

CONTROL

Solo exhibition by ZHAO ZHAO
20.Sep. - 20.Oct.2019



ZHAO ZHAO

Born in Xinjiang in 1982, Zhao Zhao graduated with a B.F.A from the Department of Oil Painting at the Xinjiang Institute of Arts in 2003. Now, he works and lives in Beijing.

Keen on raising challenges on the reality and its traditional practice of art form through a various art media, Zhao Zhao has been making works with a subversive appeal. Zhao Zhao is known for his sculptures, paintings and installations which examine the power of individual free will and the dynamics of state control. Zhao Zhao's works attest to and touch on the awareness of a generation faced with dramatic change. Constantly confronted with the subject of world oppression, notions of threat or risk are regularly present in his works, referring

to the life he lives both locally and within today's global context, as a method of questioning the historical impermanence in our contemporary society.

Zhao Zhao is reflective on how concerns of the collectivity co-exist with the individual's daily expectations and dreams. His provocative, multidisciplinary artist practice has garnered him international attention in recent years, including solo exhibitions in galleries such as Alexander Ochs Galleries (Berlin, Germany), Carl Kostyál foundation (Stockholm, Sweden), Roberts & Tilton (Los Angeles, United States), Chambers Fine Art (New York, United States), Mizuma Gallery (Singapore), Lin & Lin Gallery (Taipei, Taiwan), Tang Contemporary Art (Beijing, China), and CAAW (Beijing, China). He has received the support from many international institutions, such as MOMA

PS1 - The Museum of Modern Art (New York, United States), Tampa Museum of Art (Florida, United States), Pinchuk Art Centre (Kiev, Ukraine), Groninger Museum (Groningen, Netherlands), Museum of Asian Art (Berlin, Germany), Collection of Hamburger Bahnhof Museum in Berlin (Berlin, Germany), Padiglione D'Arte Contemporanea (Milan, Italy), MAXXI Museum (Rome, Italy), Tiroche DeLeon Art Collection (Paris, France), Premi Internacional d'art Contemporani Diputació de Castelló (Castelló, Spain), White Rabbit Gallery (Sydney, Australia), M+ WestKowloon (Hong Kong), Minsheng Art Museum (Beijing and Shanghai, China), UCCA Center for Contemporary Art (Beijing, China), New Century Art Foundation (Beijing, China), Taikang Art Museum (Beijing, China), Luxelakes-A4 Art Museum (Chengdu, China), Museum of Contemporary Art

(Shanghai, China), Star Art Museum (Shanghai, China), Ming Contemporary Art Museum (Shanghai, China), Tianjin Art Museum (Tianjin, China), Hubei Museum of Art (Wuhan, China), He Xiangning Museum (Shenzhen, China), Wanlin Art Museum (Wuhan, China), and Now is the Time - 2019 Wuzhen Contemporary Art Exhibition (Zhejiang, China).

In 2019, Zhao Zhao won the 13th Annual Award of Art China (AAC) Artist of the Year Award. *Project Taklamakan* was elected as the background picture of 2017 Yokohama Triennale Poster and catalog. In the same year, he was appraised as one of the Top 10 Chinese artist by CoBo and obtained the award nomination of Chinese annual young artist in 11th AAC (Award of Art China) and one of Modern Painters "25 Artists to Watch".

ZHAO ZHAO — CONDITIONING CONTROL

BY KHIM ONG

Tao abides in non-action, yet nothing is left undone. If kings and lords observed this, the ten thousand things would develop naturally. If they still desired to act, they would return to the simplicity of formless substance. Without form there is no desire. Without desire there is tranquillity. And in this way all things will be at peace.

— Lao Tzu, Tao Te Ching¹

The central thought in Lao Tzu's "Tao Ching" volume of *Tao Te Ching* established Tao (or the Way) as the source of all being and the cosmic law. It does nothing, yet nothing can exist without it. It is the immutable truth to which all actions are guided by. Section 37 quoted above summarises Lao Tzu's view on governance as one of non-interference; all things should be allowed to develop naturally. However, if greed and desire is born, they must be curbed, not with force but with the teaching of Tao. The key to life and to an ideal society is that of "nothingness": stillness, simplicity, without desires. Without desires, there will be contentment, and the world will be at peace. Therefore, the best governance is one of supervision: to let nature takes its course and only intervene when things run contrary to the ways

of Tao. But what is this natural development? Political scientist James Scott suggests that the formation of the first human societies was premised upon the process of domestication by humans (first of fire, then plants and animals) and finally of humankind themselves.² Is this process of taming and containment part of the "natural course"? According to Scott, domestication (or more specifically, agriculture) is a key condition for the establishment of central powers of control of humankind and leads to the birth of empire and nations. Lao Tzu's *Tao Te Ching* was written in circa 6th century BC China where there was already an established social system. Consider then the taming of nature (plant and animals) by the will of nature (humans as part of the natural world) a natural progression. Thus, freedom is not the absence of control, rather, freedom entails control. And following Lao Tzu, control is asserted at the minimum, only to the extent needed to maintain a stable, peaceful society in the ways of Tao.³

¹ Gia-Fu, Feng, and English, Jane, trans. Tao Te Ching. New York: Vintage Books, 1972. Lao Tzu's original text as adapted to modern Chinese language: 道常无为而无不为。侯王若能守之，万物将自化。化而欲作，吾将镇之以无名之朴。镇之以无名之朴，夫将不欲。不欲以静，天下将自正。

² Ireland, Corydon. "Taming nature, then man." The Harvard Gazette (May 2011). 4 Sep. 2019 <<https://news.harvard.edu/gazette/story/2011/05/tanner-lecture/>>.

