

The Lines We Draw

界线

Robert Zhao Renhui

赵仁辉

15 Jan 2020 - 15 Apr 2020

Opening: 15 Jan 2020, 6pm - 8pm

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Robert Zhao Renhui: The Lines We Draw

Opening: 15 January 2020, 6pm – 8pm

Duration: 15 January – 15 April 2020

Singapore, December 2019 – ShanghART Singapore is pleased to present a solo exhibition by Robert Zhao Renhui, *The Lines We Draw*. Bringing together recent works spanning photography, video and installation, this exhibition explores migration and extinction in the natural world. Drawing from narratives from Dandong and Taiwan, China and Singapore, Zhao's work spotlights situations of ecological interest: from the migrations of godwits and great knots over the skies of the Yalu River estuary to the eradication measures against invasive spotted tree frogs in Taipei.

The exhibition is split into three parts — the first part is titled *Disturbances*, comprising images and objects that explore various taxonomies humankind has imposed on nature, such as native and invasive, noxious and useful. The work includes images of the spotted tree frog, an invasive species in Taipei crowding out the native white-lipped frog. These were created when Zhao joined a group of volunteers in Taipei who meet regularly on "Remove Every Frog" night hunts to capture invasive spotted tree frogs.

The second section, *The Lines We Draw*, is a series of large-scale lightboxes depicting bird migration in Yalu River. Located between China and North Korea, the Yalu river serves as a border; a politically charged space both on and above ground. For the migratory godwits and great knots, the river carries another meaning; it is a checkpoint in their annual journey that spans across the globe from Alaska to New Zealand. During migration season in 2019, Zhao and a local researcher visited the mouth of the Yalu River to document the phenomenon.

The last section of the exhibition is titled *A Monument to Thresholds* and explores extinctions and conservation efforts to prevent them. Gathering objects and narratives from different parts of the world, this section attests to the ambiguities of ecological conservation, and the extreme measures preventing species wipeout.

Zhao is particularly interested in threshold states, as both migration and extinction involve the crossing of boundaries. Exploring the spaces between invasives and natives, foreign and local, life and death, his works embrace a multitudinal perspective on the world. Although his images are drawn from specific locales, they are not constrained by their geographies. They remain mysterious, inviting contemplation without closing off interpretative possibilities, allowing for a position that is perpetually changing and unfolding.

In humankind's pursuit for objectivity and order, whether within the field of science or politics, they have drawn lines across landscapes, communities, and disciplines. Zhao's practice scrutinises the scientific method by infusing it with the aesthetic sensitivity and poetics of his images. In light of the ongoing Anthropocene extinction, the beauty in Zhao's works is fraught with tension and complexities; beneath the familiarity of animals and cabinets of curiosities lies the negotiation between humankind's understandings of existence and the latter's perpetual changeability. Zhao problematises the safety of anthropocentric knowledge through representations of the other; reflecting on the lines and logics demonstrated by beings other than ourselves.

赵仁辉：界线

开幕：2020年1月15日，傍晚6点至晚上8点

展期：2020年1月15日至2020年4月15日

新加坡, 2020年1月 - 香格纳新加坡荣幸呈现赵仁辉个展——界线。这次展览汇集了不同媒介的新作品，通过摄影、视频和装置来探索自然界的迁徙和灭绝。艺术家从他在中国丹东、中国台湾和新加坡展开的个案研究中着重表述了当地生态利益的状况：包括在鸭绿江口天空中看到的壮观的麝鹳和大滨鹳迁徙，与台北针对入侵的斑腿树蛙采取的“却斑行动大队”的措施。

展览分为三个部分，第一部分名为“扰动”，由图像和物件组成，探索人类强加于大自然的各种分类，如原生物种或入侵物种，有害的或有益的。作品展示了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。艺术家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。

第二部分“界线”，是一系列大型灯箱，描绘了鸭绿江上的鸟类迁徙。鸭绿江位于中国和朝鲜之间，作为国际边界，无论是河面还是河流上空都充满着政治意味。然而对于迁徙的麝鹳和大滨鹳来说，这条河有着另一个含义；这是它们每年横跨地球大迁徙中的栖息地之一。在2019年的迁徙季节中，赵仁辉和一名当地研究人员前往鸭绿江河口，记录了这一现象。

