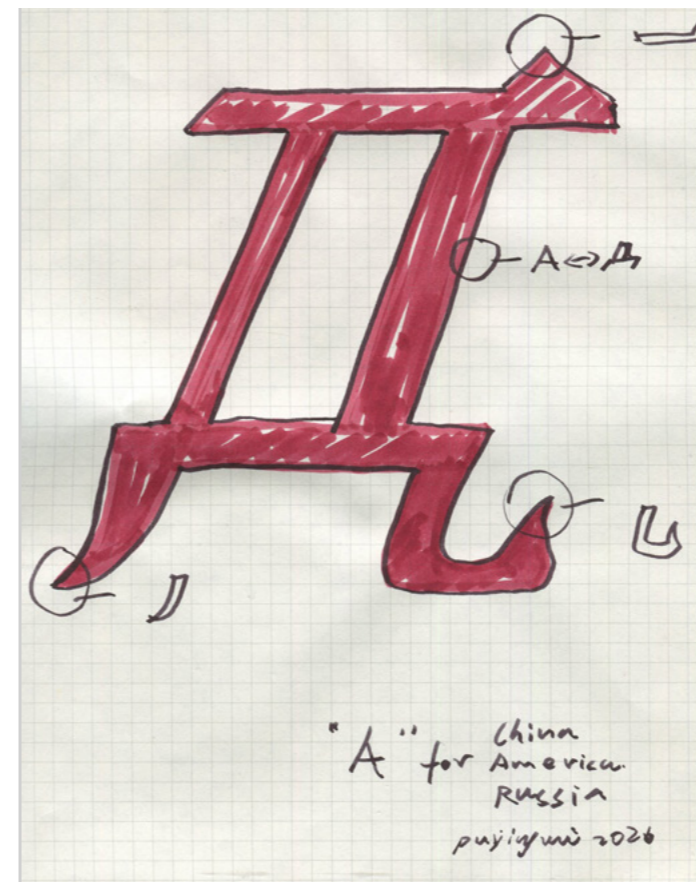
FLAG (RED HOLLYWOOD) - DETAIL

CHINAMERICA SKETCHES

CHINAMERICA

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As the quintessential and most radical «political conceptual artist» of China's new generation, Pu Yingwei is set to articulate the concept of «ChinAmerica» through artistic praxis for the very first time at the Independent Art Fair. This concept stands as yet another manifesto, following in the wake of his antecedent propositions, «ChinaCapital» and «ChinAfrica». Emerging as an artist from the epoch of China's Reform and Opening Up, Pu Yingwei's oeuvre typically anchors itself in an internal Chinese perspective before radiating outward to encompass a spectrum of global problematics. To a certain degree,



World Fragments Preceding ChinAmerica:



CHINAMERICA SKETCHES

this artistic trajectory operates in precise synchrony with the stride of China – a rapidly ascending superpower. Spanning from the historical narrative of Reform and Opening Up in «ChinaCapital», to the era of global expansion explored in «ChinAfrica», and arriving now at the antagonism-collaboration paradigm of «ChinAmerica», Pu's work deepens in tandem with the evolving geopolitical landscape of China and the international sphere. «ChinAmerica» stands simultaneously as a futuristic rhapsody and a radical narration of the real.

It is paramount to observe that the concept of «ChinAmerica» is not merely a unilateral construct directed by Pu Yingwei at either China or the United States. Rather, it posits «the evolution of China-American relations» as a pivotal discourse shaping the future itinerary of the world – a concern of intrinsic global magnitude.

I. "THE LONG MARCH: ANOTHER GLOBAL JOURNEY"

As the pandemic drew to a close, the clamor declaring the «end of globalization» reached its zenith. The artist embarked upon an ambitious global odyssey, aspiring to trace a personal geography against the currents of «de-globalization», thereby reconnecting with the world while bearing witness to the turbulence accompanying this era. He commenced his journey from post-socialist territories, subsequently treading upon African soil and Central Asia, before entering war-torn Ukraine in late 2023. In 2024, amidst the backdrop of the US elections, the artist departed from Los Angeles, navigating a road trip along the US-Mexico border to somatically reconstruct a more visceral comprehension of globalization.

