

王伊芙苓韬程

眼影之心

天线空间荣幸推出王伊芙苓韬程的最新个展：眼影之心，这是艺术家旅居欧洲以来首次国内个展。展览从9月16日持续至10月30日。

王伊芙苓韬程为此次个展创作了5幅新手卷画作，每件作品的尺寸都扩展至10米左右。手卷这种品式是伊芙苓最早的艺术实践之一，她将其视为一个图像编辑的隐喻，它们就像一本长书一样，揭示了在讲故事这个私密而微妙的活动中贯穿着的时间和空间。但由于手卷的展现具有一定的私密性，手卷因此扮演了个人物品的角色，你可以轻松地将其随身携带，同时它也创造出一种在同一个画面中领略到各种不同“风格”的奇妙体验。由延绵的纸张构成的长卷形制就像一个四维人类心智，甚至可以说是心智的身体，它们令人回想起古典时期的文人画和工整细致的院体画，而这便是伊芙苓一直在用自己的想象和学习来探索的风格，沿着这条特殊而异乎寻常的路径，她没有遵循传统中国画家的工作方式，而是让她的笔触走向自由表达和个人观念。

此次展览主题都是关于一个最常用的符号：心——这不仅是我们手拉手并肩传递出爱的符号，也是冰激淋品牌“和路雪”（WALL'S）的心牌商标，或是用“太阳”美甲片给指甲上点儿装饰色，甚至可以是一个好玩儿的眼影图案——贴在眼皮上纯粹是为了美观。“甜美和可爱”的心形为当代生活注入一种抽象和含混的意义，它们在大众传媒中拥有很高的出镜率，特别是在伊芙苓作为移民所生活的地区，这里凝聚了各种不同的文化，同时也需要更多的理解和交流。这5幅手卷触及到不同的图像描绘方式，例如：有土耳其妇女散步并与吃苹果的鸚鵡闲聊的公园，海疆蛋糕店的蛋糕，在心形云朵里游泳的冰岛鸭，甚至可以是绝对抽象的图像及色彩组合，它们都是用伊芙苓作为水墨画家自学的技巧绘制而成。这不仅是对传统的致敬，也是向艾格尼丝·马丁（Agnes Martin）、马克·罗斯科（Mark Rothko）和筱田桃红（Toko Shinoda）这样的现代主义绘画大师们的致敬。伊芙苓把她这样的“紧密贴合”这些大师风格的实践称为“眼影证书”。

天线空间将变得像一个阅览室。每幅手卷都将在有照明设施的长桌上展示，观众可以坐下来“阅读绘画”，而“书写绘画”正是贯穿于伊芙苓多年以来的展览中的原始概念。

本次展览还借来了伊芙苓认识最久的欧洲朋友——柏林艺术家贝缇娜·阿拉莫达（Bettina Allamoda）的一件作品，在伊芙苓看来，这件作品用“劳森伯格的钻石”（这是伊芙苓为阿拉莫达的作品自创的语汇）提升了空间的正能量，它们彰显着爱和温暖，并将一个探讨雕塑、时尚、织物和女性主义的历史结构置于特定场域装置之中，同时更是她们从柏林开始的长达数十年的友谊的真情流露。

王伊芙苓韬程

1981年出生于中国成都。2006年毕业于南京师范大学，2012年毕业于法兰克福Städelschule美术学院，现工作和生活于荷兰鹿特丹。2012年至2014年，作为驻地艺术家参与阿姆斯特丹的De ateliers驻地计划。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、Queer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。

近期个展：“读后感”，Kunstverein Düsseldorf，杜塞尔多夫（2021年）；“Sour Gnessiennes”，Museum Abteiberg，德国（2020年）；“Het bloemblaadje, dat tijdens het ochtendkrieken was gevallen...”，ABN AMRO Art Prize，Hermitage博物馆，阿姆斯特丹（2020年）；“传播优雅”，FRAC Champagne-Ardenne，法国（2019年）；“下午无血”，卡洛斯/石川，伦敦（2019年）；“他害怕什么？”，KW当代艺术学院，柏林（2018年）；“他害怕什么？”，Company，纽约（2018年）；“女性悲剧的四季”，Galerie Fons Welters，阿姆斯特丹（2017年）；“对于一个尴尬的人来说，总是很难避免尴尬的事情”，卡洛斯/石川，伦敦（2017年）；“皱纹热浪”，Chateau Shatto，洛杉矶（2017年）；“无常的寓言”，荷兰弗朗斯·哈尔斯博物馆|哈伦哈勒姆博物馆，荷兰（2017年）。

部分群展：“汲物之思”，金鹰美术馆，南京（2021年）；“墨城”，大馆，香港（2021年）；“|||: She spins the thread, she measures the thread, she cuts the thread”，Nest，海牙，荷兰（2020年）；“传统的频率”，广东时代美术馆，广东（2020年）；“Risquons-Tout”，WIELS，布鲁塞尔，比利时（2020年）；“Global(e) Resistance”，蓬皮杜中心，巴黎（2020年）；“既不是黑/红/黄，也不是女人”，Times Arts Center，柏林（2019年）；“在我的房间里”，天线空间，上海（2019年）；“Hollandse Nieuwe”，阿姆斯特丹市立博物馆，阿姆斯特丹（2018年）；It's Get Better V，ICA，伦敦（2017年）；公共项目，卡塞尔文献展，卡塞尔（2017年）；“野蛮人和哲学家：黄金时代的中国形象”，弗朗斯·哈尔斯博物馆，荷兰（2016年）；惠特尼美术馆美国艺术独立研究项目，The Kitchen，纽约（2016年）等。