展览的最后一部分名为“阈值的纪念碑”，探讨了物种的灭绝和保护措施。这一部分收集了世界各地的物品和叙述，阐述了生态保护的模糊性，以及人类为防止物种灭绝而采取的极端措施。

赵仁辉对阈值状态特别感兴趣，因为迁移和灭绝都涉及边界的跨越。他的作品探讨了入侵物种与原生物种、外来与本土、生与死之间的空间，并对世界万物保持着多元化的视角。虽然他的图像来自特定的地区，但它们的含义并不受地理位置所限制。它们仍然是神秘的，邀请沉思，而不拒绝任何的可能性，允许一个不断变化和展开的位置。

在人类追求客观性和秩序的过程中，无论是在科学领域还是在政治领域，他们都在土地、社群和学科之间划下了种种界限。赵仁辉的艺术实践通过将的审美敏感性和诗学注入科学方法，从而对科学进行审视。在人类世大灭绝的背景下，赵仁辉的作品充满了张力和复杂性；在动物和珍奇柜等熟悉的表面下，进行着人类对存在的理解，与其变化莫测本质的协商。赵仁辉通过对它者的描绘来质疑人类中心主义文明下的知识系统；对非人类所创造的线条和逻辑作出了反思。

About Artist

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 *Singapore Biennale: Every Step in the Right Direction*, Gillman Barracks, 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 Institute of Critical Zoologists Final Report of the Christmas Island Expert Working Group*, NTU Centre for Contemporary Art, Singapore (2018); *The 9th Asia Pacific Triennial of Contemporary Art (APT9)*, Queensland Art Gallery, Gallery of Modern Art (QAGOMA), Australia (2018); *Hugo Boss Asia Art 2017*, Rockbund Art Museum, Shanghai (2017). Most recently, he is named as a finalist for the Benesse Prize 2019, and the Hugo Boss Asia Art Award 2017.

关于艺术家

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：“新加坡双年展 2019, 正确方向的每一步”，吉门营房，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）；“圣诞岛专家工作组的最终报告”，当代艺术国家研究中心，新加坡（2018）；“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）；“Hugo Boss 亚洲新锐艺术家大奖 2017”，上海外滩美术馆，上海（2017）。2019 年，他凭第六届新加坡双年展中的作品入选 Benesse 大奖。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。

Part 1

Disturbances

Since the 1950s, due to increase in human travel and trade, animals and plants have crossed into new territories, creating new ecological categories of 'invasive' and 'native' species. Most conservation efforts are aimed at destroying the former and protecting the latter, though increasingly, more ecologists are conceding that these categories are fluid and unstable. This section explores the instability of these man-made taxonomies, as well as the measures taken to protect the boundaries between the foreign and local, the noxious and useful.

Exhibits include two seminal publications that first introduced the categories of endemic and introduced species -- *Man As An Agent in the Spread of Organisms* (1956) and *The Ecology of Invasions by Animals and Plants* (1958). Other highlights are images of the spotted tree frog, an invasive species in Taipei crowding out the native white-lipped frog. These were 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 (Polypedates megacephalus) collected in a single night, and White-lipped Tree Frog (Polypedates braueri)*, both 2019).

第一节

扰动

自 1950 年代以来，由于人类迁移和国际贸易的增长，动物和植物逐渐被带入新领域，形成了“入侵”和“原生”物种这两种新的生态类别。虽然越来越多的生态学家承认这些类别是流动的和不稳定的，但大部分的生态保护工作的重点仍在于消灭入侵物种以保护原生物种。本节将探讨这些人为分类法的不稳定性，以及人们为保护入侵物种和原生物种、有害物种和有益物种之间的界限而采取的措施。

展览包括两份开创性的出版物，首次介绍了原生物种和入侵物种的分类——《人类作为有机体传播的媒介》(1956 年)和《动植物入侵生态学》(1958 年)。作品也展示了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。

