赵仁辉

Robert Zhao Renhui

玄秘森林

Monuments in the Forest 03.11 - 04.30, 2023



赵仁辉: 玄秘森林

Robert Zhao: Monuments in the Forest

香格纳上海荣幸呈现新加坡艺术家赵仁辉个展"玄秘森林",展览将于 2023 年 3 月 11 日开幕。继艺术家在香格纳 M50 个展"圣诞岛,自然而然"(2017)之后,本次展览作为赵仁辉在上海的第三次个展,将汇集艺术家过去数年创作的摄影、影像和装置作品,通过艺术家创造性的镜头语言和调研性的创作方式,展览诚邀观众进入艺术家赵仁辉的玄秘世界。

赵仁辉擅长以跨学科方法探讨人与自然紧密又错综复杂的关系,近年的创作尤以次生林作为其探索的切入点。次生林即原始森林遭受人类采伐破坏之后自然恢复的森林,在热带地区随处可见。尽管次生林在生态上不如原始森林受重视,却是重建和再生的关键场所。在展览"玄秘森林"中,赵仁辉用他的细微观察将次生林中被漠视的角落和特殊的现象以具象的方式呈现与观众。

展览分为三个部分。第一部分呈现了一系列描绘野生动物与人造环境共存的摄影作品,以此回应城市化与气候变迁——展现出自然的复育力。这些摄影包括成千上万的野生鹳因为泰国的干旱而迁徙到新加坡(《一个大异象出现了》,2020)、一只生活在新加坡下水道里的猫头鹰(《下水道的巴菲鱼猫头鹰》,2022)和一只从垃圾桶里获得水源的鹰(《老鹰归来》,2022)。

第二部分通过大型装置《森林研究所》(2022)探访了新加坡吉门营房附近的一片次生林(这里曾是英军的营地,现在发展成为艺术区)。装置由现成品、摄影、影像和档案照片组成,讲述了近30年间,一片被人为干扰的土地重新生长并枝繁叶茂至今的故事。《森林研究所》促使我们认识到建筑环境中所谓的"袖珍生态圈"内的互利共生关系,并窥见自然带来的玄秘曼妙,也警示我们可能会失去的东西。

第三部分呈现了 18 米长的灯箱装置作品《试着记住一棵树 III》(2017)。装置由 14 张接近真人大小的摄影组成,是赵仁辉对家附近一棵倒塌的巨型古树的特写。在新加坡,树木通常被锯成段以方便运输,而艺术家并没有将图像按照此树被锯开的物理痕迹顺序进行编排。这也暗示着不论是公园管理或艺术创作,对自然的"管理"方式都具备多种可能性。

从人与自然纷繁复杂的互动关系中,艺术家赵仁辉提炼出层层叙事和充满神秘 色彩的图像,探索人与自然关系中那些未被诉说的角落。

Robert Zhao: Monuments in the Forest

SHANGHAI - More than five years since his exhibition "Christmas Island, Naturally" at our M50 space, ShanghART Shanghai is delighted to present Singaporean artist Robert Zhao Renhui's solo exhibition "Monuments in the Forest", opening on 11 March 2023. This exhibition brings together photography, video, and installation works created in the past few years, inviting the audience into Robert Zhao's fascinating world as seen through his imaginative lens and investigative processes.

Known for his multidisciplinary approach that explores the intermingled relationship between humans and nature, Robert Zhao has focused on the secondary forest as a key site of exploration in recent years. Found throughout the tropics, secondary forests are regrowth forests where nature has taken over land that had once been cleared or disturbed by humans. They are often regarded as less ecologically important than primary or virgin forests, but are key sites of regeneration and regrowth. Using these forests as a jump-off point, "Monuments in the Forest" threads together several bodies of works that materialised from the artist's observations of overlooked and disregarded places and phenomena in our environment.

The exhibition is divided into three sections. In the first section, there are images depicting wildlife co-existing with manmade structures and environments, and responding to urbanisation and climate change — demonstrating nature's resilience and adaptability. These include images of thousands of wild storks migrating to Singapore because of droughts in Thailand (And A Great Sign Appeared, 2020), an owl that lives in a drain in Singapore (Buffy Fish Owl of the Drain, 2022) and an eagle (An Eagle Returns, Day 322, 2020) that gets its water source from a trash bin.

