

毛冠帅，1993 年出生于中国宁波，现居上海。自 2013 年始以木为主要材料进行创作。为了配合木材与众不同的迷人质感，创造更为纯粹体现事物内在气息的作品，毛冠帅开始在日常的思考与感知状态下，深发创作无法在现实世界中直接被找到的形体。其作品强调个体的精神性表达，作品语言既保留原始性又充满当代感。

在接近十年的过程中，他将当代都市生活赋予年轻人的丰富刺激与蓬发灵感，转换、沉淀，成为木作的诸多形态的故事性来源。他奉行“风行水上”的工艺处理方式，手对木的销除、抛光，令其作品经历着艺术性的“风化”获得了柔软的肌肤质感，通过此种形态引导了光对作品的二次诠释。他并未停滞于此，通过抽象与节奏感，继续寻求世界中难觅的“根骨”。

近期展览：上海弥金画廊个展《透》（2021）、苏州沧浪亭群展《无语看波澜》（2020）、深圳美术馆群展《六月风象》（2019）、上海唐妮诗画廊群展《绘之手》（2019）

Mao Guanshuai, Born in Ningbo in 1993, now lives in Shanghai. Since 2013, Mao has used wood as his main material for his works. To match the unique and charming texture of wood, and create works that purely reflect the inner beauty of things, Mao has begun to create in a forms that could not be found directly in the real world through daily thinking and perception. His works emphasize individual spiritual expression, and meanwhile express originality and contemporariness.

In the past decade, he has transformed and precipitated the rich stimulation and inspiration of contemporary urban life to young audience into the source of stories to form his woodwork. He pursues art in the naturalist way: using his own hand to craft and polish wood, thus his works wears an artistic and skin-soft texture, which the form re-interprets the works via light. He continues his creation to search the principle of his wood world through rhythmic abstraction.

Recent exhibition: In Sight (2021) – Gene Gallery, Shanghai; As Time Goes By (2020) – Cang Lang Ting (The Surging Wave Pavilion) & Ke Yuan, Suzhou; Poetry of the Wind (2019) – Shenzhen Art Museum, Shenzhen; The Drawing Hand (2019) – Danysz Gallery, Shanghai.