

artobject

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1234567890

*<Xia Xi>

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Fu Shuai Solo Exhibition

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<!-- DIMENSION BY HTML.AM -->

付帅个展

7TH SEPTEMBER - 27TH OCTOBER 2019

2019年9月7日 - 2019年10月27日

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DIGITAL, CONSTRUCTION



<> <THE MOMENT OF CLARITY>

片刻清晰

by Liya Prilipko

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<THE MOMENT OF CLARITY>

片刻清晰

by Liya Prilipko
作者： 裴丽娅

<Xia_xi> is Fu Shuai's first solo exhibition in Shanghai. Following his first successful appearance in the group show "The Palpable Soul of the Surface" in early 2018, Art+ Shanghai Gallery is unveiling his new series of works produced over the past two years. Fu Shuai's oeuvre mainly revolves around exploring the ideas of reality, illusion, and perception. At all times of his artistic practice, the artist is prone to play 'imitation games' with the viewer's perceptual judgment, cleverly incorporating optical illusions along with the hyper-realistic portrayal of textures, particularly the one of rusty industrial metal. Fu Shuai's new series "<xia xi>" illustrates his underpinning thematic preoccupations focusing on reality and its deceptive appearance, facilitated by the advent and omnipresence of technologies in our daily life. It is the confrontation of the real versus virtual, and people's ever degenerative cognitive capability to discern between the two that have inspired the concept and aesthetics of the works presented in his solo exhibition <xia_xi>.

In Chinese “罅隙” [xià xì] is an archaic word for a crack or gap. Since the word is not much in use anymore, for some younger generation of Chinese people and non-Chinese language speakers the necessity to understand the word would most probably prompt a quick search online. It is for this reason, when used in the title of the exhibition, the word has been deliberately enclosed in the <angle brackets> - the symbol used by the programmers in the markup language to display the text in the web browser. This simple example illustrates how super-computers carried in our pockets at all times have truly become the extension of our daily reality. In every home, on every desk, in every palm - a plasma screen, a monitor, a smartphone - illuminating the 21st-century existence and reflecting it back us.

<罅隙>是付帅在上海的首场个展。继2018年初成功亮相群展《如其所示》，艺术家将重返上海艺术+画廊，带来近两年的最新创作。付帅的作品主要围绕着对现实、错觉和知觉的探索。一直以来，他善于利用观者的感知判断来玩“模仿游戏”，巧妙地在作品中将视觉错觉与超现实纹理，特别是生锈的工业金属，结合到一起。即将展出的<罅隙>系列集中展示了艺术家对科技时代下现实生活的关注和思考。正是真实与虚拟的对峙，以及人们不断退化的认知能力，启发了《罅隙》系列的概念和美学。

在汉语中，“罅隙”是个古老的词汇，语义是裂痕或缝隙。由于已不再被广泛使用，一些前来观展的年轻人又或是非汉语母语者，在看到这个词时想必要上网搜索一番。正因如此，展览标题中的该词被括在了<单书名号>内，这是个编写代码时用来在网页浏览器中显示文本的符号。以一个简单的例子说明了触手可及的超级计算机是如何成为我们日常生活的延伸。在每个家庭里、每张桌子上、每个人手掌心——一个个等离子屏幕、一台台显示器、一部部智能手机——照亮了21世纪的所在，并反射着我们的生活。

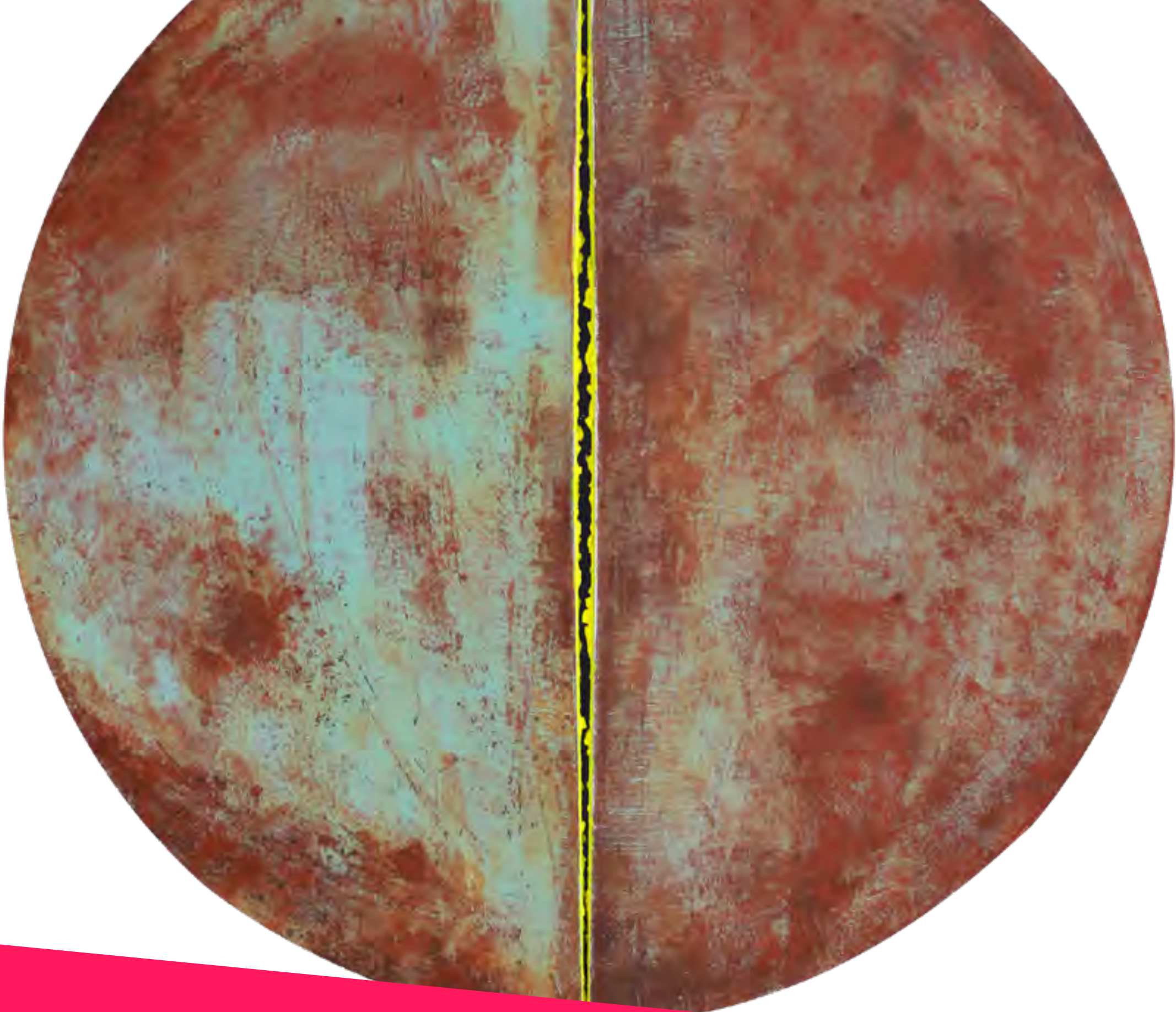


*<Light_Leak5_漏光5>

Mixed_media_on_wooden_board_木板综合材料
80x60x4.5cm

The digital domain has solidly established itself as an indispensable dimension of our everyday reality: mobile supercomputing, intelligent robots and softwares, self-operated devices, self-driven cars, neuro-technological brain enhancements, genetic editing, virtual and augmented realities... We are amid yet another Industrial Revolution that radically transforms the way we see the world, live our lives, work, communicate, and build relationships with each other. This new technologically transmuted and enhanced reality fuses digital, physical and biological worlds, touching upon every possible discipline to the point that it begins to challenge the idea of what it means to be real and what it means to be human...

从移动超级计算、智能机器人软件、自主设备、自动驾驶汽车，到神经技术增强大脑、基因编辑、虚拟现实和增强现实.....数字化领域已经深深植入现实生活。我们正处于一场新的工业革命，这场变革正从根本上改变着我们看待世界的方式，改变着我们的生活、工作、交流和建立彼此联系的方式。技术的改造和增强现实，融合了数字、物理和生物的概念，其所到之处不断挑战着什么是真实的，什么是人为的.....



