

赵仁辉

ROBERT ZHAO RENHUI

这需要时间

It takes time



赵仁辉 Robert Zhao Renhui, 界线 二（朝着朝鲜）The Lines We Draw II (Towards North Korea), 2019

ShanghART
香格纳画廊

影像上海艺术博览会
Photofairs Shanghai

BOOTH A28

2024.4.25 - 4.28

ShanghART Gallery is pleased to present the solo exhibition of Singaporean artist Robert Zhao Renhui at Photofairs Shanghai 2024, from 25 to 28 April, booth A28. Themed "It Takes Time", the exhibition features 14 works from 2010 to the present, presented chronologically, exploring the subject of nature via four aspects: "About Seeing and to Be Seen", "Classification", "A Great Sign Appeared" and "Evolved Species"; to share about how nature is being viewed, the relationship between humans and nature, and the narratives of nature by itself.



Robert Zhao Renhui "Seeing Forest", installation view at the 60th Venice Biennale

About Seeing and to Be Seen

Robert used thermal cameras to capture the imperceptible dynamics of life in the city at night in his latest work, "Things From the Heat". He has long studied the energy in nature, whether it is the interactions between different beings or competition with invisible energies such as time. He uses his perspective to get a glimpse of the greater reality of nature.

Meanwhile, at the 60th Venice Biennale 2024, Robert represents Singapore to present the project "Seeing Forest" at the Singapore Pavilion, where the video aspects of "Things From the Heat" is part of a two-channel video projection work. The exhibition at Photofairs Shanghai 2024 marks the first time that the series is presented in its photographic form.

赵仁辉 ROBERT ZHAO RENHUI



源于热量
Things from the Heat

源于热量 1
Things from the Heat 1

2023

收藏级喷墨打印、裱于铝板
archival inkjet print, mounted on aluminium

91(H)x130cm
edition of 3 + 1AP
ZRH_0483

赵仁辉 ROBERT ZHAO RENHUI



源于热量
Things from the Heat

源于热量 15
Things from the Heat 15

2023

收藏级喷墨打印、裱于铝板
archival inkjet print, mounted on aluminium

88(H)x90cm
edition of 3 + 1AP
ZRH_6711

赵仁辉 ROBERT ZHAO RENHUI



一种温暖的感觉
A Heartwarming Feeling

#1420, 过了 678 日之后
#1420, After 678 Days

2010

收藏级喷墨打印、裱于铝板
archival inkjet print, mounted on aluminium

121(H)x84cm
edition of 3 + 1AP
ZRH_3513

赵仁辉 ROBERT ZHAO RENHUI



一种温暖的感觉
A Heartwarming Feeling

#1321, 过了 231 日之后
#1321, After 231 Days

2010

收藏级喷墨打印、裱于铝板
archival inkjet print, mounted on aluminium

121(H)x84cm
edition of 3 + 1AP
ZRH_6738

A Great Sign Appeared

"Flock of Ocean Munias" is a piece from the series of works "Pulau Pejantan" (2010). Pulau Pejantan's unique geographical environment and abundance of species have made it a favorite of many naturalists. The artwork depicts a group of flying birds that form a recognizable pattern in the sky.

赵仁辉 ROBERT ZHAO RENHUI



界线

The Lines We Draw

界线 二 (朝着朝鲜)

The Lines We Draw II (Towards North Korea)

2019

收藏级喷墨打印、裱于铝板

archival inkjet print, mounted on aluminium

100(H)x150cm

edition of 3 + 1AP

ZRH_2506

The wetlands in Yalu River, Dan Dong is an important bird migratory site for the godwit and great knot. These birds migrate between New Zealand, China, North Korea and Alaska every year. The migratory flight of the godwit is the longest nonstop migration of any bird in the world. The stop in China and North Korea is an important refuelling stop of these birds. As more wetlands and coasts in South Korea and China become concretised, the wetlands in Yalu River remains one fo the last sanctuaries for these birds in the world.





