

入口

香格纳新加坡10周年特展
2022年9月25日 - 11月20日

Entrance

ShanghART Singapore 10th Anniversary Exhibition
25 Sep - 20 Nov 2022

艺术家:

张恩利

麦拉蒂·
苏若道默

阿彼察邦·
韦拉斯哈古

赵仁辉

开幕:

2022年9月24日

下午3点 - 傍晚8点

Opening:

24 Sep 2022

3pm - 8pm

Artists:

Zhang Enli

Melati
Suryodarmo

Apichatpong
Weerasethakul

Robert Zhao Renhui

ShanghART
香 格 纳 画 廊

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Entrance

ShanghART Singapore 10th Anniversary Exhibition

24 September – 20 November 2022

ShanghART Singapore is delighted to welcome you to “Entrance”, a commemorative exhibition for the gallery’s 10th anniversary in Singapore, opening on 24 September. The show title is a nod to the gallery’s inaugural exhibition with Zhang Enli; “Part” (2012) saw the artist truncating the huge space into a small and precise site presenting three works at the gallery’s entrance.



Installation view, Part, 2012, ShanghART Singapore.

This show provides an occasion to look back at the past decade, into the artists’ minds, and towards the future. “Entrance” is both a reflection of the gallery’s journey thus far and a reaffirmation of its presence in Singapore. This time, Zhang Enli is joined by three Southeast Asia artists known respectively for their practice in performance art, film installations, and photography – Melati Suryodarmo, Apichatpong Weerasethakul, and Robert Zhao Renhui.

The space intervention by Zhang in 2012 is demarcated on the floor, recalling his aspiration that “[this] leaves the gallery and me room to do more in the future”. Fast forward to 2022, much has changed, the show this time occupies the full expanse of the gallery – growing and morphing physically and metaphorically. Returning to the same space, we hope that old and new friends of the gallery will reacquaint with our gallery, the artists, and their own experiences over the past decade.

Providing multiple entrances, both physically and psychologically, the gallery space presents a spectrum of works that offer a diverse range of perspectives, while simultaneously drawing us into the distinctive worlds within each artist’s psyche.

About ShanghART Gallery

ShanghART Gallery was established in Shanghai in 1996. It has since grown to become one of China’s most influential art institutions and a vital player in the development of contemporary art in China, representing over 60 pioneering and emerging artists, including DING Yi, LI Shan, Arin RUNGJANG, Melati SURYODARMO, Apichatpong WEERASETHAKUL, XU ZHEN®, YANG Fudong, ZENG Fanzhi, and ZHAO Renhui Robert.

ShanghART Singapore was established in 2012 as the gallery’s Southeast Asia wing, located in the contemporary art cluster Gillman Barracks. The gallery’s first overseas space serves as a platform to introduce Chinese contemporary art to the region while developing collaborations with Southeast Asian artists and bringing them to the international art scene.

入口

香格纳新加坡 10 周年特展

2022 年 9 月 24 日至 11 月 20 日

香格纳新加坡画廊很高兴欢迎您参加于 9 月 24 日开幕的香格纳新加坡十周年纪念特展《入口》。展览名称致敬画廊在本地的首次展览；张恩利在个展《局部》（2012）里，将宽敞的画廊空间截断成一个小而精确的现场，在画廊入口处展示了三件作品。



展览现场，局部，2012，香格纳新加坡

《入口》为观众提供一个回顾过去十年，深入艺术家的思想，以及展望未来的机会；既是对画廊迄今为止的旅程的反映，也是对画廊在新加坡存在的重申。这次，张恩利携手三位东南亚艺术家一并展出，分别为以行为艺术，影像装置，摄影创作著名的麦拉蒂·苏若道默、阿彼察邦·韦拉斯哈古、和赵仁辉。

张恩利当年的空间干预如今以虚线的方式划分在地板上，昔日在狮城扎根时含蓄表达的兴奋与憧憬如今已发生了巨大的变化；经过一句的成长与锐变此次展览大方地展现于画廊的全面积。时至今日，处于相同的空间里的我们还有大环境都已不同以往。我们期待新朋旧友重新踏入画廊时能再次与画廊结识并且重新发现自我。通过一系列作品，展览呈现出多元化的视角，将我们带入每个艺术家心中独特的世界；画廊空间在实体和精神维度都存在着多个入口。

关于香格纳画廊

香格纳画廊于 1996 年在上海成立，现已发展成为中国最具影响力的艺术机构之一，也是中国当代艺术发展的重要参与者，代理全球 60 多位知名艺术家，其中包括：丁乙、李山、阿林·朗姜、麦拉蒂·苏若道默、阿彼察邦·韦拉斯哈古、徐震®、杨福东、曾梵志和赵仁辉等。

香格纳画廊的东南亚分部成立于 2012 年，位于吉门营房艺术区。画廊的第一个海外空间作为一个平台，将中国当代艺术介绍到该地区，同时发掘并与东南亚艺术家合作，将他们带向国际艺术舞台。

Zhang Enli

b.1965

Zhang Enli was born in Jilin province in 1965. He graduated from Wuxi Technical University, Arts and Design Institute in 1989. Zhang currently is living and working in Shanghai. Mundane objects and the traces of daily life activities are the dominant depicted subjects in Zhang Enli's works. The muted tones and loose washes of paint intertwine with the expressive lines and curves that make the objects seem removed as if occupying a liminal reality where only the essence of the object is portrayed on the canvas. In his series of installations, known as Space Paintings, he creates the immersive space that suspends the audience into the void of time and space by incorporating with environment, history, and personal experience. Zhang Enli's depiction on the prosaic aspects of contemporary life leads viewers to think about the proposition of existence.