In the second section is an ambitious installation, The Forest Institute (2022), exploring a patch of secondary forest surrounding the Gillman Barracks precinct, which used to be a British military barracks and now an art gallery cluster. Consisting of found objects, prints, video and archival photographs, the work tells the story of a secondary forest that has regrown and flourished over disturbed land in less than three decades. Prompting an acute awareness of the interconnectedness and interdependence of the perceived 'ecological pockets' that we encounter within our built environments, The Forest Institute offers a glimpse at the beauty and mysteries that nature has to offer, while pre-empting us on what we stand to lose.

In the last section, Zhao will show an 18-metre-long lightbox installation (Trying To Remember A Tree III, 2017). The work is a series of 14 near life-size photographs, featuring a very old and large tree that collapsed near the artist's home. In Singapore, trees are cut in sections to make their removal easier. The physical cuts by which the tree is sectioned echo but do not exactly correspond to how Zhao has edited and sequenced the images, suggesting that there might be different ways of "managing" nature, whether via park authorities or art.

Distilling the complexities of human-nature interactions, the artist explores the untold and unseen side of our relationship with nature through layered narratives and images filled with radical mystery.

赵仁辉 Robert Zhao

b. 1983

赵仁辉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。

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。

近期的展览包括:第14届光州双年展,柔弱如水,光州双年展展览馆,光州,韩国(2023);历久弥新:东南亚摄影艺术展,新加坡国家美术馆,新加坡(2022);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)。

主要收藏:

CBW 收藏,台湾 国家凯布朗利博物馆,巴黎,法国 STATOIL 艺术收藏,斯塔万格,挪威 新加坡国家博物馆,新加坡 瑞银艺术收藏基金会,UBS 全球 大华银行收藏基金会,新加坡 卡蒂斯特艺术基金会,巴黎,法国;旧金山,美国 新加坡美术馆,新加坡 泰特收藏,伦敦,英国

Robert Zhao

b. 1983

Singaporean visual artist Robert Zhao Renhui 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.

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 in 2020 and Excellence Award in the 44th New Cosmos of Photography competition in 2021.

Recent exhibitions include 14th Gwangju Biennale: Soft and Weak like Water, Gwangju Biennale Exhibition Hall, Gwangju, South Korea (2023); Living Pictures: Photography in Southeast Asia, National Gallery Singapore, Singapore (2022); 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).

Main Collections:
CBW Collection, Taiwan
Musée du quai Branly – Jacques Chirac, Paris, France
Statoil Art Collection, Stavanger, Norway
National Museum of Singapore, Singapore
UBS Art Collection, UBS Global
UOB Art Collection, Singapore
Kadist Art Foundation, Paris, France; San Francisco, U.S.A.
Singapore Art Museum, Singapore
Tate Collection, London, U.K.

Part 1 共存的生态,自然的自愈 Co-exist in the ecosystem Nature's resilience

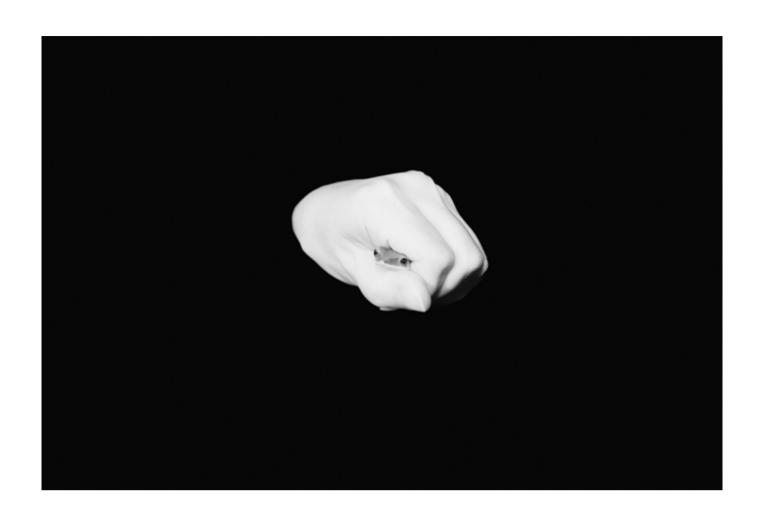


一个大异象出现了(泰国 - 新加坡) And A Great Sign Appeared (Thailand-Singapore)