Evelyn Taocheng Wang

Heart of Eyeshadows

Antenna Space is pleased to present Evelyn Taocheng Wang's solo exhibition *Heart of Eyeshadows*. This is the artist's first solo exhibition in China since she moved to Europe. For this solo exhibition, Evelyn created 5 new hand scrolls, each of which expands its size to around 10 meters long. The form of handscroll is one of her oldest practices of art and she takes it as a metaphor of imagery editing, like a long book, which indicates time and space connecting with the intimate and subtle movement of storytelling. However, because its open needs one's personal touch, a scroll plays the role of a personal object which one can easily carry with and at the same time, it creates the magnificent experience of embracing different "styles" in one frame. Such frame of long paper stretching within resembles the four-dimensional human mind, or even the body of a mind, recalling literati paintings (wenrenhua) of old dynasties and also the meticulous court paintings (yuantihua), which Evelyn has been exploring with her own fantasy and learning in the specific and eccentric path of letting her brush going towards free expression and individual concepts rather than following the route of a traditional Chinese painter.

The topic of this exhibition focuses on one of the most-used symbols: Heart – a sign of love we express by holding our hands and standing together, the logo of the ice cream brand "WALL'S", the decoration color of manicure with solar nail polish, or even an interesting eyeshadow pattern glued on the eyelids for a pure decorative purpose – and its own shape of "being cute and sweet" brings an abstract and mixed meaning in contemporary life with its high rate of appearance in mass media, especially in the area where Evelyn lives as an immigrant herself, where different cultures intersect and more mutual understanding as well as communication is required. The 5 handscrolls have a wide range of depictions of images, for example, the park where Turkish ladies walk around and have chat with Parrots and apples, cakes from the Heinemann Cake store, or Ice Land ducks swimming in the cloud of hearts, or even the absolutely abstract images and color combination, with Evelyn's self-taught skills as an ink-wash painter. Not only a homage to tradition but also a nod of Modernist masters such as Agnes Martin, Mark Rothko, and Toko Shinoda, Evelyn called her practice which "intimate" those master's style "Eyeshadow Certificate".

The space of Antenna Space becomes a library. Each handscroll is set on a long table with a light system where people can sit down to "read the painting" since "writing the painting" was the original concept Evelyn has been following for many years in her exhibitions.

This exhibition also borrows one piece from her oldest European friend – a work by the Berlin-based artist Bettina Allamoda. Evelyn thinks this work can improve the positive energy in the space with her Diamond of Rauschenberg (a term Evelyn invented on Bettina's work), which indicates warmth and love. It will bring a question of history structure on sculptures, fashion, fabric, and feminism to a site-specific installation, and give a hint to their friendship of more than 10 years starting from Berlin.

Evelyn Taocheng Wang

Evelyn Taocheng Wang was born in Chengdu in 1981. She graduated from Nanjing Normal University in 2006, and graduated from HBK Städelschule in 2014. She currently lives and works in Rotterdam, Netherlands. From 2012 to 2014, Wang completed an independent artist residence program at the De Ateliers in Amsterdam. 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 and interconnects these seemingly autonomous notions.

Recent solo exhibitions: *Reflection Paper*, Kunstverein Düsseldorf, Düsseldorf (2021); *Sour Gnossiennes*, Museum Abteiberg, Mönchengladbach (2020); *Het bloemblaadje, dat tijdens het ochtendkrieken was gevallen...*, ABN Armo Art Prize, Hermitage Museum, Amsterdam (2020); *Spreading Elegance*, FRAC Champagne-Ardenne, Reims (2019); *No Blood in the Afternoon*, Carlos/Ishikawa, London (2019); *What is he afraid of?*, KW Institute for Contemporary Art, Berlin (2018); *What is he afraid of?*, Company, New York (2018); *Four Season of Women Tragedy*, Galerie Fons Welters, Amsterdam (2017); *For An Embarrassed Person It is Always Very Difficult To Avoid Embarrassing Things*, Carlos/Ishikawa, London (2017); *Heatweave Wrinkle*, Chateau Shatto, Los Angeles (2017); *Allegory of Transience*, Frans Hals Museum | De Hallen Haarlem, Haarlem (2017).

Selected group exhibition: *In The Midst of It All*, G Museum, Nanjing, China (2021); *Ink City*, Tai Kwun Contemporary, Hongkong (2021); *|||: She spins the thread, she measures the thread, she cuts the thread*, Nest, Den Haag, The Netherlands (2020); *Frequencies of Tradition*, Guangdong Times Museum, Guangdong (2020); *Risquons-Tout*, WIELS, Brussels (2020); *Global(e) Resistance*, Centre Pompidou, Paris (2020); *Neither Black/Red/Yellow Nor Woman*, Times Arts Center, Berlin (2019); *In my room*, Antenna Spacae, Shanghai (2019); *Hollandse Nieuwe*, Stedelijk Museum, Amsterdam (2018); *It's Get Better V*, ICA, London (2017); *Public Programme*, Documenta, Kassel (2017); *Barbarians & Philosophers: Images of China in the Golden Age*, Frans Hals Museum, Netherlands (2016); Whitney Museum of American Art Independent Study Program, The Kitchen, New York (2016). Her work is in the collections of ABN AMRO Collection, Amsterdam, The Netherlands; Art Institute of Chicago, Chicago, US; Centre Pompidou, Paris, France; Stedelijk Museum Amsterdam, Amsterdam, The Netherlands; Centraal Museum,