





# 无尽藏

。

THE  
NATURE  
COLLECTOR

○ Zhao Renhui  
赵仁辉

1.10 – 2.18  
2015

ShanghART  
香格纳画廊

香格纳画廊上海荣幸地推出赵仁辉展览《无尽藏》，这是他在中国的首次个展。

赵仁辉是新加坡籍新锐视觉艺术家，他的艺术实践涉及摄影、行为、影像和装置。他的作品朴素而神秘，时常借用科学的语言和方法，探讨了人与自然的关系。

陷阱是赵仁辉的灵感来源，他把它视作人类对某种特定生物的知识优雅的物理表现。为了达到吸引动物到陷阱里的目的，你必须对这个物种有清晰的认识，包括它的习性，行为特征和弱点。赵仁辉的摄影作品是开放式的也是无法解释的，它们是令人沉思的迷人风景，更有可能是一种诡计：艺术家是在描述真实吗？在丛林中的一抹蓝色被简单地命名为“蜜蜂陷阱”，而一幅挂满红色小球的树的照片则被称作“苹果蛾陷阱”。

一些作品暗示了威胁，涉及圈套，惩罚和罪恶的主题。在“爱斯基摩狼陷阱经常在布道词中被引用”中一把带血的刀嵌在雪地中。在它的后方，一段文字描述了一只狼如何被刀上的兔子血引诱，进而舔舐刀刃，割破了自己的舌头，被自己的血吸引，导致最后的失血而死。

赵仁辉的作品探讨了当人类试图理解和分类自然界时所产生的边界，系统和控制的问题。在“他数星星并且能叫出它们的名字”中，一张巨大的照片里一丝不苟地展示了 4784 只来自同一科的食蚜蝇，并且每只都标明了来源。圣经的引用暗示了科学家和研究对象，人和动物，分类者和被分类者之间复杂的权力关系。

赵仁辉生于 1983 年，目前生活工作于新加坡。2011 年赢得由伦敦艺术大学举办的德意志银行奖；2010 年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。主要个展：“苍蝇喜欢黄色”，卡蒂斯艺术基金会，旧金山（2014）；“假象或现实”，Anzenberger 画廊，维也纳（2014）；“世界动植物漫游指南”，Primo Marella 画廊，米兰（2014）；“你看到的最后光景”，2902 画廊，新加坡（2014）；“动物学家评论学会”，Chapter 艺术中心，英国（2012）；“大地档案”，当代艺术研究所，新加坡（2011）；“白鲸之白”，福冈亚洲艺术博物馆，日本（2010）；“如果树倒下”，变电站艺术中心，新加坡（2009）。

ShanghART Gallery Shanghai is pleased to present Robert ZHAO Renhui's exhibition "The Nature Collector", his first solo presentation in China.

Zhao is an emerging Singaporean visual artist whose practice includes photography, performance, video and installation. Austere and mysterious, his works explore the relationship between humans and the nature, and frequently appropriate on the language and processes of science.

For "The Nature Collector", he unveils new works themed around the idea of animal traps. Traps are a source of fascination for Zhao, who sees them as elegant physical manifestations of humankind's knowledge of a particular creature. To best lure an animal into your trap, you need intimate knowledge of that species, as well as its habits, preferences and weaknesses. Zhao's images of traps, however, are open-ended and unexplained. They are landscapes inviting contemplation, and are possibly, ruses: Is the artist telling the truth? A splash of blue in jungle landscape is simply titled Bee Trap, and what appears to be a photograph of small red balls hanging in trees is called Apple Moth Trap.

Some works take on a hint of menace, touching on ideas of entrapment, punishment and sin. In Eskimo Wolf Trap Often Quoted in Sermons, a bloodied knife is stuck in a bed of snow. Behind, a text describes how a wolf, lured by rabbit's blood on the knife, will lick the knife, cutting its own tongue, getting more excited by its own blood, till it eventually bleeds to death.

Zhao's work also explores notions of boundaries, systems and control as human beings attempt to know and catalogue the natural world. In "He Counts the Stars and Calls Them All By Name", a large photograph shows 4784 insects meticulously arranged and labelled with information of their provenance. The Biblical reference alludes to a complicated power relations between scientist and subject, human and animal, classifier and classified.