2021 收藏级喷墨打印,裱于铝板 Archival inkjet print, mounted on aluminium 145x208.87cm Edition of 3 + 1AP ZRH_3964

张嘴鹳抵达新加坡并打算在克兰芝湿地停留休憩。克兰芝湿地是一个不对公众开放的鸟类保护区,是非常靠近 BBC 的一个中继站,该中继站旁边有高耸的卫星塔,可以纵观全景。当张嘴鹳在第一个晚上飞到一个鸟类保护区,因对周围人类的警惕,而在天空中盘旋不下,这给我留下了深刻的印象。当我从附近的观察塔上观察鹳鸟时,我意识到我们对景观的大部分管理和控制主要是为了一个物种的利益 -- 人类。我们完全没有考虑到我们的日常行为会如何影响非人类物种的生活。

Open-Billed Storks arrived in Singapore and flew towards Kranji Marshes, a bird sanctuary which is closed to the public. The Kranji Marshes was very near a BBC relay station. The relay station had towering satellite towers that were visible from a distance. These communication satellites and other hi-rise buildings dominate the landscape. When the Open-Billed Storks flew to a bird sanctuary on the first evening to avoid all human contact, it made an impression on me. While observing the storks from a nearby observation tower, I realised that much of our communication and control of our landscape is mainly for the benefit of one species - humans. We have failed utterly to consider how our everyday actions affect the lives of non-human species.



测量斑点树蛙 Spotted Tree Frog Survey

2019 收藏级喷墨打印,裱于铝板 Archival inkjet print, mounted on aluminium 120x150cm Edition of 3 + 1AP ZRH_9205

这是台北入侵物种斑腿树蛙的图像,这种树蛙与当地的布氏树蛙争夺资源,因而对后者的生存造成了威胁。赵仁辉在台北参加了志愿者成立的"却斑行动大队"夜间捕捉活动,并在参与过程中拍下照片。

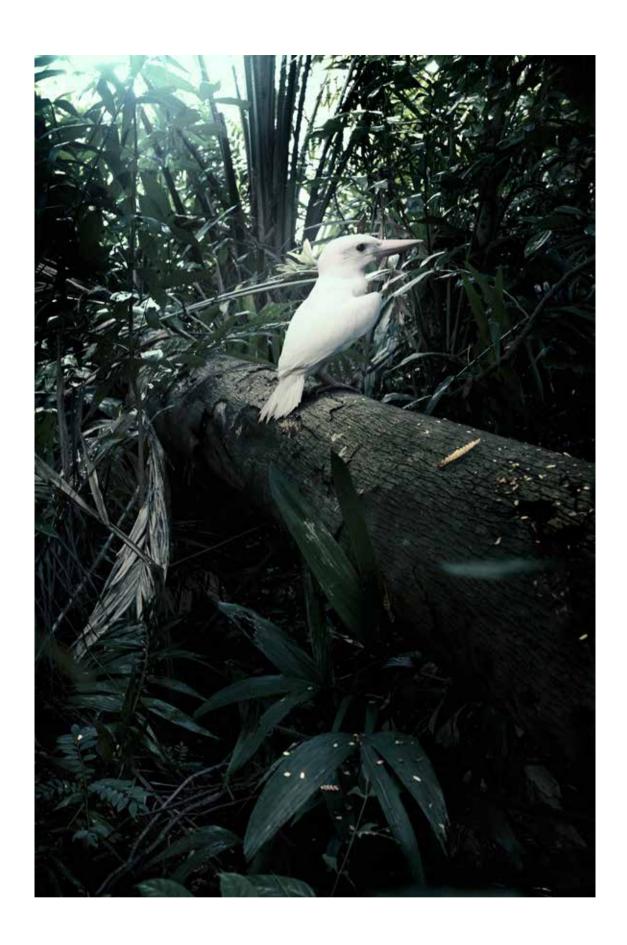
It's a image of the spotted tree frog, an invasive species in Taipei crowding out the native white-lipped frog. This was created when Zhao Renhui joined a group of volunteers in Taipei who meet regularly on night hunts to capture invasive spotted tree frogs. He created mysterious images out of the event (Spotted Tree Frogs collected in a single night).





