

付帅个展
Fu Shuai
Solo Exhibition

Duration
展期

2026.03.13
2026.05.08

Venue 展览地址

B1-6, Sunken Garden,
Lane No.9, Qufu Lu,
Jing An District,
Shanghai

上海市静安区
曲阜路9弄下沉广场B1-6

The
Intermediate State



ART+
SHANGHAI GALLERY

中间态

The Intermediate State

艺术+ 上海画廊荣幸呈现”中间态”——付帅个展，本次展览探讨了我们的当代视觉经验的不稳定本质。十多年来，付帅凭借其标志性技法在中国当代艺术界独树一帜：他将纸张这一最朴素脆弱的基底，转化为精心仿制、仿若氧化锈蚀金属的拟像。他早期的作品展现了对现实物质模拟的完美呈现，运用传统建构与细致的纹理渲染，营造出仿如衰败的工业表面，镌刻着锈迹、磨损与时间印记。然而，在这一全新系列作品中，付帅彻底放弃了再现，转而采取一种激进的方法论，将”光”本身同时定位为实践的生成媒介与概念主体。

本次展览提出，在我们当代的“超真实”状态中——虚拟不仅渗入，而且彻底植入并重写了物质世界——艺术家的角色已然转变：不再以假乱真，而是去见证“真”与“像”之间那道界限的瓦解——立体与平面、在场与记录、实存与光学，如今已无法截然分开。

Art+ Shanghai is pleased to present “The Intermediate State”, a solo exhibition by Fu Shuai that explores the unstable nature of our contemporary visual experience. For over a decade, Fu has occupied a distinctive position within Chinese contemporary art through his signature technique of transforming paper, that most humble and fragile substrate, into meticulously crafted simulacra of oxidized and corroded metal. His earlier works demonstrated a perfect mastery of material deception, deploying traditional construction and meticulous textural rendering to create what appeared to be decomposing industrial surfaces bearing the temporal inscription of rust, wear, and obsolescence. In this new body of work, however, Fu abandons representation entirely in favor of a radical methodology that positions Light itself as both generative medium and conceptual subject of the practice.

The exhibition posits that in our contemporary hyperreal condition, where the virtual has not simply infiltrated but exhaustively colonized and rewritten the material world, the role of the artist is no longer to represent illusion through mimetic skill but to document the ontological collapse between the dimensional and the flat, the physically present and the photographically recorded, the materially existing and the purely optical.

《中间态》的概念架构建立在一项付帅称之为“逆向工程”的工作方法之上。这一过程从根本上颠倒了绘画与其指涉对象之间的传统关系。付帅并非通过明暗对照法或透视法等经典手法来转译体积：他先把纸张折出立体的造型，再展开、压平——那个短暂存在过的空间，以光影的形式留在了画面上。该方法论分三个彼此不同、界限清晰的阶段展开：首先，纸张被物理性地揉皱、折叠、压缩，以构建一个真实的立体形态；其次，使用喷枪施以颜料——通常掺入能随环境光变化的金属微粒——从一个预设的单一视角喷涂，使颜料不再作为描述性媒介，而是作为记录装置；最后，纸张被小心地展开并压平，将三维物体带回平面，同时保留下这份“光影记忆”。付帅用这个充满画面感的词，来形容纸张在短暂立体状态下被光刻下的痕迹。付帅的这套创作手法，将作品置于一种“中间态”：它是摄影——因为忠实记录了光投下的痕迹；它又是绘画——因为每一道痕迹都经由人手成形。是自动捕捉，也是刻意为之。所以这些画面与其叫绘画，不如叫档案——它们记录的，是一次光与物质在某个瞬间、某个空间里，唯一的相遇。

The conceptual architecture of “The Intermediate State” rests on a technical innovation that Fu describes as “reverse engineering,” a process that fundamentally inverts the traditional relationship between painting and its referent. Fu does not simply translate volume through the classical means of chiaroscuro and perspective: he constructs a real spatial presence in order to then collapse it into the two-dimensional plane, without losing its original radiance. The methodology unfolds in three distinct stages: first, paper is physically crumpled, folded, and compressed to construct an actual volumetric form; next, an airbrushed pigment, often incorporating metallic particles that respond dynamically to ambient light, is applied from a single, predetermined viewpoint, allowing the paint to function not as a descriptive medium but as a recording apparatus; finally, the paper substrate is carefully unfolded and flattened, returning the three-dimensional object to the pictorial plane while preserving what Fu evocatively terms the “light-shadow memory” of its brief existence in space. This approach situates the work in a hybrid zone, between the indexicality of the photographic medium and pictorial fabrication, between automatic capture and human intervention. The images produced are less paintings than archives: they precisely document the encounter of light and matter in a unique spatiotemporal instant.