Disturbances



Spotted Tree Frogs (*Polypedates megacephalus*) Collected In A Single Night 2018

Photograph | Diasec in frame

74 x 111 x 6cm

Edition of 3 + 1AP

ZRH_7420

Disturbances



House Wood Borer 2018

Photograph | Diasec in frame
19.5 x 61.5 x 4cm
Edition of 3 + 1AP
ZRH_7528

Disturbances



Disturbances

2020

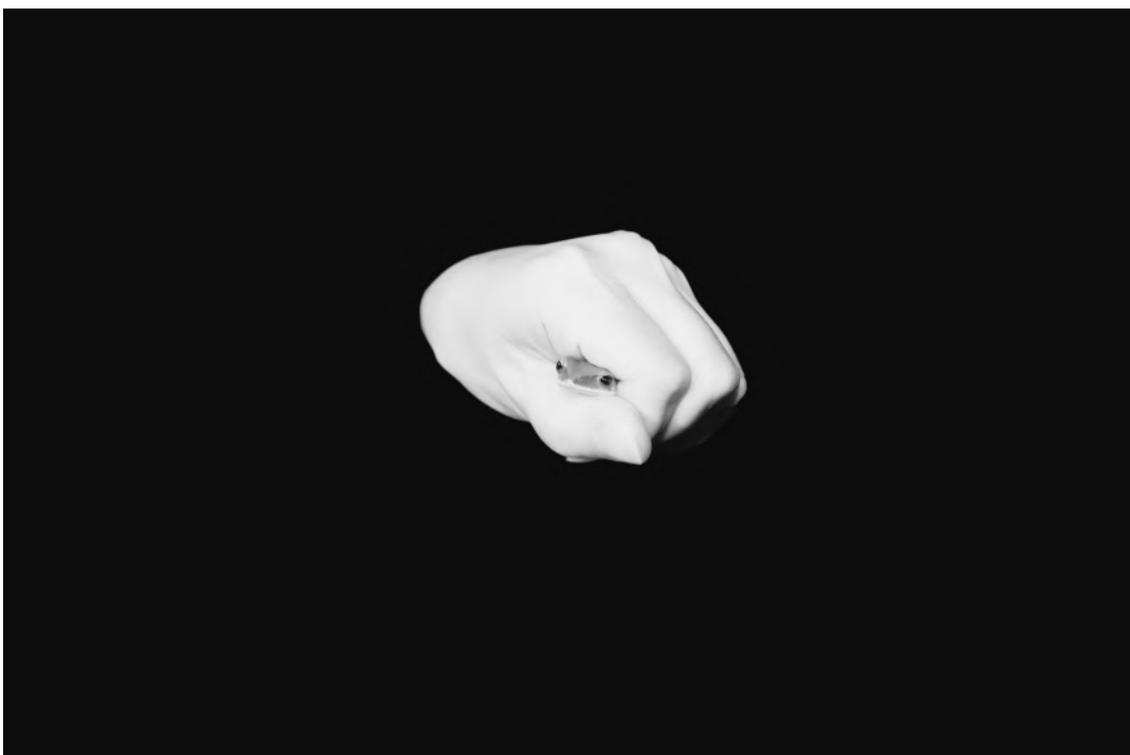
Installation | Prints, two-channel video

Board, 150 x 360cm | Print, 100 x 150cm | Video, 4 x 6cm | Diecut print, 120 x 26cm

Edition of 1

ZRH_6050

Disturbances



Disturbances (detail)

2020

Mix-media installation | Print

100 x 150cm

Edition of 1

ZRH_6050



Disturbances (detail)

2020

Mix-media installation | Diecut print

120 x 26cm

Edition of 1

ZRH_6050

Part 2

The Lines We Draw

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, with godwit's migratory flight being the longest nonstop migration of any bird in the world. As more wetlands and coasts in South Korea and China become concretised, the wetlands in Yalu River remains one of the last sanctuaries for these birds.

During migration season in 2019, Zhao Renhui and a local researcher named Mr Bai Qingquan visited the mouth of the Yalu River. Mr Bai has spent more than 10 years counting the birds according to a complicated system and observed that the bird numbers are dwindling every year. This year, he counted 54,231.

The best viewing time was during high tide in the morning. Every time the tide came in, great flocks of birds flew up from the shoreline, forming huge murmurations. The spectacular sight was witnessed by huge crowds of onlookers. The murmurations, which take beautiful, ever-changing forms, demonstrate the powerful mutability of nature.