Zhang Enli's solo exhibition held in numerous important institutions, including Long Museum, Chongqing (2021); Power Station of Art, Shanghai (2020); Hauser & Wirth, Zurich, Switzerland (2020); Xavier Hufkens, Brussels, Belgium (2019); Galleria Borghese, Rome, Italy (2019); K11 Art Foundation, Shanghai (2019); Royal Academy of Arts, London, U.K. (2018); Hauser & Wirth, New York, U.S.A. (2018); Firstsite, Colchester, England (2017); Moca, Taipei (2015); ShanghART, Shanghai (2015); Hauser & Wirth, London, U.K. (2014); K11 Art Foundation, HK (2014); Villa Croze, Genoa, Italy (2013); Institute of Contemporary Arts, London, U.K. (2013); Shanghai Art Museum, Shanghai (2011); Minsheng Art Museum, Shanghai (2010); and Ikon Gallery, Birmingham, U.K. (2009), a presentation which travelled to Kunsthalle Bern, Berne, Switzerland (2009) etc.

His works also featured in group exhibitions, such as, UCCA Edge, Shanghai (2021); Fondazione Prada, Italy (2018), Museum of Modern Art Antwerp, Belgium (2018); 1st Antarctic Biennale, Antarctica (2017); Centre Pompidou, Paris, France (2016); PAC-Milan Museum of Contemporary Art, Italy (2015); Lehmbruck Museum, Duisburg, Germany (2015); Tate Modern, London, U.K. (2015); Yokohama Triennale, Japan (2014); Vancouver Art Gallery, Canada (2014); Contemporary Art Museum of the Rubell Family Collection, Miami, U.S.A. (2013); Birmingham Museum and Art Gallery, U.K.(2013); Kochi-Muziris, Kochi, India (2012); The First Chinese Oil Painting Biennial, Instituto Paranaense de Arte, Curitiba, Brazil (2011); The Eighth Gwangju Biennale, Korea (2010); The 7th Shanghai Biennale, Shanghai (2008); Villa Manin-Centre for Contemporary Art Passariano, Italy (2006) etc.

Zhang Enli's works are in numerous museum collections, including K11 Art Foundation, Hong Kong; Royal Academy of Arts, London, U.K.; Galleria Borghese, Rome, Italy; Centre Pompidou, Paris, France; M+Collection, Hong Kong; Long Museum, Shanghai; Rubell Family Collection, Miami, U.S.A.; How Art Museum, Shanghai; Yuz Foundation, Jakarta, Indonesia; SIFANG Art Museum, Nanjing; LVMH, France; Birmingham Museum and Art Gallery, U.K.; Franks Suss Collection, London, U.K.; Tate Modern, London, U.K.; The UBS Art Collection, Zürich, Switzerland; DSL Collection, Paris, France; Shanghai Art Museum, Shanghai.

张恩利

b. 1965

1965 年生于吉林。1989 年毕业于无锡轻工业大学艺术学院，现生活工作在上海。张恩利的作品一直专注于描绘寻常事物以及日常生命活动的痕迹。他常将勾画出的无以名状的线条与抽象掩映的色块相互转化，使画面获得具体的质感与体量感。他的绘画装置作品通过融合环境、历史与个体经验的体悟，创造性地将观者置于时间与空间叙事的双重虚空之中。张恩利通过描绘常在事物的不同角度，引发观者对“存在”这个命题的不断思考。

