

Louisa Gagliardi

Wishful Thinking

Opening: 4-7pm, 9/12, 2020

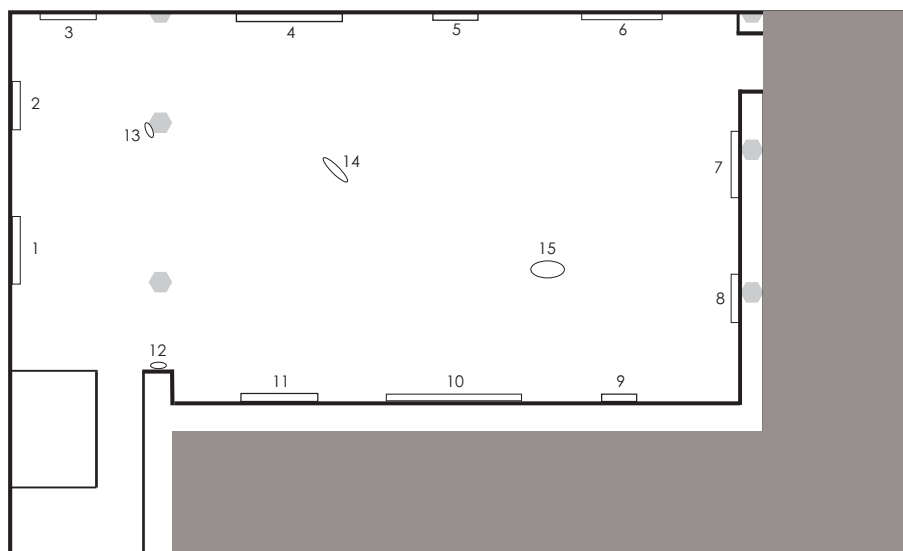
Duration: 9/12-10/25, 2020

希冀之心



Louisa Gagliardi, *Two-Timing*, 2020, Gel medium, nail polish, ink on PVC, 100 x 78 cm

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Louisa Gagliardi

希冀之心

Wishful Thinking

9/12-10/25, 2020

1. *Aftermath*
余波, 2020
Ink on PVC, gel medium
PVC表面打印, 凝胶
114.5 x 149.5 cm
2. *Sunburn*
日晒, 2020
Ink on PVC, gel medium
PVC表面油墨打印, 凝胶
200 x 170 cm
3. *Mirror mirror*
魔镜魔镜, 2020
Ink on Mirror
镜面油墨打印
90 x 125 cm
4. *Rough drafts*
草稿, 2020
Ink on PVC
PVC表面油墨打印
170 x 220 cm
5. *IOU*
借据, 2020
Ink on PVC, nail polish
PVC表面油墨打印, 指甲油
100 x 65 cm
6. *Lightheaded*
眩晕, 2020
Ink on PVC, gel medium, nail polish
PVC表面油墨打印, 凝胶, 指甲油
180 x 145 cm
7. *Bubble bath*
泡沫浴, 2020
Ink on PVC
PVC表面油墨打印
130 x 220 cm
8. *Blood moon*
腥红之月, 2020
Ink on PVC, nail polish
PVC表面油墨打印, 指甲油
155 x 115 cm
9. *Two-timing*
双轨时间 (不忠), 2020
Ink on PVC, gel medium, nail polish
PVC表面油墨打印, 凝胶, 指甲油
100 x 78 cm
10. *Dry dream*
枯梦, 2018
Ink on PVC, gel medium
PVC表面油墨打印, 凝胶
220 x 190 cm
11. *Inundation*
沁透, 2020
Ink on Mirror
镜面油墨打印
90 x 125 cm
12. *Spoon 2*
勺子 2, 2020
Ink on Aluminium
铝板油墨打印
160 x 54 cm
13. *Spoon 1*
勺子 1, 2020
Ink on Aluminium
铝板油墨打印
166 x 35 cm
14. *Spoon 3*
勺子 3, 2020
Ink on Aluminium
铝板油墨打印
166 x 35 cm
15. *Spoon 4*
勺子 4, 2020
Ink on Aluminium
铝板油墨打印
166 x 35 cm

Louisa Gagliardi
希冀之心
Wishful Thinking

9/12-10/25, 2020

Antenna Space is pleased to present "Wishful Thinking," a new exhibition by the internationally acclaimed young artist Louisa Gagliardi. This is her first solo exhibition in China.

Gagliardi's work is intensely personal and is closely tied to contemporary life. As an art critic so eloquently put it: Her paintings make important breakthroughs, in a pictorial sense, which seem to allude to both the onslaught and renewal the digital wave is causing in all aspects of contemporary society; what's more is that we see a deep fascination with the classical history of painting and a desire to recapture these essential "codes" of painting in her work.