ZHAO Renhui (b. 1983) is an award-winning artist based in Singapore. Among many accolades, he has been awarded The Deutsche Bank Award in Photography (2011) University of the Arts London and The Young Artist Award by the Singapore National Arts Council (2010). Solo exhibitions include Flies Prefer Yellow, Kadist Art Foundation, San Francisco (2014); Fake or Reality, Galerie Anzenberger, Vienna (2014); A Guide to the Flora



and Fauna of the World, Primo Marella Gallery, Milan (2014); The Last Thing You See, 2902 Gallery, Singapore (2014); The Institute of Critical Zoologists, Chapter Arts Centre, United Kingdom (2012); Living Proof, Bangkok University Gallery, Thailand (2012); The Land Archive, Institute of Contemporary Arts, Singapore (2011); The Whiteness of Whales, Fukuoka Asian Art Museum, Japan (2010); If a tree falls in the forest, Substation, Singapore (2009).

**展览现场**  
**Installation View**





香格纳主空间现场 ShanghART Main Space Installation View



香格纳主空间现场 ShanghART Main Space Installation View





香格纳主空间现场 ShnghART Main Space Installation View

作品  
Works





**艺术家工作室, 12月14日**

148 只捕获的昆虫, 乙醇, 玻璃瓶

Diameter: 2.5 cm (x 148 pieces)

**Artist's Studio, 14th December 2014**

148 Found Insects, Ethyl Alcohol, Glass Vials

2014



148 insects collected in the lamp of the artist's studio in one night  
同一天夜间，艺术家在工作室灯下收集的 148 只昆虫。



