

ANTENNA SPACE



Dala Nasser
Al Mina (the port), 2021
Cotton, polyester, charcoal, ash, salt, natural pigment
317 x 242.5 cm



Dala Nasser

Anemone, 2022

Bedsheets, pillow cases, dye made of hibiscus and anemone, ash, salt, duck tape, iron oxide, rainwater

227 x 202 cm

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Dala Nasser

Zaytoun, 2022

Curtains, canvas dye made of hibiscus and roses, ash,
salt, iron oxide, charcoal, rubbings made from olive
trees, rainwater

172 x 110 cm

达拉·纳塞尔

Dala Nasser

以材料为基础，达拉·纳塞尔通过抽象和另类的图像制作进行创作，将一种跨学科的方法应用到她的绘画、表演和影像作品中。纳塞尔研究人类与非人类之间的纠葛，这些纠葛源自开采作业和历代殖民抹杀所造成的环境、历史及政治条件长期以来的恶化。纳塞尔在她的作品中使用了一系列的材料来检验历史、生态和毒性，从而去创作特定语境下的装置艺术作品。她的作品专注于因基础设施系统的失败而导致的流变毒性、河川在边界之间的流动，以及近期环境负债背后的神奇历史背景。

达拉·纳塞尔 (b. 1990, 黎巴嫩, 现工作和生活于贝鲁特) 2016年毕业于伦敦大学学院斯莱德美术学院, 然后在耶鲁大学艺术学院研学, 师从 A.L 史特纳 (A.L. Steiner) 并于 2021 年毕业。她的作品在国际平台上均有展出, 包括耶鲁大学艺术学院, 纽黑文 (2021); BetonSalon, 巴黎 (2019); 贝鲁特艺术中心, 贝鲁特 (2019; 2017); 沙迦艺术基金会, 沙迦 (2019); Ghebaly Gallery, 洛杉矶 (2018); 维多利亚·米罗画廊, 伦敦 (2018) 等。

As a material based artist working through abstraction and alternative forms of image making, Dala Nasser applies an interdisciplinary approach to her works

ranging from painting, to performance, and films. Nasser examines the human and non-human entanglement in the perpetually deteriorating environmental, historical and political conditions resulting from practices of extraction and generations of colonial erasure. Nasser uses a range of materials to examine histories, ecologies, and toxicity in her works producing context-specific installations. She has produced bodies of work focusing on infrastructural failures resulting in fluid toxicity, the flow of rivers between borders, and most recently the historical and magical contexts behind environmental debt.

Dala Nasser (b. 1990, Lebanon, lives and works in Beirut) graduated from Slade School of Fine Arts, London (2016) and then studied with A.L. Steiner at Yale School of Art, graduating in 2021. Her work has been shown internationally, including at Yale School of Art, New Haven (2021); BetonSalon, Paris (2019); Beirut Art Center, Beirut (2017 and 2019); Sharjah Art Foundation, Sharjah (2019); Ghebaly Gallery, Los Angeles (2018); Victoria Miro, London (2018) and among others.

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Hana Miletic

Materials, 2020-21

Hand-woven and Jacquard-woven textile (apricot organic cotton cord, carrot and dahlia-coloured eri silk, dark apricot recycled polyamide, dark silver laminated paper strip, silver metal yarn, silver recycled polyamide, silver waxed cord, tangerine orange organic cotton, variegated orange silk noil, and white polyester)

147 x 61 x 4 cm

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Hana Miletic

Materials, 2021

Hand-woven and Jacquard-woven textile (apple green organic cotton, apple green organic wet-spun linen, fluorescent green recycled nylon, shell white organic flax, soft white eri silk, and white polyester)

46 x 40 x 3 cm

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Hana Miletic

Materials, 2021

Hand-woven and Jacquard-woven textile (black eri silk, black recycled elastic cord, charcoal black organic linen, rust black mercerised cotton, soft white eri silk, umber organic wool, and white polyester)

47 x 30 x 1 cm

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Hana Miletic

Materials, 2019

Hand-woven textile (brown-grey raw wool, jaffa cotton
and orange silk-cotton and orange silk)

