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ShanghART WB Central

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艺术照明合作伙伴
OPPLE
欧普照明

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OPPLE
欧普照明

Artists

Apichatpong Weerasethakul 阿彼察邦·韦拉斯哈古

Arin Rungjang 阿林·朗姜

Amarachi Okafor 阿玛拉奇·奥卡弗

Boedi Widjaja 黄晨晗

Cheikh Ndiaye 切赫·恩迪亚耶

Luc Tuymans 吕克·图伊曼斯

Melati Suryodarmo 麦拉蒂·苏若道默

Mu Xue 牟雪

Robert Zhao Renhui 赵仁辉

Than Sok 谭·索克

Tang Da Wu 唐大雾

Exhibition Video Link

[https://youtube.com/shorts/jcUh3pgJzl0?si=_
HpzFvo26a-Kc7zJ](https://youtube.com/shorts/jcUh3pgJzl0?si=_HpzFvo26a-Kc7zJ)

所有的印象都会消失

All The Images Will Disappear

ShanghART | WB Central

ShanghART is proud to present All The Images Will Disappear, an exhibition opening on 9 November 2024 at our West Bund Central space, co-curated by Philippe Pirotte, co-artistic director of the Busan Biennale (2024), and ShanghART Gallery.

Featuring 11 artists working across different environments and through varied approaches exploring ideas of memory and recollection, dreams and wonder, in a world that is increasingly fragmented and disparate, and in which the earth more and more resists the processes that lay down meaning from above. The exhibition strives to unravel the invisible connections that bind these shared realities, through diverse threads by each artist interweaving into a sensory environment with visual, auditive and performative elements.

The title of the exhibition is a quote from French literature Nobel-prize laureate Annie Ernaux, and is a memento to the idea of art as a way to fight against the inevitability of forgetting. We juxtapose these ideas to a Buddhist understanding of enlightenment. The original meaning of the state of nirvana (the reaching of the enlightened state), translated from Sanskrit actually refers to an extinguishing flame, even a blowing out. Thinking about art as an act of preservation is thus contrasted with an idea of loss of self, a self as an empty signifier, evacuated of identity and attachments, dispersed into a 'we' including the earth.

阿彼察邦·韦拉斯哈古 Apichatpong Weerasethakul

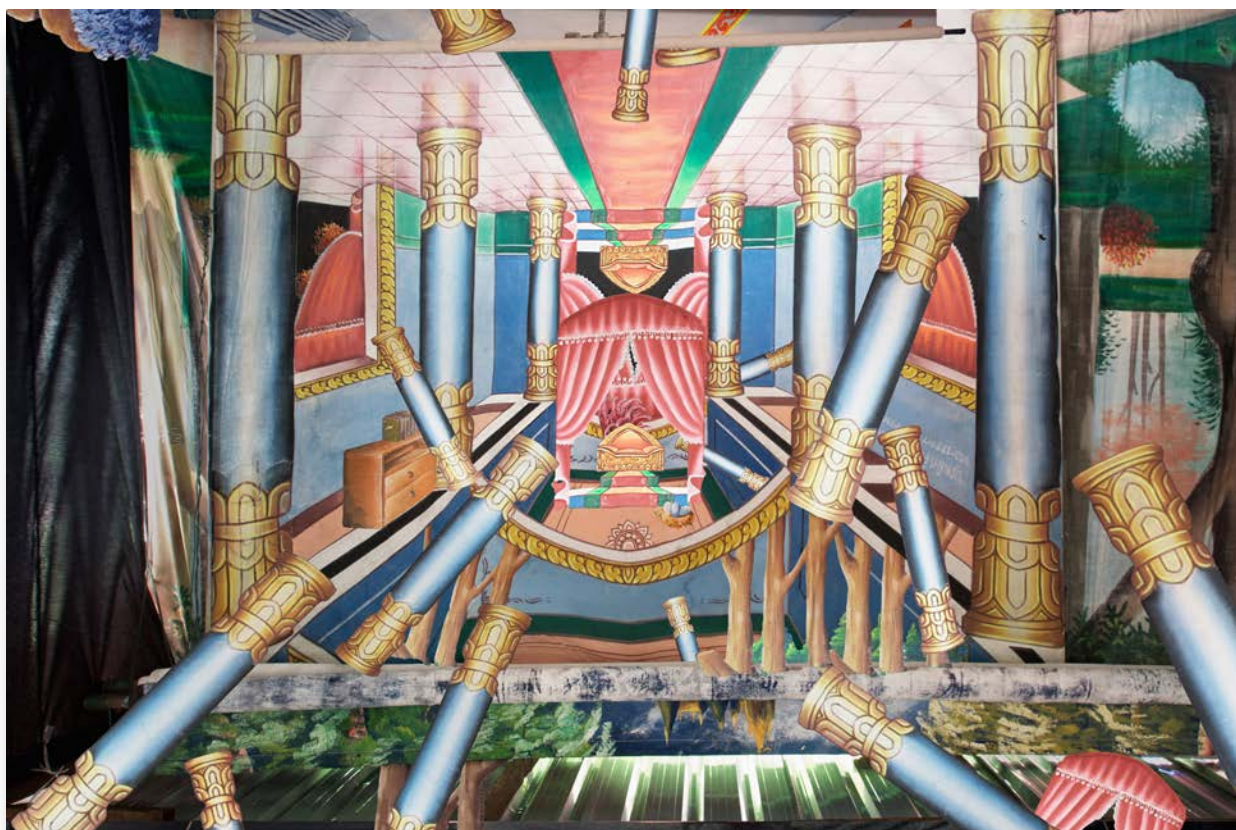
b. 1970, lives and works in Chiang Mai, Thailand

Apichatpong Weerasethakul (born in 1970, Bangkok) grew up in Khon Kaen in northeastern Thailand. He graduated from the School of the Art Institute of Chicago and now lives and works in Chiang Mai, Thailand. He began making films and short films in 1994 and completed his first feature film in 2000. Since 1998, he has also held exhibitions and installation art in many countries. Weerasethakul is recognized as a major international filmmaker and visual artist. His works are characterized by the use of nonlinear narratives and often involve themes such as memory, loss, identity, desire, and history.

His works have won him extensive international recognition and numerous awards, including the Cannes Jury Prize in 2021 (for his first film shot outside Thailand, "Memoria"). His recent solo exhibitions include "A Minor History Part 1 and Part 2" (2021, 2022), "Dialogue with the Sun" (2022), "Dialogue with the Sun (VR)" (2022), and "The Silent Planet" (2022).

His works are collected by international institutions such as the Tate Gallery in the UK, the Centre Pompidou in France, the San Francisco Museum of Modern Art in the US, the M+ museum in Hong Kong, the Mori Art Museum in Japan, and the MAIIAM Contemporary Art Museum in Thailand.

阿彼察邦·韦拉斯哈古 Apichatpong Weerasethakul



摩兰 (重组)
Molam (Reshuffled)
2022

艺术微喷
Giclée print

106(H)*159cm | with frame 111*164*4.5cm

Edition of 5 + 2AP

AW_9177

阿彼察邦·韦拉斯哈古 Apichatpong Weerasethakul



迹象与幻象

Signs and Illusions

2022

艺术微喷

Giclée print

106(H)*159cm | with frame 111*164*4.5cm

Edition of 5 + 2AP

AW_5900

阿彼察邦·韦拉斯哈古 Apichatpong Weerasethakul



湄公幻影

Mekong Mirage

2021

艺术微喷

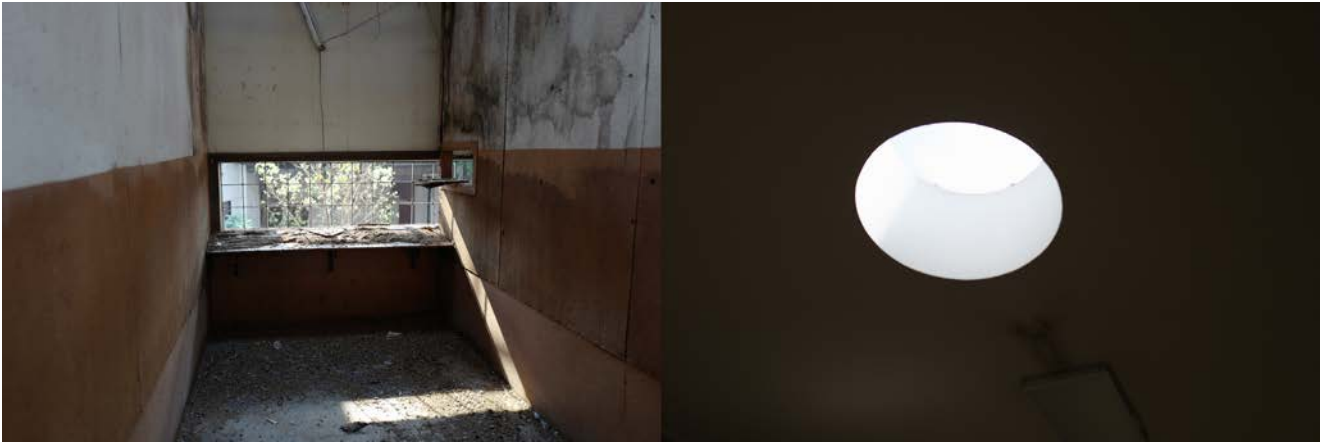
Giclée print

126.7(H)*190cm | with frame 131*195*4.5cm

Edition of 5 + 2AP

AW_5844

阿彼察邦·韦拉斯哈古 Apichatpong Weerasethakul



美好事物 (两大洲)

Beautiful Things (Two Continents)

2022, 艺术微喷, Giclée print

23.3(H)*70cm | with frame 28.5*75.5*4.5cm

Edition of 10 + 2AP

AW_6204



渴望之光

The Light of Longing

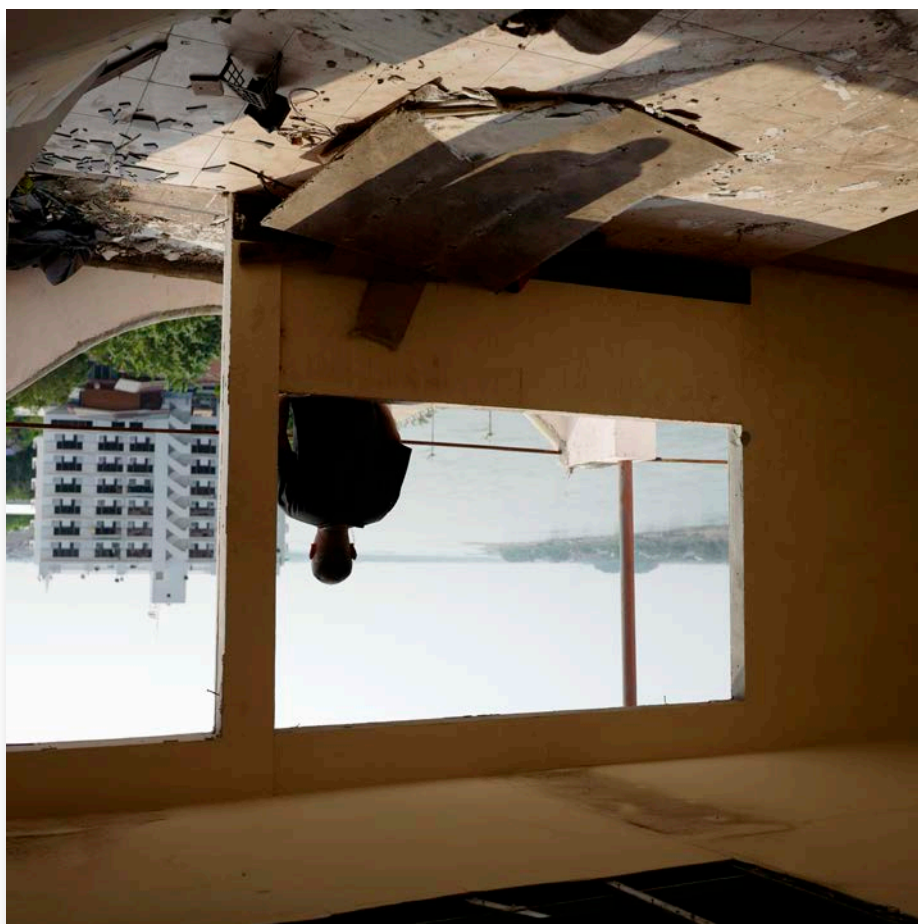
2021, 艺术微喷, Giclée print

36(H)*36cm (x 2 pieces) | with frame 38*38*3cm (x 2 pieces)

