

## “天线的线”项目空间开幕群展

参展艺术家：艾丽森·卡茨，程心怡，傅强，关小，莱迪·丘奇曼，刘鼎，李明，李泳翔，彭祖强，王伊芙·蔡稻程，尉洪磊，周思维

开幕：2024.3.16, 16:00

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地址：上海市静安区曲阜路9弄B1层7号

天线空间荣幸地宣布项目空间开幕。始于2021年春季，“天线的线”是天线空间进一步加强展览实验性并以新兴艺术家为导向的作品委任项目。独立于画廊常规展览之外，这个替代性空间随着作品的制作周期变更节律，以柔软姿态为在地性展览提供语境和契机；同时，作为逸出的隐喻，“天线的线”不断质询着机构重新进入知识生产边缘的潜力，以期用更广泛与复杂的方式思考区隔、流动和联系。

伴随着十二位艺术家的实践，“天线的线”重绘了一张感性的图谱，它潜藏于既有的社会组织模式与艺术史序列之下，以偶然性、情状、虚构与自我虚构为线索，延展出品间松泛而丰富的关联。从实用主义政治的历史时刻中出走，旁逸斜出的图谱引入了一种去接近艺术实践和策略的模式：使注意力休憩于主体间的留白处，强调关系及其生成的方式，并始终留存阐释的开放性。

“出神”的状态成为展览中作品对纷乱当下的回应，在间接的语言与自由流转的互动中，它们共同组建了一个开放的视觉系统，难以在其中获取确切的符号或媒介考古学知识，而充盈着未被收编的情感、杜撰的叙事和似曾相识的闪回。这种精神的游离与失焦可被视为一种“世界创造”和建设，因为它承认了现实中被常态化的缺损，使我们放弃对日常的固有知识，并试图通过短暂性与不在场来处理；它即是批评，又是一种添加或修复的姿态。

以全然的知觉来度量每一个当下的瞬间，于涣散中冥思，在随意的拼贴与应答中参透灵光与妙言，这样的练习如同在内观中观照世界，并生成新的联系；实际上，自内而外的重新整合也是对潜力和可能性的一种构想，它削弱了现实的结构，取而代之的是另一个平行的时间和地点。创造与再制不仅唤醒了琐碎世俗与亲密关系中所蕴含的能量，更试图以替代性的认识论介入为机构与意识形态所约化的二分世界。

如同天空中隐约交错的航迹，“天线的线”意指的这一广阔的关联和对应系统描摹的出一个尚未完全出现、却已渐显于地平线上的世界；跨越了东方与西方、边缘与中心、离散与聚合间的无主之地，它指向的是超脱地缘与文化之裂隙的别处。

### 关于艺术家

**艾丽森·卡茨** (b. 1980, 蒙特利尔) 现生活和工作于伦敦。她作品反思了当代艺术创作中盘根错节、有时自相矛盾的本质。她将交流的模糊性容纳其中，用戏谑幽默而又刨根问底的

## ANTENNA-TENNA

手法拓宽了传统意义上的艺术家“标志”。卡茨的作品在若隐若现、半遮半掩的诗意空间中运作，指引着观众去注意绘画表面和绘画主体所构成的多层次意识中。

**程心怡** (b. 1989, 武汉) 现生活工作于巴黎。在程心怡的绘画实践中，她常通过对人们生活状态的细致关注以及对画面中内部层次与结构的细致处理，体现人物之间的互动与亲密瞬间，从而映射内心世界并营造丰富的情感与感官体验。

**傅强** (b.1988, 桂林) 现工作生活于洛杉矶。他的作品从来不是一个具体的形象，它更像是一个情感、欲望是表象之下繁复现实的化身。图像背后是缺位的面孔，幻觉与想象充斥着豆豆眼，感性的情愫、空虚的荒诞、喜怒哀乐飘移其中。

**关小** (b. 1983, 重庆) 现工作和生活于北京。关小以一种充满乐趣的方式进行雕塑、影像和装置作品的创作。她在各种丰富的材料之间建立各不相同的关系，创造出一种突破历史和文化界限的视觉语言，用拼贴的方式，将经典艺术语言与工业制造文明融合在一起，创作出独特的当代艺术形式。她通常会将实体物件，例如工业制品和文化产品，与浏览台式和笔记本电脑荧幕中那无限宇宙所收获的大量的图像相并置。她将截取自彼此对立、甚至相互冲突的领域中的材料转化为具有凝聚性的肌理，融合了古典与现代、数字与模拟、自然与人造等模式。关小对材料的排布颇具预见性又令人着迷，她的作品协调着可能性与隐现的危机，批判技术对当下的时刻入侵，并对我们即将来临的、纷乱错杂的未来提供令人难忘的想象。

