

ANG
SONG
NIAN



Ang Song Nian (b. 1983, Singapore) graduated with an MA in Photography from the London College of Communications, University of the Arts London, London, UK in 2012 and a BA in Photography from the Camberwell College of the Arts, University of the Arts London, London, UK in 2011. His solo exhibitions to date include *Artificial Conditions: Something To Grow Into* at the Tokyo Photographic Art Museum, Tokyo, Japan (2019); *As They Grow Older and Wiser* at the Bangkok University Gallery, Bangkok, Thailand (2016); and *A Tree With Too Many Branches* at DECK, Singapore (2015). Ang was recently awarded the Grand Prize in the 41st edition of the New Cosmos of Photography award organized by Canon Inc., Japan (2019). He has undertaken residencies at NTU Center of Contemporary Art (2019), and Sunderland University, UK (2017) amongst others. Ang lives and works in Singapore.

MARVIN
TANG



Marvin Tang (b. 1989, Singapore) graduated with a Master of Arts in Photography from the London College of Communications, University of the Arts London, London, UK in 2018 and a BFA in Photography and Digital Imaging from Nanyang Technological University, Singapore in 2015. His solo exhibitions to date are *In Every Season of Change* at DECK, Singapore (2019) and *The Mountain Survey* at Alliance Française de Singapour, Singapore (2018). Tang was the recipient of the LCC Photoworks Prize, UK, in 2018 and also the 8th France + Singapore Photographic Arts Award, Singapore in 2017. Tang lives and works in Singapore.

ROBERT
ZHAO
RENHUI



Robert Zhao Renhui (b. 1983, Singapore) graduated with a MA in Photography from the London College of Communications, London, UK in 2010 and a BA in Photography from the Camberwell College of the Arts, University of the Arts London, London, UK in 2008. His solo exhibitions include *The Lines We Draw* at Yalu River Art Museum, Dandong, China (2019); *Hugo Boss Asia Art 2017* at Rockbound Art Museum, Shanghai, China (2017); *Singapore, Very Old Tree* at National Museum of Singapore, Singapore (2017). Zhao's works are in the public collections of National Museum of Singapore, Singapore; UBS Art Collection, UBS Global; Statoil Art Collection, Norway; Kadist Art Foundation, USA; and UOB Art Collection, Singapore. He has undertaken residencies at NTU Center of Contemporary Art, Singapore (2017); The Arctic Circle Residency, Norway (2011); and Fukuoka Asian Art Museum, Japan (2010) amongst others. Zhao lives and works in Singapore.

ZEN
TEH



Zen Teh (b. 1988, Singapore) graduated with a Bachelor of Fine Arts, majoring in Photography and Digital Imaging from Art, Design, Media, Nanyang Technological University, Singapore in 2011. Aside from her artistic practise, Teh serves as a visual arts educator at School of the Arts (SOTA), in the Media Arts Department. Her solo exhibitions include the recent *Mountain Pass: Negotiating Ambivalence* at Mizuma Gallery, Singapore (2019) and at Selasar Sunaryo Art Space, Bandung, Indonesia (2019); *Garden State Palimpsest* at ARTIST+RUN, Bangkok, Thailand (2018); and *Vestiges: Tracing Urban-nature* at Alliance Française de Singapour, Singapore (2017). Teh has also participated as an invited guest speaker at regional environmental conferences such as ASEAN Powershift 2015 and Hanoi Innovation Week 2016 on Sustainability. She was the finalist for the IMPART Awards 2019 and has been awarded the winning title for the 7th France+Singapore Photographic Arts Award. Teh lives and works in Singapore.

The Seeds We Sow

Ang Song Nian, Marvin Tang,
Robert Zhao Renhui, Zen Teh

4 April – 24 May 2020

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Marvin Tang, courtesy of the artist and
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MIZUMA GALLERY

Executive Director Sueo Mizuma established
Mizuma Art Gallery in Tokyo in 1994. Since
its opening in Gillman Barracks, Singapore
in 2012, the gallery aims for the promotion
of East Asian artists in the region as well as
the introduction of Southeast Asian artists
to the international art scene. From 2014
to 2019, the artist residency space "Rumah
Kijang Mizuma" operated in Yogyakarta,
Indonesia, providing a new platform for
dialogue by supporting exchanges between
East Asian and Southeast Asian artists.
In 2018, a new gallery space, "Mizuma &
Kips" opened in New York, USA, as a shared
collaboration between Mizuma Gallery from
Tokyo and Singapore, and Kips Gallery from
New York.