鹦鹉计数一,新加坡 Parrot Count I, Singapore

2019 收藏级喷墨打印,裱于铝板 Archival inkjet print, mounted on aluminium 150x210cm Edition of 3 + 1AP ZRH_6708



白色鱼狗,新加坡 White Kingfisher, Singapore

2019 收藏级喷墨打印,裱于铝板 Archival inkjet print, mounted on aluminium 180x120cm Edition of 3 + 1AP ZRH_7879

一只翠鸟因黑变病变成了白色,与开垦土地上的沿海白沙混为一体。

A case of adaptive melanism in a kingfisher that has turned white to blend in with the coastal white sands in reclaimed lands.



不合时宜的冥想 I(树会上天堂吗?) Untimely Meditations I (Do trees go to heaven?)

2022

彩色喷墨打印,收藏级喷墨打印,裱于铝板 Colour inkjet print, Archival inkjet print, mounted on aluminium 74x111cm Edition of 3 + 1AP ZRH_0447



垃圾阶层里神圣的 The Divine in the Trash Stratum

2022

彩色喷墨打印,收藏级喷墨打印,裱于铝板 Colour inkjet print, Archival inkjet print, mounted on aluminium 100x150cm Edition of 3 + 1AP ZRH_0459 垃圾阶层里神圣的 不合时宜的冥想 | (树会上天堂吗?)

2020年,新加坡林厝港发生了一场覆盖一个足球场大小、火焰近四层楼高的火灾。火灾是由长期积累的园艺垃圾引起的,燃烧了近两个星期。我从窗户可以看到火焰和烟雾。在参观火灾现场时,我几乎无法呼吸,这一事件让我思考我们与大自然的互动。这场大火是我们与自然界交易关系的结果 -- 而我们主要关心的是使事情对我们人类来说可控。

The Divine in the Trash Stratum Untimely Meditations I (Do trees go to heaven?)

In 2020, a fire covering the size of a football field and with flames nearly four storeys high broke out in Lim Chu Kang. The fire was caused by horticultural waste that has been accumulated for a long time and burned for almost two weeks. I could see the flames and smoke from my window. The incident got me thinking about our interactions with nature. When visiting the site of the fire, I could hardly breathe. The burning was a result of a very transactional relationship with nature - we are mostly concerned with making things manageable for humans.





天空中的洞 A hole in the sky

2023

彩色喷墨打印,收藏级喷墨打印,裱于铝板 Colour inkjet print, Archival inkjet print, mounted on aluminium 98x381cm (in 3 pieces) | image 74x111cm (x 3 pieces) Edition of 3 + 1AP ZRH_9838







老鹰归来,第 322 日 An Eagle Returns, Day 322

2020

彩色喷墨打印,收藏级喷墨打印,裱于铝板 Colour inkjet print, Archival inkjet print, mounted on aluminium 27x48cm (x 3 pieces) Edition of 3 + 1AP ZRH_4991