³ This text does not attempt to expound Lao Tzu's doctrines or James Scott's theories but references the central thoughts of both as a point of departure.

It is within this interplay between freedom and control that the artistic practice of Zhao Zhao operates in. Born in the early 1980s, Zhao Zhao belongs to a generation of Chinese who grew up amidst rapid social, economic and political transformations in China, directed by a totalitarian government. The will and desires of human society today is much more complicated, and contentment is no longer sustained by merely satisfying the bare necessities for survival. Keen observations of social life pervaded by state ideologies and intervention lead to an interest in creating disruptions to the regulated social space, characteristic of the artist's earlier works. In *Cobblestone* (2007), Zhao Zhao glued a cobblestone onto the ground of Tiananmen Square in Beijing. The unassuming cobblestone disrupts the pristine condition of Tiananmen Square, the symbol of the nation and of absolute political power in China, and carries the potential to trip anyone on its (ideological) path. In the following year, on the date of the Beijing Olympics opening ceremony, he stood guard at Tiananmen Square for two hours, dressed as a police officer (*On Guard*, 2008). Despite their fleeting presence, such obscure acts that playfully challenge the regulated social sphere are subtle yet effective expressions of individualism which figure strongly throughout Zhao Zhao's artistic practice.



Cobblestone, 2007,
c-print, 100 x 150 cm each (set of 2)