赵仁辉 ROBERT ZHAO RENHUI



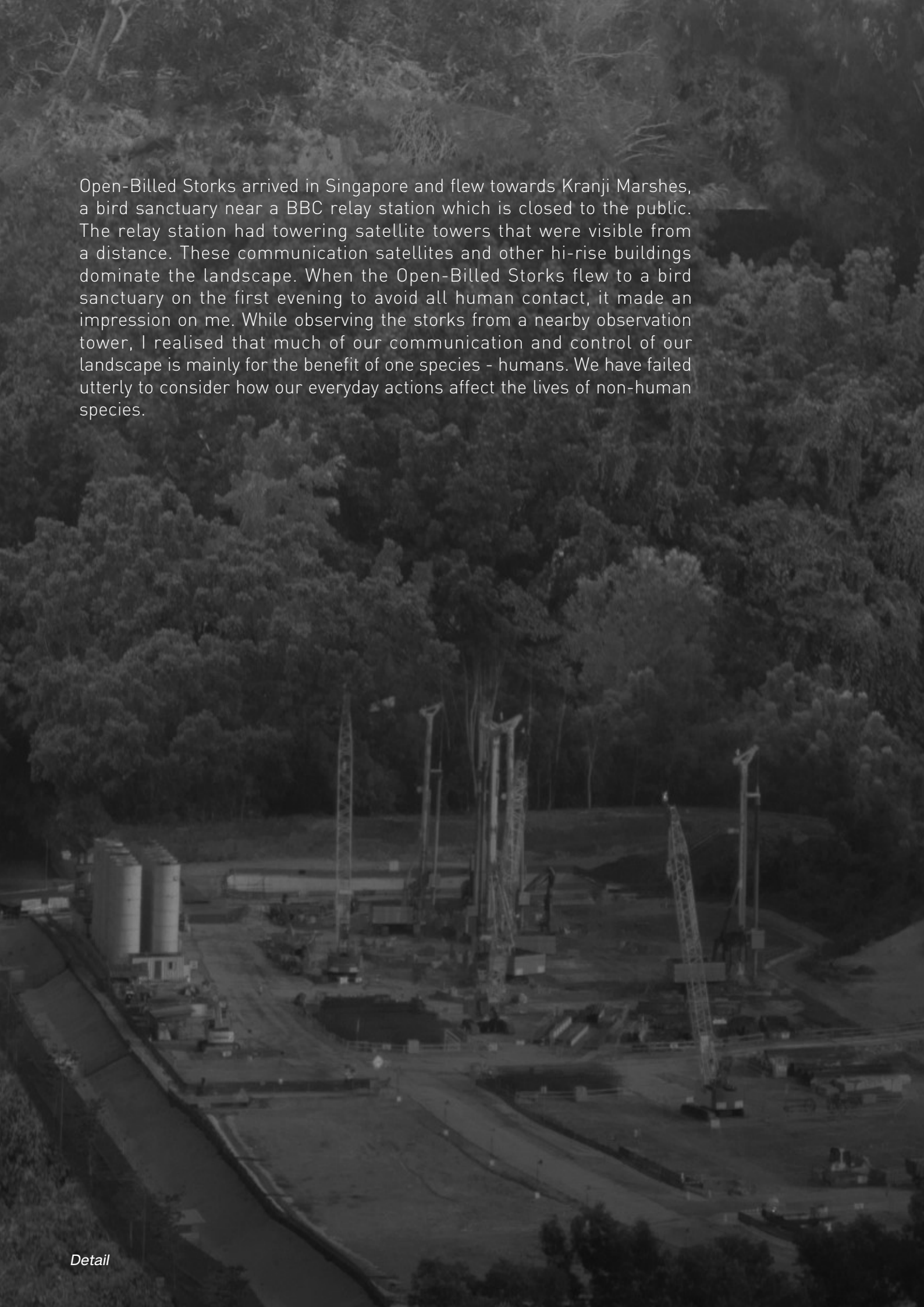
一个大异象出现了
And A Great Sign Appeared

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

145(H)x208.87cm
edition of 3 + 1AP
ZRH_3964

An aerial photograph of a construction site at night. Several tall cranes are visible, illuminated by site lights. To the left, there are large cylindrical storage tanks. The site is surrounded by dense forest, and a body of water is visible in the foreground. The overall scene is dark, with the construction area being the primary source of light.

