

Ad Minoliti, *Allen & Robotina*, 2021, Acrylics on Canvas, 150 x 300 cm

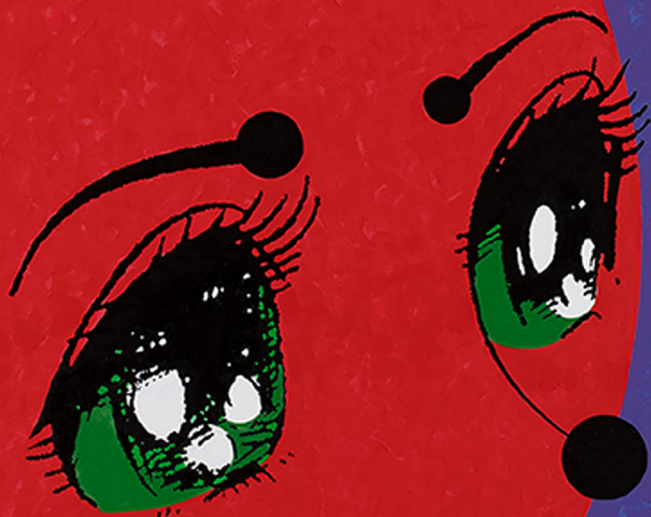
水

母

Artists: Ad Minoliti, Li Shuang, Liu Yin 展期 Duration: 2022.01.08~03.20

艺术家: 艾德·米诺里提, 李爽, 刘茵

艺术家: 艾德·米诺里提, 李爽, 刘茵



Where Jellyfish Come From

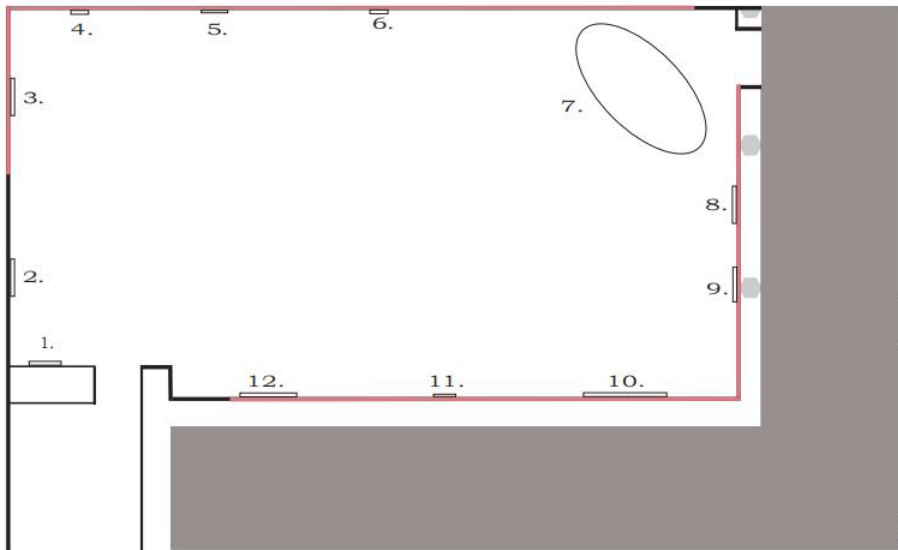
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源

ANTENNA SPACE

导览图 & 新闻稿

Handout & Press Release



Ad Minoliti 艾德·米诺里提
Li Shuang 李爽
Liu Yin 刘茵

水母之源 Where Jellyfish Come From

展期 Duration:
1/8 - 3/20, 2022

- | | | |
|--|---|--|
| 1. 刘茵 Liu Yin
远离家园的白雪
Snow White Far Away from
Home, 2021
布面丙烯
Acrylic on canvas
67 x 102 cm | 2. 刘茵 Liu Yin
逃跑时绊倒在地的白雪
Snow White Tripped on the
Ground while Escaping, 2021
布面丙烯
Acrylic on canvas
99 x 116 cm | 3. Ad Minoliti
Play C (RYBG), 2021
布面丙烯
Acrylic on canvas
100 x 150 cm |
| 4. 李爽 Li Shuang
幸运
Lucky, 2021
玻璃钢上色
Fiberglass paint
117.5 x 77 x 4 cm | 5. 刘茵 Liu Yin
母亲与孩子
Mother and Child, 2021
布面丙烯
Acrylic on canvas
131 x 92.5 cm | 6. 李爽 Li Shuang
This Is to Mother You, 2021
松木, 胶, 底漆
Pine wood, glue, primer
117.5 x 77 x 4 cm |
| 7. 李爽 Li Shuang
S.O.A, 2021
充气物
Inflatable
480 x 130 x 230 cm | 8. 刘茵 Liu Yin
在家中
At Home, 2021
布面丙烯
Acrylic on canvas
100 x 134 cm | 9. 刘茵 Liu Yin
白兔与爱丽丝
The White Rabbit and Alice, 2021
布面丙烯
Acrylic on canvas
100 x 134 cm |
| 10. Ad Minoliti
外星人与机器人
Alien & Robotina, 2021
布面丙烯
Acrylic on canvas
150 x 150 cm (x2) | 11. 李爽 Li Shuang
Last Caress!, 2021
白蜡木, 胶, 底漆
Ash wood, glue, primer
57 x 65 x 4 cm | 12. 刘茵 Liu Yin
昏迷并下坠中的白雪
Snow White in A Coma,
Falling, 2021
布面丙烯
Acrylic on canvas
204 x 117.5 cm |