本次展出的两组作品，以近乎田野调查的方式，描摹了后工业都市的视觉符号。

“褶皱-固定”系列直接介入当代都市的物理性表皮：结节状的金属围栏界定着永不停歇的建筑工地，空置的广告牌框架等待着商业内容的填充，城市边缘地带林立的半成品楼宇的预制铁皮立面。“那种在繁华退去后留下的都市废墟，带有一种荒诞的崇高感。这与赛博朋克文学以及废土文化中的视觉美学有着深刻的共鸣。他的作品试图捕捉那种介于建设与废弃、崭新与腐朽之间的临界状态。这不仅仅是对物质表面的描绘，更是对当代社会加速发展后留下的“残余物”的某种考古学式的凝视。”付帅对于荧光色的运用——在其早期作品中意指数字屏幕的虚拟发光——如今已向外迁移，光色扩散与画面正面的金属反光相互映衬，共同营造出一种迷离的氛围。它隐喻了资本主义退潮后，都市废墟中残留的霓虹余晖。这一色谱转变记录下虚拟与现实关系的根本转型：我们不再栖居于二者界限分明的世界，而是进入了付帅所描述的完全混杂的“中间态”，在此，现实被虚拟彻底饱和并重写。



作品《褶皱-固定(例外状态)》
“Pleats - Fix (State of Exception)”

The works assembled in the exhibition coalesce into two interconnected series that map the visual lexicon of post-industrial urbanism with ethnographic precision. The Pleats-Fix series engages directly with the material epidermis of the contemporary metropolis, the corrugated metal barriers that demarcate perpetual construction sites, the frames of empty advertising panels awaiting commercial content, the prefabricated iron facades of half-finished buildings that populate the urban periphery. These are the remnants of urban development, the spaces abandoned after capital's passage. Under the city's neon light, these industrial materials take on an almost hallucinatory appearance, recalling cyberpunk landscapes where ruin and modernity meet. Fu's fluorescent palette, which in his earlier works signified the virtual luminescence of digital screens, has migrated outward, infiltrating the physical fabric of the city itself. This chromatic shift registers a fundamental transformation in the relationship between the virtual and the actual: we no longer inhabit a world where these categories remain distinct, but have entered what Fu describes as a thoroughly mixed “intermediate state” in which reality is completely saturated and rewritten by the virtual.

The compositional logic of the Fold-Fix series embodies this dialectical condition through a tension between predetermined industrial order and organic unpredictability. Each work is governed by a pre-established pattern of rivets, rational anchor points that represent systemic discipline, the macro-level structures of industrial production and bureaucratic control. Yet between these fixed coordinates, the supple paper generates folds whose precise configurations remain fundamentally uncontrollable. Even when the rivet pattern is identical across multiple works, each folding produces a unique light-shadow effect. This methodology, Fu suggests, functions as a formal analogy of contemporary social structure. The works function simultaneously as art objects and as symbolic representations of power. They show the relationship between systemic constraints and individual freedom, traced on crumpled paper and marked by light.

