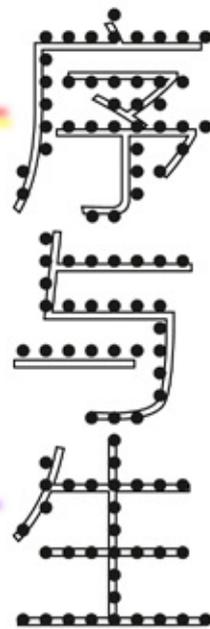


BETWEEN
ORDER
AND
EMERGENCE



CURATOR: Ana G, Wushu

策展人：安娜、武树

Chen Linggang
陈灵刚

Fu Shuai
付帅

Gu Benchi
顾奔驰

Julián Pesce
于安

DURATION 展期
2026.03.13
2026.05.08

周二至周六
10 am - 6 pm

VENUE
展览地址

上海市静安区曲阜路9弄
下沉广场B1-6
B1-6, Sunken Garden,
Lane No.9, Qufu Lu,
Jing An District,
Shanghai



致有 | INFINITE
魂则 | POSSIBILITIES



序与生

Between order and emergence

每一个创作行为中都有这样一个时刻：秩序留出了让意外发生的余地。网格因记忆的累积而弯曲；一张被折叠后又展开的纸张，保留着它已不再占据的那个维度的灵魂；紧绷在画框上的线，以超越其物理构造的能量开始振动；电动工具在木头上凿出的刻痕，捕捉到的不是风景，而是握着工具的那只手微微的颤抖。

《序与生》汇集了四位艺术家，他们的创作恰恰发声在这个临界点上——在这里，系统与感知相遇，刻意的安排遭遇了不可预见的发生。

There is a moment in all acts of creation when structure forms to something it did not foresee. A grid bends beneath the weight of accumulated memory. A piece of paper, folded and then flattened, retains the ghost of dimension it no longer occupies. A thread stretched across a frame begins to vibrate with an energy that exceeds its engineering. A groove carved into wood by electric tool captures not a landscape, but the tremor of the hand that holds it.

“Between Order and Emergence” brings together four artists who work precisely at this threshold, the interval where the system encounters sensation, where deliberation gives way to the unforeseen.

将陈灵刚、付帅、顾奔驰、于安联系在一起，是他们对于创作都有一个共同的信念：艺术的意义，既不诞生于对秩序的强加，也不源于对混沌的拥抱，而是产生于两者之间那鲜活且未解的张力关系之中。每位艺术家都构建了严谨的系统——网格、折痕、编织、重复序列——然后将这些系统置于那些能够改变、丰富并最终超越它们的力量之下。他们以此揭示了一种不仅存在于艺术范畴的状况：我们生活在一个既定的结构与层出不穷的现实持续碰撞、且这种碰撞本身就在不断生成新意义的世界里——而这，就是我们穿行其间真实处境。

展览的标题在两个概念之间展开。“序”指向理性、可重复、结构化的那一极：网格、铆钉、数学公式、经线和纬线。“生”则命名了另一极：当复杂性超出预测，当重复的积累产生了单个元素所不具备的新的特质，当折痕让创造它的那只手也感到惊讶，当观者的感知完成了一个艺术家无法完全预设的意义——这便是“生”。在这两极之间，四位艺术家展开各自的探索。

What unites Chen Linggang, Fu Shuai, Gu Benchi, and Julián Pesce is not a shared medium, generation, or geography, but rather a common conviction that, the deepest artistic meaning arises not just from the imposition of order or the embrace of chaos alone, but from the vivid and unresolved tension between the two. Each artist constructs rigorous systems of grids, folds, weavings, and serial repetitions. They then subject these systems to forces that alter, complicate, and ultimately transcend them. By doing so, they illuminate a condition that extends far beyond the studio: the experience of navigating a world in which inherited structures and emerging realities are in constant and generative collision.

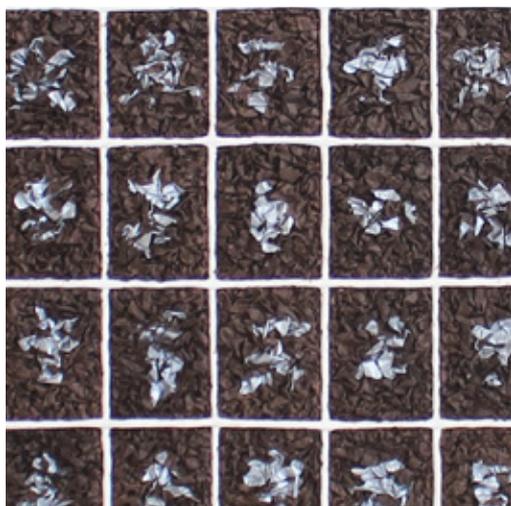
The exhibition title is articulated between two conceptual poles. “Order” evokes the rational, the repeatable, the architectonic: the grid, the rivet, the mathematical formula, the warp and the weft. “Emergence” evokes what occurs when complexity exceeds prediction; when accumulated repetitions produce qualities that no isolated unit contains; when the fold surprises the hand that created it; when the viewer’s perception completes a meaning the artist could not fully prescribe. Between these two poles, the four artists in this exhibition conduct their respective investigations.

陈灵刚：作为文化镜面的网格 Cheng Linggang: The Grid as a Cultural Mirror



陈灵刚的创作始于最基本的构成单元：小方格。每个小方格可以代表一个人、一栋楼、一座城市、一秒钟、一天、一年、一页纸、一本书、一段历史。它们无限重复，既独立又不可分割，每一个都同时是一个整体，又是更大整体中的一部分。自2008年起，陈灵刚开始将照片和报纸碎片拼贴在画布上，并用白色线条将画面分割成若干区块。从那时起，这个网格便一直是他作品的结构骨架和哲学基础。

在《传承》系列中，陈灵刚在宣纸、旧书页或报纸上书写文字，然后将材料揉皱，再固定在画布上。曾经可读的文字，溶解为纯粹的肌理：它们在场，却无法解读；被继承，却无法完全理解。作品提出的问题含蓄却不容回避：如果文字是文化的载体，那么这种文化有多少真正传到了我们这一代？我们的理解是清晰的，还是已经不可避免地变得模糊了？陈灵刚不提供答案。每个观者的答案，就像每一个小方格一样，是不同的。



The starting point of Chen Linggang's practice is the most elementary compositional unit, namely, a square. Each small square represents a person, a building, a city, a second, a day, a year, a page, a book, a period of history. They repeat infinitely, at once independent and inseparable, each simultaneously a whole and a part within a greater whole. Since 2008, when Chen began pasting photographs and newspaper fragments onto canvas and dividing the surface into blocks separated by white lines, the grid has served both as the structural skeleton and the philosophical foundation of his work.

In the *Heritage Series*, Chen transcribes text onto rice paper, old book pages, or newspapers, then crumples the material and affixes it to a canvas. The characters, once legible, dissolve into texture that are present yet indecipherable, inherited yet no longer fully understood. The question these works ask is quiet but relentless: if text is the vehicle of culture, how much of that culture has truly been transmitted to our generation? Is our understanding clear or rather irreversibly blurred? Chen offers no answer. Each viewer's response, is like each small square, completely different.

陈灵刚早期《传承系列 150502》作品局部
Chen Linggang's early series
"Heritage Series 150502" Detail

《阅读》系列延续了这种追问。整本整本的书——小说、诗歌、历史著作——被一页页拆解，再在画布上重构为视觉场域。知识在物理层面上存在，却又抗拒着任何直接的回收。近期的创作引入了报纸、杂志、肖像和金属星形构件，唤起了一代人的集体记忆及其对生活现实的凝视。但无论哪种情况，具体的图像都被模糊了。留下的，是陈灵刚所说的那种“既是又不是”的状态——一种他拒绝解决的根本性不确定，因为不确定本身，就是他的主题。

陈灵刚完成于2025年的最新作品，标志着一个重要的演变。他以纸和墨为基本媒介，构图呈现竖直线条、水墨渲染和文本片段，象征时间的流逝与记忆的滑动。作为早期《阅读》系列的对应，这一新系列延续了整体与部分之间的有序关系，但它感知和处理世界的方式已经明显不同——它更贴近我们今天面对信息的方式：流动、弥散、随时可以被重组。在人工智能和技术加速变革的背景下，这些作品邀请观者进行陈灵刚所说的多维度的“阅读”——一种二维艺术的延伸，其元素向周围空间弥散。网格依然存在，但它所容纳的东西，以及它邀请我们去阅读的方式，却永远在流动之中。

The Reading Series prolongs this question. Entire books, novels, poetry, and historical texts are taken apart page by page and reconstituted as visual fields on canvas. Knowledge is physically present, yet resists retrieval. More recent works incorporate newspapers, magazines, portraits, and metallic star forms, evoking the collective memory of a generation and its contemplation of lived reality. In every case, the specific image is hidden. What remains is a condition that Chen describes as “both is and is not,” a fundamental uncertainty he refuses to resolve, because uncertainty itself is the subject.

Chen’s most recent works, completed in 2025, mark a significant evolution. Using paper and ink as fundamental art medium, the compositions feature vertical lines, ink-wash motifs, and fragments of text symbolizing the fleeting nature of time and the slippage of memory. Conceived as a counterpart to the Reading Series, this new body of work reflects the ordered relationship between whole and part with a distinctly more “information-oriented” sensibility. Against the backdrop of artificial intelligence and accelerated technological change, the work invites what Chen calls a multidimensional “reading,” an extension of two-dimensional art whose elements diffuse into the surrounding space. The grid endures, but what it contains and how we are invited to read it, is constantly in motion.

《阅读系列 251002》作品局部
“Reading Series 251002” Detail

付帅：作为形而上探询的折痕 Fu Suhai: The Fold as Metaphysical Inquiry



如果说陈灵刚的单元是方格，那么付帅的单元便是折痕。十多年来，付帅一直工作于物质性与视幻觉之间的边界地带，发展出一种独特的实践：通过浸染、叠加和精细的手工打磨，将纸张转化为足以乱真的、仿若工业金属锈蚀或风化的表面。这个常被描述为“2.5维”的领域，占据了二维图像与三维物体之间的模糊地带，而正是在这里，付帅进行着他既关乎视觉也关乎哲学的探询。

在最新的《褶皱》系列中，这种探询被极大地深化。付帅的工作方法演变成了一种“逆向工程”：首先，将纸张物理性地折叠，构建出真实的体积；然后，用喷笔从单一固定角度喷射颜料；最后，将纸张展开，恢复平面性。留下的，是付帅所谓的“光影的记忆”——一个三维瞬间被压缩成二维平面后的记录。这种“写实”并非传统意义上的绘画；它像照片一样，通过投射的物理原理被“显影”出来。然而，整个过程又是完全手工的，产生出一种传统绘画难以复制的光影质感——它模拟了真实世界中光线投射的物理法则。



If Chen Linggang's unit is the square, Fu Shuai's is the fold. For more than a decade, Fu has been situated within the border zone of materiality and illusion, developing a singular practice in which paper, through saturation, layering, and meticulous handiwork, is transformed into surfaces that simulate corroded, patinated industrial metal. This territory, often described as “2.5D,” occupies the ambiguous zone between two-dimensional image and three-dimensional object, and it is here that Fu conducts both a philosophical and visual exploration.

In the new Pleats-Fix series, this exploration continues further. Fu's working method has evolved toward a form of “reverse engineering”. Firstly, the paper is physically folded to construct a real volume, afterwards pigment is projected from a single, fixed angle using an airbrush and spray pen. Finally, the paper is unfolded and returned to flatness. What remains is what Fu calls a “memory of light and shadow,” the faithful recording of a three-dimensional moment, now compressed into two dimensions. Realism is not painted in the traditional sense, but is rather developed, like a photograph, through the physics of projection. Yet the process is entirely manual, producing a quality of light and shadow difficult to reproduce through conventional painting precisely because it simulates the physical laws of light projection in the real world.

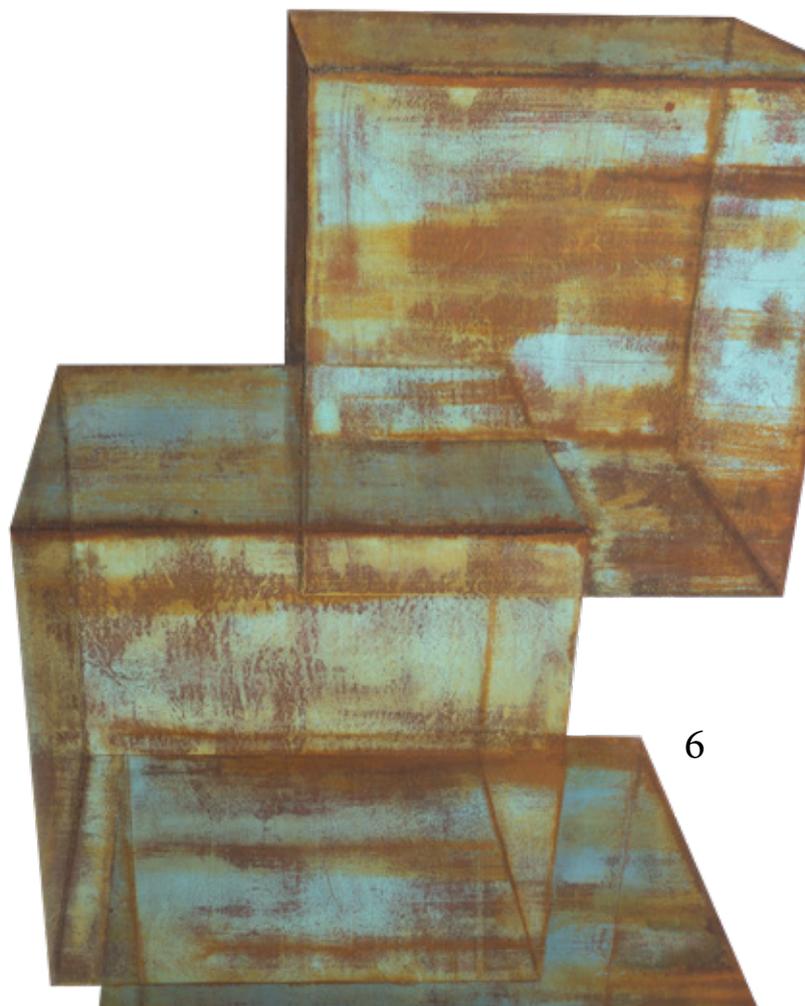
其观念的回响丰富而多层次。荧光颜料，在早期作品中曾是电子屏幕虚拟色调的隐喻，如今已向外迁徙，进入城市的皮肤——那些遍布现代大都市的波纹板立面、闲置广告牌、未完工建筑的金属围挡。在城市灯光下，这些带有废墟气质的工业材料披上了迷幻的色彩，让人联想到科幻小说中的赛博朋克景观。荧光不再局限于数字领域，它已物质化为城市现实。付帅捕捉的，正是这种介于建设与废弃、崭新与破败之间的临界状态——一种对当代社会高速发展所遗留残骸的考古学凝视。

His works' conceptual resonance are multi-layered and rich. Fluorescent pigments, which in earlier works served as metaphors for the virtual hues of electronic screens, have migrated outward into the skin of the city: corrugated metal facades, vacant billboards, and the metallic barriers of unfinished buildings that fill the modern metropolis.