**莱迪·丘奇曼** (b.1979, 宾夕法尼亚州) 的绘画以题材广泛著称：从风景、广告、网络视频、到藏传佛教、自然照片、科学图表乃至其他艺术家的作品；看似包罗万象，但莱迪对主题的选择明显是个人化的，与其说是一部百科全书，不如说是私人浏览器的历史记录。莱迪的绘画在具体事物中追求普遍性，更作为更宏大意识探索的一部分，旨在拓展可知性与可画性的边界。

**刘鼎** (b.1976, 常州) 现居北京，是艺术家和策展人。通过影像、装置、写作等媒介，他的观念性艺术创作与策展实践以思想史为纲，从人文主义视角对中国当代历史与现实进行有机连接多角度的描摹，以多重线索展开对中国艺术的主体性叙述。近年来，刘鼎在艺术创作、策展、出版等方面丰富生动的实践共同构成了他不断发展的创作线索。自2022年起，他出任第八届横滨三年展（2024年开幕）的艺术总监。

**李明** (b. 1986, 沅江) 现生活和作品于杭州。2008年，他于中国美术学院获得学士学位。他早期的实践以DV镜头记录下艺术家自身在中国高速城市化风景中进行的表演而为人所知。李明以自身作品媒介中的时间性，检视数字图像和物质流通的逻辑。在一些作品中，他尝试将这些流通逻辑转化为图像递进的规则。总体而言，其作品的偶发和游戏性等特质，能让人想起90年代中国观念艺术和录像艺术的若干线索。李明的录像作品除了探索数字影像存储设备对记忆和时间感知的影响以外，他的日常冥想实践也启发他追求一种感受性的电影，映射我们的内在现实，以及不同现实之间的超距联结。这点体现在他作品中的非线性影像节奏；在他的影像剪辑以及他对日常事件所进行的重新编排中，都可以见到这样的节奏——时而近乎迷幻，时而仿佛素人自制影片。

**李泳翔** (b. 1991, 长沙) 现生活工作于德国柏林。他的艺术实践运用多种媒介，然而，他的兴趣主要集中于绘画、雕塑、音乐和影像之间的跨界交融。受到文化和移居流散经历的相互影响，李泳翔带有目的性地游走于媒体、规范与文化特性之间，挑战主权观念和现有

## ANTENNA-TENNA

的权力结构。

**彭祖强** (b. 1992, 长沙) 现生活和 works 于荷兰阿姆斯特丹。彭祖强的创作以录像、电影与装置的形式展开, 着眼于具体物件、语言和历史中潜藏的多元联系与情感痕迹。

**王伊芙苓韬程** (b.1981, 成都) 现工作和生活于鹿特丹。王伊芙苓韬程的作品应当被视作一个整体的“星群”, 它们涵盖了众多既定艺术门类, 包括绘画、书法文字、环境装置、录像短片、服装设计和表演。她的作品作为媒介、载体, 为她所设定的多种主题服务, 例如中国传统与现当代艺术、以及殖民历史、酷儿、女性文化与女性主义运动等, 并通过重叠混合, 将这些相互独立的概念交融链接。

**尉洪磊** (b. 1984, 内蒙古), 目前工作和生活于北京。尉洪磊的录像和雕塑实践中带有特别个人的视觉语汇, 混合了网络流通的图像以及来自中国城市纹理中无序生长着的视觉文化。他感兴趣的是所有可感事物以及文字作为一种思考形式的可塑性。这种可塑性呈现在艺术家于作品的视觉形式和名称两者之间进行创造式的跳跃, 而结果是这些作品以一种带有隐士风格的方式呈现在观众面前。

**周思维** (b. 1981, 重庆) 现工作和生活于上海。周思维聚焦于人对于文化的理解以及反之, 文化对于人的作用这两方面话题。在周思维的画面中, 他将几种视觉和文化惯性糅合在一起, 让画面自己发展出新的意图和暗示, 熟悉感和陌生感同时体现, 留出让人任意解读的可能性。