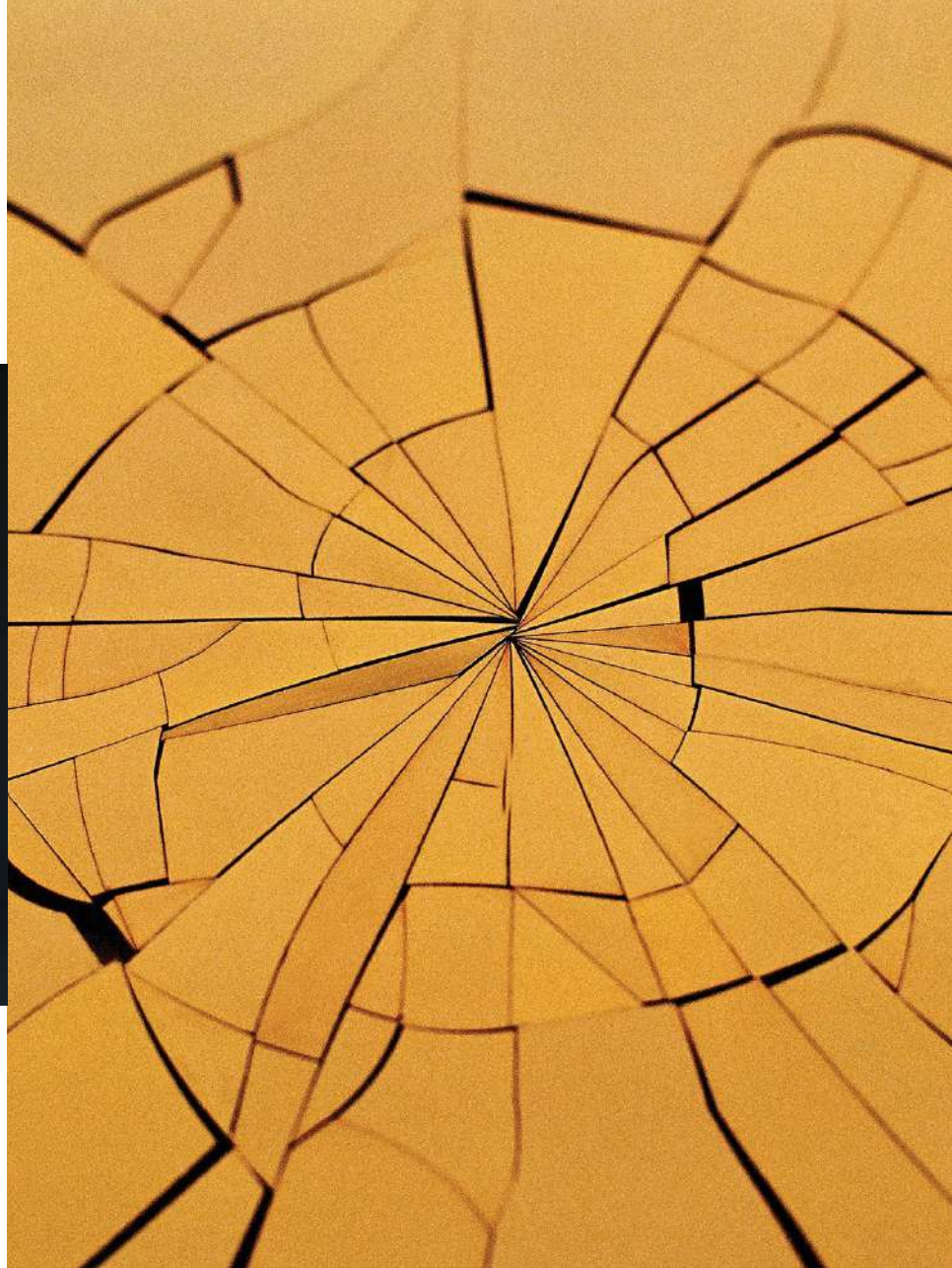


On Guard
2008
c-print
100 x 150 cm each (set of 3)

Hou Hanru once wrote:

As revealed in Zhao Zhao's work, deconstructive actions, somehow mingled with provocation, absurdity, and irony, are perhaps the only possible "free expressions" in an overwhelmingly totalitarian society, a world of Leviathan... While economic development has become supercharged and uncontrollably imbalanced – causing unprecedented social division – freedom of expression is minimized as all submit to total control in the name of "harmony".⁴

⁴ Hanru, Hou. "Zhao Zhao: Another Kind of *Weiquan* Art?" Zhao Zhao: *Provocateur*. Ed. Cheng, Tan and Estorick, Alex. Milan: Flash Art Books, 2017. 7–59: 34.



Fragments
2007
gilded stainless steel
26 x 27 x 1 cm

Through creating 'incidents', Zhao Zhao's actions serve as a subtle form of desistance from complacency while 'incidents' from everyday life inspire many of his early works. In 2007, Zhao Zhao was involved in a road accident in which his head was smashed against the windshield of the car he was travelling in. Noticing the cracks on the glass that resulted from the impact, he became interested in the effects of force on objects. This led to the work *Fragments* (2007), a gilded steel replica of the glass from the accident, exact to the smallest bits of glass. In 2013, Zhao Zhao revisited this interest through conducting experiments involving the shooting of glass panels with guns. Initially, the bureaucratic process required to realise the experiments was a point of interest, but he quickly became interested in the visual manifestations of the violent impacts. The result is the *Constellations* series, its first iteration a display of the thirty bullet-holed glass panels. In physics, force is generated only when there is interaction between objects. It can set a static object into motion (when unopposed) but also carries the potential to destroy (when resisted). Here lies a potent metaphor for power and authority. Yet, the fractured glass holds itself together, scarred but not shattered.

