

Entrance

ShanghART Singapore 10th Anniversary Exhibition

Opening: 24 September 2022, 3pm – 8pm

Duration: 25 September – 20 November 2022

Singapore, August 2022 – ShanghART Singapore is delighted to welcome you to “Entrance”, a commemorative exhibition for the gallery’s 10th anniversary in Singapore, opening on 24 September. The show title is a nod to the gallery’s inaugural exhibition with Zhang Enli; “Part” (2012) saw the artist truncating the huge space into a small and precise site presenting three works at the gallery’s entrance.



Installation view, *Part*, 2012,
ShanghART Singapore.

This show provides an occasion to look back at the past decade, into the artists’ minds, and towards the future. “Entrance” is both a reflection of the gallery’s journey thus far and a reaffirmation of its presence in Singapore. This time, Zhang Enli is joined by three Southeast Asia artists known respectively for their practice in performance art, film installations, and photography – Melati Suryodarmo, Apichatpong Weerasethakul, and Robert Zhao Renhui.

The space intervention by Zhang in 2012 is demarcated on the floor, recalling his aspiration that “[this] leaves the gallery and me room to do more in the future”. Fast forward to 2022, much has changed, the show this time occupies the full expanse of the gallery – growing and morphing physically and metaphorically. Returning to the same space, we hope that old and new friends of the gallery will reacquaint with our gallery, the artists, and their own experiences over the past decade.

Providing multiple entrances, both physically and psychologically, the gallery space presents a spectrum of works that offer a diverse range of perspectives, while simultaneously drawing us into the distinctive worlds within each artist’s psyche.



Artwork detail. Robert Zhao Renhui, *Pink Star*, 2022.

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.

  @shanghart.singapore

For interviews & enquiries, please contact:

Goh Chun Aik

T: +65 6734 9537 | chunaik@shanghartgallery.com

ShanghART Singapore

Wednesday to Sunday, 12nn – 6pm,
other hours by appointment only

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

+65 6734 9537 | info@shanghartsingapore.com

shanghartsingapore.com | FB & IG: @shanghart.singapore

About the Artists

Zhang Enli was born in Jilin province in 1965. He graduated from Wuxi Technical University, Arts and Design Institute in 1989. Zhang currently is living and working in Shanghai. Mundane objects and the traces of daily life activities are the dominant depicted subjects in Zhang Enli's works. The muted tones and loose washes of paint intertwine with the expressive lines and curves that make the objects seem removed as if occupying a liminal reality where only the essence of the object is portrayed on the canvas. In his series of installations, known as Space Paintings, he creates the immersive space that suspends the audience into the void of time and space by incorporating with environment, history, and personal experience. Zhang Enli's depiction on the prosaic aspects of contemporary life leads viewers to think about the proposition of existence.

Zhang Enli's solo exhibition held in numerous important institutions, including Long Museum, Chongqing (2021); Power Station of Art, Shanghai (2020); Hauser & Wirth, Zurich, Switzerland (2020); Xavier Hufkens, Brussels, Belgium (2019); Galleria Borghese, Rome, Italy (2019); K11 Art Foundation, Shanghai (2019); Royal Academy of Arts, London, U.K. (2018); Hauser & Wirth, New York, U.S.A. (2018); Firstsite, Colchester, England (2017); Moca, Taipei (2015); ShanghART, Shanghai (2015); Hauser & Wirth, London, U.K. (2014); K11 Art Foundation, HK (2014); Villa Croze, Genoa, Italy (2013); Institute of Contemporary Arts, London, U.K. (2013); Shanghai Art Museum, Shanghai (2011); Minsheng Art Museum, Shanghai (2010); and Ikon Gallery, Birmingham, U.K. (2009), a presentation which travelled to Kunsthalle Bern, Berne, Switzerland (2009) etc.

His works also featured in group exhibitions, such as, UCCA Edge, Shanghai (2021); Fondazione Prada, Italy (2018), Museum of Modern Art Antwerp, Belgium (2018); 1st Antarctic Biennale, Antarctica (2017); Centre Pompidou, Paris, France (2016); PAC-Milan Museum of Contemporary Art, Italy (2015); Lehmbrock Museum, Duisburg, Germany (2015); Tate Modern, London, U.K. (2015); Yokohama Triennale, Japan (2014); Vancouver Art Gallery, Canada (2014); Contemporary Art Museum of the Rubell Family Collection, Miami, U.S.A. (2013); Birmingham Museum and Art Gallery, U.K.(2013); Kochi-Muziris, Kochi, India (2012); The First Chinese Oil Painting Biennial, Instituto Paranaense de Arte, Curitiba, Brazil (2011); The Eighth Gwangju Biennale, Korea (2010); The 7th Shanghai Biennale, Shanghai (2008); Villa Manin-Centre for Contemporary Art Passariano, Italy (2006) etc.

Zhang Enli's works are in numerous museum collections, including K11 Art Foundation, Hong Kong; Royal Academy of Arts, London, U.K.; Galleria Borghese, Rome, Italy; Centre Pompidou, Paris, France; M+Collection, Hong Kong; Long Museum, Shanghai; Rubell Family Collection, Miami, U.S.A.; How Art Museum, Shanghai; Yuz Foundation, Jakarta, Indonesia; SIFANG Art Museum, Nanjing; LVMH, France; Birmingham Museum and Art Gallery, U.K.; Franks Suss Collection, London, U.K.; Tate Modern, London, U.K.; The UBS Art Collection, Zürich, Switzerland; DSL Collection, Paris, France; Shanghai Art Museum, Shanghai.

