

Zhang Wenjia: Drift Through Village Lanes**Dates: 2026.04.18 – 06.06****Address: Capsule, 1st Floor, Building 16, Anfu Lu 275 Nong, Xuhui District, Shanghai, China**

Capsule is pleased to present *Drift Through Village Lanes*, a solo exhibition by Zhang Wenjia (b. 1983 in Shantou, China; lives and works in Shantou), bringing together paintings from the past two years. This marks the artist's first solo presentation with the gallery, opening on April 18 and on view through June 6, 2026.

For the artist, painting's essential allure lies in its capacity to transport the viewer elsewhere. Within his canvases, the most mundane subjects—village lanes, still lifes, figures—are quietly reconfigured. Memory filters what is seen; scale loosens under perception; vibrant hues seem steeped in subtropical mist. Together, they evoke a southern land that drifts between past and present, the real and the imagined.

Zhang's scenes depart from reality as they are inflected by emotion and recollection. In *The Earth God Temple* (2026), he selectively omits elements of the observed world. With intentional simplicity and unadorned forms, he summons the atmosphere of a tropical environment: a hazy blue sky opens above mottled yellow walls and lush banana leaves. The temple and its ritual objects, by contrast, are treated with attentive specificity—phoenix-patterned tiles, golden ingots, a tablecloth embroidered with the deities of fortune, prosperity and longevity... Incense burners, ingots and steamed buns are highlighted with subtly luminous color, emitting a soft glow from within. Here, every human wish and aspiration converge and whisper. Distorted scale renders the sacred intimate: not a monument of grandeur, but a site of blessing and protection, where gods and people cohabit across generations in tacit reciprocity.

The Sugarcane Vendor (2025-26) reflects a similar psychological calibration. The truck is deliberately miniaturized, allowing the vendor and the towering stalks of cane to dominate the frame. Influenced by Indian miniature painting as well as artists such as Giotto and Matisse, Zhang portrays his figures with calculated naïveté and exaggeration. They seem elevated from the weight of life and poised in a moment of inner scintillation. The artist devotes considerable attention to the ceramic inlay patterns of the ancestral hall's screen wall, while also elaborating the gridded mosaic and the black-and-white striations of the sugarcane. These ornamental patterns function as a visual code of the Chaoshan landscape, conjuring an "elsewhere"—the warm, humid coastal town miles away.

Such decorative elements recur in *Porcelain* (2026), where the works' shared flatness is most pronounced. Depth is compressed, perspective skewed, drawing the picture plane close to the viewer. Zhang pushes his southern landscape forward, as if pressing it against the surface—almost within reach. This spatial logic recalls medieval frescoes: figures arranged in tiers rather than recession; scale determined by importance rather than distance. Against the rational order of linear perspective, this planar space invites a mobile way of looking, attuned to ornamental rhythm. While the flatness of fresco is historically rooted in religious

symbolism, Zhang applies a similar visual language to the everyday—small trinkets and commodities at a street stall—imbuing the ordinary with a transcendent aura.

Zhang's subjects are placed in shallow, stage-like compositions where they become objects of attention, admiration, and emotional projection. In *Goose* (2026), a plucked bird occupies the foreground of a dimly lit interior, while a bright exterior opens onto old and self-built houses in the background. Its flesh is exposed in soft pink tones; its posture is oddly self-embracing; its eyes are faintly open. It hovers between solemnity and absurdity, between mercy and contempt. Set upon an offering table, the goose appears to have been reborn, serene and untroubled in the blessing of immortality.

In Zhang's paintings, time moves with otherworldly slowness. His figures and scenes are bathed in a gentle light of the old times, yet they remain charged with the pulse of contemporary life. In *Night-Shining White*, artist and writer Wei Xi recalls that growing up in his southern hometown, as a child devoted to art, every glimpse of the landscape evoked an ancient painting: "A child's world does not distinguish between the real and the imagined—half is reality, half is illusion... At noon, passing through the hill, at the end of the path one finds oneself in the Song dynasty." Zhang's subjects are not inherently picturesque. It is his sustained gaze that endows them with beauty. With an earnest eye and an untethered imagination, he drifts through the village of his youth. Turning the corner, he wanders into another dream.