Edition of 8 + 2AP

AW_8737

阿彼察邦·韦拉斯哈古 Apichatpong Weerasethakul



永久的黎明
Forever Dawn
2021

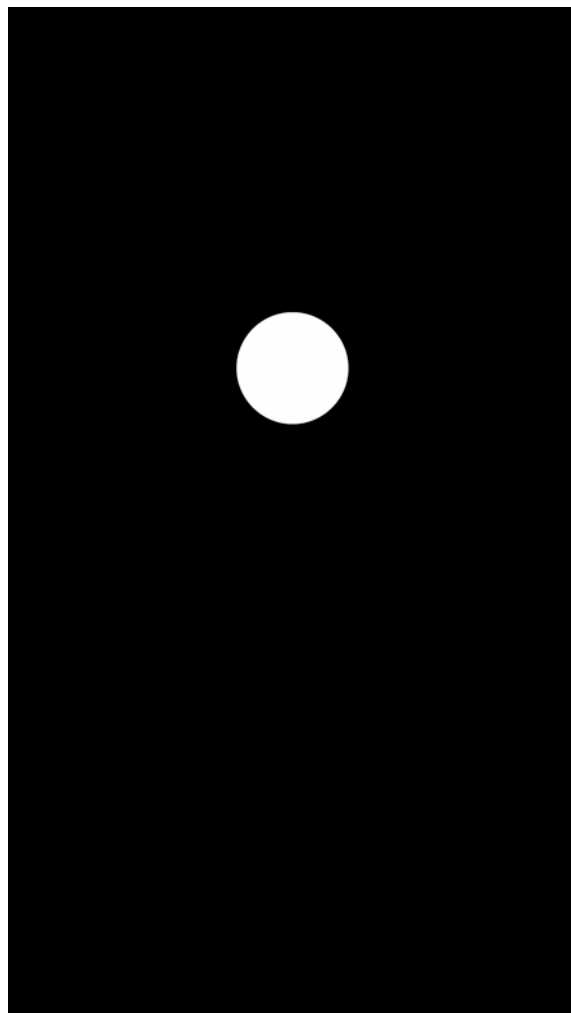
艺术微喷
Giclée print

36(H)*36cm | with frame 41*41*4.5cm

Edition of 8 + 2AP

AW_2227

阿彼察邦·韦拉斯哈古 Apichatpong Weerasethakul



美好事物（欲望）

Beautiful Things (Desires)

2022

单频录像装置、4K 竖屏、16:9, 无声

single-channel video installation, 4K vertical, 16:9, silent

10 minutes 50 seconds

Edition of 5 + 2AP

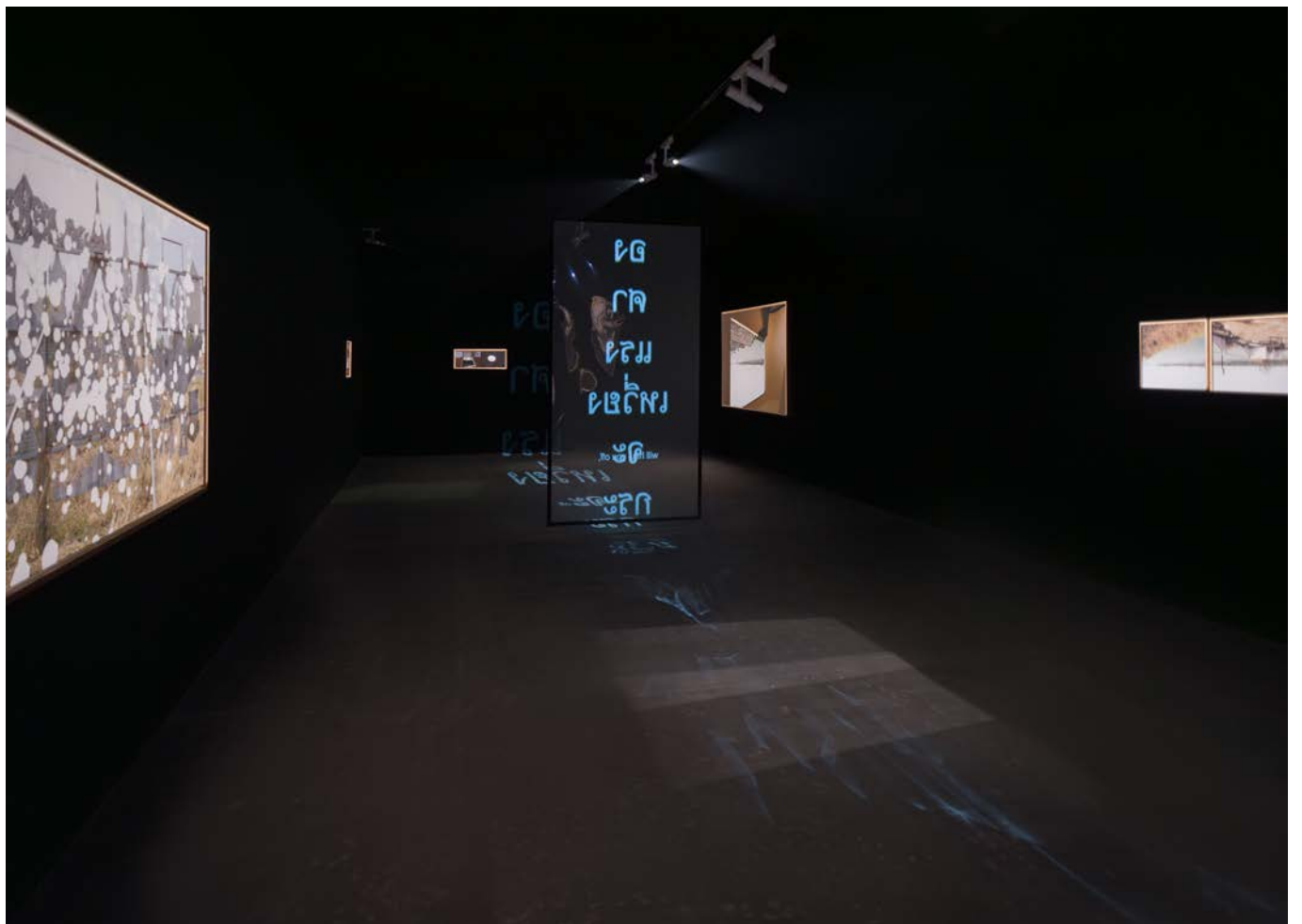
AW_7606

Beautiful Things (Desires)



Beautiful Things (Desires) is a vertical video projection projects scrolling texts alternating with white spheres, slowly moving up from bottom to top. The text comprises a diverse range of stories from flakes of memories, thoughts, and knowledge, such as Apichatpong's nature observation during evening trekking in Mae Rim Forest; the ways Khrua in Khong, a celebrated Siamese painter of the 19th century, utilised perspective system to create a realistic impression in his paintings for the first time; and a blind masseur who converted his art tattoo from a Swastika to a dragon, like a petite Naga incarnate. The use of text on a dark background gives an impression of someone trying to fall asleep from middle-of-the-night awakening to a loud bang only to have random and refracted thoughts punched into their head.





阿林·朗姜 Arin Rungjang

b. 1975 , lives and works in Bangkok, Thailand

Arin Rungjang (born in 1975, lives and works in Bangkok) is a pioneer figure in Thai installation art. His creations are deeply intertwined with the history, symbols and memories of Southeast Asia, exploring how social, economic and political changes affect individual lives. He believes that objects carrying history and culture can connect distant events in time and space, and he takes objects as the core of his research. His artistic practice spans different media and is often presented in the form of video and site-specific installations.

Arin Rungjang's recent exhibitions include: Errata Sheet, Chiang Mai Contemporary Art Museum, Chiang Mai, Thailand (2021); Ravi Sara, German Academic Exchange Service, Berlin, Germany (2020); Arin Rungjang: They Beat Your Father, ShanghART Singapore, Singapore (2019); Beautiful Solo River, Portikus, Frankfurt, Germany (2018).

He also participated in the Bangkok Art Biennale 2022, Bangkok, Thailand (2022); Setouchi Triennale 2022, Setouchi region, Japan (2022); Toronto Biennial of Art, Harbourfront Centre, Toronto, Canada (2019); the 12th Shanghai Biennale: Proregress, Shanghai (2018), Echigo-Tsumari Art Triennale, Niigata Prefecture, Japan (2018), the 14th Documenta, Kassel, Germany, Athens, Greece (2017); Jakarta Biennale, Jakarta, Indonesia (2017) and represented Thailand in the Thai Pavilion at the 55th Venice Biennale, Venice, Italy (2013).

阿林·朗姜 Arin Rungjang



他们殴打你的父亲
They Beat Your Father
2019

声音装置, 文字
sound installation with text

29 minutes 58 seconds | 打印手稿书信 print of handwritten letter 29.7*21cm (x 11 pieces)

Edition of 5 + 1AP

AR_5410

They Beat Your Father



Continuing his explorations on the experiences of diasporic communities, Rungjang interviewed and worked with migrant workers in various countries, while piecing together the personal experience of his late father who was assaulted by racists when he was working in Germany. Connected through the theme of familial trauma, the sound installation *They Beat Your Father* lays its focus on the long-lasting impacts of migrant labour in the private realm through recordings of the sounds around the artist's house accompanied by texts.

阿玛拉奇·奥卡弗 Amarachi Okafor

b. 1975 , lives and works in Abuja, Nigeria

Practising consistently since 2002, and inspired by people (living, human actions) and the everyday, Amarachi Okafor's highly experimental work often speaks about society as she explores and transforms used commonplace material alongside traditional ones. She works mostly from her research and production space in Abuja, Nigeria. Her unique art practice is international and also very much rooted in the local.

Amarachi's studies in the field of art rewards her with the following degrees: BA (Painting), 2002; MFA (Sculpture), 2006 (both from University of Nigeria Nsukka); and MA in Curatorial Practice, 2012 from Falmouth College of Art, Cornwall, UK.

She was recipient of the Unesco Aschberg artists' award in 2007- leading to a residency at Lademoen Kustnerverksteder [LKV] in Trondheim Norway. As well, she was the Commonwealth Foundation Commonwealth Connections recipient in 2009 which supported her travels for research projects and a collaborative exhibition. She has also been granted residencies to Nkd – Norway and to Popopstudios, Nassau- Bahamas. Upon graduating from Falmouth University, Amarachi won the Art Department's internship scholarship that year. In 2014, she won the jury prize of the National Art Competition (Nigeria). She has exhibited at Babel Art Space, Norway, Oriel Mostyn Gallery, Wales, Manchester Art Gallery, UK, Jogjarkarta Biennial, Indonesia; and in recent years she has taken to making public art projects with audiences in galleries and alternative art spaces, a unique endeavour that she refers to as relational public art.

She worked in the curatorial department of the National Gallery of Art, Nigeria, as curatorial assistant and rose to Senior Curator, through 2008-2015. She was the Africa Commissioner for the Gangwon Triennial in 2021. She was the Curator for the Nigeria national annual youth art festival LIMCAF, for the year 2023.

阿玛拉奇·奥卡弗 Amarachi Okafor



Transformation and experimentation are at the heart of my art-making!

Whilst enjoying exploring materiality, I have here, also examined and expressed the notion of presence and absence; of content and non-content as with containers and bags, and as an extension of my engagement with bags within my work.