Open-Billed Storks arrived in Singapore and flew towards Kranji Marshes, a bird sanctuary near a BBC relay station which is closed to the public. 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.



赵仁辉 ROBERT ZHAO RENHUI



Pejantan 岛
Pulau Pejantan

海洋文鸟群
Flock of Ocean Munias

2010

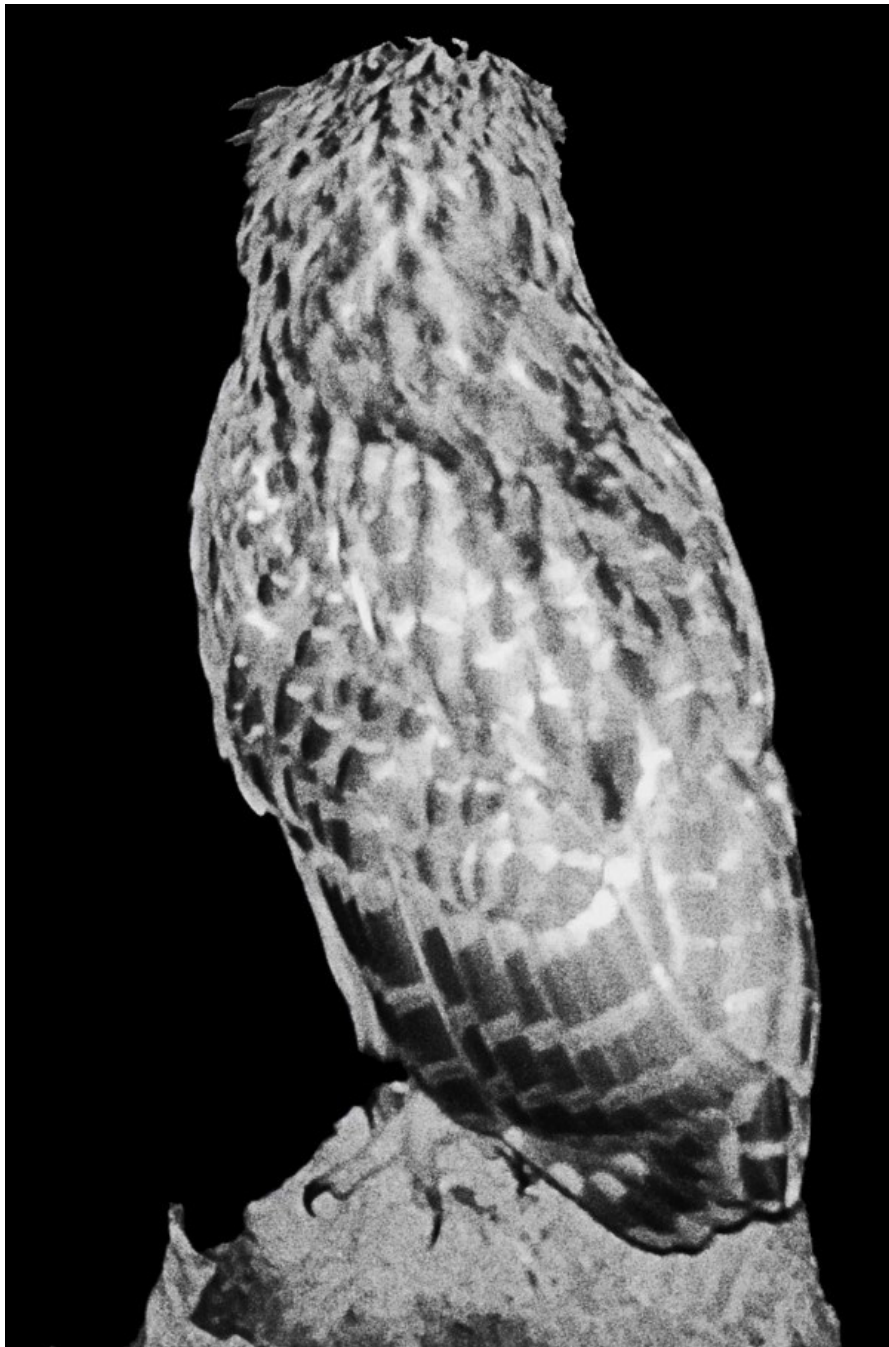
收藏级喷墨打印、裱于铝板
archival inkjet print, mounted on aluminium