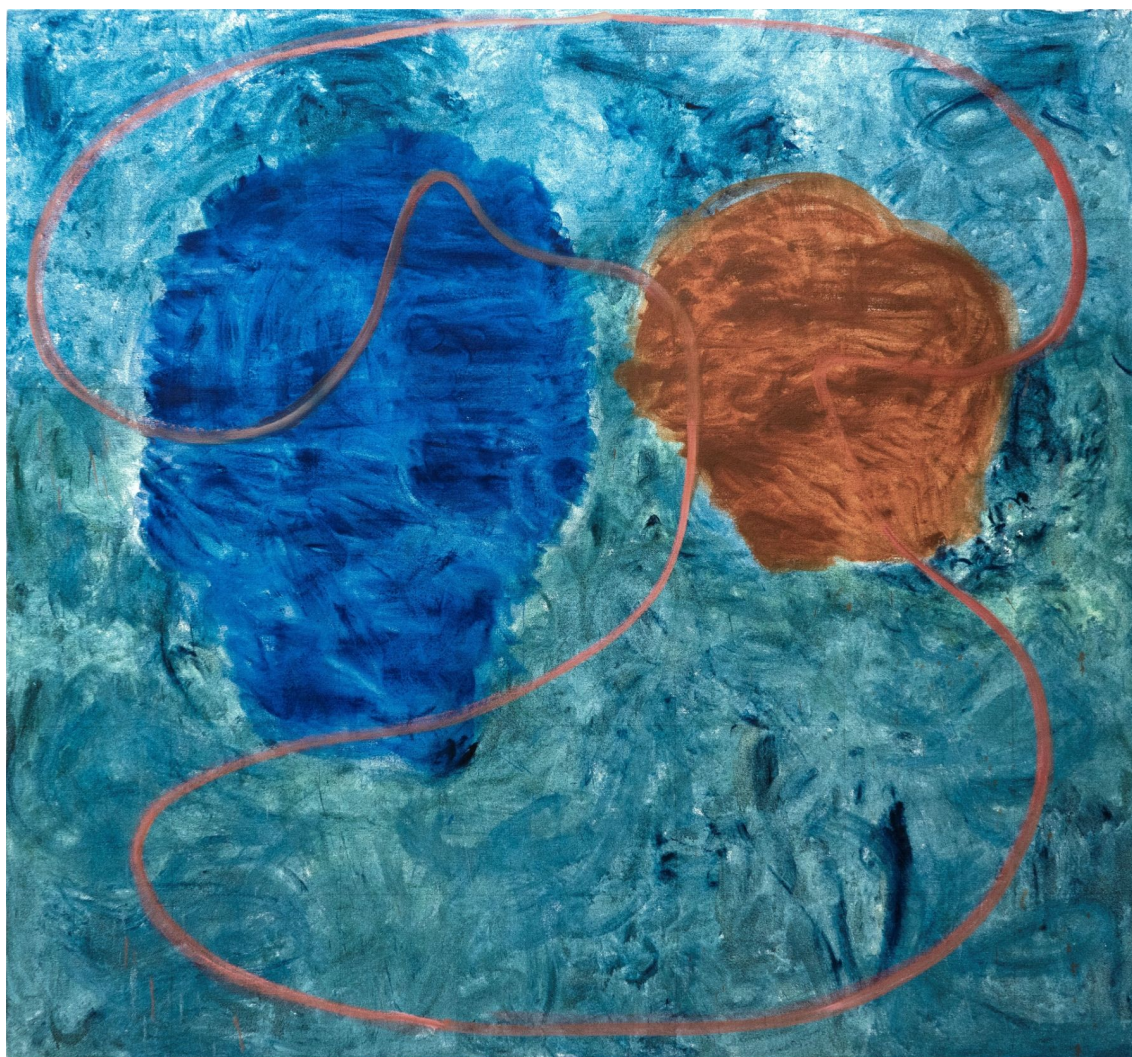
张恩利在世界各地的多个重要机构举办过个展，包括龙美术馆重庆馆（2021）、上海当代艺术博物馆（2020）、苏黎世 Hause & Wirth 画廊（2020）、比利时霍夫肯画廊（2019）、意大利博尔盖塞美术馆（2019）、上海 K11 艺术基金会（2019）、英国皇家艺术研究院（2018）、纽约 Hause & Wirth 画廊（2018）、英国 Firstsite 美术馆（2017）、台北 MOCA（2015）、香格里拉画廊（2015）、伦敦 Hause & Wirth 画廊（2014）、香港 KAF（2014）、意大利 VILLA CROCE 当代艺术博物馆（2013）、伦敦 ICA（2013）、上海美术馆（2011）、上海民生现代美术馆（2010）、Ikona 美术馆（2009）以及瑞士伯尔尼美术馆（2009）等。

张恩利的群展展出机构包括尤伦斯艺术中心 UCCA EDGE（2021）、普拉达基金会（2018）、比利时安特卫普当代美术馆（2018）、首届南极双年展（2017）、巴黎蓬皮杜艺术中心（2016）、PAC-米兰当代美术馆（2015）、德国勒姆布鲁克博物馆（2015）、泰特美术馆（2015）、横滨三年展（2014）、加拿大温哥华美术馆（2014）、美国卢贝尔家族收藏美术馆（2013）、英国伯明翰美术馆（2013）、印度双年展（2012）、第六届库里提巴双年展（2011）、光州双年展（2010）、第七届上海双年展（2008）以及意大利 VILLA MANIN 当代艺术中心（2006）等。

张恩利的作品已被世界各大美术馆博物馆收藏，包括 K11 艺术基金会，香港；伦敦皇家艺术研究院，伦敦，英国；博尔盖塞美术馆，罗马，意大利；蓬皮杜艺术中心，巴黎，法国；M+收藏，香港；龙美术馆，上海；卢贝尔家族收藏，迈阿密，美国；昊·美术馆，上海；余德耀基金会，雅加达，印尼；四方当代美术馆，南京；LVMH，法国；伯明翰博物馆和美术馆，英国；弗兰克·苏斯收藏，伦敦，英国；泰特美术馆，伦敦，英国；瑞银集团，苏黎世，瑞士；DSL 收藏，巴黎，法国；上海美术馆，上海



ZHANG Enli
Judge, 2022
Oil on canvas
250 x 200cm
ZEL_6801



ZHANG Enli
Ronin, 2020
Oil on canvas
250 x 270cm
ZEL_9988

Judge (2022), Ronin (2020)

Judge and *Ronin* are part of Zhang Enli's Portrait series, which he has been working on for the past three years. Zhang reinterprets the impressions of individuals and recollections onto the canvas through colours, forms, compositions, emotions, and spatial qualities. They are abstract in expression, but ground by a figurative name, often named after the character's occupations, states of mind, experiences, and other characteristics. This approach reflects Zhang's exploration of the influence of the subconscious mind on memory and an abstract understanding of different character statuses.