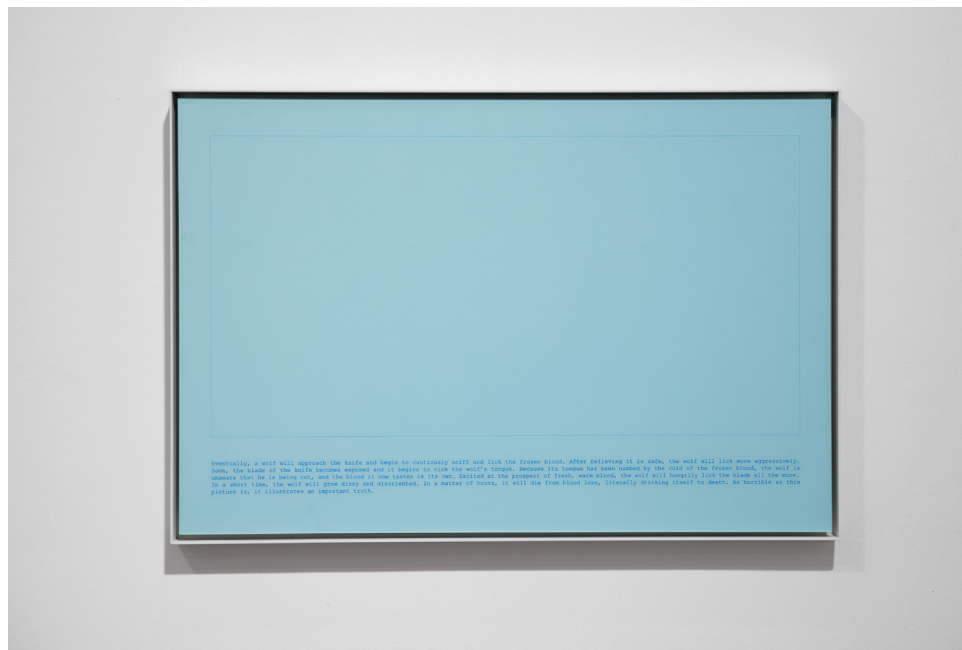
**爱斯基摩狼陷阱经常在布道词中被引用**

数码摄影，铝单板，哑光亚克力 | 爱斯基摩刀，聚亚安酯，300kg 苏打粉  
360 x 285 x 20 cm | IMAGE 74 x 111 cm

**Eskimo Wolf Trap Often Quoted in Sermons**

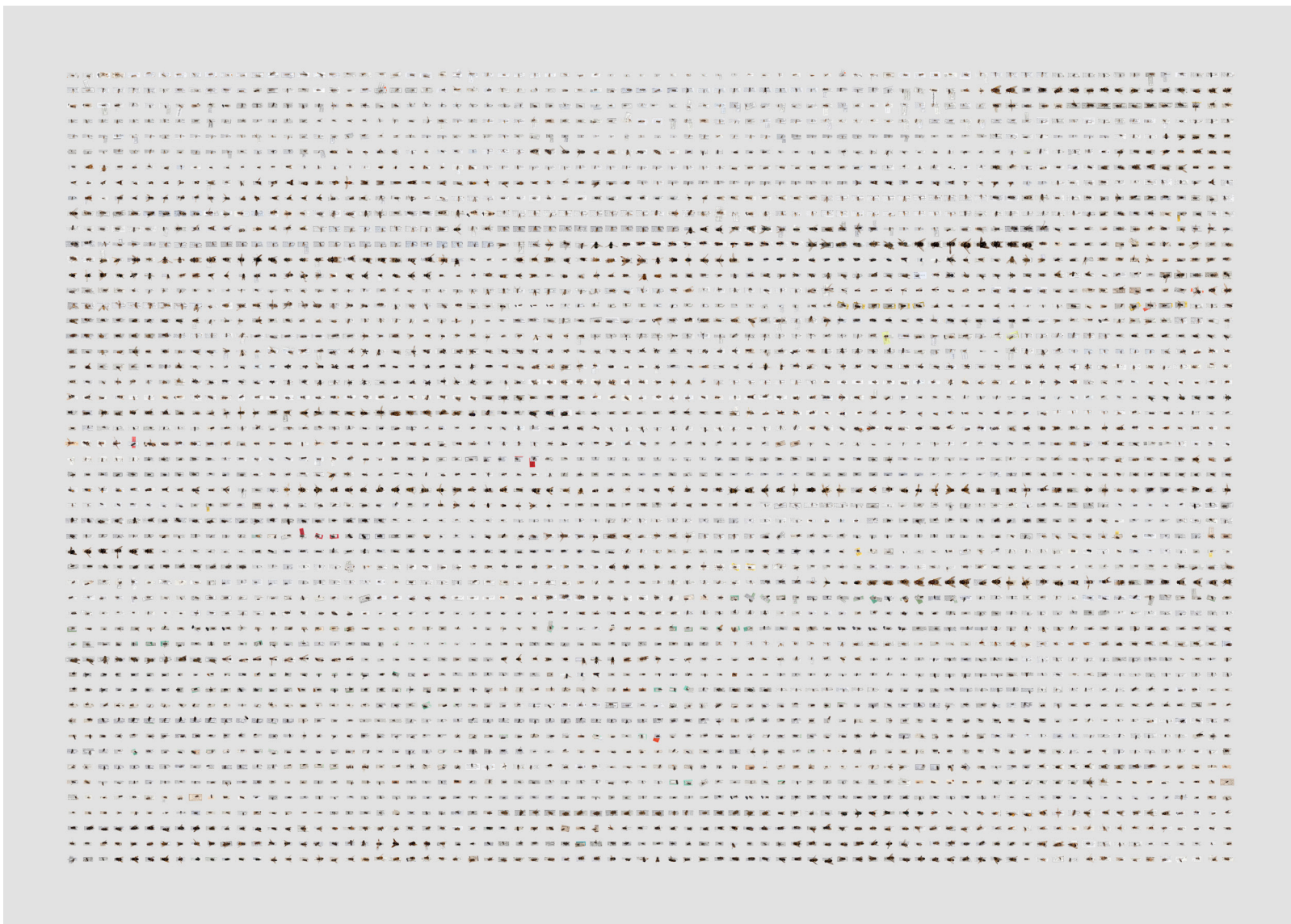
Photograph mounted in diasec | Eskimo knife, Polyurethane, 300 kg of Sodium Bicarbonate  
Edition of 5  
2013





Text in blue image reads. "Eventually, a wolf will approach the knife and begin to cautiously sniff and lick the frozen blood. After believing it is safe, the wolf will lick more aggressively. Soon, the blade of the knife becomes exposed and it begins to nick the wolf's tongue. Because its tongue has been numbed by the cold of the frozen blood, the wolf is unaware that he is being cut, and the blood it now tastes is its own. Excited at the prospect of fresh, warm blood, the wolf will hungrily lick the blade all the more. In a short time, the wolf will grow dizzy and disoriented. In a matter of hours, it will die from blood loss, literally drinking itself to death. As horrible as this picture is, it illustrates an important truth.