74(H)x111cm
edition of 6 + 1AP
ZRH_6316

Evolved Species

In "Plate 35, Rhinoceros with No Horns" and "Elephant That Has No Tusk", hornless rhinoceros and tuskless elephants are more likely to mate successfully and pass on their traits to the next generation, which has changed the gene pool of the animals, resulting in the evolution of hornless/tuskless populations. The artist commemorates the evolution of the species through these grotesque breaches of human norms, celebrating the lives that have survived the destruction rather than the usual repulsion towards new or invasive species.

赵仁辉 ROBERT ZHAO RENHUI



玄秘森林
Monuments in the Forest

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

2022

双面 UV 打印灯箱
UV print on doubled-sided light box

240(H)x160x50cm
edition of 3 + 1AP
ZRH_0132



A rare owl in Singapore has taken up residence in a drain in Singapore. It visits the drain nightly, surveying the fishes, perching on the same rock every night for the last few years.

赵仁辉 ROBERT ZHAO RENHUI



A small population of white rhinoceroses in Africa has evolved to have horns so small that they are barely visible. Experts believe this could be due to years of hunting individuals with large horns. The remaining rhinoceroses with smaller horns left to breed eventually created a whole new hornless generation.

世界动植物漫游指南
A Guide to the Flora and Fauna of the World

第 35 版，没有角的犀牛
Plate 35, Rhinoceros with No Horns

2013

收藏级喷墨打印、半光面相纸、亚克力三明治装裱
archival inkjet print, semigloss paper, Diasac with frame

74(H)x111cm
edition of 5 + 1AP
ZRH_2960

赵仁辉 ROBERT ZHAO RENHUI



Intense poaching by ivory hunters has caused a shift in the gene pool of Asian elephants, leading to a steep rise in tuskless herds. Male elephants grow tusks, but typically around 2 to 5% have a genetic quirk that makes them tuskless. By killing elephants for their ivory, poachers make it more likely that tuskless elephants will mate and pass on the trait to the next generation. Ivory poaching has also skewed the sex ratio where females outnumber the males by four to one.

世界动植物漫游指南
A Guide to the Flora and Fauna of the World

没有象牙的大象
Elephant That Has No Tusk

2013

收藏级喷墨打印、半光面相纸、亚克力三明治装裱
archival inkjet print, semigloss paper, Diasec with frame

74(H)x111cm
edition of 5 + 1AP
ZRH_9533

赵仁辉 ROBERT ZHAO RENHUI



新森林
New Forest

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

180(H)x120cm
edition of 3 + 1AP
ZRH_7879

赵仁辉 ROBERT ZHAO RENHUI



当世界碰撞
When Worlds Collide

蓝鹊的杂交种
A hybrid of the Blue Magpie (Urocissa erythroryncha and Urocissa caerulea)

2018

收藏级喷墨打印、亚克力三明治装裱
archival inkjet print, Diasec with frame

90(H)x60cm
edition of 3 + 1AP
ZRH_6891



In 2002, a Chinese blue magpie, whose native range is in the Western Himalayas, Vietnam, Cambodia and Myanmar, was spotted in Wuling Farm in Heping Township, Taichung County. It is believed to have escaped from a private enclosure. By 2006, 10 individuals were spotted in the vicinity.

