

Daniel Chen: Desert Views**Dates: 2026.07.29 – 09.09****Address: Capsule, 1st Floor, Building 16, Anfu Lu 275 Nong, Xuhui District, Shanghai, China**

Capsule is pleased to present *Desert Views*, Daniel Chen's (b. 1997, Huntsville, Alabama) third solo exhibition at the gallery. The twenty-nine paintings on view are selected from a larger body of over one hundred works that the artist has been developing over the past months, marking an ongoing experiment in translating the spontaneity of drawing in a sketchbook into painting on canvas. Intimately scaled and intuitively rendered, each painting traces a passing thought, a remembered image, or an ordinary moment, creating a viewing experience akin to flipping through a personal visual diary—one composed of self-contained vignettes rather than complete narratives; tinted recollections rather than realistic depictions.

The series was sparked by a road trip through Arizona earlier this year. The journey was prompted by the memory of the artist's father speaking with admiration of the sublime landscape during Chen's childhood. The desert, therefore, is less a destination than an excuse to drive through vast highways, red rocks, and arid lands—to experience a journey that father and son never had the chance to take together.

Uniform in size, the canvases unfold like shifting views framed by a car window. *A Formation* (all works 2026) crops a larger scene against a faint blue sky. Amidst lush vegetation, two flowers appear *Holding Hands*. The desert at different moments is compressed into a single, dense prismatic line across the blank canvas in *Line (Time)*.

With the monotonous action of driving through a vast landscape, sceneries begin to intertwine with memories and reveries. The artist imagines his father *Driving Really Fast* across the American Midwest with sentimental ballads playing from the car stereo; the landscape dissolves into fragmented compositions, sedimented layers, and tactile masses of paint. Chen recalls his mother's homemade wine (*Fermentation*), and the *Ping Pong Table* that served as the center of family life. Geometric plaster drawing models are incidentally arranged into a *Keyhole* that unlocks a fiery sky. An old painting first made during college is reconfigured, summoning assorted *Small Remnants* that he had previously drawn. Throughout the exhibition, landscapes are quietly interlaced with household objects, abstract forms, and ordinary moments that carry unexpected emotional weight.

"Immediate, direct, not fussy"—Chen paints these canvases with honesty and, once completed, releases them without lingering attachment. They are executed through fresh impulses and decisive brushwork,

before they can be overthought, unnecessarily refined, or made excessively precious. Meaning and associations are not anchored at the moment of creation, but emerge later through the process of selection, paring, and sequencing. *Blue and Purple Grid* functions simultaneously as a formal exercise in space and order and, when paired with *Purple Flower*, as a distant field of blossoms. In *Valley 1*, the diptych format introduces a new emotional tension, as a valley emerges from bands of color before dissolving again into dizzying abstraction. Across the spaces, the paintings unfold in an intermittent rhythm that echoes the cadence of a road trip or the flow of a string of thoughts.

Transient sights caress our eyes. Like postcards sent from a place already left behind, or travel journals revisited only after the trip has faded into memory, these paintings suggest that what stays with us is often not the landmark itself, but the fleeting glance, the conversation, the song on the radio, and the thoughts they quietly set in motion, returning unexpectedly long afterwards.



陈飞：过眼风烟

展期：2026.07.29 – 09.09

地址：胶囊，中国上海徐汇区安福路 275 弄 16 号 1 楼

胶囊荣幸呈现陈飞（Daniel Chen，1997 年生于美国阿拉巴马州亨茨维尔）于画廊的第三次个展“过眼风烟”。展出的二十九幅绘画选自艺术家过去数月间创作的一百余件作品。该系列标志着他持续进行的一项创作实验——用速写一般即兴自发的方式创作布面油画。作品以直觉的笔触和亲昵的尺幅，记录了一个个掠过的思绪、记忆的画面、日常的片刻。观看作品的体验如同翻阅某人的视觉日记。作品呈现的并非完整的叙事，而是自洽的片段；并非现实的重现，而是被情感过滤的回忆。

该系列作品缘起于艺术家今年年初在亚利桑那州的一次公路旅行。在陈飞的记忆中，父亲时常怀着赞叹和向往谈及当地的壮丽风景。因此，对他来说，沙漠实则并非此行的目的地，而是一个契机，促使他穿越绵延的公路、赤色的岩地和干燥的莽原，去经历一段父子二人终究未曾一同踏上旅程。

同一尺幅的画布贯穿了整个展览，如同公路旅行中的视野，不论窗外景色如何流转，看到的总是以车窗为框的一方光景。《形聚》（所有作品创作于 2026 年）截取了淡蓝天空下广袤地景的一隅，繁茂的植被间两朵花轻轻《牵手》，《线条（时间）》则将不同时刻的沙漠凝练成一条纵贯空白画布的浓厚彩虹。

驱车穿越开阔的地域有时是漫长而单调的，此时眼前景象逐渐与记忆和遐想交叠。艺术家想象父亲《飞车》穿行于美国中西部，车里播放着抒情老歌，风景随之消融为松动的构图、层积的色块和颜料的肌理。他想起母亲自酿的葡萄酒（《发酵》）和家中一物多用的《乒乓桌》。绘画课上练习用的几何石膏模型偶然组合成一个开启炽红天空的《锁眼》。一幅大学时期的旧作被重新演绎，画面中集结了艺术家曾经画过的各式杂物的《小小遗痕》。纵观整个展览，风景中穿插着家中事物、抽象形式和日常瞬间，看似微末却承载着意料之外的情感重量。

“即刻、直接、轻松。”轻松来源于艺术家作画过程中的坦诚，更表现为画就之后的洒脱。作品诞生于当下的兴之所至和果断的下笔如流，在被推敲、雕琢或过份珍视之前便宣告完成。作品的意义和关联并非在创作当下就已锚定，而是在之后的甄选、取舍、组合与编排过程中逐渐显化。《蓝紫格纹》是一场关于空间与秩序的形式探索，当它与《紫花》并置时，又好似远初盛放的花海。《峡谷 1》中，双联画的形式引入了新的情绪张力：山谷从色彩条纹中浮现，随即又消解在眩目的抽象形态之中。展览中的绘画以一种断续的节律徐徐展开，如同公路旅行中的走走停停，亦如思绪在脑海里的起伏涨落。

飞驰的风景拂过我们的眼睛。像是从早已离开的地方寄来的明信片，或是多年以后才会翻看的旅行笔记，陈飞的作品提醒我们，最终我们记住的往往不是地标的风景，而是途中的交谈、电台的音乐、不经意的一瞥，以及它们悄然触动的心弦——在许久之后，某个始料未及的时刻传来回音。