物质与空虚

Substance and Emptiness

2004 ~ 2015

布料边角料、木头、麻绳、塑料钉与丙烯酸画布

fabric offcuts, wood, twine ropes, plastic pegs with acrylic on canvas

99(H)*194.5cm

AO_1027

阿玛拉奇·奥卡弗 Amarachi Okafor



把宝藏放在地上, 让盗贼靠近, 让蛀虫破坏
Laying Up Treasures On Earth, Where Thieves Approach and Moth Destroy
2006
木头、麻布和披肩
wood, burlap and stoles
可变尺寸
dimension variable
AO_4447

阿玛拉奇·奥卡弗 Amarachi Okafor



圣灵的抚慰

Uction of the Spirit

2006 ~ 2019

布料剪裁、木头、麻绳、软木纸（烟头）、塑料钉、丙烯酸画布

fabric offcuts, wood, twine ropes, cork paper (from smoked cigarettes), plastic
pegs, acrylic on canvas

117(H)*96cm

AO_8104

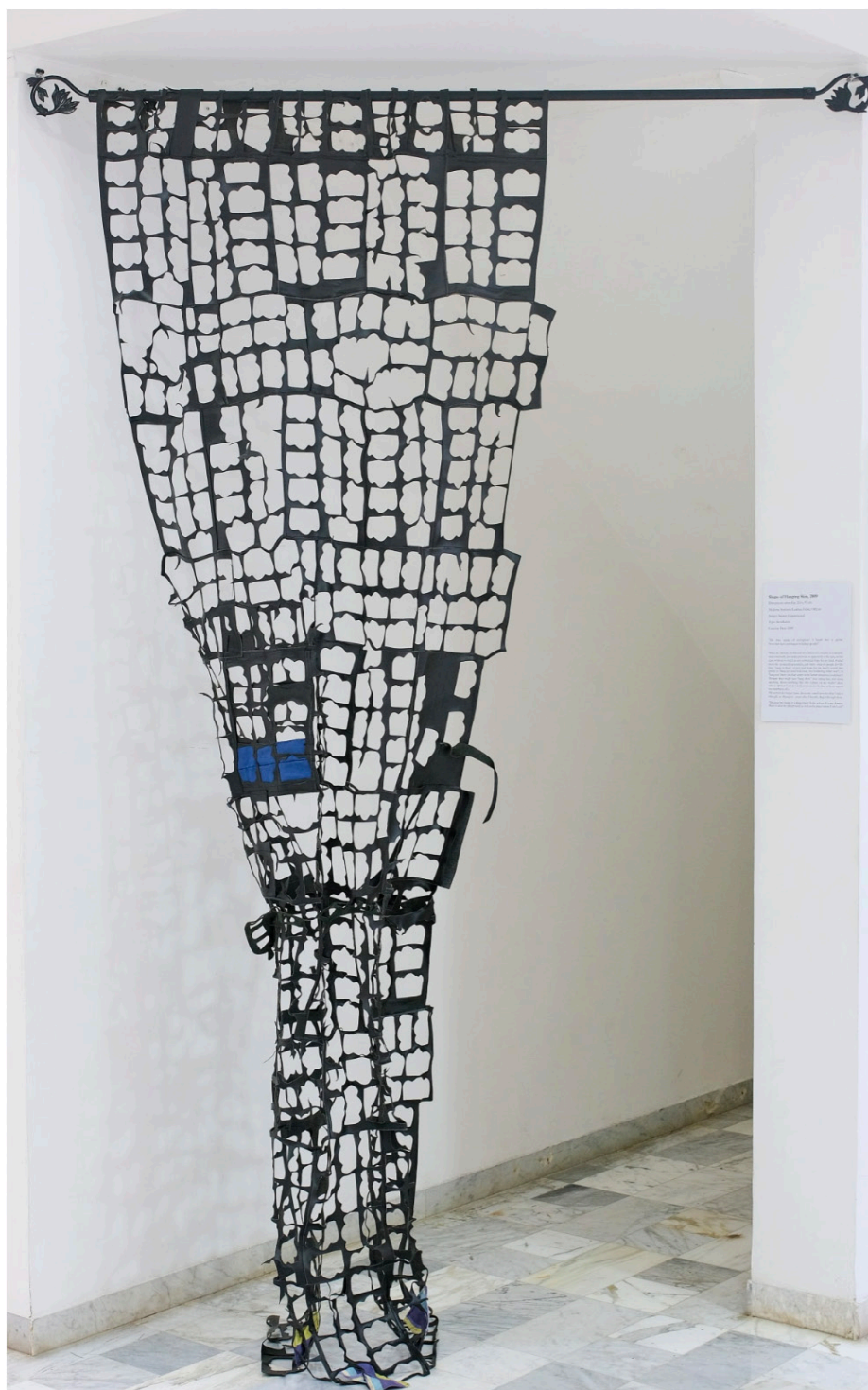
阿玛拉奇·奥卡弗 Amarachi Okafor



美丽、仁慈、善良和爱
Beauty, Mercy, Kindness and Love
2021 ~ 2022

布料剪裁、木头、麻绳、软木纸（烟头）、塑料钉、丙烯酸画布
cork paper from stubbed cigarettes, acrylic, tempera on canvas
122(H)*384.5cm
AO_9436

阿玛拉奇·奥卡弗 Amarachi Okafor



悬挂皮肤的形状

Shape of Hanging Skin

2009

合成革边角料、织物边角料

synthetic leather offcuts, fabric offcuts

263(H)*97cm

AO_0649

阿玛拉奇·奥卡弗 Amarachi Okafor



明亮房间：照亮
Bright Room: Illuminate
2019

剪断香烟的软木纸、茎纸、织物、蜡笔、线
cork paper from stubbed cigarettes, stem paper, fabric, pastel, thread
98(H)*98cm
AO_8104

黄晨晗 Boedi Widjaja

b. 1975, lives and works in Singapore

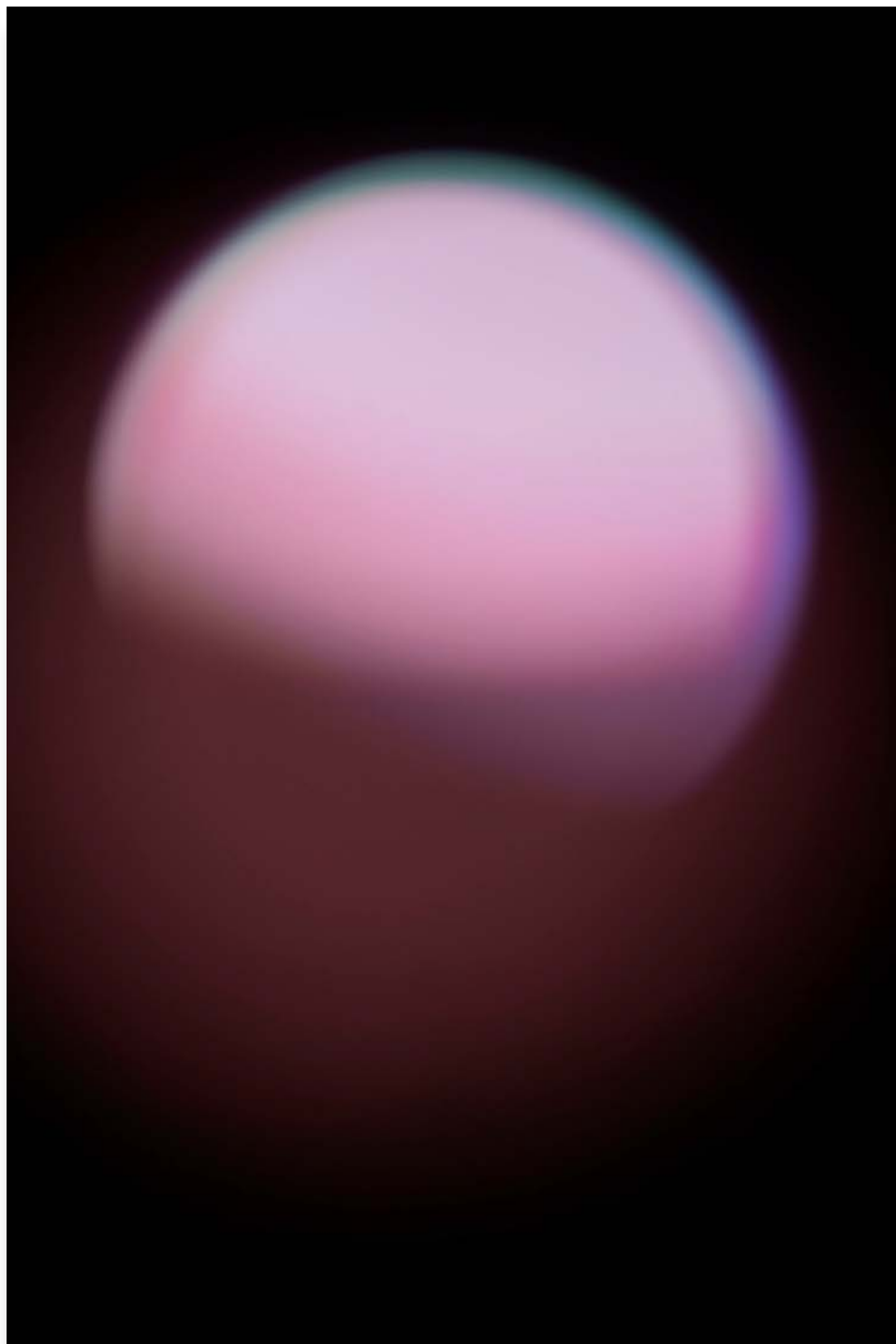
Based on his past background as an immigrant and diaspora, Boedi Widjaja (born in Solo, Indonesia in 1975, creating and living in Singapore) expresses in his artistic practice a subtle reflection on immigration, memory, spatial relationships and cross-cultural hybridity. At the same time, his training background as an architect and graphic designer - its techniques, materials and tools - has become a decisive element in Boedi Widjaja's artistic practice.

Boedi Widjaja won the first joint committee of the Singapore Art Museum and QAGOMA's Black-Hut, Black-Hut (2018-19), the 9th Asia Pacific Triennial and the 6th Singapore Biennale. He has exhibited his works in many international exhibitions, including Thailand Biennale: The Open World, Chiang Rai, Thailand (2023); Cladogram: The Second "MAP1: Waterways", Diaspora Pavilion, the 57th Venice Biennale, Italy (2017); "Jerusalem Biennale: Watershed", Underground Prisoner Museum, Israel (2017), etc.

Boedi Widjaja's recent shortlisted and award-winning projects include: top ten of the FID Painting Award (2017), shortlisted in the top 30 of the Sovereign Asian Art Prize (2015), overall champion of the Prix Bains Numériques (in collaboration with David Letellier), Enghien-les-Bains, France (2012), etc.

Recent solo exhibitions include Kang Ouw "The Gallant Man's Journey", Esplanade Tunnel, Singapore (2022); Manifesto, Hervas Gallery, New York, USA (2019); Rivers and Lakes, Soil and Water, ShanghART Singapore, Singapore (2018); Black-Shed, an affiliated project of the Singapore Biennale, Institute of Contemporary Arts Singapore, LASALLE College of the Arts, Singapore (2016).

