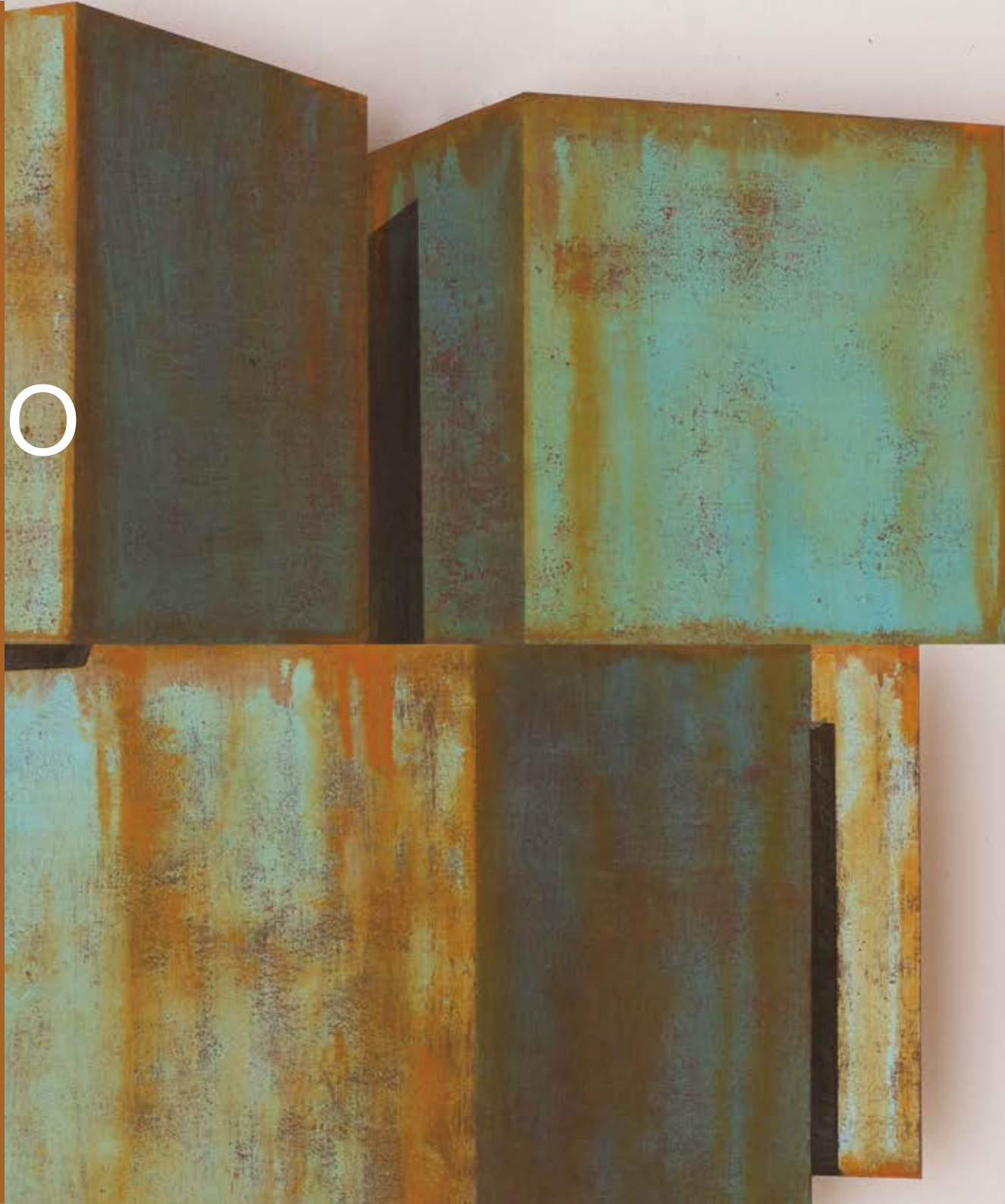


# FU SHUAI PORTFOLIO



ART+  
SHANGHAI GALLERY

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INTRODUCTION

# FU SHUAI

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Fu Shuai is a Tianjin based artist born in 1985 in Taiyuan, Shanxi Province, China. He graduated with a Bachelor of Fine Arts and Master of Fine Arts from the Free Painting Department of the Tianjin Academy of Fine Arts in 2008 and 2011 respectively. A great portion of his young life he dedicated to computer games, where he felt a disconnect from reality and began examining the relationship between virtual and real spaces. His works are a realization of this examination.