Under urban lights, these industrial materials resembling ruins, take on psychedelic colors. It evokes cyberpunk landscapes of science fiction where fluorescence is no longer confined to the digital realm, but materialized as urban fact. Fu Shuai captures this liminal state between construction and abandonment, between the new and the dilapidated. He casts an archaeological gaze upon the residues left by the accelerated development of contemporary society.



《堆叠的立方体 2》作品局部
“Piled Cubes 2” Detail





出现在近期作品中的铆钉，是在每次折叠前预先安装好的。它们强加了一种理性的、工业化的固定点秩序。然而，当柔软的纸张被压缩并在它们之间折叠时，最终产生的纹理却从未被完全预测。即使使用相同的固定点，每次折叠也会产生独一无二的形态。付帅从中看到了与社会结构的类比：在全球性的系统秩序之下，那些铆钉，每一个个体的存在都保有一份有机的、不可预测的部分。这种规则与偶然、系统与独特性之间的张力，不仅被再现，更是在每件作品中得到了物理性的体现。通过借鉴德勒兹关于“褶子”的概念——即内与外、可见与不可见之间的通道——付帅创造的作品，既是视觉陷阱般的幻觉，也是对感知本身的探询。当平面的幻象比三维现实更具说服力时，我们凝视的便不再是一幅画，而是直面一个被图像与拟像所饱和的世界。

The rivets appearing in recent works are preinstalled before each folding, imposing a rational, industrialized order of fixed points. Yet when the supple paper is compressed and folded between them, the resulting textures are never entirely predictable. Even with identical fixed points, each folding generates a unique form. Fu reads in this an analogy to social structures: beneath an overarching systemic order, the rivets, each individual existence retains an organic, unpredictable dimension. This tension between rule and chance, system and singularity, is not merely represented but physically embodied in every work. Drawing on French philosopher Gilles Deleuze's concept of the fold as a passage between interior and exterior, visible and invisible, Fu Shuai creates works that are at once trompe-l'œil illusions and investigations into the very nature of perception. When flat illusion becomes more convincing than three-dimensional reality, we are no longer looking at a painting; we confront the condition of a world saturated with images and simulacra.



顾奔驰：作为宇宙学结构的线 Gu Benchi: Thread as Cosmological Structure

顾奔驰通过一条出人意料的路径抵达秩序。2012年，陪妻子逛上海的一个纺织品市场时，他发现了一个摊位：成千上万个涤纶线轴，按规格、材质和颜色，排列在近三米高、十多米长的货架上。这个景象唤醒了某种根本性的认知：宇宙本身也是按照一种看不见的精妙秩序组织的，而艺术家的任务，便是让这种秩序变得可感知。

这一顿悟并非凭空而来。顾奔驰曾多年居于边缘——在上海市郊外一个由旧苗圃改造的艺术家村落里度过了十年，他将那段时期比作生活在孤岛上。他早年与蒙德里安几何抽象的相遇——少年时在老师画室的一本艺术画册中瞥见——早已播下了由规则、节奏和视觉秩序所支配的美学的种子。从妻子那里接触到佛教，又在多年抄写《金刚经》中不断深入——这份修行，最终为他提供了一套精神框架：相信艺术与宗教共享超越的特质——即通过持续的专注与观想训练，来超越自身存在的局限。

Gu Benchi arrives at order through a unique origin. While accompanying his wife in 2012 to a textile market in Shanghai, he encountered a stall where thousands of polyester thread spools were arranged by specification, material, and color on shelves nearly three meters high and more than ten meters long.

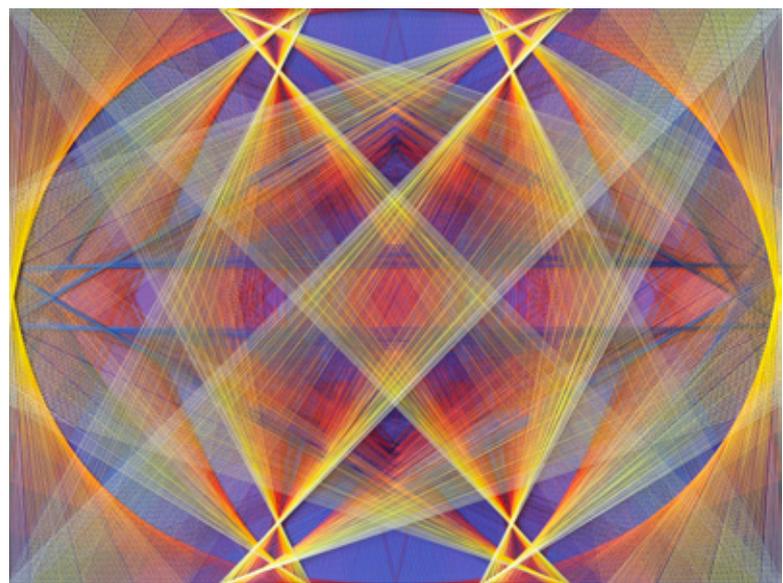
This spectacle awakened something fundamental: the recognition that the universe itself is organized according to a subtle, invisible order, and that it's the artist's task to make this order tangible. This revelation was not isolated, but an accumulation of multiple life changing events. Gu had spent years in society's margins, spending a decade in an artists' village in a former nursery outside Shanghai's ring road, a period he compares to as life on a deserted island. However, the most formative event was during his adolescence when he encountered Piet Mondrian's geometric abstraction in an art book at his teacher's studio. This eventually planted the first seed of his artistic DNA, one governed by rules, rhythm, and visual order. On the other hand, Buddhist practices, absorbed through Gu's wife's devotion and by years of copying the Diamond Sutra, provided a spiritual framework: the conviction that both art and religion share the quality of transcendence and that the capacity to surpass one's own existence can be achieved through training in concentration and contemplation.

顾奔驰从中国传统戏台的藻井（其复杂的斗拱结构层层向外辐射）以及密宗佛教的曼陀罗绘画（从核心逐层外扩，代表宇宙秩序）中汲取灵感，用高强度的聚酯纤维构建出多层次的编织结构。对称性作品是精确数学计算的产物，常借助计算机辅助来确立图案的生成逻辑——一个可以代入不同参数的“公式”。而网格状作品则维持着横平竖直的严格空间秩序，同时通过颜色、宽窄和粗细的变化来寻求节奏与韵律，顾奔驰将此过程比作爵士乐中的即兴演奏。

These threads, esthetic, spiritual, and material, converge in works of extraordinary precision and luminous beauty. Inspired by the ceiling medallions of traditional Chinese opera stages, whose complex bracket systems radiate outward in concentric layers, and by esoteric Buddhist mandala paintings, whose progressive expansion from a central core represents cosmic order, Gu constructs multilayered woven structures from high-strength polyester fiber. The symmetrical works are the product of precise mathematical calculation, often computer-assisted to establish the generative logic of a pattern, a formula in which different parameters may be substituted. Grid-based works, by contrast, maintain a strict spatial order of horizontal and vertical lines while seeking rhythm and cadence through variations of color, width, and thickness. A process Gu compares to jazz improvisation.



敦煌藻井
Zao Jing (ceiling medallions of
traditional Chinese opera stages) in
Dun Huang



曼荼罗2023-09
MANDALA 2023-09

光是一个隐含却至关重要的媒介。在不同的光照条件下，层层交叠的线段之间的相互作用会变得更加分明和立体，丰富了空间的体验。顾奔驰偏爱那些如剧场般幽暗的展览空间，只有聚光灯照亮作品本身，让它们如同黑暗中的星体般显现。

然而，精确性本身并不能完全解释这些作品。顾奔驰将他的创作过程描述为，通过“不断重复、堆叠、叠加同一个事物”，最终让“弥散的能量得以凝聚并爆发”。编织是一种冥想的形式，是一面镜子，映照心灵是否宁静、念头是否专注。在他最新的肖像系列中——由后疫情时代世界的裂痕所引发——这种精神建筑开始直面人的形象。受马尔库塞《单向度的人》中对现代性的批判，以及佛教“凡所有相，皆是虚妄”教导的启发，顾奔驰通过八层连续的编织，将“自我”呈现为某种破碎后又重建的东西——不再是完整的，却在消解与凝聚的张力间闪烁微光。这些肖像并非对个体身份的赞颂，而是对其不可能性的沉思：认识到人并非作为固定的“我”而存在，而是世界与心灵的容器。然而，恰如西西弗斯推动巨石，那持续的、专注的、重复的创造行为本身，却孕育出属于自己的希望。

For Gu, light is an implicit yet essential artistic medium. Under shifting conditions, the interaction of overlapping segments becomes more distinct and three-dimensional, enriching the spatial experience. Gu favors exhibition spaces lit like dim theaters, where spotlights illuminate only the works, allowing them to appear as luminous stars in the darkness.

Yet precision alone does not explain these works. Gu describes his process as allowing “dispersed energy to finally concentrate and burst forth through constant repetition, accumulation, and layering of the same object.” Weaving is a form of meditation like a mirror reflecting the mind’s state. In his most recent portrait series, prompted by the fractures of the post-pandemic world, this spiritual architecture confronts the human figure. Inspired by German-American philosopher Herbert Marcuse’s critique of modernity in *One-Dimensional Man* and by the Buddhist teaching that all appearances are illusion, Gu renders the self through eight layers of continuous weaving as something fragmented and reconstructed, no longer whole, but shimmering with the tension between dissolution and coherence. These portraits are not celebrations of individual identity but meditations on its impossibility: an acknowledgment that human beings do not exist as fixed “selves,” but as vessels for world and mind. And yet, like Sisyphus pushing his rock, the act of creation is persistent, concentrated, and repetitive and generates its own form of hope.

于安：作为跨文化翻译的印记 Julián Pesce: The Mark as Transcultural Translation

于安是打击乐手，也是版画艺术家——这两种身份带来的节奏感和对痕迹的敏感，渗透在他所有的创作之中。1980年代末出生于布宜诺斯艾利斯，同时接受过传统美术和多媒体艺术的教育，他身上既承载着模拟世界的特质，又对数字工具保持开放——属于他所说的“铰链”一代或过渡的一代。他的实践根植于翻译：在文化之间、媒介之间、手工与科技之间、声音与图像之间。他反复追问的一个问题是：“我如何能用另一种语言来表达同一个事物？”

于安从阿根廷——那个被他称为中国“确切对跖点”的地方来到上海，并非为了复制山水画大师的技法，而是为了吸收某些教益，并将其转化为更个人化的艺术。在于安看来，中国山水画的哲学基础——那份对自然的敏感与敬畏，那种将人类视为宇宙微小一角的意识——为这个气候告急的时代传递了一个强有力的信息。其创作手法也同样令人着迷：仅用墨色的四色便能生发深度与阴影；毛笔在无法涂改的宣纸上落笔即定的风险；不同笔毫通过手势运动吸收和释放墨色的能力。他将这种技法衍生运用到了自己的“圆圈”系列中，构建出从极浅到饱和的丰富层次——那些走过的、学过的、记在心里的，一层一层，都在画里。

Julian Pesce brings the sensibility of a percussionist and an engraver to every surface he touches. Born in Buenos Aires in the late 1980s and trained in both Fine Arts and Electronic Arts, he carries within him something of the analog world while remaining open to digital tools. He calls himself a member of a “hinge” or transitional generation. His practice is rooted in translation: between cultures, between media, between handmade and technological processes, between sound and image. “One of my recurring questions,” Pesce says, “is: how might I say the same thing in another language?”

Working from what he describes as “the exact antipodes” of China, Julian came to Shanghai not to reproduce the masters of Shan Shui painting, but to absorb certain lessons and transform them into a more personal art. The philosophical foundations of Chinese landscape painting, including its sensitivity, reverence for nature, and its understanding of the human scale as a small part of a vast whole, carry for Julian a powerful message in an era of climate urgency. The technical discipline fascinates him equally: the four tonal values of ink that generate depth and shadow; the risk of brush on rice paper that cannot be erased; the capacity of different brushes to absorb and release ink through gesture. He adopted this tonal differentiation in his circle series, building from very light tones to the most saturated, blending field observation, study, and personal history.



上海的超级现代性使于安更加关注那些在科技表面之下持续存在的事物。街头有两样东西吸引了他的目光：竹扫帚和由竹子制成的梯子——这些古老物件代表了自然资源的智慧运用，并经受住了数字科技浪潮的冲击。筷子，同样，既成为了主题也成为了工具，催生了一系列小尺幅绘画。”有些东西设计得如此精良，”他评论道，”以至于它们能抵抗住技术数字的洪流。”这些卑微的物件，锚定了一种实践：它在被忽视的事物中发现神圣，在转瞬即逝中觅得恒久。

通过木刻版画、生物材料、水彩和装置，于安的创作始终围绕着一主线：行动中的身体、手势的能量、痕迹——最广泛意义上的印记。他以系列的方式进行创作，驱动他的是好奇心。他始终相信：技术永远不应该盖过想要表达的东西。他的每一个系列，都回应着一个具体的情境——生命中的某个时刻，身边的人，作品诞生的那个工作空间。他说过一句话：“我们做艺术的人，留下的印记，最后会让人认出我们。这些印记，是一个时代留下的口信。”

Shanghai's hypermodernity sharpened Julian's attention to what persists beneath technological surfaces. Two elements caught his eye in the street: bamboo brooms and bamboo scaffolding, ancestral objects representing intelligent use of natural resources that have survived the current digital-technological era. Chopsticks, too, became both subject and tool, giving rise to a series of small-format paintings. "Some things are so well designed," he observes, "that they withstand the technological-digital avalanche." These humble objects anchor a practice that finds the sacred in the overlooked, the durable within the ephemeral.