Melati Suryodarmo's work is the result of ongoing research in the movements of the body and its relationship to the self and the world. These are enshrined in photography, translated into choreographed dances, enacted in video or executed in live performances. Her work is known for long durational performances, influenced by Butoh, dance, and history, among others. By compiling, extracting, conceptualising and translating some of these factors of presence that she recognises into her work, she intends to tease open the fluid border between the body and its environment, expressing her concerns about the cultural, societal, and political dimensions. Suryodarmo has performed across the world for 20 years, in Art Festivals, Biennials and museums. Her works have been collected by many internationally renowned institutions such as Tate Modern, National Gallery of Australia, Singapore Art Museum, and Museum MACAN.

Melati Suryodarmo (b. 1969, Solo, Indonesia) graduated from the Hochschule für Bildende Künste Braunschweig, Germany under the tutelage of Marina Abramović and Anzu Furukawa with a Meisterschüler qualification in Performance Art. She currently lives and works in Solo, Indonesia. She is having her first museum solo exhibition in Europe, *I am a Ghost in My Own House*, at the Bonnefantenmuseum, Maastricht, Netherlands (2022) and has presented her work in various international festivals and exhibitions such as, *Why Let The Chicken Run?*, Museum MACAN, Jakarta, Indonesia (2020-2021); *Bangkok Art Biennale 2020: Escape Routes*, Bangkok, Thailand (2020); *Asia Society Triennial: We Do Not Dream Alone*, Asia Society Museum, New York, U.S.A. (2020); *Contemporary Worlds: Indonesia*, National Gallery of Australia, Canberra, Australia (2019); *Arus Balik – From below the wind to above the wind and back again*, NTU Centre for Contemporary Art, Singapore (2019); *Reenacting History: Collective Actions and Everyday Gestures*, National Museum of Contemporary Art Korea, Gwacheon, South Korea (2017); *SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now*, National Art Centre Tokyo & Mori Art Museum, Japan (2017); *Afterwork*, Para Site, Hong Kong (2016); *East Asia Feminism: FANTasia*, Seoul Museum of Art, Seoul, South Korea (2015); *8th Asia Pacific Triennale*, QAGOMA, Queensland, Australia (2015); *1st Asia Biennial & 5th Guangzhou Triennial*, Guangzhou, China (2015).

Since 2007, Suryodarmo has been organizing an annual Performance Art Laboratory and Undisclosed Territory, a performance art festival, in Solo, Indonesia. In 2012, she founded Studio Plesungan, an art space for performance artists to use as a laboratory. In 2017, she served as Artistic Director for the *JIWA: Jakarta Biennale 2017*. She was a finalist in the APB Foundation Signature Art Prize 2014 and is awarded the Bonnefanten Award for Contemporary Art (BACA) in 2022.

Apichatpong Weerasethakul (b. 1970, Bangkok) grew up in Khon Kaen in north-eastern Thailand, works and lives in Chiang Mai now, having graduated from School of the Art Institute of Chicago with Masters in Filmmaking. He began making films and video shorts in 1994 and completed his first feature in 2000. He has also mounted exhibitions and installations in many countries since 1998 and is now recognised as one of the major international visual artists. Lyrical and often fascinatingly mysterious, his film works are non-linear, dealing with memory and in subtle ways invoking personal politics and social issues.

Working independently of the Thai commercial film industry, he devotes himself to promoting experimental and independent film-making through his producing company Kick the Machine Films, founded in 1999, which also produces all his films. Apichatpong Weerasethakul is recognised as one of the most original voices in contemporary cinema. His feature films, short films and installations have won him widespread international recognition and numerous awards, including four prizes from the Cannes Film Festival.

His major retrospective solo exhibition, *The Serenity of Madness*, was first shown at the MALLAM Contemporary Art Museum, Chiang Mai, Thailand (2016), and has since toured globally to Para Site, Hong Kong (2016); Museum of Contemporary Art and Design (MCAD), Manila, Philippines (2017); School of the Art Institute of Chicago (SAIC), Chicago (2017) and Oklahoma City Museum of Art, Oklahoma City, U.S.A. (2018); and Taipei Fine Arts Museum, Taipei, Taiwan (2019). Other recent solo exhibitions include *A Minor History*, 100 Tonson Foundation, Bangkok, Thailand (2021-2022); *Periphery of the Night*, Institut d'art contemporain, Lyon, France (2021); *Luminous Shadows*, Contemporary Art Centre (CAC), Vilnius, Lithuania (2018); *Apichatpong Weerasethakul: Monuments*, ShanghART, Shanghai (2017).

He has also participated in various group exhibitions and biennales such as the Guangzhou Image Triennial 2021: *Rethinking Collectivity*, Guangdong Art Museum, Guangzhou (2021); 58th Venice Biennale: *May You Live in Interesting Times*, Venice, Italy (2019); Gwangju Biennale 2018: *Imagined Borders*, Gwangju, Korea (2018); *Sunshower: Contemporary Art from Southeast Asia 1980s to Now*, National Art Centre Tokyo, Mori Art Museum, Tokyo, and Fukuoka Art Museum, Fukuoka, Japan (2017); *Ghosts and Spectres – Shadows of History*, NTU Centre for Contemporary Art, Singapore (2017); 14th Lyon Biennale: *Floating Worlds*, Lyon, France (2017).

His works are internationally collected by: Tate Modern, London, U.K.; Centre Georges Pompidou, Paris, France; SF MoMA, San Francisco, U.S.A.; M+ Museum, Hong Kong; Museum of Mori Art Museum, Tokyo, Japan; and MALLAM Contemporary Art Museum, Chiang Mai, Thailand and more.

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 Posthuman Ensemble, Asia Culture Center, Gwangju, South Korea (2021); 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).

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.