蓝色图片上的文字：“最终，狼会接近小刀开始小心舔舐刀上冻结的血液。确认安全后，它便更放肆地舔着，很快刀锋暴露出来，割破了它的舌头。但由于它的舌头已经被冰冻的麻木了，根本没有察觉，现在血变成了它自己的。尝到新鲜温暖的血液，狼饥渴地舔着，在很短的时间里，狼开始觉得晕眩并迷失了方向。几小时内它便由于失血过多而死亡，理论上说来，它一手葬送了自己的性命。这场面虽然可怕，但却叙述了一个重要的真理。”



他数星星并且能叫出它们的名字

光泽亚克力，数码摄影，铝单板

150 x 210 cm

He Counts The Stars and Call Them All By Name

Glossy Plexiglass, Digital Print, Aluminum Panel

Edition of 5

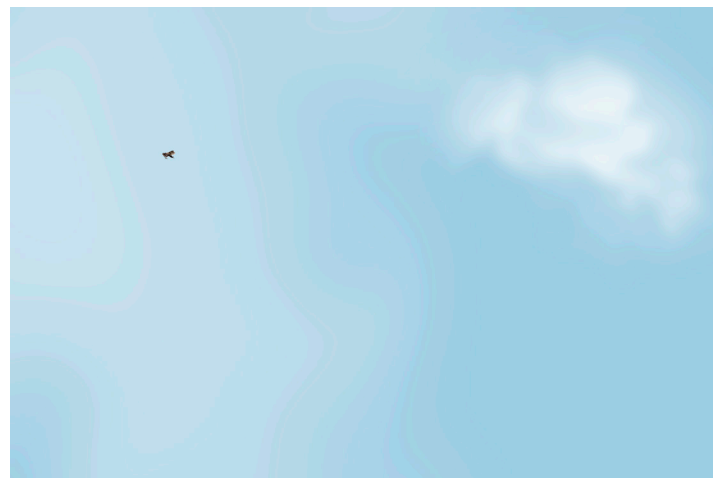
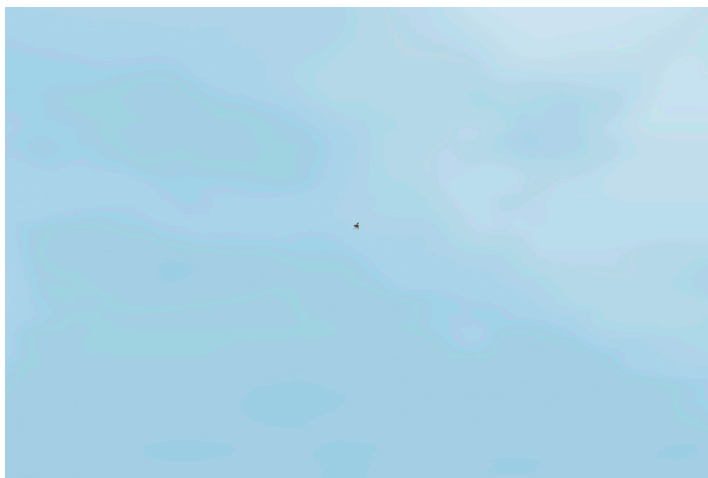
2014





A family portrait photograph of 4784 flies from a single family of flies. Each fly is meticulously labelled with information of its provenance and some of these flies mimics/pretends to be other insects like bees and wasps to cheat predators.

4784 只来自同一科的食蚜蝇“全家福”。每只苍蝇都被细心地贴上标有来源的标签，其中的一些苍蝇伪装成蜜蜂和马蜂来躲避掠食者。



有一些东西我们知道我们不知道

哑光亚克力，数码摄影，铝单板

Each 74 x 110 cm (x 3 pieces)

**There are somethings that we know we do not know**

Matt Plexiglass, Digital Print, Aluminum Panel

Edition of 3

2014



Photographs of flies that are new to science, that are still unnamed and un-described.  
3 images of insects that are newly discovered in science and yet to be described.  
Thousands of species of insects unknown to science are kept in drawers and bottles  
of museums. In fact, almost a new insect might be discovered any other day. It takes  
about 4-5 years to describe and officially introduced a new species of insect to  
science.