*<Light_leak3_漏光3>

Mixed_media_on_canvas_布面综合材料

D直径: 50cm

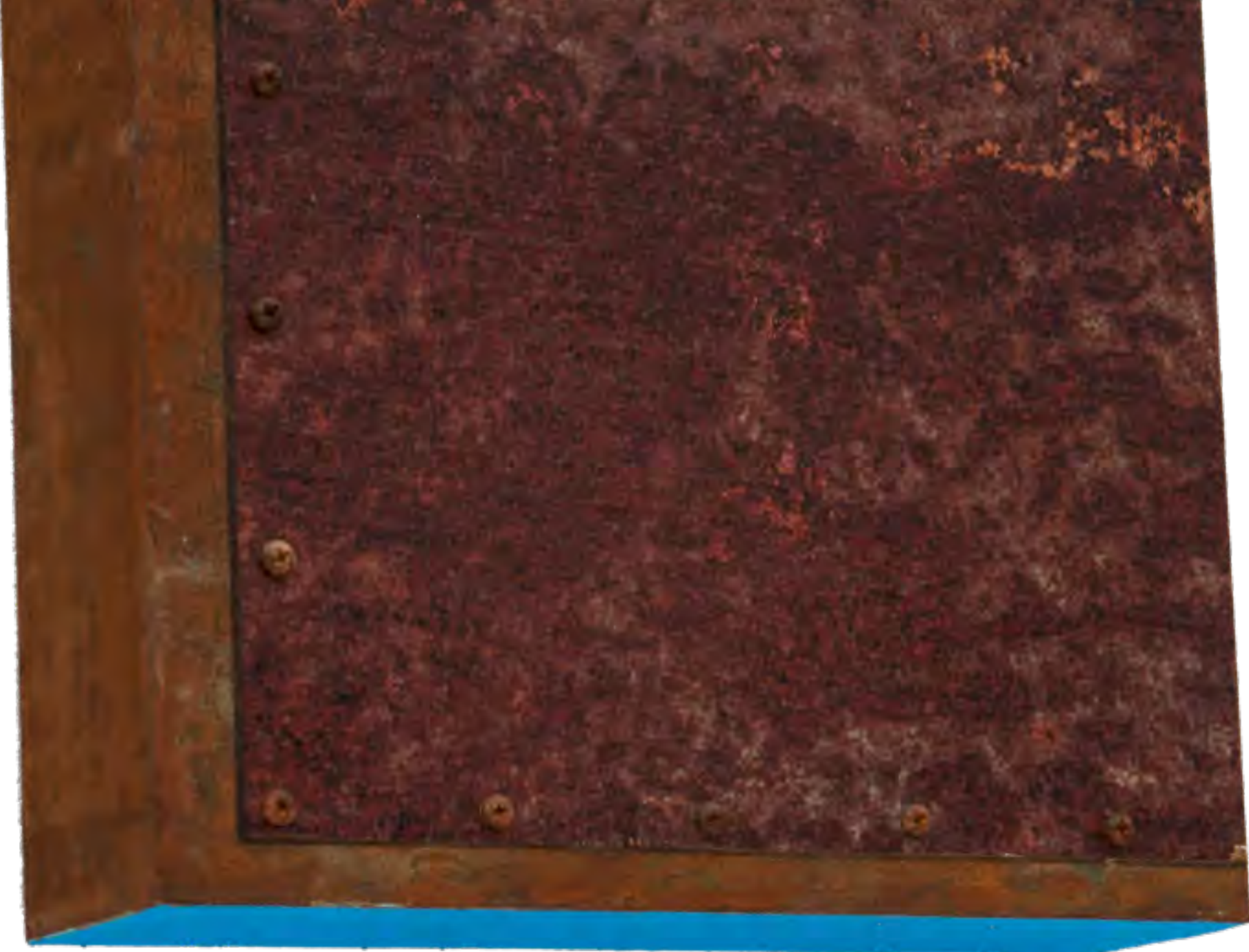
It is this gaping wound in our collective consciousness, cognition, and sensibility and the effect it has on our capability to tell apart reality from its virtually enhanced simulation, that Fu Shuai is referring to in <Xia Xi> series. His works present a vivid pictorial metaphor juxtaposing the ethereal omnipresence of the virtual amid the tangible materiality of the real. Narrow, wedge-shaped and rectilinear rays of fluorescent yellow, red, blue, orange, pink, and green crack open extensive planes of dilapidated rusted metal surfaces. Fu Shuai clarifies, "Facing computers and mobile phones every day, we have already gotten used to the machine-made fluorescent light. Rust [in my paintings] is an allegory of the Industrial Age, it incorporates rich textural details and of course, the concept of time; the luminous colors of the Digital, or what I rather call Dislocation Era that we live in today, emerge through the 'cracks' [xià xì] of iron reality."

付帅在他的新作《罅隙》系列中探讨的，正是这种我们集体意识中的断层和创伤，以及它对我们从增强虚拟现实辨别现实的能力带来的影响。作品以生动的形象隐喻，将无形的、无所不在的虚拟世界与有形的、真实的物质世界并列在一起。荧光黄、红、蓝、橙、粉、和绿色的射线，使生锈的金属表面产生大面积裂痕。关于《漏光5》付帅阐述道：“时常面对电脑和手机，我们已经习惯了电子霓虹灯光。生锈是工业时代的寓言，既包含了丰富的纹理细节，也包含着时间的概念。五彩斑斓的数字信息时代，或者在我看来，我们今天所生活的错位时代，产生于金属现实的‘裂缝（罅隙）’中。”

Thus the relationships between crisply outlined shapes and richly textured planes in Fu Shuai's geometric compositions become clearer. And yet the artist plants surprises amidst this unflagging clarity and deceptively simple compositions. Fu Shuai's works are not painted in the traditional sense, they are rather constructed on sheets of parchment paper or wooden panels with layers of acrylic paint mixed in with iron powder, well-camouflaged high-resolution photographs, and metallic items that can be found in any hardware store such as nails, hinges and bolts. Hidden photographs of rusty metallic surfaces next to their strikingly realistic pictorial portrayals present the first challenge to the viewers. With the precision of a jeweler, he enchases the photographs seamlessly in the fiber of his creations. Such technique of collage that Fu Shuai is employing here, perfectly embodies the core idea of "misplaced realities", for it requires rigorous looking and viewer's best judgment to distinguish between the pictorial representation of reality, its photographic depiction, and real objects and materials, a.k.a. ready-mades, incorporated in the painting. "The overflow of fabricated and digital information produced nowadays let people loose sight of what is real and what is simulated".

艺术家像切割珠宝一样精巧地将照片无缝镶嵌在他的作品中，通过拼贴手法，完美地体现了“错位现实”的核心理念。观众要有严谨的眼光和敏锐的判断力，才能区分现实的绘画表现和摄影描绘，以及融入绘画中的实物和现成材料。“这个时代太多的虚拟和数字信息让人忽略了现实和真实。





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*<Untitled(photograph)_无题_(照片)>

Mixed_media_on_wooden_board_木板综合材料

29x26x7cm

2019

Unburdened by the semantics of the figurative language, the techniques and pictorial qualities of Fu Shuai's work become the primary agents in the articulation of the embedded meanings, as well as the key aspects to an appreciation of his work.

付帅的作品不受修辞语言的束缚，其绘画的技巧和质感是内在意义表达的主要动因，也是作品欣赏的关键。

Fu Shuai's scrupulously ordered compositions of crisply outlined shapes and contrasting textural and chromatic planes may seem determinedly nonrepresentational for someone who comes across his work for the very first time. His strict geometrics do not symbolize or portray anything figuratively expressive, nor do they give us any explicit emotion or information, but the striking sense of texture gives us something to hold on to when our eyes first cross the surface of Fu Shuai's work.

对于第一次接触到付帅作品的人来说，利落干净的结构和对比鲜明的色块似乎很难解读出代表性。标准的几何构图并未描绘任何具象，也没有带来诸多明确的情感或信息。然而亲眼所见，多数观众都会被画面强烈的质感所吸引。

To construct this richly textured surfaces, as in his previous series Fu Shuai continues to use, the technique of stone rubbing 拓印 [tà yìn], one of the earliest printing techniques in China. He applies layers of acrylic paint on a sheet of parchment laid over a coarse surface. In the visual arts, the technique is also known as frottage - a method of obtaining textural effects by rubbing over paper laid on granular or relief-like sur-

faces. The effect of such material handling makes his texture palpable. In addition to the textural qualities, the sense of weariness and corrosion of the metal is expressed with an extraordinary manipulated subtle range of red and orange.