In terms of technique, Gagliardi's paintings are "manual-machine compositions" that have a process of creation. The image, or rather the elements that appear in the image, originate in her sketchbook, she then scans the sketches and converts them into digital files. With the help of a tablet and other digital drawing tools, she proceeds with the actual "drawing" process within a software environment like Illustrator or Photoshop. Once the drawing is complete, she finalizes the digital file (as a .PSD) and sends to a professional digital printer to print on a large-format printer (so far all of her work is printed). Gagliardi does not use canvas as the support – she initially chose to print on PVC, but has since experimented with printing on richer surfaces like aluminum and mirrors. Some of her works also involve an additional "hand process" that she describes as "adding the last layer." She brush applies a usually transparent everyday product, like a gel or nailpolish, that retains a glossy quality once dry. She applies it only to select areas on the painting, most often to a figure's skin.

In terms of style, Gagliardi is a true synthesizer, freely and boldly drawing from the rich legacy of art history, from the wider, mixed-visual culture of design, advertising, film, fashion, MTV... and now from the vast amount of still and moving images and videos available on the Internet.

The meaning of "style" and the way it is created in Gagliardi's painting practice are fundamentally different from the principle art movements in the history of art. Perhaps we could say that in her creative consciousness, the "style" itself is the "material" (regardless of its source, origin, or various states of existence). That is to say she nurtures and develops a personal style that does not resemble the traditional processes we are familiar with. To borrow a visual metaphor - she is, in essence, creating her style through a "synthetic recipe."

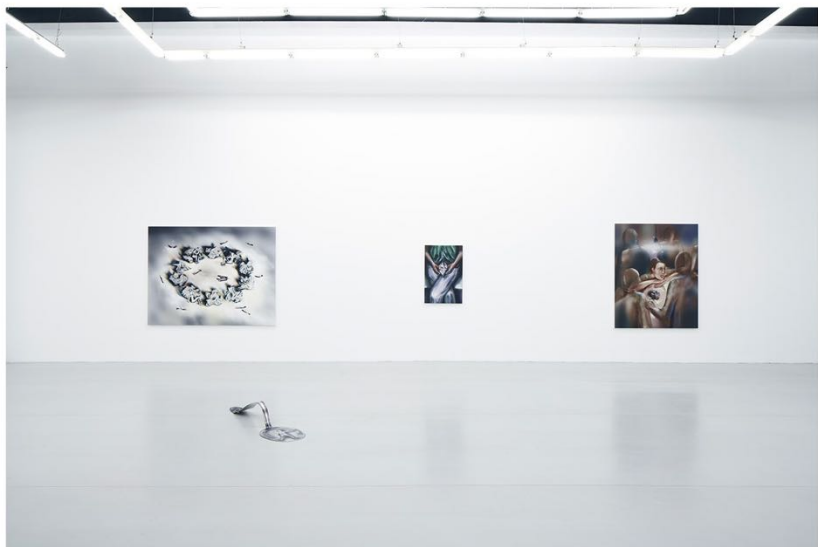
Of course, her method has taken greater shape over time. Her progression from 2015 to the present saw a fairly sequential development in style with her early "synthetic recipes." Gagliardi's style significantly shifted in 2017 with a move towards greater richness and diversity in subject matter and in the complexity of her image compositions. Naturally, these changes also prompted her to "upgrade" the materials she used to achieve her "style." It is a pleasant surprise to see this in its highest form to date with her 15 new works (all created in 2020) presented in "Wishful Thinking." Within this solo exhibition, she presents us with a series of paintings completed within the same time frame, but highly differentiated in style, subject, content, and scale. The works complement each other to become a thematic narration that reveals her persistent concern for reproducing (individual) lived experiences in this contemporary world.