新型种类苍蝇，未命名及描述。三张待描述的昆虫图像，科学界的最新发现。成千上万的新  
型昆虫物种堆满了博物馆的抽屉和瓶子。

事实上，几乎每天都有新的昆虫被发现，对科学界来说，官方地发布和描述一个新品种至少要  
花上 4 到 5 年的时间。



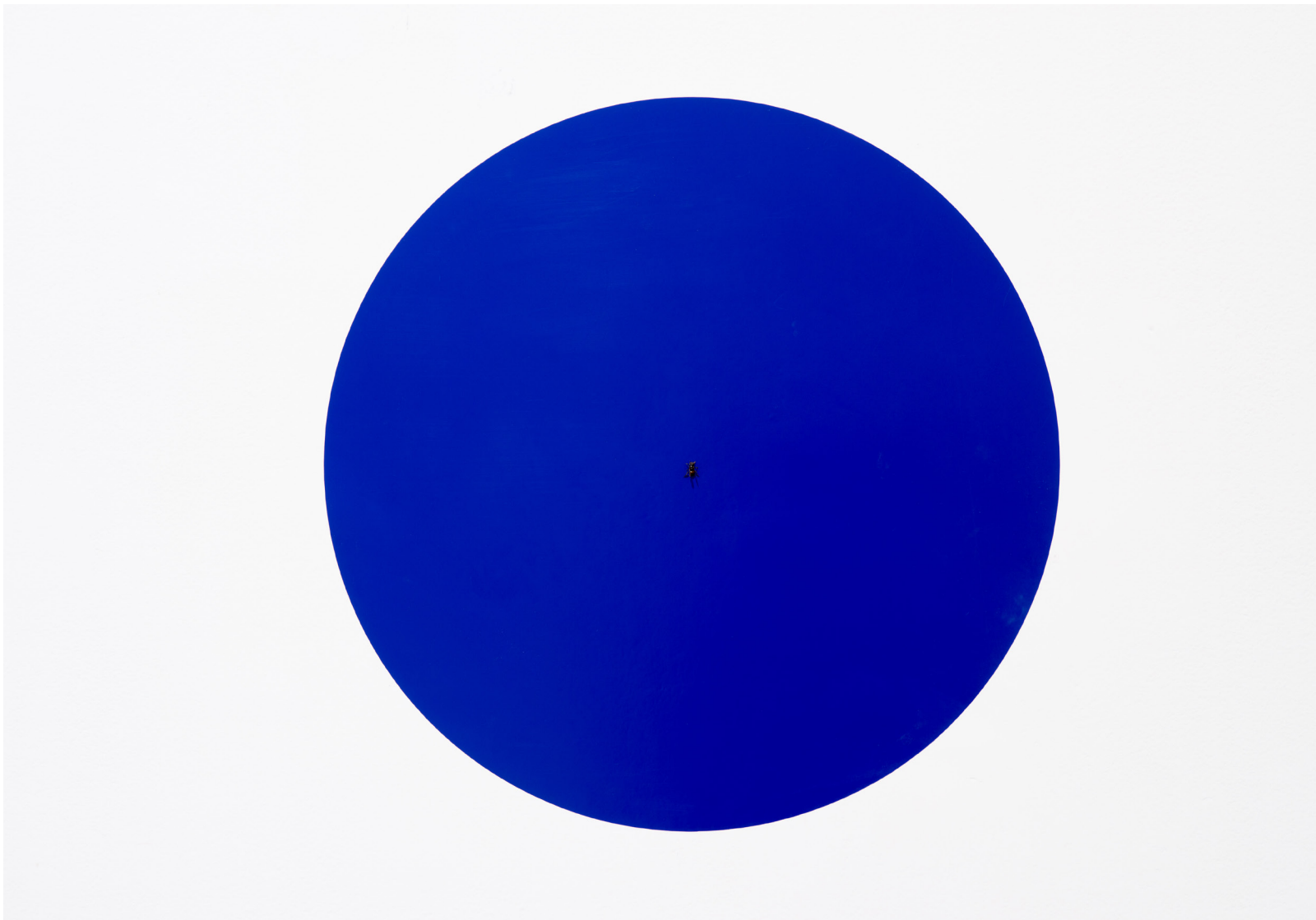


**蜜蜂陷阱**

哑光亚克力, 数码摄影, 铝单板  
100 x 150 cm

**Bee Trap**

Matt Plexiglass, Digital Print, Aluminum Panel  
Edition of 3  
2014



**蜜蜂陷阱 1 号**

蓝色圆形贴纸, 蜜蜂标本

50 x 50 cm

**Bee Trap No.1**

Blue Sticker Round, Bee Specimen

2013

Bees favour the color blue so much that they stay put once they settle in an area of that color. A very simple bee trap is made by simply painting an area of the forest blue.