“I wondered if these patterns were random or intentional. The onlookers could see many shapes and lines that I wasn't able to see. I tried my best to photograph the lines that the birds drew in the sky. “

-Robert Zhao Renhui

第二节

界线

丹东鸭绿江湿地是滕鹬和大滨鹬重要的候鸟栖息地。这些鸟每年在新西兰、中国、朝鲜和阿拉斯加之间迁徙，而滕鹬的迁徙是世界上最长的不间断飞行。随着韩国和中国越来越多的湿地和海岸被铺上水泥，鸭绿江湿地成为了这些候鸟最后的栖息地之一。

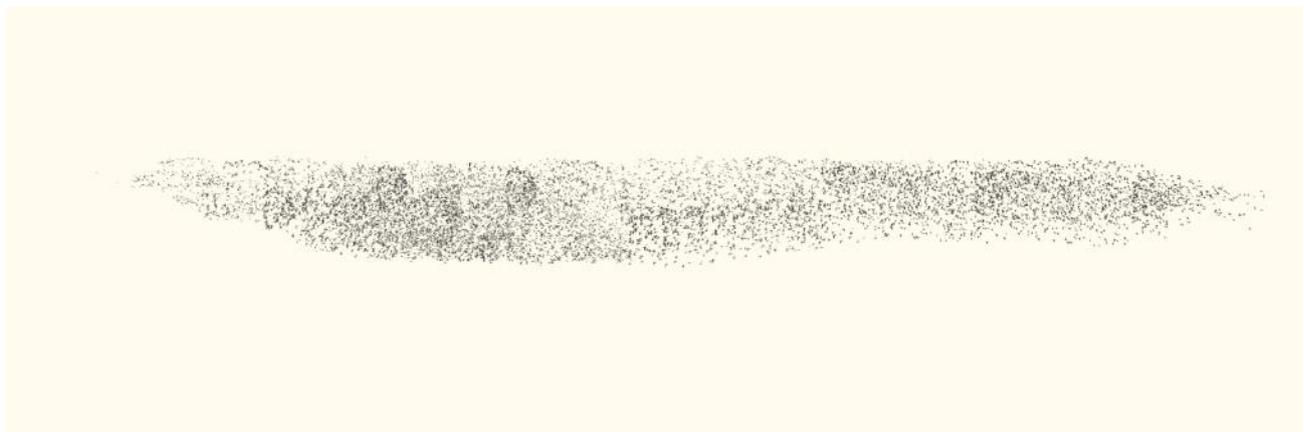
2019年的迁徙季节，赵仁辉和当地研究员白清泉前往鸭绿江入海口观察这一自然景观。白先生10年来一直通过一个复杂的系统来计算鸟类数量，发现鸟类数量每年都在减少。今年，他一共统计了54,231只。

最佳观赏鸟群齐飞的时间是早上涨潮的时候。每当涨潮时，成群的鸟从海岸线上飞起，形成巨大的鸟群，这个壮观的景象吸引了大量的旁观者。这些优美的、千变万化的鸟群，表现了大自然强大的可变性。

“我不知道这些鸟儿的排列是随机的还是有规律的。其他旁观者看到了许多我看不出的形状和线条。我只能尽我最大的努力去拍摄鸟儿在天空中划出的线条。”

-赵仁辉

The Lines We Draw



Memorial to Great Knots (China, Alaska, New Zealand)

2019

Photograph | UV printed lightbox

200 x 600 x 12cm

Edition of 3 + 1AP

ZRH_5615



(detail)

ZRH_5615

The Lines We Draw



The Lines We Draw I (From New Zealand)

2019

Photograph | UV printed lightbox

100 x 150 x 12cm

Edition of 3 + 1AP

ZRH_2148

The Lines We Draw



The Lines We Draw III (Towards Alaska)

2019

Photograph | UV printed lightbox

100 x 150 x 12cm

Edition of 3 + 1AP

ZRH_6206

The Lines We Draw



54321 Birds At High Tide

2019

Photograph | UV printed lightbox

150 x 400 x 12cm

Edition of 3 + 1AP

ZRH_5570



(detail)

ZRH_5570

Part 3

A Monument to Thresholds

Extinctions and invasions are both ideas that test the limits of the current narratives we use to talk about relationship with nature. This work interweaves various narratives and histories to talk about this complexity.

1.