Some scientists were concerned that this species might threaten the survival of the native Taiwan blue magpie. The two species were believed to be from the same family that branched off several million years ago. Now they have slight differences: the red-billed blue magpie has red eyes, a white neck and chest, while the blue magpie has yellow eyes, a black neck and blue chest.

When it was discovered that the two species were interbreeding, scientists were worried that this would further threaten the survival of the native blue magpie and contaminate its unique genes. In 2007, a removal plan of the Chinese blue magpie was launched and the population of the invasive species was successfully controlled.

Classification

"A Hole in the Sky " is a triptych that documents the process of tree pruning, one of the iconic scenarios of nature management in Singapore, where a great deal of machinery and manpower is invested in pruning and relocating trees. Confronted with the climate changes, the artist describes human maintenance and management as futile - "Nothing lasts forever! Our favorite flowers wither, while the weeds we loathe thrive."

赵仁辉 ROBERT ZHAO RENHUI



玄秘森林
Monuments in the Forest

天空中的洞
A hole in the sky

2023

收藏级喷墨打印、裱于铝板
archival inkjet print, mounted on aluminium

98(H)x360cm (3 pieces) | each 74x104cm
edition of 3 + 1AP
ZRH_9838

Plant pruning in Singapore remains one of the most dramatic scenes of nature management. Large machines and tremendous human efforts are involved when large trees need to be pruned or re-located.



赵仁辉 ROBERT ZHAO RENHUI



圣诞岛，自然而然
Christmas Island, Naturally

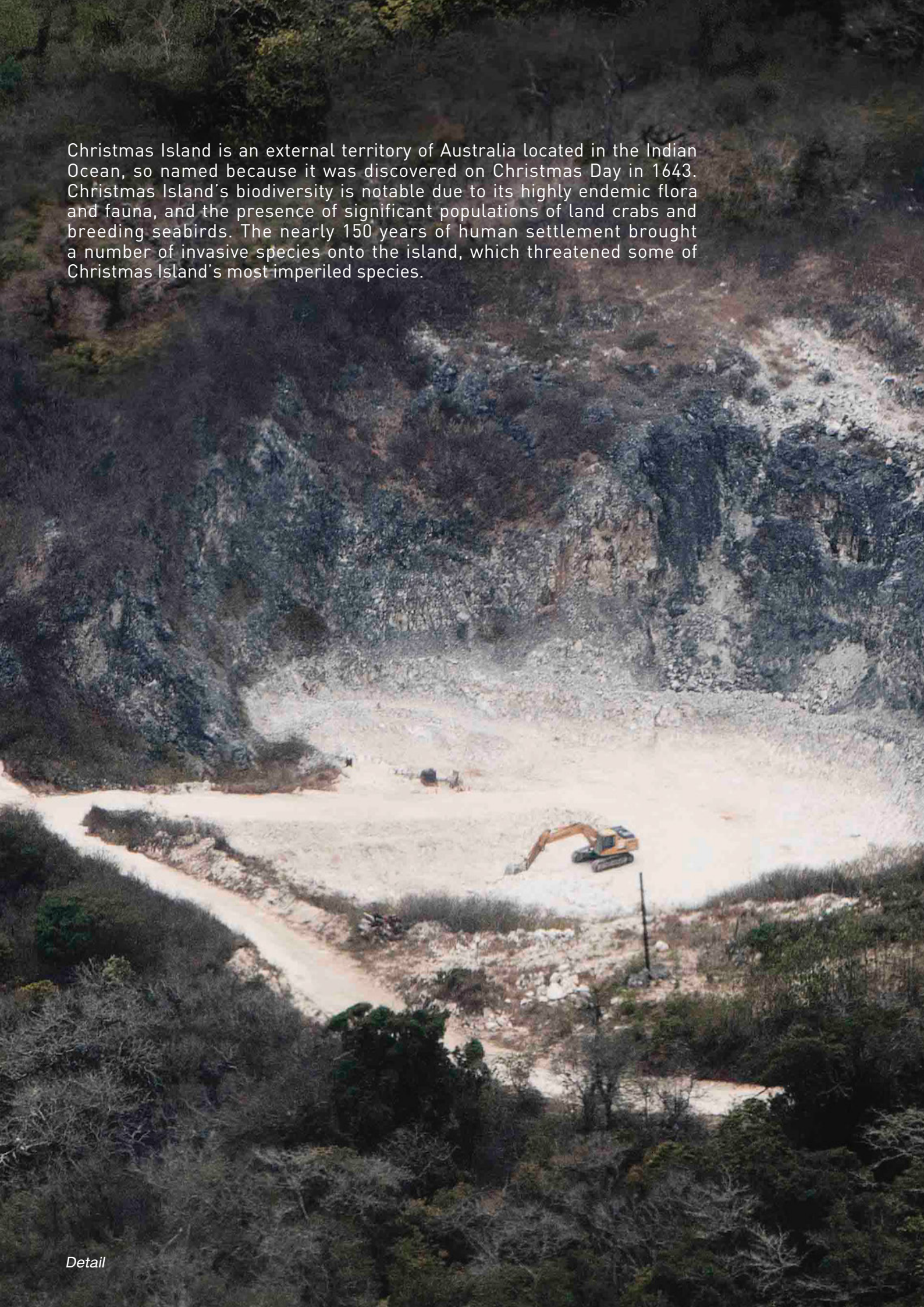
13.S398.2839, 来自《圣诞岛，自然而然》系列
13.S398.2839, from the series, Christmas Island, Naturally