Starting from traces left in the depths of memory, the artist's scribbles represent past moments, whilst improvisations capture the changes in personal psychology and environment in the present. This act conflates multiple dimensions of time, space, events, and individual reality into the same piece of work. The seemingly irregular use of lines, blocks of colour and brushstrokes derive from Zhang's training in traditional painting. The original strength and power of painting are achieved through breaking down one's inner habits and integrating the subtle perceptions of the external environment over time.

Text adapted from Long Museum website. www.thelongmuseum.org

Melati Suryodarmo

b. 1969

Melati Suryodarmo's work is the result of ongoing research in the movements of the body and its relationship to the self and the world. These are enshrined in photography, translated into choreographed dances, enacted in video or executed in live performances. Her work is known for long durational performances, influenced by Butoh, dance, and history, among others. By compiling, extracting, conceptualising and translating some of these factors of presence that she recognises into her work, she intends to tease open the fluid border between the body and its environment, expressing her concerns about the cultural, societal, and political dimensions. Suryodarmo has performed across the world for 20 years, in Art Festivals, Biennials and museums. Her works have been collected by many internationally renowned institutions such as Tate Modern, National Gallery of Australia, Singapore Art Museum, and Museum MACAN.

Melati Suryodarmo (b. 1969, Solo, Indonesia) graduated from the Hochschule für Bildende Künste Braunschweig, Germany under the tutelage of Marina Abramović and Anzu Furukawa with a Meisterschüler qualification in Performance Art. She currently lives and works in Solo, Indonesia. She is having her first museum solo exhibition in Europe, *I am a Ghost in My Own House*, at the Bonnefantenmuseum, Maastricht, Netherlands (2022) and has presented her work in various international festivals and exhibitions such as, *Why Let The Chicken Run?*, Museum MACAN, Jakarta, Indonesia (2020-2021); Bangkok Art Biennale 2020: *Escape Routes*, Bangkok, Thailand (2020); Asia Society Triennial: *We Do Not Dream Alone*, Asia Society Museum, New York, U.S.A. (2020); *Contemporary Worlds: Indonesia*, National Gallery of Australia, Canberra, Australia (2019); *Arus Balik – From below the wind to above the wind and back again*, NTU Centre for Contemporary Art, Singapore (2019); *Reenacting History: Collective Actions and Everyday Gestures*, National Museum of Contemporary Art Korea, Gwacheon, South Korea (2017); *SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now*, National Art Centre Tokyo & Mori Art Museum, Japan (2017); *Afterwork*, Para Site, Hong Kong (2016); *East Asia Feminism: FANTasia*, Seoul Museum of Art, Seoul, South Korea (2015); 8th Asia Pacific Triennale, QAGOMA, Queensland, Australia (2015); 1st Asia Biennial & 5th Guangzhou Triennial, Guangzhou, China (2015).

Since 2007, Suryodarmo has been organizing an annual Performance Art Laboratory and Undisclosed Territory, a performance art festival, in Solo, Indonesia. In 2012, she founded Studio Plesungan, an art space for performance artists to use as a laboratory. In 2017, she served as Artistic Director for the JIWA: Jakarta Biennale 2017. She was a finalist in the APB Foundation Signature Art Prize 2014 and is awarded the Bonnefanten Award for Contemporary Art (BACA) in 2022.

麦拉蒂·苏若道默

b. 1969

麦拉蒂·苏若道默的作品来源于肢体动作、自身和世界关系的课题研究，并通过摄影、舞蹈、影片和现场表演等方式铭记和呈现这些概念。她的作品以长时表演著称，受到舞蹈、舞蹈和历史因素的影响，苏若道默以精神与身体实体的表演，压缩、提取、概念化与翻译作品中的存在感，诠释人与环境之间不断流动的分界线，传递对文化、社会和政治层面的关注。在近二十年内，苏若道默在全世界范围内的艺术节、双年展和美术馆中相继展示并表演，作品亦被众多国际知名美术馆收藏，包括泰特现代美术馆、澳大利亚国立美术馆、新加坡国家美术馆、雅加达努桑塔拉现当代艺术博物馆等。

麦拉蒂·苏若道默（b. 1969）毕业于德国布伦瑞克造型艺术学院，由玛莉娜·阿布拉莫维奇和古川杏亲授，获得行为艺术大师研究学位（Meisterschüler，等同博士学位），现工作和生活于苏腊卡尔塔，印度尼西亚。重要展览包括：麦拉蒂·苏若道默：为什么让鸡跑？，努桑塔拉现当代艺术博物馆，雅加达，印尼（2020-2021）；曼谷艺术双年展 2020：逃离路线，曼谷，泰国（2020）亚洲协会三年展，我们并非独自做梦，亚洲协会博物馆，纽约，美国（2020）；当代世界：印度尼西亚，澳大利亚国立美术馆，堪培拉，澳大利亚（2019）；Arus Balik - 从顺风到逆风再回来，南洋理工大学当代艺术中心，新加坡（2019）；重演历史：集体行动与日常举动，国立现代美术馆，果川，韩国（2017）；太阳雨：东南亚当代艺术从 1980 到现在，东京国家艺术中心与森美术馆，东京，日本（2017）；工余，Para Site 艺术空间，香港，以及马来西亚吉隆坡伊力哈木美术馆（2016）；东亚女权：FANTasia，首尔艺术博物馆，首尔，韩国（2015）；第八届亚太三年展，昆士兰美术馆与现代美术馆，昆士兰，澳洲（2015）；第五届广州三年展，广州（2015）。