黄晨晗 Boedi Widjaja



尤特罗皮亚

Eutropia

2022

阿波和纸收藏级喷墨打印、裱于铝板

archival print on Awagami paper mounted on aluminium

165(H)*110cm | with frame 166.5*112*4.5cm

Edition of 3 + 1AP

BW_7015

黄晨晗 Boedi Widjaja



克洛艾
Chloe
2022

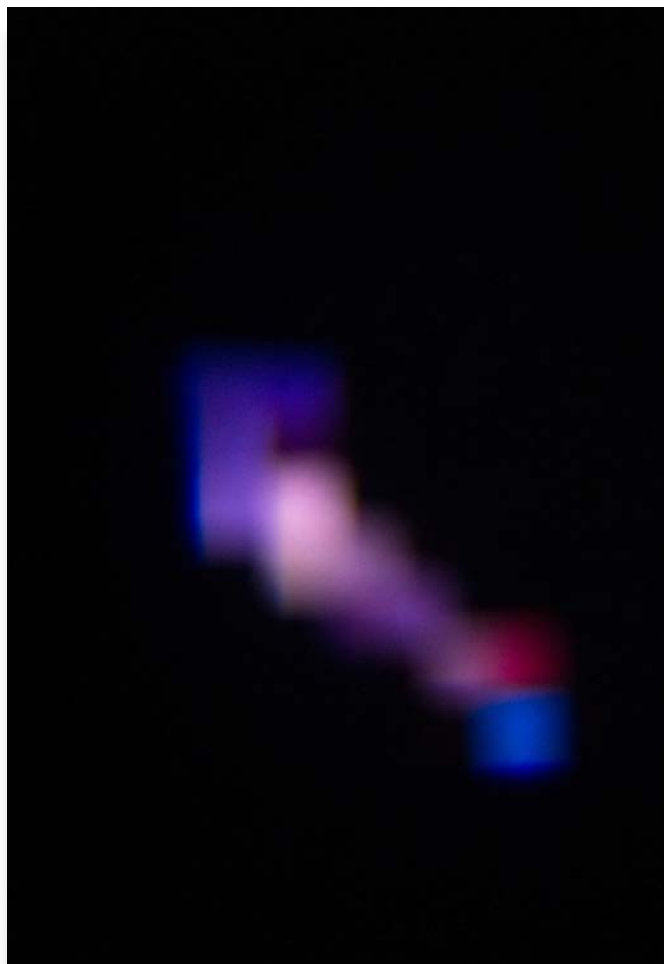
阿波和纸收藏级喷墨打印、裱于铝板
archival print on Awagami paper
mounted on aluminium
90(H)*60cm | with frame 92.5*62.5*5cm
Edition of 3 + 1AP
BW_8282



攸菲米亚
Euphemia
2022

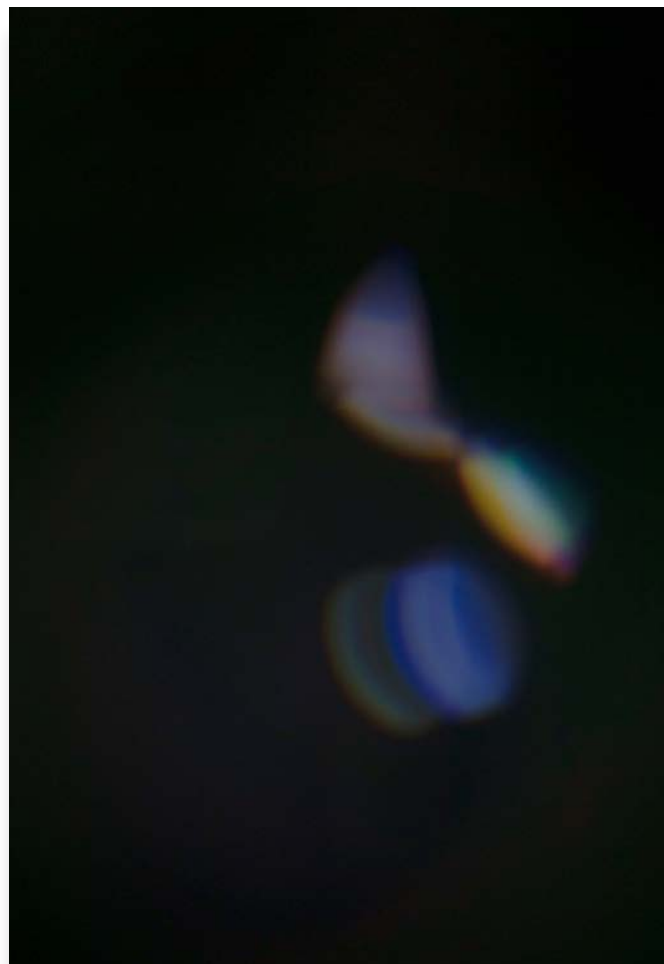
阿波和纸收藏级喷墨打印、裱于铝板
archival print on Awagami paper
mounted on aluminium
90(H)*60cm | with frame 92.5*62.5*5cm
Edition of 3 + 1AP
BW_6623

黄晨晗 Boedi Widjaja



波西丝
Baucis
2021

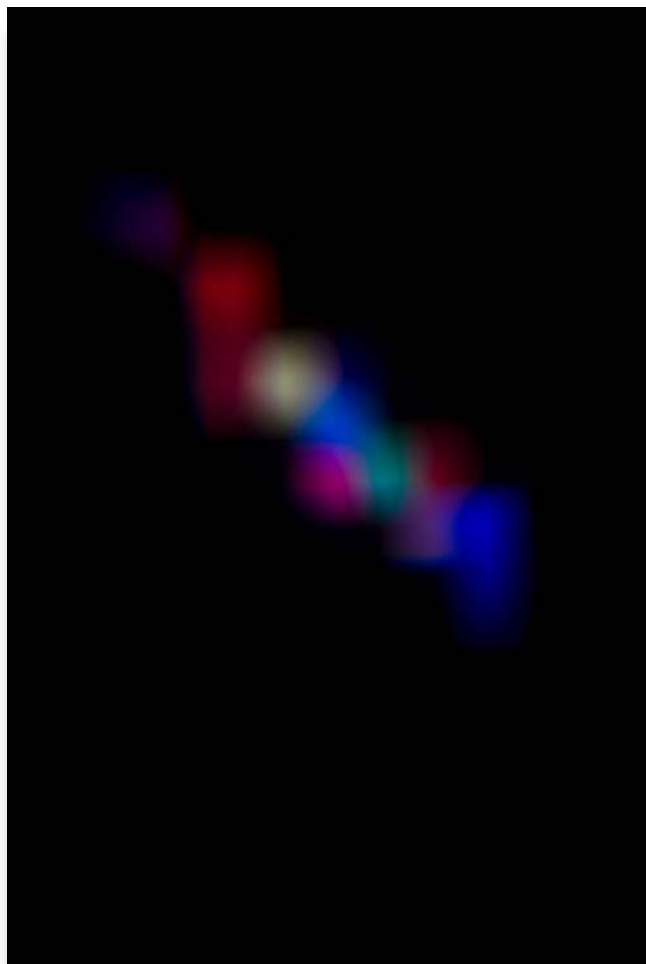
阿波和纸收藏级喷墨打印、裱于铝板
archival print on Awagami paper
mounted on aluminium
90(H)*60cm | with frame 92.5*62.5*5cm
Edition of 3 + 1AP
BW_0752



貝瑞尼斯
Berenice
2021

阿波和纸收藏级喷墨打印、裱于铝板
archival print on Awagami paper
mounted on aluminium
90(H)*60cm | with frame 92.5*62.5*5cm
Edition of 3 + 1AP
BW_8568

黄晨晗 Boedi Widjaja



迪欧米拉
Diomira
2021

阿波和纸收藏级喷墨打印、裱于铝板
archival print on Awagami paper
mounted on aluminium
90(H)*60cm | with frame 92.5*62.5*5cm
Edition of 3 + 1AP
BW_3800



西朵拉
Theodora
2021

阿波和纸收藏级喷墨打印、裱于铝板
archival print on Awagami paper
mounted on aluminium
90(H)*60cm | with frame 92.5*62.5*5cm
Edition of 3 + 1AP
BW_9134

Installation view | Boedi Widjaja



黄晨晗 Boedi Widjaja



径。十三, 颤动密码
Path. 13, Quaver Cipher
2023
单路视频 single-channel video
19 minutes 54 seconds
Edition of 3 + 1AP
BW_2852

Path.13, Quaver Cipher



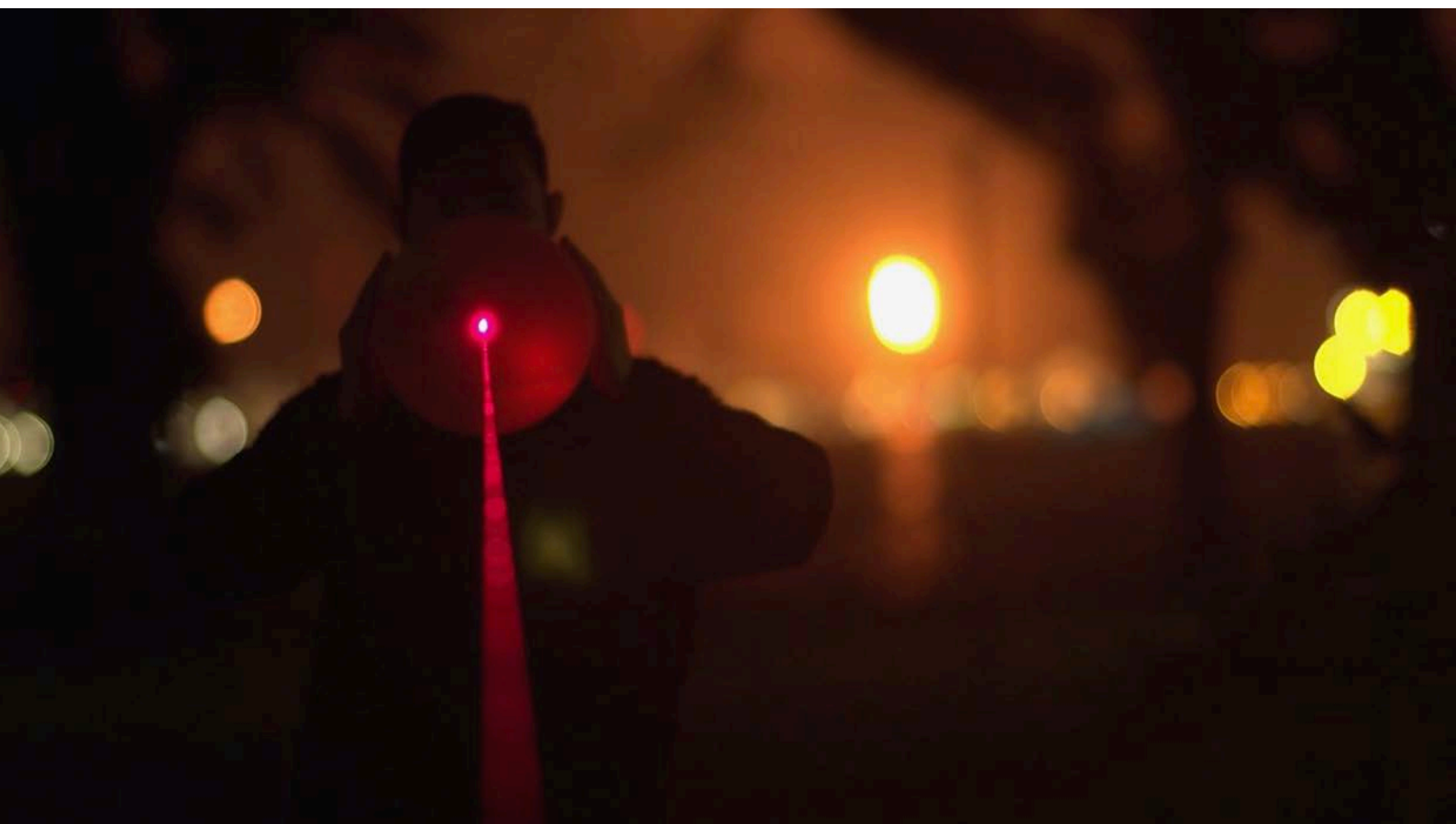
Path.13, Quaver Cipher Screenshots

Path. 13, Quaver Cipher is a film that follows an explorer's search for his pluralistic cultural beginnings. Led by his conversation with muons - cosmic ray particles that travel across galaxies to reach Earth, he journeys into mythic realms and higher-dimensional spaces.

Performing for the camera, Boedi Widjaja interacts with atmospheric muons with his custom-built sensor—a working instrument made of double geiger-counters and an open-source algorithm—in a multidisciplinary work that enfolds performance, algorithmically processed poetry, CGI, and experimental photography. To make the film, Boedi developed a photographic method to manifest the presence of invisible muons; and the images were described by renowned muography scientist Professor Hiroyuki Tanaka, University of Tokyo, as the world's first fine art muography that he has seen.

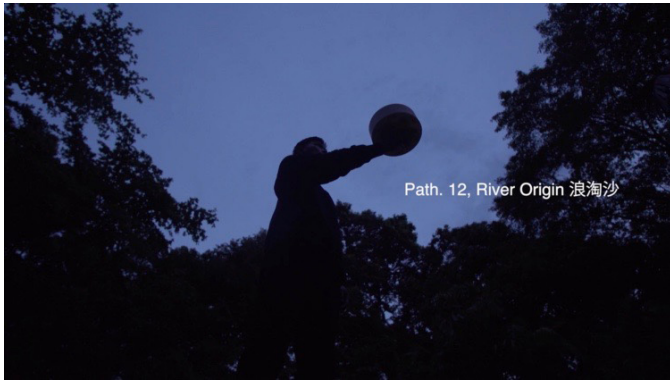
The work continues Boedi's decade-long research into body, memory, language and encoding, informed by the intercultural liminality of his migrant experience.

