

“2 ½ D” Fu Shuai Solo Exhibition

VIP Opening: September 11th 3:00 PM to 9:00 PM

Exhibition Duration: September 12th - October 31st, 2021

Artist: Fu Shuai

Venue: Art+ Shanghai Gallery

Yifeng Shopping Mall, 99 East Beijing Road, Unit L207, 2nd Floor

Huangpu District, Shanghai, China

Tue-Sun, 10:30 am -6:30 pm (Monday Closed)

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Press Release

“2 ½ D” is Fu Shuai’s second exhibition in Shanghai held at Art+ Shanghai Gallery from September 12th to October 31st, 2021. Following his first successful solo exhibition in early 2019 Art+ Shanghai Gallery is unveiling his new series of work produced over the past two years.

“...Eyes, only eyes, can skillfully speak for the soul, can touch a mind of logic and reason from the closest distance, can bring creative inspiration to writers and artists, and arise contemplation about beauty and tremors for a miracle...” (Enneas)

In Fu Shuai's new work, he stacked several cubes and recorded the moments when they leaned on each other or collapsed. He tore apart a piece of rusty metal, and from the crack, he perused traces of leaking magma or molten iron. Contemplations about the industrial civilization and metaphors of the age of dislocation may occupy the first impression many people have when they see Fu Shuai's works on paper albums and digital media. Little do they know that this was a "trick" of the artist: Fu Shuai deliberately let the viewers look at the works with such pre-established impression to attain a comprehension that is contradictory to what he truly implied. Upon entering the exhibition hall, a space in a white box, the viewers confront the three-dimensional structures and mottled texture of his art. They approached and passed inadvertently, and then some illusions out of the corner of their eyes made them turn their heads suddenly in confusion. Surprised they are to realize that the work turned out to be flat! Scrutinizing it again, they discover that these textures come from the special treatment of leather with colors. This illusion is achieved through the faithful simulation of perspective by the human eye.

The rough discarded metal and the meticulously polished paper, the smooth shadows projected on the wall by the two-dimensional works, and the undulating ones saw by the eyes, these various visual and sensory conflicts make people fall into uncertainty, questioning what they see and concerning the realness of the space. This time, the viewers reconsider the meaning of the works. Ideas such as the logic and boundary of space, rushing in their minds, now subvert the previous impressions. Is Fu Shuai using this method to reflect on the boundaries between the current real world and the flat virtual space? The fluorescent color in the gap is artificial, reflecting a brightness so different from that of natural color. Does it imply that the light of the digital age is breaking through and overflowing from the industrial age? The cube on the plane, instead of created by a reduction of the three-dimensional world onto a 2D surface, is produced based on a design by computer software. It seems to be a miniature of the digital age, the stimulated and augmented reality.

This form of work has been running throughout Fu Shuai's creation for a long time. In his early 泳池 series, water "dripped" from the edge of the picture. His 铁架 and 笼子 series capture a scene between the real space and the contradictory space, creating an invisible sense of oppression. His 空间感, 封闭, and 错位 series are composed of numerous experimentations on

indentations, convex, and welding on a plane. These works are mostly inspired by his experience in video games and based on his extraordinary sense of space. His works also express his speculation on hyper-realistic painting, digital technology, virtual reality, and so on. Viewers are often deceived and shocked by Fu Shuai's art, and then fall into deliberation. Although the content of his works is cold metal, they seem to possess a traditional beauty, allowing the viewers to experience a mixture of miracles, surprises, and happiness.

Here is an interesting part. These thoughts, aesthetic feelings, and experiences are not entirely brought about by Fu Shuai's works, or in other words, by his works on two-dimensional media, but are achieved by the display of his works in a three-dimensional space. That is to say, Fu Shuai's art eventually reaches completion when viewed by the eyes of the bewildered viewer.

