



ART+  
SHANGHAI GALLERY

## <Xia\_Xi> Fu\_Shuai\_Solo\_Exhibition

**Exhibition Opening:** September 7, 2:00 pm - 6:00pm

**Exhibition Duration:** September 7th - October 27th, 2019

**Artist:** Fu Shuai

**Venue:** Art+ Shanghai Gallery

191 South Suzhou Road  
Huangpu District, Shanghai, China

+86 21 6333 7223

**Tue-Sun, 10 am -7 pm (Monday Closed)**

[www.artplusshanghai.com](http://www.artplusshanghai.com)

### For press inquiries

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### Press Release

<Xia\_xi> is Fu Shuai's first solo exhibition in Shanghai held at Art+ Shanghai Gallery from September 7th to October 27th, 2019. 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 work produced over the past two years. Fu Shuai's oeuvre mainly revolves around exploring the ideas of reality, illusion, and perception. The artist is prone to play 'imitation games' with the viewer's perceptual judgment, cleverly incorporating into his work optical illusions along with the hyper-realistic portrayal of textures, particularly the one of rusty industrial metal.

The upcoming exhibition of his recent works exemplifies Fu Shua's 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 his new <xia\_xi> series.

In Chinese [xià xì] 罅隙 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 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.

The digital domain has solidly established itself as an indispensable dimension of our reality: mobile supercomputing, intelligent robots and softwares, self-operated devices, self-driven cars, neurotechnological 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 it begins to challenge the idea of what it means to be real and what it means to be human...

It is this gaping wound in our collective consciousness and the effect it has on our capability to tell apart reality from its virtually enhanced simulation that Fu Shuai is referring to in his new <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 rusted metallic surfaces. Fu Shuai clarifies, "Facing computers and mobile phones every day, we have already gotten used to the machine-made fluorescent light. Rust 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."

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 for the viewers. With the precision of a jeweler, he enchases the photographs seamlessly in the fiber of his creations. The technique of collage that Fu Shuai is employing here perfectly embodies the core idea of "misplaced realities", for it requires rigorous almost scrupulous 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.

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.

## 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 '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.

## 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 within China and abroad, 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, hosts cultural events, and participates in international art fairs.



ART+  
SHANGHAI GALLERY

## <罅隙> 付帅个人展

开幕时间：2019年9月7日下午2:00 – 6:00

展期：2019年9月7日 – 10月27日

艺术家：付帅

地点：艺术+ 上海画廊  
中国上海市黄浦区  
南苏州路191号  
+86 21 6333 7223

开馆时间：  
周二至周日上午10点至晚上7点  
星期一闭馆)

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## 新闻稿

上海艺术+画廊将于2019年9月7日至10月27日为您呈现付帅在上海的首场个展<罅隙>。继2018年初成功亮相群展《如其所是》，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。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。即将展出的作品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，年轻人和非母语者看到这个词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。这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的。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。

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之中，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。这种经过技术改造和增强的现实，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……

付帅在他的新作《罅隙》系列中提到的，正是这种我们集体意识中的伤口，以及它对我们从增强虚拟现实中辨别现实的能带来的影响。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、绿色的射线，使生锈的金属表面产生大面积裂痕。付帅解释道：“荧光色更多的是在当代数字设备感知下人们常见的色彩，它有着超过普通白色的明度，天天面对电脑和手机我们其实已经习惯了荧光色的视觉机制。而铁锈则是工业时代的隐喻，它包含了丰富的纹理细节，当然时间的概念也蕴含其中。数字时代的光色从现实的裂缝中透出，好比当今我们生活的这个错位的时代。”

清晰的轮廓和丰富的纹理使得付帅的几何构图更加清晰。然而，看似清晰简单的构图下暗藏着玄机。付帅的作品并不是传统意义上的绘画，而是在羊皮纸或木板上的创作，先是涂上一层层丙烯颜料，并混入铁粉、伪装的高分辨率照片、以及任何五金店都能找到的金属品，如钉子、铰链和螺栓。

锈迹斑斑的金属表面照片，旁边是极其逼真的画像，这对观众来说是第一个挑战。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“错位的现实”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。

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。

## 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“KI\_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。