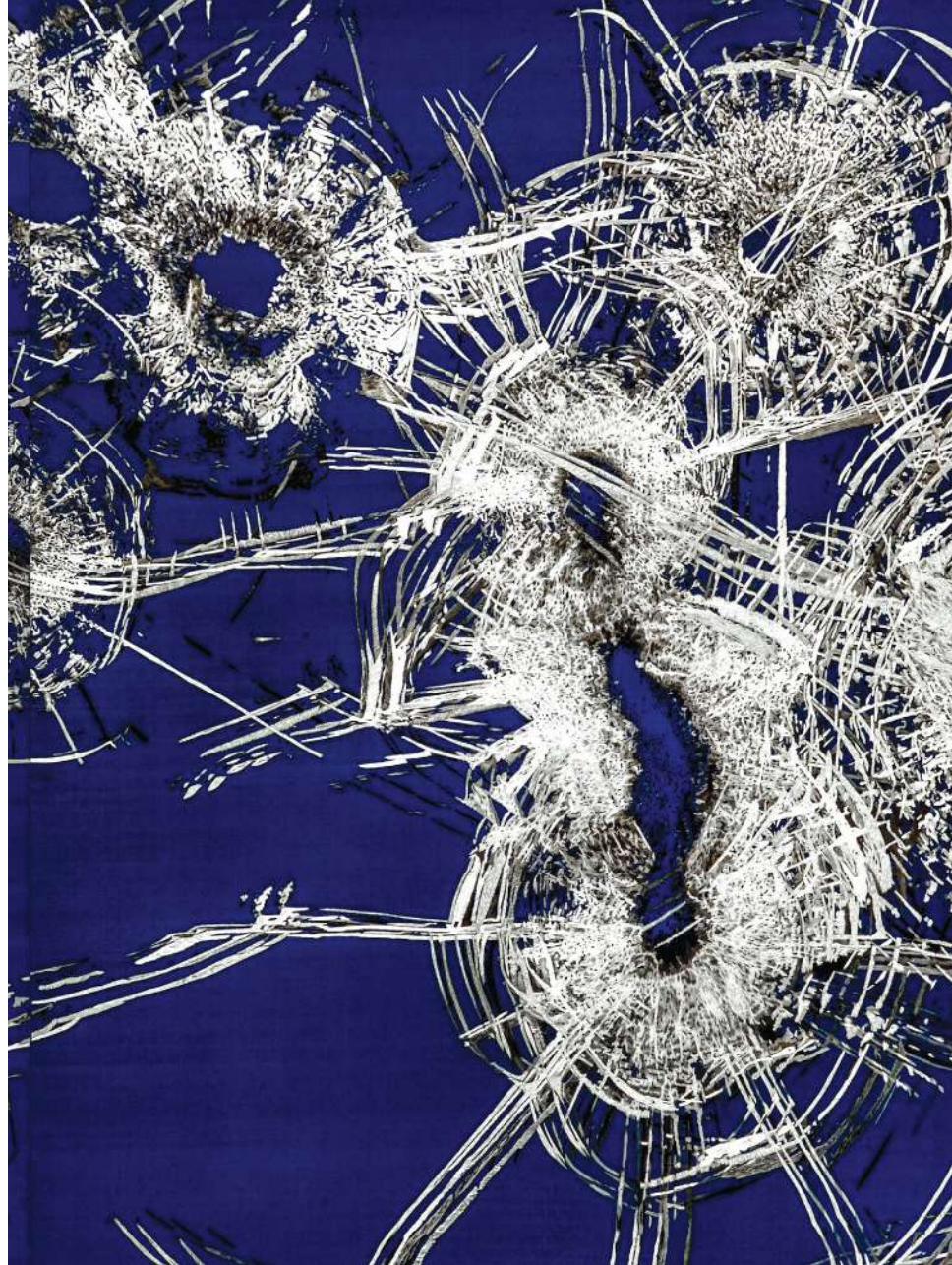


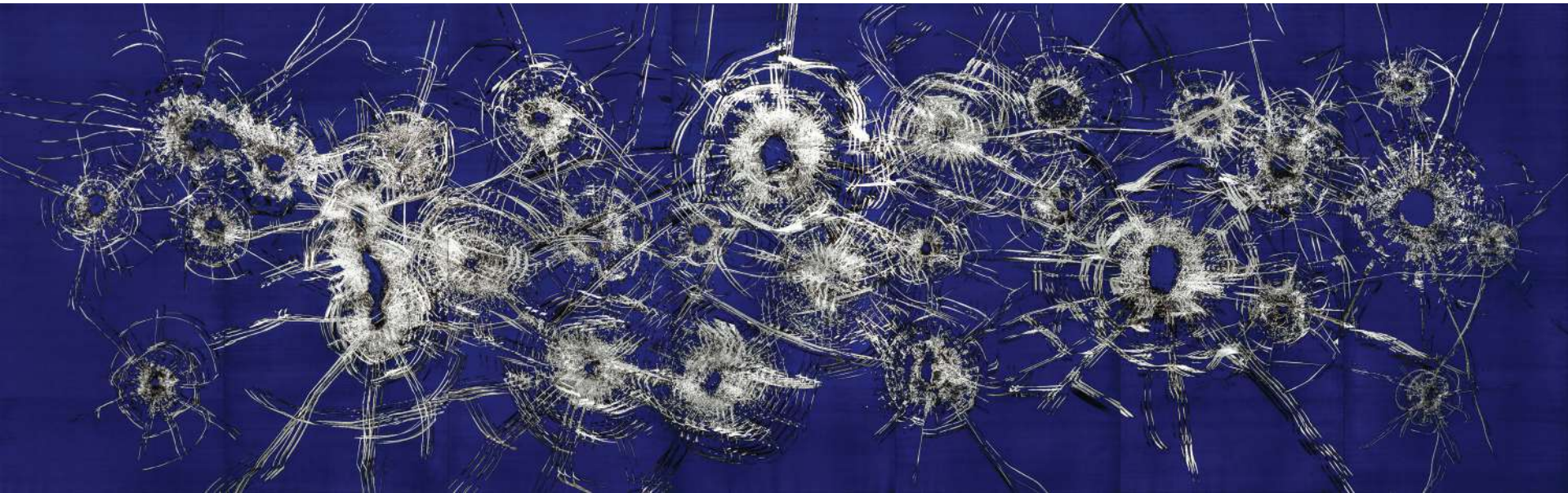
Jade-Constellations
2018
glass, jade disks
200 x 300 cm (total of 6 panels)



The work shown in the exhibition is a ten-metre 'constellation' of these blasting cracks, reproduced by hand in Chinese embroidery. Needlework and embroidery (女红) in olden China are essential skills of a noble, refined woman and a quality of feminine sensibility and virtue, later developed as a cottage industry and subsequently taking on culture significance. The use of a traditional handiwork in the later versions of *Constellations* softens the force that radiates from each crackline and blurs the violence it connotes – power is masked under the guise of culture.