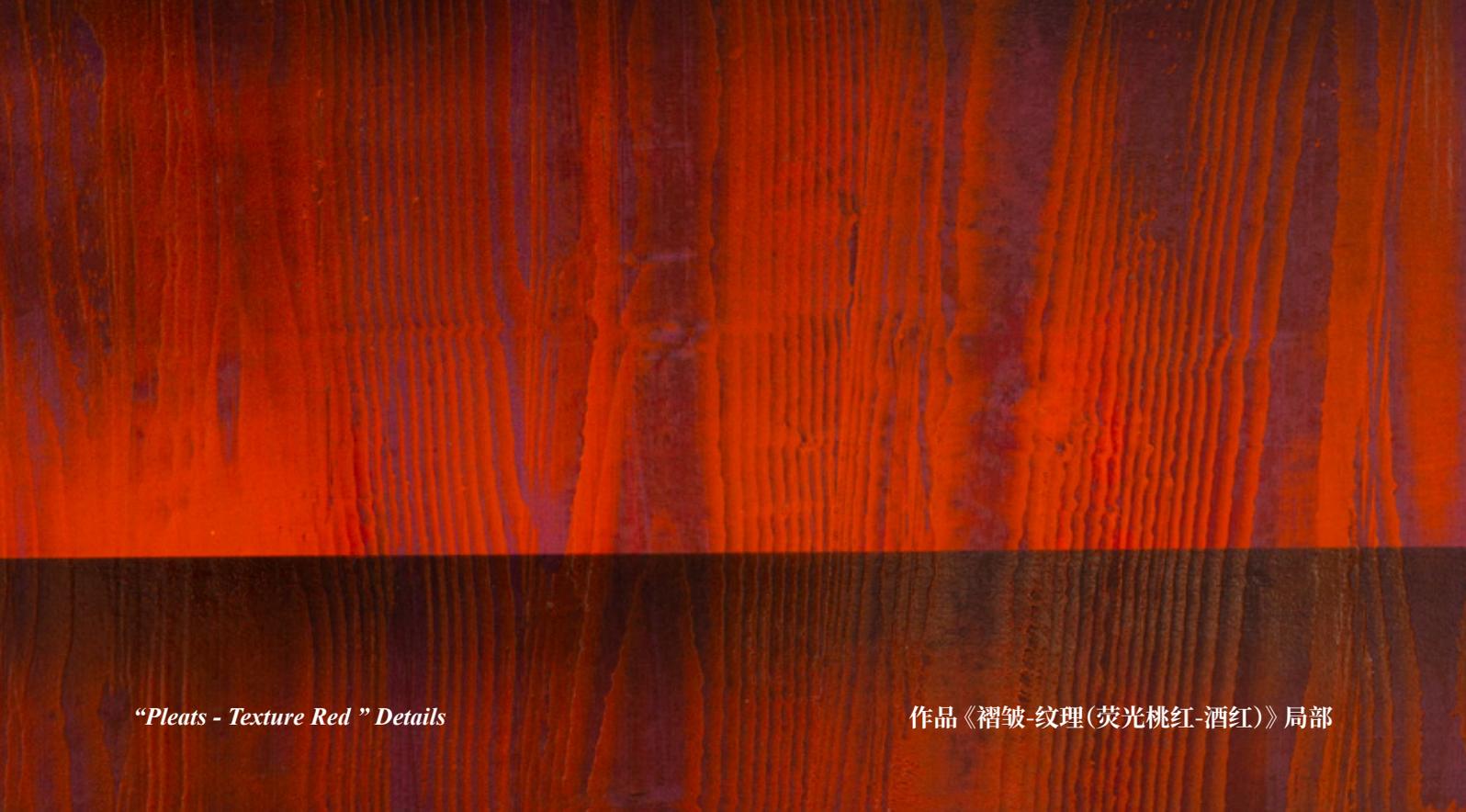
“褶皱-固定”系列的构图逻辑，通过预定工业秩序与有机不可预测性之间的张力，体现了这种辩证状态。每件作品都被预设的铆钉图案、理性的锚点所支配——它们象征着系统规训、工业生产与官僚控制的宏观结构。然而，在这些固定坐标之间，柔软的纸张生成着褶皱，其确切的构型从根本上而言是无法完全控制的。即便多个作品的铆钉图案完全相同，每一次折叠都会产生独特的光影效果。付帅认为，这种方法论可作为当代社会结构的某种形式类比。这些作品既是艺术对象，也是权力的象征性表征。它们描绘了在褶皱并烙上光痕的纸张上，系统约束与个体自由之间的关系。在理论上，这一探索根植于吉尔·德勒兹将“褶皱”概念化为理解内外、显隐、表里关系的哲学形态。对德勒兹而言，褶皱不仅是物质形态的改变，更是转化的机制，一种将外部内在化、将遮蔽之物引向可见性的拓扑学操作。付帅的实践深化了这一概念：三维褶皱被还原为二维再现，但其所包裹的空间体积以视觉痕迹的形式持续存在——一种编码于光影游戏中的幽灵般在场。他的作品标题强化了这一悖论，许多仅标注物理尺寸，这些冰冷的数字命名仅度量着画布的边界，却对画中那个呼之欲出的空间缄默不语。对于付帅，物体真实尺寸与其再现之间的差异成为一则隐喻：它唤起了藏于褶皱之中的隐秘空间——那些我们看不见、却暗中规定着我们如何观看世界的空间秩序。