黄晨晗 Boedi Widjaja



径。十二, 浪淘沙
Path. 12, River Origin
2021
单路视频 single-channel video
7 minutes 11 seconds
Edition of 3 + 1AP
BW_0784

Path.12,River Origin



Path.12,River Origin Screenshots

Made after the initial ravages of the pandemic and during restricted social movement in Singapore, the work sees the artist communing with stardust - cosmic ray particle muons. Widjaja performed at the southern coast of mainland Singapore that faces Java, Indonesia, his birthplace. Holding the muon tracker close to his body, Widjaja marked the entry of the muons through his corporeal frame and the device - a corporeal contemplation of mythic origins and his diasporic cosmology. Upon detecting a muon, his tracker flashes in Morse Code the opening verse of 浪淘沙 ("Waves Dredging Sand") (Tang Dynasty - Liu Yuxi, written in 822 AD). Written when the author was in exile, the poem began with the story of Han Dynasty envoy Zhang Qian's travels to the West, which like the muons, slipped through boundaries between distinct timespace.

Artist: Boedi Widjaja

Producer: Audrey Koh

Video: Harry Chew

Editor: Boedi Widjaja

Open-source code: Jerry Petrey

浪淘沙 (其一)

唐·刘禹锡

九曲黄河万里沙，

浪淘风簸自天涯。

如今直上银河去，

同到牵牛织女家。

"Waves Dredging Sand · Part One"

by Liu Yuxi (Tang Dynasty)

The Nine-bend Yellow River carries ten thousand li of sand.

Washed and tossed by waves and winds,

it comes from the end of the world.

Now I go straight up to the Milky Way.

And together we reach the homes of Altair and Vega.

切赫·恩迪亚耶 Cheikh Ndiaye

b.1970, lives and works in Dakar, Senegal and Prague, Czech Republic

As an artist, he has a keen interest in the intersection of cinema, architecture, and urbanism, interrogating the legacy and future of African intellectualism. Working in various media, predominantly painting and installation, Ndiaye's approach is to repurpose old or outdated objects and transform them, highlighting their unique qualities and offering fresh insight into their potential. Zooming in on building details and capturing iconic film images Ndiaye provides, again and again, images that record the West African urban landscape in all its complexity and emotion.

切赫·恩迪亚耶 Cheikh Ndiaye



三号联合电影院 n. 3
Unite 3 Movie Theater n. 3
2024
布上油画
oil on canvas
180(H)*196cm
CN_6294

切赫·恩迪亚耶 Cheikh Ndiaye



被盗的汽车
Stolen Car
2022
布上油画
oil on canvas
143(H)*143cm
CN_8086

切赫·恩迪亚耶 Cheikh Ndiaye



碎石的人
Stone Cracker
2022
布上油画
oil on canvas
112(H)*135cm
CN_6329

吕克·图伊曼斯 Luc Tuymans

b. 1958, lives and works in Antwerp, Belgium

Born in 1958 in Mortsel, Belgium, Luc Tuymans is one of the most important painters of his generation. His first major museum presentations were held in 1990 at the Provinciaal Museum voor Moderne Kunst, Ostend, Belgium, and the Vereniging voor het Museum van Hedendaagse Kunst, Ghent. In 1992, the artist participated in Documenta IX in Kassel, in addition to having a solo exhibition at Kunsthalle Bern, which helped cement his growing reputation in Europe. In 1994, *Luc Tuymans: Superstition* debuted at Portikus, Frankfurt, and traveled to David Zwirner, New York; the Art Gallery of York University, Toronto; The Renaissance Society at the University of Chicago; the Institute of Contemporary Arts, London; and Goldie Paley Gallery, Moore College of Art & Design, Philadelphia, establishing him as a major influential artist abroad. In 2001, the artist represented Belgium at the Venice Biennale to great acclaim.

Tuymans has been featured in numerous solo exhibitions at prestigious institutions worldwide. An in-situ temporary mural by the artist, *L'Orphelin*, is currently on view at the Rotunda Valentin de Boulogne in the Musée du Louvre, Paris. In November 2024, the UCCA Center for Contemporary Art, Beijing, will present *The Past*, a major exhibition of the artist's work.

The artist has received numerous awards and honors, including the Medal of Honor, International Congress of Contemporary Painting (ICOCEP), Porto, Portugal (2019); the Coutts Contemporary Art Foundation Award, Zurich (2000); and the Flemish Culture Award for Visual Arts (1993). His works are featured in museum collections worldwide, including the Art Institute of Chicago; Centre Georges Pompidou, Paris; Fondazione Prada, Milan; Los Angeles County Museum of Art; The Museum of Modern Art, New York; National Gallery of Art, Washington, DC; The National Museum of Art, Osaka; Pinakothek der Moderne, Munich; Pinault Collection; Solomon R. Guggenheim Museum, New York; San Francisco Museum of Modern Art; and Tate, United Kingdom.

Tuymans's catalogue raisonné of paintings, from 1972 to 2018, is available from Yale University Press. The three volumes feature full-color images and documentation of more than five hundred paintings.

吕克·图伊曼斯 Luc Tuymans



秒 之四
Seconds IV
2020

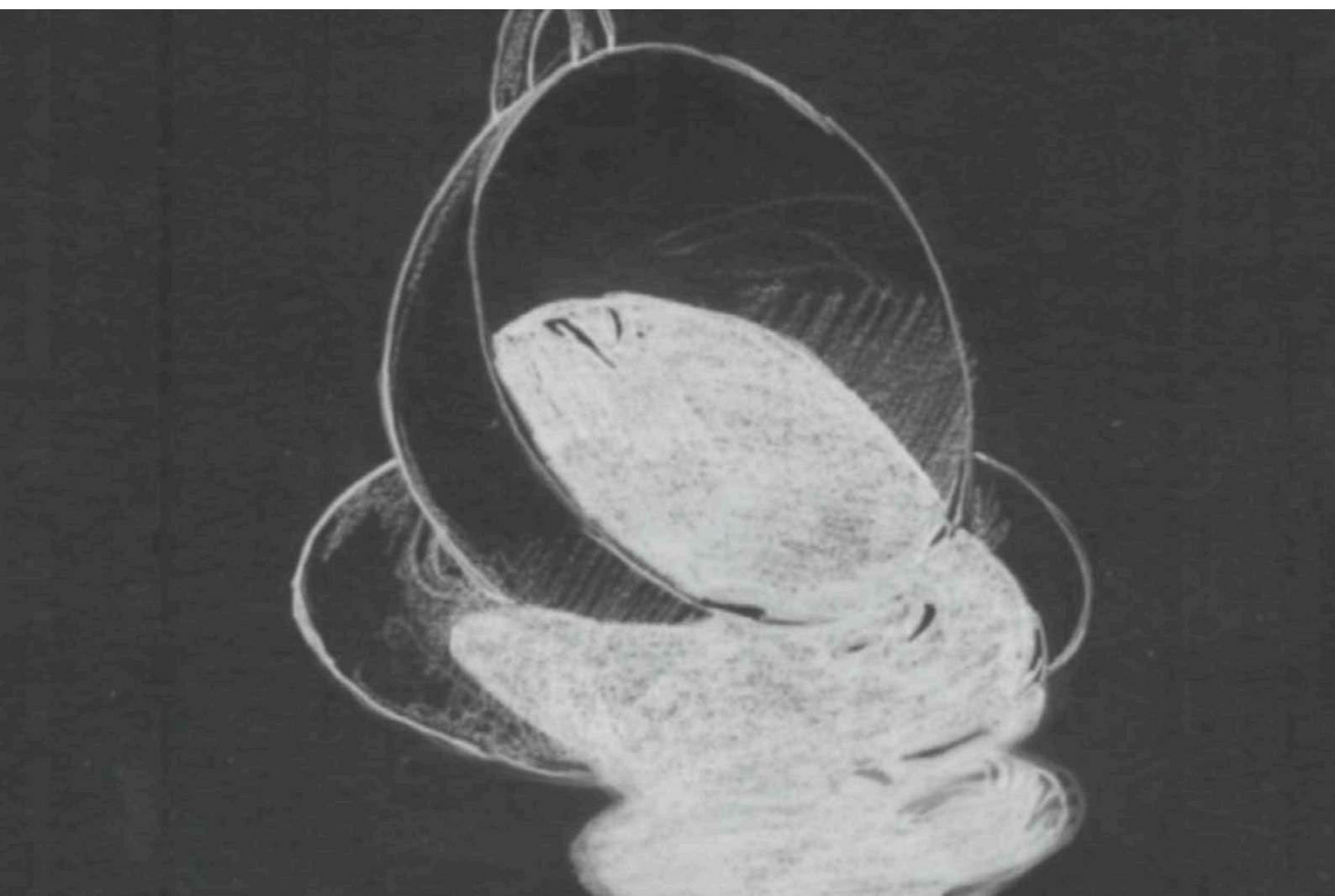
单屏动画 single-channel animation
4 seconds
Edition of 4
LT_3904



秒 之二
Seconds II
2020

单屏动画 single-channel animation
7 seconds
Edition of 4
LT_4544

吕克·图伊曼斯 Luc Tuymans



无题

Untitled

2017

单屏动画 single-channel animation

53 seconds

LT_1787

麦拉蒂 · 苏若道默 Melati Suryodarmo

b. 1969, lives and works in Surakarta, Indonesia

Melati Suryodarmo's works stem from research on the topics of body movements and the relationship between oneself and the world, and these concepts are commemorated and presented through photography, dance, film and live performances. Her works are known for their long-duration performances. In nearly two decades, Suryodarmo has successively exhibited and performed at art festivals, biennials and art museums around the world. Her works are also collected by many internationally renowned art museums, including Tate Modern, Centre Pompidou, Kiasma Museum of Contemporary Art, National Gallery of Australia, National Gallery Singapore, Museum of Modern and Contemporary Art in Nusantara, Jakarta, etc.

Melati Suryodarmo (b. 1969) graduated from the Braunschweig University of Art, where she was taught by Marina Abramovi and Anzu Furukawa and obtained a Meisterschüler degree in performance art (equivalent to a doctoral degree). Recent important exhibitions include: *Enthusiastic Pilgrim*, Ikon Gallery, Birmingham, UK (2023); *I am a Ghost in My House*, Bonnefanten Museum, Maastricht, the Netherlands (2022); *Why Let the Chicken Run?*, Museum of Modern and Contemporary Art in Nusantara, Jakarta, Indonesia (2020-2021); *Bangkok Art Biennale 2020: Escape Routes*, Bangkok, Thailand (2020); *Triennial of Asia Society, We Do Not Dream Alone*, Asia Society Museum, New York, USA (2020); *Contemporary Worlds: Indonesia*, National Gallery of Australia, Canberra, Australia (2019); *Re-enacting History: Collective Actions and Everyday Gestures*, National Museum of Modern and Contemporary Art, Gwacheon, South Korea (2017), etc.

Since 2007, Suryodarmo has held the performance laboratory project and performance art festival - *Unknown Territory* in Surakarta, Indonesia every year. In 2012, Suryodarmo established Plesungan Studio, an experimental space dedicated to performance art. In 2017, she served as the artistic director of the 17th Jakarta Biennale, one of the core visual art events in Southeast Asia. She was shortlisted for the 2014 APB Foundation Signature Art Prize and in 2022 became the 11th artist to win the Bonnefanten Contemporary Art Prize.