Observation of everyday life provides the fodder for Zhao Zhao and his practice continues to unravel conditions of contemporary Chinese society and its values: from absurd representations of social phenomena in, for example, *Slap* (2013), *Crush* (2014) and *Confusion* (2015); to witty commentary on the economy of (ethical and cultural) values such as *Again* (2012–13), *Countless* (2014) and *Suit* (2016); and more recently, poignant journeys into forgotten realities and land in *Project Taklamakan* (2016), *Desert* and *Camel* (both 2017). Underlying all these is a crisp commentary on the produce of changing ethical, political, social and economic order as imposed by the state – the effects of state control mechanism.





Constellations

2019

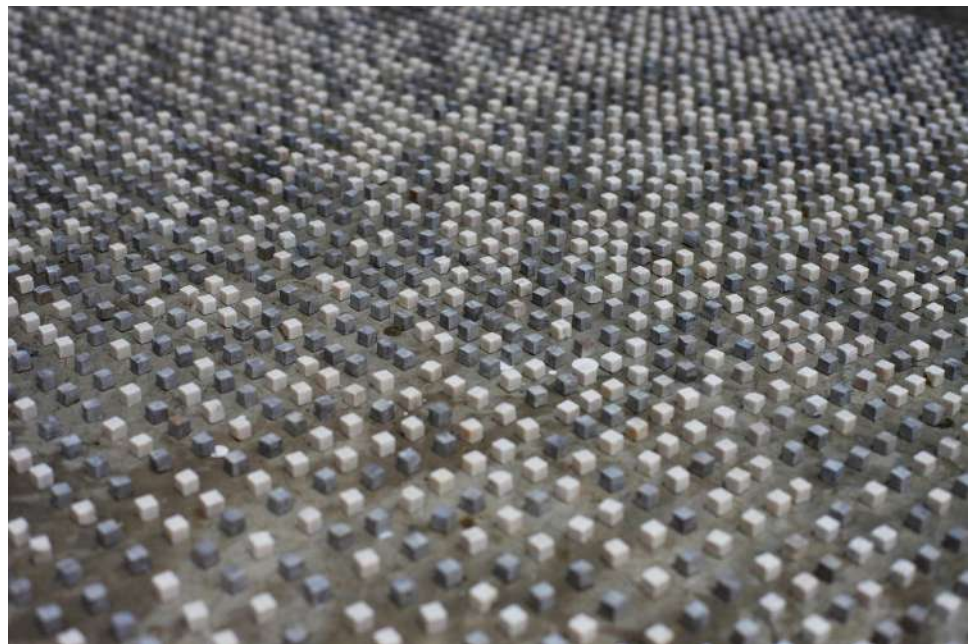
embroidery on silk

300 x 969.5 x 3.5 cm

(total of 7 panels, 300 x 138.5 x 3.5 cm each)



Again
2013
white marble, limestones and stones
150 x 150 x 150 cm



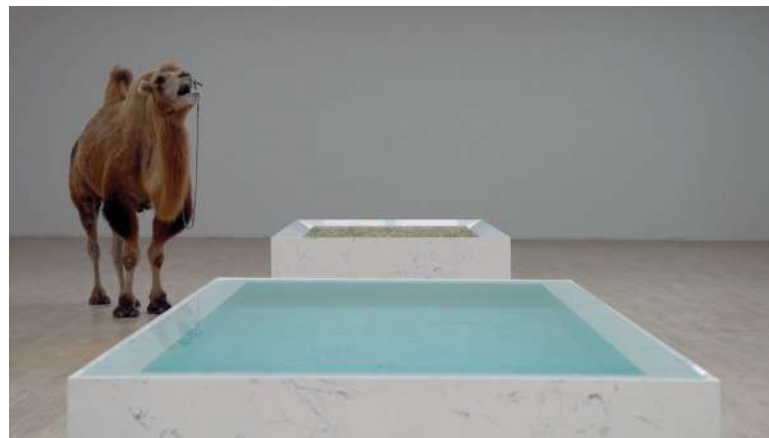
Countless
2014
damaged Buddhist statues from various
dynasties, limestone, white marble
dimensions variable



Project Taklamakan
2016
electric cable, transformers, refrigerator;
HD colour video with sound
15 mins 31 secs



Suit
2016
suits, letter
dimensions variable



Camel
2017
marble, mineral water
dimensions variable

In *Control* series (2015–), Zhao Zhao takes the bottle gourd as a metaphor for the manipulated subject. The bottle gourd is probably one of the earliest cultivated plant and has various functional, ritualistic and symbolic uses in different countries and cultures: from food and medicine, to being containers, artefacts and musical instruments. In Chinese beliefs, it symbolises protection and good luck, happiness and longevity. A fast-growing and productive plant, it is also associated with wealth and fertility. The shape of the bottle gourd resembles the figure “8” which suggests prosperity and infinity. Because of these auspicious connotations, the bottle gourd has long been cultivated as decorative products. For more visual appeal and purposes of mass production, techniques are developed for growing bottle gourds that accentuate its shape and maintain consistency of form. While the nature of the plant offers the condition for manipulation, its form provides the impetus for its control. The interest in exploring manipulated form and the transformation of something natural and nonuniform to become cultural and defined is a key strand in Zhao Zhao’s *Control* series. To explore and develop this idea, he acquired a piece of land in Shandong in 2015 and started growing bottle gourds, observing