## "Antenna-Tenna"

Artists: Allison Katz, Xinyi Cheng, Owen Fu, Guan Xiao, Leidy Churchman, Liu Ding, Li Ming, Yong Xiang Li, Peng Zuqiang, Evelyn Taocheng Wang, Yu Honglei, Zhou Siwei

Opening: 2024.3.16, 16:00

Duration: 2024.3.16 - 2024.4.25, Wednesday to Saturday 11:00-18:30

Address: B1-7, 9 Qufu Road, Jing'an, Shanghai

Antenna Space is pleased to announce the opening of the project space. Inaugurated in Spring 2021, "Antenna-Tenna" is a commissioning program that further facilitate Antenna Space's experimental programming and foster emerging artists. Independent of the gallery's regular exhibitions, this alternative space adapting to the rhythm of the production cycles, provides context and opportunity for site-specific exhibitions with softness. Simultaneously, as a metaphorical escape, "Antenna-Tenna" continually questions the potential for institutions to re-enter the periphery of knowledge production, aiming to contemplate boundary, connection and fluidity in a broader and more discursive way.

Unfolding across the praxis of twelve artists, "Antenna-Tenna" retraces a cartography of sensibility that lies latent beneath established modes of social organization and art historical sequences. Through the threads of contingency, affect, fiction and self-fiction, the exhibition weaves loose yet rich connections among these works. Departing from historical moments of political pragmatism, this meandering cartography introduces a methodology of approaching

## ANTENNA-TENNA

artistic praxis and strategy: one that allows attention to rest on the blank-leaving between subjects, emphasizes correlation and its generation, and consistently preserves the openness of interpretation.

The state of “being absent-minded” becomes the artworks’ response to the chaotic contemporary. In the indirect language and free-flowing interaction, they jointly form an open visual system where the accurate symbolic or media archaeology is barely obtainable within, but is full of unincorporated emotions, fictional narratives and flashbacks. This kind of spiritual detachment and defocus can be regarded as “world making”, because it recognizes the lack that is normalized as reality, makes us give up the inherent knowledge of daily life, and tries to deal with it through ephemerality and absence. It is both a critique and an additive or reparative gesture.

To measure each present moment with full perception, to meditate in distraction, to perceive the aura and witticism in random collages and responses - such practices are akin to observing the world through introspection and generating new connections; in essence, such reintegration from within outward is also a conception of potentiality and possibility, it weakens the structure of reality, and replaces it with another parallel time and place. Creation and remaking not only awaken the energy contained in the mundanity and intimacy, but also seek to intervene in the binary world reduced by institutions and ideologies with an alternative epistemology.

Like the vaguely intertwined chemtrails in the sky, “Antenna-Tenna” signifies a vast network of connections and correspondences, delineating a world that has not yet fully present, but is gradually emerging on the horizon; crossing the borderland between East and West, periphery and center, diasporic and congregative, it points to an elsewhere beyond the rifts of geopolitics and culture.

### About Artists

**Allison Katz** (b. 1980, Montreal) currently lives and works in London. Allison Katz’s work engages with the complex and at times contradictory nature of contemporary artistic production, embracing the ambiguity of communication with a playful and inquiring touch that expands the conventional notion of an artist’s “signature style.” Katz’s work operates in a poetic space between mirror and mask, between revealing and concealing what is presented, calling attention to the multiple layers of consciousness that reside in a painting’s surface and subject.

**Xinyi Cheng** (b. 1989, Wuhan) currently lives and works in Paris. In Cheng’s artistic practice, reflecting upon people’s life and playing with internal layers in the background, she carefully constructs scenes of interactions and intimacies. Those scenes mirror the characters’ inner world and further create a sensual experience for the viewers.

**Owen Fu** (b. 1988, Guilin) currently lives and works in Los Angeles. Owen Fu’s practice is never a specific image, it is more like a hybrid being of emotions, desires and a complicated incarnation of realities that beneath the superficial ordinary life. Behind the image is a void without a face, but full of imaginations and illusions within the bean eyes, in which sensual sentiments, emptiness, joy and sorrow drift around.

**Guan Xiao** (b. 1983, Chongqing) currently lives and works in Beijing. Guan takes a playful approach to her sculpture, video, and installation artworks. She creates a visual language that breaks through historical and cultural boundaries by establishing diverse relationships between a variety of rich materials, using collage to fuse classical art language with industrial manufacturing civilization to build a unique form of contemporary art. She often juxtaposes physical objects –

## ANTENNA-TENNA

such as industrial products and cultural artifacts – alongside images amassed from scrolling through the infinite universe of desktop and laptop screens. Her works generate cohesive textures between binaries sourced from contrasting and even conflicting worlds, and fuse old and modern, digital and analogue, and natural and artificial modes. Attuned to both possibilities and looming hazards, Guan Xiao's prescient and fascinating arrangements critique the technological thrust of the present moment while providing indelible visions of our dislocated, rapidly approaching future.