41 x 13 x 2 cm



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Hana Miletic

Softwares, 2019

Jacquard-woven textile manipulated by hand, (white polyester, rosy recycled polyamide, beige recycled polyamide, organic white wool and silk)

280 x 158 x 1 cm

哈纳·米利缇契

Hana Miletic

哈纳·米利缇契通过联结摄影与编织来反思表现形式和社会再生产的问题。艺术家以她记录公共空间维修的修护的照片为蓝本，编织她的纺织品。米利缇契把编织工艺流程作为一种对抗工作中某些经济和社会状况的方式，如加速性、标准化和透明度，这无一不需要大量的时间和精力来完成。

哈纳·米利缇契 (b. 1982, 萨格勒布, 现工作和生活于布鲁塞尔) 在国际上众多艺术机构、展会和画廊均有展出, 包括美因茨美术馆, 德国 (即将展出); 天线空间, 上海 (即将展出); 卢森堡当代艺术博物馆, 卢森堡 (2022); 第 58 届十月沙龙 x 贝尔格莱德双年展, 贝尔格莱德 (2021); The Approach, 伦敦 (2021; 2019); 维也纳美术馆, 维也纳 (2020); La Maison de Rendez-Vous, 布鲁塞尔 (2019); WIELS, 布鲁塞尔 (2018) 等。哈纳·米利缇契于 2021 年获得第 22 届巴洛斯艺术奖 (Baloise Art Prize)。

Hana Miletic (b. 1982, Zagreb, lives and works in Brussels) has been featured internationally in numerous art institutions, fairs and galleries, including Kunsthalle

Mainz, Germany (upcoming); Antenna Space, Shanghai (upcoming); MUDAM, Luxembourg (2022); 58th October Salon | Belgrade Biennial, Belgrade (2021); The Approach, London (2021; 2019); Kunsthalle Wien, Vienna (2020); La Maison de Rendez-Vous, Brussels (2019); WIELS, Brussels (2018) and among others. She was awarded the 22nd Baloise Art Prize in 2021.

Hana Miletic reflects on issues of representation and social reproduction, by making linkages between photography and weaving. The artist models her woven textiles after her photographs that document repairs in public space. Miletic uses the weaving process – which requires considerable time and dedication – as a way to counteract certain economic and social conditions at work, such as acceleration, standardisation and transparency.