On Sept 1, 1914, the last known passenger pigeon died at the Cincinnati Zoo in the United States. Once the most abundant bird in North America and possibly the world, it was estimated to have numbered three to five billion at the height of its population. The birds declined as a result of hunting and widespread deforestation.

2.

On July 3, 1844, fishermen killed the last pair of great auks at Eldey Island, Iceland. For centuries, the bird was hunted for both meat and bait. Early museums and collectors contributed to the birds' decline as museums sought to preserve and display the skins and eggs of this bird. Only 78 skins and 75 eggs remain in collections worldwide. This is a replica of an auk egg by American naturalist John Hancock, who was famous for plaster casting and hand-painted fake eggs that were indistinguishable from the originals.

3.

In the winter of 2017, some 114 tons of clams were dropped by volunteers in the mudflats of Yalu River, Dandong. The place is a vital feeding site for arriving godwits and great knots, migratory birds that need to refuel during their long journey between Australia and Siberia. Clam numbers have been decreasing due to severe winters in the past few years.

4.

Originally native to waters in Russia and Ukraine, Zebra mussels have spread to many places, aided by the discharge of ballast water from cargo ships from Europe. It has a bad reputation as an invasive that crowds out native species, and damages infrastructure such as harbours and waterways. On the flip side, it also thrives in the most polluted of waters and in certain environments, helps to clean the water up. A filter feeder, it removes contaminants by sucking nearly a litre of water each day in search of plankton.

第三节

阈值的纪念碑

灭绝和入侵这两个概念都是对我们用来谈论与自然关系的现有叙述的局限的考验。这部作品交织了各种叙述和历史来讨论这种复杂性。

1.

1914年9月1日，最后一只已知的旅鸽在美国辛辛那提动物园死亡。它曾是北美乃至世界上数量最多的鸟类，据估计其数量在其鼎盛时期达到了30到50亿只。大规模的狩猎行动和森林砍伐导致鸟类数量急剧下降直至绝种。

2.

1844年7月3日，渔民在冰岛的埃尔代岛杀死了最后一对大海雀。几个世纪以来，这种鸟被当作猎物 and 诱饵。由于博物馆试图保存和展示这种鸟的皮毛和蛋，博物馆和收藏者的市场需求直接导致了这种鸟数量的减少。目前全世界仅存78张鸟皮和75枚蛋。这是一个由美国博物学家约翰·汉考克制作的海雀蛋的复制品。约翰·汉考克以石膏模型和手绘的假蛋而闻名，这些假蛋和真品外观上几乎没有区别。

3.

2017年冬天，志愿者们在丹东鸭绿江滩涂上投放了114吨蛤蜊。这个地方是麝鹬和大滨鹬的重要食物来源，它们需要在从澳大利亚到西伯利亚的长途旅行中补充能量。由于过去几年的严冬，蛤蜊的数量一直在减少。

4.

斑马贻贝原产于俄罗斯和乌克兰的水域，在欧洲货船频繁排水的帮助下，已经广泛扩散到许多地方。它背负着入侵物种的坏名声，被认为排挤本地物种，破坏港口和水道等基础设施。另一方面，它能在污染最严重的水域，并在某些环境中具有净化水质的作用。它如同一个滤食器，通过每天吸入近一升水来寻找浮游生物，进食的同时也去除了水中的污染。

A Monument to Thresholds



A Monument to Thresholds

2020

Installation | Prints, video projection

136.5 x 123.5 x 218cm

Edition of 1

ZRH_7389

A Monument to Thresholds



A Monument to Thresholds
(Installation detail)
ZRH_7389

A Monument to Thresholds



A Monument to Thresholds (Installation detail)

ZRH_7389

A Monument to Thresholds



A Monument to Thresholds
(Installation detail)
ZRH_7389

Artist CV

b. 1983, Singapore

Education

2010 -2011 Master, London College of Communications, London

2003 -2005 Camberwell College of Arts, London

Prize and Awards

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 Photo-Levallois Festival, Special Mention, France

Solo Exhibitions

2020 - *The Lines We Draw*, ShanghART Singapore, Singapore

2019 - *New Forest*, Mind Set Art Center, Taipei

2018 - *The Institute of Critical Zoologists Final Report of the Christmas Island Expert Working Group*, NTU Centre for Contemporary Art, Singapore