自 2007 年，苏若道默便每年在印度尼西亚的苏腊卡尔塔举办行为实验室项目与行为艺术节——不明领土。苏若道默于 2012 年成立致力于行为艺术的实验空间——Plesungan 工作室。在 2017 年，她担任了第十七届雅加达双年展中艺术总监，该双年展为东南亚核心视觉艺术盛会之一。她入围了 2014 年亚太酿酒基金会特出艺术奖，并在 2022 年成为第 11 位荣获博尼范登当代艺术奖的艺术家的艺术家。



Melati SURYODARMO

Eins und Eins, 2016 (Year of Documentation)

Single-channel video

HD Video, Stereo

Performance Video

29 minutes 21 seconds

Edition of 5 + 2AP

MS_0287



Melati SURYODARMO

Eins und Eins, 2016 (Year of Documentation) *details*

Single-channel video

HD Video, Stereo

Performance Video

29 minutes 21 seconds

Edition of 5 + 2AP

MS_0287

Eins und Eins (2016)

Eins und Eins is inspired by Melati's comparison of a nation to a human body with functioning organs, where repressive conditions can result in the body holding onto aggression and unease before eventually physically purging these emotions in the form of nausea, vomit, and excretion.

The result is strangely aesthetic and can be seen to draw on histories of ink painting and especially calligraphy with its underlying relationship to language. In the same way, a nation consisting of hundreds of millions of oppressed people with restricted rights tends to produce a similarly explosive reaction in the form of a rebellion or revolution.

In this performance, the artist wears a black dress and white shoes, and holds a basin of black liquid which is the substitute of ink. She sips from the basin and spits out the ink. Her face becomes splattered with the black liquid. She groans deep guttural sounds of despair.

Apichatpong Weerasethakul

b. 1970

Apichatpong Weerasethakul (b. 1970, Bangkok) grew up in Khon Kaen in north-eastern Thailand, works and lives in Chiang Mai now, having graduated from School of the Art Institute of Chicago with Masters in Filmmaking. He began making films and video shorts in 1994 and completed his first feature in 2000. He has also mounted exhibitions and installations in many countries since 1998 and is now recognised as one of the major international visual artists. Lyrical and often fascinatingly mysterious, his film works are non-linear, dealing with memory and in subtle ways invoking personal politics and social issues.

Working independently of the Thai commercial film industry, he devotes himself to promoting experimental and independent filmmaking through his producing company Kick the Machine Films, founded in 1999, which also produces all his films. Apichatpong Weerasethakul is recognised as one of the most original voices in contemporary cinema. His feature films, short films and installations have won him widespread international recognition and numerous awards, including four prizes from the Cannes Film Festival.

His major retrospective solo exhibition, *The Serenity of Madness*, was first shown at the MALLAM Contemporary Art Museum, Chiang Mai, Thailand (2016), and has since toured globally to Para Site, Hong Kong (2016); Museum of Contemporary Art and Design (MCAD), Manila, Philippines (2017); School of the Art Institute of Chicago (SAIC), Chicago (2017) and Oklahoma City Museum of Art, Oklahoma City, U.S.A. (2018); and Taipei Fine Arts Museum, Taipei, Taiwan (2019). Other recent solo exhibitions include *A Minor History*, 100 Tonson Foundation, Bangkok, Thailand (2021-2022); *Periphery of the Night*, Institut d'art contemporain, Lyon, France (2021); *Luminous Shadows*, Contemporary Art Centre (CAC), Vilnius, Lithuania (2018); *Apichatpong Weerasethakul: Monuments*, ShanghART, Shanghai (2017).

He has also participated in various group exhibitions and biennales such as the Guangzhou Image Triennial 2021: *Rethinking Collectivity*, Guangdong Art Museum, Guangzhou (2021); 58th Venice Biennale: *May You Live in Interesting Times*, Venice, Italy (2019); Gwangju Biennale 2018: *Imagined Borders*, Gwangju, Korea (2018); *Sunshower: Contemporary Art from Southeast Asia 1980s to Now*, National Art Centre Tokyo, Mori Art Museum, Tokyo, and Fukuoka Art Museum, Fukuoka, Japan (2017); *Ghosts and Spectres – Shadows of History*, NTU Centre for Contemporary Art, Singapore (2017); 14th Lyon Biennale: *Floating Worlds*, Lyon, France (2017).

His works are internationally collected by: Tate Modern, London, U.K.; Centre Georges Pompidou, Paris, France; SF MoMA, San Francisco, U.S.A.; M+ Museum, Hong Kong; Museum of Mori Art Museum, Tokyo, Japan; and MALLAM Contemporary Art Museum, Chiang Mai, Thailand and more.

