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**Cheng Chit Yan: Silent Permeation****Dates: 2026.01.17 – 02.28****Address: Capsule, 1st Floor, Building 16, Anfu Lu 275 Nong, Xuhui District, Shanghai, China**

Capsule is pleased to present *Silent Permeation*, Cheng Chit Yan's (b. 1999 in Hong Kong, China; lives and works in Hong Kong) first solo exhibition at the gallery, opening on January 17 and on view through February 28, 2026.

The exhibition is not a loud declaration, but a soft murmur that lingers. Through nine new paintings, Cheng invites us into the quiet, liminal spaces that exist between journey and arrival, observation and absorption, the self and the landscape. She articulates the weight of one's own perceptions and the tender ache of being simultaneously connected to and separated from the world. Cheng positions herself and her viewer as modern-day flâneurs—not the detached 19th-century strollers, but contemporary wanderers whose travel is as much internal as geographical.

The exhibition constructs a fragmented world built on boundaries and magic realism. In Cheng's visual lexicon, windows, aquariums, fences, and the very surface of the canvas are not merely frames but psychological thresholds that we constantly negotiate. In *Wandering in Moss Traces* (all works 2025), a soft, tangible glow emanates through the glass of a moss-covered aquarium, itself viewed through the bars of a fence. The work originates from a memory of passing through the streets, where the artist's gaze accidentally caught the deep interior of an old building's entrance. The fence and glass become a double barrier, rendering the vibrant orange fish inside both luminous and utterly lonely—mirroring the painter and the viewer alike.

Cheng's poetry resides in her ability to shift our gaze from the panoramic to the intimate, from documenting a place to exploring a state of observation. A memory of a raucous street band is distilled into toylike figures dancing on a tabletop. A figure holds a glass glowing with the green haze of absinthe—a liquor Cheng first tasted out of pure curiosity, only later discovering its storied connections to nineteenth-century masters such as Degas and Van Gogh. We perceive a liquid distortion of sound, a head resting heavily on a wooden table, eyes glazed over in dissociation or reverie (*For a Sound Sleep*). In *Passing Through the Deer*, a snowy park at dusk functions less as

a landscape and more as an emotional field, where the tentative, silent gaze shared between a human observer and a deer melts the abstract fence that separates them.

Cheng's observant eye translates the aesthetic residue of life—the suspension of the sunset, the dim light of old building entrances, the echoes of drunken music—into a visual language of dreamlike tones, warped perspectives, and pockets of uncanny luminosity. The nine works, a combination of large-scale scenes and smaller, fragmented portals, operate like *mise-en-scènes* from a deeply intimate and barely accessible dream diary. They are psychic landscapes where geography is subordinate to emotion: a winding staircase with melting balustrades leads somewhere unknowable, enveloped in an intoxicating green fog. A lone figure hesitates below by a small pool, suspended between civilisation and nature. There is a palpable sense of unease and lingering—a chair sits empty, and no one is arriving anywhere (*Room for a Breath*). In *A Soft Defense*, a delicate pink parrot curls up to rest, but keeps one eye open, vigilant and alert, suspended between vulnerability and self-protection.

Ultimately, 'Silent Permeation' is an ode to the gentle, relentless passage of time and feeling, harmony and solitude. Cheng finds resonance in ephemerality through world-building on the canvas—mysterious, imaginative, and tinged with reality and memory. As the exhibition's title suggests, memory permeates the present, time seeps through moments, the self soaks into the outer world, and identity forms through an osmosis of solitude. Cheng is not interested in offering explicit narratives or descriptions, but rather in offering foggy spaces for repose and reflection.

The viewer is led by the hand into a quiet room, bathed in soft light from a window, toward a vacant chair still holding dissipating warmth. The quiet asks, will you stay, or will you cross over?

Text by Eunice Tsang

郑皓欣：静默的渗透

展期：2026.01.17 – 02.28

地址：胶囊，中国上海徐汇区安福路 275 弄 16 号 1 楼

胶囊欣然呈现郑皓欣（1999 年生于中国香港，常驻香港）在画廊的首次个展“静默的渗透”，展览将于 2026 年 1 月 17 日开幕，持续至 2 月 28 日。

展览并非高亢的宣言，而是萦绕的低语。九件全新绘画作品引领我们漫步在介于旅途与终点、观察与内化、自我与风景之间的静谧地带。艺术家以丰沛的感受力娓娓道出自我与世界若即若离的隐痛。她将自己与观者一并置入漫游者（flâneurs）的角色，不同于十九世纪游荡者的冷眼旁观，当代漫游者的旅程不仅探索地理空间，也通向精神世界。

展览描绘了一个暗含边界和屏障、富有魔幻现实主义色彩的碎片化世界。在郑皓欣的视觉语汇中，窗户、水族箱、栅栏以及画布本身都不只是外在框架，更是我们不断试探和动摇的心理界限。在《苔痕中游移》（所有作品创作于 2025）中，栅栏间显露着布满苔藓的鱼缸，玻璃后透出柔和而浓稠的微光。作品源于艺术家在街道穿行间，目光偶然瞥到一座旧建筑入口深处的记忆。栅栏与玻璃的双重屏障令缸中橙红色鹦鹉鱼显得愈发熠然而孤独，照映出艺术家与观者的心境。

郑皓欣的诗意在于她巧妙地将我们的视线从宏观全景缓缓推进至亲密纤毫，作品的意图并非是记录任何处所，而是捕捉观察的状态本身。一段关于喧闹街头乐队的记忆被凝炼成桌面上玩具般的跳舞小人。画面主体手握泛着绿色雾光的酒杯——艺术家起初纯粹出于好奇试饮了苦艾酒，此后才察觉其与德加及梵高等十九世纪艺术家的渊源。声音被液化扭曲，头沉甸甸地倚在木桌上，出神遐思中目光迷朦（《换一场安稳睡眠》）。《路过鹿间》中，暮雪下的公园不仅是一抹风景，更是一片情感场域。铁丝网被刻画得抽象写意，仿佛因屏障两端的人与鹿那踌躇试探的静默凝望而悄然消融。

夕阳的悬停、旧建筑入口的微光、醉意音乐的回响……郑皓欣以细腻敏锐的观察将生命体验中美的残片转化为特有的视觉语言：梦境的色调、扭曲的视角和幽异的光辉。九件作品中远观的全景与碎片化的细节交叠并置，如同语义朦胧的梦的日记。在这些精神图景中，实景让位于情感：旋转楼梯的扶手仿佛正在融化，尽头消失在奇异的绿色浓雾之中。一个孤独的身影驻足于台阶下的水池旁，在自然与文明之间踟蹰不前。不安与徘徊在画面中滋生——椅子始终空着，没有人真正抵达（《安放的角落》）。而在《柔软的防御》中，一只娇弱的粉色鹦鹉蜷缩着休憩，却仍睁着一只警醒的眼睛，游离在脆弱与防备之间。

“静默的渗透”是一首颂歌，献给时间与情感、和谐与孤寂那悄无声息而永不停歇的流变。作品构筑的世界神秘而梦幻，带着现实与记忆的痕迹，艺术家借此在无常之中寻找共鸣。正如展览标题所示，记忆弥漫当下，时间流入瞬间，个体浸入世界，自我在孤独的渗透中形成。郑皓欣并不试图提供明确的叙事或详述，而是敞开一片朦胧的空间，供人停驻沉思。

CAPSULE

观者被轻轻引入一间静谧的房间，窗边柔光洒落，空椅子仍留有余温。静谧中传来：“你将停留，还是前行？”

撰文：曾智爱怡