

Kyle Coniglio: Gigas**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 *Gigas*, Kyle Coniglio's (b. 1988 in New Jersey, USA) first solo exhibition at the gallery. Through a new body of paintings and drawings, the artist constructs a fictional terrain where beauty and menace, desire and tenderness coexist. Populated by colossal giants, frail humans, and atmospheric landscapes, this imagined universe reflects on desire, power, and the fragile resilience of those who live beneath their shadow.

This group of works marks a new direction where the artist shifts away from direct depiction of vulnerable male bodies that characterized his earlier works, instead portraying the world they inhabit and revealing the forces that give rise to their fragility. The giants' exaggerated physiques and commanding presence make them immediately alluring, yet they also personify looming forces whose scale overwhelms the landscape they occupy. Rather than heroic protagonists, the giants function as avatars of insatiable consumption. They embody systems that seduce through spectacle while leaving exhaustion and ruin in their wake, their idealized bodies reflecting contemporary fantasies of power, physical perfection, and masculine dominance.

In *Gigas 1* (all works 2026), a towering male figure emerges from a fiery landscape. His body extends beyond the canvas, dwarfing the chopped tree trunk in the foreground and the low horizon behind him. He extends one oversized hand toward the viewer—a gesture oscillating between invitation and intimidation—while holding a small object to his mouth with the other, as though idly savoring or toying with it. The relaxed demeanor and idealized physique render him charismatic. The viewer is captivated by his beauty even while becoming acutely aware of their own vulnerability. It is precisely this coexistence of temptation and quiet menace that anchors the emotional logic of the *Gigas* series.

While the figure in *Gigas 1* projects an undercurrent of threat with his expressive gesture and the alarming vermilion palette, the giant in *Gigas 2* appears unexpectedly humanized and relatable. The dominating face of the young man, suffused with luminous yellow and hints of phosphorescent green, emerges softly from a hazy ground. His familiar features, downcast eyes, gentle expression, and a trace of a smile suggest emotional openness, as though he is caught in a moment of conversation. This otherwise amiable portrait is disrupted by a second, diminutive figure standing alone in the lower right corner. Although existing on drastically different scales of reality, the two figures are joined by their gaze, leaving it ambiguous whether the lonesome human is confronting or dreaming of the celestial face above. Domination need not be overtly violent; it often disguises itself as something affable and quotidian.

Landscape has become an increasingly important element in Coniglio's practice since his relocation to New York's Hudson Valley, home of the nineteenth-century Hudson River School. Echoing that tradition's sensitivity to atmosphere, light, and the sublime, his landscapes are less descriptions of a specific place than psychological terrains shaped by contemporary anxieties. Rather than defining forms through sharp

contours, Coniglio builds his image with soft transitions and fluid layers of paint, allowing atmosphere and color to carry much of the emotional weight. The monumental bodies appear strangely weightless, suspended between apparition and physical substance. Smoky oranges, dusty pinks, pale blues, olive greens, and misty grays recur throughout the exhibition, creating a world suspended between dawn and dusk, dream and aftermath.

Miasma Mountains was created whilst a haze of wildfire smoke veiled the sky in northern America. The calamity—increasingly frequent and destructive in recent years—tints the scene with an otherworldly violet hue. An apocalyptic orange sun hangs low above the mountains, while the haunting shadow of a figure is silhouetted in the background. The painting suggests an environment irrevocably altered by relentless extraction and consumption. In *Reprise* and *In the Silent Blue*, solitary figures appear poised in moments of fatigue and introspection. Although the giants are absent, their presence is nonetheless felt.

The paintings are punctuated by graphite-and-chalk drawings. Composed through sophisticated tonal gradations and delicate marks, a small group of men in nature struggles to move a mirrored disco ball—a recurring motif in the exhibition that evokes queer joy, nostalgic glamour, optimism, and resilience. At once a burdensome object and a sacred relic, the disco ball becomes a fragile beacon carried through and preserved within an uncertain world.

Across the exhibition, Coniglio constructs an oneiric allegory of helplessly disoriented mortals and uncannily humanized giants, inviting the viewer to reflect on the seductive yet crushing forces that shape our physical and emotional realms, and how, ultimately, these forces take the shape of our own fantasies and are born from human nature.