Fu Shuai's paintings are like traps into which the viewer is repeatedly tempted to fall. The protruding visual forms and the hyperrealist sense of the painted textures push our perceptions of dimensionality and reality, and therefore give the irrefutable proof to the fallibility of perception.

The artist has held solo exhibitions in Tianjin, Beijing and Durlach (Karlsruhe, Germany). His works were also widely featured in numerous group exhibitions in Germany and Austria, as well as in the cities of Beijing, Tianjin, Shanghai and Chengdu in China.


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年与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。付帅曾于青少年时代沉浸于电玩，逐渐感到了与现实世界的脱节，并基于此开始了他关于虚拟与现实空间关系的探索。他的作品即是这一探索的成果。

付帅的作品好似是一个个会令观众反复跌落的视觉陷阱。画面中的形式带来的视错觉，以及艺术家创造的画面表面质感的“超真实”挑战着我们关于空间维度和真实的认知，并试图证明这一认知也许并不可靠。

艺术家曾在天津，北京，杜尔拉赫举办个展。他的作品出现在国内如北京，天津，上海，成都，国外如德国，澳大利亚等许多群展之中。

最新作品

LATEST  
WORKS



## By Liya Prilipko


Those who have seen Fu Shuai's work once will instantly recognize it again. For years he has been committed to building a pictorial syntax that could facilitate his research and reveal complex perceptual relationships of people to their observed reality, the relationship of reality to illusion, and their points of convergence and divergence.

Albeit seemingly straightforward appearance, Fu Shuai's works reward a mindful observer with baffling impressions. Crisp lines, laconic forms, extraordinary rich visual textures, superb manipulation of colors, precise references to the material world and uncanny depiction of real-life processes of corrosion and dilapidation, illusion of volume, light, indentation or protrusion, illusion of an illusion, dramatic fluorescent accents, and, very recently added to his pictorial vocabulary, acutely realistic renderings of tearing on materials, - all compose his distinguishing pictorial ecosystem of multifaceted conceptually and visually contradictory relationships.

Fu Shuai's hyper-real portrayals of rusted metal surfaces and convincing visual illusions of volumetric forms instinctively create an impulse in the brain to reach out and touch the surface or to change a vantage point to make sure that what our eyes and mind perceive is what we really are looking at. Fu Shuai achieves such effects through approaching every square inch of his work with equal precision, crystalizing his imagery, without hesitating to resort to technological advancements of the 21st century, if needs be. As a result, his work goes beyond realism into an area similar to trompe-l'oeil, similar but not identical, as, for Fu Shuai, it is never the goal to mislead his viewer. On the contrary, the conception comes to a full realization when the viewer identifies the visual trickery that the artist has scrupulously incorporated. Fu Shuai intentionally designs scenarios where precisely crafted illusions get exposed by other visual cues.

He creates with the viewer in mind, to the point that his works exist less as objects to be examined than as generators of perceptual responses in the eyes and mind of the viewer. His entire creative process is dictated by this final goal, starting from the meticulous time- and labor-intensive procedure of creating a paper that animates his work and gives it its incredible texture, to learning the 3D modeling software to give his forms the most natural lighting effects, to employing laser cutter to recreate the most natural and spontaneous effect of tearing and to produce 'iron nails', with the 3D printer, which when attached to the artwork add physical volume to otherwise flat surfaces.

The light and shadow effect, first modeled in 3D software and painted later on the surface, evokes the illusion of solidly three-dimensional objects, be it a single cube, two cubes hovering in the space, or a tower of stacked up cubes. For those who have not come across Fu Shuai's work before, it is important to mention, that, as his previous series have proven, the artist's sense of perspective is indisputable without having to resort to digital manipulation. It is the sheer act of turning to technology to facilitate the absolute precision in the portrayal of an illuminated object that matters here because it is this exact precision that Fu Shuai un.masks as an illusion with the visual cue which we are about to discuss. By creating a distance between the artwork and the wall it is hung on, he prepares a scenario in which the work itself casts a shadow on the surface outside of its boundaries. With some of the works, the artist goes a step further and covers the back with fluorescent paint thus causing old rusty metal surfaces to produce a fluorescent glow on the wall. Strikingly out-of-place fluorescent accents in his work are the metaphor for the ubiquitous presence of virtual reality that co-exists dangerously close with the reality of our tangible world. In some of the series, the fluorescent pink, yellow, and orange lightning-like beams dissect the hard rusty surfaces of the metal sheets, which brings us to the next pictographic oxymoron.