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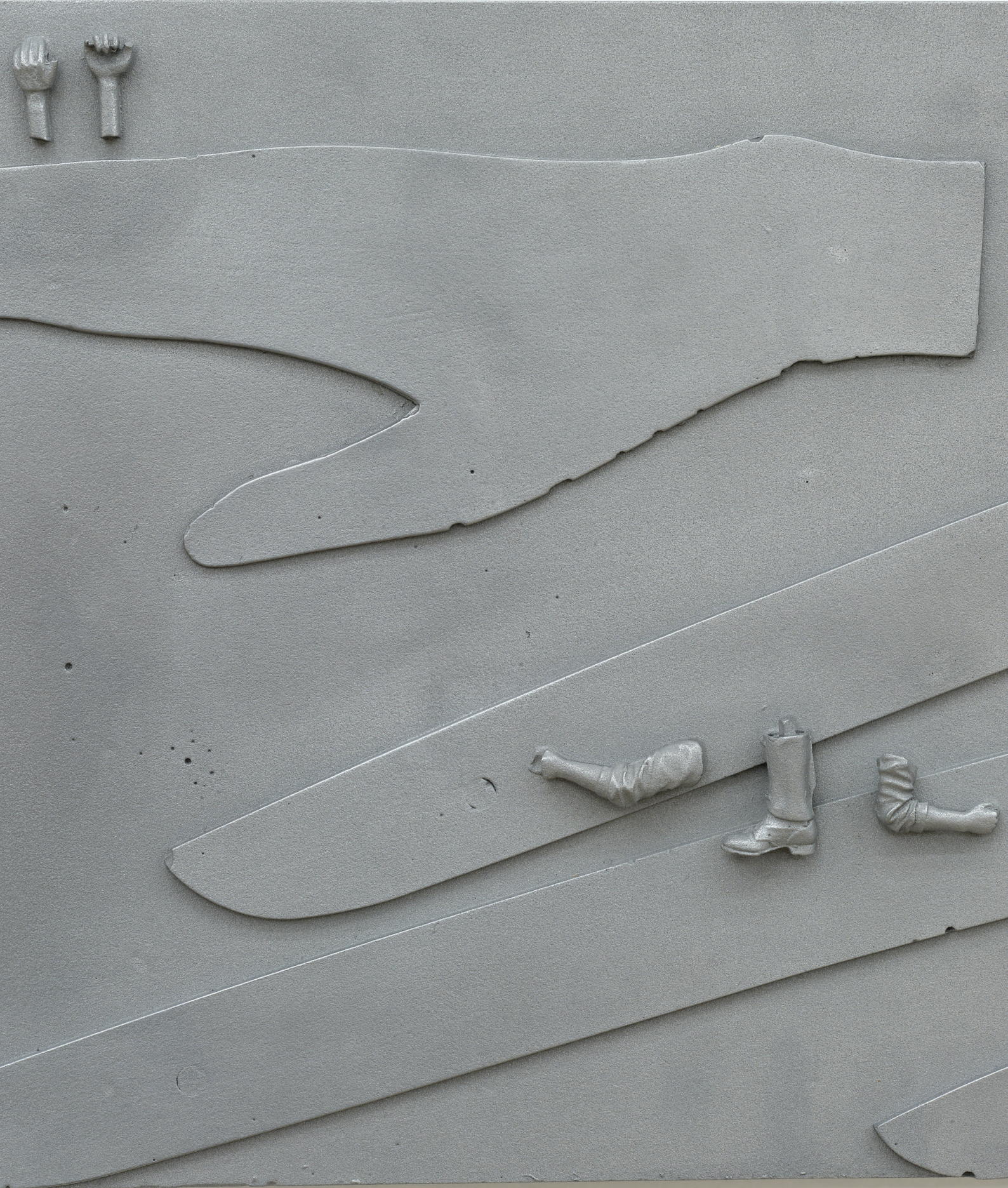
Isabelle Cornaro
Streams II (#6, Aluminum), 2019
Resin with aluminium powder
116.5 x 22.5 x 11.5 cm



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Isabelle Cornaro
Streams II (#5, Aluminum), 2019
Resin with aluminium powder
140 x 22.5 x 11.5 cm



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Isabelle Cornaro
Streams II (#9, Aluminum), 2019
Resin with aluminium powder
22.5 x 22.5 x 7.4 cm



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Isabelle Cornaro
Streams II (#2, Aluminum), 2019
Resin with aluminium powder
200 x 22.5 x 11.5 cm

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Isabelle Cornaro
Streams II (#10, Aluminum), 2020
Resin with aluminium powder
22.5 x 22.5 x 5 cm



伊莎贝尔·科纳若 Isabelle Cornaro

伊莎贝尔·科纳若运用绘画、雕塑、装置和影片来挑战观众对艺术对象的认知方式。她的多媒体作品精心编排、审慎并置，对传统的表现模式致敬并加以创新。在强调景深的同时，一如普桑（Poussin）擅长的传统透视法则那样，科纳若也遵循近大远小的法则。她解释道：“所有的物体都与自然表现和图像构建相关”。

伊莎贝尔·科纳若（b. 1974，欧里亚克，现工作和生活于巴黎和日内瓦）于 1996 年在卢浮宫学院获得艺术史学位，并于 2001 年和 2002 年分别在巴黎国立高等美术学院和英国皇家艺术学院修习版画和纯艺。近期展览包括：贝加莫现代艺术馆（2022）；路德维希现代博物馆，科布伦兹（个展，2021）；橘园美术馆，巴黎（个展，2021）；蓬皮杜艺术中心，巴黎（2021；2020；2014）；蓬皮杜卡纳尔中心，布鲁塞尔（2020）；奥克西塔尼当代艺术美术馆，塞里尼昂（2020；2019）；翰墨博物馆，洛杉矶（2018）；军械库当代艺术展会，纽约（2018）；东京宫，巴黎（群展，2017；个展 2015）等。2021 年，她获得了马赛尔·杜尚奖的提名，法国国际当代艺术传播委员联合会，巴黎，法国。