麦拉蒂·苏若道默 Melati Suryodarmo



未知的天堂

Paradise of the Unknown

2023

单路视频 single-channel video

23 minutes 36 seconds

Edition of 5 + 2AP

MS_5015

麦拉蒂·苏若道默 Melati Suryodarmo



断裂

Fracture

2023

行为艺术、单频录像、混凝土板、沙子、铁锤

performance, single-channel video, concrete slab, sand, hammer

180 minutes

Edition of 1 + 1AP

MS_9398

麦拉蒂·苏若道默 Melati Suryodarmo



断裂 (装置)

Fracture (installation)

2023

羊毛 (三个), 水泥砖, 沙子, 贝壳 (三个), 纤维骨架, 铁锤

goat hair (set of 3), concrete slabs, sand, shells (3 pcs), fiber skeleton, hammer

Edition of 3 + 2AP

MS_4101

Installation view | Melati Suryodarmo's work



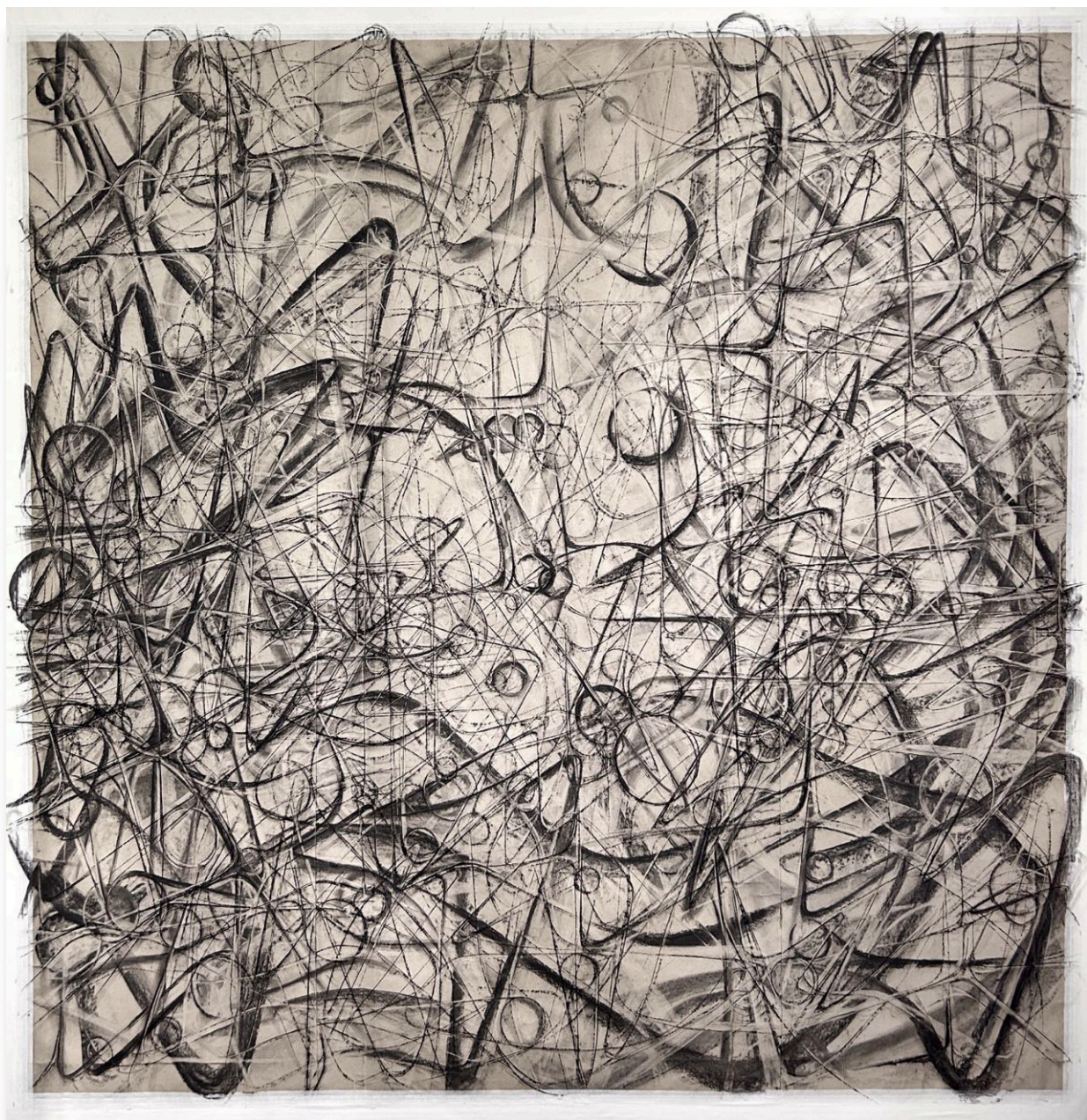
牟雪 Mu Xue

b. 1979, lives and works in Berlin, Germany, Amsterdam, Netherlands and Nanjing, China

Xue Mu (*1979, Nanjing, China) lives and works in Berlin, Amsterdam, and Nanjing. She completed her independent residency at the Rijksakademie Voor Beeldende Kunsten (2011-2012) after studying at the Gerrit Rietveld Academie (BFA 2009) and the Dutch Art Institute (MFA 2006). Earlier, she pursued Visual Communication at Nanjing University of the Arts (2002). Her artistic practice encompasses drawing, photography, site-specific installations, performances, and public art. Xue has received numerous commissions in the Netherlands and exhibited at prestigious institutions, including the Stedelijk Museum Amsterdam, de Appel Arts Centre, He Xiang-Ning Art Museum in Shenzhen, AMNUA in Nanjing, and Kunstverein Salzburg. Her work is featured in various collections, notably the permanent mural installation "Black Diamond: Panorama" at the Provinciehuis Fryslan. From 2017 until recently, she has taught Fine Art at The Royal Academy of Art, The Hague (KABK).

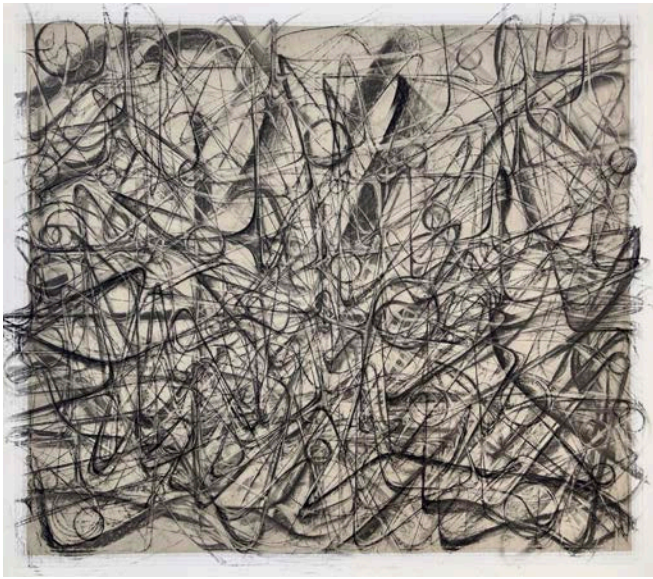
Employing an almost synesthetic approach, Mu's abstract artworks emerge from meticulous observation and reflection on today's human as well as non-human existence, bypassing the conventional notions of value that often obscured by time, technology, and belief systems. Through ambiguous aesthetics and elliptical strategies, she illuminates the paradoxical coexistence of the insignificant and the sublime, Challenging the daily understanding of reality and the existing cultural-historical frameworks with a perceptual and existential extension. Furthermore, she emphasizes the unrecognized and overlooked matter, reexamining their vulnerabilities and silent power, which she designates as "Super Ghosts," a counterpoint to the Western concept of Superheroes.

牟雪 Mu Xue



B.D.2018_ 星园
B.D.2018_Star Garden
2018
纸本炭笔
charcoal on paper
240(H)*240cm | with frame 248*248*7cm
MX_0716

牟雪 Mu Xue



B.D.2024_ 蜻蜓
B.D.2024_Dragonflies
2024

纸本炭笔
charcoal on paper
186(H)*203cm | with frame 197*216*7cm
MX_7321



B.D.2024_ 莫比乌斯
B.D.2024_Mobius
2024

纸本炭笔
charcoal on paper
186(H)*203cm | with frame 197*216*7cm
MX_2261



B.D.2023_ 无题 #1
B.D.2023_Untitled#1
2023

纸本炭笔
charcoal on paper
176(H)*194cm | with frame 197*216*7cm
MX_3224



B.D.2023_ 无题 #2
B.D.2023_Untitled#2
2023

纸本炭笔
charcoal on paper
186(H)*203cm | with frame 197*216*7cm
MX_5016

Installation view | Mu Xue's work



赵仁辉 Robert Zhao Renhui

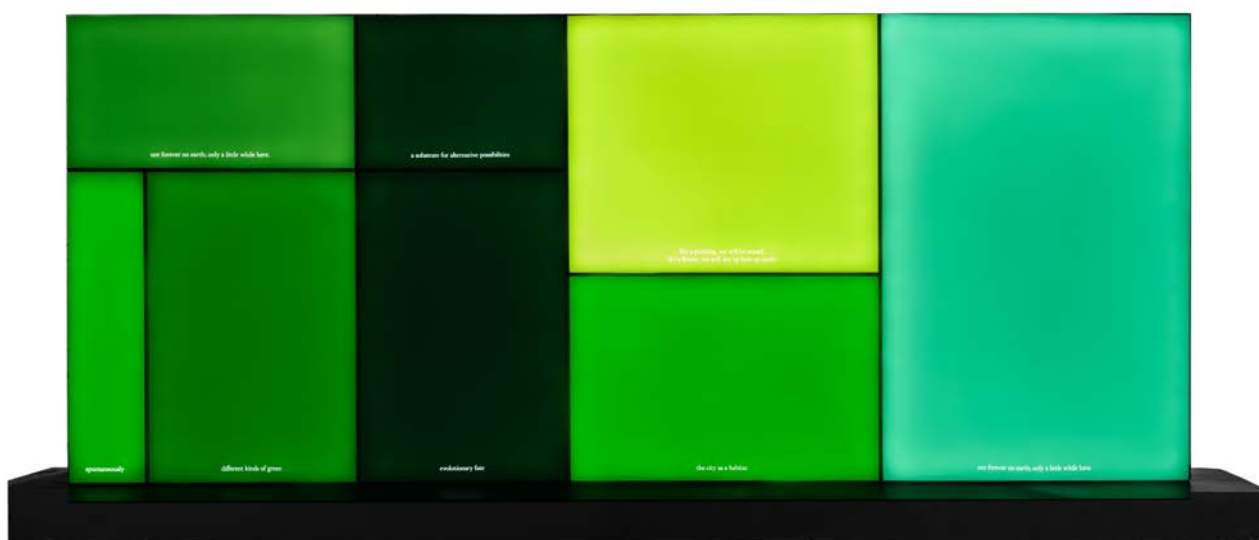
b. 1983, lives and works in Singapore

Robert Zhao Renhui (b. 1983) is a Singaporean visual artist. He mainly creates with photography and at the same time adopts a multidisciplinary approach to present images and physical objects side by side. His works mainly explore the relationship between humans and nature, and the topics of benevolence and morality. At the same time, he also pays attention to how human attitudes and viewpoints affect our perception of nature. He has held solo exhibitions around the world, including in Singapore, China, Japan, Australia, Italy and the United States, and has also participated in biennales and photography festivals around the world many times.

He was appointed as the representative of the Singapore Pavilion at the 60th Venice Biennale in 2024. Recent exhibitions include: the 14th Gwangju Biennale, Gwangju, South Korea (2023); the first Beijing Art Biennale, Beijing (2022); Institute of Forest, Singapore (2022); Busan Biennale: Exhibition of Words, Busan, South Korea (2020); Singapore Biennale 2019, Singapore (2019); Boundary, Yalu River Art Museum, Dandong (2019); Influence, Orange County Museum of Art, Los Angeles, USA (2019); Observe, Experiment, Archive, Sunderland Museum & Winter Gardens, London, UK (2019), etc.

His work won the UOB Painting of the Year (Singapore) in 2009 and in 2011 won the Deutsche Bank Award held by the University of the Arts London. In 2010, he was awarded the National Youth Artist Award, the highest national award for young artists presented by the National Arts Council of Singapore. In 2017, he was shortlisted for the Hugo Boss Asia Art Award as the only Southeast Asian artist in that session. In 2019, he was selected for the 12th Benesse Prize for his work at the 6th Singapore Biennale. Recently, he won the first Silvana S. Foundation Commissioning Award in 2020 and the Excellence Award of the 44th New Cosmos of Photography in 2021.

赵仁辉 Robert Zhao Renhui



野花

Wild Flowers

2023

UV 打印双面灯箱

UV printed double-sided lightbox

220(H)*480*5cm

Edition of 3 + 1AP

ZRH_5620

Wild Flowers

"not forever on earth; only a little while here."