为了创造这种具有丰富纹理的表面，付帅延用了上一系列作品中出现的拓印技术，这也是中国最早的印刷术之一。具体的做法是往铺在粗糙表面的羊皮纸上涂抹一层层丙烯酸漆。在视觉艺术中，这种技法也被称为“擦印法”——通过摩擦铺在颗粒状表面上的纸来获得肌理效果。这种处理材料的方法使纹理显而易见，除了质感，金属的老化和腐蚀还表现为一种特殊的、介于红和橙之间的微妙变化。



Sometimes to emphasize the 'real' and material side of his work Fu Shuai uses actual iron powder mixed in with acrylic paint and applied directly on the wooden boards. The aforementioned 'ready-mades' - nails, screws, hinges, and nuts - also decorate Fu Shuai's surfaces with the accents of 'reality'. The metallic items seem to be the only tangible devices that hold Fu Shuai's perishing remnants of time from being ripped apart by the fluorescent power brewing beneath. Just as a poet uses thymes, feet, and tropes, Fu Shuai employs these visual elements to compose a beautiful pictorial poem of decay.

有时，为了强调“真实”和“材质”，付帅将真的铁粉与丙烯酸漆混合，直接涂在木板上。用来呈现画面的还有前面提到的“现成材料”——钉子、螺丝、铰链和螺母。这些金属物件似乎是仅剩的实体装置，坚守着残余的部分不被蕴藏的荧光能量撕裂。正如诗人用韵律、韵脚和修辞作诗一样，艺术家用这些视觉元素编造了一首关于腐蚀与衰败的绘画诗篇。


ACCENTS C



TS OF REALITY

*<Light_leak16_漏光16>

Mixed_media_on_wooden_board_木板综合材料
97X81X6cm



Albeit the first impression suggested otherwise, Fu Shuai's work offers a lot more informative clues to the inquisitive and imaginative minds. For instance, one may notice the enigmatic inscriptions, or in less poetic terms, the chaotic scratches and strokes left on the surfaces of his works. The traces left behind hint that Fu Shuai's rust metals bear witness to the lives once lived in some distant past. And though we can never be sure if these marks are the regards from the past or the attempt of someone from the present to tear off the top layer to see the new realities still concealed beneath, one thing seems clear: both virtual and real dimensions have one common denominator - humans.

尽管付帅的作品给人的第一印象并非如此，但他早已为充满好奇心和丰富想象的人提供了诸多的线索。例如，你可能会在画面上注意到一些神秘的铭文，随意的语言，以及混乱的划痕和笔触，艺术家在试图用生锈的金属痕迹见证遥远的过去。尽管我们无从得知这些标记起源何处，又或许是现在的人想要探究更深层的现实，但有一个观念是清晰的：在付帅的作品中，无论是在虚拟还是现实的维度，人是两者的锚点和出发点。



*<Untitled(flourescent_orange)_无题(荧光橙)>

Mixed_media_on_wooden_board_木板综合材料

29x26x7cm

2019



Fu Shuai continues to elaborate on the idea of 'misplaced realities' within the spatial approach to his work. Fu Shuai plays with the three-dimensional effects and construction of actual volumes in a subtle and aesthetic way. Such approach results in some curious illusions and ambiguities that facilitate the communication of the artist's concept.

付帅在他的作品中继续阐述着“错位现实”的概念，以一种微妙而美学的方式构建实景并创造立体效果。所呈现出的奇异幻觉，模棱两可，似是而非，是艺术家想法的集中体现。



*<Light_leak2_漏光2>

Mixed_media_on_wooden_board_木板综合材料

50x40x6cm

2018



EVERYTHING BECOMES POSSIBLE

*<Light_back2_背光2>

Mixed_media_on_wooden_board_木板综合材料

50x40x6cm

2019

NECS

On some of his paintings, Fu Shuai modulates the tones and creates the shades to produce the effect of air between the rusty surfaces and fluorescent planes so that the layer of iron seems to lift off the surface and become three-dimensional. On his painting "Light Back 2" the left corner of the metal plate appears to be moving up into the spectator's space as if deformed by the fluorescent yellow from beneath. A strong push of 'time' and 'progress' has warped once solid and flat sheet from beneath, similarly, our once solid and relatively straightforward vision of the world is being distorted in the reality where virtually everything becomes possible.

一些作品中，付帅通过调节色调，创造阴影，在生锈的金属表面和荧光平面之间成立了空间。使金属层像是剥离了作品表面，有了立体的效果。在《背光2》中，金属板的左下角在荧光黄的作用下产生了视觉变形，看起来像是在向上移动，进入到观众的空间。“时间”和“前进”的巨大推力已经从内部扭曲了坚实且平坦的金属表面，同样地，我们曾经牢固率真的世界观正在被扭曲，现实中一切几乎都成为可能。

In some works from the Xia Xi series, Fu Shuai is prone to occasional shifts in perspective, with the surfaces tilting, protruding or receding within the frame. Other works are constructed in peculiar diptych configurations with projecting, sunken or inclined planes that create narrow openings from where looms the fluorescent reality. The only way for the viewer to notice these subtle arrangements is to try looking at his work from various points of view.

Such visual challenges require rigorous, almost scrupulous viewing behavior. Fu Shuai's bent metals and deceptive perspectives are symbolic of shifting sensibilities of a modern era where virtual dimension warps the minds and deprives of objective unbiased perception unless one remembers to be more careful and discerning in one's judgments.

《罅隙》系列中，艺术家的视角偶尔会发生变化，作品的表面会倾斜、凸出或后退。一些作品则以独特的双连轴结构建造，带有凸出的、凹陷的或倾斜的平面，创造出狭窄的开口，隐现出荧光的现实。观众要想注意到这些微妙的画面安排，唯一的方法是从不同的角度来观察作品。

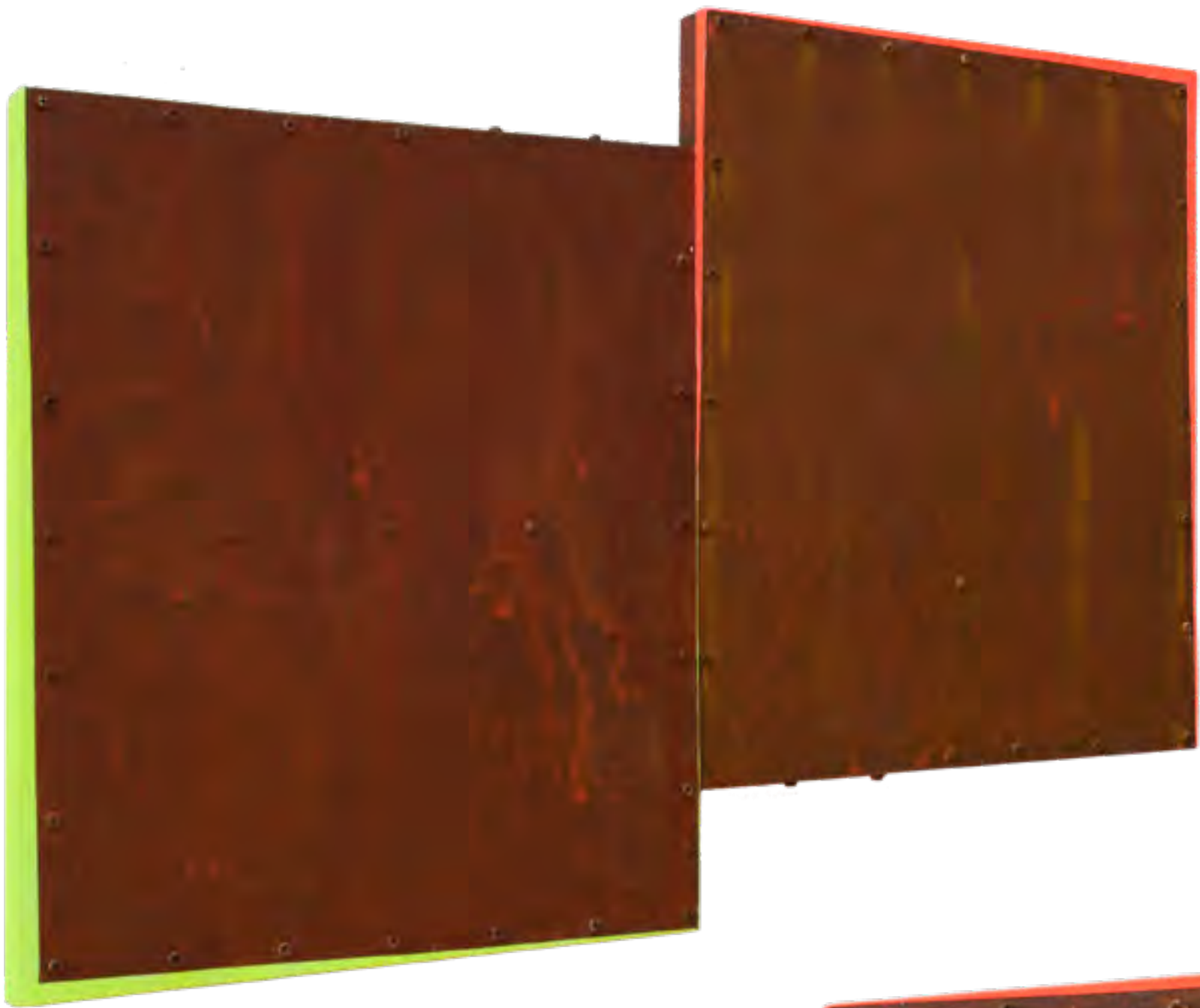
这样的视觉挑战需要细致入微、一丝不苟的观察力。弯曲的金属和欺骗性的视角代表着现代社会的情感转变。在这个时代，虚拟维度扭曲了我们的思维，剥夺了客观公正的感知，因而我们需要