Mizuma Gallery features the works of
Japanese artists including Aida Makoto,
Aiko Miyanaga, Amano Yoshitaka, Ikeda
Manabu, Tenmyouya Hisashi, and Yamaguchi
Akira. Moreover, it showcases the works of
renown East Asian artists such as Ai Weiwei,
Du Kun, Jun Nguyen-Hatsushiba, Ken + Julia
Yonetani, and Zhao Zhao. The gallery also
features the creations of prominent and
emerging artists from the region including
Agan Harahap, Albert Yonathan Setyawan,
Angki Purbandono, Entang Wiharso, Gilang
Fradika, Heri Dono, indiguerillas, Made
Wianta, Mark Justiniani, Nasirun, Robert
Zhao Renhui, and Zen Teh. Mizuma Gallery
participates annually in international art
fairs including Art Basel Hong Kong and The
Armory Show, New York.

GILLMAN BARRACKS

Set in a former military barracks dating back to
1936 and surrounded by lush tropical greenery,
the Gillman Barracks visual arts cluster was
launched in September 2012. Jointly developed
by government agencies, the Singapore Economic
Development Board (EDB), the National
Arts Council (NAC) and the JTC Corporation
(JTC), Gillman Barracks' vision is to be Asia's
destination for the presentation and discussion of
international and Southeast Asian art.
For more information, please visit
www.gillmanbarracks.com



Ang Song Nian
Marvin Tang
Robert Zhao Renhui
Zen Teh

The Seeds We Sow

Amidst the rapidly growing urban
landscape of Singapore, the 'Garden
City', lies numerous carefully selected
and planted natural greeneries—a
demonstration of the human's desire for
control. Human intervention in nature
is not exclusive to Singapore. Though
the two often seem disconnected with
one another, the truth is, humans are
undoubtedly an integral part of nature.
And the aftermath of such control
has no doubt a substantial impact on
nature and humans. *The Seeds We Sow*
features the works of four Singaporean
artists: Ang Song Nian, Marvin Tang,
Robert Zhao Renhui, and Zen Teh;
whose works respond to this theme.

Ang Song Nian works with materials
and traces of human behaviours made
visible within landscapes through
photographic documentations and the
installation. Intrigued by the narration of
thoughts and ideologies through visuals,
he has always favoured a microscopic
approach to concepts, a style which
he always employs to open up details
in his practice. His works question the
relationship of human interventions
and invasions on landscapes. In this
exhibition, Ang presents two bodies of
work, *Artificial Conditions* (2019) and *As
They Grow Older And Wiser* (2016 –), both
originating from his deep interest in the
manipulation of nature and landscape.

The plant pot is a ubiquitous motif in the
collection and display of potted plants in
every residential and work environment,
as well as public and private spaces