蜜蜂钟爱蓝色以致于它们会在蓝色的区域筑巢。把森林里的一块区域涂成蓝色，一个简易的蜜蜂陷阱就这样完成了。





**熊陷阱**

哑光亚克力, 数码摄影, 铝单板  
74 x 111 cm

**Bear Trap**

Matt Plexiglass, Digital Print, Aluminum Panel  
Edition of 3  
2014





**苹果蛾陷阱**

哑光亚克力, 数码摄影, 铝单板  
74 x 111 cm

**Apple Moth Trap**

Matt Plexiglass, Digital Print, Aluminum Panel  
Edition of 3  
2014





没有牙齿的大象

数码喷墨打印，半光面相纸

74 x 111 cm

**Elephant That Has No Tusk**

Digital Inkjet Print, Semigloss Paper

Edition of 5

2013

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.

象牙商人频繁的非​​法狩猎已经使得亚洲象的基因发生了变异，这直接导致了无牙大象数量的直线上升。公象通常有象牙，但是由于基因变异，2-5% 的公象已经长不出象牙。非法捕猎增加了无牙大象把基因传给下一代的可能性。非法获取象牙也使得母象和公象的比例达到了 4:1。





**会说话的猴子**

数码喷墨打印, 半光面相纸

74 x 111 cm

**Monkey That Talks**

Digital Inkjet Print, Semigloss Paper

Edition of 5

2013

Adam became the first proboscis monkey with human speech ability. Scientists in Japan managed to engineer the human version of the *foxp2* gene — commonly known as the language gene — into the monkey.

亚当成为了第一只有人类语言能力的长鼻猴。日本科学家成功地把人类的语言基因“*foxp2*”编入了这只猴子的基因序列。

赵仁辉

b. 1983 , 工作和生活在 新加坡

教育

2010–2011 伦敦传媒学院，伦敦  
2003–2005 坎伯威尔艺术学院，伦敦

获奖

2011 德意志银行奖，摄影类，伦敦艺术大学  
2010 青年艺术家奖，新加坡  
2009 大华银行奖，年度杰出绘画奖，新加坡  
艺术创作基金，新加坡国家艺术理事会  
2008 勒瓦卢摄影节，特别提名奖，法国

个展

2015 无尽藏 – 赵仁辉个展，香格纳画廊主空间，上海  
2014 世界动植物漫游指南 ,Primo Marella 画廊，米兰，意大利  
你看到的最后光景 ,2902 画廊，新加坡  
假象或现实，ANZENBERGER 画廊，维也纳，奥地利  
苍蝇喜欢黄色，卡蒂斯艺术基金会，旧金山，美国  
2012 动物学家评论学会 ,CHAPTER 艺术中心，英国  
存在的证明，曼谷大学画廊，泰国  
2011 大地档案，当代艺术研究所，新加坡  
2010 白鲸之白，福冈亚洲艺术博物馆，日本  
2009 如果树倒下，变电站艺术中心，新加坡

群展

2014 美的起源，釜山美术馆，韩国  
可能的海洋，极光摄影节，阿姆斯特丹，荷兰  
前进，前进，直到我遇到潮汐，釜山双年展，韩国  
源头，记忆和模仿，大邱摄影双年展，韩国  
描绘亚洲，亚洲艺术文献展，香港  
真像，事实，假象，谎言，爱尔兰摄影展，爱尔兰  
美梦时光，莫斯科国际年轻艺术家双年展，俄罗斯  
风景：虚拟，真实，可能性？，时代美术馆，广州  
摄影艺术节大奖，波兰  
出土，新加坡美术馆，新加坡  
像鬼魂一般，400 画廊，伊利诺伊大学，芝加哥，美国  
动物投影仪，盒子画廊，布尔日高等美院，法国  
大地档案，24/7，雕塑广场，新加坡  
你相信有天使吗？，MO\_ 空间，菲律宾  
  
2013 去向何处？，新加坡艺术家群展特别项目，香格纳新加坡，新加坡  
如果世界改变了，土生华人博物馆，新加坡  
第四届 PHOTOQUAI 摄影双年展，布朗利美术馆，法国

