

冯晨：光的背面

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冯晨，“冯晨个展”展览现场，2017

冯晨在胶囊上海的首次个展是一个具有整体性的艺术项目，包含了空间、运动、光线、视觉、声音、机械动能等多种元素。然而展览并不能被简单视作是这些元素的总和，而是一整套相互影响、制约和匹配的运作系统。胶囊上海位于上海闹市一条幽静的弄堂尽头，室内有三面高挑的大窗，面向户外庭院，看出去郁郁葱葱，景色别致。冯晨分别为这些窗户安装了三扇百叶窗，并通过电机对其进行有效地翻叶控制。每扇百叶窗不仅遮蔽了窗外的风景，还在机械控制下有节奏的开合，改变画廊采光，并与室内一同展出的录像作品互相呼应。

出生于1986年的冯晨毕业于中国美术学院新媒体系，其录像创作始终关注媒介的语言形态与观看方式，尤其是近年来基于声画同步展开了一系列创作实验。这件名为《光的背面》（2017）的录像装置，是冯晨根据此次展览场地创作的新作，它也是艺术家从影像向装置拓展的前所未有的尝试。百叶窗开合的节奏、翻叶的唰唰声、录像作品中抖动的景象或肌肉，以及从展场不同位置发出的心跳声、鼓点、自然声等，经由艺术家特制的机械装置实现同步。

通过对百叶窗的改造和控制，冯晨捕捉住了光线闪烁和运动，创造出可识别的、可视的声音语言和模式。其中，光线的移动、编织与切割，以及投影的轮廓、缝隙营造了一种像素化的视觉。观众在律动和节拍中触摸声音的物质性，在微颤的影像前感受平面的震动。在这个过程中，同步产生的一次次节奏成为主导观众体验的标志。而当夕阳西下，置身于光影绰约的现场，观众的身影也自然投影到墙上，成为作品生动的一部分。

《光的背面》包含了一套规则逻辑，即通过信号转译拆解、重建图像与声音之间的关系，进而探索由两者共同渲染的情境对人的感知的影响。冯晨最早在录像作品《无题》（2015）里对此有所尝

试：艺术家用声音信号控制摄像机镜头的运动，使其无法定焦，由此产生不断颤动的图像。另一件三屏录像装置《震颤》（2017）延续了类似的创作思路，以轻微的电流刺激人体神经和肌肉的运动。这件作品在此次展览中被打散，分布于不同的空间和屏幕上，与其他录像、装置、绘画作品相辅相成。在此，影像模糊地表达了一种悬置或缺席的状态，光则提升了暂停和期待的悬念，整个展览成为艺术家和观众对于画廊空间的测量和冥想。

很多时候，艺术被理解为一个制作过程，而且通常是一个被不断简化的过程。当冯晨的作品被拆分为一系列信号转译的动作，我们所获知的机械操作原理与艺术家的创作意图其实相去甚远。对冯晨而言，逻辑和条理会降低人的感受力，偶然和意外则可能成为感官被打开的窗口。例如，突然开合的百叶窗造成的惊诧，被电击的肢体调动的情绪，借助水的共振完成的湿拓画带来的审美体验，都是开启人们对身体感知的自觉的契机。事实上，冯晨的创作揭示了身体在意外状况下的处境，以及在面对更大的力量时——无论是生理的、机械的、社会的还是制度的，身体潜在的脆弱性。

在我看来，与其说冯晨尝试以技术形态实现对影像美学的开拓，不如说他试图探索一种理解方式，这种方式渴望介入个体经验与感知内部，激发人们把握影像、声音与空间的关系来寻求意义。在某种程度上，他的影像观念与工作方法体现了德勒兹与瓜塔里所指出的主体性的不稳定，即存在只能被认为是一种不断运动的现象，在无限内在性平面上形成不断转移的关系。在处理这些关系时，冯晨对经验的捕捉与控制提出了一个重要问题，即艺术家在多大程度上可以专注于一个瞬间到另一个瞬间的转移和变化，并且以观众的身体意识作为理解作品的有效途径——尽管一切都转瞬即逝。

Feng Chen: The Darker Side of Light

Azure Wu



Feng Chen, Feng Chen solo show installation view, 2017

Feng Chen's first solo exhibition at Capsule Shanghai incorporated light, visual, sound, and machine-controlled movement, among other elements.

Capsule is located in downtown Shanghai at the end of an alley tucked inside a residential compound. The middle room of the gallery contains three large windows that look out into a courtyard filled with bamboo and other greenery. For the exhibit, Feng Chen installed flickering blinds activated by a device controlled by sound. The installation regulates the flow of natural light into the room, sculpting space with rhythmic movement.

Feng Chen was born in 1986 and graduated from the New Media Department of Chinese Academy of Fine Arts. His video works are concerned with media language and viewing methods. A few years ago, he started a series of experimental audio works to accompany the video. “The Darker Side of Light” (2017), a site-specific light installation created for the show, marks an expansion of the artist’s oeuvre.

Through the transformation and control of the blinds, Feng Chen creates an audio language that is visible, including weaving daggers of light filtered through blinds and the silhouette of projections. Sound is imbued with a certain tangibility, as in the projected video images that pulsate rhythmically. Synchronized rhythm becomes central to the audience experience. When the sun sets, the audience’s shadow casts a natural projection onto the wall, becoming another vivid aspect of the work.

“The Darker Side of Light” explores the relationship between man and machine, movement and sound. In “Untitled” (2015), Feng Chen used sound to control the movement of a camera lens, resulting in a perpetually unfocused lens that produced vibrating images. The three-channel video “Convulsion” (2017) continues on the theme by depicting mechanized convulsions of human limbs synchronized with sounds from nature, computers and handclaps.

In many cases, art is understood as a production process, and is usually a process that is being simplified. The principle of mechanical operation we know is far from the artist’s creative intentions. For Feng Chen, the logic and order reduce human feelings, leaving only the occasional or accidental opening for senses. The surprise of flickering blinds and convulsing limbs highlight the role of the human body. In fact, Feng Chen’s work reveals the potential vulnerability of the body in the face of greater power, whether physical, mechanical, social or institutional.

Feng Chen attempts to explore new interpretations of the relationship among image, sound, and space. His video concept and work method reference what Deleuze and Guattari describe as the instability of subjectivity; the existence of which can only be regarded as one in constant flux. In dealing with these relationships, Feng Chen raises an important question regarding controlled environments: the extent to which an artist is able to focus on the changes that take place from one instant to the next, and, moreover, the viewer’s ability to understand the work—considering everything is always in flux.

Translated by Philana Woo