"spontaneously"

"different kinds of green"

"a substrate for alternative possibilities"

"evolutionary fate"

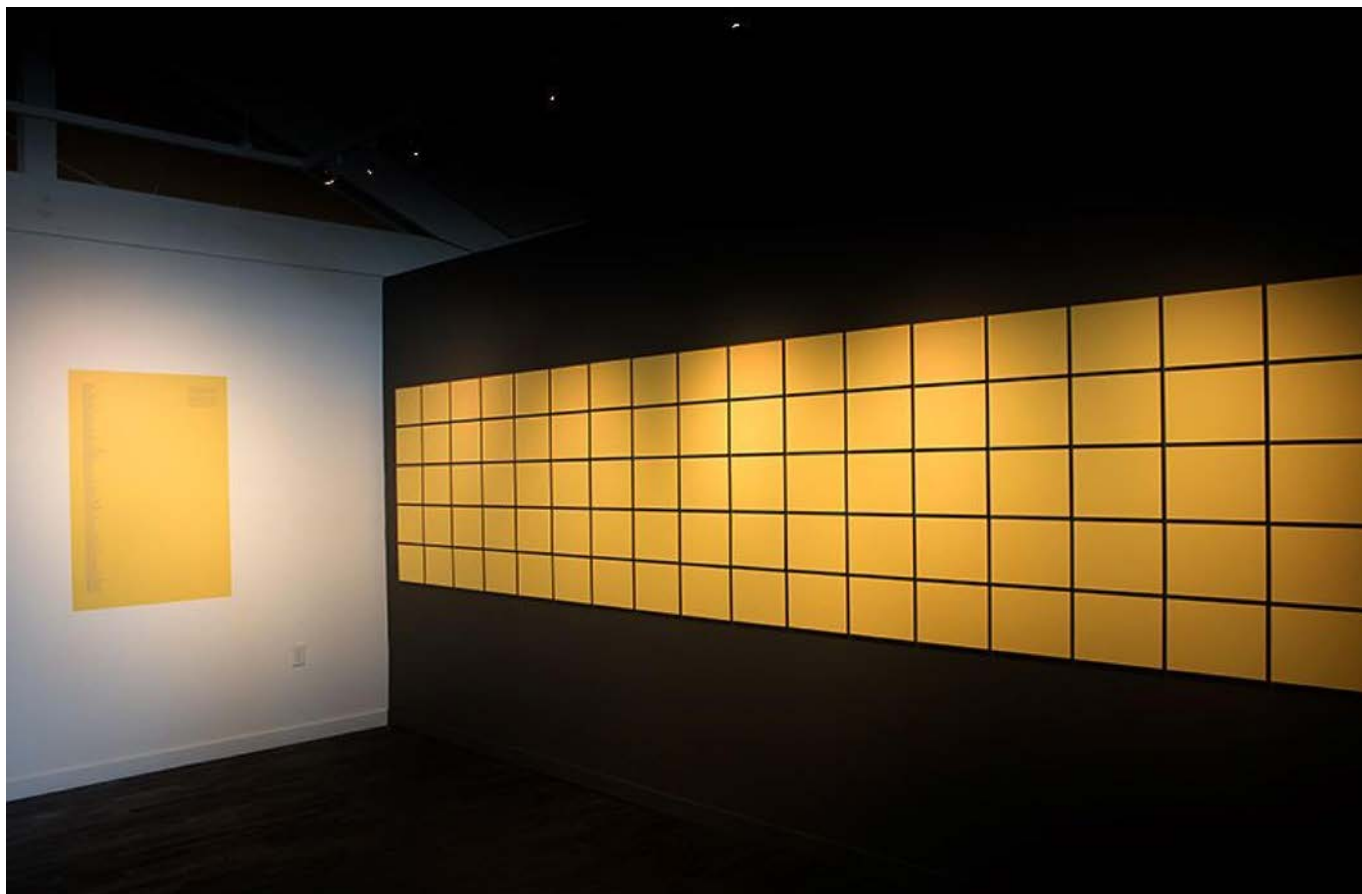
"like a painting, we will be erased. like a flower,
we will dry up here on earth."

"the city as a habitat"

Weeds are the unsung characters in urban environments, sprouting from cracks in pavements and walls. In the obscure nooks and corners of Block 261 in Waterloo Street, there are little flowers, plants and weed growing - attesting to an understated but vibrant ecology coexisting with human architecture.

Wild Flowers is a new work by Robert Zhao Renhui, depicting these tiny but hardy vegetative denizens (some as small as 2cm in height) in a series of lightboxes. On one side of each lightbox, a taxonomic photograph shows these minute specimens magnified over thousands of times, allowing viewers to appreciate the complexity of their design. The other side of the lightbox will be painted a shade of green that is taken from the plan, providing an intense and amplified aesthetic encounter with their hues.

赵仁辉 Robert Zhao Renhui



昆虫摄影

Photographs for Insects

2019

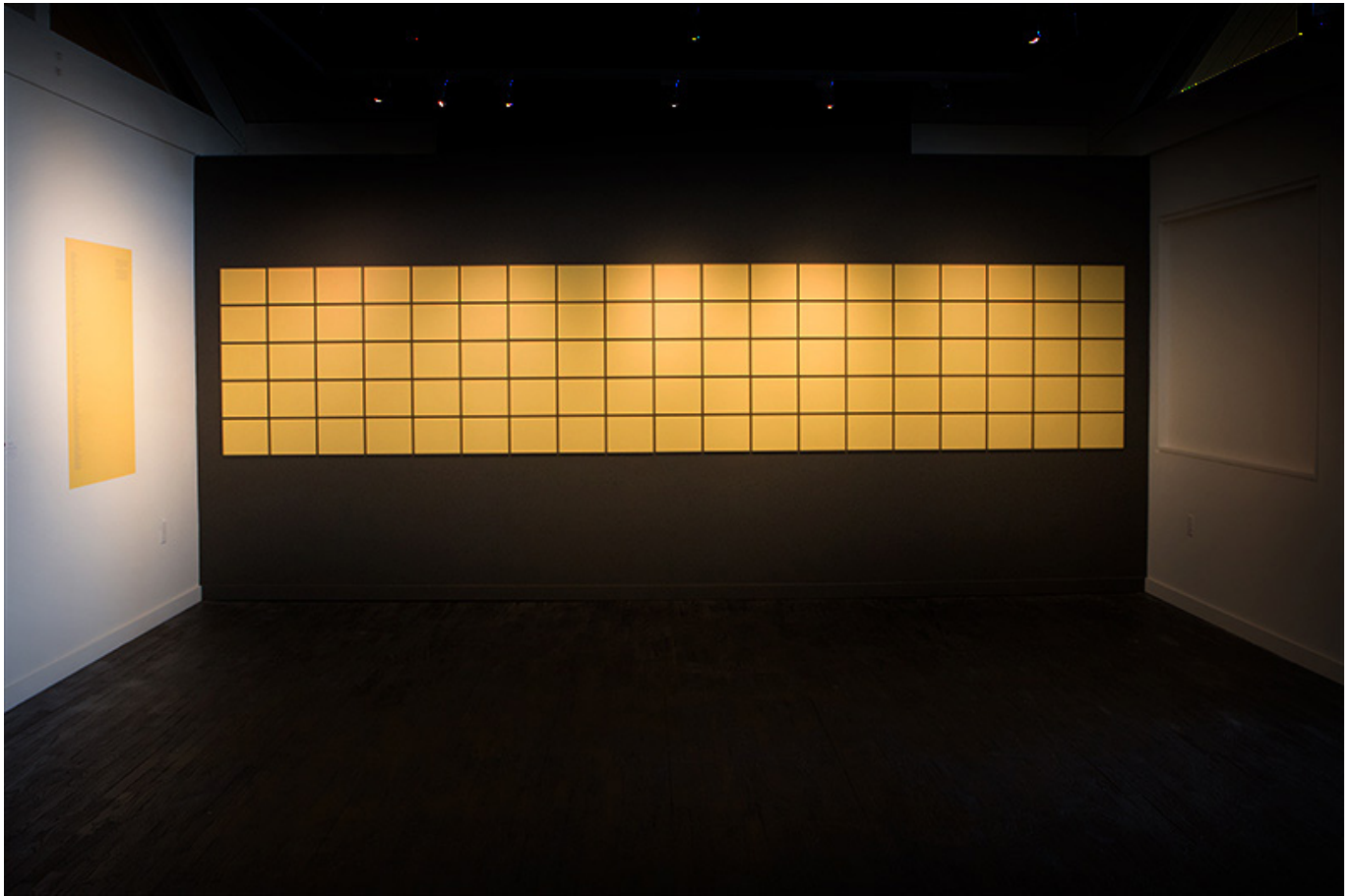
涂有昆虫信息素的数码喷绘

archival digital print coated with insect pheromones

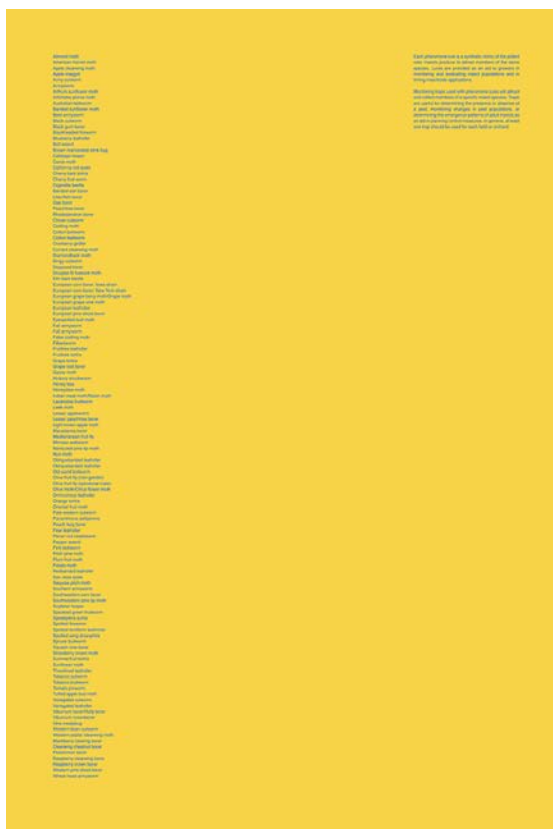
21*30cm (x 100 pieces) | 111*74cm

ZRH_9532

Photographs for Insects



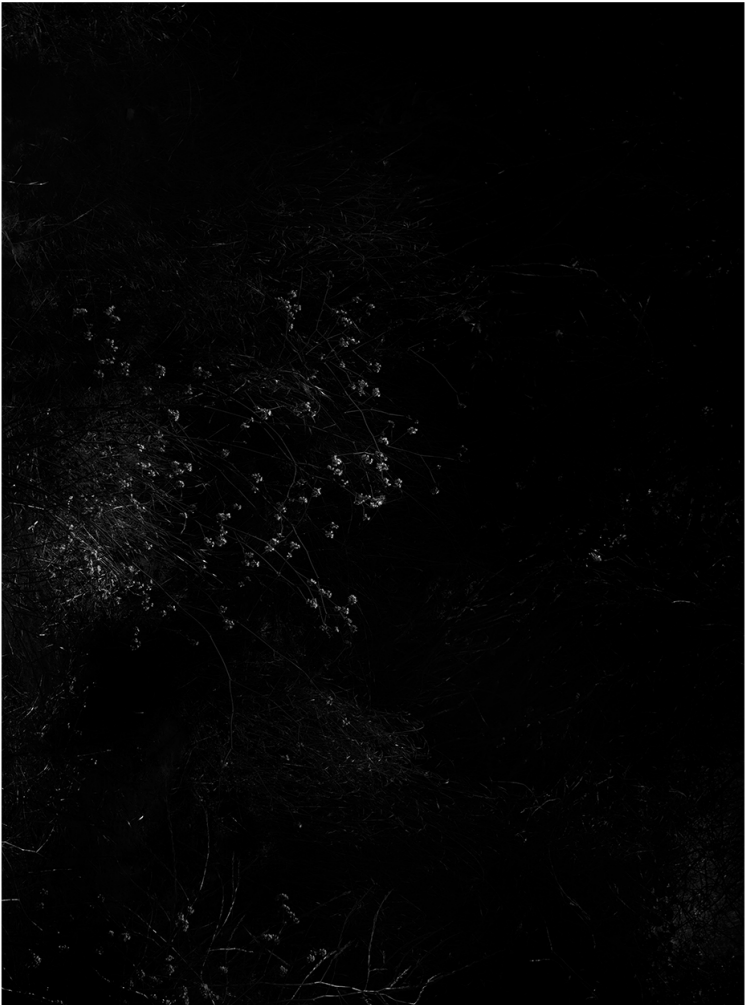
Photographs for Insects, “Effect” Solo Exhibition Orange County Museum of Art, Los Angeles, U.S.A.