Across woodcuts, biomaterials, watercolors, and installations, the common thread of Julian's practice is the body in action: the energy of gesture, the trace, the imprint in the broadest sense. He works consistently in series, driven by curiosity and by the conviction that technique must never eclipse what one wishes to express. Each body of work responds to a specific context: a moment in life, the people nearby, the workspace in which it was created. "Those of us who make art," he reflects, "leave traces by which we are ultimately recognized—messages that speak of an era."

《时迹 柒》, 作品局部
"Our Time" Detail



《序与生》提出，我们时代最具生命力的艺术，恰恰诞生于控制与偶然的交汇点上。陈灵刚的网格将文化悬置于一种可读却又不可读、被继承却又无可挽回地被改造的状态。付帅的折痕捕捉了一种已不复存在于其曾占据空间中的光，将图像饱和世界的形而上困境付诸实践。顾奔驰的编织将冥想式的重复转化为宇宙论的启示，让破碎的自我直面超越的可能。于安的印记在位于地球两极的世界之间翻译转换，在材料与跨文化的相遇中，寻找到一种既深刻个人化又普遍共鸣的语言。

“Between Order and Emergence” proposes that the most vital art of our time is created at the meeting point of control and contingency. Chen Linggang’s grids hold culture in suspension, legible yet unreadable, inherited yet irrevocably transformed. Fu Shuai’s folds capture a light that no longer exists in the space it once occupied, enacting the metaphysical predicament of a world saturated with images. Gu Benchi’s weavings transform meditative repetition into cosmological revelation, confronting the fragmented self with the possibility of transcendence. Julian Pesce’s marks translate between worlds situated at opposite ends of the earth, finding in humble materials and transcultural encounter a language at once deeply personal and universally resonant.





从他们共同的实践中涌现出的，不是一个答案，而是一种认识：“序”并非生命的敌人，而是它的脚手架。而“生”亦非混乱，它是秩序最美妙、最不可预测的后果。在这两者之间的空间中，我们当代状况的某种本质得以显露。我们都在中间状态中穿行——在传承与创新之间，在固定与流动之间，在系统与个体之间，在已知与生成之间。

这四位艺术家并没有试图完整地画出这片疆域的地图。他们只是走进去，用自己的方式走了一遍。他们始终相信：艺术能让那些无法预测的东西，变得可见。

What emerges from their collective practice is not resolution but recognition: order is not the enemy of life, but rather its scaffolding. And emergence is not disorder; it is the most beautiful and unpredictable consequence of order. In the space between the two, something essential about our contemporary condition takes shape. We all navigate this intermediate state, between the inherited and the invented, the fixed and the fluid, the systemic and the singular, the known and the becoming. These four artists do not claim to map this territory in its entirety. They offer something more honest and more enduring: proof of its exploration, conducted with rigor, sensitivity, and an unshakable faith in art's capacity to make visible what systems alone can never predict.

关于陈灵刚

About Chen Linggang



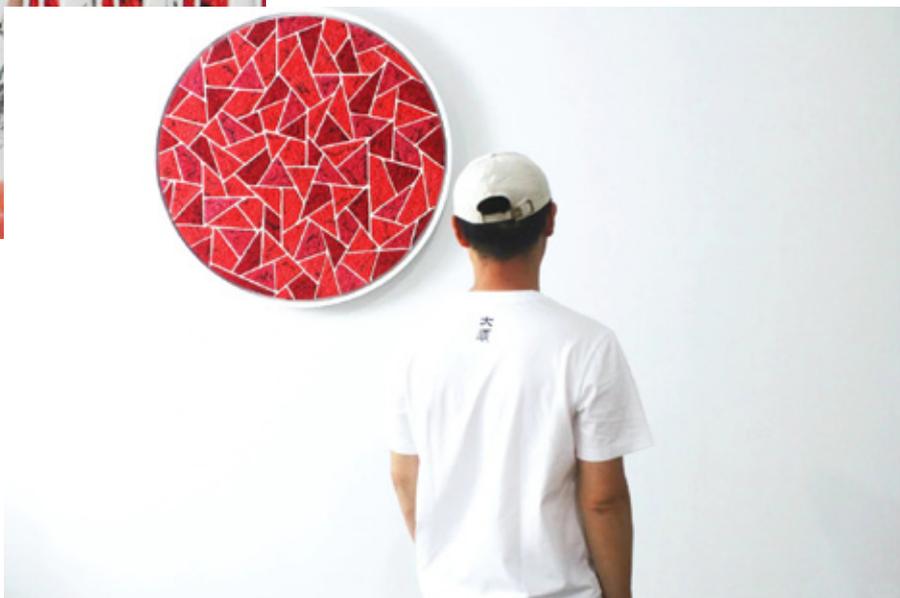
陈灵刚（1978年生于吉林），现居北京，是一位以纸本、文字与空间体验为核心的当代艺术家。2000年毕业于北华大学环境与艺术系后，陈灵刚逐步建立起独特的艺术语言，将“阅读”这一行为转化为多维度的视觉与物质探索——在绘画、装置与书写之间模糊界限，赋予纸张以时间、记忆与历史的深层意涵。

纸与墨始终贯穿陈灵刚的创作脉络。从早期个展“纸上春秋”（798锦都艺术中心，北京，2009），到“跃然纸上”（红门画廊，北京，2016），再到近年的“阅读无界”（融空间，北京，2025），他持续探索纸页的诗性潜能——墨痕、线条与层叠的表面承载着语言、历史与记忆的回响。

陈灵刚的作品广泛参展于国内外重要群展，包括上海国际纸艺双年展（2021、2025）、浙江美术馆“纸上谈缤”（2019），以及伦敦、柏林、马德里、日内瓦、新加坡、台北等地的展览。他与艺术+上海画廊的合作逾十年，重要展览包括“纸镇”（2024）、“此中有真意”（2019）、“百日孤独”（2020）及“弦外之音”（2014）。

扎根于水墨纸本的传统，同时延伸至当代抽象与装置领域，陈灵刚的艺术邀请观众重新审视纸页作为一个活的、空间性的、时间性的场域——在其中，阅读成为观看的行为，书写则成为超越其原初目的的痕迹留存。





Chen Linggang (b. 1978, Jilin Province, China) is a Beijing-based contemporary artist whose practice explores the intersection of paper, text, and spatial experience. A graduate of the Environmental Art Department at Jilin Forestry University (2000), Chen has developed a distinctive body of work that transforms the act of reading into a multi-dimensional visual and material inquiry, blurring boundaries between painting, installation, and the written word.

Since his early career, Chen's work has been shaped by a deep engagement with paper as both medium and subject. His solo exhibitions, including *Reading Without Boundaries* (Rong Art Space, Beijing, 2025), *On Reading and Writing* (Red Gate Gallery, Beijing, 2016), and *History on the Paper* (798 Jindu Art Center, Beijing, 2009), trace a sustained investigation into the poetics of the page, where layers of ink, line, and surface carry echoes of memory, history, and language.

Chen's work has been featured in major group exhibitions across China and internationally, including the Shanghai International Paper Art Biennale (2021, 2025), *The Splendid Languages of Paper* at the Zhejiang Art Museum (2019), and exhibitions in London, Berlin, Madrid, Geneva, Singapore, and Taipei. His long-standing collaboration with Art + Shanghai Gallery spans over a decade, with presentations such as *Paper Weights* (2024), *Deeper Strata of Meaning* (2019), *One Hundred Days of Solitude* (2020), and *Between the Lines* (2014).

Rooted in the traditions of ink and paper yet reaching toward contemporary abstraction and installation, Chen Linggang's art invites viewers to reconsider the page as a living, spatial, and temporal field, one where reading becomes an act of looking, and writing becomes a form of mark-making that transcends its original purpose.





陈灵刚工作过程
Chen Linggang working progress

当我试图用一种确定的, 具体的形象来展现这个世界的时候, 我发现它是不确定的, 模糊的。我不能用一个数字, 或是一个词, 或是一个图像来表达, 它带给我的是一种不确定。这些作品表面看来并没有明确的指向, 但是却有一种无形的因素在指引着我去感受和思考!

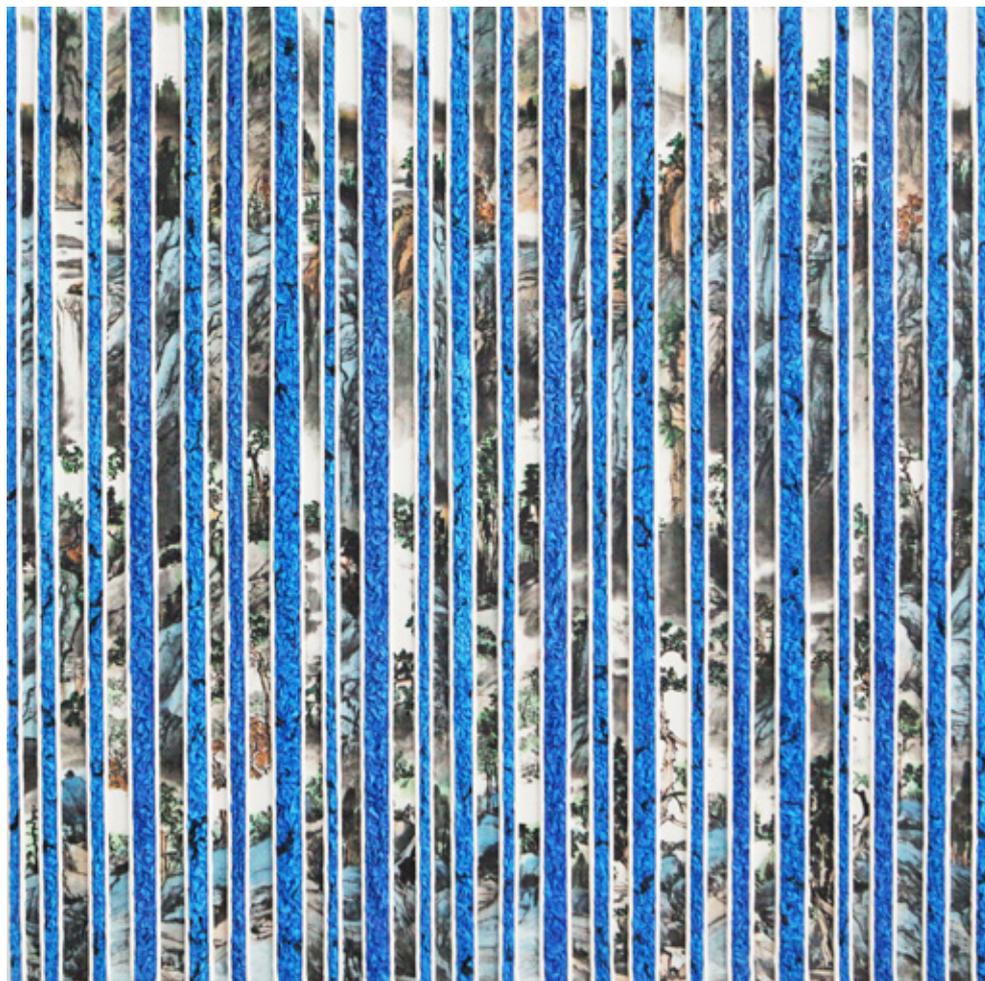
—— 陈灵刚自述

When I try to present this world with a definite, concrete image, I find it is uncertain and ambiguous. I cannot express it with a number, a word, or an image—what it brings me is a kind of uncertainty. These works appear to have no clear direction on the surface, but there is an intangible factor guiding me to feel and think!