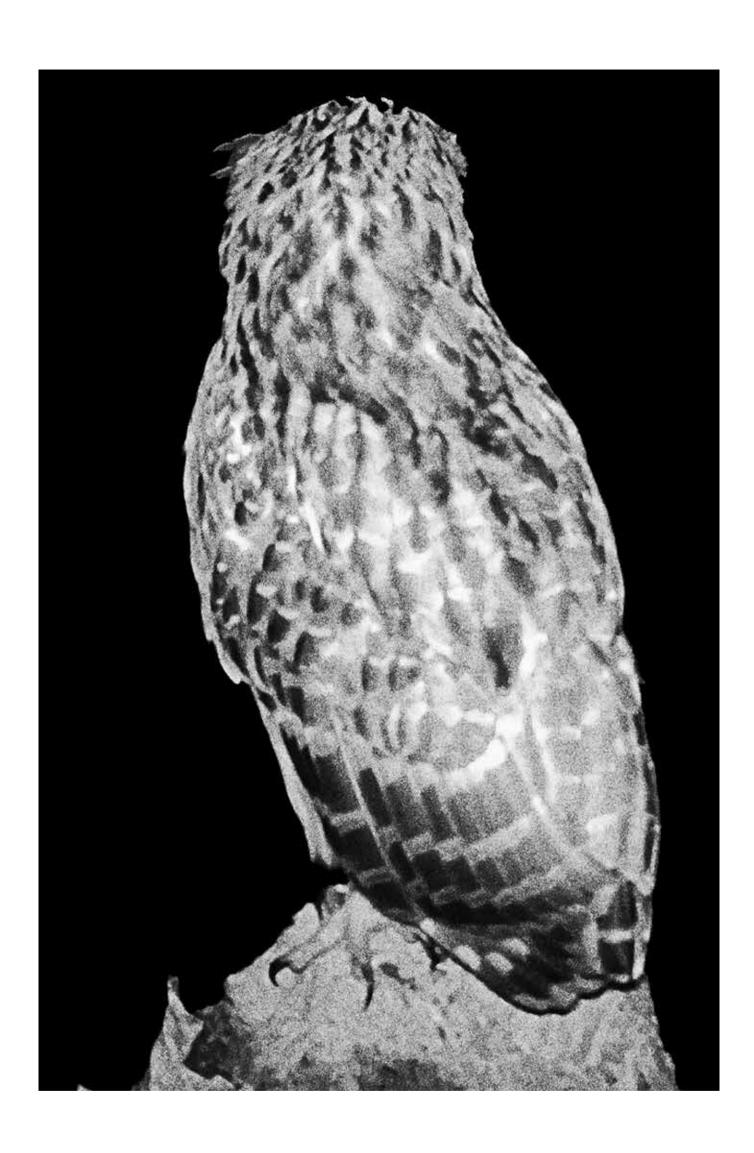
在一个废弃的殖民时期军营中,一只凤头鹰雕常常来这里从一个废弃的容器中喝水。曾经的军营现在已被自然界重新回收。从生态学上讲,这片森林是次生荒地森林,也就是说,它是在原始植被被破坏后再生长的。这里的生态很丰富,结合了本地和外来物种,它们相互作用,创造出新的生态环境。其中一个结果便是更多凤头鹰雕的出现。它们会在合歡树上筑巢,这种快速生长的树最初从巴布亚新几内亚进口,但现在已经在新加坡的许多绿地上定居。如今,次生林正迅速成为"新自然"的空间,自然和人类历史之间发生了意想不到的关系。赵仁辉花了3年多的时间,用远程摄像机记录这个地方。

A changeable hawk-eagle drinks water from an abandoned container in a disused colonial military barracks. What was once a military compound has now been reclaimed by nature. Ecologically, the forest is a secondary wasteland forest, meaning that it has sprung up after the destruction of primary vegetation. The ecology is rich, combining native and foreign species that interact to create new ecological situations. One of the results is more sightings of the changeable hawk-eagle. The bird nests in albizia trees, a fast-growing tree that was originally imported from Papua New Guinea but has now colonised many green spaces in Singapore. Secondary forests are fast becoming spaces for 'new nature' where unexpected relationships between nature and human-histories occur. Robert Zhao has spent more than 3 years documenting this site with remote cameras.