In the Light Leak and Cube Research – Rend series, Fu Shuai deepens his visual puzzle by placing one illusion next to the other. Eerily palpable hard corroded metal pieces and cubes are torn apart like thin sheets of paper. In some of the works, pieces of metal seem to have been peeled off the surface in the most unlikely fashion. Once again by means of utilizing digitally controlled technology, in this case, a laser cutting machine, to produce an accurate rendering of ripped paper edges, Fu Shuai implants a visual cue that exposes yet another precisely crafted visual inconsistency.

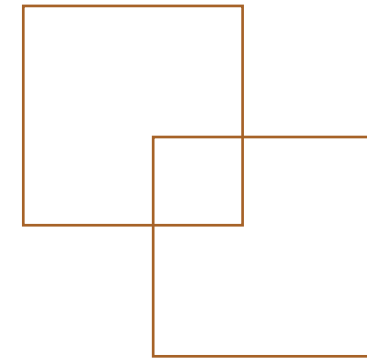
By establishing such contradictory physical and conceptual relationships between various aspects of his work, Fu Shuai places it in an intermediate position between two- and the three-dimensional world, between painterly and sculptural realm, referring to it as 2 ½ D.

Not only speaking from the stance of portrayed three-dimensionality and materiality but also deliberating on the technical and physical qualities, none of Fu Shuai's works are entirely flat. Due to the distance that sets them away from the wall, most of the works expand beyond the borders of the flat surface producing a shadow on the physical space around them. In those works that don't, as a means of defying the flatness of the picture plane, Fu Shuai incorporates 3D printed elements that look like nails hammered through the surface of the picture.

The 2 ½ D that Fu Shuai refers to in his work mirrors the intermediate state of reality that surrounds us in the world outside of his creations. If you were to see Fu Shuai's works scattered in the vicinity of an abandoned factory, most likely you would have walked right past them, habitually regarding them as industrial debris that fit so naturally to the setting. Carefully designed illusions and revealing cues would have gone unnoticed and unappreciated. This hypothetical situation perfectly explains the nature of people's behavior in a modern-day world.

Our perception of reality is heavily based on our vision that in the process of evolution has become extremely discriminating. A quick glance allows us to pick up information essential for survival and move through the world efficiently. But what if the environment that surrounds us is permeated with things that routinely mimic textures, flavors, and appearances of other things. Every one of us has a little bit of Fu Shuai inside conjuring up illusions of spaces and materials in areas we inhabit, masquerading our bodies and faces with clothes and make-up, producing food that tastes and looks like something else, utilizing technology to alter virtually anything to project the intensified version of reality to the world, flinging aside the authentic and genuine.

Fu Shuai's uncanny representations shed light on the illusionist's world of effects and appearances outside of his creations. The perplexing visual and cognitive experiences evoked by his work are purifying. Not only does the artist question the boundaries between the painted world and ours, but by identifying complex relationships within his work he lets us become more discerning and aware of the complexities of our world that can't be grasped quickly and take time to uncover.



Two Cubes 7  
86x59 cm  
Mixed media on Canvas  
2022





Two Cubes 5  
89x54 cm  
Mixed media on Canvas  
2021



Two Cubes 6  
85x58.5cm  
Mixed media on Canvas  
2021



“..Albeit seemingly straightforward appearance, Fu Shuai’s works reward a mindful observer with baffling impressions. Crisp lines, laconic forms, extraordinary rich visual textures, superb manipulation of colors, precise references to the material world and uncanny depiction of real-life processes of corrosion and dilapidation, illusion of volume, light, indentation or protrusion, illusion of an illusion, dramatic fluorescent accents, and, very recently added to his pictorial vocabulary, acutely realistic renderings of tearing on materials, - all compose his distinguishing pictorial ecosystem of multifaceted conceptually and visually contradictory relationships..”