阿彼察邦·韦拉斯哈古

b. 1970

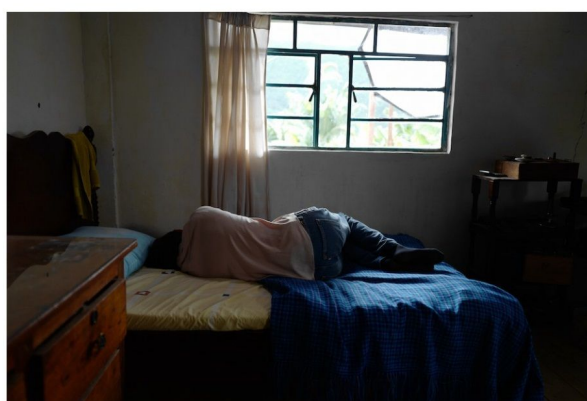
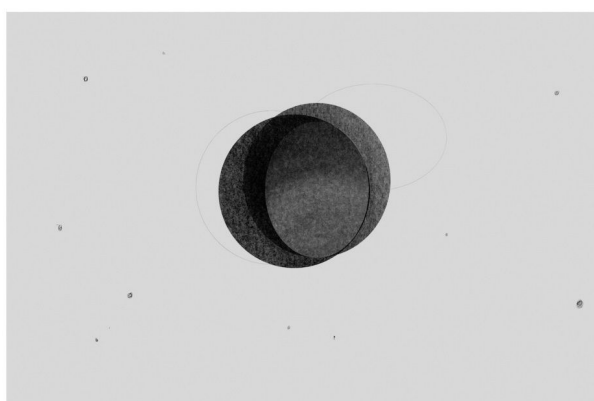
阿彼察邦·韦拉斯哈古（生于 1970 年，曼谷）在泰国东北部的孔敬长大，毕业于美国芝加哥艺术学院，现工作生活于泰国清迈。他在 1994 年开始制作电影和视频短片，并在 2000 年完成了他的首部剧情片。自 1998 年以来，他还在许多国家举办过展览和装置作品，现在被公认为国际重要的视觉艺术家之一。他的电影作品擅长抒情，常常充满神秘感，以非线性的方式体现个人与共同记忆，并以微妙的方式唤起个人政治和社会问题。

作为一名泰国独立电影人，阿彼察邦在 1999 年成立了 Kick the Machine Films 制作公司，并致力于推广实验和独立电影发展。阿彼察邦被公认为这个世代最具原创性的当代电影制作者之一。他的剧情片、短片和装置作品享誉国际且屡获殊荣，包括戛纳电影节的四项大奖。

他的大型回顾展狂中之静（The Serenity of Madness）首次在泰国清迈的 MAIIAM 当代艺术博物馆展出（2016），之后全球巡展至香港 PARA SITE 艺术空间（2016）；当代艺术与设计博物馆（MCAD），马尼拉，菲律宾（2017）；芝加哥艺术学院（SAIC），芝加哥（2017）和美国俄克拉荷马城艺术博物馆（2018）；台北市立美术馆，台北，中国台湾（2019）。近期其它个展包括一个微小的历史，100 Tonson 基金会，曼谷，泰国（2021-2022）；夜晚的边缘，里昂当代艺术博物馆，里昂，法国（2021），发光的影子，当代艺术中心（CAC），维尔纽斯，立陶宛（2018）；阿彼察邦·韦拉斯哈古：纪念碑，香格纳上海（2017）。

他还参加了各种团体展览和双年展，如广州影像三年展 2021：重思集体，广东美术馆，广州（2021）；第 58 届威尼斯双年展：愿你生活在有趣的时代，威尼斯，意大利（2019）；2018 年光州双年展：想象的边界，光州，韩国（2018）；太阳雨：1980 年代至今的东南亚当代艺术，东京国立艺术中心、东京森美术馆、日本福岡美术馆（2017）；鬼怪幽灵——历史的阴影，南洋理工大学当代艺术中心，新加坡（2017）；第 14 届里昂双年展：漂浮的世界，里昂，法国（2017）。

他的作品被英国泰特美术馆、法国蓬皮杜艺术中心、美国旧金山现代艺术博物馆、香港 M+ 博物馆、日本森美术馆、泰国 MAIIAM 当代美术馆等国际机构收藏。



Apichatpong WEERASETHAKUL

Memoria - Jessica, 2022

Giclée Print

23.3 x 35cm each (diptych)

Edition of 10 + 2AP

AW_8731



Apichatpong WEERASETHAKUL

Memoria - Hernán, 2022

Giclée Print

23.3 x 35cm each (diptych)

Edition of 10 + 2AP

AW_1307



Apichatpong WEERASETHAKUL

The Light of Longing, 2021

Giclée Print

23.3 x 35cm each (diptych)

Edition of 8 + 2AP

AW_8737

The Light of Longing (2021)

The Light of Longing is a diptych photographic work taken by Apichatpong from an abandoned hotel on the Mekong Riverbank in Nong Khai. The lamppost, which used to function as a source of light, now no longer emits light. The work reflects the death of places and the decay of memories of the living. It is intentionally hung upside down to represent the current ecological destruction as well as the fallacy of logic and common sense.

Memoria – Jessica, Memoria – Hernán (2022)

The two diptychs each depict Hernán and Jessica, the main characters from Weerasethakul's latest film, *Memoria* (2021). They are portrayed sitting and lying with their backs facing the audience in the room respectively, representing how memories of people and figures are often blurred without details, yet with a distinctive enough outline for us to identify who they are. Their portraits are each accompanied by references to the film.