Theoretically, this investigation finds its foundation in Gilles Deleuze's conceptualization of the fold (*le pli*) as a philosophical figure for understanding the relationship between interior and exterior, visible and invisible, surface and depth. For Deleuze, the fold is not merely a change in material configuration but a mechanism of transformation, a topological operation through which the exterior is internalized and the hidden is brought to visibility. Fu's practice embodies this concept: the three-dimensional fold is reduced to a two-dimensional representation, but the spatial volume it contained persists as a visual trace, a spectral presence encoded in the play of light and shadow.

The titles of his works reinforce this paradox, many bearing only their physical dimensions, cold numerical designations that measure the flat substrate while remaining silent about the spatial volumes that seem to be contained within. For Fu, the difference between an object's actual dimensions and its representation becomes a metaphor: it evokes the hidden spaces within folds, those volumes we don't see but which shape our way of perceiving the world.



作品《褶皱-固定 421299》
“*Pleats - Fix 421299*”



“Pleats - Texture Red ” Details

作品《褶皱-纹理(荧光桃红-酒红)》局部

“褶皱-纹理”系列则沿循一条平行却独特的轨迹，呈现自然与工业化、有机与合成之间的显性对质。在此，付帅使用高纯度工业荧光颜料——其色彩在有机世界中毫无参照——渲染出令人联想到木纹流淌、水波涟漪等自然现象的以假乱真的图像。其结果便是艺术家所称的“人工自然”或“异化景观”：一种视觉体制，其中自然过程的流动性与不规则性被固化、冻结，最终被工业材质的刚性所替代。这些作品作为更广泛的生态与感知危机的症候：在一个原始自然已被技术基础设施全面殖民的世界，在“自然”主要作为屏保图像与装饰图案存在的时代，自然只能通过人工的视觉语言来再现。木纹，非木，而是拟像；水波，非水，而是超真实的替代品——矛盾的是，它比任何真实自然现象更具视觉说服力。

The Pleats-Texture series pursues a parallel but distinct trajectory, staging an explicit confrontation between the natural and the industrialized, the organic and the synthetic. Here, Fu renders evocative images of natural phenomena, the flowing grain of wood, the concentric ripples of water, using high-purity industrial fluorescent pigments in colors that have no referent in the organic world. The result is what the artist terms “artificial nature” or “alienated landscape,” a visual regime in which the fluidity and irregularity of natural process are solidified, frozen, and ultimately replaced by the rigidity of industrial materiality. These works function as indices of a broader ecological and perceptual crisis: in a world where wilderness has been exhaustively colonized by technological infrastructure, where “nature” exists primarily as screensaver imagery and decorative motif, the natural can only be represented through the visual language of the artificial. The wood grain is not wood but a simulacrum; the water’s undulation is not water but a hyper realistic substitute that is, paradoxically, more visually convincing than any actual natural phenomenon could be.



在长期的二维平面创作之外，付帅近期开始尝试他称之为“软雕塑”的系列作品。在这些作品中，纸张经多层丙烯颜料浸渍，获得了织物般的垂坠感、柔韧性与触感，以柔软的姿态悬垂于墙面。但在视觉质感上，它们依然呈现为冷峻、坚硬的工业金属。这制造了一种触觉与视觉的认知错位。这种“眼见不为实”，恰恰是整个展览最核心的中间态。之前的“2 1/2 D”是在探讨空间维度的中间态，那么现在这个系列是试图探索“物质属性”的中间态，一种既非布料也非金属，既是绘画又是雕塑的混合现实。

Extending beyond the two-dimensional investigations that have long characterized his practice, Fu has recently begun experimenting with what he describes as “soft sculpture,” works that explore an “intermediate state of material properties” to complement his established inquiry into “2 1/2D” spatial ambiguity. In these pieces, paper, saturated with multiple layers of acrylic paint, acquires the drape, flexibility, and tactile qualities of fabric, hanging vertically on the wall with textile suppleness. Yet visually, through Fu’s deployment of metallic pigments and carefully orchestrated light-shadow effects, these works continue to present themselves as cold, hard, industrially produced metal. This gap between what the eye perceives and what the hand would discover, between visual illusion and tactile reality, reinforces the ontological ambiguity that runs through the entire project. This expansion does not represent a departure from Fu’s central concerns but their three-dimensional extension: if the earlier works occupied the ambiguous zone between flat image and volumetric object, these new pieces inhabit the equally unstable territory between fabric and metal, between soft and hard, between organic malleability and industrial rigidity.