Isabelle Cornaro employs painting, sculpture, installation, and film in her quest to challenge the way viewers perceive art objects. Her multimedia works orchestrate careful juxtapositions that pay tribute to and

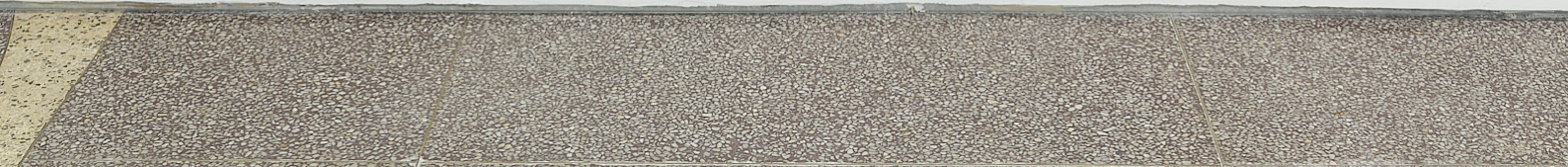
reinvent traditional modes of representation. Emphasizing depth of field, larger objects are placed in the foreground and smaller ones in the background, in accordance with the traditional rules of perspective, at which Poussin excelled. “All the objects relate to the representation of nature and the construction of an image,” Cornaro explains.

Isabelle Cornaro (b. 1974, Aurillac, lives and works in Paris and Geneva) received Degree in Art History at École du Louvre, Paris, France in 1996. Then she studied printmaking and fine arts at Royal College of Arts, London, UK in 2001 and École Nationale Supérieure des Beaux Arts, Paris, France in 2002 respectively. Recent exhibitions include GAMeC, Bergamo (2022); Ludwig Museum, Konzenz (solo, 2021); Musée de l' Orangerie, Paris (solo, 2021); Centre Pompidou, Paris (2021; 2020; 2014); Kannal Centre Pompidou, Brussels (2020); Musée Régional d' Art Contemporain Occitanie, Sérignan (2020; 2019); Hammer Museum, Los Angeles (2018); Arsenal Contemporary, New York (2018); Palais de Tokyo, Paris (group, 2017; solo, 2015) and among others. She was awarded the Nominee for the Marcel Duchamp Prize, ADIAF, Paris, France in 2021.

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Ser Serpas
Untitled, 2022
Oil on canvas
64 x 63 cm



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Ser Serpas
Untitled, 2022
Oil on canvas
84 x 90 cm



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Ser Serpas
Untitled, 2022
Oil on canvas
228 x 190 cm

赛尔·赛尔帕斯

Ser Serpas

受到非盈利组织和时尚领域经验的影像，赛尔·赛尔帕斯 (b.1995, 洛杉矶) 将过度消费作为她艺术的一个核心主题。她的一些拟人化创作结合了累叠的布料和被遗弃的物件，突出了它们之间的感性互动。赛尔帕斯的素描与绘画源自互联网上发现的图像或智能手机拍摄的图像，展示了赤裸的、性别化的、支离破碎的躯体，而他们的身份和容貌无从见得。

赛尔·赛尔帕斯的作品近期展出于 LC Queisser, 第比利斯 (个展, 2022) ; Barbara Weiss 画廊, 柏林 (个展, 2022 ; 群展, 2020) ; Balice Hertling, 巴黎 (个展, 2021) ; Progetto, 莱切 (2021) ; Conceptual Fine Arts, 米兰 (2021) ; Karma International 艺廊, 苏黎世 (群展, 2022 ; 个展, 2021 ; 2020) ; Fitzpatrick 画廊, 巴黎 (2021) ; 氧气双年展, 第比利斯 (2021) ; Kevin Space 艺术协会, 维也纳 (2020) ; 瑞士学院, 纽约 (2018) 等。

Influenced by her experiences in the spheres of NPOs and fashion, Ser Serpas (b. 1995, Los Angeles) has made overconsumption one of the central themes of her art. Some

of her anthropomorphic compositions combine piles of textiles and discarded objects, accentuating the sensuality of their interaction. Her drawings and paintings, from images found on the Internet or captured on a smartphone, also show nude, sexualized, fragmented bodies, although their identities and faces are never visible.