—— Chen Linggang 17

陈灵刚参展作品

Chen Linggang Exhibited Works



阅读系列 260103
Reading Series 260103
综合材料
Mixed media
100*100 cm
2026



阅读系列 260102
Reading Series 260102
综合材料
Mixed media
100*100 cm
2026



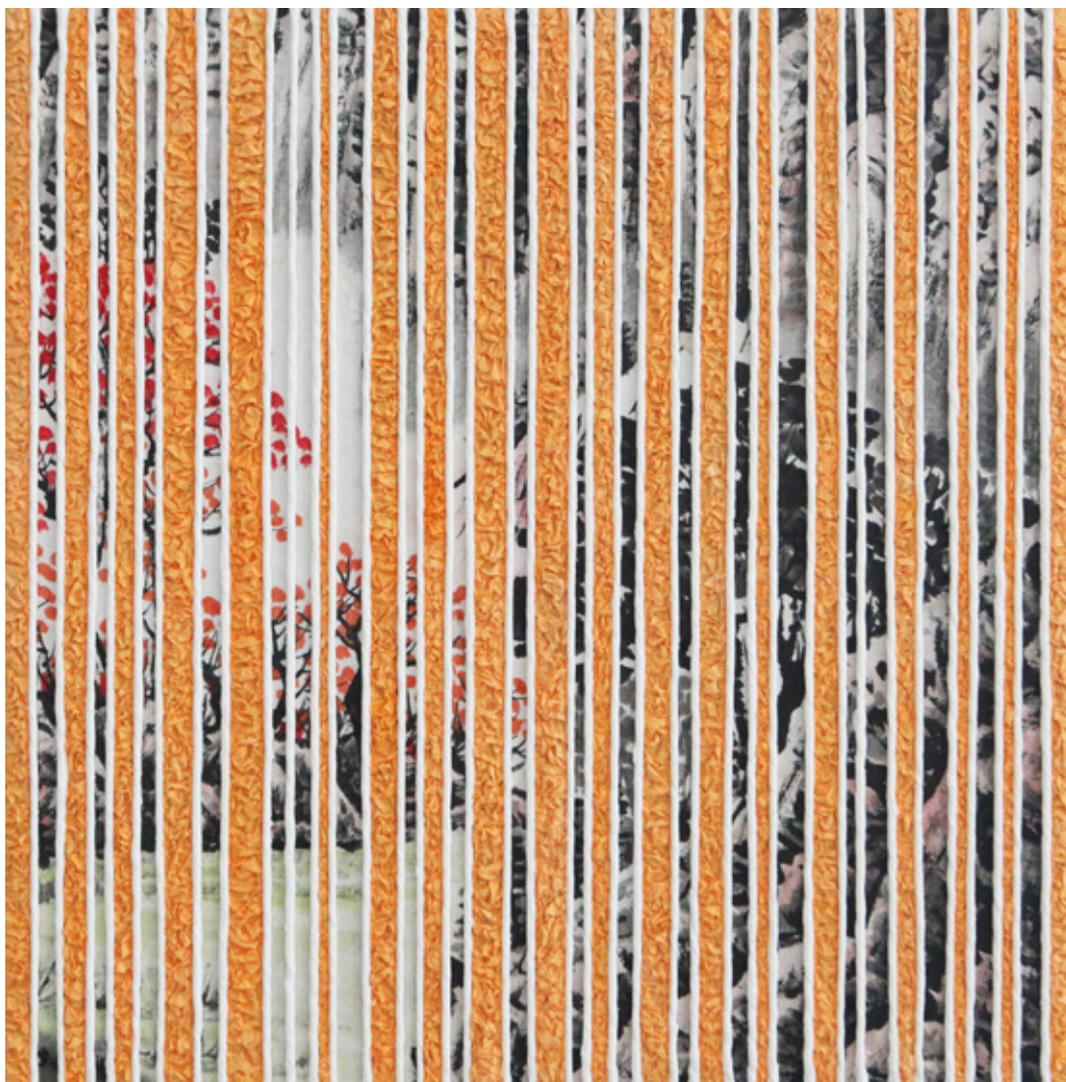
阅读系列 260203
Reading Series 260203
综合材料
Mixed media
80*80 cm
2026



阅读系列 260206
Reading Series 260206
综合材料
Mixed media
80*80 cm
2026



阅读系列 251005
Reading Series 251005
综合材料
Mixed media
60*60 cm
2025



阅读系列 251003
Reading Series 251003
综合材料
Mixed media
60*60 cm
2025

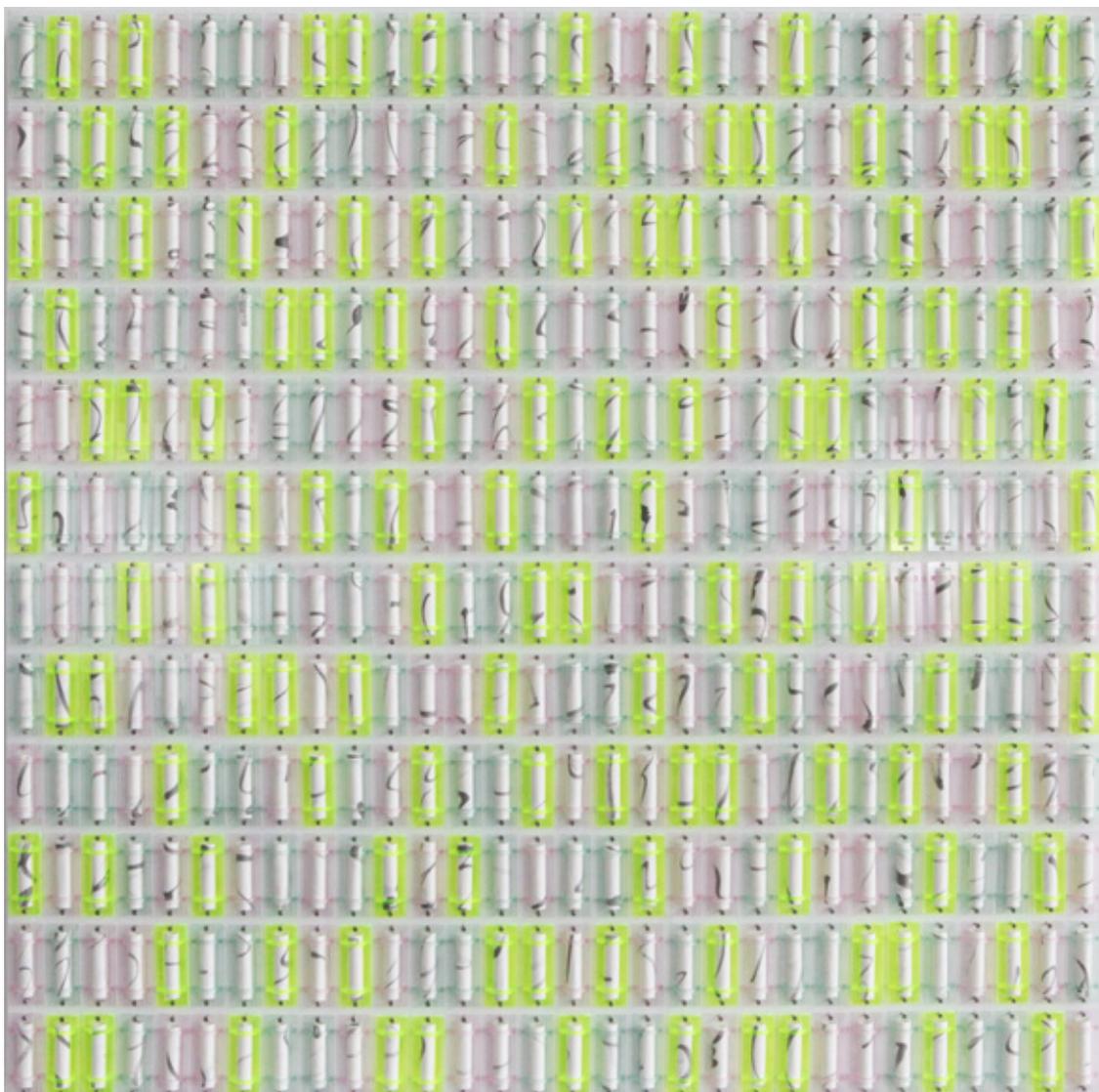




阅读系列 251002
Reading Series 251002
综合材料
Mixed media
60*60 cm
2025



阅读系列 251001
Reading Series 251001
综合材料
Mixed media
60*60 cm
2025



阅读系列 250201
Reading Series 250201
综合材料
Mixed media
80*80 cm
2025





SAVING 250506

综合材料

Mixed media

30*30*30 cm

2025



SAVING 250505

综合材料

Mixed media

30*30*30 cm

2025



SAVING 250506

综合材料

Mixed media

30*30*30 cm

2025

关于付帅

About Fu Shuai



付帅，1985年生于中国山西太原，2008年毕业于天津美术学院综合绘画系获学士学位，2010年赴德国卡尔斯鲁厄国立美术学院交换留学，师从Leni Hoffmann教授，2011年获天津美术学院综合艺术系硕士学位，师从邓国源教授。付帅的创作长期关注材料的物质性与视觉认知之间的张力，通过对纸本、墨线及工业化材料的反复实验，探索秩序与偶发、表面与深层结构之间的辩证关系。其作品曾在亚洲艺术中心、林大艺术中心、艺术+上海画廊、今日美术馆、中央美术学院美术馆等机构展出，并多次参加德国及奥地利的国际展览。现工作生活于天津。

Fu Shuai (b. 1985, Taiyuan, Shanxi, China) received a BFA in Free Painting from Tianjin Academy of Fine Arts in 2008 and an MFA from the same institution in 2011, under the supervision of Prof. Deng Guoyuan. In 2010, Fu undertook an exchange residency at the Staatliche Akademie der Bildenden Künste Karlsruhe, Germany, studying under Prof. Leni Hoffmann. Fu Shuai's practice centres on the tension between materiality and visual perception, employing sustained experimentation with paper, ink, and industrial materials to probe the dialectic between order and contingency, surface and underlying structure. Solo exhibitions include presentations at Asia Art Center (Beijing), Linda Gallery (Beijing), Art+ Shanghai Gallery (Shanghai), and TOKU Gallery (Nanjing). Group exhibitions have been held at Today Art Museum, CAFA Art Museum, Beijing Minsheng Art Museum, and internationally in Karlsruhe and Bregenz, among others. Fu Shuai lives and works in Tianjin.



付帅工作室一角
Fu Shuai Studio Corner

当平面的幻觉比三维的实体更具说服力时,我们不仅是在观看一张画,更是在直面这个图像泛滥、拟像丛生的世界本质。因此,对视觉感知的持续质疑与挑衅,依然是我创作的核心动力。

—— 付帅自述

When painting appears more real than reality itself, when flat illusions are more convincing than three-dimensional entities, we are not merely looking at a painting, but confronting the essential nature of this world saturated with images and teeming with simulacra. Therefore, the ongoing questioning and provocation of visual perception remains the core driving force of my creative practice.

—— Fu Shuai 31

付帅参展作品

Fu Shuai Exhibited Works



二十面体-透视

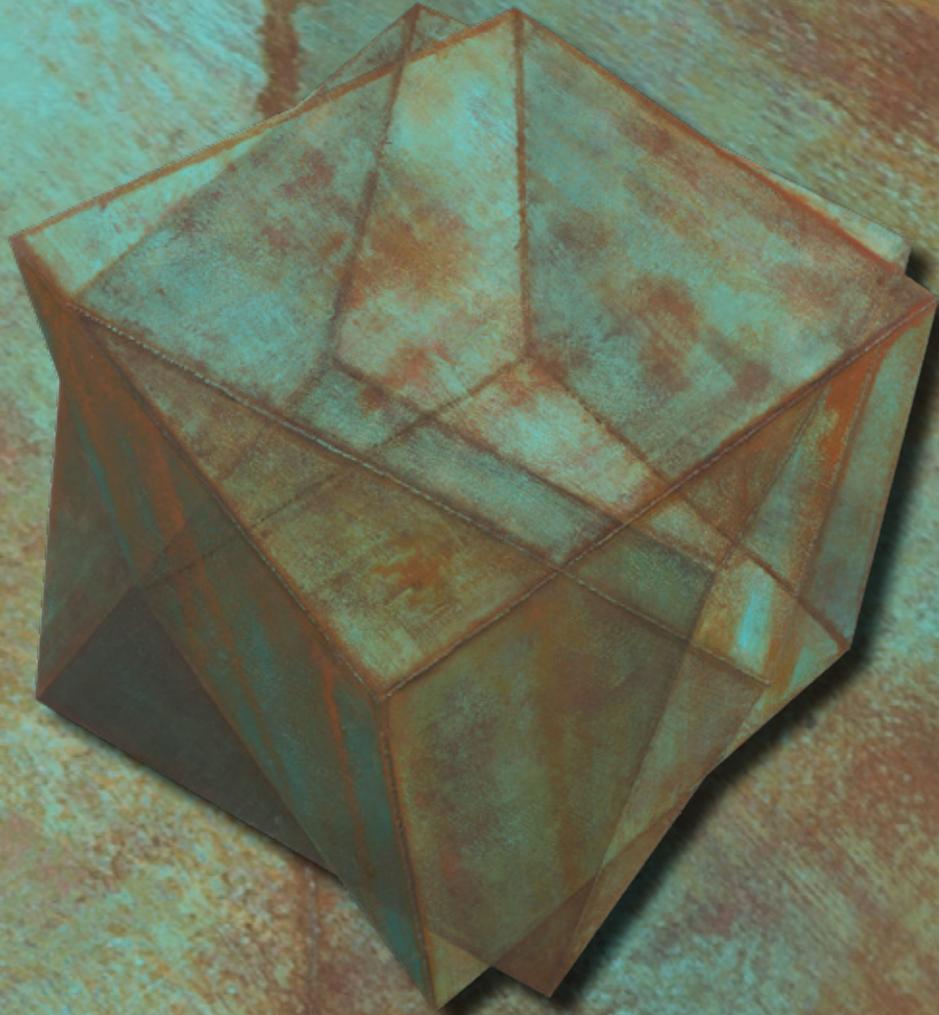
Icosahedron - Perspective

木版综合材料

Mixed media on wood

120*125 cm

2022



堆叠的立方体 1

Piled Cubes 1

木版综合材料

Mixed media on wood

118*132 cm

2022



堆叠的立方体 2
Piled Cubes 2
木版综合材料
Mixed media on wood
216*121 cm
2022

关于顾奔驰

About Gu Benchi



顾奔驰是一位活跃于上海的中国当代艺术家，其创作横跨抽象绘画、雕塑与装置艺术。自2008年以来，他在中国大陆、香港、台湾、莫斯科及希腊等地广泛参与展览，迄今已举办三次个展，并参加逾五十场群展及双人展。

顾奔驰的艺术实践深植于对线条、光、时间与物质性的持续探索。他的作品常游走于秩序与生成、理性与感性之间，呈现出独特的抽象语言。他曾多次参与中韩、中俄及海峡两岸的国际艺术交流项目，并入选第12届全国美术作品展（中国美术馆，2014）。