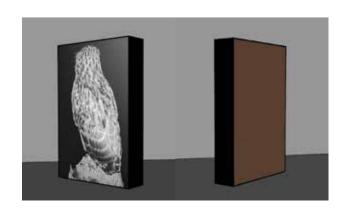






下水道的巴菲鱼猫头鹰 Buffy Fish Owl of the Drain

2022 彩色喷墨打印,双面 UV 打印灯箱 Colour inkjet print, UV printed lightbox, double sided 240x160x50cm Edition of 3 + 1AP ZRH_0132

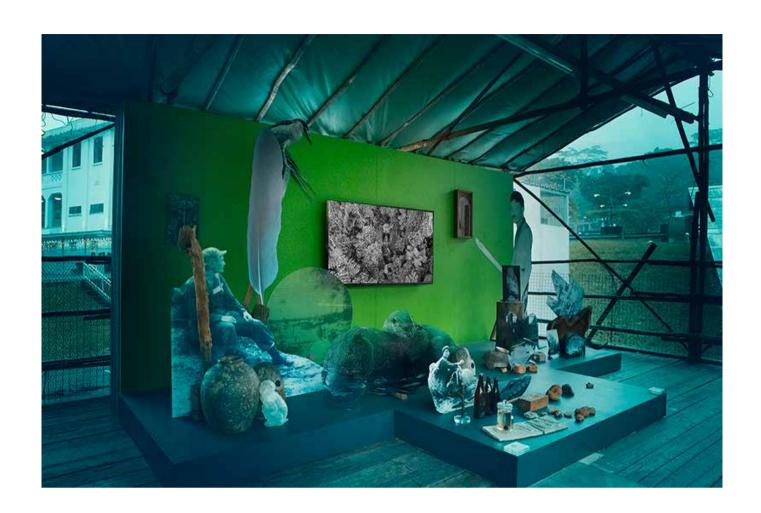






希望长着羽毛 Hope is a thing with feathers

2022 亚克力板 UV 打印 UV print on acrylic 200x50cm Edition of 3 + 1AP ZRH_9428



森林研究所 The Forest Institute

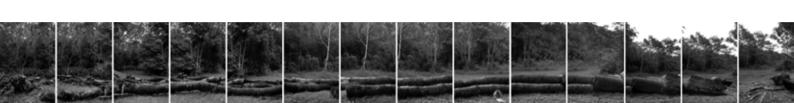
2022 印制品,视频,现成物 Prints, video, found objects 244x600x270cm ZRH_9343

艺术家赵仁辉与建筑师曾庆中在吉门营房合作大型装置"森林研究所",通过河流平台、森林观察室等,致力于研究吉门营房次生林生态与历史,思考我们与大自然的关系。本次将在香格纳画廊上海西岸空间展示主体部分。

The Forest Institute, conceptualised by Robert Zhao & architect Randy Chan, is a large-scale architectural art installation comprising the River Platform and the Forest Observation Room, devoted to research on the ecology and history of the secondary forest surrounding the Gillman Barracks. The main part of the installation will be shown at ShanghART Gallery Westbund space.







试着记住一棵树 Ⅲ - 世界肯定会崩塌 Trying to Remember A Tree III - The World will Surely Collapse

