No. 4 - 165 Wuyuan Rd.
Shanghai 200031

FU Liang: *Perception Test*

Nov 7, 2026 - Jan 9, 2027
No. 4 - 165 Wuyuan Rd, Shanghai

LINSEED is pleased to present "Perception Test", a solo exhibition by Paris-based artist FU Liang (b. 1993, Chengdu, China). The exhibition will feature the artist's latest paintings, installations, and video works, which, between the vitality and disappearance of matter and image, continually probe that vivid yet fragile vitality and its perceptual boundaries. The exhibition will open on November 7, 2026, and run through January 9, 2027.

FU Liang has been grinding by hand the mineral pigments used in his works, while continually exploring other substances with strong raw-material qualities as vehicles for his art. In his pieces, matter lingers, confines, permeates, and dissolves the images of figures, symbols, and environments—seemingly on the verge of gently strangling the image itself, almost without intending to. In the artist's recent video work *Memories of Bee Wax*, matter truly succeeds: the reflection of the tree fades completely into the solidified beeswax, while the wax's veins and fissures slowly surface.

The cracks are the stele of the tree's shadow, and time here carries no concrete historical content, no length in space-time. In FU Liang's works, its name might be "the time of liquid becoming solid—or gas, or the reverse." In recent paintings such as *Presence, Absence*, *Ritual of Memories*, and *Translation of Memories*, he paints directly onto materials like labradorite and crystal, so that the images resemble specimens formed through long sedimentation. Yet because of the very properties and textures of these materials, the images frozen in time appear or disappear as the viewing angle shifts. Between matter and image runs a fierce laceration—cruel beyond measure, and utterly mute.

Images in FU Liang's works are weightless, even when they are based on photographs he has taken of reality. In the *Butterfly Samples* series shown here, the artist embosses these photographic images onto glass scorched by wax flames. What the material energy of the flames, which reduces everything to ash, envelops is not only the content and memory the images carry, but the images themselves. This is no simple eulogy for the past; it is the artist's reflection on the world of images: in the face of their formidable capacity for production and reproduction today, the more easily images vanish, the more we must ask whether images of emotion and memory can still bear the weight of content.

For FU Liang, rich images are no different from raw matter: each bursts with elusive energy while entering the cycle of its own rise and decline. In his practice and thinking, matter and image, reality and virtuality, existence and memory, past and present all echo the ancient philosophical allegory of the butterfly: the more vivid the vitality, the more fragile it becomes. Unstable images, matter, even scent, here they are all metaphors for a living environment. And how, in the end, do we perceive?

About the artist

FU Liang was born in Sichuan, China in 1993. He received his BFA in 2019 and MFA in 2021 from the Nantes Saint-Nazaire School of Art, France. He currently lives and works in Paris. Through richly textured surfaces, Fu explores the interplay between bodily forms and landscapes, tracing how perception, feeling, memory, and knowledge intersect. He experiments with mineral pigments and other raw materials, using their transformations to reflect on the passage of time and on how our ways of being shift within an organic and at times mysterious ecology. The figure often serves as a metaphor in his work, bringing a sense of warmth, intimacy, and tenderness to his exploration of touch. His practice considers how the visible and the invisible, presence and absence, and being and nonbeing shape one another.

His recent solo exhibitions include: “Perception Test”, 2026, LINSEED, Shanghai; “Sublunary”, 2026, Nicodim, New York; “After Solaris”, 2025, Frieze Seoul with LINSEED, Seoul; “Spine Boundary”, 2025, Passage, Berlin; “Echoes of the Void”, 2024, Hive Center for Contemporary Art, Shanghai; “Crépuscule”, 2024, Paris Internationale with LINSEED, Paris; “Ash to Ashes”, 2023, Nicodim Gallery, Bucharest; “corps célestes”, 2022, Nicodim Gallery, New York; “Intangible”, 2022, Nicodim Gallery, Los Angeles. His selected group exhibitions include: Frieze Seoul, 2026, with Hive Center for Contemporary Art, Seoul; “THE BODY DOES NOT EXPLAIN ITSELF”, 2026, Nicodim, Los Angeles; Art Basel Hong Kong, 2026, with Hive Center for Contemporary Art, Hong Kong; “Polyphonic Views”, 2025, Funkhaus Berlin, Berlin; “The Amber of this Moment”, 2025, Nicodim Gallery, Bucharest; “Spectre”, 2025, New Child Gallery, Antwerp; “Surgical Room”, 2025, Cylinder Two, Seoul; “Untitled”, 2024, Nicodim Gallery, Los Angeles; “Night Market”, 2024, Civil Art, New York; “Creatures on my minde”, 2024, Stance Gallery, Stockholm; “X Collection 202: Portrait of a Man”, 2024, X Museum, Beijing; “The Ballad of the Children of the Czar”, 2024, Nicodim Gallery, Bucharest; “DISEMBODIED”, 2024, Nicodim Gallery, Los Angeles; “Holographic Realm”, 2023, Hive Center for Contemporary Art, Shanghai; “Galeria Nicodim, 10 Years”, 2023, Nicodim Gallery, Bucharest; “Immaculate Heart of Margaritaville”, 2023, Nicodim Gallery, Los Angeles; “Peripheries”, 2022, Newchild Gallery, Antwerp; “DISEMBODIED”, 2022, Nicodim Gallery, Bucharest; “Moonstruck Noon”, 2022, Linseed, Shanghai.

