

Tian Jianxin: A User Guide**Dates: 2026.05.21 – 05.31****Address: Room 201, Building A07, 798 Art District, Chaoyang District, Beijing**

Capsule is pleased to make its debut at Gallery Weekend Beijing with *A User Guide*, a solo exhibition by Tian Jianxin (b. 1994, Baoding, China). The exhibition will be on view from May 21 to May 31, 2026, at Room 201, Building A07, 798 Art District, Chaoyang District, Beijing.

How to use a rice cooker inner pot? First, place it on a workstation at a suitable height. Next, hammer it into a form of your liking. Finally, hang it on a wall where you see fit. The exhibition unfolds as Tian's tongue-in-cheek manual for useless things.

The presentation brings together a group of sculptures by the artist in recent years. He salvages discarded domestic and industrial objects—rice cooker inner pots, former Soviet gasoline barrels, car hoods, herbal medicine scoops, mugs, dustpans, safety helmets, and more. His techniques are strikingly simple while the working process is intensely physical. Through hammering, collaging, and occasional localized coloration, faint bas-reliefs of faces and bodies begin to emerge across metal surfaces. He never subjects found objects to destructive interventions such as cutting; rather, he allows forms to be freed from the objects themselves, conceiving and shaping new figures from their existing forms, textures, and traces of use. In *Hercules* (2024), the helmet's rivets animate the figure's wide-eyed, glaring expression, while the raised ridges of its shell transform into defined brow bones and bulged veins. In *Second Skin* (2025), gauze-like copper mesh protrudes from fractures in an aluminum tray, highlighting exposed wounds on an otherwise idealized, muscular torso. Tian's practice is a constant tango with limitation: the artist works within the framework of the given object—not as something to be constrained by, but as a source of guidance and inspiration.

The trick to this tango lies in a pure, and consequently fresh, way of looking. The artist temporarily banishes preconceived notions of an object's function, origin, and value, approaching what stands before him with an almost ignorant curiosity. In the same way that Michelangelo saw the angel in the marble, Tian uncovers latent possibilities embedded within mundane objects.

The works reflect a broad spectrum of influences from the histories of art and sculpture. His largest work to date, *Narcissus* (2026), invokes the Greek mythology of the young man who falls blindly in love with his own reflection, probing themes of self and image, desire and projection. *Lotus Position* (2026) similarly embodies a folkloric sense of surrealism. Many of Tian's works, such as *Hand* (2025) and *Half the Sky* (2026), eschew the complete figure or grand scenes in favor of a gesture, a fragment of a torso, or a glimpse of a visage, recalling Auguste Rodin's sustained fascination with the partial body. At times, the figures assume the rounded fullness of Tang dynasty Buddhist statuary; at others, they evoke the rustic rawness and endearing naïveté of folk effigies such as festival masks and architectural guardian beasts.

Through these shifting references, the works guide viewers across a procession of temporalities and civilizations. At the same time, the exhibition as a whole forms an uncanny yet whimsical post-industrial ruin, quietly registering the residues of what we produce, consume, create, and think. The title *A User Guide* is a playful nod to the artist's method of reactivating discarded objects. Moving through the exhibition, viewers may begin to uncover the hidden value and poetics of ordinary things. Ultimately, the exhibition serves as a manual for alternative ways of seeing, imagining, and interpreting the world.

田建新：使用指南

展期：2026.05.21 – 05.31

地址：北京市朝阳区 798 艺术区 A07大楼 201

胶囊欣然宣布首次参加画廊周北京，呈现田建新（1994 年生于中国保定）的个展“使用指南”。展览将于 2026 年 5 月 21 日至 5 月 31 日在北京市朝阳区 798 艺术区 A07大楼 201 展出。

如何使用电饭煲内胆？首先将其置于一个高度适宜的工作台上，而后将其捶打至满意的形态，最后找一面顺眼的墙挂上。展览是田建新对无用之物的一则使用指南。

本次个展汇集了艺术家近年创作的雕塑作品。田建新回收废弃的生活日用与工业生产器具——电饭煲内胆、前苏联汽油桶、车前盖、中药斗、茶缸、簸箕、安全帽……他的工作方法极为简素的同时有着高度的身体参与性，金属表面经过捶打、拼接，偶尔辅以局部着色，浮现出脸庞和身体的淡影。他从不对拾得物进行切割等破坏性改造，而是因物赋形，从物件既有的造型、肌理和使用痕迹出发，构想和塑造新的形态。《力士》（2024）中安全帽自有的铆钉点亮了雕塑怒目圆睁的神采，外壳上凸起的纹理化为立体的眉骨和鼓起的青筋。《皮肤衣》（2025）中铝盘上的裂口渗出纱布般的铜网，成为了这副健美的身躯上两道醒目的伤口。这是一种与**限制**博弈的创作方法，艺术家须在现成物本身的框架内工作，不可被其束缚思绪和手脚，而要令它成为指引和启发。

这场博弈的关窍在于一种因纯粹而新鲜的眼光。艺术家将关于物件功能、来历、价值的既有认知暂时逐出脑海，带着近乎无知的探求去观看此时此刻眼前事物所呈现的面貌，如米开朗基罗从大理石中看见天使一般去看见蕴藏在器物之中的可能性。

田建新的创作折射出他对艺术和雕像史的广泛摄取。其至今最大型的作品《水仙》（2026）是对于纳西索斯的本体与映像、欲望与投射的神话故事的直接征引，《跏趺坐》（2026）亦富有民间传说般的超现实主义色彩。以《抄手》（2025）和《半边天》（2026）为例的许多作品仅刻画了一个手势、一段躯体或一个侧脸，而非完整的人像或宏大的场景，这不难令人联想到罗丹对局部身体的着迷。雕塑中的形象时而带有唐代佛教塑像的圆润饱满，时而呈现出社火面具、屋宇兽像等民间造像的朴拙憨态。

由此，作品引领观者穿行于流动的时空和文明。同时展览整体亦构成了一个荒诞神秘、富有生趣的后工业文明遗迹，透露出我们生产、使用、创造和思想的痕迹。标题“使用指南”是对于艺术家将旧物激活这一创作方式的诙谐致意，一步步跟随空间中的作品，我们或将习得寻常之物潜在的意趣和珍贵。本质上，展览更是一份关于另类观看、想象和解读世界的说明书。