其作品被中国美术馆、希腊Copelouzos家族艺术博物馆、嘉兴荻原美术馆、松阳织美术馆等国内外机构收藏。

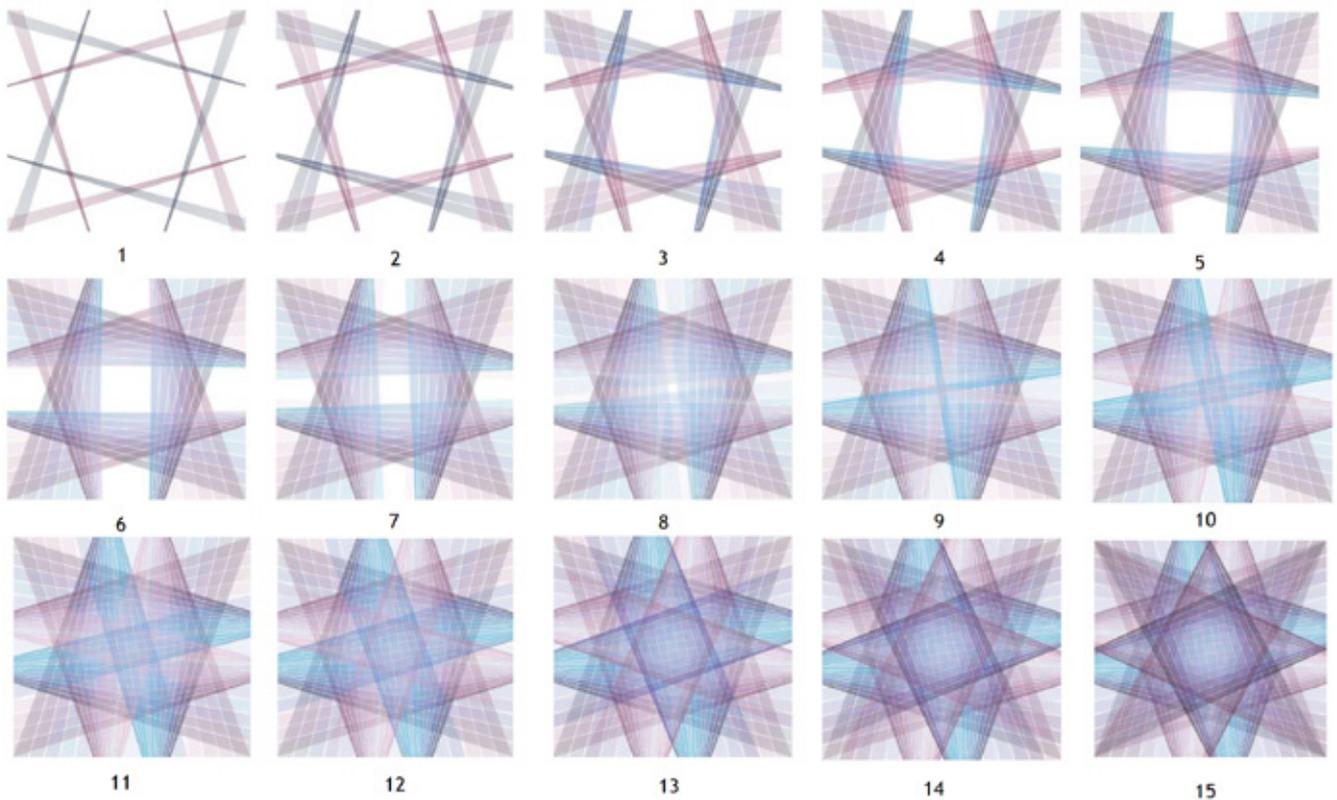


Gu Benchi is a Shanghai-based Chinese contemporary artist working across abstract painting, sculpture, and installation. Since 2008, he has exhibited extensively throughout mainland China, Hong Kong, Taiwan, Moscow, and Greece, with three solo exhibitions and over fifty group and duo presentations to date.

Gu's practice is rooted in a sustained investigation of line, light, time, and materiality. His work navigates the tension between order and emergence, rationality and sensibility, articulating a distinctive abstract visual language. He has participated in numerous international exchange programs — including projects between China and

South Korea, China and Russia, and across the Taiwan Strait — and was selected for the 12th National Exhibition of Fine Arts (The National Art Museum of China, 2014).

His works are held in the collections of The National Art Museum of China, the Copelouzos Family Art Museum (Greece), Di Yuan Art Gallery (Jiaxing), Zhi Art Museum (Songyang), and other institutional and corporate collections.



顾奔驰作品概念图
Gu Benchi Artwork Concept

我相信无论是为人处事还是进行艺术探索, 真诚都是第一位的。只有诚实的面对自己, 才能更有效的去进行表达。而艺术对我来说是架设在感知与表达之间的一个隐秘的通道。我同时也相信爱会平衡一切, 不是去爱抽象的观念和事物, 而是去爱具体的人和生活的。

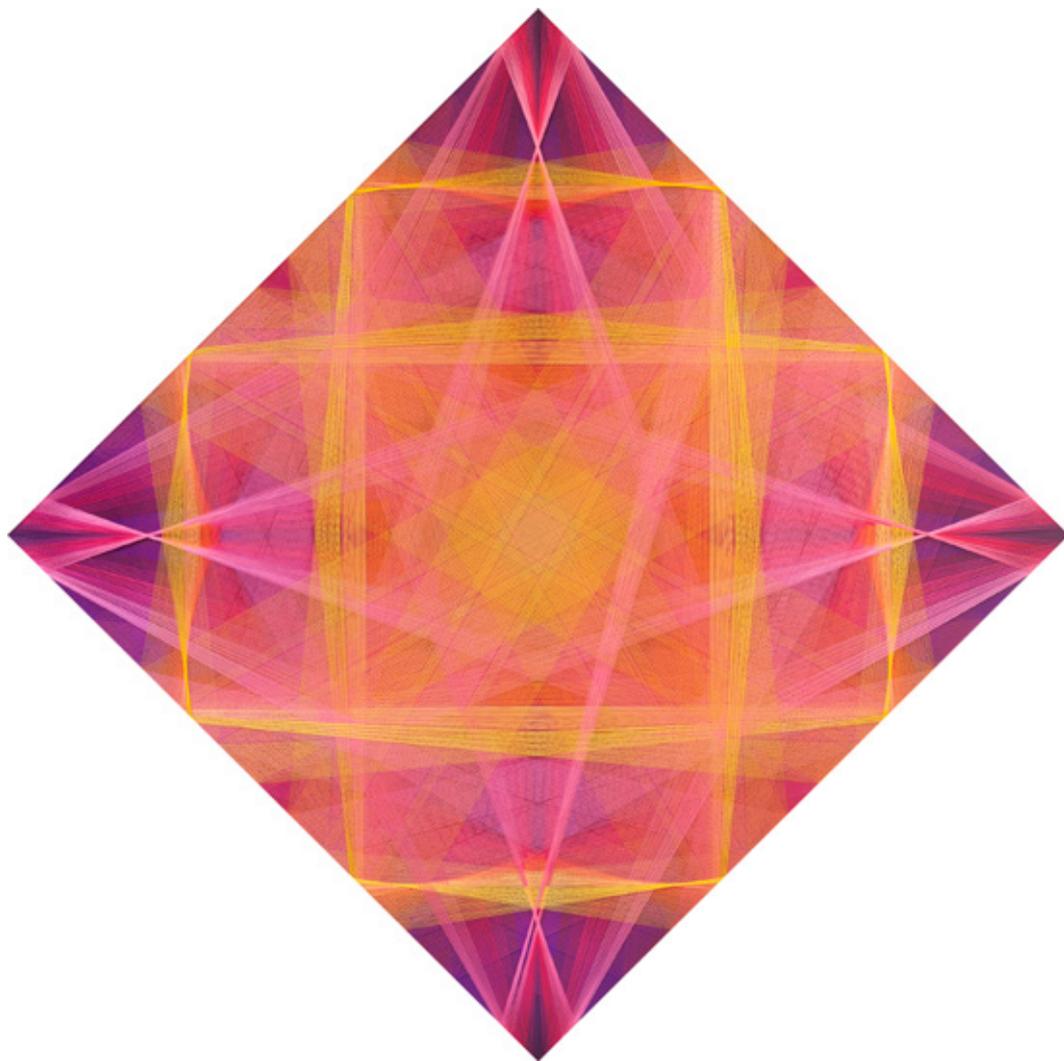
—— 顾奔驰自述

The most fundamental logic of my work is continuous layering and repetition. This was true for my previous abstract patterns, and it remains much the same for my ongoing portrait creation. Through eight layers of constant weaving and layering, I express the increasingly fragmented and divided self in reality.