(Writer: Yan Xiaodong)

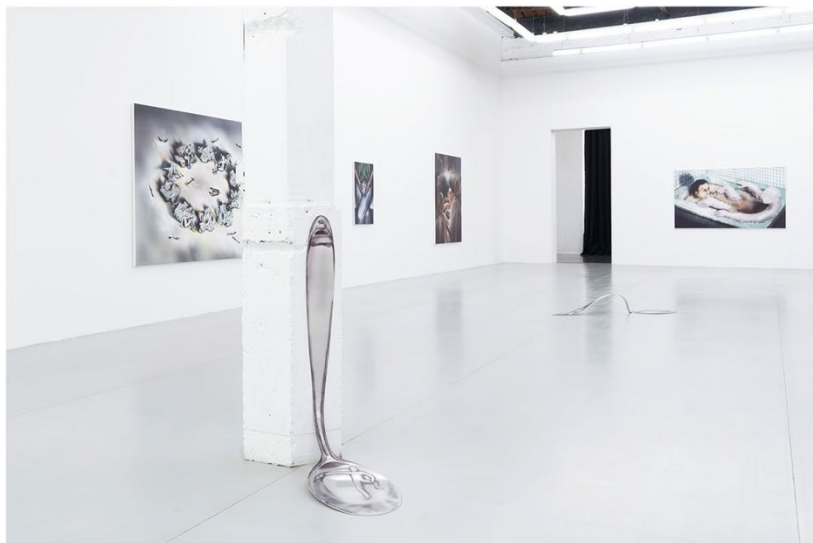
Louisa Gagliardi (b. 1989), lives and works in Zurich. She graduated from Graphic Design major of Gerrit Rietveld Academie and Gerrit Rietveld Academie. Louisa draws freely from the codes of painting as well as contemporary graphic design and advertising in order to rethink questions of figure and ground, flatness and depth. Created initially as fluid digital images, her works are printed on vinyl and then intervened upon with a gel medium that lends a texture that could be read as ghostly impressions of painterly marks.

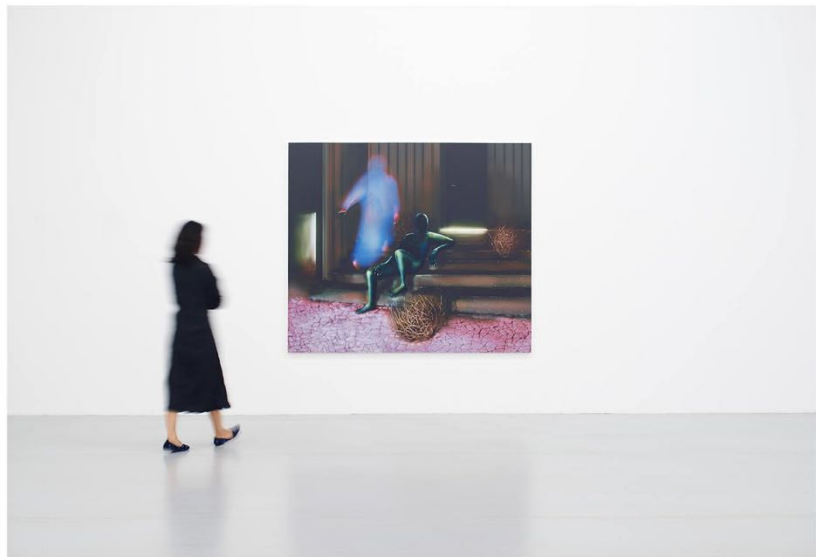
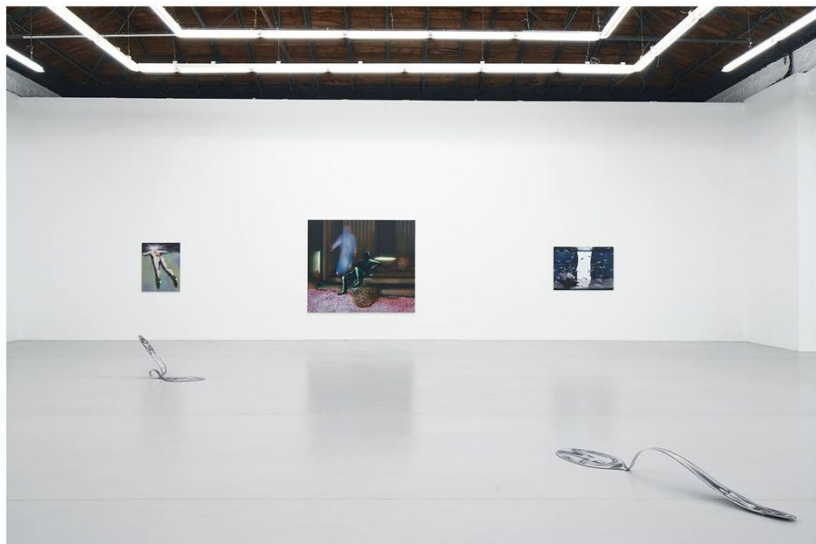
Recently exhibition: Galeria Dawid Radziszewski, Poland(2020); Side Effects of Satisfaction, rodolphe janssen, Brussels, Belgium(2019); Force of Circumstance, McNamara Art Projects, Hong Kong(2019); La métamorphose de l'art imprimé, Edition VFO, Zurich(2019); DOG DAYS, CLEARING, New York(2019); Deleted Scene(s), Adam Cruces & Louisa Gagliardi, Galerie Joseph Tang, Paris(2018); Under the Weather, MOSTYN, Llandudno, Wales(2018); Holdings, Openforum, Berlin(2018); On a day like this, Plymouth Rock, Zurich(2018); On the Road, Aargauer Kunsthau, Switzerland(2018); Tronc Mental, Centre d'art de Neuchâtel CAN, Switzerland(2018); No Fear of Fainting in a Gym, Kunst Halle Sankt Gallen, St. Gallen(2018); Whispers in the Shade, Pilar Corrias, London(2017); Cold Sweat, with Manon Wertenbroek, La Plage, Paris(2017); Notes for later, rodolphe janssen, Brussels, Belgium(2017); Being There, Louisiana, Humlebaek, Denmark(2017); Werkschau 2017, Museum Haus Konstruktiv, Zurich(2017); Tastes Like Headaches, kim? Contemporary Art Centre, Riga, Latvia(2017); Walking Errands, with Adam Cruces, The Cabin, Los Angeles(2016); La Belle Heure, Tomorrow Gallery, New York(2016); Painters? Painting?, David Risley Gallery, Copenhagen, Denmark(2016); Hinter jedem Berg steht noch ein Berg, Helmhaus, Zurich(2016); Hypnic Jerk, Smart Objects, Los Angeles(2016); Design & Crime, Galerie Hussenot, Paris(2016); Mirrors, DUVE, Berlin(2016).