*<Light_leak14_漏光14>

Mixed_media_on_wooden_board_木板综合材料

122x80x4.5cm

2019



SCHEISS
SCHEISS
SCHEISS

*<Light_leak12_漏光12>

Mixed_media_on_wooden_board_木板综合材料

60X100X6cm

2019

The feature of the volume comes into play not only when the artist constructs the diptychs. Virtually every work from the <Xia xi> series can be perceived as three-dimensional. Fu Shuai's creations are barely contained by the outer edges of the canvas. Once started painting on the flat surface the artist goes overboard guiding our sight along with it. In the "Untitled" series, the works seem to dissolve into an open expanse. The sides of the paintings, covered in fluorescent red, yellow, blue, green, fuchsia, and orange, cast off color-fields on the space around thus extending into the reality of the viewer. Such subtleties and visual effects bring Fu Shuai's works to life and give each one a vibrantly distinctive presence.

付帅的个人风格不仅仅体现在艺术家创作双联画的时候。事实上，罅隙系列的每一幅作品都可以用立体的方式理解。付帅的作品几乎没有被画布的外缘所限制。一旦开始在平面上创作，艺术家就会不顾一切地引导我们的视线。<无题>系列仿佛融入了广阔的空间，画框侧面映着红、黄、蓝、绿、紫和橙的荧光色，向外投射出的彩色光线，延伸进观者的现实中。这种微妙的视觉效果令付帅的作品富于变化，每一幅都有着灵动的特性。

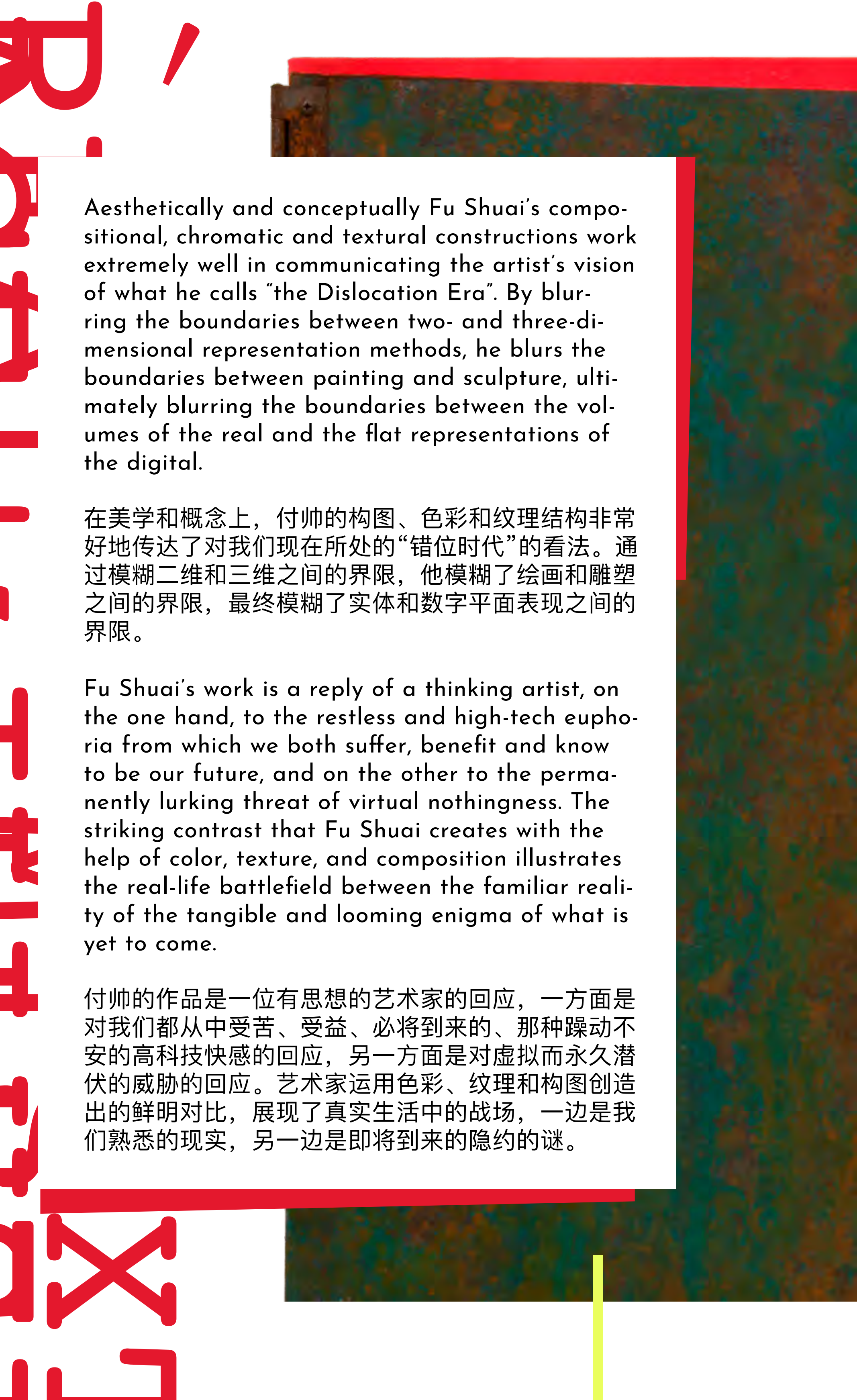


*<Untitled(flourescent_yellow)_无题_(荧光黄)>

Mixed_media_on_wooden_board_木板综合材料

29x26x7cm

2019



Aesthetically and conceptually Fu Shuai's compositional, chromatic and textural constructions work extremely well in communicating the artist's vision of what he calls "the Dislocation Era". By blurring the boundaries between two- and three-dimensional representation methods, he blurs the boundaries between painting and sculpture, ultimately blurring the boundaries between the volumes of the real and the flat representations of the digital.

在美学和概念上，付帅的构图、色彩和纹理结构非常好地传达了对我们现在所处的“错位时代”的看法。通过模糊二维和三维之间的界限，他模糊了绘画和雕塑之间的界限，最终模糊了实体和数字平面表现之间的界限。

Fu Shuai's work is a reply of a thinking artist, on the one hand, to the restless and high-tech euphoria from which we both suffer, benefit and know to be our future, and on the other to the permanently lurking threat of virtual nothingness. The striking contrast that Fu Shuai creates with the help of color, texture, and composition illustrates the real-life battlefield between the familiar reality of the tangible and looming enigma of what is yet to come.

付帅的作品是一位有思想的艺术家的回应，一方面是对我们都从中受苦、受益、必将到来的、那种躁动不安的高科技快感的回应，另一方面是对虚拟而永久潜伏的威胁的回应。艺术家运用色彩、纹理和构图创造出的鲜明对比，展现了真实生活中的战场，一边是我们熟悉的现实，另一边是即将到来的隐约的谜。

TEXTURE_DIGITAL

<CURRICULUM VITAE>
简历

VIRTUAL

<CURRICULUM VITAE>

简历

Fu Shuai

- 1985 Born in Taiyuan, Shanxi Province, China
- 2008 BA in Free Painting, Tianjin Academy of Fine Arts, Tianjin, China
- 2010 Exchange program at the Staatliche Akademie der Künste Karlsruhe, under Professor Leni Hoffmann
- 2011 MA in Free Painting under Professor Deng Guoyuan, Tianjin Academy of Fine Arts, Tianjin, China
- 2012 Co-founder of Space Regeneration Project

SOLO EXHIBITIONS

- 2017 Visuality & Crevice, SunSun Gallery, Tianjin, China
- 2016 Fu Shuai: The Anomalous Order, Asia Art Center, Beijing, China
- 2012 白日梦- Get Lucid, Kunstverein, Letschebach Durlach, Germany