closely their characteristic. Experimenting with their manipulation, he grows the top part of the bottle gourds in moulds he created while allowing the bottom part of the plant to grow freely. The artist then reproduces these bottle gourds, casting them in different materials such as stone and steel. In this exhibition, a group of four bottle gourds, reproduced in marble in actual size, is shown. What is seen here is a different strategy for unravelling expressions of individualism, a dominant trait in Zhao Zhao’s works. Control and freedom are conjoined and resistance to regularity seeps through in the materiality of stone, each unique in its pattern, composite and density. In juxtaposition, the centrepiece of the exhibition is an enlarged bottle gourd casted in stainless steel, an industrial mass production process that smooths out all traces of distinguishing features. This large sculpture is set atop a customised wooden furniture made with the traditional woodworking technique of mortise and tenon joint and here, another dimension of the work is presented as the ingenuity and individuality of traditional craftsmanship counters the dispassionate process of industrial mass production.



Control
2018-2019
HD colour video with sound
9 mins 42 secs
edition of 6

Control
2018-2019
aluminum
310 x Ø 90 cm



What can also be observed from both series, *Control* and *Constellations*, presented in the exhibition is a shift of focus in Zhao Zhao's artmaking process. Beyond the guerrilla-style interventions and works that respond to spontaneous events and observations, there is a deeper and drawn out process of contemplating the conditions of control that transcends particular instances of political, ethical and social significance. In addition, his persistent interest in Chinese history, tradition, craft and culture raised to the surface and takes a more prominent role in the artistic production. Time is slowed down in his artmaking as Zhao Zhao partakes in a long period of farming (the first iteration of *Control* appeared only in 2018, three years after he started growing bottle gourds) and incorporates traditional skills – a painstaking, delicate production process. Juxtaposing the speed (and ferocity) of industry and technology with the deliberateness and delicateness of craft, the two series presented in the exhibition, *Control* and *Constellations*, mark another stage of the artist's use of materialised forms that uncover the gaps in conditioning control, and are, at the same time, embodiments of a quiet desistance from the conditions of living in a capitalised world of conformity.

Control
2019
stainless steel and rosewood
247.5 x 130 x 130 cm







Control #2
2019
marble
80 x 22 x 30 cm



Control #4
2019
marble
61 x 16 x 24 cm



Control #6
2019
marble
61 x 26 x 17 cm



Control #7
2019
marble
91 x 21 x 26 cm

ZHAO ZHAO

Born in 1982, Xinjiang, China
Lives and works in Beijing, China

Education

2003 B.F.A. Department of Oil Painting, Xinjiang Institute of Arts, Xinjiang, China

Solo Exhibitions

2019 *Control*, Mizuma Gallery, Singapore
Control, Roberts Projects, Los Angeles, United States

2018 *Control*, Carl Kostyal Gallery, London, England
Repetition as Art: ZHAO ZHAO Takes Action, Osage Gallery, Hong Kong
In Extremis, Tang Contemporary Art Beijing, Space I, Beijing, China
One Second-One Year, Tang Contemporary Art, Hong Kong

2017 *Zhao Zhao-Giorgio Morandi*, 305 Space, Beijing, China
5th Art Basel Hong Kong, Tang Contemporary Art, Hong Kong
Desert Camel, Tang Contemporary Art Beijing, Space II, Beijing, China
In the Desert Below a Constellation in the Sky, Tang Contemporary Art Beijing, Space II, Beijing, China
Selfportrait, Lin & Lin Gallery, Taipei, Taiwan

2016 *Zhao Zhao*, Tang Contemporary Art, Beijing, China
Solo Exhibition, Zhao Zhao, Tang Contemporary Art, Hong Kong

2015 *Zhao Zhao: Constellations II*, Chambers Fine Art, New York, United States
Zhao Zhao, Carl Kostyal, Stockholm, Sweden
Omnipresent, Roberts & Tilton, Los Angeles, United States

2014 *Untitled – Zhao Zhao*, Platform China Contemporary Art Institute, Beijing, China
Zhao Zhao: Uncertainty, Chambers Fine Art, Beijing, China
How-Zhao Zhao, Platform China Contemporary Art Institute, Hong Kong

2013 *Zhao Zhao: Constellations*, Chambers Fine Art, New York, United States
Nothing Inside II, Alexander Ochs, Berlin, Germany
A Sense of Security: Zhao Zhao, Platform China Contemporary Art Institute, Beijing, China
A Sense of Security II: China Likes Me and I Likes China, Platform China Contemporary Art Institute, Beijing, China

2012 *Nothing Inside*, Alexander Ochs, Beijing, China

2011 *According to Zhao Zhao*, Chambers Fine Art, Beijing, China
Naked Walking, Alexander Ochs Galleries, Berlin, Germany