—— Gu Benchi 37

顾奔驰参展作品

Gu Benchi Exhibited Works



构造学 2021-09

Tectonics 2021-09

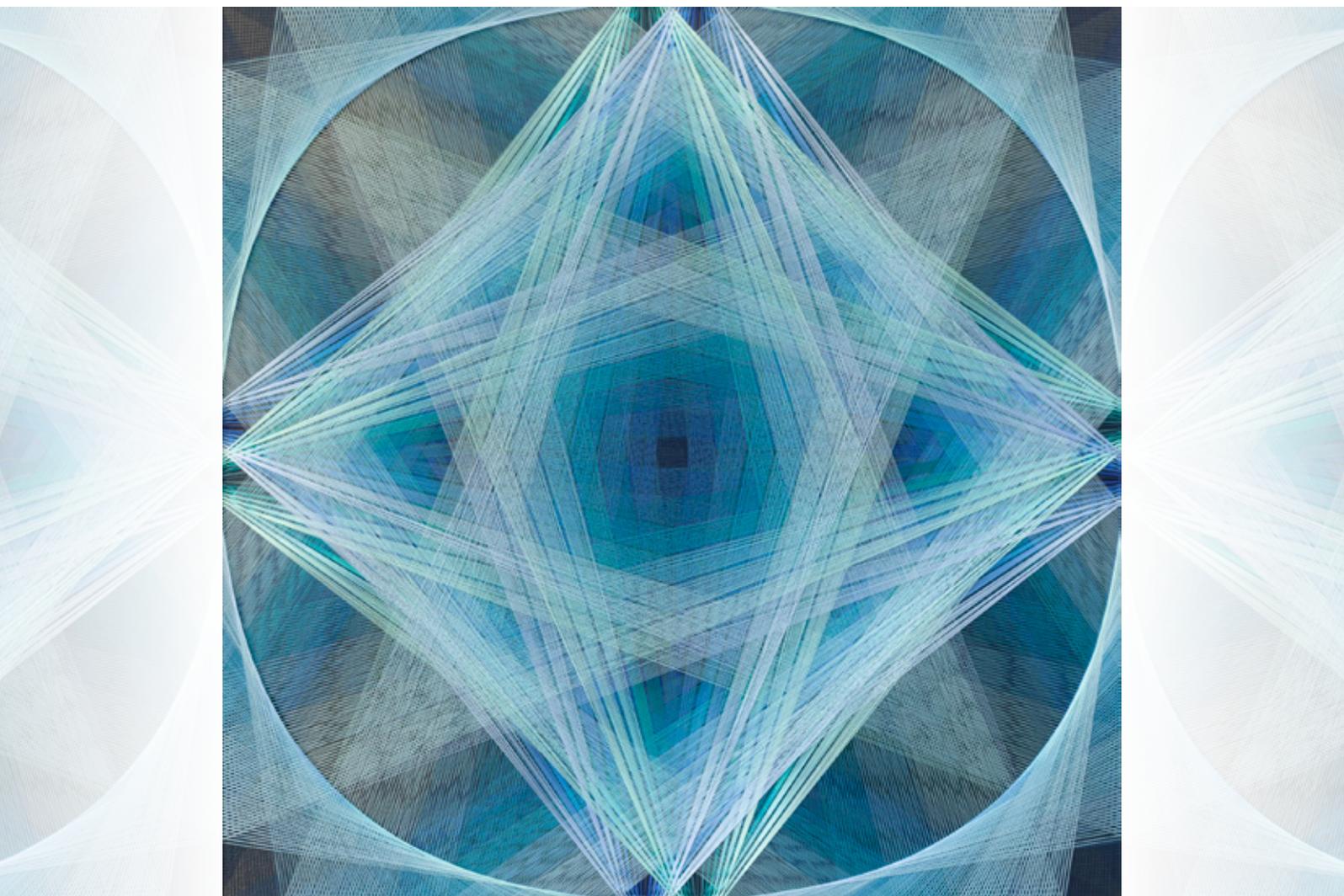
涤纶丝线、不锈钢钉、丙烯酸粘合剂、丙烯

Polyester, Stainless Steel, Acrylic

Adhesive, Acrylic

226*226 cm

2021



构造学 2022-01

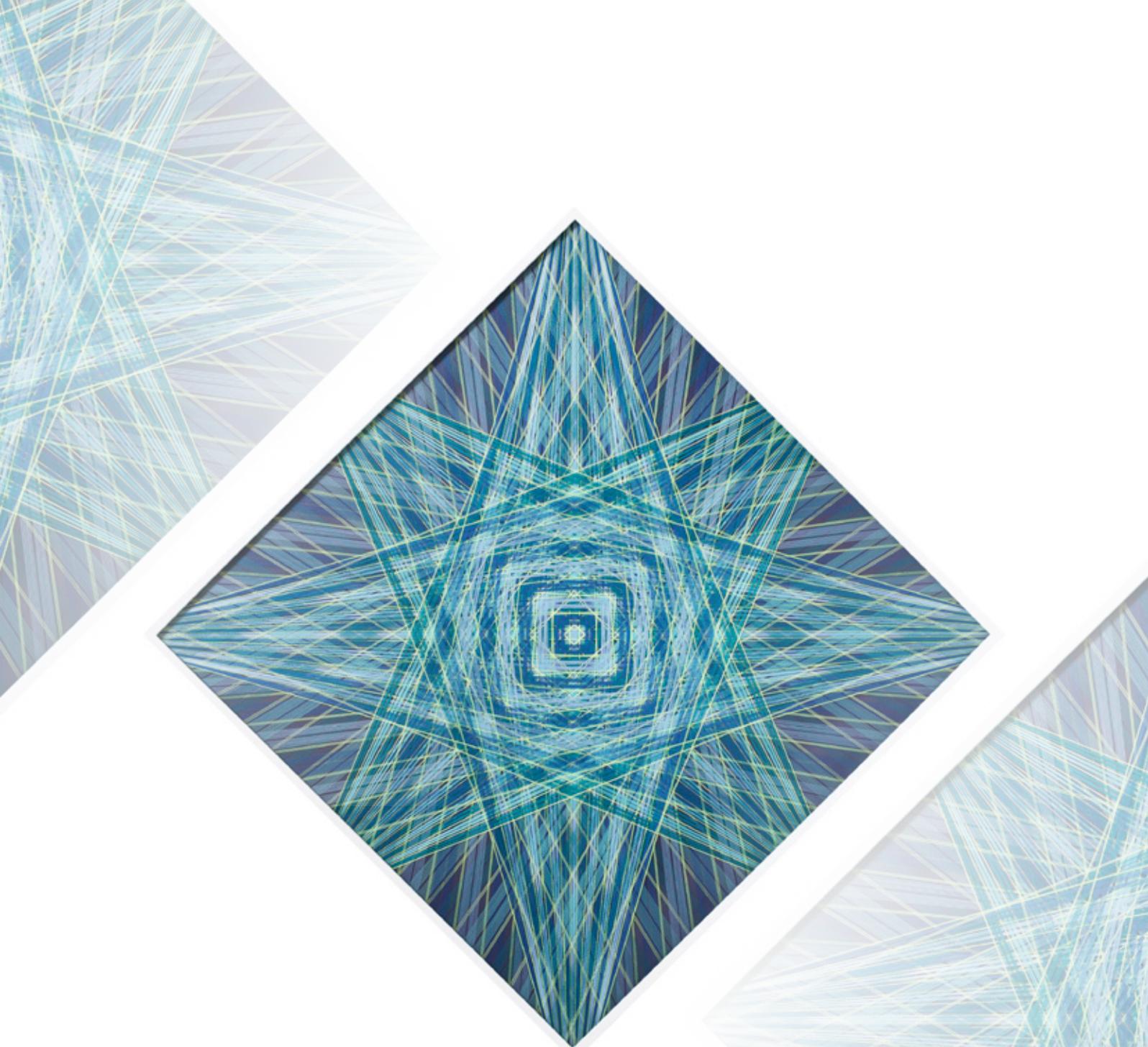
Tectonics 2022-01

涤纶丝线、不锈钢钉、丙烯酸粘合剂、丙烯
Polyester, Stainless Steel, Acrylic

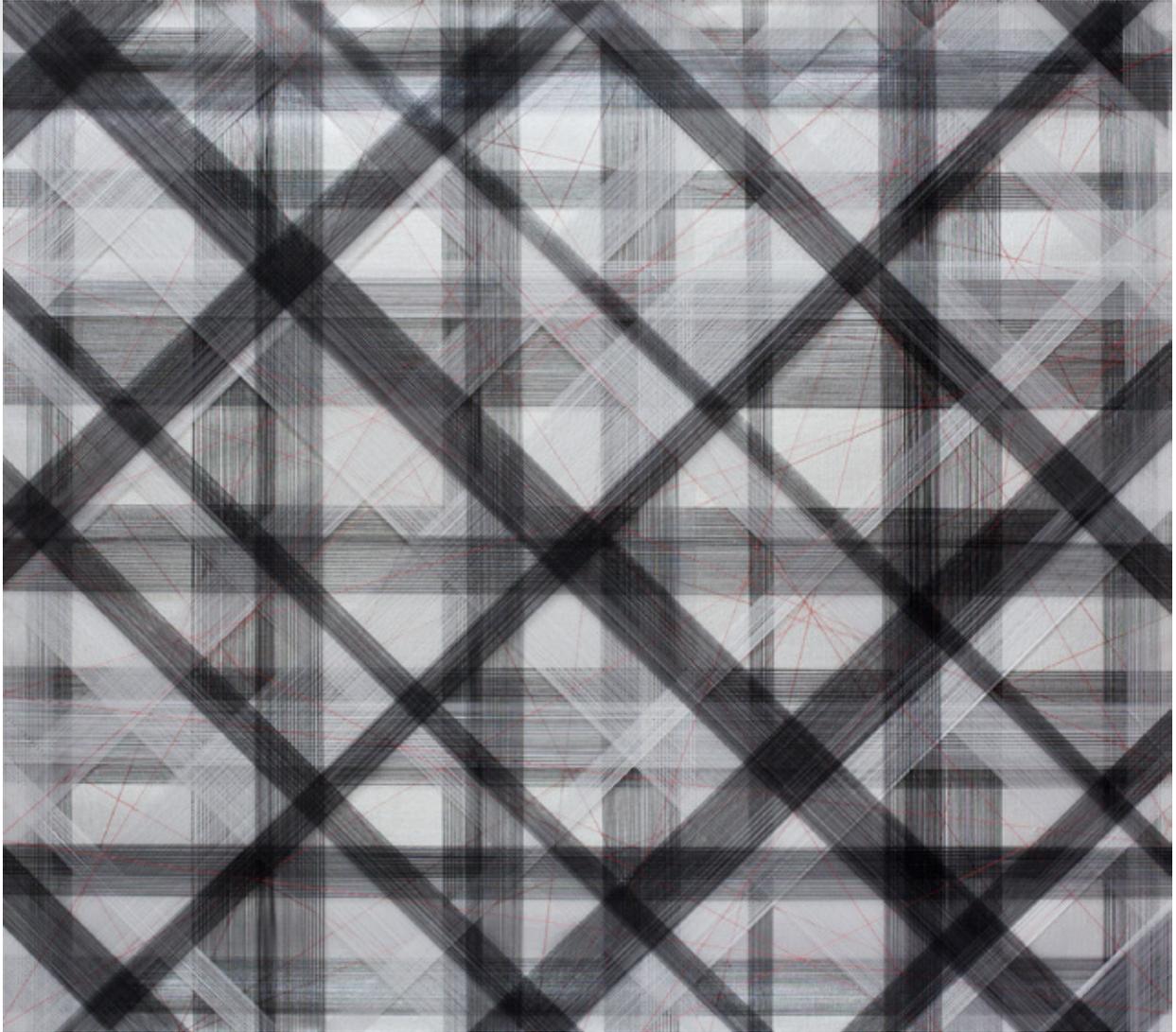
Adhesive, Acrylic

120*120 cm

2022



构造学 2019-06
Tectonics 2019-06
涤纶丝线、不锈钢钉、丙烯酸粘合剂、丙烯
Polyester, Stainless Steel, Acrylic
Adhesive, Acrylic
226*226 cm
2019