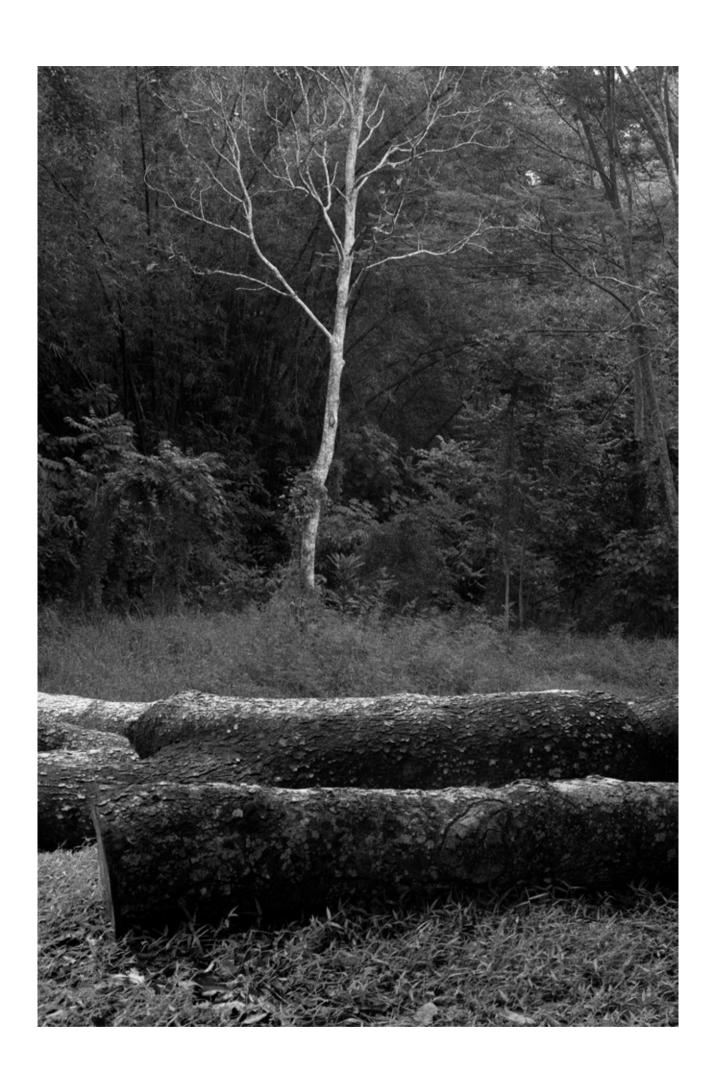
2017 LED 灯箱 LED Lightbox 183x1722x40cm (in 14 pieces) | Lightbox 灯箱 180x120x40cm (x 14 pieces) Edition of 3 + 2AP ZRH_9900

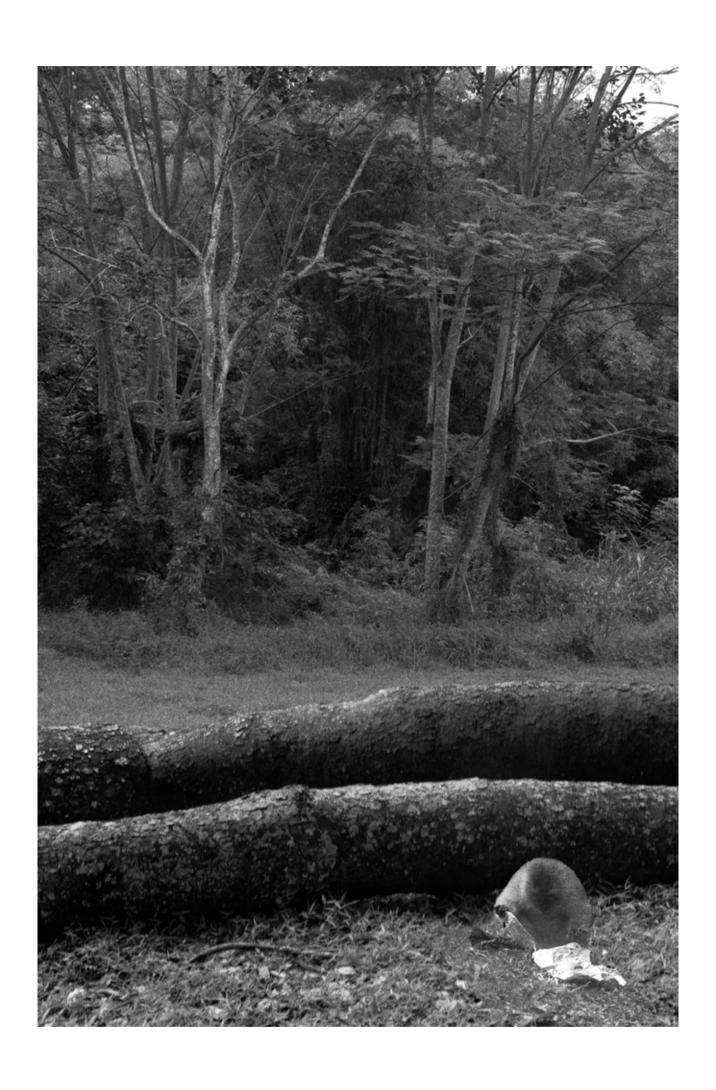
这组照片的主角是一棵非常古老的大树,它倒塌在新加坡一个艺术家的住家附近。这棵树在暴风雨时被刮倒。若是在森林中,这棵倒下的树木将开始一个再生的循环:昆虫和其他植物可以以腐烂的树干为食,从而促进生态系统的生物多样性。任凭倒下的树腐烂也可以说是再生的自然方式。但是在城市里,倒下的树木立即被砍掉运走,不允许任何生态过程发生。这些树被砍成几段,以便搬运。这棵树被锯开的顺序与艺术家赵仁辉编辑和排序图像的方式并不完全一致,这表明不管是通过公园管理还是艺术,对自然的"管理"方式有多种可能。