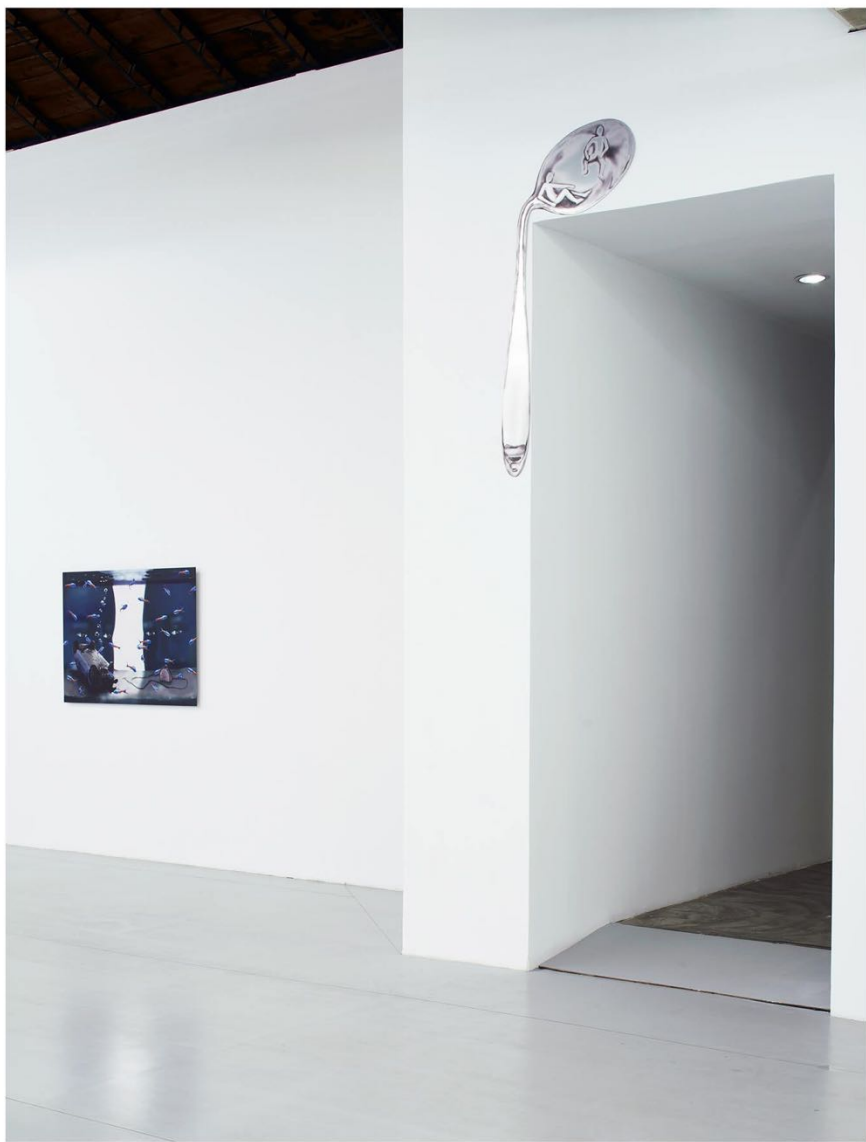
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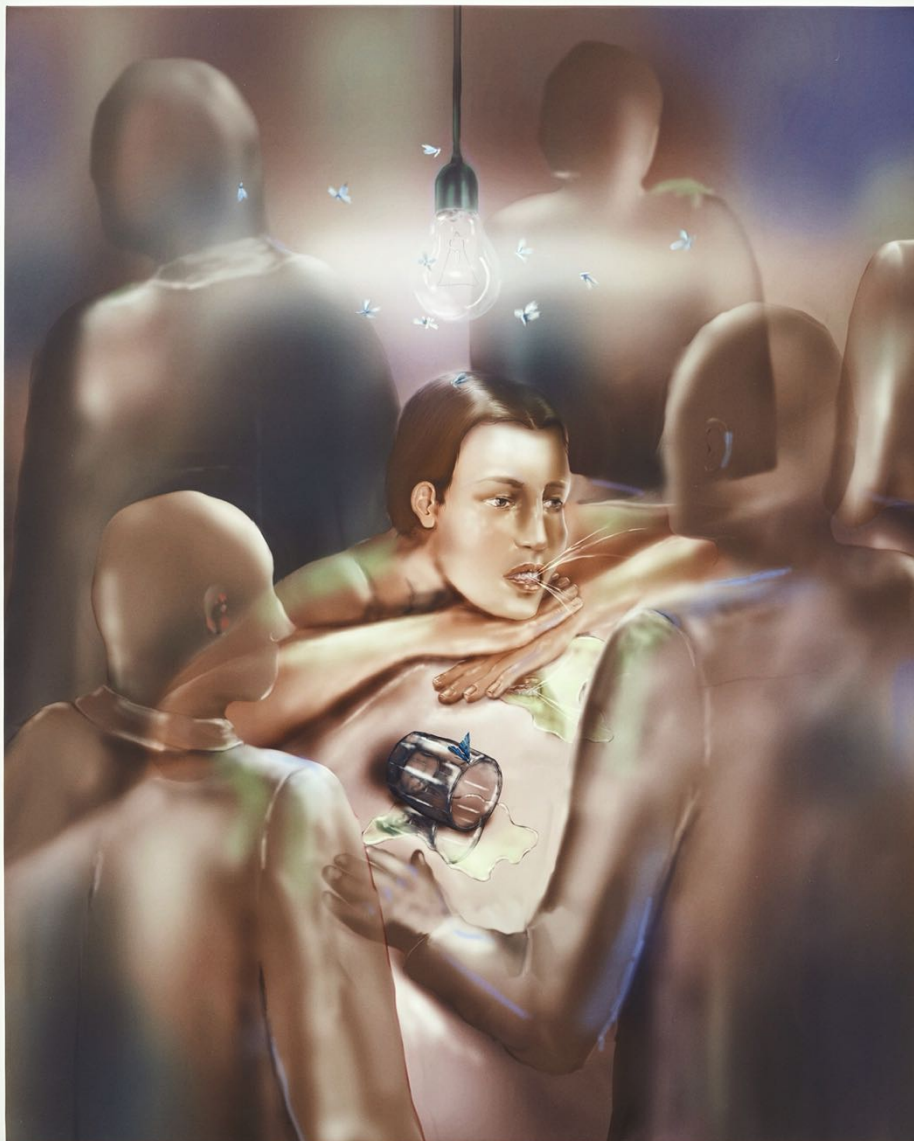