Liya Prilipko





Cube research-tear 1  
39X55cm  
Mixmedia on Paper  
2021



Cube research-tear 8  
39X55cm  
Mixmedia on Paper  
2021



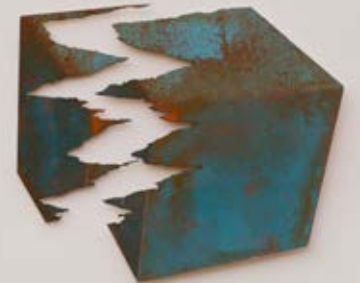
Cube research-tear 3  
39X55cm  
Mixmedia on Paper  
2021



Cube research-tear 10  
39X55cm  
Mixmedia on Paper  
2021



Cube research-tear 4  
39X55cm  
Mixmedia on Paper  
2021



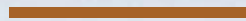
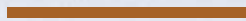
Cube research-tear 11  
39X55cm  
Mixmedia on Paper  
2021



Cube-debris  
32x42x4.5cm  
Mixmedia on Acrylic board  
2020





Fold-Open 3  
45 x 84 cm  
Mixmedia on Acrylic board  
2021





Cube-rend1  
55x77cm+34x30cm  
Two parts  
Mixmedia on Acrylic board  
2020



“..By establishing such contradictory physical and conceptual relationships between various aspects of his work, Fu Shuai places it in an intermediate position between two- and the three-dimensional world, between painterly and sculptural realm..”

Liya Prilipko



Cube-Rimous 1  
53x59x4.5cm  
Mixmedia on Wood  
2020

Cube-Rimous 3  
62x56x4.5cm  
Mixmedia on Wood  
2020

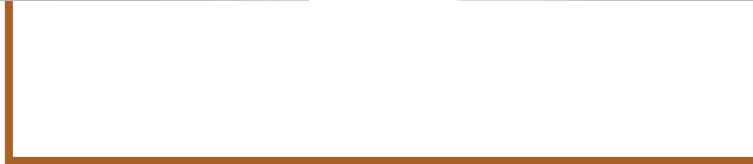
Cube-Rimous 2  
60x60x4.5cm  
Mixmedia on Wood  
2020

Cube-Rimous 4  
62x56x4.5cm  
Mixmedia on Wood  
2020





Light leak-fissure 5  
50x40cm  
Mixmedia on Wood  
2020



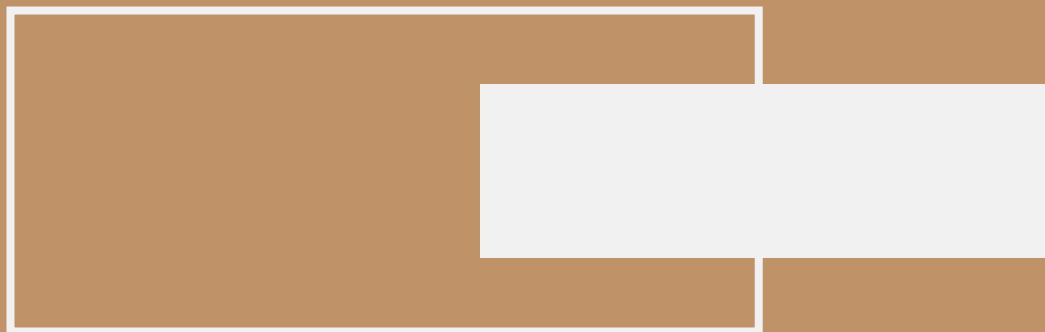
Light leak-fissure 4  
50x40cm  
Mixmedia on Wood  
2020



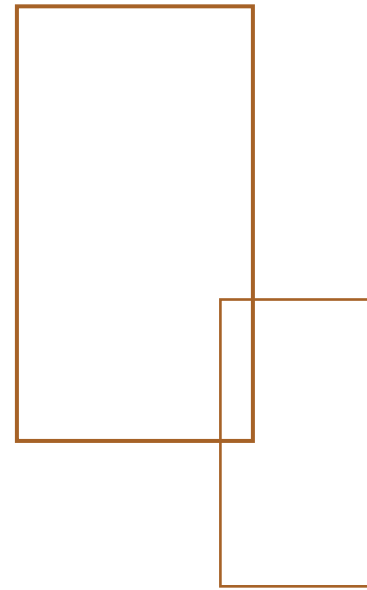
Light leak-fissure 3  
50x40cm  
Mixmedia on Wood  
2020



