

丁博：冯晨个展 | ARTFORUM展评 Bruce Ding: Feng Chen Solo Show | ARTFORUM Review

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胶囊上海 | Capsule Shanghai

冯晨在胶囊上海个展中的核心部分是一组各自独立又相互关联的录像装置作品：它们分布于画廊的不同房间，看似各自为政，但却保持着某种完美的同步。这组作品源自冯晨对声音与图像之间关系的反思。在这种反思与回应的中心处，一个暂且可被称作“自然主义”的观点认为，声音和图像的初始关系是自然和谐的，因为世界是和谐的，它们只是在媒介的再现中发生了变形或者缺失——这是一种“技术之罪”；而另一种观点则认为，世界本身就是一种“再现”，声音与图像之间并不存在稳固的关系，我们通过感知获得对于世界的某种“猜测”和“模拟”。冯晨显然对后者更加感兴趣。



冯晨，《7本真实存在的魔法书-第二次催眠》，2017，碳纤维，100×90×200cm。
Feng Chen, *7 Real Magic Books - The Second Hypnosis*, 2017, carbon fiber

如果录像不仅是一种记录，录像创作也不仅是对素材的拍摄和剪辑，那么更重要的是去创造一种生产声音与图像关系的机制。以此次展览中的一件场地特定的作品《光的背面》为例，整个作品的创造过程实际上也是一个规则设定的过程，借以解剖录像中视觉听觉之间的同步，再通过作品将之重新连接：艺术家先是利用声音控制镜头焦距的改变来进行拍摄，再为拍摄下来的影像配上新的声音，最后借新生成的声音控制房间内百叶窗的开合（其本身也发出新的声音），造成室内光线的变化。

声音控制运动，再由运动产生图像，然后借图像引发声音。在“运动-声音-运动-图像-运动-声音-运动-图像”这样的循环中，信息在不同的时空和媒介中不断进行着转化，并最终呈现为一段看似平平无奇的视听片段。除此之外，在作品的呈现方面，同一件作品被安排到了空间里不同位置上的屏幕，而同一块屏幕则依次循环播放着多件作品。随着观看的脚步，头戴无线耳机的观众会在空间的不同位置听到特定的声音。人们很难分辨他们所经历的哪些部分是被修改过的，也很难判断不同部分之间的关系如何。《震颤》中人体皮肤和肌肉不自主的机械颤动、《无题》里镜头的焦距变化、以及房间里不同位置发出的声音，一道构成了另一个世界。而在百叶窗开合的当口，随着室外光线的进入，两个世界融合了——那个虚拟的、想象的、设计的世界通过数据的转译改变了观者正在经历的现实。我们不禁开始怀疑，现实何在？

类似的询问在《7本真实存在的魔法书 - 第二次催眠》里以一种更加直接的方式被提出：图像是否有可能“如实”记录现实？当下被图像捕捉到的现实是如此的不稳固，以致于一旦转换视角，便会产生新的图像并带来新的现实。继续想下去，如果视角无限多，现实是否也会一样拥有无穷可能呢？实际上，“看到”这件事本身也不过是我们对外界信号的一种解读而已，是大脑对从视神经传来的信息组成形成的一种“意义”。从小患有白内障的人，因为缺少了这种组合的能力，即使手术之后，也无法把看到的视觉信息组合成为有意义的影像，而只能看到一大片杂乱的光线。认为我们可以客观的观察并描述世界实际上是一种催眠，让我们相信“眼见为实”，而艺术家利用这一催眠效果对观众进行了“二次催眠”。

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如此说来，任何事物在被观察到之前都应该处于不确定的状态，而感知成为一种“测量”，使它们坍缩成为某种确定。在表达、感知和真实三者之间，存在某种微妙的联系和互动。今天，我们都生活在各种各样的图形和声音界面之中，习惯了种种被调制过感知经验，冯晨的作品提示我们去留意这其中媒介的力量。甚至，我们也许需要重新定义现实与我们的关系。一种被唐纳德·霍夫曼 (Donald Hoffman) 称为“意识现实主义”的观点告诉我们，我们感知到的世界到底是什么并不重要，重要的是我们对感知到的事物的感受和反应。换句话说，我们对现实的感知其实都是“幻觉”。在我们的经验之外，并不存在一种独立的现实。因此，经验才是存在最核心、最真实的部分，它是现实的终极本质。