During his creation of the new works, Fu Shuai applied color on pieces of paper repeatedly and exposed them under the sun, calculated the relationship between shape, light, and shadow in 3D modeling software with precision, employed a laser engraving machine to cut and burn out the cracks, utilized a 3D printer to print the iron nails with identical perspective to increase the sense of three-dimensional space, and experimented with paper materials to capture the state of rupture (see Fu Shuai's paperwork "Cube Research"), and when hanging his works on the wall, he retains a subtle distance... All these careful production processes are paving the way for the final moment of gaze when the viewers pass and return in the exhibition hall. Although increasing participation and interaction can also offer some explanations, they should be suspected of too much simplification.

What Fu Shuai cared more is to present the viewers, upon confronting the work, with an experience that dislocates space and reconstructs reality. Such experience is different from the immersive experience brought by large-scale installations and new media art. It focuses more on the visual aspect. The visual impact, where a work conquers the eyes only with its graphics, submerges all other senses. According to Plotinus (c. 204 – 270), the senses dominate the objects. If we say that the ears capture sounds in the air as if the sound is a language produced by a clear collision of the source, the eyes are more sensitive: the eyes can even interpret the language. Eyes, only eyes, can skillfully speak for the soul, can touch a mind of logic and reason

from the closest distance, can bring creative inspiration to writers and artists, and arise contemplation about beauty and tremors for a miracle. (Enneas) To a certain extent, Fu Shuai is like an artisan who worships Plotinus. He polishes the paper in his hand, depicts layers of illusory space, and explores the mysteries of space and reality.

This neo-Platonist thought, represented by Plotinus, once influenced the artistic creation and exhibition during the Renaissance. At that time, artists also focused on bringing beauty and amazement visually, whether through a supernatural depiction of nature or capturing the inner spirit of artificial objects. Especially when these works are displayed in a space, they tend to be integrated into their environment, together creating a sacred or ecstatic ambiance. In this case, sometimes the work may be exaggerated and excessive to prioritize the construction of an overall visual wonder and to subordinate the viewer's attention to detail. With the rise of art museums in the 18th century, the creation of a visual miracle in an artwork gradually become less significant. In museums, the display of art often aims to ensure a cultural resonance among the visitors (Resonance). Stephen Greenblatt once compared such an art museum to an altar. It displays various artworks at the expense of sacrificing the "visual miracle" of each, as the viewer's attention is distracted by other works. The museums also use words to explain each work to minimize any misunderstanding about the work.

This trend also affected later artistic creation to a certain extent: the respect for the eyes and creating miracles were no longer mainstream. Especially today, a time when digital information is maximized and when new creation methods continue to make the impossible possible, it seems too difficult for people to find anything that can astonish their eyes for just a moment. However, Fu Shuai stubbornly amplifies the misunderstandings of his works. He tempts the eyes through acts of deception and creates space by dissolving it. Even though under the guidance of science, people already understand that deviations from reality, of angles and perspectives, exist in what their eyes see, this understanding is never as impactful as the intuitive feelings such a piece of work brings in front of us.

Now, the viewer stops, gazes, and smiles, or falls into contemplation in the exhibition hall. On one hand, his experience of optical illusion is truly assisting Fu Shuai in completing his

new work. On the other hand, in a space that breaks the boundaries of a traditional museum space, one obtains a "classical" experience: an experience of a visual miracle brought by, simply, the eyes.

Written by: Liu Xiyan

(Doctor of Art Theory, Head of the Curatorial Research Department at the Art Museum of China Central Academy of Fine Arts)

About Fu Shuai

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 SunSun 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); 'Kl_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.

About Art+ Shanghai Gallery

Founded in October 2007 and located along the Suzhou River within walking distance to Shanghai's famous Bund area, Art+ Shanghai Gallery is a dynamic art space dedicated to the exhibition, promotion, and development of Chinese contemporary art. Art+ Shanghai Gallery showcases a range of established and emerging contemporary artists from Asia, stimulating and celebrating the diversity of the sprawling contemporary art scene. In addition to holding group and solo exhibitions, Art+ Shanghai Gallery offers art consultation services for private and corporate companies.