* Ad Minoliti
Pulpo, 2021
壁画 Mural
尺寸可变
Variable

水母之源

Where Jellyfish Come From

艾德·米诺里提 Ad Minoliti

李爽 Li Shuang

刘茵 Liu Yin

2022.01.08 – 2022.03.20

文 / 党崇伟

天线空间荣幸地推出群展“水母之源”（Where Jellyfish Come From），本次展览由艾德·米诺里提（Ad Minoliti）和天线空间联合策划，参展艺术家包括：艾德·米诺里提、李爽、刘茵。

1

马塞尔·普鲁斯特（Marcel Proust）让水母在《索多玛与蛾摩拉》中奇妙地现身，他将水母与兰花混为一谈，并安排作为倒错者（invert）的孤独酷儿与苟延残喘的搁浅水母在海滩上偶遇。这种意象间的污染和并置创造了一个相互识别的时刻，与直觉相反的、隐藏的同源性开始弥散在迥然不同的物种之间。致命且不育的水母顾影自怜，仿佛暗指着社群中普遍上演的悲剧——无力的亲密关系、缺损的快乐以及失效的承诺。

艺格敷词式（ekphrastic）的写作引发了一场顾而言他的转喻游戏，在伊芙·塞奇维克（Eve Kosovsky Sedgwick）看来，无休止地解释“打开了巨大的概念深渊”ⁱ，这片空旷的、未被阅读或无法阅读的海域或许会是那只水母的来处。在遭受创伤时选择将细胞转变为幼年息肉状态，如同茎般附着于水底，水母不断地循环着“水母 - 浮游幼虫 - 息肉 - 水母”的特殊生活史，以逆向衰老的姿态，在第二次童年中等待修复与重生。酷儿错位的成长史与这样的机制不谋而合；如果说酷儿童年是被规训、羞耻和拒绝所侵占，那么对成年的期盼则是一种弥补、一次重新开始的愿景与勇气。

将水母的形象和生存状态与酷儿经验相关联，“水母之源”围绕着三位艺术家近期的实践，试图在相互解释与微妙关联中寻找一个幽灵般的身影。展览空间被异质的图像与词汇所拓展，并从中生成了某种反对主题化的策略：将破碎且非有性生殖的能指作为手段，在转喻的传染链中对酷儿性进行开放式的审美解释，为不合时宜的片刻赋权，以松懈言不由衷的焦虑。

2

我们正处于一种新的酷儿特殊主义中，近期的女性主义和酷儿理论尝试用蓝色的人文方法分析人类世，而海洋文档中的奇特生物被视作自然美学与认识论之间的中转站。例如，将珊瑚虫构建珊瑚礁的过程与感性的（sensory method）社群式手工制作相关联；凯伦·巴拉德（Karen Barad）把处于动植物边界的甲藻同时描述为杀戮者和“酷儿生物”；伞状的、边缘延伸出刺痛触手的美杜莎水母，则因它淫秽的缺乏形式、无法连接的不育性，使与之相关的各种滑稽或有毒的联系成为可能。

通过自身缺损而引入广泛联系和怪奇理论的方法令水母陷入拥有惊人不准确性的上下文中，比如由毫不相关的形象联袂出演的童话。但与水母危险的特性相似，童话对于儿童来说常被视作家长权力的控制魔咒：一方面，童话将孩童与纯真天性绑定，并免于性行为；另一方面又将他们置于异性生殖的命运中，作为色情对象来消费。并且，这种规训和欺瞒纵容着普遍有毒的氛围，即对成人智性的赞颂和对知识体系的盲崇，而儿童经验都是不严肃且可被矫正的。