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付亮：感知测验

2026年11月7日–2027年1月9日
上海市五原路165弄4号

LINSEED欣然呈现居住工作在巴黎的艺术家付亮（b.1993，中国成都）个展“感知测验”。此次展览将带来艺术家最新创作的的绘画、装置及影像作品，在物质与图像的活力与消逝之间，不断探索着某种鲜活而脆弱的生命力和它的感知边界。展览将于2026年11月7日开幕，并持续至2027年1月9日。

一直以来，付亮都在自己研磨作品中使用的矿物颜料，也在不断探索其它具有强烈原始质料特性的物质来进行创作。物质在他的作品里萦绕、禁锢、渗入、溶解那些人物、符号、环境的图像，总之，好像快要在无意间把图像温柔地绞杀了。在艺术家近期的影像创作《蜂蜡的记忆》中，物质也真的成功了，当树的倒影彻底消逝在凝固的蜂蜡里（而蜂蜡的纹路和裂痕慢慢显现）。

裂痕是树影的碑，而时间在这里并没有具体的历史内容或者时空中的长度。在付亮的作品中，它的名字或许叫做“液态转化为固态（或者气态、或者相反）的时间”。在《在场，缺席》、《记忆的仪式》、《记忆的流转》等艺术家的最新绘画中，他直接将图像绘制在拉长石、水晶等材料上，它们看上去像是长时间沉淀而形成的标本。而这些凝固在时间中的图像却因为这些材料本身的性状和质地，在角度的改变中显现或消失。物质与图像之间剧烈的撕扯，残忍又寂静。

图像在付亮的作品中是失重的，即便它们常常是基于他本人所拍摄的现实照片。在此次展览的《蝴蝶标本》系列中，艺术家将这些摄影图像凸刻在用蜡焰灼烧过的玻璃上。焰火将一切付之一炬的物质性能量所包裹的，不仅是图像承载的内容和记忆，也是图像本身。这不是一种简单的对过往的悼词，而是艺术家对图像世界的思考：在今天它强大的生产和繁殖能力面前，图像越是极易消逝，而关于情绪和记忆的图像是否还能承载内容的重量?

对于付亮而言，丰富的图像与原始的物质并没有什么不同，一边迸发出不可捉摸的能量，一边进入自身生命的兴衰轮回。在付亮的创作与思考中，物质与图像、现实与虚拟、存在与记忆、过去与今天都回应着蝴蝶意象古老的哲学寓言：生命力越是鲜活，反而就越是脆弱。不稳定的图像、物质、甚至气味，在这里，都是一种生存环境的隐喻，而我们究竟如何感知?

关于艺术家

付亮，1993年生于中国四川，2019年于法国南特高等美术学院（Nantes Saint-Nazaire School of Art）获艺术学士学位，2021年获得硕士学位，现生活和工作于法国巴黎。通过丰富的肌理探索身体形态与地理景观之间的交织，付亮的作品体现出一系列感知、情感、记忆与知识的微妙入口。他深入探究物质转化的不同模式，通过对矿物颜料及其他原材料的实验性运用，传达他对时间流逝以及存在地变化；作为有机且时而神秘的生态之一的哲学思考产生共鸣。付亮常以人物形象作为隐喻的手段探索带有温暖，亲密而温柔的触感；他的实践探索可见与不可见、在场与缺席、存在与非存在之间的综合关系。

艺术家近期个展包括：“感知测验”，2026，LINSEED，上海；“Sublunary”，2026，Nicodim，纽约；“索拉里斯之身”，2025，弗里兹首尔艺术博览会，LINSEED，首尔；“Spine Boundary”，2025，Passage Art，柏林；“虚空回响”，2024，蜂巢当代艺术中心，上海；“暮光”，2024，Paris Internationale with LINSEED，巴黎；“Ash to Ashes”，2023，Nicodim，布加勒斯特；“星体燎原”，2022，Nicodim Gallery，纽约；“如影随形”，2022，Nicodim Gallery，洛杉矶。近期主要群展包括：弗里兹首尔艺术博览会，2026，蜂巢当代艺术中心，首尔；“THE BODY DOES NOT EXPLAIN ITSELF”，2026，Nicodim，洛杉矶；巴塞尔艺术展香港展会，2026，蜂巢当代艺术中心，香港；“Polyphonic Views”，2025，Funkhaus Berlin，柏林；“The Amber of this Moment”，2025，Nicodim Gallery，布加勒斯特；“Spectre”，2025，New Child Gallery，安特卫普；“Surgical Room”，2025，Cylinder Two，首尔；“Untitled”，2024，Nicodim Gallery，洛杉矶；“Night Market”，2024，Civil Art，纽约；“Creatures on my minde”，2024，Stance Gallery，斯德哥尔摩； “X 的收藏 202：一个男人的肖像”，2024，X Museum，北 京；“The Ballad of the Children of the Czar”，2024，Nicodim Gallery，布加勒斯特； “DISEMBODIED”，2024，Nicodim Gallery，洛杉矶； “全息之境”，2023，蜂巢当代艺术中心，上海；“Galeria Nicodim，10 Years”，2023，Nicodim Gallery，布加勒斯特；“Immaculate Heart of Margaritaville”，2023，Nicodim Gallery，洛杉矶；“Peripheries”，2022，Newchild Gallery， 安特卫普；“DISEMBODIED”，2022，Nicodim Gallery，布加勒斯特；“月光乍泄”，2022，LINSEED， 上海。