

Anthony Iacono: Trompe L'œil

Dates: 2026.04.18 – 06.06

Address: Capsule, 1st Floor, Building 16, Anfu Lu 275 Nong, Xuhui District, Shanghai, China

Capsule is pleased to present *Trompe L'œil*, Anthony Iacono's (b. 1987, Nyack, NY; lives and works in Philadelphia) second solo presentation with the gallery, opening on April 18 and on view through June 6, 2026.

Taking its title from the historical genre of illusionistic painting, *Trompe L'œil* engages as a game of perception, misrecognition, and the subtle mechanics of visual belief. The term—literally “to deceive the eye”—points to a long tradition in which painted surfaces masquerade as reality, staging moments of doubt between what is seen and what is inferred. A canonical example is Raphaelle Peale's *Venus Rising from the Sea*, which is believed to be the first painting in American art to depict a nude figure—but Peale has only convinced us that this is a nude, as the viewer is able to access just glimpse of the partial figure. A handkerchief appears to drape over the image, tempting the audience to lift the veil and peek underneath—merely to discover that the illusion resides entirely within the picture itself. A trompe l'oeil is a world of code and foolery.

The cunning nature of perception is foregrounded through Iacono's material process. Working primarily in collage from painted papers, Iacono produces images that initially appear seamless, almost graphic in their clarity. Yet closer inspection reveals a nuanced physicality: cut edges, layered surfaces, slight misalignments, subtly textured brushwork, and shadows that both construct and destabilize spatial illusion.

Iacono's relocation to Philadelphia further informs this approach. The city's history of trompe l'oeil painting—once central to the development of American realism—persists today in murals, storefronts, and everyday displays. This lineage intersects in the artist's studio. Props from model sessions decorate the space; postcards, color swatches, scissors, and fragments of other collages—a nod to the artist's tools and studio process—are pinned to walls and cast shadows which camouflage as reality in the works in this exhibition. Coins scatter across an opened envelop; paper corners curl forward; a flower hangs over a nail; a razor blade is pinned atop a print taped to the wall... Multiple pictorial planes stack and hover within a single frame. Rendered to scale, these studio still-lives entice the eye into a visual game of shadows, spatial relations, and implied narratives. The viewer oscillates between reading the image as flat representation and as three-dimensional object, caught within a perceptual loop that never fully resolves.

In Iacono's work, the logic of deception extends beyond optics into unstated meanings. The works draw upon a lineage of coded language—systems that operate through indirection, ambiguity, and shared recognition. Everyday objects and gestures become charged with latent significance: a carnation, a button or coin, or even the act of asking for the time or for a match to light a cigarette... Identity, stance and desire are communicated obliquely through signs concealed under the everyday. Meaning is neither fixed nor

singular: it depends on recognition, on context, on who is looking. A flower may function as ornament or as invitation; a gesture may register as incidental or intimate. Across these works, Iacono constructs a visual language that operates like code—public in appearance, yet privately inflected.

This tension is reinforced by the spatial experience of the exhibition itself. Works are installed at varying heights—some positioned at eye level, others placed low, requiring the viewer to kneel or crouch. This deliberate choreography of the viewing body introduces a heightened awareness of posture, proximity, and visibility. The exhibition space is further transformed through the introduction of partition walls that block windows to the outside and mimic a maze-like space. Within this setting, the act of looking is inflected by a dual sensation: a feeling of privacy coupled with a lingering awkwardness, an awareness of being both alone and potentially observed. The architecture activates not only movement, but also perception, framing each work as something glimpsed, approached, or partially concealed. Seeing becomes situational, contingent, and subtly performative.

Across *Trompe L'œil*, deception is not simply a visual trick but a relational condition. The exhibition short-circuits the loop between seeing and interpretation, opening a crevice where meaning emerges through suggestion, through timing and proximity, through what is articulated and what is withheld. When recognition is always partial and potentially mistaken, embrace the deceit. Lean into the illusion, for it can be a portal to a realm of alternative histories, perceptions, and ways of understanding.