«For the 'I' of this moment, my life – and the life of my art – is far from fully incubated. The global voyages of recent years are, in essence, sculpting the silhouette of that imagined 'me,' forging a path of globalization I comprehend and yearn to practice. Simultaneously, this circumnavigation serves as a laboratory of ideology and stance, attempting to incorporate the personal and political, the local and global, the ephemeral and futuristic into my perception, contemplation, inquiry, and expression as an individual entity».

Pu Yingwei, 2023, Kyiv, Ukraine

«Arriving in Houston in the depth of night. This road trip along the American border, stretching from Los Angeles to Space City, can be described as a grand American narrative weaving together ecology, technology, the Western frontier, ethnicity, politics, and warfare».

Pu Yingwei, 2024, Houston, USA

II. "EMPIRE: AN ALTERNATIVE VISUAL CULTURE"

The «Empire Font» constitutes the paramount visual and cultural construct within Pu Yingwei's artistic corpus. This typography ingeniously amalgamates Cyrillic (signifying China's socialist lineage), English (embodying the context of globalization), and Chinese (sym-



CHINAMERICA SKETCHES

bolizing Chinese tradition). The «Empire Font» profoundly elucidates how China, amidst the labyrinthine process of modernization, has ceaselessly metabolized forces from disparate orientations to ultimately metamorphose into a formidable «Giant». Red serves as the artist's emblematic hue; for Pu Yingwei, red encapsulates China's past, present, and future.



INTELLIGENT CAPITAL:
YEAR ONE OF COSMIC ECONOMICS (DETAIL)

FLAG (RED HOLLYWOOD)

2025–2026, oil on canvas, acrylic, paper collage, watercolor,
paint marker
39.37" x 31.5" / 100 x 80 cm

Flag (Red Hollywood) derives its inspiration from the radical fusion of the national flags of China and the United States. The yellow hue of the Five-starred Red Flag of China glimmers faintly within the red-and-blue gradient of the American Stars and Stripes. On the right side of the work features ChinaCapital, the artist's most iconic Coca-Cola-inspired typeface, which symbolizes China's integration into and growing influence on the global landscape since the reform and opening-up.

The entire piece is set against a backdrop of a «universal flag of nations,» with sarcastic depictions of blue-green forms that lie between sexual organs and missiles, articulating the profound impact of the two superpowers on world conflicts. At the bottom of the canvas, the artist mimics a marble texture using four colors – red, yellow, blue, and white – also derived from the Chinese and American national flags – to create a blended pattern. With its vivid color palette, the work evokes the atmosphere of a nightclub; Monster, serving as the name of this club, also reflects the frenetic power of the superpowers embodied in the piece.



25,000 USD (Tax excl.)

CHINAMERICA

2025–2026, oil on canvas, mineral pigments, acrylic
31.5" x 39.37" / 80 x 100 cm

The work *ChinAmerica*, with its condensed visual language, presents the most important yet uncertain national relationship in the current and future global pattern: the confrontation between China and the United States. This is also the first time that the concept of «ChinAmerica» has been proposed in the form of a manifesto in the field of visual art.

The entire painting is completed with an almost «classical» technique and light sense, expressing the profound impact of this relationship on the process of human civilization. In the lettering of «ChinAmerica», there are Coca-Cola-inspired typefaces that absorb American culture, five-pointed stars representing socialism, and font characteristics associated with Slavic and Muslim cultures – all conveying the complex and diverse global ecology under this bilateral relationship. In the background of the entire painting, the red-and-black gradient and the fragmented, continent-like background metaphorize the catastrophic future that the human world will face if conflicts continue to escalate.