凯尔·康尼里奥：吉加斯

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

胶囊荣幸呈现凯尔·康尼里奥 (Kyle Coniglio, 1988 年生于美国新泽西州) 于画廊的首次个展“吉加斯”。艺术家在这组最新创作的布面绘画和纸本素描中，构建了一个美丽与危险、欲望与柔情并存的虚构世界。写意的风景里栖息着庞大的巨灵和渺小的凡人，映照出权力、欲望，以及生活在其阴影之下的人们那悬丝一线的坚韧。

该系列标志着康尼里奥创作方向的转变。不同于以往作品对脆弱男性形象的直接描绘，这次他将目光转向他们栖居的世界，揭示造成其脆弱处境的隐秘力量。巨灵巍然的体魄和强烈的存在感具有不容分说的吸引力，却也以其超人的尺度支配着所处的世界。他们远非救世的英雄，而是无止境欲望和消费的化身。巨灵所象征的社会系统以光鲜亮丽的外表诱惑人心，最终留下的却是枯竭与废墟。他们理想化的身体折射出当代社会对权力、完美外表和男性权威的执迷。

在《吉加斯 1》(所有作品创作于 2026 年) 中，一个男性形象伫立在炽红的天地间，身体延伸至画面之外，将前景中被砍伐的树干和身后低矮的地平线衬得格外渺小。他将一只硕大的手伸向观者，是邀请亦或威慑的姿态，另一只手则将某样小物送至嘴边，悠哉地品尝或把玩着。从容的神态和完美的躯体赋予他难以抗拒的魅力。观者在惊叹其美感的同时，也愈发意识到自身的渺小。这种诱惑与威胁并存的状态正是《吉加斯》系列的情感基调。

《吉加斯 1》的人物姿态和猩红色调透露出危险的暗流，而《吉加斯 2》中的巨灵则意外地具有邻人般的亲和。一位年轻男子的面容从朦胧的风景中浮现，笼罩在明亮的暖黄和幽异的绿影中。他熟悉的样貌、低垂的目光、温和的神情，以及嘴角若有似无的微笑，都传递出一种情感上的可亲，仿佛被凝固在闲谈中的一瞬。若非画面右下角孤身伫立的单薄身影，这本会是一幅亲和可爱的人物肖像。二者存在于截然不同的尺度，目光却在空中交汇。这神祇般俯瞰大地的庞大面孔，是孤独人类对峙的实体，还是梦中的幻景？支配并不总是暴力的，它往往伪装成我们最为熟悉的稀松寻常。

康尼里奥迁居纽约州哈德逊河地区后，风景成为其作品中愈发重要的元素。这里是十九世纪哈德逊河画派的发源地，该画派注重氛围、光线与崇高的自然。受其熏陶，康尼里奥笔下的风景并非对特定地域的描绘，而是当代焦虑下的心灵图景。他鲜少以清晰的轮廓来刻画形态，多用柔和的色彩过渡和湿润的层层颜料建构画面，让氛围与色彩承载大部分的情绪表现力。巨灵的身体因此显得异常轻盈，游离于幻影与实体之间。烟熏的橙色、蒙尘的淡粉、幽静的浅蓝、橄榄绿与雾灰色贯穿整个展览，共同营造出一个摇摆在黄昏与黎明、梦境与初醒之间的世界。

《迷瘴山》创作之时，北美的上空正被山火的烟霾笼罩。此种近年来愈发频繁暴虐的灾难，为画面染上一层异样的淡紫色。一轮末日的橙红太阳低悬在群山之上，远处依稀浮现一个幽微的人影。画面昭示了被无休止的攫取与消耗彻底改变的世界。在《重演》与《寂静的蓝》中，孤独的人物在疲惫与沉思的片刻间出神。巨灵的身影并未出现，他们的存在却挥之不去。

展览中，布面绘画之间穿插着石墨与粉笔绘制的纸本素描。艺术家以细腻的笔触和丰富的明暗层次，描绘了山野间三两成群的男性合力搬运一颗镜面迪斯科球的场景。作为贯穿展览的重要意象，迪斯科球

是群体欢愉、旧日浮华、乐观精神与坚韧心境的精神象征。它固然是沉重的负担，却亦如仅存的圣物，在充满未知的世界中被小心迁移和守护，闪烁着微弱而美妙的光芒。

纵观整个展览，康尼里奥描绘了一则如梦的寓言——凡人彷徨无依，巨灵假借人形。在对庞然大物的向往和恐惧交织中，我们终将意识到，是人的幻想赋予了他们形体，人的本性给予了他们生命。