作品《PY3, PG7, PW6》
“PY3, PG7, PW6”

《中间态》由此将付帅的实践定位为对界定当代视觉文化的认识论危机进行的一场持久的考古学探查。展览暗示，我们所处的时刻，视觉感知的欺骗性不再仅仅是一种光学游戏，而是我们根本性的存在境况。当绘画比物理现实更具物质说服力，当扁平幻象比真实三维实体更具维度说服力，当工业表面比自然本身更有效地唤起有机过程时，我们所面对的，不单是个别艺术家的精湛技艺，更是一个图像已然最终取代物质实存世界的本质特征。付帅的实践既不哀叹这一境况，亦不试图唤回某种想象中未经图像染指的“本真”现实。。相反，通过对物质材料的反复试验、推敲，以及概念上近乎苛刻的精准，它为我们批判性地导航与理解当下全然模拟、绝对超真实的景观，提供了必要的分析工具。

“The Intermediate State” thus positions Fu Shuai’s practice as a sustained archaeological investigation of the epistemological crisis that defines contemporary visual culture. We inhabit a moment, the exhibition suggests, in which the deceptiveness of visual perception is no longer simply an optical game but our fundamental existential condition. When painting appears more materially convincing than physical reality, when flat illusions prove more dimensionally persuasive than authentically three-dimensional entities, when industrial surfaces evoke organic processes more effectively than nature itself, we are not simply confronted with the virtuosity of an individual artist but with the essential character of a world in which images have definitively supplanted material presence. Fu’s practice neither laments this condition nor offers nostalgia for an unmediated relationship to the real. Instead, through its rigorous material investigations and conceptual precision, it provides the analytical tools necessary to navigate and critically understand our contemporary landscape that is entirely simulated, absolutely hyper realistic.

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.

在最近的作品中,我试图探讨“规则”与“偶然”之间的辩证关系。铆钉的排布代表了一种理性的、工业化的秩序,我在进行物理褶皱之前,会先预设这些固定的点位。

然而,当柔软的纸张在这些固定点之间被挤压、折叠时,产生的褶皱纹理却是不可完全预测的。即便固定点完全相同,每一次折叠都会生成独一无二的形态。这种创作方式模拟了我们所处的社会结构——在宏观的系统规训(铆钉)之下,个体的生存状态(褶皱)依然呈现出一种有机的、不可控的差异与张力。