水母在强力结构间游离的方式为童年状态提供了一种设想：不作为特定的角色出场，进化出无法被情节绑定、难以被语言捕捉的质地，通过一个孔口（准确地说是肛门）不断挤出水流与渣滓，使任何具体的描述都逐渐偏离自身。延续着水母的路径，站在机构和智力优越感的边缘重新审视玩乐、愚弄与笨拙，本次展览所述的童话与情节无关。重写意味着割裂图像原本在叙事上的联系，将目光转向被童话并置的形象本身，而不是尝试去归纳它们，换言之，“触景生情，而不知其所以然”（touch feeling, don't know it）。ⁱⁱ

3

既危险又脆弱，容易受伤却能承受伤害；拥有早熟的心灵却被迫经历晚熟；集群漂流却相互间无法交流；它们从未意识到自己的美丽——是什么造就了如此这般的酷儿经验？或者，什么是水母的材料、原因与手段？面对这悬而未决的问题，我们试图去阴性地描摹。

展览中不存在任何确切的水母形象，但就像故事里不断闪回的、被甜蜜结局所遮蔽的后续，水母若隐若现地提示着它出没的原因。

在作为结局和开始的刹那，它试图挽留一切，却在不经意间绞杀了答案；透明的躯干在液体中消弭，而那些四散的刺细胞仍不知疲倦地注毒；它已无力干预，只得任由污损扩散，反复侵蚀。水母挥扬着幻象般的裙裾一次次登场，却又消弭在每段潮湿的童话里。

i Eve Sedgwick Kosovsky, *Epistemology of the Closet*, University of California Press, 1990, P220

ii A comment by Rebekah Sheldon on Robyn Wiegman's *Eve's Triangles, or Queer Studies Beside Itself, Queer Universal*, *E-flux Journal*, Issue #73, 2016

ANTENNA SPACE

Text: Vince Dang

Antenna Space is delighted to present the group exhibition "Where Jellyfish Come From", co-curated by Ad Minoliti and Antenna Space, featuring the following artists: Ad Minoliti, Li Shuang, and Liu Yin.

1

Marcel Proust makes the jellyfish miraculously present in "Sodom and Gomorrah", conflating it with the orchid and arranging a chance encounter on the beach between the solitary queer as the invert and the languishing stranded jellyfish. This contamination and juxtaposition of imagery create a moment of mutual recognition, where a counter-intuitive, remote homology begins to diffuse between the very distinct species. The deadly and sterile jellyfish pity themselves, alluding to the pervasive tragedies in the community - impotent intimacy, deficient joy, and failed commitment.

Ekphrastic writing provokes a metaphorical game of paraphrase, and in Eve Kosovsky Sedgwick's view, endless interpretation 'opens gaping conceptual abysses'.ⁱ This empty, unread, or unreadable sea may be where the jellyfish came from. Choosing to transform its cells into juvenile polyps when it suffers trauma and attaches itself to the bottom of the water like a stem, the jellyfish continues to cycle through a particular life history of "jellyfish-planula larva-polyyps-jellyfish", waiting to be repaired and reborn in a second childhood in the form of reverse aging. The misplaced growth history of the queer coincides with such a mechanism; if queer childhood is invaded by discipline, shame, and rejection, the expectation of adulthood is a kind of redemption, a vision, and courage to start anew.

Inspired by the image and living condition of the jellyfish to the queer experience, this exhibition revolves around the current practice of three artists who seek to find ghostly figures inhabiting each other's interpretations and subtle connections. The exhibition space is expanded by heterogeneous images and vocabularies, from which specific strategies against thematization emerge: using fragmented and non-sexual reproductive signifier as a method; building an open-ended Aesthetic Interpretation of queerness in the contagious chain of metonymy; to empower an untimely moment, to relieve the anxiety of insincerity.

2

We are amid a new queer particularism, with recent feminist and queer theories attempting to analyze the Anthropocene in blue humanity approaches. The peculiar creatures of the archival ocean are seen as a transit point between natural aesthetics and epistemology. For example, coral polyps' reef-building process is associated with the sensory method of communal crafting; Karen Barad describes dinoflagellates at the boundaries of flora and fauna as both killers and 'queer creatures'. Moreover, the umbrella-shaped Medusa jellyfish, extending stinging tentacles from edges, with its obscene lack of form and incommunicative sterility, enables various slippery or venomous connections.

The introduction of broad connections and bizarre theories through their absence plunges jellyfish into contexts of surprising inaccuracy, such as fairy tales in which unrelated images joined together. However, similar to the dangerous features of the jellyfish, fairy tales are often seen as a spell of parental power over children: on the one hand, they bind children to an innocent nature and exempt them from sexuality; on the other hand, they place them in the fate of heterosexual reproduction, to be consumed as pornographic objects. Furthermore, this disciplining and deceiving indulges in a generally toxic atmosphere that celebrates adult intelligence and blindly reverences the knowledge system when children's experiences are frivolous and correctable.