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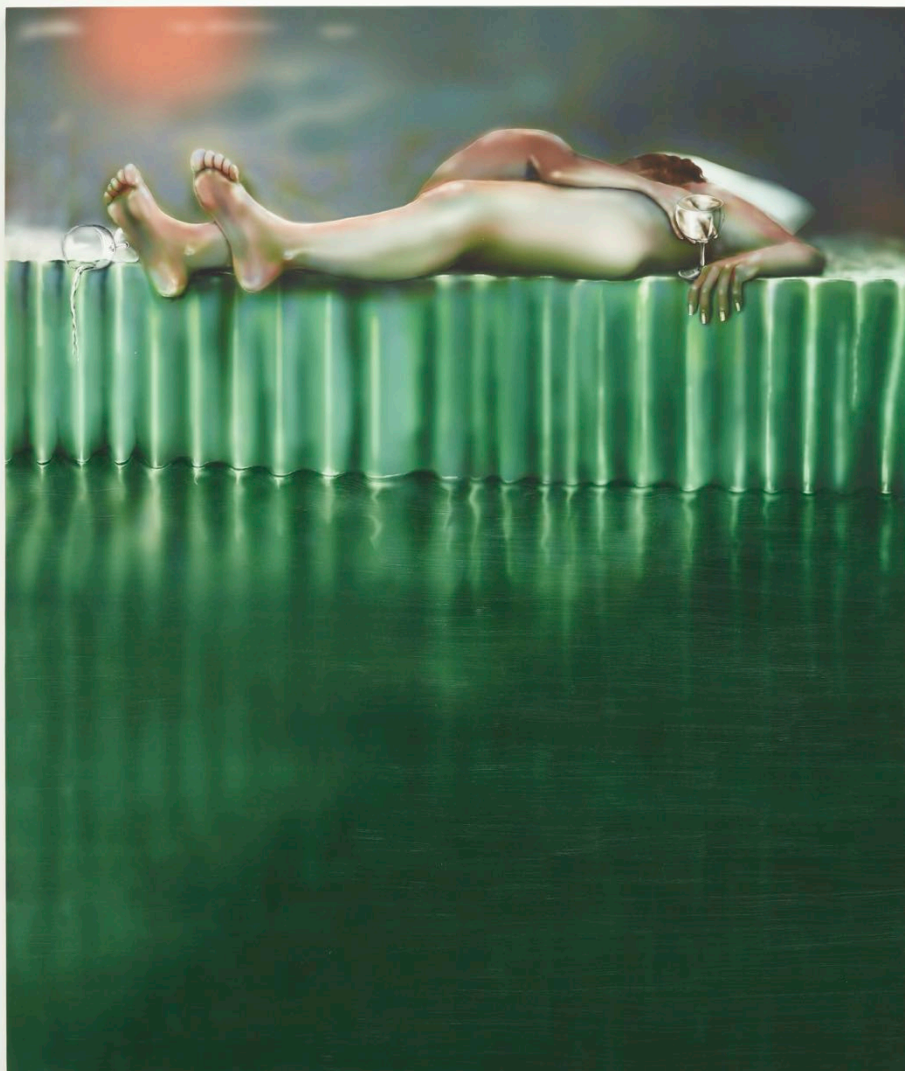