GROUP EXHIBITIONS

- 2018 Chinese Contemporary Artist TAM Nomination Exhibition, Today Art Museum, Beijing, China
XuYu- A Fleeing Moment, CIPA Gallery, Beijing, China
The Palpable Soul of the Surface: Fu Shuai, Liu Xi, Xiong Yanjun, Art+ Shanghai Gallery, Shanghai, China
- 2017 China Spirit - The 4th China Oil Painting Exhibition (Abstract Exhibition), Today Art Museum, Beijing, China
Wall Power - Wallpost Artist Exhibition, Beijing Times Art Museum
Deconstructing Buyology: Remaking to Resist in the Age of Consumption, Baitasi Hutong Art Gallery, Beijing, China
Early Style Art Project, SunSun Gallery, Tianjin, China
Wall Power - The Second Wallpost Artist Exhibition, Today Art Museum, Beijing, China
Virtual is Reality, Central Academy of Fine Art Museum, Beijing, China
- 2016 Look-15, Fuxi Art Space, Beijing, China
Old New Stand, Vacuum Gallery, Beijing, China
- 2015 2015 ART NOVA100, Beijing Agricultural Exhibition Museum, Beijing, China
Youth Plus, Museum of Contemporary Art Beijing, China
144=441, Kuenstlerhaus-Bregenz, Bregenz, Austria
The Civil Power, Beijing Minsheng Art Museum, Beijing, China
- 2014 The Process in Art-1, BTTI International Art Center, Tianjin, China
1-3-301, The Home Art Project, Tianjin, China
Pluck the Laurel - Chinese New Painting Award, Hi Art Center, Beijing, China
- 2013 Not There - Space Regeneration Project #6, Beijing, China
Side of the Road - Space Regeneration Project #5, Tianjin, China
Look! Look! Look! - Space Regeneration Project #4, Tianjin, China
ARE YOU OK - Space Regeneration Project #3, Tianjin, China
Pass-Space Regeneration Project + Back Yard, Zibo, Shandong, China
Samt&Sonders, German Embassy in China, Beijing, China
Paper Being Cross, Year Art Exhibition, Tianjin Art Museum, Tianjin, China
- 2012 Spot Light, Bund18 Gallery, Shanghai, China
COME IN PLEASE, Space Regeneration Project #2, Tianjin, China
Ellipticity II, Academy of Fine Arts Karlsruhe, Karlsruhe, Germany
- 2011 Kl_Asse_Zwischenlager, Bremerhaven Art Club, Bremerhaven, Germany
- 2010 New Star Art Festival, Chengdu New Exhibition Center, Sichuan, China
Summer Exhibition, Karlsruhe Academy Of Fine Arts, Karlsruhe, Germany

<CURRICULUM VITAE>

简历

付帅简历

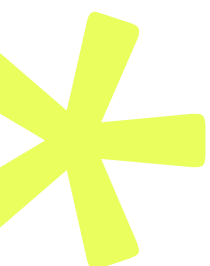
- 1985 生于山西太原
2008 毕业于天津美术学院综合绘画系获学士学位
2010 赴德国卡尔斯鲁厄美术学院交换留学
2011 毕业于天津美术学院综合艺术系获硕士学位
2012 成立再生空间计划，再生空间计划联合创始人

个展

- 2017 视觉••裂缝, 三三画廊, 天津, 中国
2016 付帅: 陌生的秩序, 亚洲艺术中心, 北京, 中国
2012 白日梦 - Get Lucid, 莱施巴赫艺术协会, 杜尔拉赫, 德国

群展

- 2018 第三届王式廓奖当代青年艺术家提名展, 今日美术馆, 北京, 中国
须臾之间, 希帕画廊, 北京, 中国
如其所示, 艺术+上海画廊, 上海, 中国
- 2017 中国精神—第四届中国油画展 (抽象展), 今日美术馆, 北京, 中国
墙势力-墙报艺术家系列展, 北京时代美术馆, 北京, 中国
贫穷剧场: 抗拒消费时代的重造, 白塔寺胡同美术馆, 北京, 中国
早期风格, 三三画廊, 天津, 中国
墙势力-第二届墙报艺术家展, 今日美术馆, 北京, 中国
眼见为虚, 中央美术学院美术馆, 北京, 中国
- 2016 Look-15人展, 芙溪Art空间, 北京, 中国
新旧站, 吸尘器空间, 北京, 中国
- 2015 青年艺术100, 全国农业展览馆, 北京, 中国
“青年艺术+”青年艺术家推广计划, 北京当代艺术馆, 北京, 中国
144=441, 布雷根茨艺术家美术馆, 布雷根茨, 奥地利
北京民生现代美术馆开馆展 - 民间的力量, 北京民生现代美术馆, 北京, 中国
- 2014 个体历程 - 艺术的制造与探索- I, BTTI国际艺术交流中心, 天津, 中国
1-3-301, 再生空间计划之三口计划, 天津, 中国
折桂枝 - 中国新锐绘画奖, Hi艺术中心, 北京, 中国
- 2013 不在 - 再生空间计划第六回展, 北京, 中国
从这边走 - 再生空间计划第五回展, 天津, 中国
你看! 你看! 你看! - 再生空间项目第四回, 天津, 中国
你们都好吗 - 再生空间项目第三回, 天津, 中国
通道 - 再生空间项目之后院计划, 淄博, 中国
非常综合, 德国驻华大使馆, 北京, 中国
融·蓝逸轩 - 纸·在艺术跨年展2013/14, 天津美术馆, 天津, 中国
- 2012 亮点, 外滩十八号画廊, 上海, 中国
请进, 再生空间项目第二回, 天津, 中国
椭圆II, 卡尔斯鲁厄美术学院, 卡尔斯鲁厄, 德国
- 2011 Kl_asse-Zwischenlager, 不来梅港艺术馆, 不来梅港, 德国
- 2010 首届新星星艺术节, 成都新会展中心, 成都, 中国
夏季展, 卡尔斯鲁厄美术学院, 卡尔斯鲁厄, 德国



IDE SIZE62PX:COLOR WHITE

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a b c d e f g h i j k l m n o p q r s t u v w x y z

{ | } ~

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艺术家简介

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<FU SHUAI>
付帅

Fu Shuai (付帅) is a Tianjin-based artist born in 1985 in Taiyuan, Shanxi Province, China. He graduated with a BFA and MFA from the Free Painting Department of the Tianjin Academy of Fine Arts in 2008 and 2011 respectively.

With no identifiable subject matter, his works are reduced to crisply outlined shapes, contrasting textural planes, and seamlessly enmeshed optical illusions. The protruding visual forms and the hyperrealist sense of the rusty metallic textures that he creates with the technique of Chinese stone rubbing push our perceptions of dimensionality and reality, irrefutably proving the fallibility of human's perception.

Fu Shuai solo exhibitions include 'Visuality & Crevice' at Sun-Sun Gallery, Tianjin, China (2017); 'Fu Shuai: The Anomalous Order' at the Asia Art Center, Beijing, China (2016); '白日梦- Get Lucid' at Kunstverein, Letschebach Durlach, Germany (2012) and the upcoming fall exhibition at the Art+ Shanghai Gallery 'Xia_xi Fu_Shuai_Solo_Exhibition'.

Fu Shuai's works have also been featured in various group exhibitions in China and abroad. Some of the select exhibitions include 'Chinese Contemporary Artists TAM Nomination Exhibition' at the Today Art Museum in Beijing, China (2018); 'The Palpable Soul of the Surface' at Art+ Shanghai Gallery, Shanghai, China (2018); 'Deconstructing Buyology: Remaking to Resist in the Age of Consumption' at Baitasi Hutong Art Gallery in Beijing, China (2017); 'Virtual is Reality', Central Academy of Fine Art Art Museum, Beijing, China (2017); 'Old New Stand' at Vacuum Gallery, Beijing, China (2016); '2015 ART NOVA 100' at the Beijing Agricultural Exhibition Museum in Beijing, China (2015); 'Youth Plus' at the Museum of Contemporary Art Beijing, Beijing, China (2015); 'The Civil Power' at the Beijing Minsheng Art Museum, Beijing, China (2015); 'Pluck the Laurel - Chinese New Painting Award' at Hi Art Center, Beijing, China (2014); 'Samt&Sonders' at the German Embassy in China, Beijing, China (2013); 'Paper Being Cross, Annual Art Exhibition' at the Tianjin Art Museum, Tianjin, China (2013); 'Spot Light' at Bund18 Gallery, Shanghai, China (2012); 'Ellipticity II' at the Academy of Fine Arts Karlsruhe, Karlsruhe, Germany (2012); 'KI_Asse_Zwischenlager' at the Bremerhaven Art Club, Bremerhaven, Germany (2011); 'New Star Art Festival' at the Chengdu New Exhibition Center, Sichuan, China (2010), 'Summer Exhibition' at the Karlsruhe Academy Of Fine Arts, Karlsruhe, Germany.