The jellyfish's wanderings between power structures offer a vision of the childhood state: not appearing as a specific character, evolving a texture that cannot be tied to melodrama and is challenging to capture in language, constantly squeezing out water and scum through an orifice (anus, to be precise) that gradually deflects any concrete description of itself. Continuing the path of the jellyfish, standing on the edge of agency and intellectual superiority to re-examine fun, stupidity, and clumsiness, the fairy tale described in this exhibition has nothing to do with the plot. Rewriting means severing the original narrative connection of the images, turning the gaze to the images that are juxtaposed by the fairy tale itself rather than attempting to generalize them, in other words, "touch feeling, don't know it".ⁱⁱ

3

Both dangerous and fragile, prone to injury but able to withstand it; with precocity but forced to experience late maturity; drifting in clusters but unable to communicate with each other; they never realize their own beauty - what makes such a queer experience? Or, what are the material, the causation, and the jellyfish's vehicle? Faced with these unanswered questions, we try to portray them femininely.

There is no solid figure of a jellyfish in the exhibition. However, like those continual flashbacks in a story, obscured by a sweet ending, the jellyfish implicitly hints at the reason for its presence.

In the very moment as the ending and the beginning, it tries to retain everything, but inadvertently strangles the answer; the transparent torso dissolves in the liquid, while those scattered stinging cells still tirelessly inject poison; it is powerless to intervene, only to let the taint spread and erode repeatedly. The jellyfish waved its phantasmagoric dress and made its appearance time and again, only to dissipate in every wet fairy tale.

ⁱ Eve Sedgwick Kosovsky, *Epistemology of the Closet*, University of California Press, 1990, P220

ⁱⁱ A comment by Rebekah Sheldon on Robyn Wiegman's *Eve's Triangles, or Queer Studies Beside Itself, Queer Universal*, *E-flux Journal*, Issue #73, 2016

展览现场

Installation Views



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作品
Works

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艾德·米诺里提
外星人与机器人, 2021
布面丙烯
150 x 150 cm (双联)
总尺寸: 150 x 300 cm

Ad Minoliti
Alien & Robotina, 2021
Acrylic on canvas
150 x 150 cm (dyptich)
Overall: 150 x 300 cm

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艾德·米诺里提
PLAY C (RYBG), 2021
布面丙烯
100 x 150 cm

Ad Minoliti
PLAY C (RYBG), 2021
Acrylic on canvas
100 x 150 cm

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艾德·米诺里提
Pulpo, 2021
壁画
尺寸可变

Ad Minoliti
Pulpo, 2021
Mural
Variable

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李爽
Lord of the Flies, 2022
行为表演

Li Shuang
Lord of the Flies, 2022
Performance

ANTENNA SPACE



李爽
Last Caress!, 2021
白蜡木, 胶, 底漆
57 x 65 x 4 cm

Li Shuang
Last Caress!, 2021
Ash wood, glue, primer
57 x 65 x 4 cm

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李爽
This Is to Mother You, 2021
松木, 胶, 底漆
117.5 x 77 x 4 cm

Li Shuang
This Is to Mother You, 2021
Pine wood, glue, primer
117.5 x 77 x 4 cm

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李爽
Lucky, 2021
玻璃钢上色
117.5 x 77 x 4 cm

Li Shuang
Lucky, 2021
Fiberglass, paint
117.5 x 77 x 4 cm

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李爽
S.O.A., 2020
充气物
480 x 130 x 230 cm
由上海 OCAT 为“自由联接 – 青年媒体艺术家展览”，
与卡蒂斯特基金会联合展览委任制作

Li Shuang
S.O.A., 2020
Inflatable
480 x 130 x 230 cm
Commissioned by OCAT Shanghai for the exhibition
UN/CONVENTIONAL – Emerging Media Artist Exhibition
in collaboration with KADIST FOUNDATION

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刘茵
昏迷并下坠中的白雪，2021
布面丙烯
117.5 x 204 cm

Liu Yin
Snow White in a Coma, Falling, 2021
Acrylic on canvas
117.5 x 204 cm

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刘茵
逃跑时绊倒在地的白雪，2021
布面丙烯
99 x 116 cm

Liu Yin
Snow White Tripped on the Ground While Escaping, 2021
Acrylic on canvas
99 x 116 cm