Light leak-fissure 7  
80x60cm  
Mixmedia on Wood  
2020



- "...The use of materials in my works merely serves as a visual extension of the space in order to confuse the viewers' perception on the spatial relationship between reality and image which then develops into a further displacement on the virtual and the real. The realistic texture of the painting causes this ambiguity, and perhaps after contemplating for a while you may suddenly realize that the logical order of the formal reality has in fact collapsed..."



Light leak-fissure 7  
80x60cm  
Mixmedia on Wood  
2020

往期作品

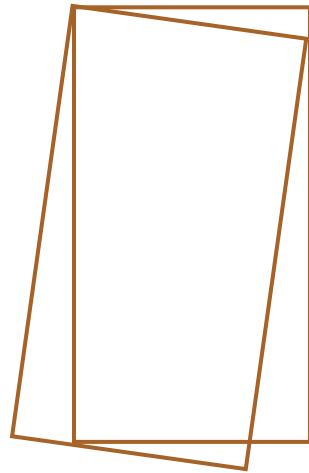
PREVIOUS  
WORKS



Dislocation - Connection 6  
50x80cm  
Mixed media on canvas  
2016



Light leak2  
50X40X4cm  
mixmedia on wood  
2018



Light leak4  
40X60X7.5cm  
mixmedia on canvas  
2019



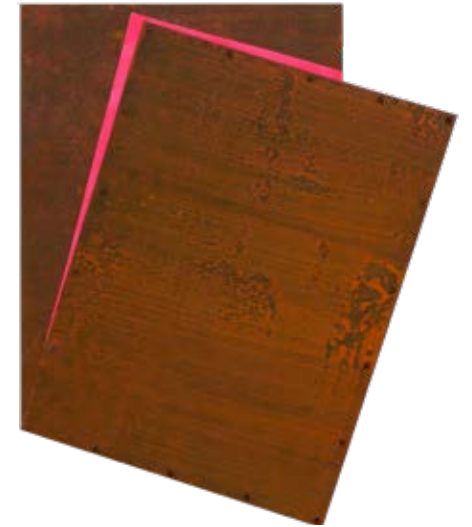
Light leak 6  
60X80X4.5cm  
mixmedia on wood  
2019

