



HAN BING

REVERSED DREAMSCAPES

HUA
GALLERY
contemporary chinese art

First Published and distributed by

H U A
G A L L E R Y

contemporary chinese art

Unit 7B, Albion Riverside
8 Hester Road
Battersea
SW11 4AX

E: info@hua-gallery.com
W: www.hua-gallery.com

2013 Hua gallery

All rights reserved
No content of any kind
Featured in this publication
may be copied, modified, or
distributed in any way.
The use of any such material
on any other environment is
strictly prohibited.

THE WORD HUA MEANS TO PAINT, OR A PAINTING, IN CHINESE.

Hua Gallery specialises in the exciting and sometimes controversial space that is Chinese contemporary art.

As Chinese contemporary art continues to fascinate and intrigue collectors around the world, demand and appetite for fresh and innovative art from this fast-changing region continues to escalate.

Hua Gallery represents and exhibits cutting edge, stimulating works by established contemporary Chinese artists, as well as emerging contemporary Chinese artists who are not as yet internationally recognised.

Hua Gallery adopts a distinctive business strategy by acquiring works from artists before selling them, as well as by exhibiting and selling works by artists on a commissions basis - an approach which demonstrates a passion, dedication and commitment to the artists and also, importantly, provides confidence to art collectors who trust the gallery to help expand their collections.

Hua Gallery's founder and director, Shanyan Koder, has developed strong relationships with her artists, and hopes to build a Chinese contemporary art collection in her gallery that is different and inspirational. Every artist represented by Hua Gallery is chosen for their artistic individuality, the creative symbolism in their work, and the emotional energy their work creates.

Hua Gallery is situated on the Albion Riverside, a prestigious residential block on the Battersea riverside, designed by world-renowned architects Foster and Partners. With close to 2,000 square feet of gallery space, Hua Gallery is London's only Chinese contemporary art gallery with a permanent exhibition space of this size and scale.

REVERSED DREAMSCAPES

HAN BING

Raised in a small village in rural China, Han Bing is a Beijing-based multidisciplinary artist whose language encompasses photography, performance, installation and painting. Han Bing's main research is centred on the critical theme of modernisation in China today, and delves into issues caused by the frantic and dramatic urban transformation of the country. His work investigates the bifurcated reality of Chinese economic development, which if on the one hand presents progress and wealth for some individuals, on the other hand generates what art critic Zhuang Jia defines as "new capitalistic problems[...]such as soaring inequalities, increasing materialism and consumerism, a collective nihilism, and a lack of human care."¹

This duality of Chinese economic development plays a crucial role in Han Bing's conceptual photographic series 'Urban Amber'. The artist creates exquisite landscapes in which the image of modern China is ambiguously reflected within resplendent and polluted fragments of urban transformation. Mirroring China's pursuit of modernity and its desperate desire to achieve a better life, the visions of these dazzling skyscrapers remain totally appealing until one becomes aware that they are embraced by rivers in which industrial waste and rubbish are gently floating. As art critic Maya Kóvskaya notes "like amber, these rivers capture the sediment of times, showing us through a mirror darkly, the underbelly of China's fantasy of modernity."²

Han Bing's photographs, whose texture is reminiscent of Impressionistic paintings, encapsulate scenes of this era of frenzied construction, where the stunning reverie of urbanisation is intermingled with the polluted destruction of the environment. Both atmospheric and dense, exuding the beauty of a mirage and bearing the detritus of time, these images oscillate between pleasure and pain, taking their ultimate shape in reversed dreamscapes.

Dagmar Carnevale Lavezzoli

1 Jia Zhuang, New York Art, *The Other Shore of Desire: Han Bing on Modernization and Marginalization*, www.hanbingart.com

2 Kóvskaya Maya, *Eroticizing the Everyday: Possession, Desire, and Everyday Dramas in China's Theater of Modernization*, www.hanbingart.com

HUA GALLERY'S INTERVIEW WITH HAN BING

Hua Gallery: Looking at your work one is immediately struck by the element 'rubbish' which is a recurrent aspect in your art. In the Urban Amber series this element is also predominant and presented in an ambiguous yet beautiful way. Can you tell us a bit about the inspiration behind this? And how do you connect this element with urban development?