Lightheaded 眩晕, 2020

Gel medium, nail polish, ink on PVC

180 x 145 cm

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Sunburn 日晒, 2020
Gel medium, ink on PVC
200 x 170 cm

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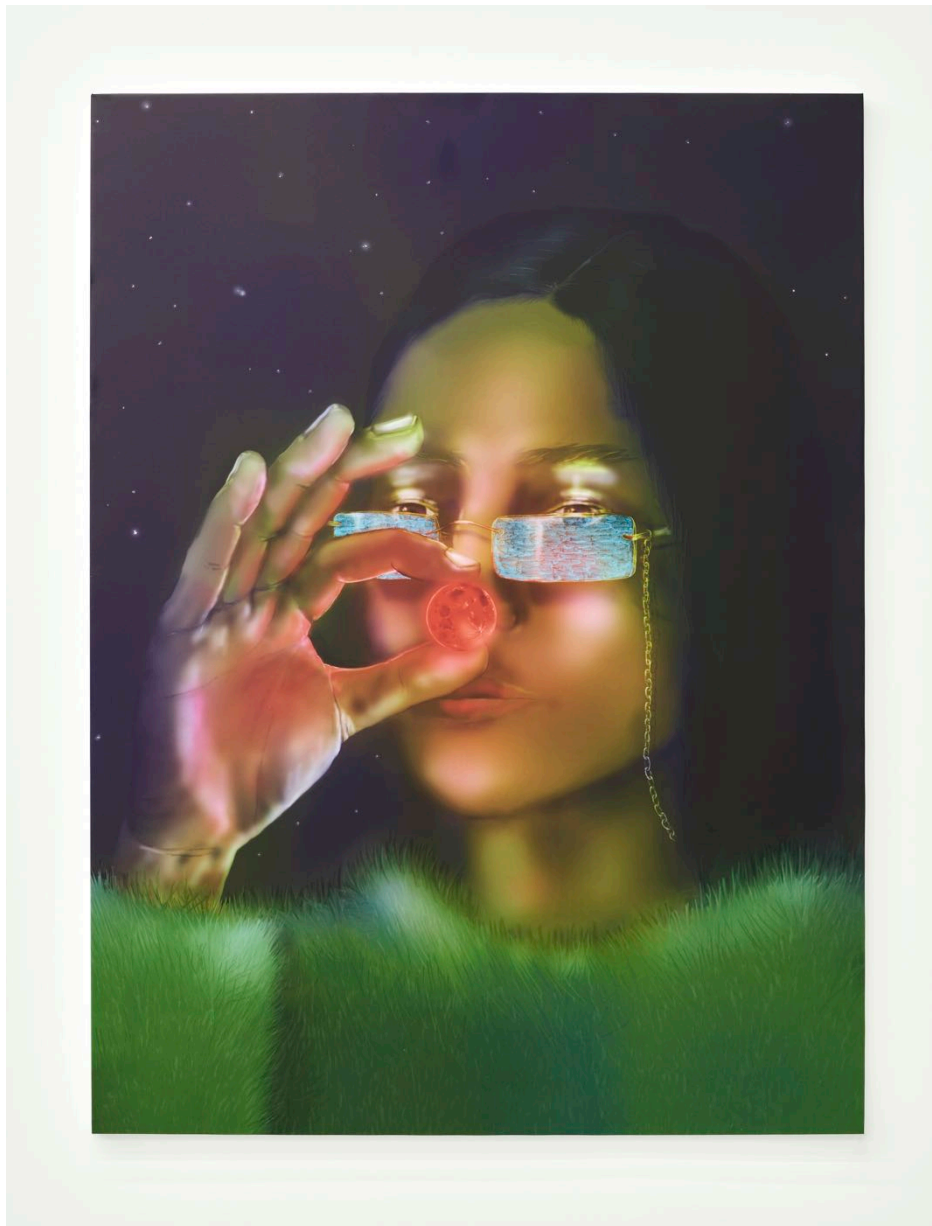