2017 - *Robert Zhao Renhui: Christmas Island, Naturally*, ShanghART M50, Shanghai, China

- *The Nature Museum*, by Institute of Critical Zoologists (ICZ) General, 2017

Singapore International Festival of Art, SIFA, Singapore

- *Zhao Renhui: Christmas Island, Naturally*, ShanghART Singapore, Singapore

- *The Bizarre Honour*, Chip Bee Gardens, Singapore

- *Singapore, Very Old Tree*, National Museum of Singapore, Singapore

2016 - *The Natural History of an Island*, DECK, Singapore

2015 - *The Nature Collector-Robert Zhao Renhui*, ShanghART Main Space, Shanghai, China

- *The Tree That Fell*, The Substation Gallery, Singapore

- *A Guide to the Flora and Fauna of the World*, Centre of Contemporary Photography, Melbourne, Australia

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, U.S.A.

2012 - *The Institute of Critical Zoologists*, Chapter Arts Centre, U.K.

- *Living Proof*, Bangkok University Gallery, Thailand

2011 - *The Land Archive*, Institute of Contemporary Arts, Singapore

2010 - *The Whiteness of a Whale*, Fukuoka Asian Art Museum, Japan

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

Selected Group Exhibitions

2019 - Singapore Biennale 2019, *Every Step in the Right Direction*, Gillman Barracks, Singapore

- *Observe, Experiment, Archive*, Sunderland Museum and Winter Garden, London, U.K.

- *Effect*, Orange County Museum of Art, Los Angeles, USA.

2018 - The 9th Asia Pacific Triennial of Contemporary Art (APT9), Queensland Art Gallery, -

- Gallery of Modern Art (QAGOMA), Australia

- Taipei Biennial 2018, *Post-Nature: A Museum as an Ecosystem*, Taipei Fine Arts Museum, Taipei, China Taiwan

2017 - *Chobi Mela IX*, Dhaka, Bangladesh

2016 - *Holzwege*, ShanghART, Shanghai, China

- *The Uncertain, or the Shelved...*, ShanghART H-Space, Shanghai, China

- 20th Biennale of Sydney, *The future is already here — it's just not evenly distributed*, Cockatoo Island, Sydney, Australia

2015 - *Minuscule in Scope-Gargantuan in Perspective*, ShanghART H-Space, Shanghai, China

- *'Next Door'*, Curated by Tang Fu Kuen, The White Box @ Publika, Malaysia

- *Pause*, PhotoBangkok, Bangkok Arts Cultural Centre, Thailand

2015 - Biel-Bienne Festival of Photography, Switzerland

- *Les Rencontres d'Arles Expositions*, Arles Discovery Awards Exhibition, Xiamen, China

- 2014** - *Ocean of Possibilities*, Noorderlicht Festival of Photography, Amsterdam, the Netherlands
- *Going, Going Until I Meet the Tide*, Busan Biennale, Korea
 - *Mapping Asia*, Asia Art Archive, Hong Kong China
 - *A Time of Dreams*, Moscow International Biennale of Young Art, Russia
 - *Unearthed*, Singapore Art Museum, Singapore
 - *Ghost Nature*, Gallery 400, University of Illinois, Chicago, U.S.A.
 - *Projections Animalieres*, La Box, Bourges at The École Nationale Supérieure d'Art, France
 - *The Land Archive, 24/7*, Sculpture Square, Singapore
- 2013** - Photoquai 4, Museum de Branly, France
- *Novel Ecologies*, Cross Art Projects, Sydney, Australia
 - *Living in the Ruins of the 20th Century*, University of Technology Sydney, Australia
 - International Festival of Photography, Mineiro Museum, Brazil
 - President's Young Talent Exhibition, Singapore Art Museum, Singapore
 - *Earth Works*, PPOW Gallery, New York, U.S.A.
 - *Adapting to the Anthropocene*, Unesco House, Paris, France
 - *Beast Bloom for Thee*, Canna Galarie, Jakarta, Indonesia
 - *Between Conversations*, Yavuz Fine Art, Singapore
- 2012** - *EDIT: Image Fetish and Phobia*, ShanghART H-Space, Shanghai, China
- *Right Here, Right Now*, Format International Photography Festival, Derby, U.K.
 - *Terra Cognita*, Noorderlicht Festival of Photography, Amsterdam, The Netherlands
 - *Future-Proof*, 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
 - *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 Non-human*, MOMA Warsaw, Poland
 - *Emerging Wave*, GoEun Museum of Photography, Korea