2009 *5113*, 51 Square meters Project, Tai Kang Space, Beijing, China

2008 *Da Quan Gou*, CAAW, Beijing, China

Group Exhibitions

2019 *A Fairy Tale in Red Times*, NGV International, Melbourne, Australia
Entropy, Faurschou Foundation Venice, Venice, Italy
Now is the Time-2019 Wuzhen Contemporary Art Exhibition, Wuzhen, China

2018 *Suspended, Undecided*, Tang Contemporary Art, Bangkok, Thailand
The Street. Where the world is made, MAXXI Museum, Rome, Italy
Villain, 2018 West Bund, West Bund Art Center, Shanghai, China
Edge of the Wonderland, Thailand Biennale Krabi 2018, Krabi, Thailand
Entropy, Faurschou Foundation, Beijing, China
Everyday Legend, Birmingham City University, England, United Kingdom
Annual Arts Exhibition between China and Portuguese-speaking Countries-The Universe, Ox Warehouse, Macau, China
One Way Or Another, Roberts Projects, Los Angeles, United States
Frontier - Re-assessment of Post-Globalisational Politics, OCAT Institute, Beijing, China
Elias Crespín & Zhao Zhao, HdM Gallery, London, United Kingdom

2017 *Islands, Constellations and Galapagos*, The Sixth Edition of the Yokohama Triennale, Yokohama, Japan
Frontier - Re-assessment of Post-Globalisational Politics, OCAT SHANGHAI, Shanghai, China
The 2nd Session of Changjiang International Photography & Video Biennale, Changjiang Museum of Contemporary Art, Chongqing, China
Nothing is True, Everything is Permitted, Tang Contemporary Art Center, Beijing, China

2016 *The Exhibition of Annual of Contemporary Art of China*, Minsheng Art Museum, Beijing, China
Round Table Discussions, Lin & Lin Gallery, Taipei, Taiwan
Jungle III - Common, Platform China Contemporary Art Institute, Beijing, China
Precariat's Meeting, Ming Contemporary Art Museum, Shanghai, China
Social Theater: Participation and Sharing - The 5th Chongqing Biennale, Sichuan Fine Arts Institute, Sichuan, China
STRESS FIELD, 4th Documentary Exhibition of Fine Arts, Hubei Museum Of Art, Wuhan, China
Post-sense Sensibility: Trepidation and Will, Shanghai Ming Contemporary Art Museum, Shanghai, China
Voyages, H Queen's, Hong Kong

2016 *Taklamakan Project 2016*, Art Basel Hong Kong Film Sector, Hong Kong
The Decameron-BMCA Documenting Art, Blue Mountain Contemporary Art, Beijing, China
Everyday Legend, Shanghai Minsheng Art Museum, Shanghai, China
Trepidation and Will, Minsheng Art Museum, Beijing, China
Messages From The Ruin, Asia Art Center, Taipei, Taiwan
Northern Land, Southern Seas, Tang Contemporary Art, Bangkok, Thailand