Director's Notes on *Memoria* (2021)

As a kid I was drawn to jungles, animals, and mountains. During the 70s, I grew up reading novels about hunters looking for treasures from lost civilisations. However, Thailand does not possess ancient empires full of gold, nor headhunter tribes, nor anacondas. Forty years later, I am still drawn to such landscapes, but they are covered now with layers of other stories. I am attracted to the history of Latin America as if it was a missing part of my youth. I have come to Colombia to collect expressions and memories, not the Amazonian gold. I am deeply in debt to the individuals I have met in various cities, from psychologists, archaeologists, engineers, activists, to junk collectors.

Another important factor in the birth of this project is my own hallucination. While researching, I often heard a loud noise at dawn. It was internal and has occurred in many of the places I visited. This symptom is inseparable from my exposure to Colombia. It has formed the basis of a character whose audio experience synchronises with the country's memory. I imagine the mountains here as an expression of people's remembrances through centuries. The massive sierras, with their creases and creeks, are like the folds of the brain, or the curves of sound waves. With the scores of acts of violence and trauma, the terrain inflates and trembles, to become a country with never-ending landslides and earthquakes. The film itself is also seeking for a balance in this active topography. Its skeletons, the images, and sounds, are shaken out of place. Perhaps this is a 'sweet spot' where I and this film can synchronise, a state where delusion is the norm.

Director's Notes taken from film website. www.memoria.film

Robert Zhao Renhui
b. 1983

Singaporean visual artist **Robert Zhao Renhui** (b. 1983) works chiefly with photography but often adopts a multi-disciplinary approach, presenting images together with documents and objects in the form of textual and media analysis, video, and photography projects. His artistic practice investigates man's relationship with nature, utilizing convincing narratives to invoke doubts in its audience towards the concept of truth and its portrayal. His works has been exhibited globally, having held solo exhibitions in Singapore, China, Japan, Australia, and Italy, as well as participating in various biennales and photo festivals.

Recent exhibitions include Posthuman Ensemble, Asia Culture Center, Gwangju, South Korea (2021); From the Mundane World, He Art Museum, Foshan, China (2020); Busan Biennale: Words at an Exhibition, Museum of Contemporary Art Busan, Busan, South Korea (2020); Singapore Biennale: Every Step in the Right Direction, Singapore (2019); The Lines We Draw, Yalu River Art Museum, Dandong, China (2019); Effect, Orange County Museum of Art, Los Angeles, USA (2019); Observe, Experiment, Archive, Sunderland Museum and Winter Garden, London, U.K (2019); The 9th Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery, Gallery of Modern Art (QAGOMA), Australia (2018); JiWA: Jakarta Biennale 2017, Jakarta, Indonesia (2017); 7th Moscow Biennale, Moscow, Russia (2017); A Guide to the Flora and Fauna of the World, Centre of Contemporary Photography, Australia (2015).

His works have been awarded The United Overseas Bank Painting of the Year Award (Singapore) in 2009 and The Deutsche Bank Award in Photography by the University of the Arts London in 2011. In 2010, he was awarded The Young Artist Award by the Singapore National Arts Council. He was also named as a finalist for the Hugo Boss Asia Art Award 2017 as the only Southeast Asian artist, and the 12th Benesse Prize 2019 for his work in the 6th Singapore Biennale. Most recently, he was awarded the inaugural Silvana S. Foundation Commission Award 2020 and Excellence Award in the 44th New Cosmos of Photography competition 2021.

赵仁辉

b. 1983

赵仁辉（b. 1983）是新加坡籍视觉艺术家，他主要以摄影进行创作，同时采用多学科方法将影像与实物并置呈现。他的作品主要探讨人类与大自然的关系、仁义与道德的课题，同时也关注人类的态度和观点如何影响我们对大自然的认知。他在世界各地举办过个展，包括新加坡、中国、日本、澳大利亚和意大利，亦多次参与各地的双年展和摄影节。

近期的展览包括：后人类集合，国立亚洲文化殿堂，光州，韩国（2021）；世间风物，和美术馆启动展，和美术馆，佛山，中国（2020）；釜山双年展：文字展览会，釜山当代艺术博物馆，釜山，韩国（2020）；新加坡双年展 2019，正确方向的每一步，新加坡（2019）；界线，鸭绿江美术馆，丹东，中国（2019）；影响，橙县艺术博物馆，洛杉矶，美国（2019）；观察，实验，归档，桑德兰博物馆与冬季花园，伦敦，英国（2019）；第九届亚太当代艺术三年展（APT9），昆士兰美术馆，现代艺术馆（QAGOMA），澳大利亚（2018）；JIWA：2017 雅加达双年展，雅加达，印度尼西亚（2017）；第 7 届莫斯科国际当代艺术双年展，莫斯科，俄罗斯（2017）；世界动植物群的向导，当代摄影中心，澳大利亚（2015）。