构造学 2019-07

Tectonics 2019-07

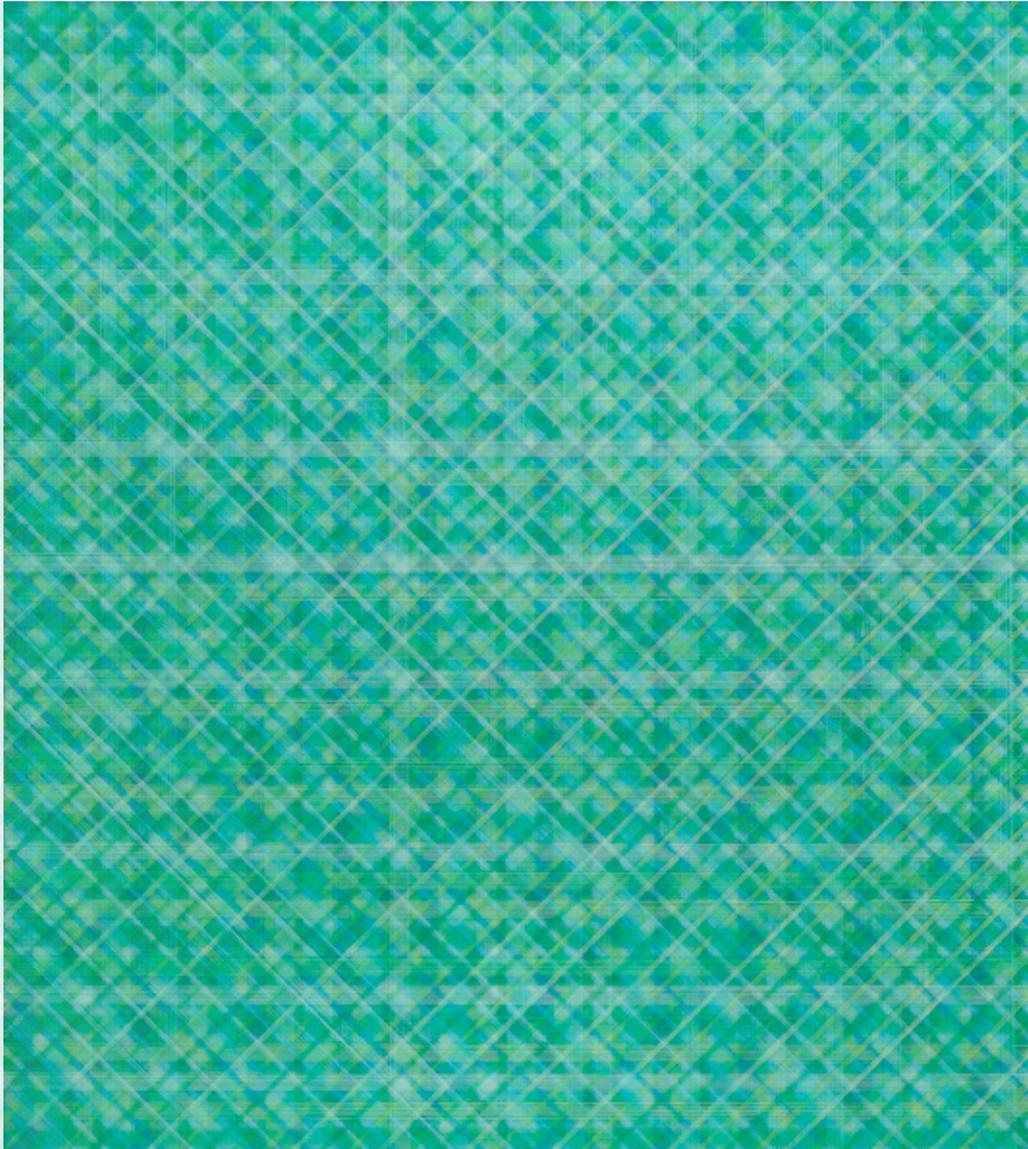
涤纶丝线、不锈钢钉、丙烯酸粘合剂、丙烯

Polyester, Stainless Steel, Acrylic

Adhesive, Acrylic

160*180 cm

2019



构造学 No.38

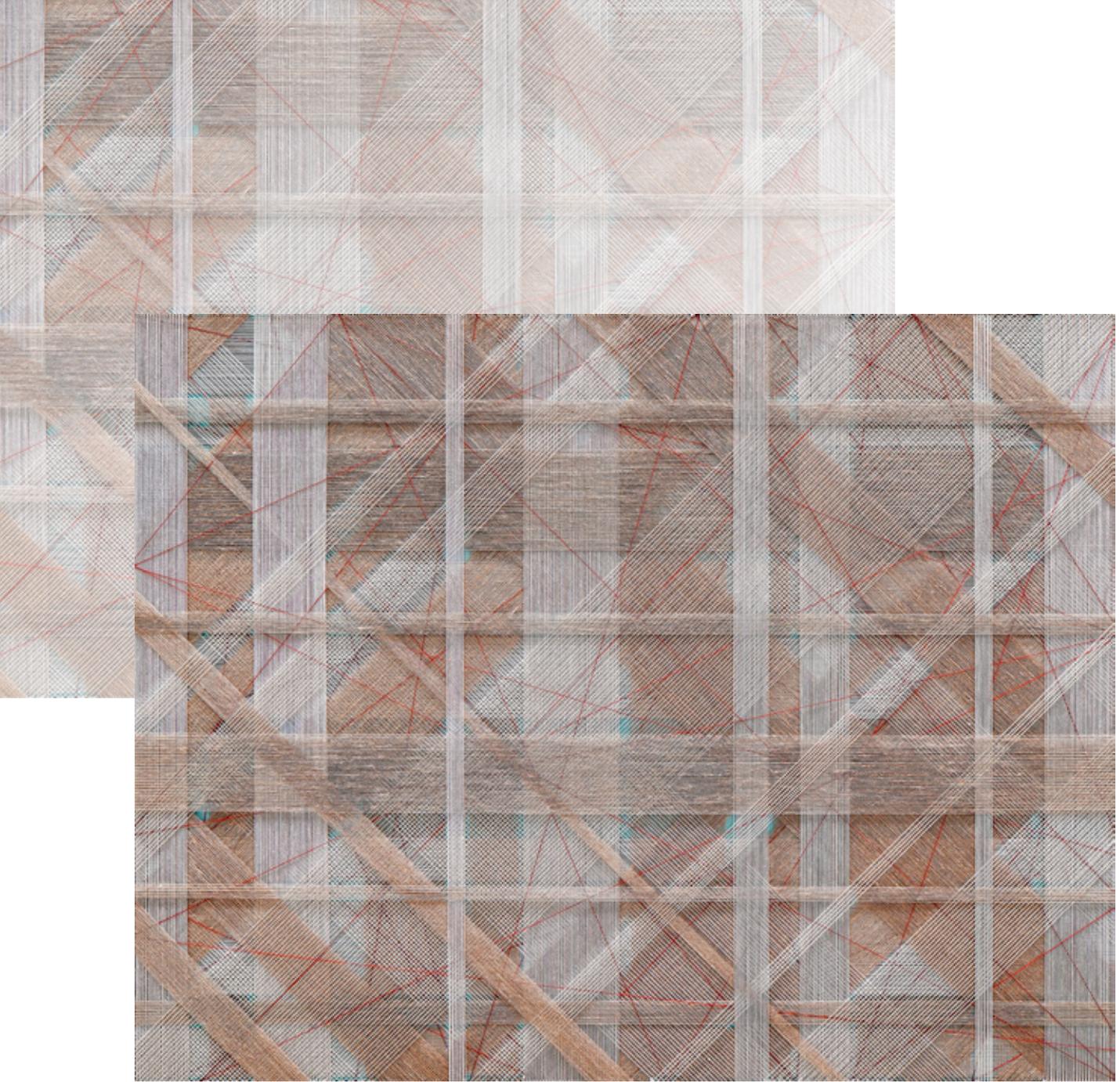
Tectonics No.38

涤纶丝线、不锈钢钉、热熔胶、丙烯

Polyester, Stainless Steel, Hot Melt
Adhesive, Acrylic

163*183 cm

2014



构造学 No.54

Tectonics No.54

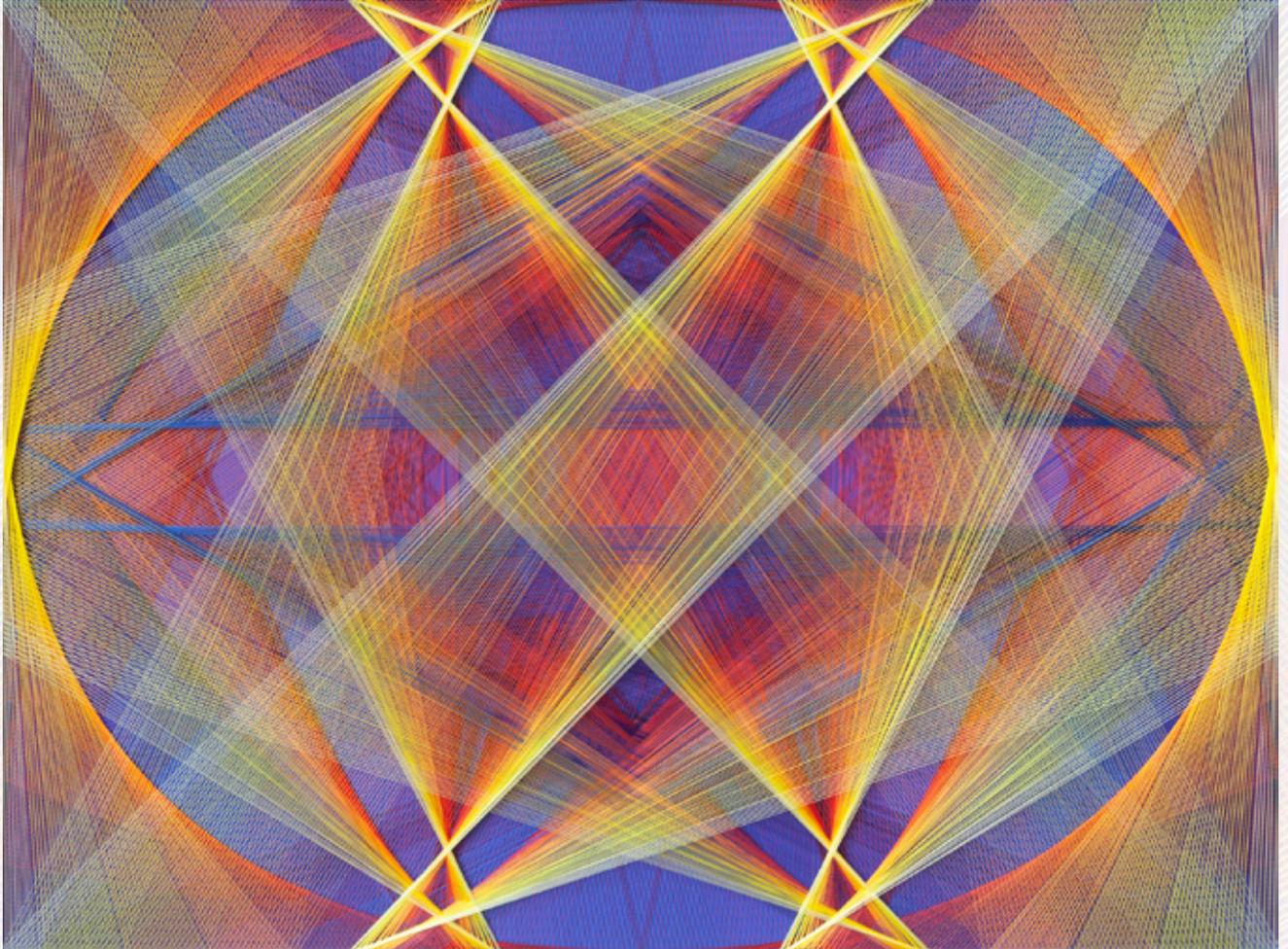
棉线、麻线、不锈钢钉、丙烯

Cotton thread, linen thread, Stainless
Steel, Acrylic

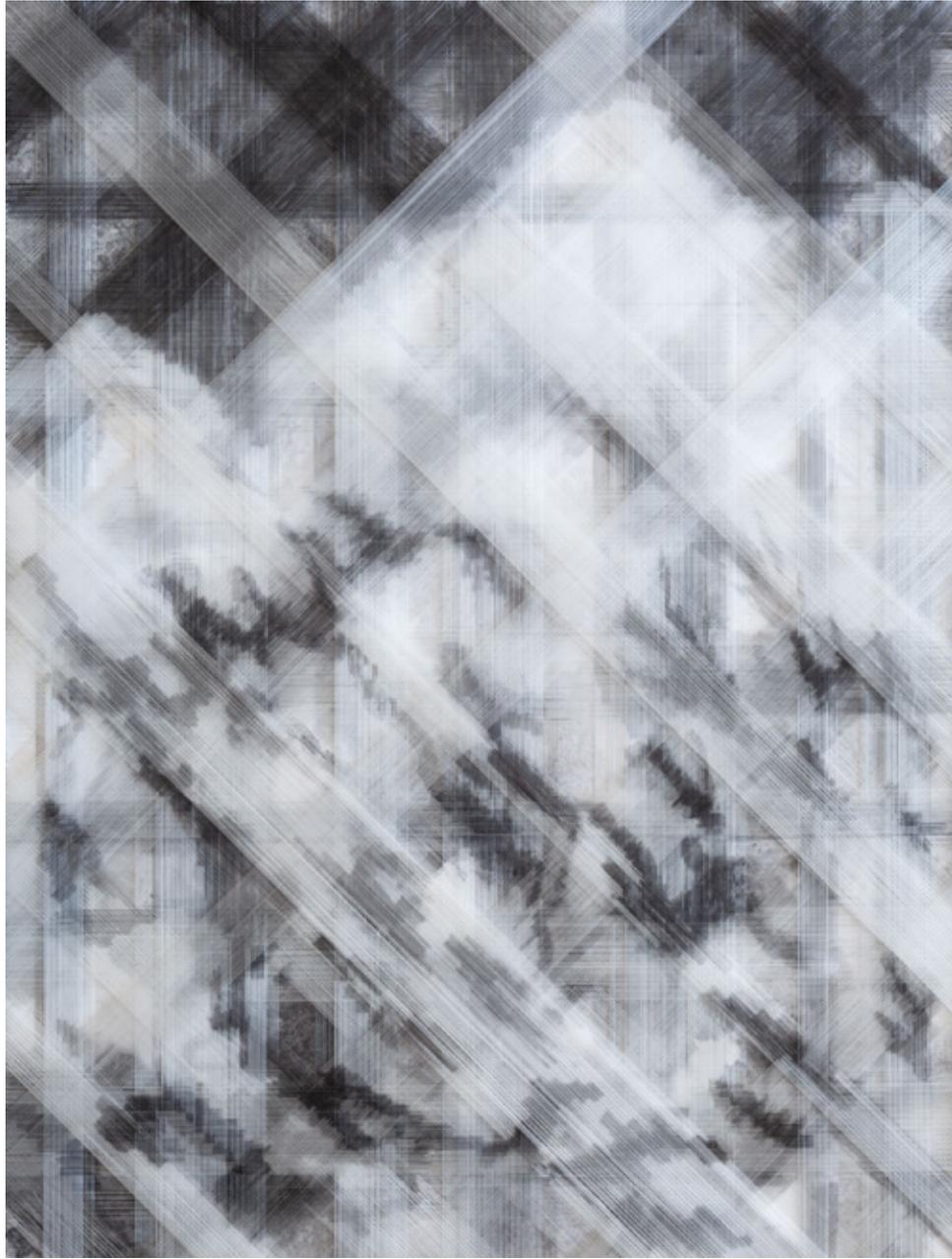
150*120 cm

2017





曼荼罗 2023-09
MANDALA 2023-09
涤纶丝线、不锈钢钉、丙烯酸粘合剂、丙烯
Polyester, Stainless Steel, Acrylic
Adhesive, Acrylic
90*120 cm
2023



寒山雪霁2026-01

Snow Mountain 2026-01

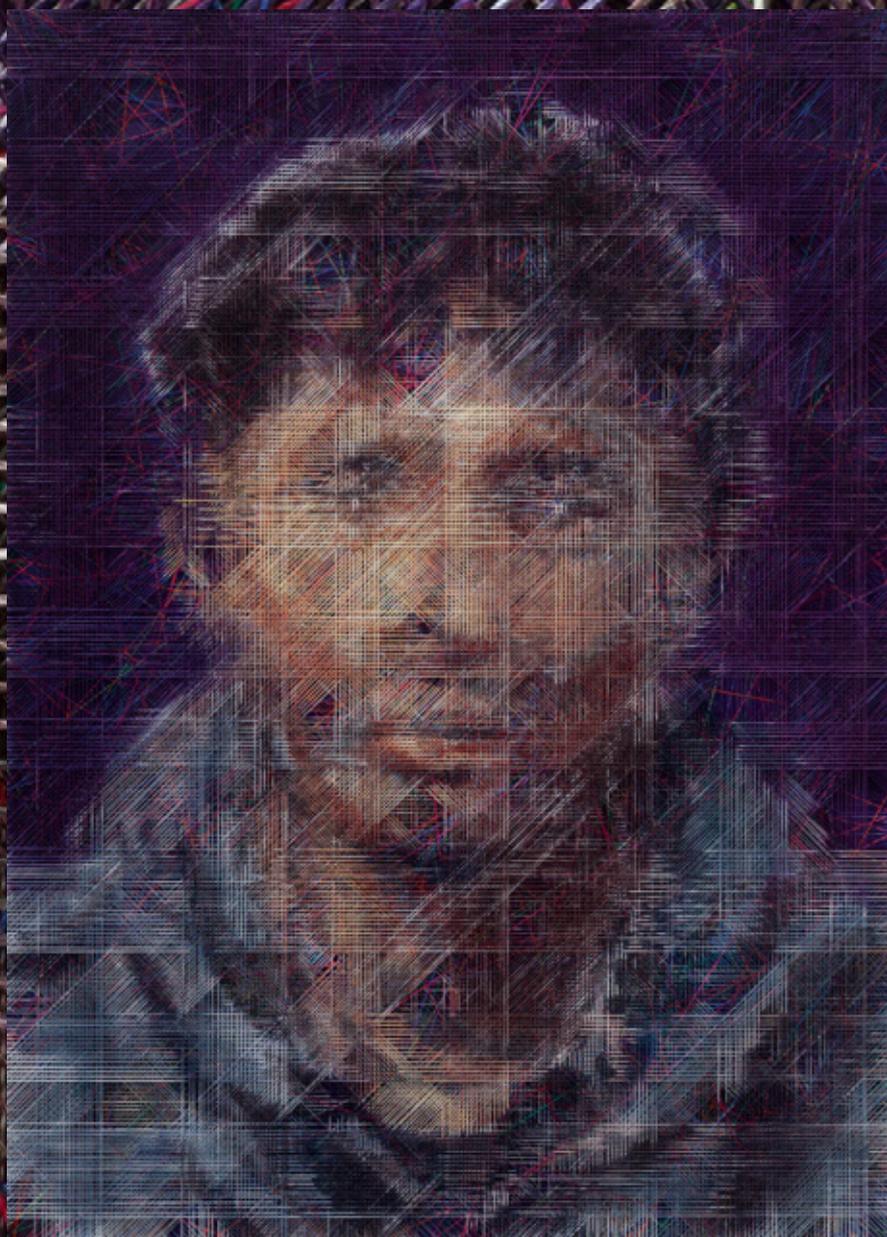
棉线、麻线、不锈钢钉、丙烯

Cotton thread, linen thread, Stainless

Steel, Acrylic

120*90 cm

2026



人格 2025-05

Nology 2025-05

涤纶丝线手工上色、不锈钢钉、丙烯酸粘合剂、丙烯

Colored Polyester, Stainless Steel, Acrylic

Adhesive, Acrylic

70*50 cm

2025



人格 2025-07

Noology 2025-07

涤纶丝线手工上色、不锈钢钉、丙烯酸粘合剂、丙烯

Colored Polyester, Stainless Steel, Acrylic

Adhesive, Acrylic

70*50 cm

2025

关于于安

About Julian Pesce



于安1988年生于布宜诺斯艾利斯，是阿根廷当代艺术家，其创作实践涵盖版画、在地装置及跨学科合作。他曾于国立特雷斯德费布雷罗大学（UNTREF）学习电子艺术，在国立艺术大学（UNA）研习绘画，并师从黛安娜·艾森伯格与曼努埃尔·阿梅斯托伊等艺术家。

佩斯作品的核心概念是“矩阵”（matriz）——既是版画的技术基础，亦是图像增殖与转化的诗意框架。通过可延展的图形系统，他探索传统与当代之间的张力与延续性，常创作与展览空间直接对话的作品。其音乐背景持续影响着超越视觉艺术范畴的研究实践。

于安已在阿根廷及世界各地举办十一次个展，包括上海南希画廊的《扫帚僧：Julian Pesce个展》与格鲁吉亚里亚·凯布里亚基金会的《Jigsaw, the Bigger Picture》。作品曾亮相国立视觉艺术沙龙、曼努埃尔·贝尔格拉诺沙龙、贝纳尔双年展、莫斯科察里津诺博物馆第五届纺织与挂毯三年展，并在西班牙、哥伦比亚、美国及中国等地展出。

所获荣誉包括第110届国立视觉艺术沙龙荣誉提名（2023）、上海斯沃琪和平艺术酒店制作驻留奖助金（2025）、西班牙巴斯克生物设计中心研究资助（2022）。其创作被布宜诺斯艾利斯市立法议会宣布为“文化关切对象”，艺术家本人亦获颁“杰出人物”称号。艺术实践收录于国家美术学院出版的《阿根廷艺术通史》第十三卷。



Julián Pesce (b. 1988, Buenos Aires) is a contemporary Argentine artist whose practice spans printmaking, site-specific installation, and interdisciplinary collaboration. Trained in Electronic Arts at the National University of Tres de Febrero (UNTREF) and in Drawing at the National University of Art (UNA), Pesce also studied under artists including Diana Aisenberg and Manuel Ameztoy.