安东尼·艾柯诺：错信之眼

展期：2026.04.18 – 06.06

地址：胶囊，中国上海徐汇区安福路 275 弄 16 号 1 楼

胶囊欣然呈现艺术家安东尼·艾柯诺（1987 年生于美国纽约州奈亚克，常驻费城）在画廊的第二次个展“错信之眼”（Trompe L'œil）。展览将于 2026 年 4 月 18 日开幕，并持续至 6 月 6 日。

展览标题取自错视画（Trompe L'œil）的绘画类型，围绕感知、误认和视觉说服力展开一场游戏。法语原词 trompe l'œil 直译为“欺骗双眼”，指向一种以视觉幻象为核心的绘画传统——画面内容精妙地伪装成现实中的景物，引发“所见”与“所知”之间的错位和犹疑。一个经典例子是拉斐尔·皮尔（Raphaelle Peale）的《维纳斯从海上升起》（Venus Rising from the Sea），该作通常被视为美国艺术史上第一幅裸体画，实则画中只呈现了少量的身体局部，却足以令观者信服画中人物为裸身之体。一方手帕遮盖了人像，诱使观者试图掀开窥探，却最终发现，这层遮蔽物亦为画中所绘。“错信之眼”是一个暗码与诡计的世界。

艾柯诺以材料实践来凸显感知的欺骗性。他的创作以设色纸张拼贴为主要形式，作品乍看之下平整利落，带有些许平面设计和数码图像的清晰感，然而细看之后，微妙的物质性逐渐显现：剪切的边缘、层叠的表面、轻微的错位、笔触的肌理，以及建构空间假象的同时又将其瓦解的阴影。

艺术家迁居费城的经历为这一创作方法提供了灵感和语境。这座城市的错视画传统曾在美国现实主义的发展中扮演重要角色，至今仍在壁画、橱窗与日常装饰中得以延续。这一历史脉络在艺术家工作室中与其个人生活相互交织。工作室里装点着模特写生的道具，墙上钉着明信片、色卡、剪刀和拼贴碎片。在展出作品中，它们投下的阴影难辨真假，这些元素亦是对艺术家创作工具和过程的致意。打开的信封上散落着硬币，纸张边角微微卷起，钉子上垂挂着一朵雏菊，招贴画上钉着一叶刀片……多个图像平面在同一画面中交叠。这些工作室静物以实际比例呈现，诱使观看的目光进入一场光影明暗、空间关系与隐含叙事的游戏。当观者迟疑眼前景物是平面图像还是三维物体时，便已然陷入一个始终无法完全闭合的感知回路。

艾柯诺作品的欺骗性从视觉的幻象延展到语义的暧昧。作品以暗码为原点。在这个间接、含混、依赖特定人群间的共识而运作的语言系统中，康乃馨、纽扣、硬币、询问时间或借火点烟等日常物件与动作皆可被赋予言外之意。身份、立场与诉求通过隐匿于日常之下的暗号来间接传达。意义并非单一或固定，而是取决于是否被识别、发生在何语境，以及由谁来读取。花朵可以是装饰，也可以是邀请；手势或许是偶然，亦或是信号。在这组作品中，艾柯诺建构了一套视觉密码，面貌一览无遗，意义因人而异。

这种张力在展览空间的设计中被进一步强化。作品悬置于不同高度，有的落于视线，有的贴近地面，需要俯身观看。这种对观者身体的调度，使其对姿态、距离和可见度变得格外敏感。展厅中的隔档遮蔽了

窗景，构成迷宫般的空间。观看体验因此带有令人不适的私密感，在独处中又似被注视。这一结构不仅激活了人在空间中的移动，也塑造了对作品的感知，每件作品都成为了被遮掩、被发现、被靠近的对象。观看因此成为一种情境化的、偶发的、并带有轻微表演性质的行为。

在“错信之眼”中，欺骗是视觉的诡计，更是关系的境况。展览切断了“观看”与“解读”之间的闭环，意义在暗示中传递，在时机和距离中显现，在直白吐露与欲言又止之间的裂隙中滋生。既然认知的误差在所难免，不妨拥抱欺骗，踏入幻象，那或将通往别样的历史、感知和解读。