

上海展评集锦

2017.07.07 Friday, 文 / 黄半衣

冯晨个展，胶囊上海（上海市徐汇区安福路275弄16号楼1层），
2017年5月20日到2017年8月6日

实验艺术家冯晨的个展充分利用了胶囊上海那坐落于弄堂中的低调空间。宁静的后院夏花盛开，在与院子的直接对照中，偶尔颤动的百叶窗从表面上看给人以奇怪的感觉，像是恐怖电影的开篇场景。许多艺术家成群地聚集着并有时滥用诸如图像表现或媒介力量之类的话题，在这样的情况下，冯晨观点的独特性在于他能够从技术和主题出发，建造出某种充分整合了我们对身体和空间认知的自动化系统。

记录身体痉挛动作的视频遍布展厅，当中呈现的或是手腕的特写，或是女人颈背性感的曲线。当我经过这些视频时，我的视觉经验被那些波动并彼此反弹的内置音波和动态信号连接起来。血管抽搐的节奏与耳机传来的超凡脱俗的声音同步。这反过来促使百叶窗颤动，随之大量的光线涌入。我认为，在某种程度上，冯晨对人与机器之关系的理解是E·T·A·霍夫曼的短篇故事《沙人》的实验版。在这篇故事中，主人公爱上了一个制作精良的机器人——但现实并非他认为的那样，自动化机器可能会令人同样快乐，同样难受。

冯晨可往来于不同知觉领域的的能力同样可见于他对实物的操控。我被一系列丙烯绘画深深地吸引，这些利用传统土耳其大理石花纹加工技术“水拓画”的作品例证了一个与通感有关的展览实例，有机多彩的螺旋形随不规律的节奏与能量而颤动。同样，在碳纤维雕塑《七本真实存在的魔法书》中，空间活力由三维绘画激活，不同的媒介得到良好连接。



Installation views of Feng Chen Solo Show at Capsule Shanghai, Shanghai, 2017. Photo courtesy of Capsule Shanghai and the artist.
胶囊上海《冯晨个展》展览现场图，2017。
图片由胶囊上海以及艺术家提供。

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文章中提到的同时提到的展览还有：

- “时间的种子”，上海喜玛拉雅美术馆（上海市浦东新区樱花路869号 喜玛拉雅中心A区3楼），
2017年4月22日到2017年7月30日
- 阿彼察邦·韦拉斯哈古，“纪念碑”，香格纳上海（徐汇区西岸龙腾大道2555号10号楼），
2017年5月28日到2017年7月27日
- 张怡，“再架构”，BANK（安福路298弄2号地下室），
2017年5月13日到2017年7月2日



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at Capsule Shanghai, Shanghai, 2017.
Photo courtesy of Capsule Shanghai and the artist.
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Shanghai Hit List

2017.07.07 Fri, by Banyu Huang

Feng Chen at Capsule Gallery (Building 16, 275 Anfu Lu, Xuhui District, Shanghai, China), May 20–August 6, 2017

The experimental artist Feng Chen's solo show makes full use of Capsule Gallery's unassuming space located inside a residential lane. In direct contrast to the serene backyard in full summer bloom, the sporadically quivering shutters seen from the outside gives off an eerie vibe—as though an opening scene to a horror movie. With many artists flocking to and sometimes over-abusing topics such as image representation or the power of media, Feng's unique perspective lies in his ability to technically and thematically construct automated systems that fully integrate our perception of body and space.

As I navigated videos that document the body's spastic movements distributed across the exhibition space, whether a close-up of a wrist, or the sensual curves of a woman's nape, my optic experiences are linked by built-in sonic and kinetic signals that fluctuate and bounce off of each other. The convulsing rhythms of a vein is synchronized with otherworldly sounds transmitted through headphones, which in turn trigger the blinds to flicker and let in floods of light. I felt that Feng's understanding of the relationship between man and machine is in some ways an experiential version of E. T. A. Hoffman's short story *The Sandman*, in which the protagonist falls in love with a well-crafted automaton—reality is not what it seems; automated mechanisms can be equally pleasurable, if not cruel.

The artist's gift in traveling between different sensorial realms can also be seen in his manipulation of material objects. I was greatly drawn to the series of acrylic paintings also on view: using *ebru*, a traditional Turkish marbling technique, the works exemplify a spectacular instance of synesthesia, the organic colorful spirals pulsating with irregular rhythm and energy. Similarly, the spatial dynamism of the carbon-fiber sculpture "7 Real Magic Book" is realized by drawing in three-dimensional space, comfortably bridging different mediums.

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at Capsule Shanghai, Shanghai, 2017.
Photo courtesy of Capsule Shanghai and the artist.
胶囊上海《冯晨个展》展览现场图，2017。
图片由胶囊上海以及艺术家提供。



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Exhibitions also mentioned in the article:

- *"Seeds of Time"* at Himalayas Museum (869 Yinghua Road, Pudong, Shanghai), Apr 22–Jul 30, 2017
- *Apichatpong Weerasethakul: Monuments* at ShanghART (ShanghArt Gallery, West Bund, 2555-10 Longteng Avenue, Xuhui District, Shanghai), May 28–Jul 27, 2017
- *Patty Chang* at BANK (Building 2, Lane 298 Anfu Lu, Xuhui District, Shanghai), May 13–July 2, 2017