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刘茵
在家中, 2021
布面丙烯
100 x 134 cm

Liu Yin
At Home, 2021
Acrylic on canvas
100 x 134 cm

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刘茵
白兔与爱丽丝, 2021
布面丙烯
100 x 134

Liu Yin
The White Rabbit and Alice, 2021
Acrylic on canvas
100 x 134

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刘茵
母亲与孩子, 2021
布面丙烯
131 x 92.5 cm

Liu Yin
Mother and Child, 2021
Acrylic on canvas
131 x 92.5 cm

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刘茵
远离家园的白雪，2021
布面丙烯
102 x 67 cm

Liu Yin
Snow White Far Away from Home, 2021
Acrylic on canvas
102 x 67 cm

艺术家简介

Artists Biography

ANTENNA SPACE

艾德·米诺里提

艾德·米诺里提 (b. 1980, 布宜诺斯艾利斯, 阿根廷), 现工作和生活于布宜诺斯艾利斯。2003年, 米诺里提于阿根廷普里利迪亚诺·皮埃尔登国家美术学院获得艺术学士学位。2003年至2006年, 她在艺术家戴安娜·艾森伯格的“Art Clinic”工作坊做学员。2009年至2011年, 她在布宜诺斯艾利斯艺术研究中心参与研究与学习项目。

作为一名画家, 米诺里提以酷儿理论的视角将绘画语言和抽象几何结合。米诺里提的创作覆盖了从架上绘画到装置艺术的多种形式和媒体, 在她看来, 绘画不仅仅是一种物质材料实践, 而是作为一套思想视觉系统来接洽性别和生物学的规范品类。纵观米诺里提的作品, 几何形式和超现实主义观有助于想象一个后人文主义环境, 身处其中, 女权主义和性别理论可以作用于与绘画、设计和艺术史相关的开放解释。

近期个展: “Biosfera Peluche”, Baltic 当代艺术中心, 纽卡斯尔, 英国 (2021); “Play Theatre”, Olivier Debré 当代创意中心, 图尔, 法国 (2020); “Fantasias Modulares”, 马萨诸塞州当代艺术博物馆, 北亚当斯, 美国 (2020); “Nave Vermelha”, 里斯本美术馆, 里斯本, 葡萄牙 (2020); “Atrium Project: Ad Minoliti”, 芝加哥当代艺术博物馆, 芝加哥, 美国 (2020); “Museo Peluche”, 布宜诺斯艾利斯现代艺术博物馆, 布宜诺斯艾利斯, 阿根廷 (2019); “Playboard”, Galerie Crèvecoeur, 巴黎, 法国 (2019); “Margins of Ten”, Nogueras Blanchard Gallery, 巴塞罗那, 西班牙 (2019); “The Feminist School of Painting”, KADIST, 旧金山, 美国 (2018); “Dollhouse”, Peres Project, 柏林, 德国 (2018); “Oh Time Your Gilded Pages”, 俄勒冈州当代 (前 Disejcta 当代艺术中心), 波特兰, 美国 (2017) 等。

部分群展: “水母之源”, 天线空间, 上海 (2022); “第13届光州双年展: 意识燃起, 精神振奋”, 光州, 韩国 (2021); “Portals”, NEON, 雅典, 希腊 (2021); “包豪斯: 危机中的乌托邦”, 魏玛包豪斯大学, 魏玛, 德国 (2021); “More, More, More”, 油罐艺术中心, 上海 (2020); “Olev Subbi: Landscapes from the End of Times”, Tallinn Art Hall, 塔林, 爱沙尼亚 (2020); “包豪斯: 危机中的乌托邦”, 伦敦艺术大学, 伦敦, 英国 (2019); “忘忧草: 考古女性时间”, 广东时代美术馆, 广州 (2019); “Kiss My Genders”, Southbank Centre, 伦敦, 英国 (2019); “Still I Rise: Feminisms, Gender, Resistance - Act 3”, Arnolfini, 布里斯托, 英国 (2019); “Extra-Planetary Commitment”, L í tost, 布拉格, 捷克共和国 (2019); “Science Window”, Kayokoyuki Gallery, 东京, 日本 (2018); “A Break Can Be What We Are Aiming For”, La Capella, 巴塞罗那, 西班牙 (2018); “The Second Self”, Peres Projects, 柏林, 德国 (2017) 等。