IOU 借据, 2020

Nail polish, ink on PVC

100 x 65 cm

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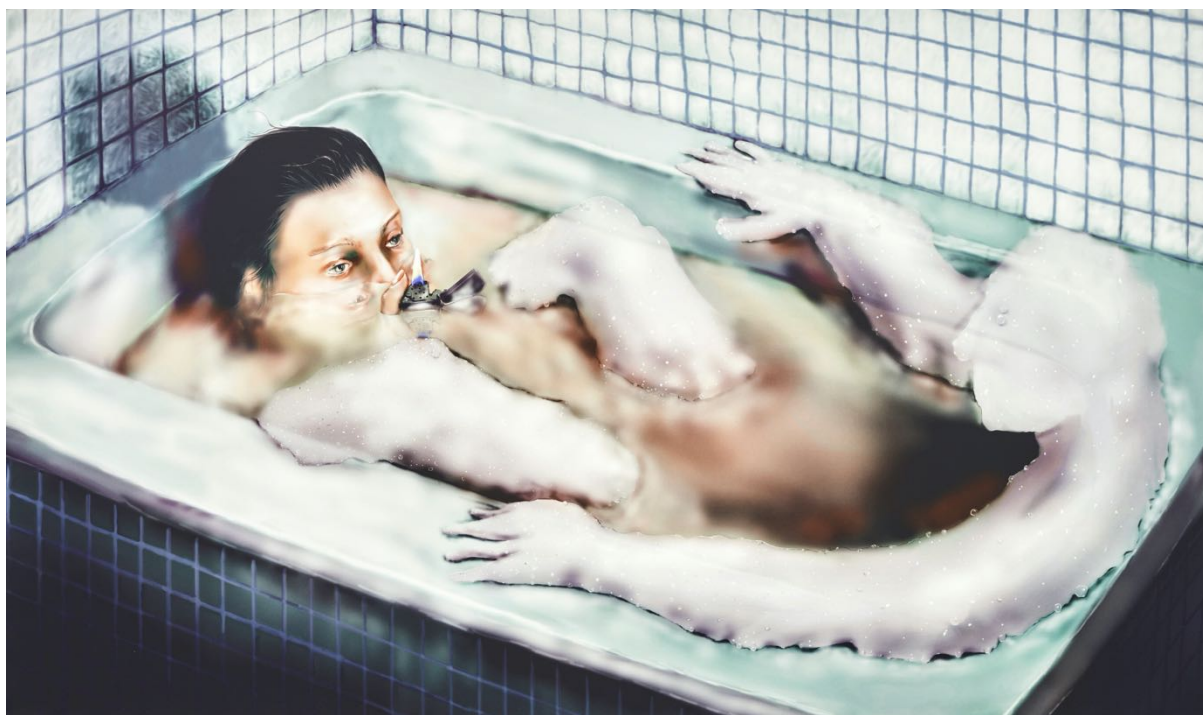