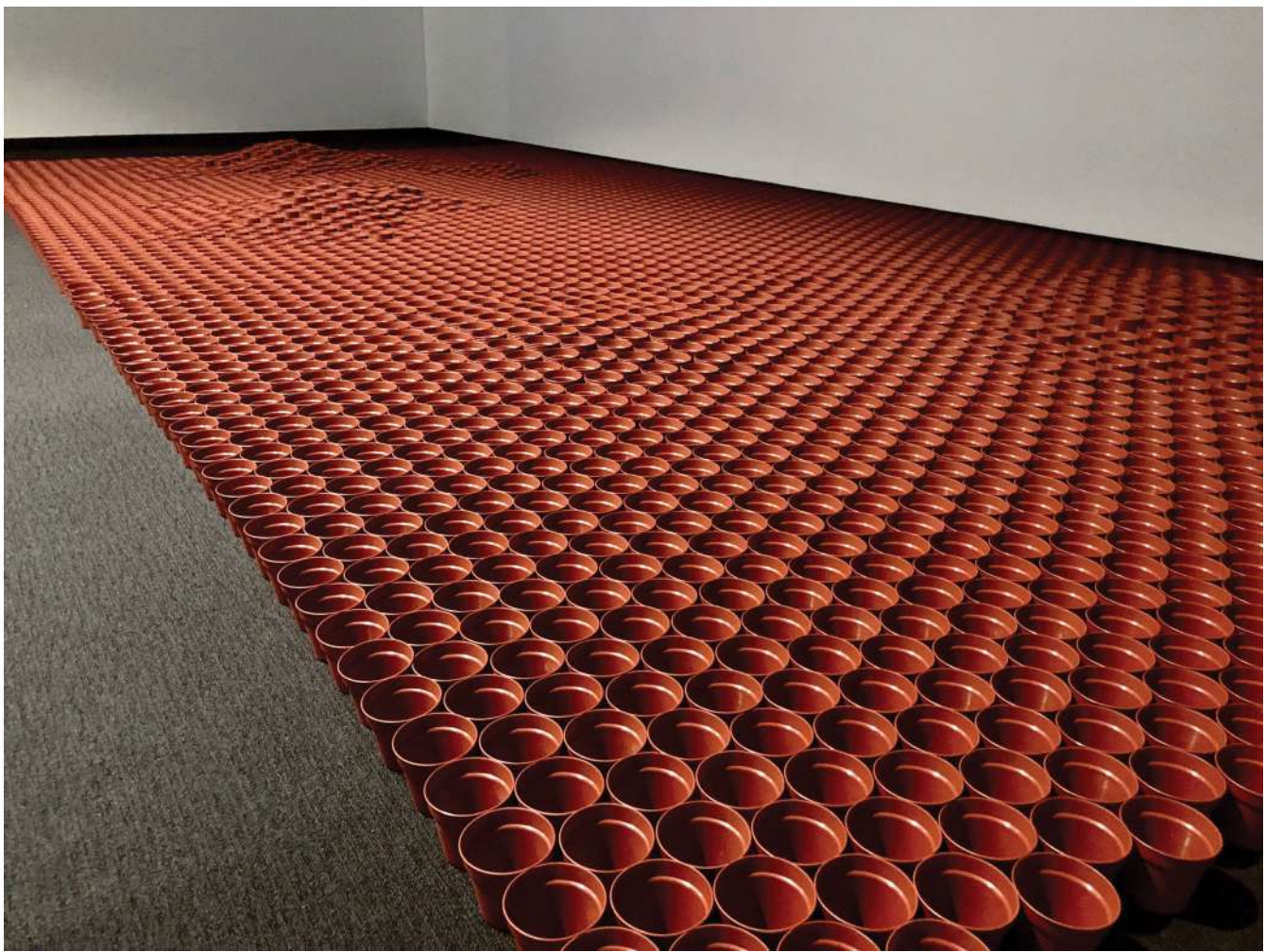
across the world. *Artificial Conditions* is an
installation consisting of biodegradable
plant pots, arranged to create an
imagined terrain or geographical
landscape. Each potted plant doubles
up as a miniature landscape, and the
mere idea of taking a plant (from nature),
mass producing it through man-made
production methods, and once again
arranging potted plants for landscaping
purposes, seems to reveal our appetite
to perpetually convince ourselves the
proximity we have to, and with Nature.

Reflecting the commodification of
nature – tailored and mass produced,
As They Grow Older And Wiser looks
at Man's voracious appetite for
manipulating nature into crafted
delusional landscaping. The series leads
us into human-controlled landscapes
and the limits of possibilities to the
construction of an induced natural
environment through potted plants.

Marvin Tang uses photography,
moving images, and objects to visualise
phenomena that surfaces through the
act of control. His research questions
the linearity of historical narratives,
examining the notion of collective
identities. His work builds on the
multiple layers of cause and effect
propagating from political decision-
making to shifting social structures.
In this exhibition, Tang showcases his
on-going work entitled *The Colony –
Archive* (2019 –), a study of the various
botanical gardens that were established
during the colony of the former British



◀
Ang Song Nian
As They Grow Older And Wiser (detail)
 2016 - ongoing
 archival dye-sublimation on polyester
 200 x 250 cm each



▶
Artificial Conditions (detail)
 2019
 10,000 bio-degradable plant pots
 dimensions variable

Zen Teh
Reclaimed Sculpture: Domestic Landscape (detail)
 2020
 inkjet print on backlit film, LED light,
 refurbished wooden cabinet
 162 x 49 x 35 cm ▼



▶
 (Top to bottom)
Robert Zhao Renhui
Monitor, Swimming
 2019
 diasec in frame
 (Set of 4)
 28.3 x 49.3 cm each
 (framed)
 27 x 48 cm each
 (unframed)
 Edition of 3 + 1 A.P



Laughing Thrushes, Scolding
 2019
 diasec in frame
 (Set of 4)
 28.3 x 49.3 cm each
 (framed)
 27 x 48 cm each
 (unframed)
 Edition of 3 + 1 A.P



Zen Teh
Reclaimed Sculpture: Domestic Landscape (detail)
 2020
 inkjet print on backlit film, LED light, refurbished wooden cabinet
 162 x 49 x 35 cm ▼



▶
 (Left, Top)
Marvin Tang
Colony Archive: Postcard 20
 2019 - ongoing
 archival inkjet print on luster paper
 10.5 x 14.8 cm



(Left, Bottom)
Colony Archive: Postcard 26
 2019 - ongoing
 archival inkjet print on luster paper
 10.5 x 14.8 cm



(Right)
The Colony - Archive
 2019 - ongoing
 vinyl print
 220 x 250 cm