Ser Serpas' recent exhibitions include LC Queisser, Tbilisi (solo, 2022); Galerie Barbara Weiss, Berlin (solo, 2022; group, 2020); Balice Hertling, Paris (solo, 2021); Progetto, Lecce (2021); Conceptual Fine Arts, Milan (2021); Karma International, Zurich (group, 2022; solo, 2021; 2020); Fitzpatrick Gallery, Paris (2021); Oxygen Biennial, Tbilisi (2021); Kunstverein Kevin Space, Vienna (2020); Swiss Institute, New York (2018) and among others.

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Shahryar Nashat
Boyfriend_10.JPEG, 2022
Acrylic gel, ink on paper, plywood
38.1 x 33 x 5.4 cm (framed)

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Shahryar Nashat
Bone In (You put the sexy in dyslexic), 2022
Synthetic polymer, PVC, pigment and paper
43.2 x 22.9 x 20.3 cm

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Boyfriend_23.JPEG, 2022
Vinyl bags, urine, polyurethane foam
Dimensions variable
SHN066

Shahryar Nashat
Lover_xx.JPEG, 2022
Vinyl bag, urine, polyurethane foam
Dimensions variable

沙赫里亚尔·纳沙特 Shahryar Nashat

人体和其它表现形式在沙赫里亚尔·纳沙特创作的雕塑、录像及其它作品中发挥着核心作用。然而，这不仅仅是一个视觉分析问题。更确切地说是当过滤经验的科技在助长碎片化和疏离感时，纳沙特得到的作为一具肉身意味着什么的丰富经验。欲望、死亡、脆弱和韧性是他强调的主体要素。纳沙特尤为关注框架和基座，他把它们当作作品中不可或缺的部分。他还经常改变画廊的建筑和照明，使他的展览可以作为艺术反映人类生活现状能力的具象沉思录来运作。纳沙特的创作兼具预知力和神秘感，这也使得它们成为迈入不确定之未来的窗口。

沙赫里亚尔·纳沙特 (b. 1975, 日内瓦, 现工作和生活于洛杉矶) 已然是众多机构的重要个展览展示对象, 包括 MoMA, 纽约 (2020); 国立丹麦美术馆 (SMK), 哥本哈根 (2019); 瑞士学院, 纽约 (2019); 巴塞尔美术馆, 瑞士 (2017); Portikus, 法兰克福 (2016); Schinkel Pavilion, 柏林 (2016); 卡彭特视觉艺术中心, 哈佛大学, 马萨诸塞州 (2015); 东京宫, 巴黎 (2014); 纽伦堡艺术协会, 德国 (2010); 圣加仑美术馆, 瑞士 (2009) 等。近期值得关注的群展有: “Honestly Speaking: The Word, the

Body and the Internet”, 奥克兰美术馆, 新西兰 (2020); “Made in L.A. 2016: a, the, though, only”, 翰墨博物馆, 洛杉矶, 美国 (2016); 第 20 届悉尼双年展, 澳大利亚 (2016); 蒙特利尔双年展, 加拿大 (2016); 第 8 届柏林双年展, 德国 (2014) 和第 54 届威尼斯双年展, 意大利 (2011)。沙赫里亚尔·纳沙特的作品被全球多家博物馆永久收藏, 如蓬皮杜艺术中心, 巴黎; 贝加莫现当代艺术馆 (GAMeC), 意大利; 圣加仑艺术博物馆, 瑞士; 芝加哥艺术学院; 沃克艺术中心, 明尼阿波利斯。

Shahryar Nashat makes sculptures, videos, and other works in which the human body and its representations play a central role. However, this is not merely a matter of visual analysis. Rather, Nashat gets at the very experience of what it means to be a body at a moment when the technologies that filter experience encourage fragmentation and distance. Desire, mortality, fragility, and resilience are among the thematic concerns his work addresses. Nashat pays special attention to framing and pedestals, treating them as integral parts of his work. He also often alters a gallery's architecture and lighting, allowing his exhibitions to function as fully embodied meditations on art's ability to reflect the current state of human life. Their prescience and mystery also make them function as windows into an uncertain future.