Light leak 14  
122X80X4.5cm 60X80cmX2  
mixmedia on wood  
2019



Light leak 9  
50X60X4.5cm  
mixmedia on wood  
2019

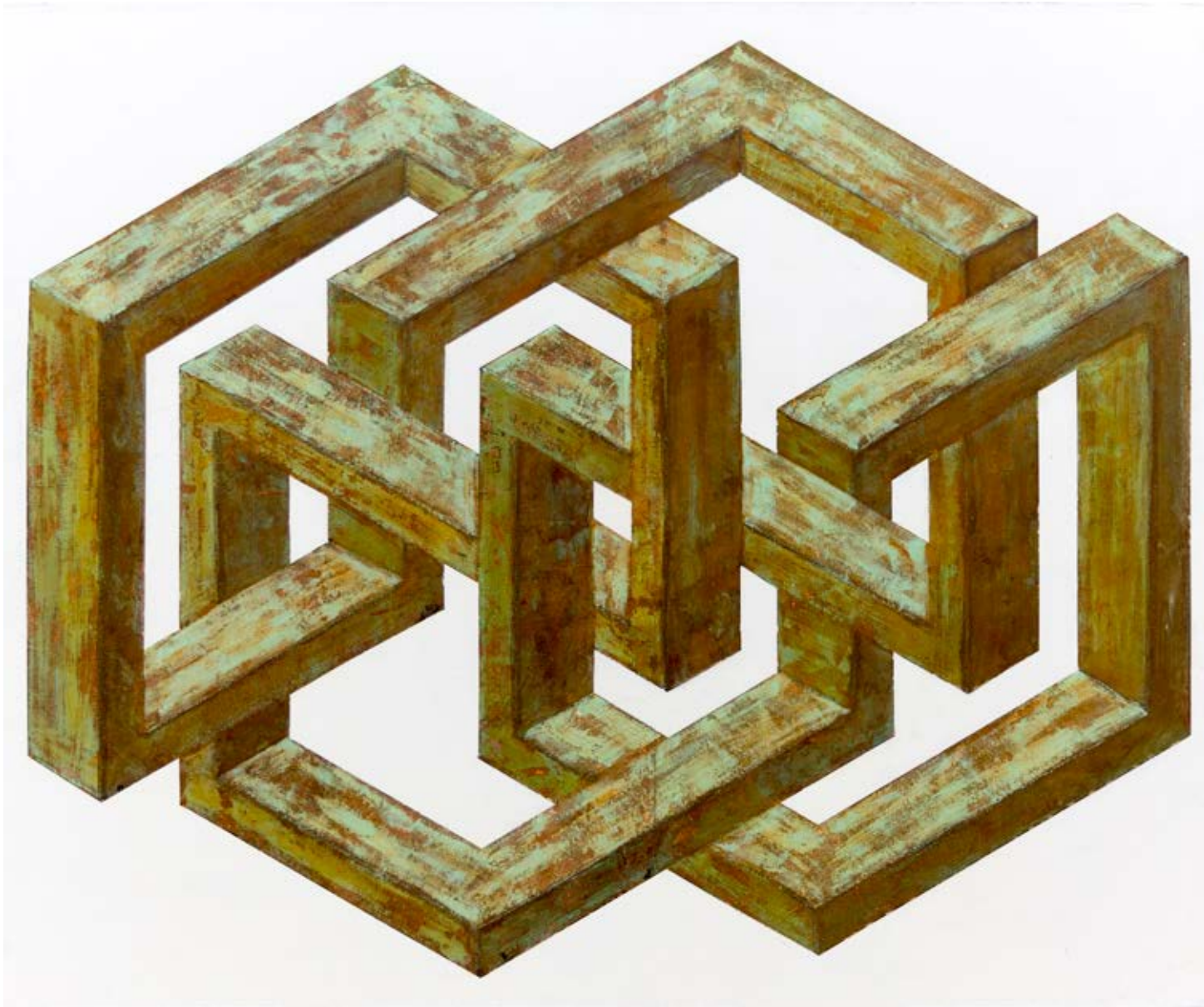
Light leak16  
97X81X6cm  
mixmedia on wood  
2019







Light leak 11 100X70.5X5.5cm  
50X60cmX2  
mixmedia on wood  
2019



Paradox 14  
Mixed Media on Canvas  
125X150cm  
2017



Paradox 12  
Mixed Media on Canvas  
60X180cm  
2017

Paradox 11  
Mixed media on canvas  
60X180cm  
2017



个人简历

Curriculum  
Vitae

# FU SHUAI

1985 Born in Taiyuan, Shanxi Province, China P.R.

2008 Bachelor Degree in Tianjin Academy of Fine Arts, Major in Free Painting Department

2010 Exchange student at Staatliche Akademie der Künste Karlsruhe study under Prof. Leni Hoffmann

2011 Master Degree in Free Painting Department of Tianjin Academy of Fine Arts study under Prof. Deng Guoyuan  
Currently working and living in Tianjin

## SOLO EXHIBITION

2021 2½D Art+Shanghai Gallery, Shanghai, China P.R.

2019 The Logic of the Iron Cage, Linda Gallery, Beijing, China P.R.  
Xia Xi, Art+Shanghai Gallery, Shanghai, China P.R.

2017 Visuality & Crevice, SunSun Gallery, Tianjin, China P.R.

2016 Fu Shuai: The Anomalous Order, Asia Art Center, Beijing, China P.R.

2012 get lucid, Kunstverein Letschbach, Durlach, Germany invited by Lisa Schlenke

## GROUP EXHIBITION

2021 Seasons Insight, Mountain Art Foundation+Frank Lin Art Center Beijing, China P.R.  
Daily Rituals, Yi Art Institute, Hefei, China P.R.  
Contemplate Horizon, Linda Gallery, Beijing, China P.R.  
Liminal Opening, Art Museum of Nanjing Normal University, Nanjing, China P.R.  
Bachelard's Room, DADE Gallery, Shenzhen, China P.R.