Up to 200 pheromones are available for farmers to lure, trap and detect pests that might potentially destroy their crops. In these 100 yellow panels, 100 different insect pheromones have been applied to the surface of the photographs. Insect traps are yellow because insects are drawn to this citrusy colour. It is believed yellow is a fly's favourite colour.

Please rotate your phone screen to view

赵仁辉
Robert Zhao Renhui



兰格花蜉蝶
Lange's Metalmark
2019
数码喷墨、铝板装裱、无反光玻璃
archival digital print, mounted on aluminium, non-reflective glass
74(H)*111cm (x 3 pieces) | with frame 76.5*113.5cm (x 3 pieces)
Edition of 3 + 1AP
ZRH_7102

Please rotate your phone screen to view

赵仁辉
Robert Zhao Renhui

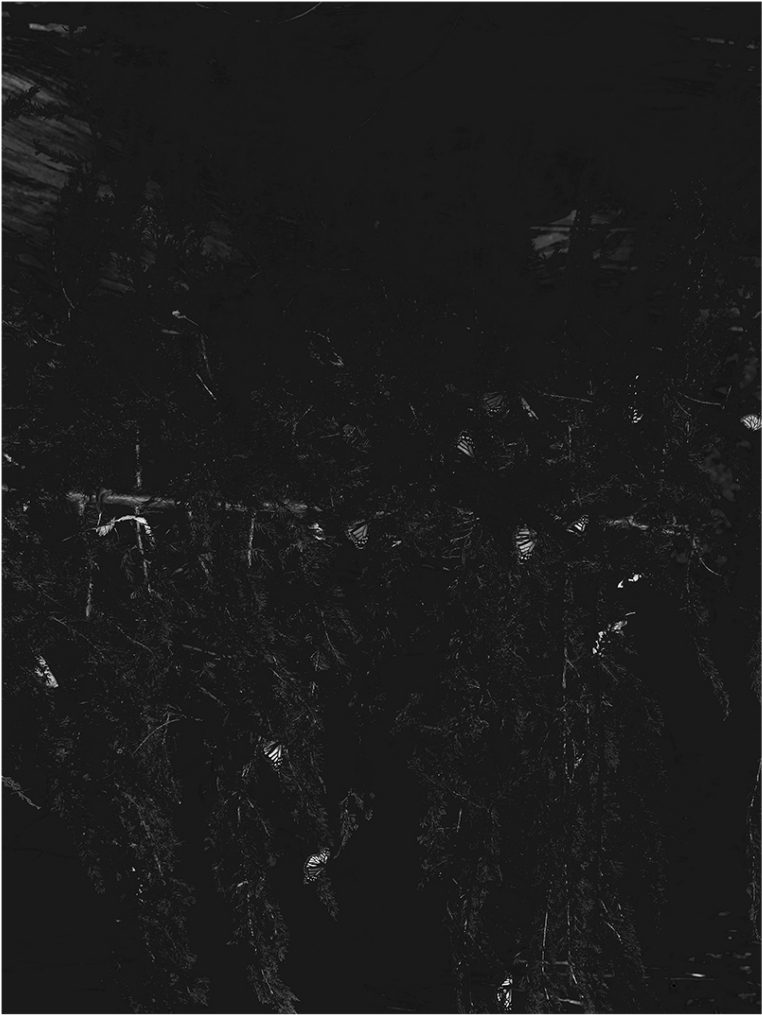


膨胀 飞蛾
Swell Moths
2019
数码喷墨、铝板装裱、无反光玻璃
archival digital print, mounted on aluminium, non-reflective glass
74(H)*111cm (x 3 pieces) | with frame 76.5*113.5*5cm (x 3 pieces)
Edition of 3 + 1AP
ZRH_2147

Please rotate your phone screen to view

赵仁辉

Robert Zhao Renhui



君主斑蝶

Monarchs

2019

数码喷墨、铝板装裱、无反光玻璃

archival digital print, mounted on aluminium, non-reflective glass

74(H)*111cm (x 3 pieces) | with frame 76.5*113.5cm (x 3 pieces)

Edition of 3 + 1AP

ZRH_1974

Monarchs

Lange's Metalmark, Monarchs and the mysterious Christmas Island Swell Moths - although these butterflies and moths look almost the same with their bright orange wings, they are treated and viewed very differently because of the situations they find themselves in.

Monarchs arrive in California each winter. There, migrating western monarch butterflies nestle among the state's coastal forests, travelling from as far away as Idaho and Utah only to return home in the spring. In 2019, there is an 86% drop in the number of migrating butterflies. In 2017, scientists estimated that the monarch butterfly population in western North America had a 72 percent chance of becoming near extinct in 20 years. Monarchs require milkweed, a herbaceous plant that grows throughout the United States and Mexico, for breeding and migration. Acreage of milkweed, though, has been declining in recent years because of pesticide use and urban development.



谭·索克 Than Sok

b. 1984, lives and works in Phnom Penh, Cambodia

Than Sok's practice investigates religious rituals, karma and merit, and the social and political functions of monks and artists in Cambodia. Specifically focusing on the complexities of Cambodia's relationship to Buddhism, he is interested in the ways spiritual beliefs give form to vernacular Khmer culture and in questioning the effects of a strictly regulated collective morality.

谭·索克 Than Sok



In many sects of Buddhism, the rice-field is considered the original merit-field, where seeds offered to fertile ground create abundant harvest. Lowland paddy's varied rectilinear plots vary in size and are framed by dykes. The patterns reflect cyclic and seasonal relations with land and water through social cooperation of a village community and/or reigning power. Buddhist monks' robes were originally made from pieces of donated shroud. At some point it was decided that the robes' design should mimic the rectilinear pattern of the rice field's geo-social aesthetics.

庆典 III
Srie Bun III
2024
布
cloth
89(H)*231cm
TS_4627

谭·索克 Than Sok



The 8 paintings from the series, Tomlorb (2024)—meaning habit and pertaining to customs— considers early animist and Hindu forms, materials, and ritual that have been integrated into present-day Buddhist practice. Acknowledging the central role of fire in ritual over time, Than uses it as a mark making technology in a series of eight new paintings. These works are created using acrylic paint and ash on burned canvases, resulting in ritual assemblies.

钵
Bat (Alm bowl)
2024
燃烧过的画布、丙烯
acrylic on burned canvas
150(H)*110cm
TS_1959

谭·索克 Than Sok



天使祭品
Saen Tevada (Angel Offering)
2024
燃烧过的画布、丙烯
acrylic on burned canvas
150(H)*110cm
TS_9764

唐大霧 Tang Da Wu

b. 1943, lives and works in Singapore

Tang Dawu (b. 1943) currently lives and works in Singapore. During his growth in post-World War II Singapore, he received a Chinese education. In 1968, as a graduate of the first batch of the National Youth Leadership Training Center, he obtained a diploma in youth and community work. Although not professionally trained in fine arts, Tang Dawu loves painting. In addition to his own regular practice, he is also diligent in seeking advice from senior artists in the art field. In order to further his studies, after his first solo exhibition of paintings in 1970, he went to study in the UK. In 1974, he obtained a Bachelor of Fine Arts degree in the Sculpture Department of the Birmingham Institute of Art (now Birmingham Institute of Art and Design), and continued his advanced studies in the Sculpture Department of Saint Martin's College of Art (now Central Saint Martin's College) from 1974 to 1975. In 1985, he obtained a Master of Fine Arts degree from Goldsmiths College, University of London.

After returning to Singapore in 1979, he began to create performance art. In 1988, he participated in the establishment of The Artists Village, a contemporary art group dedicated to promoting experimental art activities by providing studios and exhibition spaces. In 2017, he established the performing arts group Stichen Haus da Opera (now renamed La Tristesse Opera), which includes more than 60 people such as art educators, students, and other local artists.

He is one of the four artists in the Singapore Pavilion at the 52nd Venice Biennale (2007), and also participated in the 3rd Gwangju Biennale (2000); the 1st Echigo-Tsumari Art Triennial (2000); the 1st Fukuoka Asian Art Triennial (1999); and the 1st Johannesburg Biennale (1995). Important performance artworks include Don't Fund Art, Asian International Art Exhibition, Singapore National Museum Gallery, and Singapore Art '95, Suntec City, Singapore (1995); Tiger Penis, National Museum and Chinatown, Singapore (1991); They Poach Rhinos, Saw Off Their Horns and Make This Drink, National Museum Gallery, National University of Singapore, Singapore Zoo, Singapore (1989); Five Days at the Nanyang Academy of Fine Arts and Five Days at the Art Gallery, Nanyang Academy of Fine Arts and National Museum, Singapore (1982).

Tang Da Wu won the "Visual Arts Award" issued by the British Arts Council in 1978 and the "Artist Award" issued by the Greater London Arts Council in 1983. In 1999, he won the 10th Fukuoka Asian Culture and Art Culture Award. His works are collected by art and private institutions around the world, including the Solomon R. Guggenheim Museum, New York; Queensland Art Gallery & Gallery of Modern Art, Brisbane; Fukuoka Asian Art Museum, Fukuoka; National Gallery Singapore, Singapore; and Singapore Art Museum, Singapore.

唐大雾 Tang Da Wu



深疤黄土考

Ochre of Sembawang

1979, 水彩纸上矿物颜料, mineral pigment on watercolour paper

400(H)*150cm

TDW_6481

Ochre of Sembawang



'Earth Work' was a series of works created in late 1979 by Singaporean artist Tang Da Wu. The works feature land art interventions, earth installations and mineral pigment drawings. "Ochre of Sembawang" was a series of drawings belonging to the greater body of 'Earth Work' made using mineral pigment on watercolour paper at that time, using clay of different colours found in the earth.

唐大雾 Tang Da Wu



青蟒捆船
Python Holdings
2023
木块、铁丝网
wood and wiremesh
75(H)*320*100cm
TDW_3707

唐大雾 Tang Da Wu



青蟒捆船
Python Holdings
2024
布上矿物颜料
mineral pigment on canvas
474(H)*660cm
TDW_1585

Python Holdings



Using his signature earth pigment, Tang creates a version of the sampan (small boat) entwined by a serpent on canvas. The painting encompasses various aspects of his practice, while showcasing his free-flowing brushstrokes and mastery of painting with the earth pigment.

Details of *Python* Holdings



Daklitaro 23

唐大雾 Tang Da Wu



望出一个希

Gaze and You Shall See

2023

泥浆和丙烯打底的画布上割痕

cuts on canvas primed with earth pigment and acrylic

157.5(H)*105*6cm

TDW_2589

Gaze and You Shall See



First performed at his solo exhibition in NAFA, Art School SG: This One is Dangerous (2022), the performance is an exploration of the concept of 希望 (hope) and its relation to Tang Da Wu's artistic practice. This version of 望出一个希 (literally

meaning 'gazing until 希 appears') involved Tang priming on the canvas with earth and acrylic before he continued to perform the actions of gazing and marking the word “ 希 ” on the canvas.

希望 (pronounced 'xi wang') is the Chinese word for 'Hope'. Taken apart, 希 originally refers to loosely woven linen, and by extension is also used to describe sparseness; while 望 possesses the meaning of 'gazing'. Interestingly, 希 is also pronounced similarly to the English word 'see', making both 希 and 望 expressing the idea of looking. Tang interprets the term to describe the idea and qualities of 'Hope', such that it is something rare and difficult, something we can only find by looking through the little gaps within a loosely woven linen, that we can never be able to fully observe or grasp. However, for Tang, 'hope' is not about making a prayer and simply looking for something to happen, but an active effort to make something happen.

During the performance, Tang first painted the word ' 望 ' with earth on the wall to begin the performance. After priming the canvas with earth and acrylic, he brought it back up and proceeded to gaze across the audience, seemingly waiting for something to happen. He then turned around to face the canvas and uses a penknife to cut on it. Repeating for a few times, the word ' 希 ' can be seen marked out by him with several cuts on the canvas. In doing so, he has managed to 望出一个希 (gazing until 希 appears); making the word appear not simply by gazing, but by his conscious actions of marking it on the canvas.



望出一个希 行为视频记录
Gaze and You Shall See performance video documentation
单路视频 single-channel video
10 minutes 10 seconds

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