

ARTFORUM

Critics' Picks: Victoria Fu By Frances Jacobus-Parker February 2015

A large neon hand beckons from a glass window in Victoria Fu's latest exhibition, endlessly repeating a simple gesture: index finger and thumb together, then apart, then lights out. To anyone familiar with touchscreen devices, the movement reads as the command for enlarging an image. Yet, rather than a hand manipulating pixels, *PinchZoom* (all works 2015) suggests a physical world beholden to virtual operations; we too may be pinched or zoomed.

Fu's multimedia installation, staged in a Brutalist building, limns points of contact and slippage between physical and virtual, flesh and screen. In the video *Bubble Over Green*, shown on a flatscreen monitor, hands tearing through and painting over sheets of paper meet a digitally altered overlay of the same, producing perceptual confusion between surface and depth or pre and postproduction. The video installation *Velvet Peel 1*, projected high along one wall like an entablature, combines appropriated stock imagery and audio without narrative or even sensory coherence— we hear water, but the figures onscreen remain dry. This surreal or perhaps hyperreal environment of lush sounds and images is inhabited by the dancers Polina Akhmetzyanova and Matilda Lidberg, choreographed and filmed by Fu. Occasionally, these wouldbe protagonists try to engage their greenscreen world, at one point swaying their butts as if to swipe an image aside but to no avail. The works were commissioned for this space, and footage of the building connects the video's realm to our own. Rather than a utopian celebration of interactivity, this show illuminates the ways in which our sensorium shapes, and is shaped by, our daily engagement with technologies.