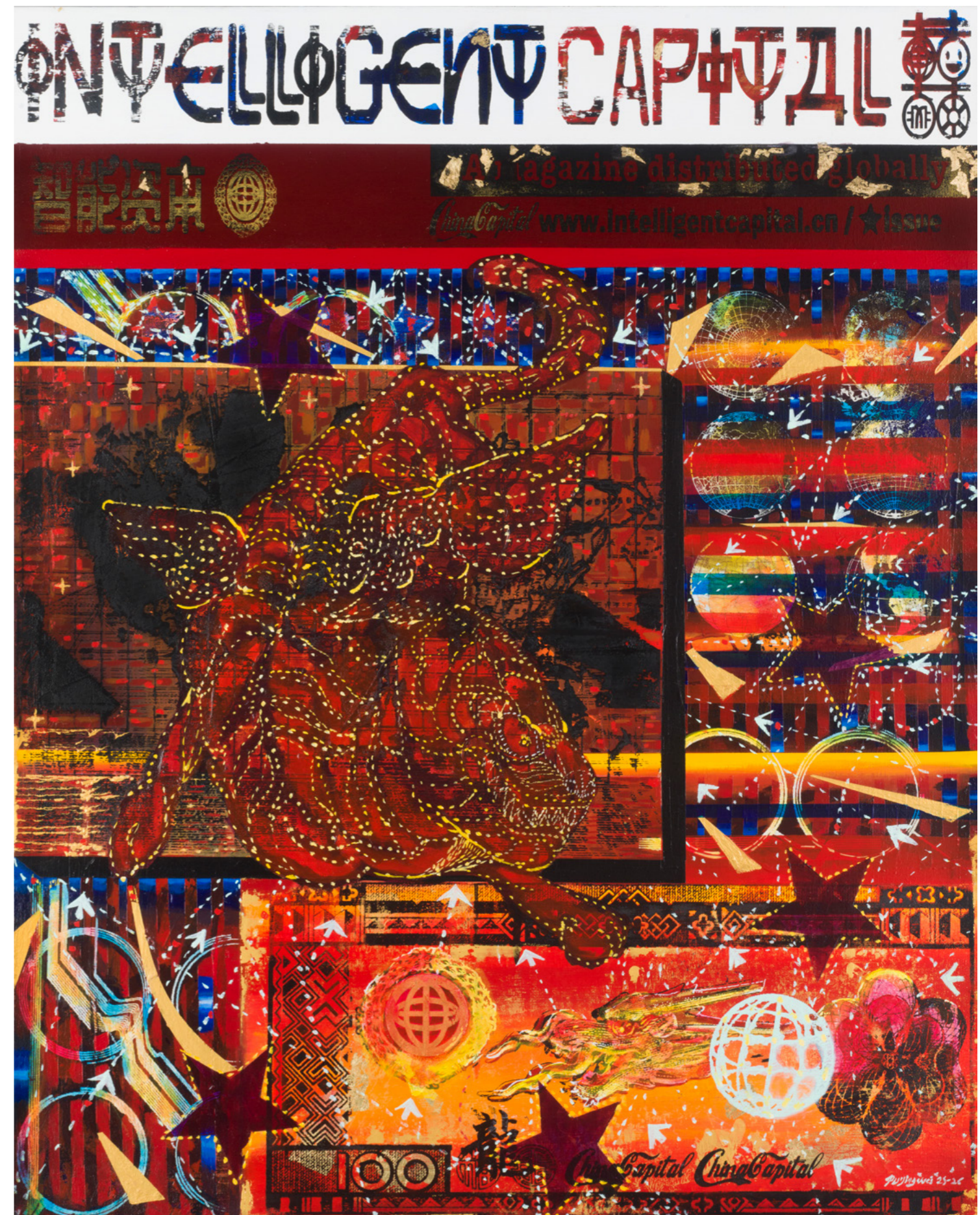
25,000 USD (Tax excl.)

INTELLIGENT CAPITAL: SONGS FROM ALL SIDES

2025–2026, oil on canvas, acrylic, mineral pigments, silkscreen, gold leaf
39.37" x 31.5" / 100 x 80 cm

The work depicts a red tiger with wings perched upon the world map. The gradient transitions of red, blue and yellow draw inspiration from the dominant hues of the Chinese and American national flags, metaphorising the intertwined, inseparable relationship between the two nations. All beams of light converge on the radiant red tiger, signifying global attention and scrutiny, as well as collective containment and latent apprehension. In the lower right corner lies Dragon Banknote, the iconic currency pattern signature of artist Pu Yingwei, symbolising the global diffusion of Chinese influence and power.