**Leidy Churchman** (b.1979, Pennsylvania) is known for their diverse range of subjects in painting: from landscapes, advertisements, online videos, to Tibetan Buddhism, nature photos, scientific diagrams, and even the work of other artists. In spite of this seeming all-inclusiveness, Churchman's subjects are conspicuously personal, more like a personal browser history than an encyclopedia. Churchman's pursuit of the universal starts with painting the specific, serving as a part of a larger exploration of consciousness, aiming to push the boundaries of what is knowable and paintable.

**Liu Ding** (b.1976, Changzhou) is an artist and curator based in Beijing. Incorporates media including video, installation, and writing, his conceptual art practice and curating take intellectual history as a framework, organically connecting and depicting Chinese contemporary history and reality from a humanistic perspective, and unfolding a multi-angled narrative of Chinese art through various threads. In recent years, Liu Ding's rich and vibrant practices in art, curating, and publishing have together constituted the ongoing development of his creative trajectory. Since 2022, he has been named joint artistic director of the 8th Yokohama Triennale (opening in 2024).

**Li Ming** (b. 1986, Yuanjiang) currently lives and works in Hangzhou. Li Ming began to be known to the scene due to his early experimental performances, often recorded through DV cameras, intervening in the rapid urbanization of the Chinese landscape. His oeuvres examine the material flow of commodities or digital data through its time-based quality, in which a particular logic of circulation tends to be adopted as a loose protocol that guides the image sequences. Above all, the qualities of spontaneity and serendipity invoked the inaugural Chinese conceptualism and video art of the 1990s. Set in the age of data abundance that altered our sense of memory and temporality, Li Ming's video work was impacted by his daily meditation practices. Together, it has led the artist to search for a cinema of affect with his sense of cognitive inner realities and its hyper-connectivity. This aspect is best epitomized by his creative use of non-linear rhythm in film editing and the densely choreographed daily events, at times psychedelic, at times reminiscent of homemade video reels.

**Yong Xiang Li** (b. 1991, Changsha) is a Berlin-based artist. In his practice, Yong Xiang Li draws on a diversity of media. His main interest, however, lies in the border-crossing intersections between painting, sculpture, music and video. Influenced by a reciprocal understanding of culture and diaspora experience, the artist challenges ideas of sovereignty and existing power-structures by engaging in contaminations that aim at media, formal and cultural specificities.

**Peng Zuqiang** (b. 1992, Changsha) currently lives and works in Amsterdam, The Netherlands. He makes film, video and installations, with an attention to the affective meaning within histories, bodies, and language.

**Evelyn Taocheng Wang** (b.1981, Chengdu) currently lives and works in Rotterdam. Evelyn Taocheng Wang's work is constituted by a "constellation" of sources that span over various defined categories of art, including painting, calligraphy, installation, video, fashion design and performance. Her work serves as a medium and agency for multiple themes that she has set up: traditional Chinese art, modern and contemporary art, colonial history, queer theory, femininity and feminism. Through overlay and hybridization, the artist arrives at a vocabulary that integrates

## ANTENNA-TENNA

and interconnects these seemingly autonomous notions.

**Yu Honglei** (b. 1984, Inner Mongolia) currently lives and works in Beijing. Yu Honglei's moving image and sculptural practice take inspiration from a unique visual vernacular of online image database and visual cultures of Chinese cities. These sources are used by the artist and applied with the artist's sculptural touch. What he is interested in is the plasticity of thought forms and the sensible entities it corresponds to. Such plasticity allows Yu to execute the cognitive leap between the visual currencies as employed by his works and their titles, allowing for a hermeneutic and polysemic output, which informs his highly personal artistic discourse.

**Zhou Siwei** (b. 1981, Chongqing) currently lives and works in Shanghai. Zhou Siwei focuses on the interrelation between people's understanding of culture and the effect of culture on people. In his work, several visual and cultural inertias are intertwined to develop new intentions and suggestions, and familiarity and strangeness emerge at the same time, only to leave the possibility of arbitrary interpretation.