他的作品在 2009 年荣获了大华银行年度之画（新加坡），在 2011 年则赢得了由伦敦艺术大学举办的德意志银行奖。2010 年，他被授予由新加坡国家艺术理事会颁发给青年艺术家的国家最高奖项青年艺术家奖。2017 年，他更以当届唯一东南亚艺术家的身份入围了 Hugo Boss 亚洲新锐艺术家大奖。2019 年，他凭第六届新加坡双年展的作品入选第 12 届贝尼塞奖。近期，他在 2020 年荣获了第一届 Silvana S. 基金委托奖以及 2021 年第 44 回写真新世纪的优秀奖。



Robert ZHAO Renhui

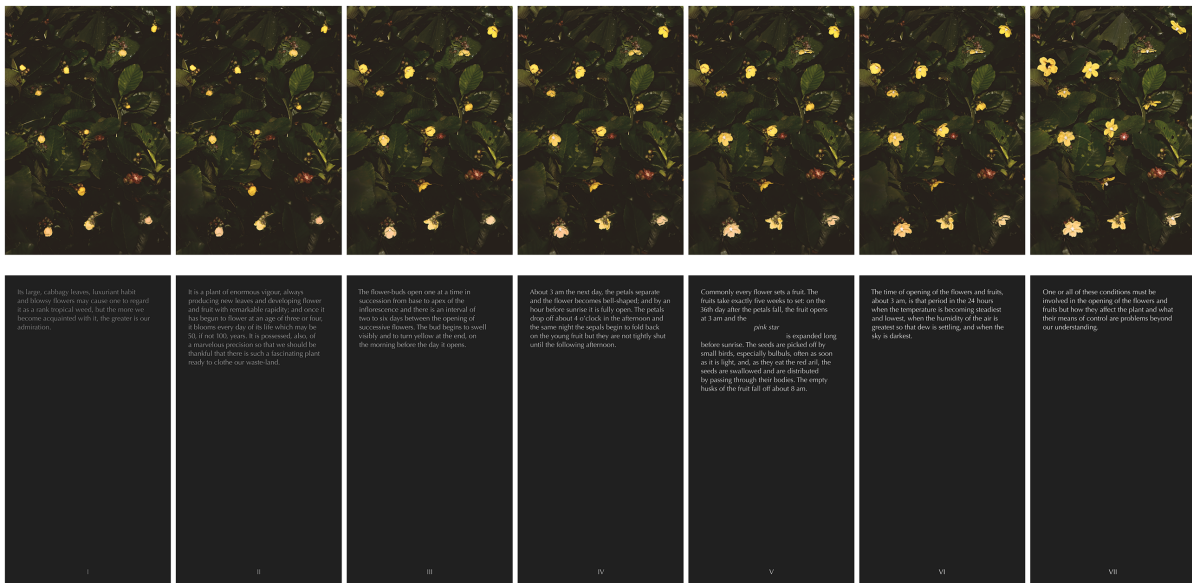
Pink Star, 2022

150cm x 100cm (image), 104.7 x 154.7 x 7cm (with frame)

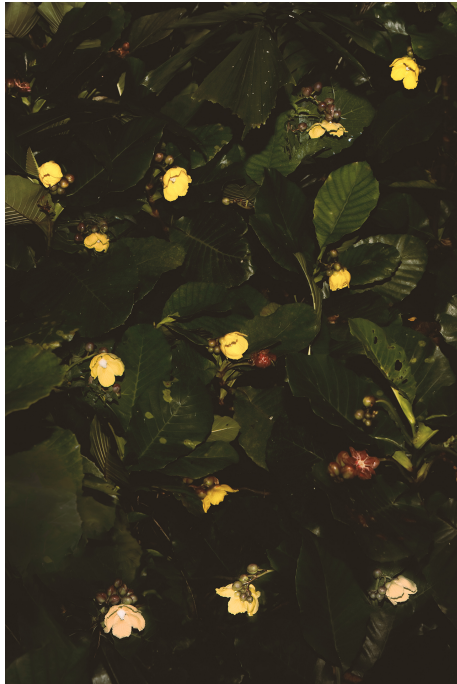
Matt Diasec in Frame

Edition of 3 + 1 AP

ZRH_63



Robert ZHAO Renhui
Pink Star, New Colonisation, 2022
Photographic Installation
Double-sided Light Box in Frame
Lightbox with Frame; 154.6 x 84.7 x 19.2cm (x7Edition of 3 + 1 AP
ZRH_9988



Commonly every flower sets a fruit. The fruits take exactly five weeks to set: on the 36th day after the petals fall, the fruit opens at 3 am and the

pink star

is expanded long before sunrise. The seeds are picked off by small birds, especially bulbuls, often as soon as it is light, and, as they eat the red aril, the seeds are swallowed and are distributed by passing through their bodies. The empty husks of the fruit fall off about 8 am.

v

Robert ZHAO Renhui

Pink Star, New Colonisation 2022 *details*

Photographic Installation

Double-sided Light Box in Frame

Lightbox with Frame; 154.6 x 84.7 x 19.2cm (x7)

Edition of 3 + 1 AP

ZRH_9988

Pink Star series (2022)

A plant that blooms and fruits every day of its life.

The Simpoh Ayer plant is a native plant that is usually the first to grow in an abandoned wasteland or the edge of secondary forests. The plant provides food and shelter for other non-human animals to take up home in a newly rewilded landscape. The flower usually blooms at 3 in the morning and withers by the afternoon.

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