

Not Everything Is as It Seems

A video art screening programme

Singapore, April 2022 – Following up on the well-received video artist exhibition series “Changing Times, Moving Images” last year, ShanghART Singapore is pleased to present a seasonal weekly video art screening programme “Not Everything is as It Seems” this month, running over three weekends. Drawing on the nature of video art as a medium that often blurs the line between reality and fiction, this programme features a selection of works that challenges our perceptions with metaphors, illusions, and analogies.

In this age of information overload, perceptions can easily be altered and reality is not always as it seems. From the birth of photography, to television, the Internet, and social media, increasing number of channels continue to overwhelm our senses with imagery each day. In exploring the qualities that make the video format such a popular vehicle of transmission of information, artists are in turn equipped with a versatile medium that is able to bridge the perceived reality with the unseen and unspoken.

The featured works each seemingly investigate and depict a different idea and subject, with no connections to the others. However, when viewed together, it appears that a common thread can be drawn across them, and that not everything is as it seems.

Schedule

Saturday (16th, 23rd April; 7th May): 2pm & 4pm

2pm/4pm	<i>Yejiang/The Nightman Cometh</i> , 2011, 19m 21s	Yang Fudong
2.20pm/4.20pm	<i>Waltz</i> , 2014, 10mins	Zhu Jia
2.30pm/4.30pm	<i>Evidence of Things Not Seen</i> , 2020, 18m 57s	Robert Zhao Renhui
2.50pm/4.50pm	<i>Moon Garden</i> , 2015, 7m 41s <i>Can Chanchan (Silkworm Spinning)/Nature Series No.191</i> , 2011, 5m 9s <i>Barcarolle</i> , 2015, 5m 46s	Liang Shaoji
3.10pm/5.10pm	<i>Voyage</i> , 2018, 15m 30s	Arin Rungjang

Sunday (17th, 24th April, 8th May): 2pm & 4pm

2pm/4pm	<i>First Spring</i> , 2010, 9m 11s	Yang Fudong
2.10pm/4.10pm	<i>246247596248914102516... And then there were none</i> , 2017, 46m 26s	Arin Rungjang
3pm/5pm	<i>Shock of Time</i> , 2006, 5m 29s <i>Beyond-ism</i> , 2010, 8m 8s <i>Magician Party and Dead Crow</i> , 2013, 9m 43s <i>Trailer for Magic Atlas</i> , 4m 35s	Sun Xun
3.30pm/5.30pm	<i>We Watch Them Disappear</i> , 2019, 7m 37s	Robert Zhao Renhui

About Artists

Liang Shaoji was born in Shanghai, 1945. In the late 1980s, Liang started experimenting with silkworms. For more than thirty years, he has been indulged in the interdisciplinary creation in terms of art and biology, installation and sculpture, new media and textile. His *Nature Series* sees the life process of silkworms as creation medium, the interaction in natural world as his artistic language, time and life as the essential idea. His works are fulfilled with a sense of meditation, philosophy and poetry while illustrating the inherent beauty of silk.

Arin Rungjang (b. 1975, Bangkok; lives and works in Bangkok) is known for deftly revisiting historical material, overlapping major and minor narratives across multiple times, places, and languages. His interest lies in lesser-known aspects of Thai history and their intersection with the present in the sites and contexts of his practice. His practice spans different media and often involves video and site-specific installation. He artfully dissects material and revisits master-narratives through the agency of small events.

Sun Xun's (b. 1980, Fuxin; lives and works in Beijing) personal visual language consists of metaphoric imagery, dark and intense hand drawing, and dreamy narrative. He explores narrative methods using diverse mediums such as newspaper, book, woodcut print, Chinese ink, pigment powder, probing into non-linear expressions of time and space, and inquire into both realistic and fantastical representations based on his own understanding of society and sociological theories.

Yang Fudong (b. 1971 Beijing; lives and works in Shanghai) graduated from the Department of Oil Painting, China Academy of Art in Hangzhou and started to create video works in the late 1990s. His works form a unique cultural visual interpretation through multiple cultural perspectives interlaced with experiences of space and time with photographs, paintings, film and installation. They are all characterized by multi-perspectives, exploring the structures and forms of identities in myths, personal memories and life experiences.

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.

As a pioneer of the practice of video art in China, **Zhu Jia** (b. 1963) always tries to capture ordinary scenes through distinctive methods of practice. His pioneering experimental works provides adventurous precedents to the succeeding practitioners. Furthermore, his works simultaneously step with prevailing globalization of 90s, providing real-time critical commentary to the conversion of Chinese society.

About ShanghART Gallery

ShanghART Gallery was established in Shanghai in 1996. It has since grown to become one of China's most influential art institutions and a vital player in the development of contemporary art in China, representing over 60 pioneering and emerging artists, including DING Yi, LI Shan, Arin RUNGJANG, Melati SURYODARMO, Apichatpong WEERASETHAKUL, XU ZHEN®, YANG Fudong, ZENG Fanzhi, and ZHAO Renhui Robert.

ShanghART Singapore was established in 2012 as the gallery's Southeast Asia wing, located in the contemporary art cluster Gillman Barracks. The gallery's first overseas space serves as a platform to introduce Chinese contemporary art to the region while developing collaborations with Southeast Asian artists and bringing them to the international art scene.

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GILLMAN BARRACKS