2020 The Signature Art Prize of Artcloud China 2019/2020 Exhibition, Shenzhen, China P.R.

2019 NINININI PENG neewhom, Gebäude im Passagehof 24, Karlsruhe, Germany

2018 Chinese Contemporary Artist TAM Nomination Exhibition, Today Art Museum, Beijing, China P.R.  
Xu Yu - a fleeting moment, CIPA Gallery, Beijing, China P.R.  
The Palpable soul of the surface, Art+Shanghai Gallery, Shanghai, China P.R.

2017 China Spirit - The 4th China Oil Painting Exhibition (Abstract exhibition), Today Art Museum, Beijing, China P.R.  
Wall Power - Wallpost Artist Exhibition, Beijing Times Art Museum, Beijing, China P.R.  
Deconstructing Buyology: remaking to resist in an age of consumption, Baitasi Hutong Art Gallery, Beijing, China P.R.  
Early style art project, SunSun Gallery, Tianjin, China P.R.  
Wall Power - The Second Wallpost Artist Exhibition, Today Art Museum, Beijing, China P.R.  
Virtual is Reality, CAFA Art Museum, Beijing

2016 Look-15, Fuxi Art Space, Beijing, China P.R.  
Old New Stand, Vacuum Gallery, Beijing, China P.R.

2015 ART NOVA 100, Beijing Agricultural Exhibition Museum, Beijing, China P.R.  
"Youth Plus", Museum of Contemporary Art Beijing, Beijing, China P.R.  
144=441, Künstlerhaus-bregenz, bregenz, Austria  
The Civil Power, Beijing Minsheng Art Museum, Beijing, China P.R.

2014 The process in art-1, BTTI International Art Center, Tianjin, China P.R.  
1-3-301, The Home Art Project, Tianjin, China P.R.  
Pluck the Laurel - Chinese New Painting Award, Hi Art Center, Beijing, China P.R.

2013 Not There - Space regeneration project #6, Beijing, China P.R.  
Side of the road - Space regeneration project #5, Tianjin, China P.R.  
look, look, Look! - Space regeneration project #4, Tianjin, China P.R.  
ARE YOU OK - Space regeneration project #3, Tianjin, China P.R.  
Pass - Space regeneration project + Back Yard, Zibo, Shandong, China P.R.  
Samt & Sonders, German Embassy in China, Beijing, China P.R.  
Paper. Being cross year art exhibition, Tianjin Art Museum, Tianjin, China P.R.

2012 Spot Light, Bund 18 Gallery, Shanghai, China P.R.  
COME IN PLEASE, Space regeneration project #2, Tianjin, China P.R.  
Ellipticity II, Academy of Fine Arts Karlsruhe, Karlsruhe, Germany

2011 Klasse\_Zwischenlager, Bremerhaven Art Club, Bremerhaven, Germany

2010 New Star Art Festival, Chengdu New Exhibition Center, Sichuan, China P.R.  
Summer Exhibition, Karlsruhe Academy of Fine Arts, Karlsruhe, Germany

# 付帅

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  
现工作生活于天津

## 个展

2021 2 1/2 D艺术 + 上海画廊, 上海, 中国

2019 铁笼的逻辑, 林大艺术中心, 北京, 中国  
罅隙, 艺术 + 上海画廊, 上海, 中国

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

2021 四季见闻第一回, 山艺术-北京林正艺术空间, 北京, 中国  
日常的仪式, 壹ART艺术机构, 合肥, 中国  
视域剧场, 林大艺术中心, 北京, 中国  
有限敞开, 南京师范大学美术馆, 南京, 中国  
巴什拉的房间, DADE画廊, 深圳, 中国

2019-2020年度ARTCLOUD (中国) SAP艺术大奖特展, 深圳, 中国

2019 NINININI PENG neewhom 当代艺术联展, 卡尔斯鲁厄, 德国

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, 美溪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

PLEASE CONTACT ART+ SHANGHAI GALLERY

+86 21 6333 7223

[contact@artplusshanghai.com](mailto:contact@artplusshanghai.com)

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



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