**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.

English landscape garden movement, in the ruins we have left behind. and thus share similar aesthetics despite being scattered across the globe. To Zen Teh is an artist and educator foreground this homogeneity, Tang interested in man's relationship with the

Constantly fascinated with man's our conventional understanding of its controlled coexistence with nature, function and meaning. Each furniture is Robert Zhao Renhui's practice seeks to be seen as photographic sculptures to pursue creative, interdisciplinary where her photographs of nature and research, embracing perspectives landscapes are embedded, juxtaposed, and advancing unconventional means or embellished on, weaving the of understanding human and animal presented narrative seamlessly within relations. His photographs are created its form. In this exhibition, Teh presents by constructing and layering the Reclaimed Sculpture: Domestic Landscape, subject with narratives that cross the one of the pieces from this ongoing boundary between the real and the series, as a reflection of her conscious fictional, creating doubt in the viewer effort of working with second hand about the image's authenticity. In this furniture marking the environmental exhibition, Zhao presents two artworks, consciousness as an artist, and an Laughing Thrushes, Scolding (2019) and invitation to the public to reduce waste. Monitor, Swimming (2019). Zhao has placed remote sensing cameras inside The Seeds We Sow showcases works that a wasteland forest since 2016. In this explorethethemesofhumanintervention, secondary forest (green spaces that human behaviour, the environment, exist on the edge of cities), he studies and nature, through photography the secondary forest that is home to all and installations, bringing together these new species that have adapted to human and nature in one exhibition.

Empire. The Colony - Archive purports them. The forest is made up of mainly to be an archive of picture postcards agricultural species of trees from the 80's depicting a single botanical garden. In and the animals are mainly invasive alien actuality, these are botanical gardens species that were imported for the pet established in the colony of the former trade or accidentally with plants. In most British Empire, created to study plants of the abandoned areas that have been and more importantly, cultivate viable reclaimed by nature, Zhao realises that crops to be grown in colonial plantations. nature does not care for the rules that Many were started by the British East we set up in place for nature. Nature has India Company and influenced by the a way of its own to create opportunities

draws from this collection of vintage natural world. Teh's art practice is shaped postcards, placing them alongside by her proficiency in photography original postcards created based on and painting, alongside her continual his research. Part of a larger project investigation into interdisciplinary that examines the impact and agenda studies of the works of nature and human of colonial botanical institutes, The behaviour. Working with the unique Colony - Archive is an uncanny reveal features of second hand furniture, Teh of the archetypal botanical garden as plays with their functionality and the an impossible gathering of otherwise visual expressions and narratives of a fine unrelated plants and architectural art work, treading cautiously between spaces in an attempt to convert land the two, introducing visual narratives and and botany for economic purposes. strategies that highlight the origin and materiality of the object and challenge

**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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Cover Image: Marvin Tang, Colony Archive: Postcard 20, 2019 - ongoing, archival inkiet print on luster paper, 10.5 x 14.8 cm, © Marvin Tang, courtesy of the artist and Mizuma Gallery

Images: © Ang Song Nian, Marvin Tang, Robert Zhao Renhui, and Zen Teh, courtesy of the artists and Mizuma Gallery

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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, indieguerillas, 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 velopment 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



The Seeds We Sow

> nature and humans. The Seeds We Sow proximity we have to, and with Nature. features the works of four Singaporean artists: Ang Song Nian, Marvin Tang, Reflecting the commodification of Robert Zhao Renhui, and Zen Teh; nature - tailored and mass produced,

> Ang Song Nian works with materials manipulating nature into crafted and traces of human behaviours made delusional landscaping. The series leads visible within landscapes through us into human-controlled landscapes photographic documentations and and the limits of possibilities to the installation. Intrigued by the narration of construction of an induced natural thoughts and ideologies through visuals, environment through potted plants. he has always favoured a microscopic approach to concepts, a style which Marvin Tang uses photography, he always employs to open up details moving images, and objects to visualise in his practice. His works question the phenomena that surfaces through the relationship of human interventions act of control. His research questions and invasions on landscapes. In this the linearity of historical narratives, exhibition, Ang presents two bodies of examining the notion of collective work, Artificial Conditions (2019) and As identities. His work builds on the They Grow Older And Wiser (2016 - ), both multiple layers of cause and effect originating from his deep interest in the propagating from political decisionmanipulation of nature and landscape. making to shifting social structures.

> The plant pot is a ubiquitous motif in the on-going work entitled The Colony collection and display of potted plants in Archive (2019 – ), a study of the various every residential and work environment. botanical gardens that were established as well as public and private spaces during the colony of the former British

> Amidst the rapidly growing urban across the world. Artificial Conditions is an landscape of Singapore, the 'Garden installation consisting of biodegradable City', lies numerous carefully selected plant pots, arranged to create an and planted natural greeneries-a imagined terrain or geographical demonstration of the human's desire for landscape. Each potted plant doubles control. Human intervention in nature up as a miniature landscape, and the is not exclusive to Singapore. Though mere idea of taking a plant (from nature), the two often seem disconnected with mass producing it through man-made one another, the truth is, humans are production methods, and once again undoubtedly an integral part of nature. arranging potted plants for landscaping And the aftermath of such control purposes, seems to reveal our appetite has no doubt a substantial impact on to perpetually convince ourselves the

> whose works respond to this theme. As They Grow Older And Wiser looks at Man's voracious appetite for

> > In this exhibition, Tang showcases his





As They Grow Older And Wiser archival dye-sublimation on

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

Ang Song Nian

(detail) 2016 - ongoing

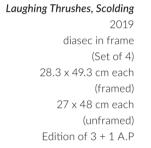
polyester 200 x 250 cm each

Zen Teh Reclaimed Sculpture: Domestic Landscape (detail) inkjet print on backlit film, LED light,





(Top to bottom) Robert Zhao Renhui Monitor, Swimming 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





















(Left, Top) Marvin Tang

2019 - ongoing archival inkjet print on

Colony Archive: Postcard 20