This series of photographs feature a very old and large tree that collapsed near the artist's home in Singapore. The tree has collapsed after a storm. In a forest, the tree would begin a cycle of succession where insects and other plant life can feed on the fallen and rotting trunk, giving the ecosystem a boost in biodiversity. A fallen tree can also be said to be a natural way in which nature regenerates. In the city, the tree is immediately removed, never allowing any ecological process to take place. The trees are cut in sections to make their removal easier. The physical cut by which the tree is sectioned echo but not exactly correspond to how the artist has edited and sequenced the images, suggesting that there might be different ways to "managing" nature, whether via park authorities or art.

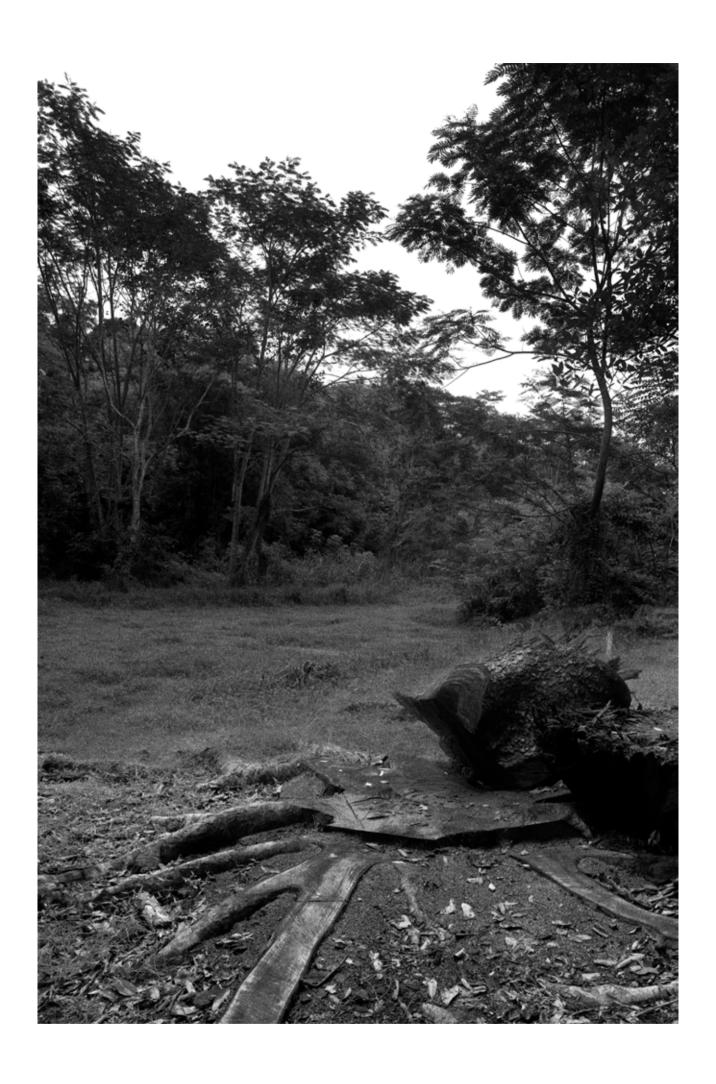












ShanghART 香格纳画廊

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