The term Intelligent capital(Social and Cultural Trends) refers to the manifestation of national competitiveness based on knowledge and values. It also predicts that the cultural properties of humanity will continue to flourish and assume a more decisive role in the age of AI. On the top parts of the canvas in this series, the artist's fictional magazine-style layout encapsulates his iconic typography and concepts, while the bottom parts elaborate on his new style of painting. This style, which the artist describes as "a proposal for global art", is an integration of painting styles inspired by his journeys around the world, his knowledge of ancient and modern cultures, his Eastern and Western educational backgrounds, and domestic Chinese visual languages. This language of "global art" represents the artist's creative ambition to connect the ancient with the contemporary, the East with the West.



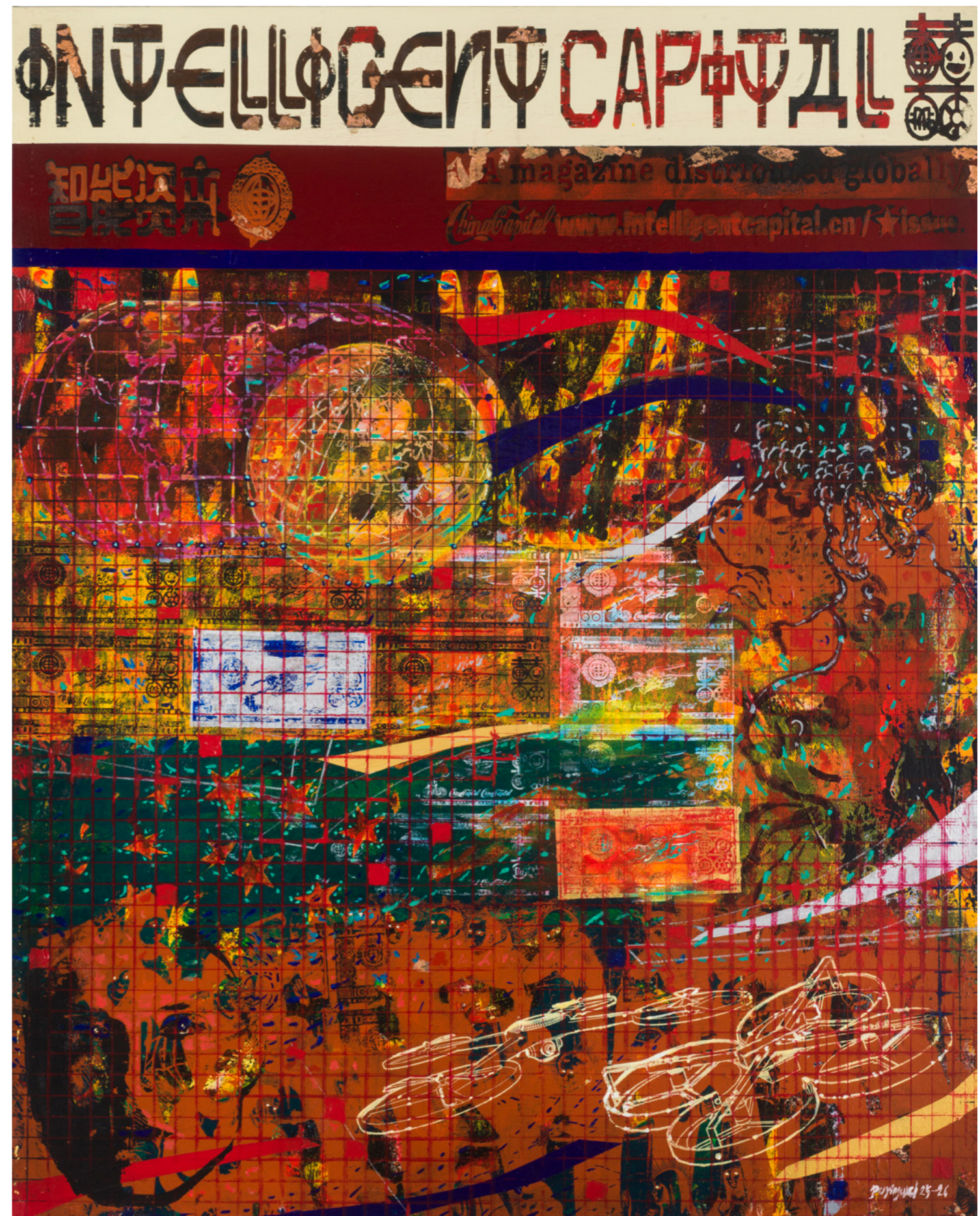
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INTELLIGENT CAPITAL: GLOBAL SURVEILLANCE