Shahryar Nashat (b. 1975, Geneva, lives and works in Los Angeles) has been the subject of numerous solo exhibitions at institutions including The Museum of Modern Art, New York (2020); SMK—Statens Museum for Kunst, Copenhagen (2019); Swiss Institute, New York

(2019); Kunsthalle Basel, Switzerland (2017); Portikus, Frankfurt (2016); Schinkel Pavilion, Berlin (2016); Carpenter Center for the Visual Arts, Harvard University, Massachusetts (2015); Palais de Tokyo, Paris (2014); Kunstverein Nürnberg, Germany (2010); and Kunst Halle Sankt Gallen, Switzerland (2009). Recent and notable group exhibitions include *Honestly Speaking: The Word, the Body and the Internet*, Auckland Art Gallery, New Zealand (2020); *Made in L.A. 2016: a, the, though, only*, Hammer Museum, Los Angeles, US (2016); 20th Biennale of Sydney (2016); La Biennale de Montréal, Canada (2016); 8th Berlin Biennale (2014) and 54th Venice Biennale, Italy (2011). His work is in the permanent collections of a number of museums worldwide, including Centre Pompidou, Paris; Galleria d'Arte Moderna e Contemporanea di Bergamo (GAMEC), Turin, Italy; Kunstmuseum St.Gallen, Switzerland; Art Institute of Chicago and Walker Art Center, Minneapolis.

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Sitara Abuzar Ghaznawi

Psalm, 2022

Metal, organic glass, fabric, found materials

132 x 35 x 35 cm



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Sitara Abuzar Ghaznawi

Chicago, 2022

Metal, organic glass, fabric, found materials

132 x 35 x 35 cm

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Sitara Abuzar Ghaznawi

North, 2022

Metal, organic glass, fabric, found materials

132 x 35 x 35 cm





西塔拉·阿布扎尔·伽兹纳维

Sitara Abuzar Ghaznawi

西塔拉·阿布扎尔·伽兹纳维运用混合媒体和装置来创作。她的作品探索西方文化同质化和等级制度的叙事，通常采用批量生产的材料，如铝箔、边角料或工业胶布。她没有试图掩饰这些材料的功利性本原，玫瑰是她作品中反复出现的母题纹样，她时常通过玫瑰的并置将所使用的材料提升到诗歌的高度。她的作品被框定在似是指代西方艺术准则的盒子般的结构中，被材料携带的谦逊之感颠覆。

通过复杂的文化指涉和对材料的极简主义方法，艺术家西塔拉·阿布扎尔·伽兹纳维挑战了制度规范并质疑了品味的概念。

西塔拉·阿布扎尔·伽兹纳维 (b. 1995, 阿富汗, 现工作和生活于苏黎世) 最近展出于 LC Queisser, 雅典 (与 Marina Xenofontos 的双人展, 2022); Galerie Maria Bernheim, 伦敦 (2021); LC Queisser, 第比利斯 (个展, 2021); 苏黎世美术馆, 瑞士 (2020); Fri Art 弗里堡美术馆, 瑞士 (2019); NEST, 苏黎世 (2018) 等。

Sitara Abuzar Ghaznawi works in mixed media and installations. Her work explores Western narratives of cultural homogenization and hierarchies, often employing mass produced materials such as aluminium foil, off-cuts or

gaffer tape. She makes no attempt to disguise the utilitarian origin of the materials and often elevates them to the level of poetry with the juxtaposition of a rose - a recurrent motif in her work. The framing of her works in box-like structures seems to refer to codes of Western art, turned on their head by the modest nature of the materials.

Through complex cultural referencing and a minimalist approach to material, the artist challenges institutional codes and questions notions of taste.

Recent exhibitions of Sitara Abuzar Ghaznawi (b. 1995, Afghanistan, lives and works in Zurich) were presented at LC Queisser, Athens (two-person with Marina Xenofontos, 2022); Galerie Maria Bernheim, London (2021); LC Queisser, Tbilisi (solo, 2021); Kunsthalle Zurich, Switzerland (2020); Fri Art Kunsthalle Fribourg, Switzerland (2019); NEST, Zurich (2018) and among others.