Central to Pesce's work is the concept of the "matrix" (matriz), at once a technical foundation of printmaking and a poetic framework for multiplying and transforming the image. Through scalable graphic systems, Pesce explores the tensions and continuities between tradition and contemporaneity, often creating pieces in direct dialogue with the exhibition space. Their background as a musician continues to inform artistic research that reaches beyond the visual arts.

Pesce has held eleven solo exhibitions in Argentina and internationally, including The Sweeping Monk at Nancy' Gallery in Shanghai and Jigsaw, the Bigger Picture at the Ria Keburia Foundation in Georgia. Their work has been shown at the National Visual Arts Salon, the Manuel Belgrano Salon, Bienalsur, and the V Triennale of Textile & Tapestry at the Tsarytsino Museum in Moscow, among other venues across Spain, Colombia, the United States, and China.

Recognitions include an Honorary Mention at the 110th National Visual Arts Salon (2023), a Production Grant from the Swatch Art Peace Hotel in Shanghai (2025), and a Research Grant from the Basque Bio Design Center in Spain (2022). Pesce's work has been declared of Cultural Interest and they have been named a "Distinguished Personality" by the Legislature of the City of Buenos Aires. Their practice is referenced in Volume XIII of the General History of Argentine Art, published by the National Academy of Fine Arts.



于安创作中
Julián Pesce in creation

好奇心, 以及技法不应掩盖我们想表达之物的理念。某些媒介更适合探讨特定的问题。无论如何, 我总是以系列的方式创作, 当我想进行实践性探索时, 我会坚持积累到相当数量的作品。这使我能够拥有不必然与特定技法捆绑的身份特质。虽然有些系列看似出自不同创作者之手, 但若细细反思, 总能发现其中关联。我也清楚认识到, 每一组作品都对应着特定的语境和生命阶段, 对应着当时环绕身边的人, 以及作品诞生的创作空间。

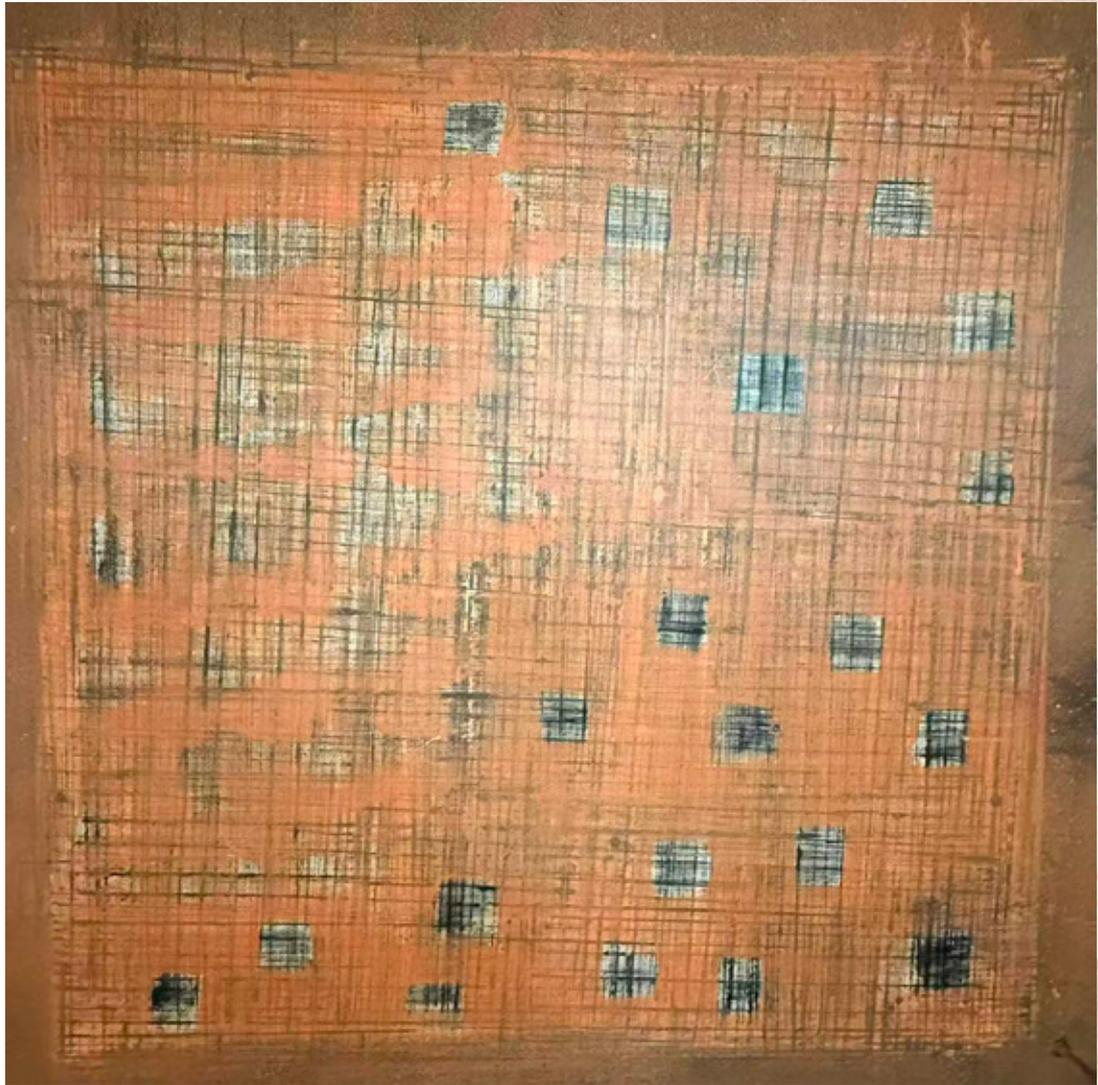
——于安自述

Curiosity, and the idea that technique should not overshadow what we want to express. There are mediums that are more appropriate for certain questions. Regardless, I always work in series, and when I want to conduct practical research, I persist until I have a significant volume of work. This allows me to have an identity that doesn't have to be tied to a specific technique. While some series may look like they were made by different people, if I reflect on them, I find connections. I am also aware that each body of work responds to a specific context and a time in my life, to the people who surrounded me then, and the workspaces where they were created.

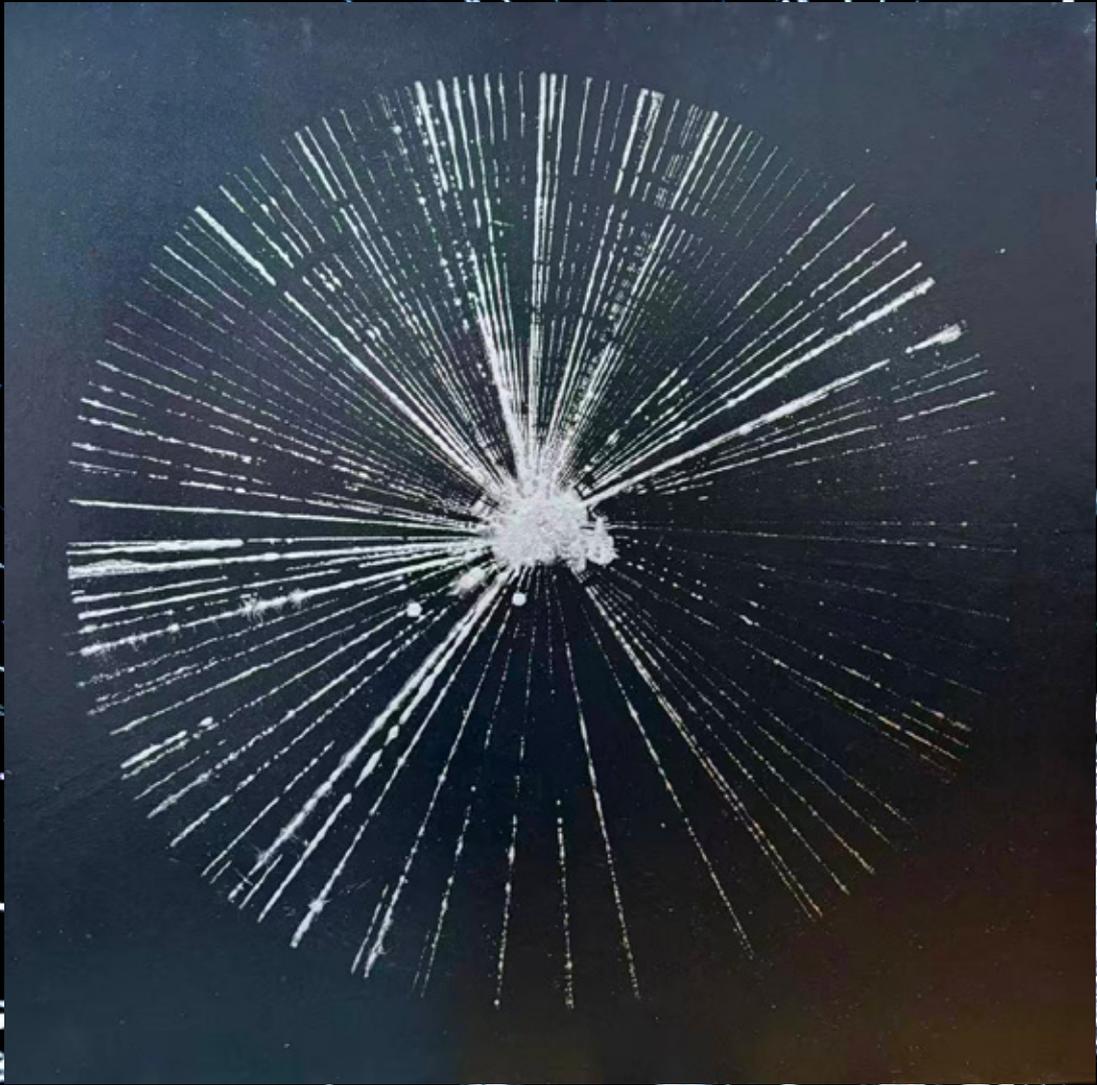
—— Julián Pesce



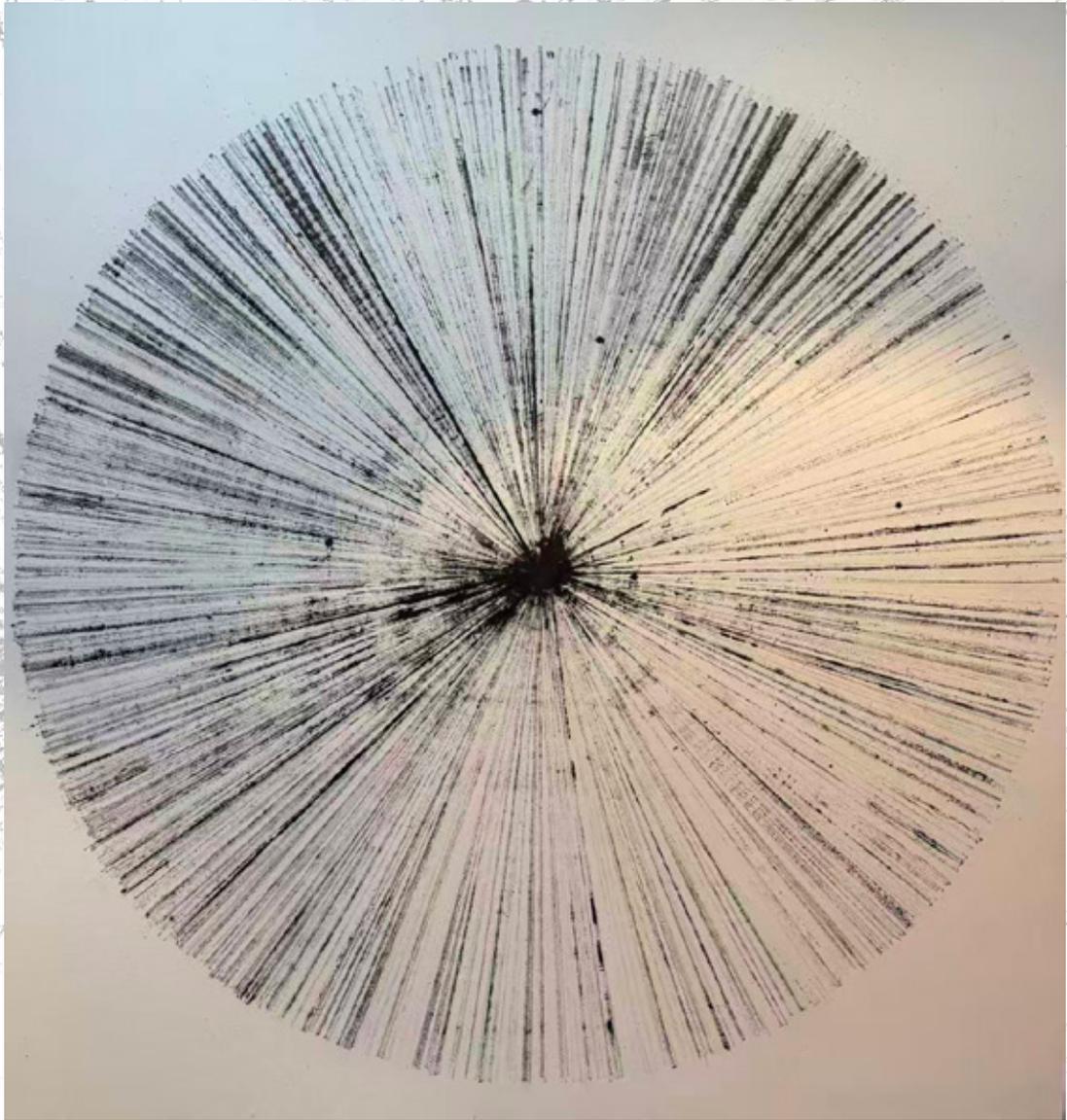
鼓与贝斯
Drum and Bass
布面丙烯
Acrylic on Canvas
200*200 cm
2025



音轨
Kick
布面丙烯
Acrylic on Canvas
200*200 cm
2025



时迹 柒
Our Time VII
布面丙烯
Acrylic on Canvas
100*100 cm
2025



时迹捌
Our Time VIII
布面丙烯
Acrylic on Canvas
100*100 cm
2025

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