关于艺术家

付帅于1985年出生于山西太原，现工作生活于天津。他分别于2008年和2011年，获得天津美术学院综合绘画专业的本科学位和硕士学位。

由于没有可识别的主题，他的作品被简化为轮廓清晰的形状，纹理对比的平面，以及无缝镶嵌的视错觉。他用中国石材摩擦技术创造突出的视觉形式和生动的金属质感，作品的超现实主义感推动了我们对维度和现实的感知，无可辩驳地证明了人类感知的可错性。

付帅个展包括2017年，天津三三画廊的“视觉··裂缝”；2016年，北京亚洲艺术中心“付帅：陌生的秩序”；2012年，德国莱施巴赫艺术协会的“白日梦 - 来自Kunstverein, Letschebach

Durlach”，以及即将到来的艺术+上海画廊秋季展览“<罅隙>_付帅个人展”。

付帅的作品也在国内外众多群展中展出。部分精选展览包括2018年，在北京今日美术馆举办的“第三届王式廓奖当代青年艺术家提名展”；2018年，上海艺术+上海画廊的“如其所示”；2017年，北京百塔西胡同美术馆的“贫穷剧场：抗拒消费时代的重造”；2017年，北京中央美术学院的“眼见为虚”；2016年，中国北京吸尘器空间的“新旧站”；2015年，中国北京农业展览博物馆举办的“青年艺术100”；2015年，北京当代艺术博物馆的“青年艺术+”；2015年，北京民生美术馆的“民间的力量”；2014年，北京Hi艺术中心“折桂枝 - 中国新锐绘画奖”；2013年，北京“非常综合”在德国驻中国大使馆；2013年，天津美术馆举办的“融·蓝逸轩 - 纸·在艺术，跨年展2013/14”；2012年，中国上海外滩十八号画廊的“亮点”；2012年，德国卡尔斯鲁厄卡尔斯鲁厄美术学院的“椭圆II”；2011年，德国不来梅港艺术俱乐部的“KI_Asse_Zwischen-lager”；2010年，中国四川成都新会展中心举办的“首届新星星艺术节”；2010年，德国卡尔斯鲁厄卡尔斯鲁厄美术学院的“夏季展”。

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Mixed_media_on_wooden_board_木板综合材料

50x40x6cm

2019



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50x40x6cm

2019



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Mixed_media_on_canvas_布面综合材料

60x40x7.5cm

2019

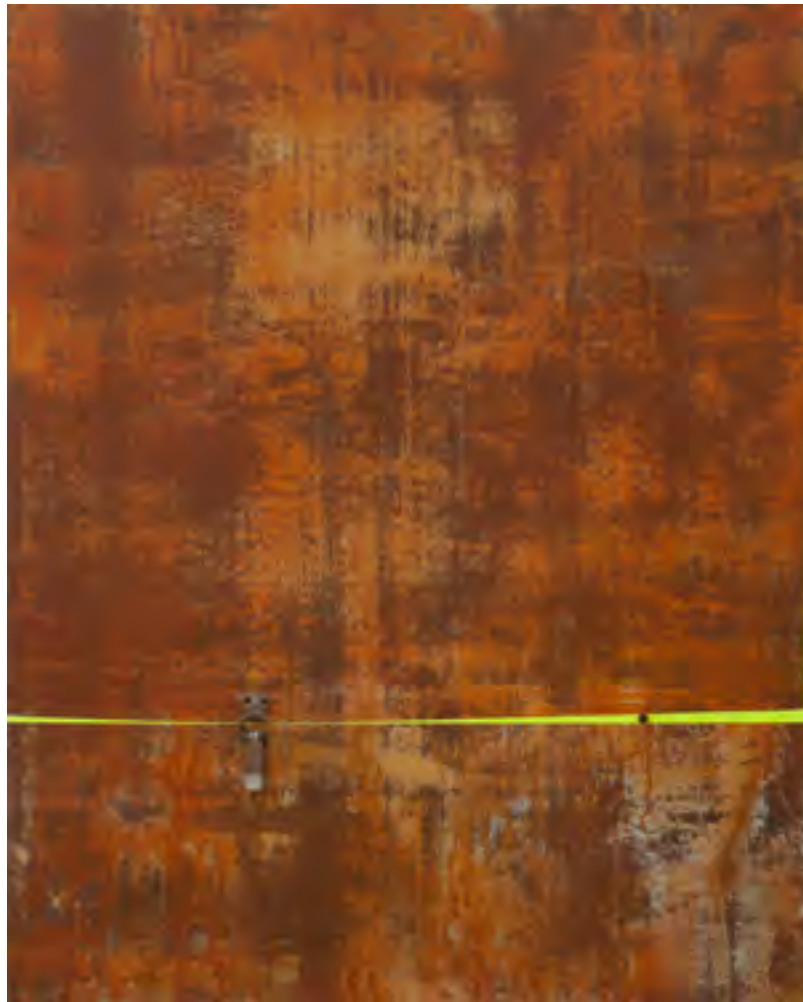
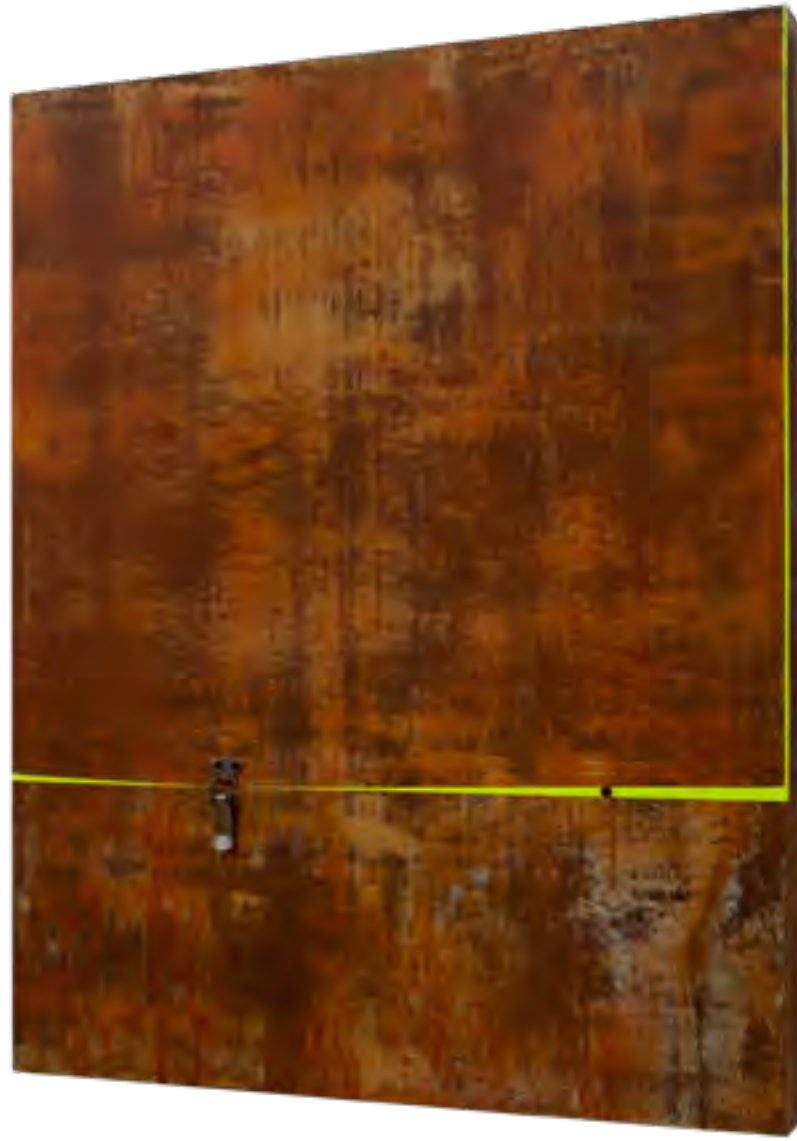


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Mixed_media_on_wooden_board_木板综合材料

50x40x6cm

2018



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Mixed_media_on_wooden_board_木板综合材料