李爽

李爽 (b. 1990, 武夷山) 现生活和作品于德国柏林与瑞士日内瓦。2014年, 她于纽约大学获得传媒研究硕士学位。

李爽置身于全球流通系统中, 受在地性与不平衡信息流的启发, 通过行为、网站、装置、影像等形式研究构成当代电子风景的各种媒介, 以及其背后的运行基础、物流系统和两者间的裂痕。李爽尤其关注媒介连接, 进而管控人类身体和欲望所形成的新自由主义范式。在她所探讨的关系中, 媒介与使用者、媒介与媒介的互动占据重要地位。

近期个展: “在我们当中”, Cherish, 日内瓦, 瑞士 (2021); “Exit Wound”, Callie’s, 柏林, 德国 (2020); “只想在你枕边长眠”, Peres Projects, 柏林, 德国 (2020); “战争已至”, Open Forum, 柏林, 德国 (2019); “如果云知道”, Sleepcenter, 纽约, 美国 (2018); “怎么称呼”, Lab 47, 北京 (2016) 等。

部分群展: “水母之源”, 天线空间, 上海 (2022); “乌托邦”, Peres Projects, 柏林, 德国 (2021); “在迷宫里”, 马凌画廊, 上海 (2021); “上海外滩美术馆 X Para Site: 帘幕”, Para Site, 香港 (2021); “Lemaniana: Reflections on Other Scenes”, 日内瓦当代艺术中心, 日内瓦, 瑞士 (2021); “Same things make us laugh, make us cry”, Body Archive Project, 苏黎世, 瑞士 (2021); “OCAT x KADIST 青年媒体艺术家项目: 自由连接 - 青年媒体艺术家群展”, OCAT, 上海 (2020); “线上展览: In This Layered World All Perception is Real”, Kunstverein Bielefeld, 比勒菲尔德, 德国 (2020); “流连”, All Club, 上海 (2020); “首届 X 美术馆三年展: 终端 > HOW DO WE BEGIN?”, X 美术馆, 北京 (2020); “沉睡者的抵抗”, 尤伦斯沙丘美术馆, 北戴河 (2020); “One (Illegitimate) Child”, ISCP, 纽约, 美国 (2020); “慢进? 我们如何共处”, 广东时代美术馆, 广州 (2019); “佛系青年: 冷漠与共”, 歌德学院, 北京 (2019); “新势力单元: 此地有狮”, 画廊周北京, 北京 (2019); “毛继鸿艺术基金会 X 蓬皮杜国家艺术文化中心 ‘全球都市’ 国际艺术双年展: 延展智慧”, 成都 (2018); “制性造别”, 泰康空间, 北京 (2018); “南方状态”, N3 Gallery, 北京 (2018); “We Have Always Lived in the Future”, Flux Factory, 纽约, 美国 (2017) 等。

刘茵

刘茵 (b. 1984, 广州) 现生活和作品于香港。2007年, 她于广州美术学院获得版画艺术学士学位。2010年, 她于广州美术学院获得绘画艺术硕士学位。

刘茵总是以一种纯真的方式在画布和纸上创作普通的图像, 借此挑战现代社会的学院派艺术与父权制。她的艺术创作受到漫画和卡通等流行文化的启发, 表达了对主流文化和社会价值的讽刺与反叛。

近期个展: “Publica”, 箭厂空间, 北京 (2015); “Liu Yin: Oh, Chinese Boy... Don’t Be Ashamed...”, 旧金山中华文化中心, 旧金山, 美国 (2011); “汤中倒影”, 观察社, 广州 (2010) 等。

部分群展: “Dream (Is) land!”, MINE Project, 香港 (2021); “折纱”, 马凌画廊, 香港 (2019); “Condo 上海”, 天线空间, 上海 (2019); “夏... 已至”, BANK, 上海 (2017); “低纬度的不透明”, 广州画廊, 广州 (2015); “险怪: 绘画的普世性”, 木木美术馆, 北京 (2015); “石头、木头和天堂症候群”, 1933 当代艺术空间, 上海 (2014); “柏林工作室”, Import Projects, 柏林, 德国 (2014); “电光火石: 桀骜不驯的对象”, 泰康空间, 北京 (2014); “相似与差异: 广州澳门当代艺术交流展”, 牛房仓库, 澳门 (2011); “不合时尚”, 广州美术学院, 广州 (2011); “山寨——对复制文化的研究”, 柏林白湖艺术学院, 柏林, 德国 (2010); “目眩神迷——新时代动漫美学展”, 广东美术馆, 广州 (2010); “暗物质”, 木马艺术空间, 广州 (2009); “(Anti) Realism workshot3”, AdeleC Gallery, 罗马, 意大利 (2009); “(Anti) Realism workshot2”, Ecole R é gionale des Beaux Arts de Besançon, 弗朗什-孔泰大区, 法国 (2009); “(Anti) Realism workshot1”, Norrköping Konsthall, 诺尔雪平, 瑞典 (2008) 等。

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Ad Minoliti

Ad Minoliti (b. 1980, Buenos Aires, Argentina) lives and works in Buenos Aires, Argentina. Minoliti received her BFA in 2003 from National Academy of Fine Arts Prilidiano Pueyrredon, Argentina. She was part of Diana Aisenberg "art clinic" and workshop from 2003 to 2006, and was in the research program of the Artistic Research Center of Buenos Aires from 2009 to 2011.