——付帅

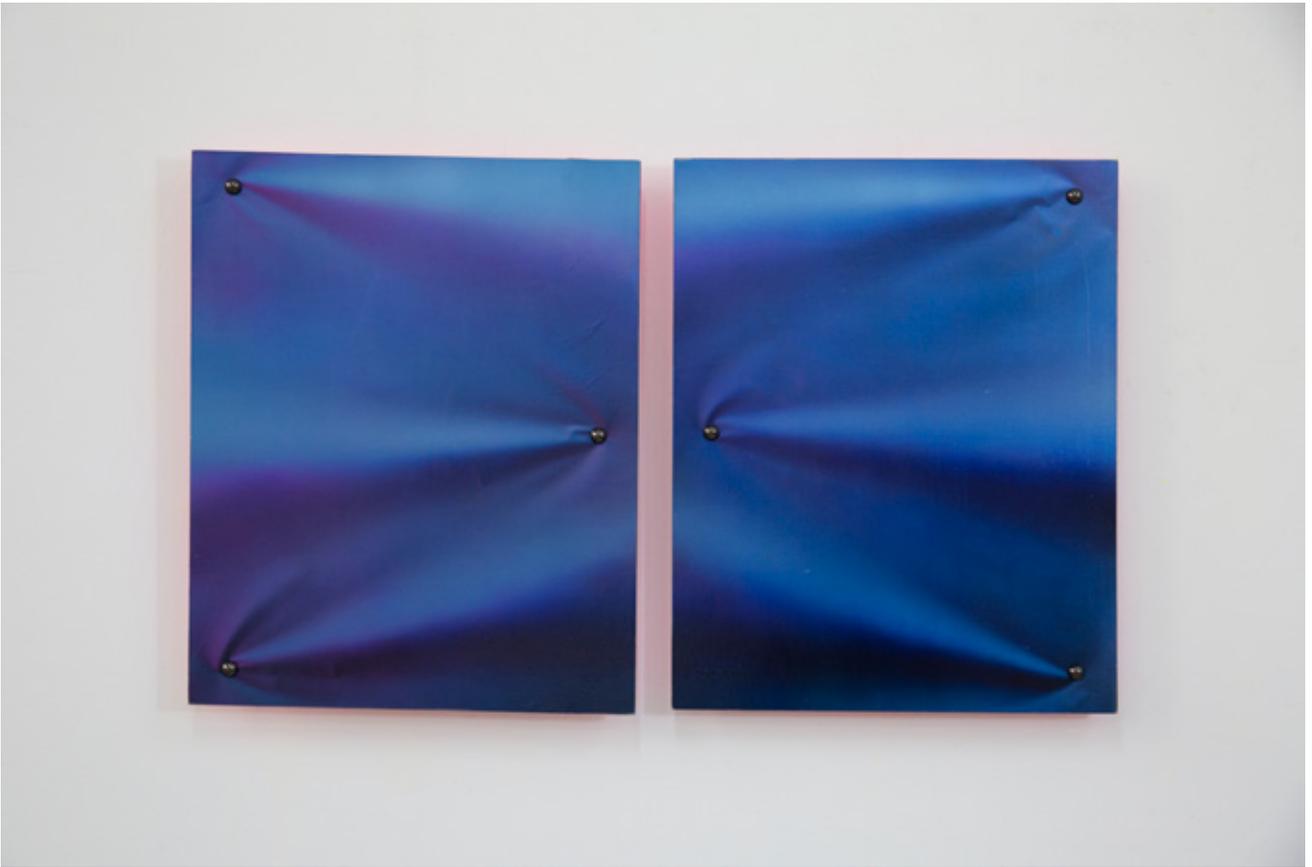
In my recent works, I attempt to explore the dialectical relationship between “rules” and “chance.” The arrangement of rivets represents a rational, industrialized order; I preset these fixed points before creating the physical folds.

However, when the soft paper is compressed and folded between these fixed points, the resulting fold textures are not entirely predictable. Even with identical fixed points, each folding generates a unique form. This creative method simulates the social structure we inhabit—under the macro-level systemic discipline (the rivets), individual states of existence (the folds) still exhibit an organic, uncontrollable difference and tension.