80x60x4.5cm

2019



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60x50x4.5cm

2019



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80x60x4.5cm

2019

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97X81X6cm

2019



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70.5x100x5.5cm

2019

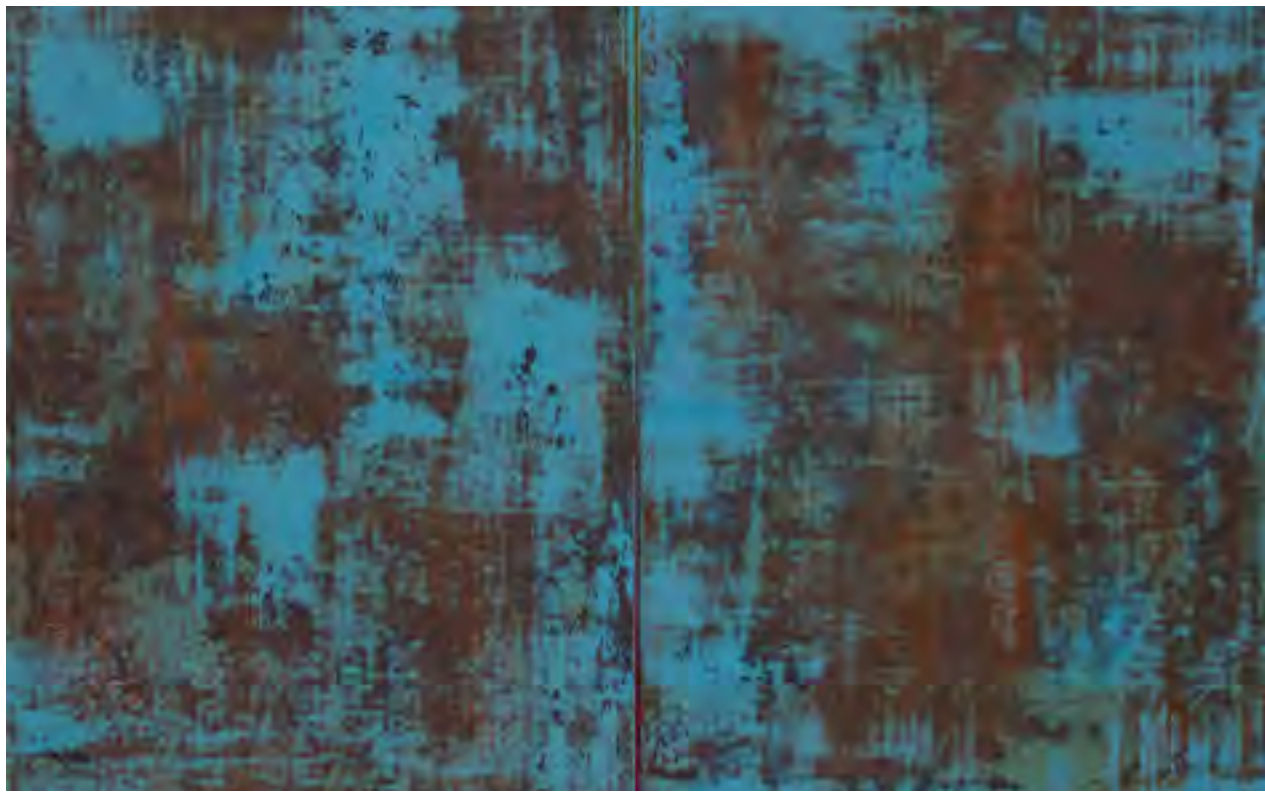
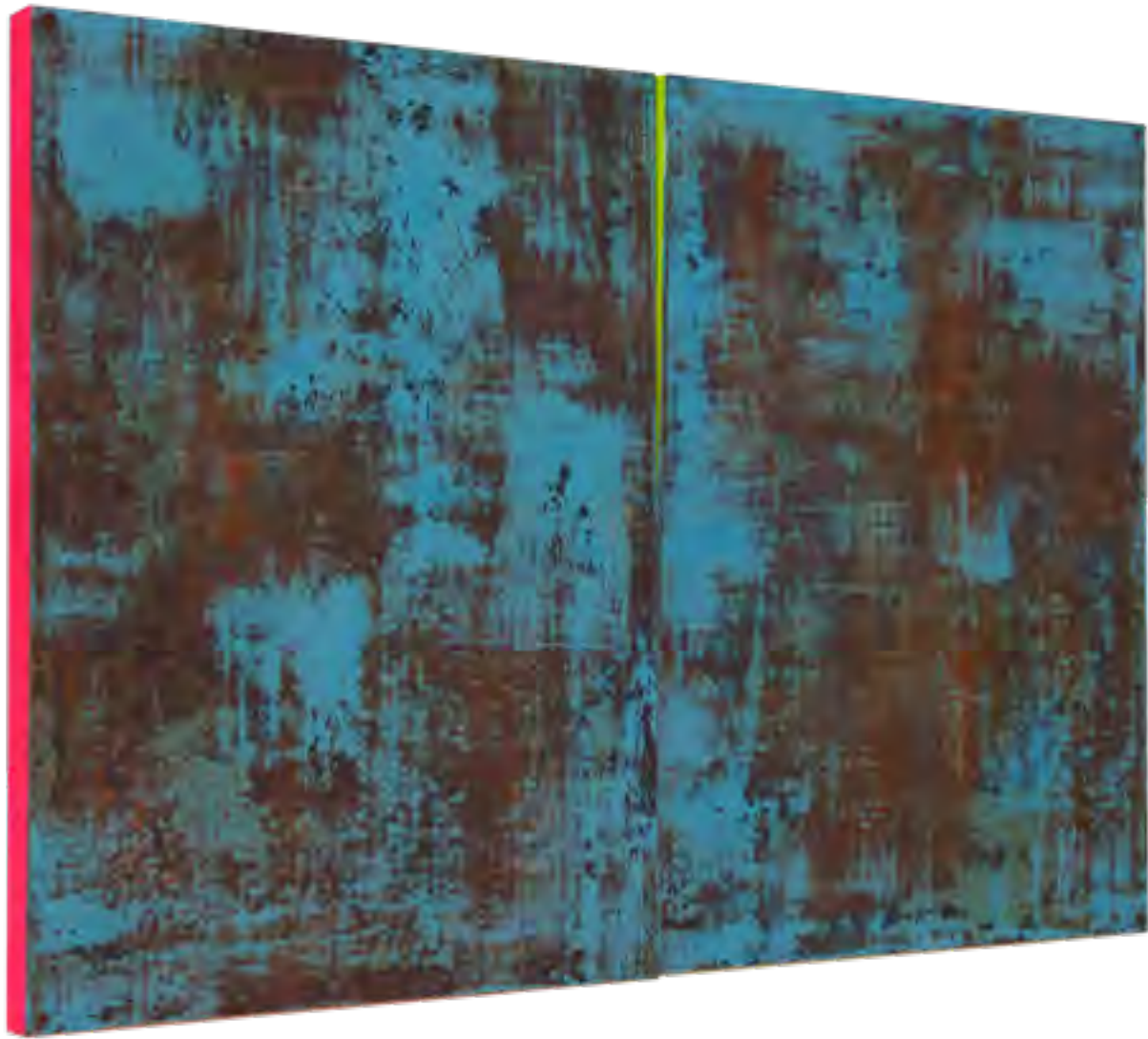


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60X100X6cm

2019



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80x120.5x5.5cm

2019



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Mixed_media_on_wooden_board_木板综合材料