2016

收藏级喷墨打印、黑框哑光三明治
archival inkjet print, matt Diassec with black frame

100(H)x150cm
edition of 3 + 1AP
ZRH_3271

Christmas Island is an external territory of Australia located in the Indian Ocean, so named because it was discovered on Christmas Day in 1643. Christmas Island's biodiversity is notable due to its highly endemic flora and fauna, and the presence of significant populations of land crabs and breeding seabirds. The nearly 150 years of human settlement brought a number of invasive species onto the island, which threatened some of Christmas Island's most imperiled species.



赵仁辉 ROBERT ZHAO RENHUI



新加坡 1925-2025
Singapore 1925-2025

新加坡野狗
Singapore Wild Dogs

2014

收藏级喷墨打印、裱于铝板
archival inkjet print, mounted on aluminium

74(H)x111cm
edition of 3 + 1AP
ZRH_6578

赵仁辉 ROBERT ZHAO RENHUI

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 photography 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 the 60th Venice Biennale, Venice, Italy; 14th Gwangju Biennale: Soft and Weak like Water, 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, China

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.

ShanghART

香 格 纳 画 廊

ShanghART Shanghai 香格纳上海

西岸, 徐汇区龙腾大道 2555 号 10 号楼, 上海, 中国 200232

West Bund, Bldg. 10, No.2555 Longteng Avenue, Xuhui District, Shanghai 200232, China

T: +86 21-6359 3923|F: +86 21-6359 4570| info@shanghartgallery.com

ShanghART M50 香格纳 M50

普陀区莫干山路 50 号 16 号楼, 上海, 中国 200060

Bldg 16, 50 Moganshan Rd., Putuo District, Shanghai 200060, China

T: +86 21-6359 3923|F: +86 21-6359 4570| info@shanghartgallery.com

ShanghART Beijing 香格纳北京

朝阳区机场辅路草场地 261 号, 北京, 中国 100015

261 Cao Chang Di, Old Airport Road, Chaoyang District, Beijing 100015, China

T: +86-10 6432 3202| F: +86-10 6432 4395| info@shanghartgallery.com

ShanghART Singapore 香格纳新加坡

吉门营房, LOCK 路 9 号 02-22, 新加坡 108937

Gillman Barracks, 02-22, 9 Lock Road, Singapore 108937

T: + 65 6734 9537|F: + 65 6734 9037| info@shanghartsingapore.com