Ad Minoliti is a painter who combines the pictorial language of geometric abstraction with the perspective of queer theory. Engaging in a diversity of formats and media from easel painting to installation, Minoliti assumes painting not as a mere material practice, but rather as a visual set of ideas to approach normative categories of sexuality and biology. Throughout Minoliti's work, geometrical forms and surreal landscapes serve to imagine a post-humanist setting in which feminist and gender theories can be applied to an open interpretation of painting, design, and art history.

Selected solo exhibitions: *Biosfera Peluche*, Baltic Centre for Contemporary Art, Newcastle, UK (2021); *Play Theatre*, CCC OD Centre de Création contemporaine Olivier Debré, Tours, France (2021); *Fantasias Modulares*, Massachusetts Museum of Contemporary Art, North Adams, US (2020); *Nave Vermelha*, Kunsthalle Lissabon, Lisbon, Portugal (2020); *Atrium Project: Ad Minoliti*, Museum of Contemporary Art Chicago, Chicago, US (2020); *Museo Peluche*, Museum of Modern Art Buenos Aires, Buenos Aires, Argentina (2019); *Playboard*, Galerie Crèvecoeur, Paris, France (2019); *Margins of Ten*, Noguera Blanchard Gallery, Barcelona, Spain (2019); *The Feminist School of Painting*, KADIST, San Francisco, US (2018); *Dollhouse*, Peres Project, Berlin, Germany (2018); *Oh Time Your Gilded Pages*, Oregon Contemporary (former Disejcta Contemporary Art Center), Portland, US (2017) etc.

Recent group exhibitions: *Where Jellyfish Come From*, Antenna Space, Shanghai, China (2022); *13th Gwangju Biennale: Minds Rising Spirits Tuning*, Gwangju, South Korea (2021); *Portals*, NEON, Athens, Greece (2021); *Bauhaus: Utopia in Crisis*, Bauhaus University Weimar, Weimar, Germany (2021); *More, More, More*, TANK, Shanghai, China (2020); *Olev Subbi: Landscapes from the End of Times*, Tallinn Art Hall, Tallinn, Estonia (2020); *Bauhaus: Utopia in Crisis*, University of the Arts London, London, UK (2019); *Forget Sorrow Grass: An Archaeology of Feminine Time*, Guangdong Times Museum, Guangzhou, China (2019); *Kiss My Genders*, Southbank Centre, London, UK (2019); *Still I Rise: Feminisms, Gender, Resistance - Act 3*, Arnolfini, Bristol, UK (2019); *Extra-Planetary Commitment*, Litost, Prague, Czech Republic (2019); *Science Window*, Kayokoyuki Gallery, Tokyo, Japan (2018); *A Break Can Be What We Are Aiming For*, La Capella, Barcelona, Spain (2018); *The Second Self*, Peres Projects, Berlin, Germany (2017) etc.

Li Shuang

Li Shuang (b.1990, Wuyi Mountains) currently lives and works in Berlin, Germany and Geneva, Switzerland. She received her MA in Media Studies from New York University in 2014.

Situated in globalized communication systems and inspired by various localities and uneven information flows, Li Shuang's work, which encompass performance, interactive websites, sculpture and moving image installations, studies various mediums composing the contemporary digital landscape. Crucial to this practice is the interaction between the medium and its users as well as amongst the mediums themselves. These diverse forms of intimacy form a motif that runs through the artist's practice, as she explores how various forms of technology bring us into contact, and how they form part of a neoliberal apparatus that regulates the body and desire. Yet her focus is not limited to the virtual, the material lives of those digital landscapes are also included, such as the infrastructure and logistics systems that support it, and more importantly, the cracks in between.

Selected solo exhibitions: *Among Us*, Cherish, Geneva, Switzerland (2021); *Exit Wound*, Callie's, Berlin, Germany (2020); *I Want to Sleep More but by Your Side*, Peres Projects, Berlin, Germany (2020); *Intro to Civil War*, Open Forum, Berlin, Germany (2019); *If Only the Cloud Knows*, Sleepcenter, New York, US (2018) etc.