2025–2026, oil on canvas, acrylic, mineral pigments, silkscreen, copper leaf
39.37" x 31.5" / 100 x 80 cm

The entire composition is enveloped within an interconnected web, with two drones hovering and patrolling across the frame. Red and blue ribbons, embodying China and the United States, drift through the air. The dotted brushwork is inspired by “cunfa”, a traditional texturing technique in ancient Chinese painting. The artist reinvents this classical aesthetic language through a creative reconfiguration anchored in contemporary political narratives.

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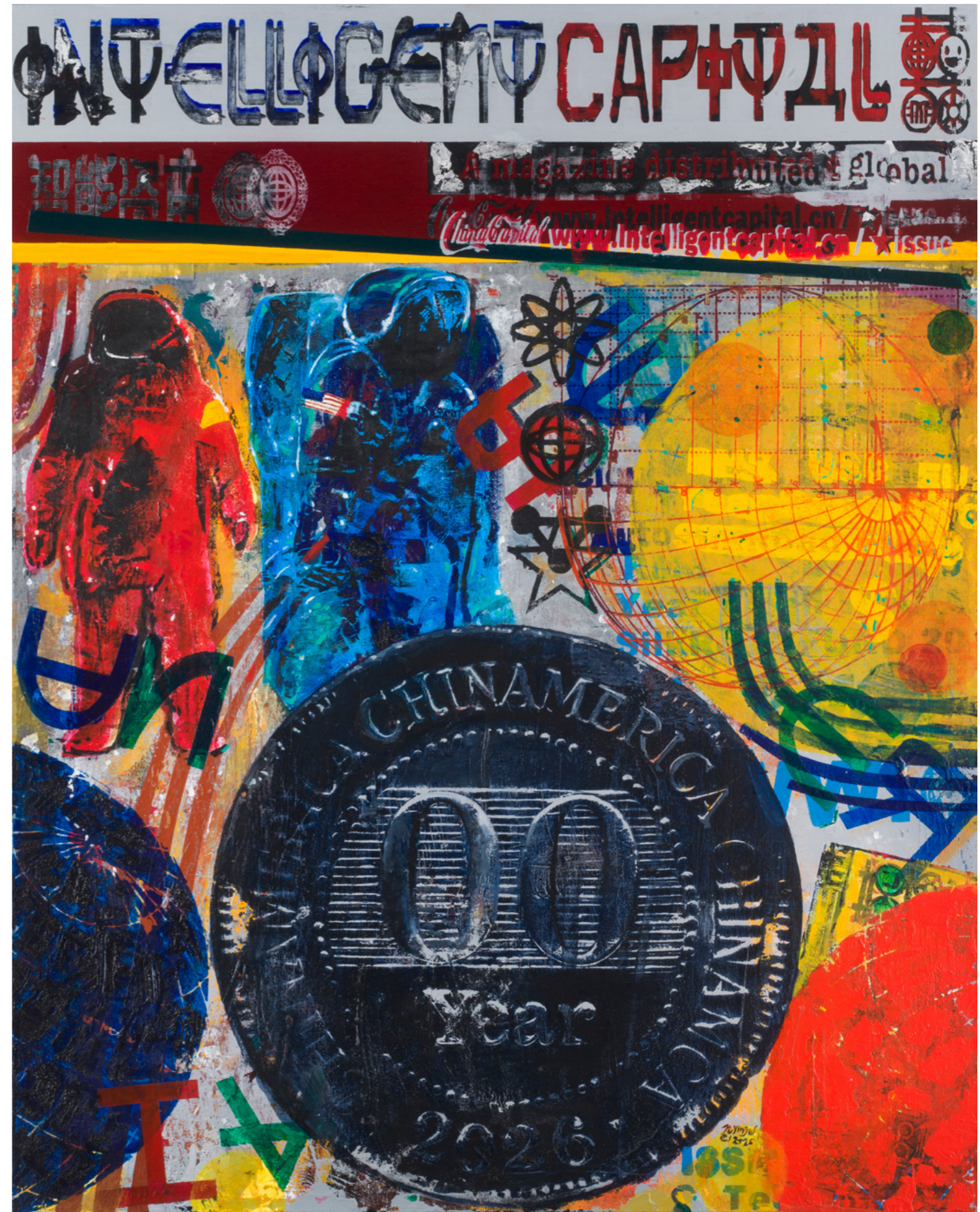
25,000 USD (Tax excl.)