122x80x4.5cm

2019

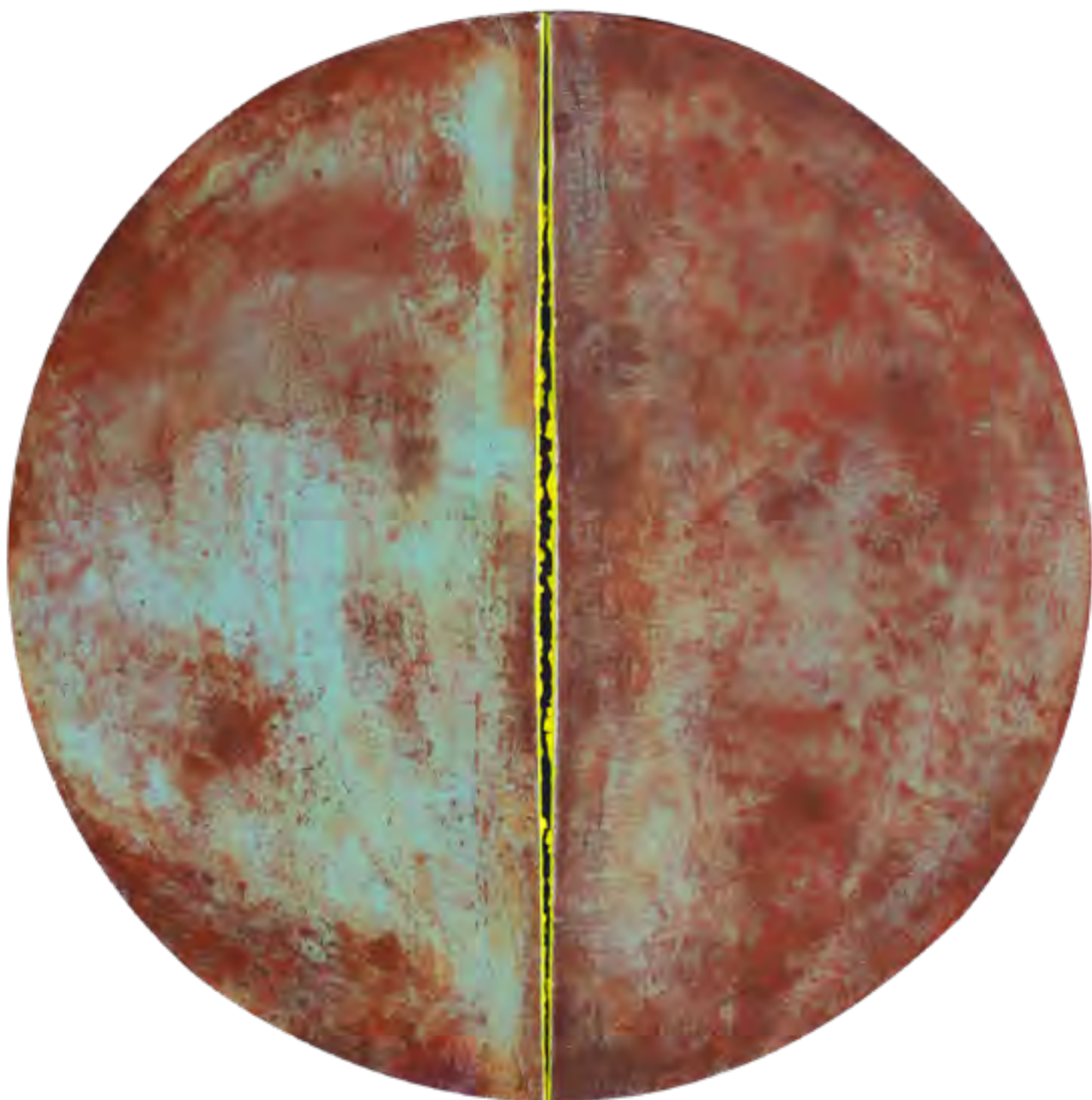


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Mixed_media_on_wooden_board_木板综合材料

62x60x3cm

2019



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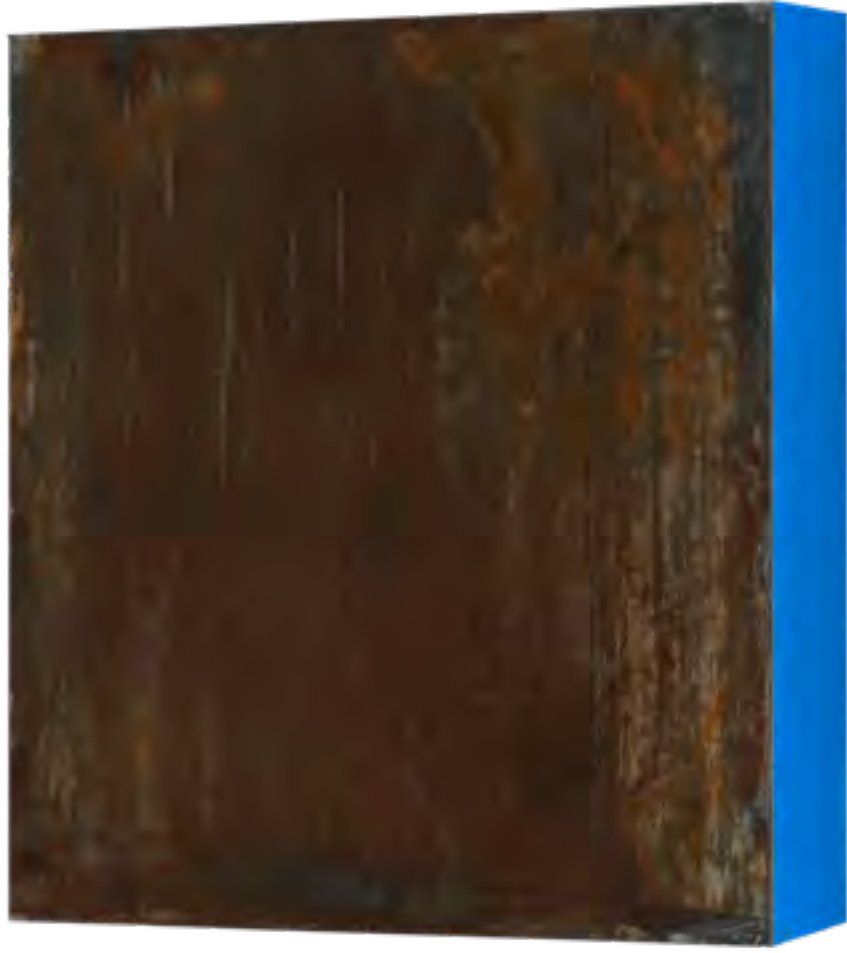
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D直径: 50cm

2018



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29x26.5x8.5cm
2019



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29x26x7cm
2019



***<Untitled(flourescent_green)_无题(荧光绿)>**
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29x26x7cm
2019



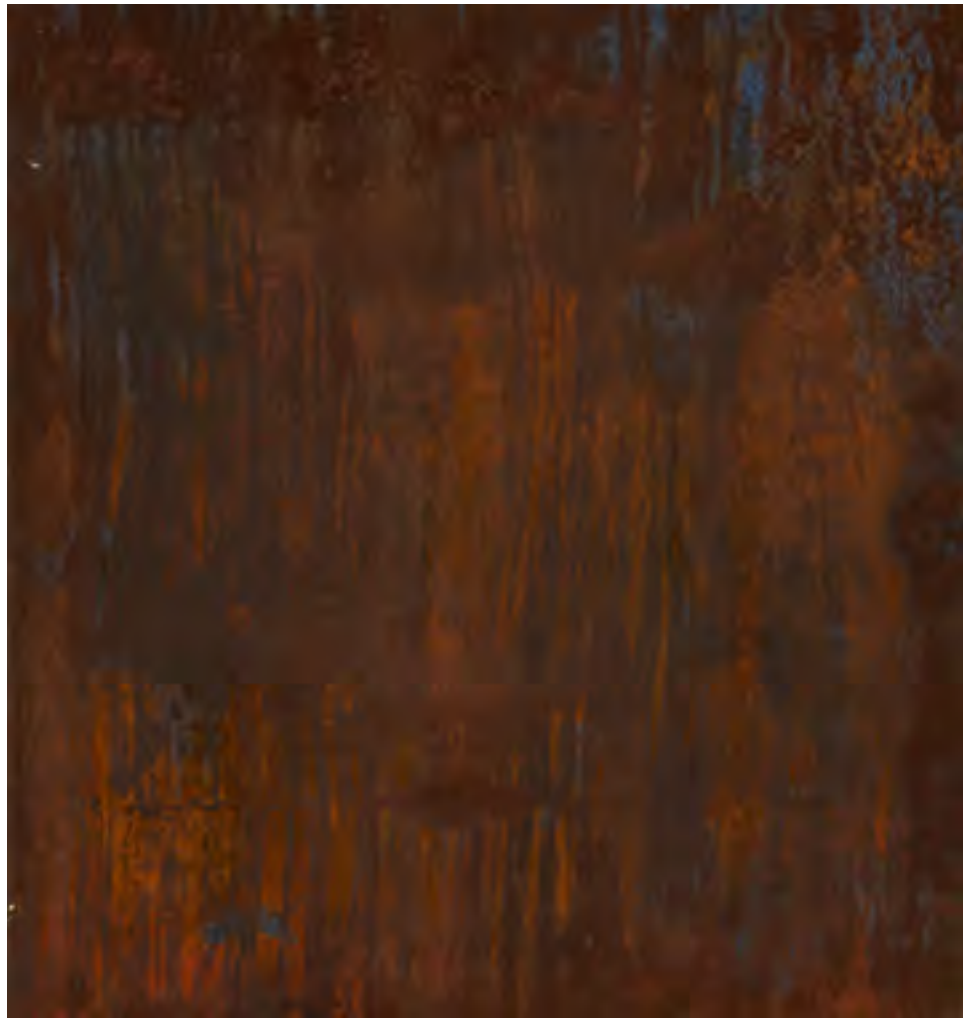
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29x26x7cm
2019



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29x26x7cm
2019



***<Untitled(flourescent_red)_无题(荧光红)>**
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2019



***<Untitled(flourescent_yellow)_无题_(荧光黄)>**
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29x26x7cm
2019



***<Untitled(photograph)_无题_(照片)>**
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29x26x7cm
2019



***<Light_leak10_漏光10>**
Mixed_media_on_canvas_布面综合材料
80x80x7.5cm
2019



ART⁺
SHANGHAI GALLERY

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2019