<2 ½ D > 付帅个展

开幕时间：2021年9月11日下午3:00- 9:00

展期：2021年9月12日 - 10月31日

艺术家：付帅

地点：艺术+ 上海画廊

中国上海市黄浦区

益丰外滩源，北京东路99号L207, 2楼

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开馆时间：

周二至周日上午10.30至晚上6.30（星期一闭馆）

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展览介绍

“2 ½ D”是付帅在艺术+上海画廊举办的第二个展览，展期从2021年9月12日持续至2021年10月31日。早在2019年，付帅已经在艺术+上海画廊成功的举办了她的个展。经过两年的积累，此次展览将会展出她全新的系列作品。

“...眼睛，只有眼睛，能最巧妙地复刻灵魂，能最近距离地触碰理智，能给作家和艺术家带来创作的灵感，能引起观看者对美的沉思和对奇迹的震颤...” (Enneas)

在付帅的新作中，他堆叠了几个立方体，记录了它们或依靠或崩塌的瞬间；他撕裂开一块生锈的金属，缝隙中泄露出或是岩浆或是铁水流淌的印迹。对工业文明的思考，对错位时代的隐喻，也许是许多人第一次在纸本画册、数字媒体上看到付帅作品时的印象。殊不知，这正是艺术家的一个“戏法”，他故意让观看者带着这样的印象去看原作，以期获得相悖的认知。人们走进一个白盒子展厅，迎面而来的是三维结构、斑驳质感，他们不以为意地走近、经过，然后余光中的一些错觉让他们突然有些疑惑地回头，惊诧道，它竟然是平的。再细细端详，这些质感来自于经过特殊处理的皮宣和颜色的加成，这种错觉来自于对人眼透视的忠实模拟。

粗犷的废弃金属与细致打磨的纸张，二维作品投射在墙面上的平滑影子与投射在眼睛上的起伏影子，种种视觉和感受上的冲突让人一时陷入到对空间真实、眼见真实的怀疑。这时人们再去思考作品的含义，空间逻辑、空间边界这样的字眼就颠覆了先前的印象奔涌而出，是不是付帅正是以这样的一种方式反思当下真实世界的界限和“平”幕里的虚拟空间呢？缝隙里的荧光色是不同于自然颜色明度的人造色，是不是暗含着数字时代的光线正撑破工业时代溢出；平面里的立方体是依托于计算机软件的设计而生，它不是三维世界投射在二维世界的一个正方形影子，仿佛是数字时代仿真、增强现实的一个缩影。

事实上，这种作品形式长期贯穿于付帅的创作脉络中。早期“泳池”系列中有时会有池水从画面边缘“流下”，“铁架”“笼子”系列中介于写实空间与矛盾空间的画面缔造出一种无形的压迫感，“空间概念”“封闭”和“错位”系列中是对平面上的凹陷、凸起、焊接的数个实验。这些多源自他对电子

游戏体验的挪用和对寻常空间经验的超越，也包含了他对超写实绘画、数字技术、虚拟现实等等的思辨。观看者往往被付帅的作品欺骗、震惊，随后陷入思考，虽然画面内容是冷冰冰的“金属”，但却仿佛体验到一种传统的“美感”，也就是混杂着奇迹、惊异和快乐的一种感受。

这里就有一个有意思的部分，这些思考、这些美感、这些体验，并不完全是付帅的作品带来的，或者我们这可以这样说，不完全是二维介质的作品带来的，而是他的作品在三维空间中的“展示”所造就的，换言之，作品最终在被迷惑的观看者的眼睛中完成。