INTELLIGENT CAPITAL: YEAR ONE OF COSMIC ECONOMICS

2025–2026, oil on canvas, acrylic, mineral pigments, silkscreen, silver leaf
39.37" x 31.5" / 100 x 80 cm

This piece captures humanity's renewed fervour for space exploration, lunar landings and interstellar programmes. As the two dominant global powers, China and the United States are destined to compete for these untapped cosmic frontiers. Unlike the Cold War-era Star Wars programme of the last century, modern space endeavours centre on concrete, pragmatic national strategies: energy exploitation, space network deployment, artificial intelligence and robotic engineering. A monumental fictional commemorative coin engraved with "00" commemorates the pivotal year of 2026 – an era marked by the explosion of artificial intelligence, ongoing geopolitical conflicts, Sino-US diplomatic engagements, and the official launch of the core conceptual framework of ChinAmerica.

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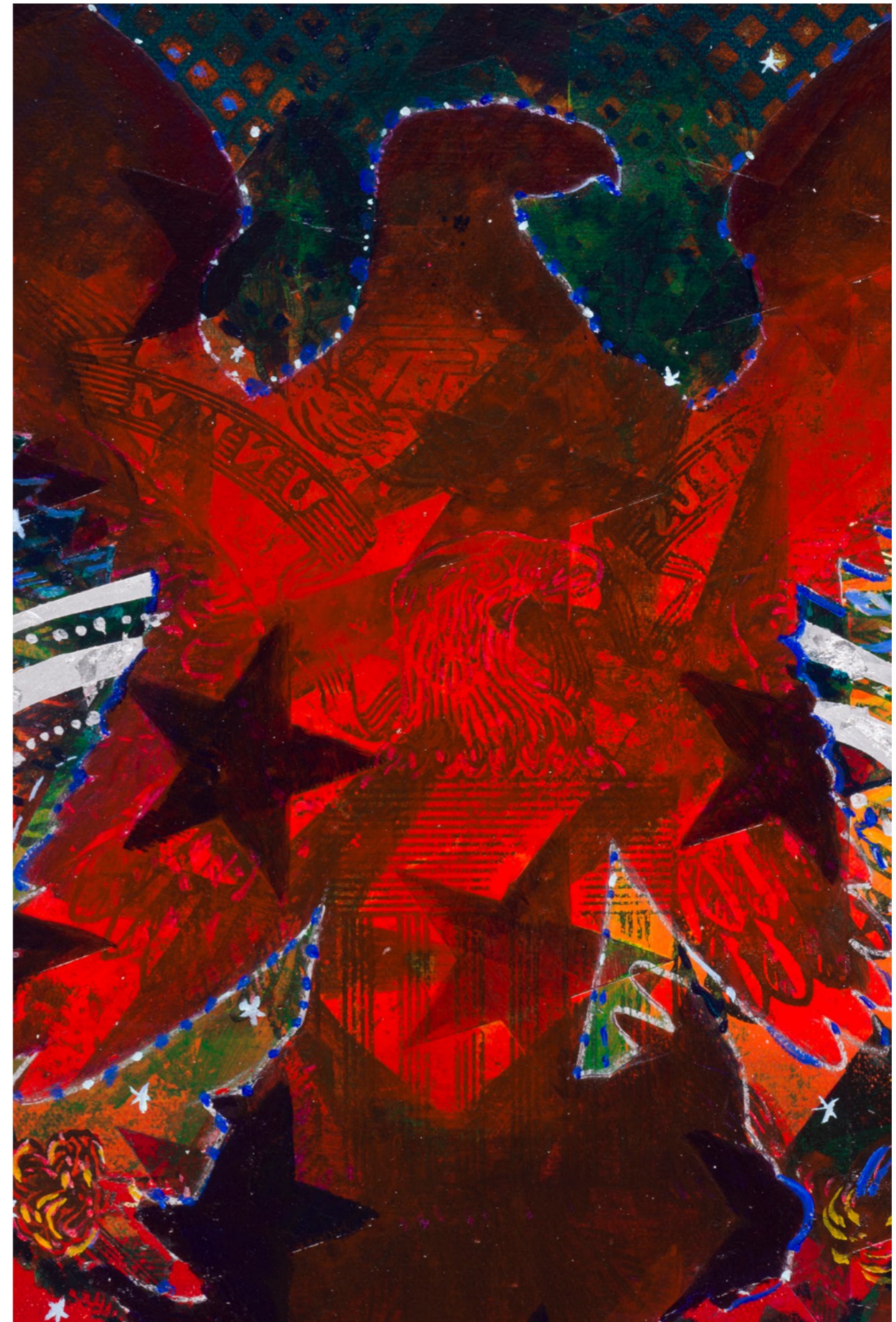
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NEW FRANKENSTEIN (BLUE EVOLUTION)