Han Bing: Breathing pollution, drinking the filthy water, watching plastic bags dancing in the air, those are my current living conditions. Looking back at my childhood, I remember that there were thousands of stars blinking in the sky. I used to scoop up water with my hands and take a big mouthful directly from the river. Now, those once clear rivers have become sewage ditches. I feel so sad that this is what I live with now. The worse thing is that countless people, animals and landscapes are also suffering from these dramatic environmental changes. I feel so terrible when I walk by those once clean rivers. However, what saddens me even more is the way people seem to be numb to the situation.

The Urban Amber series was created directly from the reflections in contaminated rivers. In the photos, one can see the reflected buildings with pollutants floating in the sky. It makes the scene more vivid to people and helps them to realise the serious damage that humans cause to the environment. Through this veil of dirty water, the cities appear to be illusory and dreamlike. Although the illusion is not a splendid one, it conveys depravation. [It is similar to when] some people dress beautifully, but whose souls are missing direction deep down. I want to provide a mirror for this, a reflection that reveals this deprivation. It's as if our human dominated world is trapped in amber, a dying civilization congealing in our own materialistic desires. Modernization, urbanisation, industrialization, globalization, etc. they are all suspended within Urban Amber. It also serves as a testimony of our age for the future. We will drive this world that is full of our lust

for the superfluous to destruction. And humans, as the dominant species of this flourishing civilization, will be passing with it. Those things good and bad are all frozen in Urban Amber as a self-portrait of the current time.

HG: Most of your works inspire people to reflect upon the problems that objectively exist in modern China. As the recorder and the creator, what is the problem you are most concerned with in China right now? How do you combine these questions into your work?

HB: Ever since the implementation of reform and the 'open policy' in China, the rapid urban development has resulted in a complete demolition of many facets of our culture; such as ecology, agriculture, and tradition. The enforced birth control policy, and the enclosure movement are both the products of Chinese modernization.

I am currently working from three angles. The first is sexual passion. By using the communication of myself/subject and object as medium, it presents the connection between relationship problems and the material world and then discusses the crisis of belief and emotion that exists in human society.

Secondly, is the practical reality about our disappearing culture and social change, and later on the relationship between the individual living conditions of people and national campaigns. Last but not least is [looking at] civilization from the angle of nature; looking at humankind's material society and ecological society with a broader mind. For example, the Urban Amber series is telling a story of material consumption and the ecological environment.

HG: As modernization is the cause of so much pollution and social discrepancy, how do you regard the traditions and culture of the Chinese countryside in relation to modern times?

HB: There were more than fifty well-preserved minority cultures thirty years ago. This isn't the case anymore. Nowadays, Mandarin and English dominate Mainland China. This phenomenon has led to

the disappearance of the minority languages. Therefore, it accelerates the extinguishment of those unique minority cultures. Not only are the cultures threatened by rapid development, but also by the changing environment. Before the 1980's, the countryside had irrigation and garbage collection systems. The people dwelling in the countryside even had their own well-developed biogas systems. However, when the tornado of urbanization whirled into the villages, millions and millions of hectares of natural lands were damaged within a few decades. The urbanization didn't even bring a garbage disposal system to the countryside. Garbage now occupies what was once beautiful landscape.

Ironically, all those industries that endanger people's lives (such as the automotive industry, nuclear testing, aeronautical engineering, military science and technology, etc.) are now prosperous. In contrast, our closest friends, nature and culture, are suffering from the development by the loss of minority culture and language, the deficiency of belief together with the extinction of species, the demolition of forest cover, and the occupation of cultivated land. People are plunged into an abyss of misery. The desire for expansion not only forces our planet to be the private property of human beings, but also invades outer space. Therefore both outer space and the earth are in danger of human invasion. Modernization should be [evidenced by] freedom, equality, and democracy instead of the one-sided pursuit of materialization.