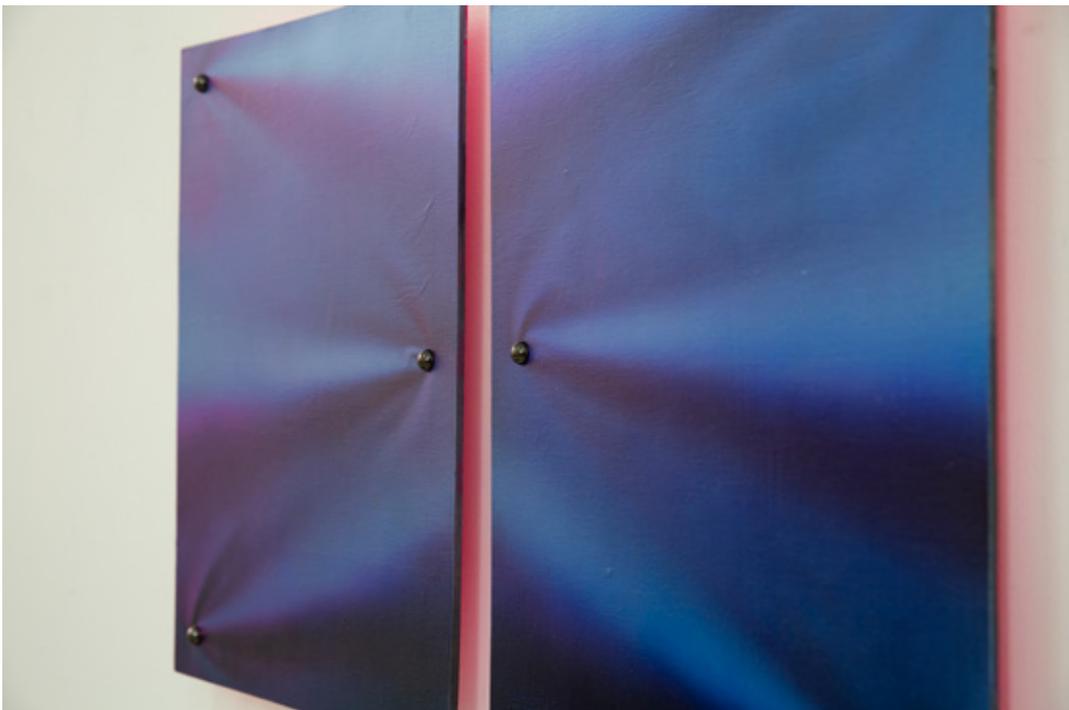
—— Fu Shuai



褶皱-固定 457330
Pleats - Fix 457330
木板综合材料
Mixed media on wood
46*33*4 cm
2025



褶皱-固定 (媒介角力)
Pleats - Fix (Media Wrestling)
木板综合材料
Mixed media on wood
51*38*4.1 cm*2 pcs
2025





褶皱-固定 311211
Pleats - Fix 311211
木板综合材料
Mixed media on wood
31*21*3 cm
2025



褶皱-固定 421299b

Pleats - Fix 421299b

木板综合材料

Mixed media on wood

42*30*4 cm

2025



褶皱-固定(游牧空间)
Pleats - Fix (Nomadic Space)
木板综合材料
Mixed media on wood
51*38*4 cm
2025



这件作品体现了对后工业时代视觉经验的重构。我引入了真实的铆钉，将画面的物理定位与绘制的虚拟褶皱强行并置。这里存在一种强烈的感官张力：铆钉作为“真实”的锚点，试图固定住一个并不存在的空间褶皱。这种真假虚实的游戏，不仅是视觉上的错视游戏，更是一个需要拆穿假象的“勘察现场”。同时，作品背面的光色扩散。与画面正面的金属反光相互映衬，共同营造出一种迷离的氛围。它隐喻了资本主义退潮后，都市废墟中残留的霓虹余晖。

——付帅自述

This work reconstructs the visual experience of the post-industrial era. I introduced real rivets, forcibly juxtaposing the physical positioning of the picture with painted virtual folds. A strong sensory tension emerges: the rivets act as “real” anchor points, attempting to fix a spatial fold that doesn't exist. This interplay between truth and illusion is not only a visual trompe-l'oeil game but also an “investigation site” demanding the exposure of false appearances. Meanwhile, light and color diffusing from the back echo the metallic reflections on the front, creating a disorienting atmosphere—a metaphor for the lingering neon afterglow in urban ruins after capitalism's retreat.

—— Fu Shuai



褶皱-固定 (异卵)
Pleats - Fix (Fraternal)
木板综合材料
Mixed media on wood
42*28.5*4.1 cm*2 pcs
2025





褶皱-固定(例外状态)
Pleats - Fix (State of Exception)
木板综合材料
Mixed media on wood
42*28.5*4.1 cm
2025



褶皱-固定(知觉阈限)
Pleats - Fix (Sensory Threshold)
木板综合材料
Mixed media on wood
42*28.5*4.1 cm
2025