2025-2026, oil on canvas, acrylic, watercolor, rice paper, silkscreen, silver leaf, paint marker
23.62"x15.75" / 60 x40 cm

The figure of New Frankenstein derives from the core concept of Chi-nAmerica. It is a winged angelic or monstrous creature fused with the national symbols of China and the United States – the dragon and the eagle. In the artist's paintings, the figure often appears in a cyclic, head-to-tail formation, embodying the dynamic game of continuous interplay and strategic rivalry between China and the United States.

Blue Evolution takes the eagle's head as its core silhouette and adopts blue as its dominant tone. The body is permeated with the emblematic symbols of the United States, alluding to a future where global order is increasingly dominated by blue power. The Frankenstein figure soars amid a jungle composed of red, yellow, and blue – the exact color palette of the Chinese and American national flags.



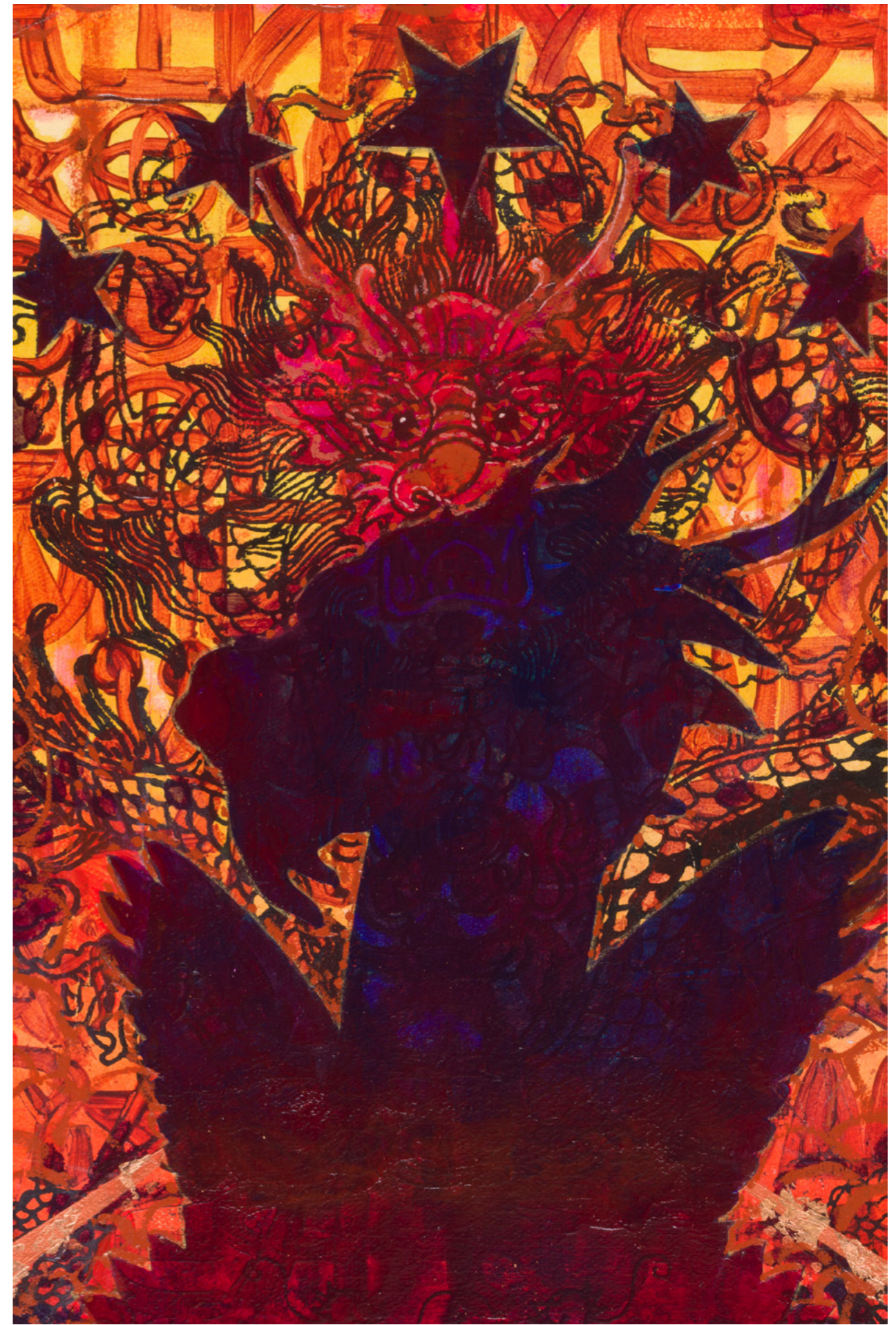
14,000 USD (Tax excl.)