新颖生态学，交叉艺术项目，悉尼，澳大利亚  
艺术家，书和人群，变电站，新加坡  
生活在 20 世纪的废墟里，悉尼科技大学，澳大利亚  
国际摄影艺术节 ,Mineiro 博物馆，巴西  
镜中之境，像外之象，苏州金鸡湖美术馆，苏州  
迷人景观，新加坡新艺术展，当代艺术中心，新加坡  
总统青年人才展，新加坡美术馆，新加坡  
地球工厂 ,PPOW 画廊，纽约，美国  
适应人类世，联合国教科文组织，巴黎，法国  
偶遇：亚洲的皇家艺术学院，当代艺术研究所，新加坡  
野兽 / 开花，为了三个人，美人蕉画廊，雅加达  
对话之间 ,Yavuz 艺术，新加坡

2012 编辑 – 图片强迫症，香格纳 H 空间，上海  
此时此地，FORMAT 国际摄影节，德比，英国  
已知地域，NOORDERLITCHT 摄影艺术节，阿姆斯特丹，荷兰  
未来地图，ZABLUDOWICZ 收藏展，伦敦，英国  
未来的证明，新加坡美术馆，新加坡  
劫持 III，来自英国和澳大利亚的当代摄影，帕斯当代艺术机构，珀斯，澳大利亚  
2011 看见迹象的我们，当代艺术研究所，新加坡  
真实与非真实的疆域 ,Langgeng 艺术基金，印尼  
动物对话 ,Jendela 画廊，新加坡  
在不远处 ,2902 画廊，新加坡  
2010 一点暴力，国家美术画廊，阿尔巴尼亚  
你听见吗？，香港艺术中心，香港  
物种对话：非人类的凝视 ,MOMA 华沙，波兰  
新浪潮，GoEun 摄影博物馆，韩国  
艺术与秩序，M1 艺术节 ,Jendela 画廊，新加坡  
CUT2010，来自东南亚的新摄影：平行宇宙 ,Valentine Willie 艺术基金，新加坡  
2009 电影摄影，FORMAT 国际摄影节，德比，英国  
2008 我们决定去动物园但是下雨了，LEVALLOIS 摄影节，巴黎，法国

项目

2014 卡蒂斯艺术基金会，旧金山，美国  
2013 新加坡气象研究所，新加坡  
2012 威尔士国家博物馆 ,CHAPTER 艺术中心，威尔士，英国  
Langgeng 艺术基金会，荷兰殖民档案馆，荷兰  
2011 曼谷大学画廊，泰国  
北极圈驻留，北极圈  
FFOTO 画廊，威尔士，英国  
2010 福冈亚洲艺术博物馆，日本

收藏

瑞银艺术收藏基金会 ,UBS 全球  
卡蒂斯艺术基金会，旧金山，美国  
大华银行收藏基金会，新加坡  
新加坡美术馆，新加坡



# ZHAO RENHUI

## b. 1983 , works and lives in Singapore

### Education

2010 -2011 Master, London College of Communications, London

2003 -2005 Camberwell College of Arts, London

### Prize

2011 Deutsche Bank Award In Photography, University of the Arts London

2010 Young Artist Award, Singapore

2009 Arts Creation Fund, Singapore National Arts Council

United Overseas Bank Prize, Painting of the Year Award, Singapore

2008 PhotoLevallois Festival, Special Mention, France

### Solo Exhibitions

2015 The Nature Collector-Robert Zhao Renhui,ShanghART Gallery, Shanghai

2014 A Guide to the Flora and Fauna of the World, Primo Marella Gallery, Milan, Italy

The Last Thing You See,2902 Gallery, Singapore

Fake or Reality, Galerie Anzenberger, Vienna, Austria

Flies Prefer Yellow, Kadist Art Foundation,San Francisco, America

2012 The Institute of Critical Zoologists, Chapter Arts Centre, United Kingdom

Living Proof,Bangkok University Gallery, Thailand

2011 The Land Archive,Institute of Contemporary Arts, Singapore

2010 The Whiteness of Whales,Fukuoka Asian Art Museum, Japan

2009 If a Tree Falls in the Forest,Substation, Singapore

### Group Exhibitions

2014 The Origin of Beauty, Dramatic Nostalgia Busan Museum of Art, Korea

Ocean of Possibilities, Noorderlicht Festival of Photography,Amsterdam, Holand

Going, Going until I Meet the Tide, Busan Biennale,Korea

Origins Memories & Parodies, Daegu Photo Biennale,Korea

Mapping Asia, Asia Art Archive, Hong Kong

Truths, Facts, Fictions, Lies,Photolreland, Ireland

A Time of Dreams, Moscow International Biennale of Young Art, Russia

Landscape: the Virtual, the Actual, the Possible?,Times Museum, Guangdong

Grandprix Fotofestival, Poland

Unearthed,Singapore Art Museum, Singapore

Ghost Nature,Gallery 400, University of Illinois, Chicago, America

Projections Animalieres ,La Box, Bourges at The École Nationale Supérieure d'Art, France