2015	<p><i>Spirit</i>, PAC PADIGLIONE D'ARTE CONTEMPORANEA, Milan, Italy</p> <p><i>BEYOND STUFF</i>, Mizuma Art Gallery, Tokyo, Japan</p> <p><i>Fusion: Chinese Contemporary Art since the 1950s</i>, Wanlin Art Museum, Wuhan University, Wuhan, China</p>	2010	<p><i>51 m2: 16 Emerging Chinese Artists</i>, TaiKang Space, Beijing, China</p> <p><i>Reflection of Minds</i>, MoCA Shanghai Envisage III, Shanghai, China</p> <p><i>Conception as Enzyme</i>, A4 Gallery, Chengdu, China</p> <p><i>Sharism. Get it Louder 2010</i>, Beijing/Shanghai, China</p> <p><i>3 + X</i>, Kunsthalle Lophem, Center for Contemporary Art (CAAW), Beijing, China</p> <p><i>No-Name Station-China</i>, Australia Contemporary Art Exhibition, Iberia Center for Contemporary Art, Beijing, China</p> <p><i>Interpret Out of Context</i>, T Space, Beijing, China</p> <p><i>Moving!</i>, Li Space, Beijing, China</p> <p><i>The Burden of Representation</i>, Osage Gallery, Hong Kong</p> <p><i>Also Space</i>, C-Space, Beijing, China</p> <p><i>Archives</i>, Osage Gallery, Hong Kong</p>
2014	<p><i>My Generation: Young Chinese Artists</i>, Orange County Museum of Art, California, United States</p> <p><i>Zero Tolerance</i>, MoMA-The Museum of Modern Art PS1, New York, United States</p> <p><i>Unlived by What is Seen</i>, Tang Contemporary Art Center, Pace Gallery, and Galleria Continua, Beijing, China</p> <p><i>WORMHOL: GEO—ATTRACTION</i>, Lin & Lin Gallery, Taipei, Taiwan</p> <p><i>My Generation: Young Chinese Artists</i>, Tampa Museum of Art, Tampa, Florida, United States</p> <p><i>Time is a Saw: Established and Emerging Contemporary Chinese Artists</i>, Crossman Gallery, University of Wisconsin-Whitewater, Wisconsin, United States</p> <p><i>ART14 London</i>, London, Britain</p> <p><i>China: Focus</i>, The Armory Show 2014, Chambers Fine Art, New York, United States</p> <p>19th Biennale of Sydney, Sydney, Australia</p>	2009	<p><i>Art Economies Beyond Pattern Recognition</i>, Osage Gallery, Shanghai, China</p> <p><i>Personal Space</i>, 24 HR Art-NT Centre for Contemporary Art, Darwin, Australia</p> <p><i>Work in Progress: How Do Artists Work</i>, Iberia Center for Contemporary Art, Beijing, China</p>
2013	<p><i>More than Meets the Eye</i>, Mizuma & One Gallery, Beijing, China</p> <p><i>The 14th OPEN Performance Art Festival</i>, Space Station, Beijing, China</p> <p><i>Read</i>, Leo Xu Projects, Shanghai, China</p> <p><i>Jungle II—A Thriving Morphology: Theory Of Relativity</i>, Platform China Contemporary Art Institute, Beijing, China</p> <p><i>Individual Growth - Motive Power of Contemporary Art</i>, Tianjin Art Museum, Tianjin, China</p> <p><i>Groundwork Community</i>, TaiKang Space, Beijing, China</p> <p><i>FUCK OFF 2</i>, Groninger Museum, Groningen, Netherlands</p> <p><i>China China</i>, Pinchuk Art Centre, Kiev, Ukraine</p> <p><i>Game of Power</i>, Asian Art Museum, Berlin, Germany</p> <p><i>Pessimism or Resistance</i>, Taikang Space, Beijing, China</p> <p><i>Marcel Duchamp and/or/in China</i>, Ullens Center for Contemporary Art (UCCA), Beijing, China</p> <p><i>ON/OFF: China's Young Artists in Concept and Practice</i>, Ullens Center for Contemporary Art, Beijing, China</p>	2008	<p><i>Delirious Beijing</i>, PKM Gallery, Beijing, China</p> <p><i>Insomnia</i>, Bizart Art Center, Shanghai, China</p> <p><i>Landscape Topology</i>, Magee Art Gallery, Beijing, China</p> <p><i>Chinese Freedom</i>, T Space, Beijing, China</p> <p><i>Interposition 366</i>, Zendai Moma, Shanghai, China</p>
2012	<p><i>The Worst Show</i>, Gland, Beijing, China</p> <p><i>Detached Involvement</i>, Newageart Gallery, Beijing, China</p> <p><i>Future Exhibition</i>, CAFA Art Museum, Central Academy of Fine Arts, Beijing, China</p>	<h2>Awards</h2>	
2011	<p><i>Catching the Moon in the Water</i>, James Cohen, New York, United States</p> <p><i>Image, History, Existence, TAIKANG Life 15th Anniversary Art Collection Exhibition</i>, National Art Museum of China, Beijing, China</p> <p><i>5 x 5 Castello 11</i>, Premi International d'art contemporani Diputacio de Castello, Castello, Spain</p> <p><i>1 x 1: A Cross-strait-four-regions: Artistic Exchange Project</i>, He Xiangning Museum, Shenzhen, China; Hong Kong Arts Centre, Hong Kong; and Kuandu Museum of Fine Art, Taipei, Taiwan</p> <p><i>Freestyle</i>, Li Space, Beijing, China</p>	2019	Artist of the Year Award, 13th Annual Award of Art China (AAC)
		2017	Shortlisted, Young Artist of the Year Award, 11th Annual Award of Art China (AAC)
<h2>Public Collections</h2>			
<p>Daimler Art Collection, Berlin, Germany</p> <p>DSL Collection, Paris, France</p> <p>The Guy & Myriam Ullens Foundation, Switzerland</p> <p>Tiroche DeLeon Collection, Paris, France</p> <p>White Rabbit Collection, Sydney, Australia</p>			

CONTROL

ZHAO ZHAO

20 September - 20 October 2019

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MIZUMA GALLERY

Executive Director Suelo 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. In 2014, the artist residency space "Rumah Kijang Mizuma" opened in Yogyakarta, Indonesia, to create a new platform for dialogue by supporting exchanges between East Asian and Southeast Asian artists. In 2018, a new gallery space, "Mizuma, Kips & Wada Art" opened in New York, USA, as a shared collaboration between Mizuma Gallery from Tokyo and Singapore, Kips Gallery from New York, and Wada Garou from Tokyo.

Mizuma Gallery features the works of Japanese artists including Aida Makoto, Aiko Miyana, Amano Yoshitaka, Ikeda Manabu, Tenmyouya Hisashi, and Yamaguchi Akira. Moreover, it showcases the works of renowned 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 regularly in various regional and international art fairs.

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