张文佳：神游村巷

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地址：胶囊，中国上海徐汇区安福路 275 弄 16 号 1 楼

胶囊欣然呈现张文佳（1983 年生于中国汕头，常驻汕头）个展“神游村巷”，汇集艺术家近两年的绘画创作。本展览为艺术家在胶囊的首次个展，将于 2026 年 4 月 18 日开幕，并持续至 6 月 6 日。

对张文佳而言，绘画极为重要的特质是将观者带入另一个世界的能力。在画中，稀松寻常的村巷、静物与人物被重新组织，经记忆过滤的元素、被感知扭曲的尺度、笼罩在潮湿热气中的斑斓色彩，共同筑起一个在古与今、真与幻之间流动的南方。

艺术家笔下的景致因心境与记忆而偏离现实。《福德庙》（2026）中，他对真实场景的元素进行了主观的取舍。他以疏简的笔法完成了对热带环境氛围的铺陈——灰蓝的开阔天空、明黄的斑驳墙面和油润饱满的芭蕉叶。而庙宇和礼器则富有生动的细节——凤凰花砖，金元宝，桌布上的福禄寿刺绣……艺术家用鲜明的色彩点亮香炉、元宝、包子等元素，令它们自内而外地发出光来。人间一切希冀与夙愿在此汇集。失真的比例令神圣之地显得可爱可亲，这不是巍峨庄严的神殿，是神明与人世代共同栖居的祈愿和守护之所。《卖甘蔗的人》（2025-26）同样折射出艺术家的心理尺度。货车被刻意缩小，凸显出甘蔗与人物的主导地位。受到印度细密画、乔托和马蒂斯等艺术家的影响，张文佳的人物造型稚拙夸张，仿佛脱离了现实中个体的复杂处境，其弧光被凝固在画中的此时此刻。艺术家花费大量笔墨着重描绘祠堂照壁的嵌瓷图案，亦强化了墙面的方格砖纹和甘蔗的黑白纹路。装饰性的花纹图案作为潮汕图景的视觉编码，让“另一个世界”——展厅之外那个鲜活温润的海滨小城跃然眼前。

同样的花纹和装饰性元素在《瓷器》（2026）中亦可见一斑。画面的平面性是本次展出作品共有的特点，这在《瓷器》中最为显著。被压缩的景深和被扭曲的透视拉近了画面与观者的距离。艺术家把他的南方推到我们眼前。这种空间布局令人想起中世纪的湿壁画。单色的背景上，人物呈叠置而非后退排布，尺度由重要性而非远近决定。相较于单点透视的理性观看，平面空间鼓励移动观看，凸显装饰性的节奏。湿壁画的平面性根植于其宗教象征意义，张文佳以同样的方式描绘街边摊贩的各色商品，为凡俗日常注入了超然的灵光。

这种舞台般浅层的景深将主体置于主角的位置，是被注目、珍视和寄托的对象。在《鹅》（2026）中，一只被拔去羽毛的鹅戏剧性地占据了画面前景昏暗的室内，远处明亮的背景中是旧屋和自建房。它肉粉色的肌肤、拥抱自己的姿态和双目微张的神情亦庄亦谐，似是嘲弄抑或悲悯，它在供桌上俨然重获新生，仿佛拥有永恒的生命般怡然从容。

在张文佳的画中，时间流逝得格外缓慢，他的人物和场景沐浴在旧日的柔光中，却同时弥漫着今时的烟火生气。韦曦在《照夜白》中谈及，在痴迷绘画的少年人眼中，南方家乡目之所及皆似古画：“儿童的世界真假不分，一半是现实，一半是幻象……在正午，转过哪个山脚，沿路走下去，就到了宋朝。”张文佳绘画的对象本不富有“画意”，乃是因为他的日日驻足凝视而被赋予了美感和意趣。他怀着赤诚的目光和烂漫的想象神游自幼生长的村镇，转入下个巷口，或又是另一场戏梦。