Selected Group Exhibitions: *Where Jellyfish Come From*, Antenna Space, Shanghai, China (2022); *Utopia*, Peres Projects, Berlin, Germany (2021); *In the Labyrinth*, Edouard Malingue Gallery, Shanghai, China (2021); *Rockbund Art Museum X Para Site: Curtain*, Para Site, Hong Kong, China (2021); *Lemania: Reflections on Other Scenes*, Centre d'Art Contemporain Genève, Geneva, Switzerland (2021); *Same things make us laugh, make us cry*, Body Archive Project, Zurich, Switzerland (2021); *OCAT X KADIST Foundation - Emerging Media Artist Exhibition: Un/Conventional*, OCAT, Shanghai, China (2020); *Online: In this Layered World All Perception is Real*, Kunstverein Bielefeld, Bielefeld, Germany (2020); *We Came to Linger*, All Club, Shanghai, China (2020); *X Museum Triennial: How Do We Begin?*, X Museum, Beijing, China (2020); *Resistance of the Sleepers*, UCCA Dune, Beidaihe, China (2020); *One (Illegitimate) Child*, International Studio & Curatorial Program (ISCP), New York, US (2020); *Modes of Encounters: An Inquiry*, Guangdong Times Museum, Guangzhou, China (2019); *Buddhist Youth and Mild Protests*, Goethe Institute, Beijing, China (2019); *Up & Coming Sector: hic sunt leones*, Beijing Gallery Weekend, Beijing, China (2019); *Mao Jihong Arts Foundation X Centre Pompidou - Cosmopolis #1.5: Enlarged Intelligence*, Chengdu, China (2018); *Genders Engender*, Taikang Space, Beijing, China (2018); *Southern Climate*, N3 Gallery, Beijing, China (2017); *We Have Always Lived in the Future*, Flux Factory, New York, US (2017) etc.

Liu Yin

Liu Yin (b.1984, Guangzhou) currently lives and works in Hong Kong. She received her BFA in Printmaking in 2007 and her MFA in Painting in 2010 from Guangzhou Academy of Fine Arts.

Liu Yin always works on canvas and paper with ordinary images in an innocent way, challenging the academic art and patriarchy in modern society. Inspired by popular culture such as manga and cartoon, her art expresses sarcasm and rebellion towards the mainstream cultural and societal values.

Selected solo exhibitions: *Publica*, Arrow Factory, Beijing, China (2015); *Liu Yin: Oh, Chinese Boy... Don't Be Ashamed...*, Chinese Culture Center of San Francisco, San Francisco, US (2011); *Reflections In the Soup*, Observation Society, Guangzhou, China (2010) etc.

Selected Group Exhibitions: *Where Jellyfish Come From*, Antenna Space, Shanghai, China (2022); *Dream (Is) land!*, MINE Project, Hong Kong, China (2021); *Folded Veil*, Edouard Malingue Gallery, Hong Kong, China (2019); *Condo Shanghai*, Antenna Space, Shanghai, China (2019); *Now Is the Summer of Our Discontent...*, BANK, Shanghai, China (2017); *Hazy Winter*, Canton Gallery, Guangzhou, China (2015); *Full of Peril and Weirdness: Painting as a Universalism*, M WOODS Museum, Beijing, China (2015); *Stone, Wood and Paradise Syndrome*, 1933 Contemporary Gallery, Shanghai, China (2014); *Berlin Studio*, Import Projects, Berlin, Germany (2014); *Transience: Intractable Objects*, Taikang Space, Beijing, China (2014); *Similarity and Difference: Guangzhou/Macau Contemporary Art Exhibition*, Ox warehouse, Macau, China (2011); *Not in Fashion*, Guangzhou Academy of Fine Arts, Guangzhou, China (2011); *Shanzhai - Researching the Culture of Copying*, Weissensee School of Arts, Berlin, Germany (2010); *Dazzled and Enchanted: New Age Animamix2009-2010*, Guangdong Museum of Art, Guangzhou, China (2010); *Dark Matter*, muma Art Space, Guangzhou, China (2009); *(Anti) Realism workshot3*, AdeleC gallery, Rome, Italy (2009); *(Anti)Realism workshot2*, Ecole Régionale des Beaux Arts de Besançon, Franche-Comté, France (2009); *(Anti) Realism workshot1*, Norrköpings Konsthall, Norrköpings, Sweden (2008) etc.

ANTENNA SPACE

W: www.antenna-space.com
E: info@antenna-space.com
T: 8621-6256 0182

上海市莫干山路 50 号 17 号楼 202 室
202, Building 17, No.50 Moganshan Road, Shanghai