冯晨，“冯晨个展”展览现场，2017。
Exhibition view of Feng Chen Solo Show

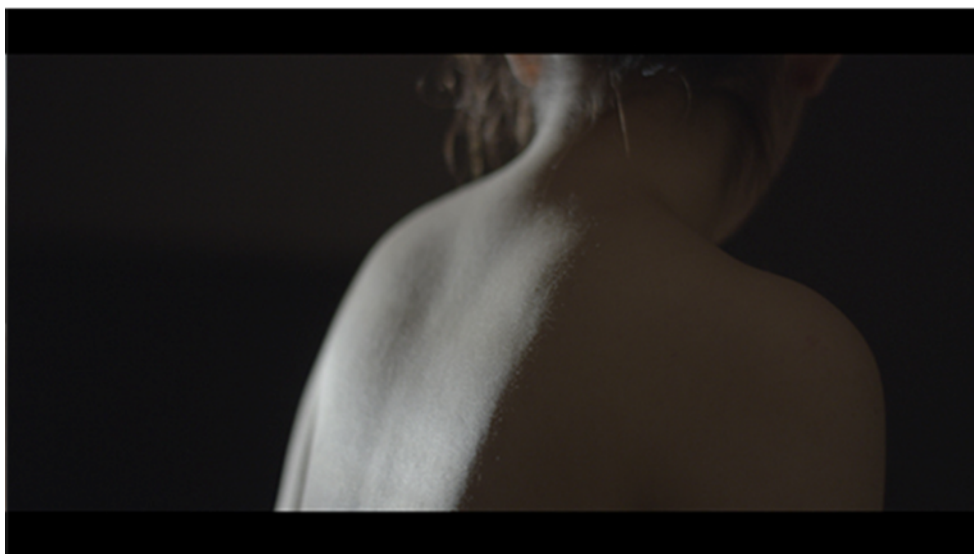
The core of Feng Chen’s solo show at Capsule Shanghai is a group of video installations that each stand alone, but also correlate to each other: they are placed in different rooms within the gallery. Although each work seems to be independent, they together maintain a perfect synchronization. This group of works is originated from Feng Chen’s reflection on the relationship between sound and image. In the center of this reflection and response, there is a point of view that could be referred to as “Naturalism”, which suggests that the initial relation between sound and image is natural and harmonious — because the world is harmonious, and the relationship is distorted or missing when reproduced through recurrence — a “fault of technology”. However, another point of view sees the world itself as a form of “reproduction”. There is no steady relation that exists between sound and image; we achieve certain “conjecture” and “simulation” towards this world through perception. Apparently, Feng Chen is more interested in the latter.

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If video is not only a form of recording, and creating a video piece is not only about shooting and editing material, then what is more important is creating a mechanism to produce the relationship between sound and image. An example is *The Darker Side of Light*, a site-specific work for the solo show. The process of creating this work is in fact also a process of setting rules — the synchronization between visual and auditory senses is dissected, then reconnected through the works themselves: the artist first shot using a sound-controlled changing focus lens, then edited new audio sources into the video. Finally, the blinds, which operate based on the audio frequency of the space, were installed — generating additional sound — and causing the change of light inside the rooms.

The sound controls the movement, the movement creates images, and the images generate the sound. In the circulation of “movement-sound-movement-image-movement-sound-image”, the information constantly transforms between time, space and medium, and eventually appears as a seemingly ordinary audio-visual piece. When presented, the same work is played on different screens in the space, and each screen loops multiple works in sequence. Wandering around the gallery, viewers wear a wireless headset and hear different sounds that are played in different areas of the space. It is difficult to tell which part that they have experienced has been altered, and additionally difficult to judge how the different parts connect with each other. The involuntary mechanical quiver of human skin and muscles in *Convulsion*, the vibrating camera focus in *Untitled* and the noises generated in different rooms — together they form another world. When the blinds open and close, light from the outside enters into the space. Two worlds merge together — the virtual, imagined and designed world alters the world of the viewer’s reality, through the translation of data. We can't help but wonder: where is the reality?



冯晨, 《震颤》, 2017, 三频同步录像装置, 彩色有声, 5分06秒、1分01秒、1分01秒.

Feng Chen, 'Convulsion', 2017, three-channel synchronized video installation 16:9

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A similar inquiry was proposed more directly in the work *7 Real Magic Books-The Second Hypnosis*: can images truthfully document reality? The image-captured reality exists in an unstable form; so when shifting perspective, the new image will produce a new reality. Along the same line, if the perspective is endless, then will reality also have infinite possibilities? In fact, 'seeing' is nothing more than a form of comprehension toward an outside signal — a 'meaning' for the cerebral interpretation of combined information from optic nerves. For those who possess cataracts, due to a lack of ability to process information — even after treatment — they are still unable to transform optical information to relevant images and only scattered lights can be seen. Objective observation and description of the world is actually a hypnosis that makes us believe what we see; the artist takes advantage of this theory, and repeats the same hypnotic effect to make the audience believe the image they see.

In this way, everything is uncertain until it is observed, and perception becomes a "measurement" when it collapses into a certainty. There are subtle connections and interactions between expression, perception and reality. Today, we experience various graphic and audio interfaces that are used to calibrate sensory-involvement. Feng Chen reminds us of the power of such media, to the extent that we must re-define anew the relationship between ourselves and reality. Donald Hoffman notes in *Consciousness Realism*, what we sense is less significant than the perceptions and reactions we obtain from the real world. In another sense, the perception we have is nothing more than a hallucination. Beyond our experience, there is no room for separated reality. Accordingly, experience is the core and the actual part of existence; it is the ultimate essence of reality.

English version translated by: Ken Zhao & Zoey Wan