付帅在新作创作中的每一步，在阳光充足的天气里数十遍的纸张上色与暴晒、在 3D 建模软件里对形状与光影关系精准的计算、用激光雕刻机反复地切割和灼烧出裂痕、用 3D 打印机制作出透视原则一致的“铁钉”增加画面的立体感、反复以纸本材料研究立方体割裂的状态（见付帅纸本作品《立方体研究》）、在悬挂时与墙面保留微妙的距离……似乎都是在为展示时观看者去而复返的那一瞬凝视做铺垫。虽然也可以用参与性、互动性来附着在他的作品中，但这样依然有简单化的嫌疑。付帅更在意的是观看者在作品前的一种空间错位、真实重构的体验，这种体验不同于大型装置和新媒体艺术带来的身临其境的感受，它更着眼于视觉，仅仅靠平面作品就征服了眼睛，所带来的体验也是超越于其他感官的。在普罗提诺（Plotinus, c. 204 – 270）看来，感官本就有能力主宰对象，如果我们说声音存在于空气中，是一种清晰的撞击，如同发出声音的物体写在空气中的文字，那么视觉则是更敏锐的感观，眼睛甚至可以解读出这空气中的文字。眼睛，只有眼睛，能最巧妙地复刻灵魂，能最近距离地触碰理智，能给作家和艺术家带来创作的灵感，能引起观看者对美的沉思和对奇迹的震颤。（*Enneas*）从某种程度上来看，付帅正像是一位膜拜普罗提诺的工匠，他打磨手中的纸张，描绘出层层迷障的空间幻境，探寻着空间与真实的奥秘。

这一以普罗提诺为代表的新柏拉图主义思想，曾一度影响着文艺复兴时期的艺术创作和艺术展示，当时的艺术家也是注重从视觉上带来美与惊异，无论是对自然的超自然表现还是对人造物内在精神的捕捉，尤其是当这些作品在一个空间中展示时，它们往往会与环境融为一体，共同营造出神圣或狂喜的氛围。在这种情况下，有时候作品可能还会有一定程度上的夸张、过度，这也是在于让观看者观察细节是次要的，整体视觉奇观的营造才是首要的。这种视觉奇迹的展示随着18世纪艺术博物馆的兴起而逐渐位于次要位置。在博物馆中，艺术作品的展示往往是为了确保引起参观者对文化和文明的共鸣（Resonance），斯蒂芬·格林布拉特（Stephen Greenblatt）曾把这种博物馆展示比喻为一种祭坛，以牺牲作品的视觉奇迹为代价而让观看者的注意力分散到其它作品，博物馆还会用文字等方式来解释作品，试图让观看者与作品的误解最小。

这也一定程度上影响了后来的创作，对眼睛的尊崇和对奇迹的塑造不再作为一种主流。尤其在今天，在数字信息最大化丰富、艺术创作手段不断把不可能变为可能的今天，人们似乎已经很难找到什么能让眼睛惊叹的东西了，哪怕只是惊叹短暂的时分。而付帅却执着地放大这种“误解”，他以欺骗眼睛的方式来诱惑眼睛，以消解空间的方式来缔造空间，即便在科学的引导下人们已经明白眼中的世界存在偏差、角度和透视的不准确，但这种认识却不如真正地看到这样一件作品在眼前所带来的直观感受那般震撼。

到这里，观看者在展厅中踱步、凝视、会心一笑或是陷入思考，一则真正意义上地在视错觉的体验中“协助”付帅完成了他的新作，二则在这个反传统展示规则的空间中也获得了一种“复古”的体验，单纯由于眼睛所带来的一种奇迹体验。

刘希言-（博士，中央美术学院美术馆学术部主任）

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“Kl_Asse_Zwischenlager”；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”。

关于艺术+ 上海画廊

创办于2007年10月，坐落于上海外滩名胜之地的苏州河畔，艺术 + 上海画廊致力于宣传与推动中国当代艺术，是一处充满活力的艺术场馆。艺术 + 上海画廊不仅展示来自中外的知名艺术家，也同时支持有潜力的新兴艺术家，旨在能够不断催促和激励当代艺术舞台的多样性持续延伸扩大。除了举办艺术家群展和个展，艺术 + 上海画廊也同时提供艺术品咨询服务，文化活动策划服务以及参加各大国际展会等。