

**Feng Chen: Pretend It's a Game****Dates: 2023.03.17 – 05.13****Address: Capsule Shanghai, 1st Floor, Building 16, Anfu Lu 275 Nong, Xuhui District, Shanghai, China**

Capsule Shanghai is pleased to present “Pretend It's a Game”, Feng Chen's (b. 1986, Wuhan, China) third solo exhibition with the gallery, which showcases his new carbon fiber three-dimensional drawings and interactive installations that expand his on-going investigation into the intricate relation between perception and reality. The show will be on view at Capsule Shanghai from March 17 to May 13, 2023.

Carbon fiber sculptures are a focal point of Feng Chen's practice over the past several years, instigated by his interest in this material with an unprecedented combination of plasticity, lightness and solidity. The sculptures conceal their three-dimensionality and disguise themselves as lines drawn on the wall, only revealing their sculptural quality when the viewer moves around them and shifts perspective. While some are straightforwardly anthropomorphic in their forms that resemble human figures, others come to life when seen from certain angles, sketching various facial expressions or terrestrial creatures squirming forward, yet instantly resume their facets of modernist abstraction when the viewer changes position. In the same way that each twist of a kaleidoscope results in a different pattern consisting of the same pieces of colored glass, each step around the sculpture taken by the viewer conjures a unique optical effect – a game between the viewer and the work, the eye and the mind.

Humans often attempt to interpret and connect with the outside world through assigning our own images and qualities to inanimate objects. If the facial expressions in the sculptures emerge out of the viewer's imagination as a result of pareidolia<sup>1</sup>, the series of interactive installations titled *Twinkles* (2023) is a directly figurative representation of the face. Twinkling eyes open and move when a viewer's presence is sensed in proximity to the work. When the viewer looks at its mirror-finished face embossed with noses, bangs and other facial features, they are inevitably confronted with their own reflection. When we look into the eyes of an electronical being and feel a connection, with whom are we empathizing?

Following the soft light in the eyes to the dim gallery room that features the wall and floor carbon fiber sculptures, the viewer is surprised by sound and light as their entrance awakens certain elements in the room: gaming sound effects synchronize with dancing flash from the spotlights on the ceiling, shining on the sinuous sculptures to cast flickering shadows. As one walks along the stanchions towards the French window and lay eyes upon the water sprouting from the fountain in the garden outside, the viewer might start to wonder whether these seemingly random activities follow the pattern of their own movement in the space. Will they detect the sensor that triggers the activities and find the key to interact with the machines?

The answer is secondary. When the viewer leaves the movement-activated installation, they enter the last room in the exhibition with a mirror on the wall, protected with another stanchion. As they approach the work, the mirror begins to bend, distorting their reflection. Here they may recollect the experience of visual and auditory senses in the previous room, and recall the title of the work – *Pretend It's a Game*. The exhibition is as much an arcade as a labyrinth. The distorted figure in the mirror gazes back in taciturnity, suggesting that it is a game between one and one's perception; the habitual link between the two is short-circuited by the artist's deft orchestration of technologies and sensory experiences, allowing one to reexamine the misalignment between perception and reality.

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<sup>1</sup> Pareidolia is the tendency for perception to impose a meaningful interpretation on a nebulous stimulus, usually visual, so that one sees an object, pattern, or meaning where there is none. - Wikipedia

冯晨：假作游戏

展期：2023.03.17 – 05.13

地址：胶囊上海，上海徐汇区安福路 275 弄 16 号 1 层

胶囊上海荣幸呈现艺术家冯晨在画廊的第三次个展“假作游戏”，呈现他最新创作的碳纤维“立体绘画”和互动装置。这些新作延续了冯晨长期以来对于感知与现实之间的微妙关系的探索。展期为 2023 年 3 月 17 日至 5 月 13 日。

碳纤维雕塑起初因艺术家对这一极度坚固、可塑且轻盈的新型材料的兴趣而开启，现已发展成冯晨近年来创作中的一个核心部分。这些雕塑伪装成墙面上用笔画就的线条，巧妙地隐匿自身的立体感，只有在观者围绕其走动、改变视角时才显露出空间感。其中有些形似人像和四肢，直白地模拟人的形态，而另一些则仅在特定角度才看似表情各异的脸庞，或蠕动前进的陆地生物，一旦观者在作品前移动并改变观看角度，这种相似便烟消云散，作品随即呈现出它们如现代主义雕塑般抽象的切面。如同万花筒随着每次转动，同样的彩色玻璃片构成变幻的绚丽图案，每件雕塑也随着观者围绕其“移步换景”而呈现出不同的视觉效果。这是一个观者与作品、眼睛与思想之间的游戏。

人类对于外部世界的理解常常是通过为无生命的物体赋予类人的形象和品质。如果碳纤维雕塑中的种种表情诞生于观者在空想性错视<sup>1</sup>作用下的想象力，那么《小眼睛》（2023）这一系列互动装置则是对于脸庞直接的具象化重构。当作品感知到观者的靠近，它便转动闪烁的眼睛。它镜面的脸上有着鼻子和刘海等面部特征的浮雕肌理。当观者凝视它的脸时，也必须直面自己在镜中的身影。如果我们在面对一个电子造物时感到一种精神联结，我们究竟是在和谁共鸣？

当观者追随眼睛的柔光走进一间陈列着墙面和地面碳纤维雕塑的昏暗展厅，声音和光线突然出现——他的进入似乎触发了房中的某些元素。天花板上多盏射灯之间闪动的光线伴随着与之同步的游戏音效，照射在线条蜿蜒交缠的雕塑上，投下变幻的阴影。当观者随着一米栏的指引走到落地窗边，看到窗外花园中喷泉迸发的水柱，是否会想到这些看似随机的机械活动皆是由其自身的行动轨迹而控制？又是否会察觉到触发一切活动的感应器之所在，从而获得与这些机械互动的密钥？

答案不重要。当观者离开运动感应的装置所在的房间，他将进入到展览的最后一间房间。墙上挂着一面镜子，镜子前方是一组一米栏作为保护。一旦观者靠近作品，镜子便开始弯折，镜中反射的影像随之扭曲。此刻他或许会回想起在上一个房间中的视觉和听觉体验，并记起那件作品的名字叫做《假作游戏》。这个展览场域不仅是迷宫，也是游戏厅。镜中扭曲的身影缄默回望，默示着这是一场人与感知之间的游戏。艺术家凭借巧妙运用的技术和对感官体验的调度对二者之间既定的关联造成短路，使人得以重新审视感知和现实之间的错位。

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<sup>1</sup>空想性错视是一种心理现象，指的是大脑对外界的刺激（一副画面或一段声音）赋予一个实际的意义，但只是巧合，实际上“意义”并不存在。——维基百科