- 2009** -*Photocinema*, Format International Photography Festival, Derby, U.K.
- 2008** -*We Decided to Go to the Zoo But It Was Raining*, Photo- Levallois Festival, Paris, France

Projects

- 2018** *Trying to Remember A Tree (iii) – The World Will Surely Collapse*, Special outdoor installation project in conjunction with Art After Dark, ShanghART Singapore, Singapore
- 2014** Kadist Art Foundation, San Francisco, U.S.A.
- 2013** Earth Observatory of Singapore, Singapore
- 2012** National Museum of Wales, Residency by Chapter Arts Centre, Wales, U.K.
Langgeng Art Foundation, Residency on Dutch Colonial Archives, Yogyakarta, Indonesia
- 2011** Bangkok University Gallery, Thailand
The Arctic Circle Residency, Arctic Circle
Fotogallery, Wales, United Kingdom
- 2010** Fukuoka Asian Art Museum, Japan

Collections

Statoil Art Collection, Stavanger, Norway
National Museum of Singapore, Singapore
UBS Art Collection, UBS Global
Kadist Art Foundation, San Francisco, U.S.A.
UOB Art Collection, Singapore
Singapore Art Museum, Singapore

艺术家简历

1983 生于新加坡

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

2020 赵仁辉: 界线, 香格纳新加坡, 新加坡

2019 新森林, 安卓艺术空间, 台北

界线, 鸭绿江美术馆, 丹东

2018 圣诞岛专家工作组的最终报告, 当代艺术国家研究中心, 新加坡

2017 赵仁辉: 圣诞岛, 自然而然, 香格纳 M50, 上海

自然博物馆, 动物学批评研究所 (ICZ) 荣誉出品, 2017 新加坡国际艺术节, SIFA, 新加坡

赵仁辉: 圣诞岛, 自然而然, 香格纳新加坡, 新加坡

奇异的荣誉, 集美花园, 新加坡

新加坡, 老树, 新加坡国家美术馆, 新加坡

2016 一座岛屿的自然史, DECK, 新加坡

2015 无尽藏-赵仁辉个展, 香格纳主空间, 上海

倒下的那棵树, SUBSTATION 画廊, 新加坡

动植物世界指南, 当代摄影中心, 墨尔本, 澳大利亚

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, 卡蒂斯特艺术基金会, 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

主要群展

- 2019** 新加坡双年展 2019, 正确方向的每一步, 吉门营房, 新加坡
观察, 实验, 归档, 桑德兰博物馆与冬季花园, 伦敦, 英国
影响, 橙县艺术博物馆, 洛杉矶, 美国
- 2018** 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 台北双年展, 后自然: 美术馆作为一个生态系统, 台北市立美术馆, 台北, 台湾
- 2017** 第九届 CHOBI MELA 摄影节, 达卡, 孟加拉国
- 2016** HOLZWEIGE, 香格纳, 上海
不确定的, 或者被搁置的....., 香格纳 H 空间, 上海
第 20 届悉尼双年展, 未来已经来临: 它只是尚未均匀分布, 鸸鹋岛, 悉尼, 澳大利亚
- 2015** 小世界-大世界, 香格纳 H 空间, 上海
下一扇门, Curated by Tang Fu Kuen, 白立方 PUBLIKA, 马来西亚
暂停, 摄影曼谷, 曼谷文化艺术中心, 泰国
2015 瑞士比安贝尔摄影节, 瑞士
2015 集美·阿尔勒国际摄影季, 厦门
- 2014** 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
描绘亚洲, 亚洲艺术文献展, 香港
美梦时光, 莫斯科国际年轻艺术家双年展, 俄罗斯
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
- 2013** 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
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
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
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, NOORDERLITHT 摄影艺术节, 阿姆斯特丹, 荷兰
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

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

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

2018 试着记住一棵树(iii) - 世界肯定会崩塌, "黑夜降临后的艺术" 户外装置特别项目, 香格纳新加坡, 新加坡

2014 卡蒂斯特艺术基金会, 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

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

卡蒂斯特艺术基金会, 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

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