褶皱-固定(褶层)
Pleats - Fix (Epoche)
木板综合材料
Mixed media on wood
42*28.5*4.1 cm
2025



褶皱-固定 421299b
Pleats - Fix 421299b
木板综合材料
Mixed media on wood
42*30*4 cm
2025



褶皱-固定 451301
Pleats - Fix 451301
木板综合材料
Mixed media on wood
45*30*4 cm
2025



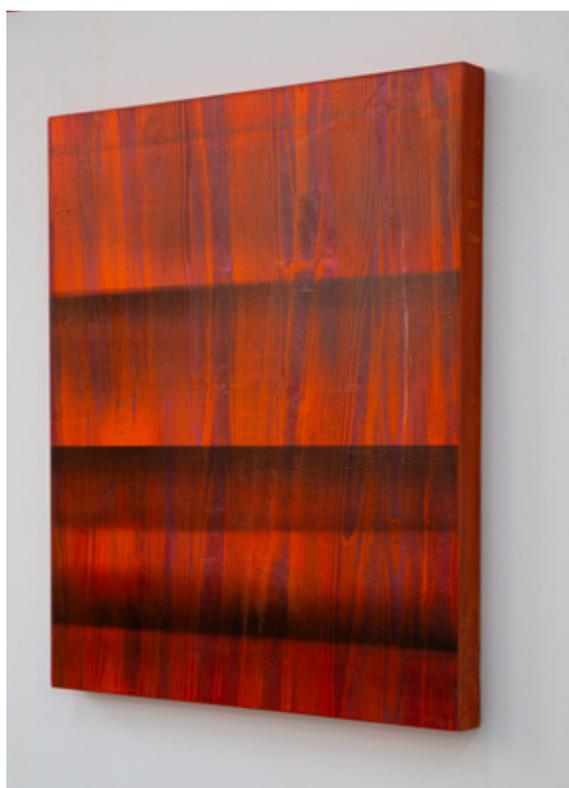
褶皱-固定(强度场)
Pleats - Fix (Intensity Field)
木板综合材料
Mixed media on wood
51*38*4 cm
2025

“褶皱-纹”系列更多是从图像学的角度出发,思考工业化色彩与自然意象(如木纹、水波纹)之间的反差。在这里,自然的流变性被工业材料的坚固性所凝固,形成了一种视觉上的“人造自然”或“异化风景”。

—— 付帅自述

“Pleats-Texture” series approaches more from an iconographic perspective, contemplating the contrast between industrialized colors and natural imagery (such as wood grain, water ripples). Here, the fluidity of nature is solidified by the rigidity of industrial materials, forming a kind of visual “artificial nature” or “alienated landscape.”

—— Fu Shuai



褶皱-纹理(荧光桃红-酒红)
Pleats - Texture (Fluorescent Pink/Burgundy)
木板综合材料
Mixed media on wood
60*50*4.5 cm
2025



褶皱-纹理(荧光粉-珠光蓝)
Pleats - Texture (Hot Pink / Pearl Blue)
木板综合材料
Mixed media on wood
28.5*64*3.6 cm
2025





褶皱-纹理(荧光粉-靛蓝)

Pleats - Texture (Hot Pink / Indigo Blue)

木板综合材料

Mixed media on wood

60*50*4.5 cm

2025



褶皱-纹理(酒红-珠光蓝)

Pleats - Texture (Burgundy / Pearl Blue)

木板综合材料

Mixed media on wood

51.5*28.5*3.6 cm

2025

新作品中有一部分作品依然延续了“2 ½ D”这个概念,即介于二维图像与三维实体之间的模糊地带。在另一部分新作品中,我也开始尝试了一些空间作品来扩展维度,我开始尝试一种垂置于墙面的“软雕塑”形式。通过在纸媒上反复滚涂丙烯颜料,颜料的堆叠赋予了纸张类似于织物的垂坠感和柔韧性,但在视觉质感上,它们依然呈现为冷峻、坚硬的工业金属。这制造了一种触觉与视觉的认知错位。之前的“2 ½ D”是在探讨空间维度的中间态,那么现在我试图探索“物质属性”的中间态,一种既非布料也非金属,既是绘画又是雕塑的混合现实。

——付帅

Some of the new works continue to explore “2 ½ D”—the ambiguous zone between two-dimensional images and three-dimensional objects. In others, I’ve begun experimenting with spatial pieces to expand this dimensionality, exploring a form of “soft sculpture” that hangs vertically against the wall. By repeatedly rolling acrylic paint onto paper, the layered buildup gives the paper a drape and flexibility similar to fabric. Yet visually, they still present as cold, hard industrial metal. This creates a perceptual dislocation between touch and sight. If the previous “2 ½ D” explored an intermediate state of spatial dimensions, I’m now exploring an intermediate state of “material properties”—a hybrid reality that is neither fabric nor metal, both painting and sculpture.

——Fu Shuai



PY3, PG7, PW6
丙烯杜邦纸
尺寸可变
Variable Sizes
2025



PY3, PG7, PW6
丙烯杜邦纸
尺寸可变
Variable Sizes
2025



PY3, PG7, PW6
丙烯酸杜邦纸
尺寸可变
Variable Sizes
2025



PY3, PG7, PW6
丙烯杜邦纸
尺寸可变
Variable Sizes
2025

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