The Land Archive, 24/7,Sculpture Square, Singapore

Do You Believe in Angels?,MO\_Space, Philippines

2013 Going Where? , A Special Group Show for Singapore Artists, ShanghART Singapore, Singapore

If the World Changed, Singapore Biennale, The Peranakan Museum, Singapore

Photoquai 4, Museum de Branly, France

Novel Ecologies, Cross Art Projects,Sydney, Australia

The Artist, the Book and the Crowd,Substation, Singapore

Living in the Ruins of the 20th Century,University of Technology Sydney, Australia

International Festival of Photography,Mineiro Museum, Brazil

The Realm in the Mirror, the Vision out of Image, Suzhou Jinji Lake Art Museum, Suzhou

Engaging Perspectives, New Art From Singapore,Centre of Contemporary Art, Singapore

President's Young Talent Exhibition, Singapore Art Museum, Singapore

Earth Works,PPOW Gallery, New York, America

Adapting to the Anthropocene,Unesco House, Paris, France

Encounter: The Royal Academy in Asia,The Institute of Contemporary Arts, Singapore

Beast Bloom for Thee,Canna Galerie, Jakarta

Between Conversations,Yavuz Fine Art, Singapore

2012 EDIT: Image Fetish and Phobia,ShanghART H-Space, Shanghai

Right Here, Right Now, Format International Photography Festival,Derby, United Kingdom

Terra Cognita, Noorderlicht Festival of Photography,Amsterdam, Holland

FutureMap, Zabudowicz Collection,London, United Kingdom

FutureProof,Singapore Art Museum, Singapore

Hijacked III, Contemporary Photography From the UK and Australia, Perth Institute of Contemporary Arts, Perth, Australia

2011 We Who Saw Signs,Institute of Contemporary Arts, Singapore

Territories of the Real and Unreal, Langgeng Arts Foundation, Indonesia

Animal Talk,Jendela Gallery, Singapore

Not Too Far Away,2902 Gallery, Singapore

2010 A Touch of Violence,National Arts Gallery, Albania

Haven't You Heard?,The Hong Kong Arts Centre, Hong Kong

When Species Meet : A Gaze That is Nonhuman,MOMA Warsaw, Poland

Emerging Wave,GoEun Museum of Photography, Korea

Art & The Law, M1 Fringe Festival, Jendela Gallery, Singapore

CUT 2010, New Photography From Southeast Asia : Parallel Universe , Valentine Willie Fine Art, Singapore

2009 Photocinema, Format International Photography Festival ,Derby, United Kingdom

2008 We Decided to Go to the Zoo But It Was Raining, Photo Levallois Festival ,Paris, France

### Projects

2014 Kadist Art Foundation, San Francisco, America

2013 Earth Observatory of Singapore,Singapore

2012 National Museum of Wales,Residency by Chapter Arts Centre, Wales, United Kingdom

Langgeng Arts Foundation,Residency on Dutch Colonial Archives, Holand

2011 Bangkok University Gallery ,Tailand

The Arctic Circle Residency,Arctic Circle

Ffotogallery,Wales, United Kingdom

2010 Fukuoka Asian Art Museum,Japan

### Collections

UBS Art Collection,UBS Global

Kadist Art Foundation, San Francisco, U.S.A

UOB Art Collection,Singapore

Singapore Art Museum,Singapore

ShanghART

香 格 纳 画 廊

ShanghART Gallery & H-Space 香格纳画廊和 H 空间

莫干山路 50 号, 16 和 18 号楼, 上海, 中国 200060

50 Moganshan Rd., Bldg 16&18, Shanghai 200060, China

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

ShanghART Taopu 香格纳展库

普陀区武威东路 1518 号 ( 近祁连山路 )8 号楼, 上海, 中国 200433

Building 8, 1518 Wuwei East Rd. (Near Qilianshan Rd.) Putuo District, Shanghai 200433, China

T: +86 21-3632 2097

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 | infobj@shanghartgallery.com

ShanghART Singapore 香格纳新加坡

吉门营房, LOCK 路 9 号 02-22, 新加坡 108973

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

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

[www.shanghartgallery.com](http://www.shanghartgallery.com)