Blood moon 猩红之月, 2020

Nail polish, ink on PVC

155 x 115 cm

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Bubble bath 泡泡浴, 2020

Ink on PVC

130 x 220 cm

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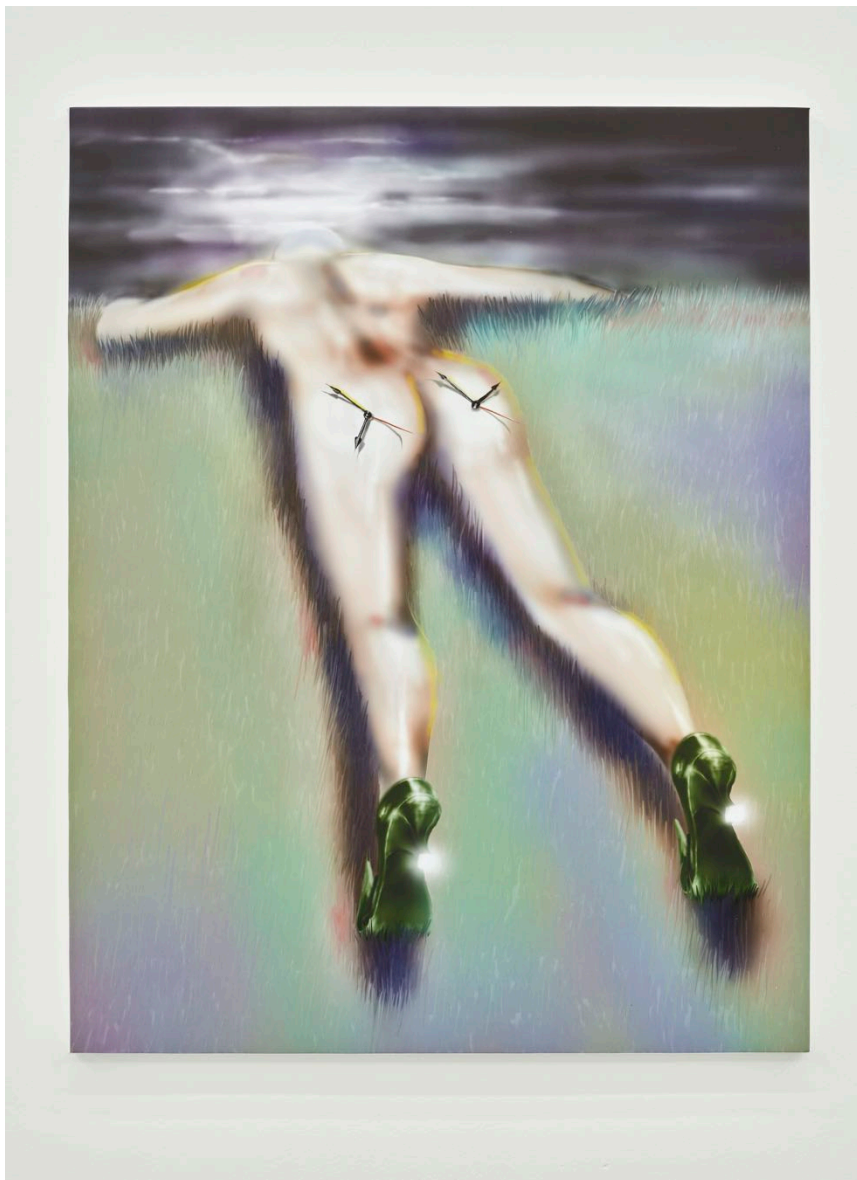


Dry dream 枯梦, 2020

Gel medium, ink on PVC

220 x 190 cm

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Two-timing 双轨时间（不忠），2020

Gel medium, nail polish, ink on PVC

100 x 78 cm

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Trespassers 闯入者, 2020
Gel medium and ink on PVC
70 x 50 cm

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Mirror mirror 魔镜魔镜 , 2020

Ink on Mirror

90 x 125 cm

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Inundation 沁透, 2020

Ink on Mirror

90 x 125 cm

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Spoon 1 勺子 1, 2020

Ink on aluminium

166 x 35 cm

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Spoon 2 勺子 2, 2020
Ink on aluminium
160 x 54 cm (flat on the wall)

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Spoon 3 勺子 3, 2020

Ink on Aluminium

166 x 35 cm

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Spoon 4 勺子 4, 2020

Ink on aluminium

166 x 35 cm (flat)