NEW FRANKENSTEIN (RED EVOLUTION)

2025-2026, oil on canvas, acrylic, watercolor, rice paper, silkscreen, gold leaf, paint marker
23.62"x15.75" / 60 x40 cm

The figure of New Frankenstein derives from the core concept of Chi-nAmerica. It is a winged angelic or monstrous creature fused with the national symbols of China and the United States – the dragon and the eagle. In the artist's paintings, the figure often appears in a cyclic, head-to-tail formation, embodying the dynamic game of continuous interplay and strategic rivalry between China and the United States.

Red Evolution features a dragon's head as its leading form and yellow as its primary hue. The figure's body is adorned with dragon patterns and five-pointed stars, metaphorizing a future shaped by the rising influence of red power across the globe.



14,000 USD (Tax excl.)

HIDDEN DRAGON

2025-2026 oil on canvas, acrylic, silkscreen, gold leaf
15.75"x 23.62" / 40 x 60 cm

Hidden Dragon depicts an elusive and mysterious dragon head lurking within a dense forest constructed by five-pointed stars. Its sharp fangs glisten with a brilliant golden glow. The five-pointed star is a widely adopted symbol on the national flags of numerous countries, serving as a metaphor for the intricate and tangled dense forest of global geopolitics.



14,000 USD (Tax excl.)

NEW FLAG (G-TWO POWER PLAY)

2025-2026 oil on canvas, acrylic, silkscreen, gold leaf, paint marker
15.75"x 23.62" / 40 x 60 cm

Flag presents the phrase (G-Two Power Play) in the visual format of a commercial billboard. The G2 refers to the proposed international order initiated by the United States, envisioning a future world jointly governed by China and the United States. The canvas is overlaid with a torn fragment of the American flag rendered entirely in the yellow hue of the Chinese national flag, subtly alluding to the ongoing shift and transfer of global power.



14,000 USD (Tax excl.)

ANGEL OF POWER (STUDY FOR FRANCIS BACON)

2025-2026 oil on canvas, acrylic, rice paper, oil pastel, silkscreen, paint marker
23.62"x15.75" / 60 x40 cm

The angel figure in *Angel of Power (Study for Francis Bacon)* serves as the original prototype for the artist's iconic creation, *New Frankenstein*. It takes the form of a winged male genitalia, with the testicles replaced by five-pointed stars. This powerful imagery critiques the violent essence of the might-makes-right national narrative that dominates the global political stage. In this work, the artist integrates classical artistic genes with the distinctive stylistic characteristics of painter Francis Bacon, crafting a narrative archetype that blurs the boundary between traditional religious painting and contemporary figurative art.



14,000 USD (Tax excl.)

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