We have to look at modernization in a dialectical way. For example, the development of the Internet has helped to open the world and promote creativity. From that point of view, one can say that the modernization helps to improve living conditions. However, for the time being, the developing countries should put more emphasis on protecting the local traditional culture and the ecological environment instead of blindly developing [the different types] of industries. For instance, reutilization of electronic waste and industrial refuse, protection of forests and animals as well as making the best of solar energy, and setting up local language and culture courses should all be added to the [collective] to-do list. It is our duty and responsibility to reduce the gap, which we created through the development of human society, between the nature and traditional culture.

COILED DRAGON PILLARS: URBAN AMBER
2007
100 X 150 CM | 60 X 90 CM
C-PRINT



DIONYSUS BRIDGE GARBAGE STATION: URBAN AMBER

2005

100 X 150 CM | 60 X 90 CM

C-PRINT



EAST WIND II: URBAN AMBER
2005
100 X 150 CM | 60 X 90 CM
C-PRINT



GROVE I: URBAN AMBER
2011
100 X 150 CM | 60 X 90 CM
C-PRINT



GOLD AUTUMN: URBAN AMBER
2005
100 X 150 CM | 60 X 90 CM
C-PRINT



ENDLESS ROAD: URBAN AMBER
2005
100 X 150 CM | 60 X 90 CM
C-PRINT



FALLEN LEAVES, JADE WATER, STREET WALKERS: URBAN AMBER
2005
100 X 150 CM | 60 X 90 CM
C-PRINT



INDIGO NIGHT: URBAN AMBER
2005
100 X 150 CM | 60 X 90 CM
C-PRINT



EAST WIND I: URBAN AMBER
2005
100 X 150 CM | 60 X 90 CM
C-PRINT



PLAZA OF DIONYSUS BRIDGE: URBAN AMBER
2005
100 X 150 CM | 60 X 90 CM
C-PRINT



POLLUTED VEIL OF LACE: URBAN AMBER
2005
100 X 150 CM | 60 X 90 CM
C-PRINT



RED FLAGS FLYING ON SKYLINES CRANES: URBAN AMBER

2005

100 X 150 CM | 60 X 90 CM

C-PRINT



THE STARS LIGHT OUR WAY: URBAN AMBER
2005
100 X 150 CM | 60 X 90 CM
C-PRINT



THE COMMERCIAL CENTER: URBAN AMBER
2011
100 X 150 CM | 60 X 90 CM
C-PRINT



ROSE RIVER: URBAN AMBER
2011
78 X 135 CM
C-PRINT



BLACK GROVE: URBAN AMBER
2009
100 X 150 CM | 60 X 90 CM
C-PRINT





TOWER: URBAN AMBER
2007
100 X 150 CM | 60 X 90 CM
C-PRINT

TWILIGHT HIGH-RISE: URBAN AMBER
2005
100 X 150 CM | 60 X 90 CM
C-PRINT



B I O G R A P H Y
HAN BING



Han Bing was born in 1974 in Jiangsu Province, PRC. He lives and works in Beijing.

Han Bing grew up in an impoverished village in China and labored for fifteen years in the rural areas. He engages in performance art, photography and painting, installation art, documentary video and media art, and social projects.

EDUCATION

1996

B.A. at Xuzhou Fine Art University

1999

Advanced Studies at Central Academy of Fine Arts, Beijing

SOLO EXHIBITIONS

2013

Reversed Dreamscapes, Hua Gallery, London, UK

2010

A cry from the narrow between: Han Bing With Tejal Shah, Espace Gallery, New Delhi, India

Were desecrated in order to be tried (Forever): Han Bing, Khoj Space, New Delhi, India

2008

The Walking the Cabbage Project (2000-2008), The International 3, Manchester, UK

2007

Everyday Desire in the Theater of Chinese Modernization, Beursschouwburg Art Center, Brussels, Belgium

The Fatalistic Language of Things: Han Bing, Columbia Museum of Art, USA

Age of Big Construction, Beijing New Art Projects Space, Beijing

Mortal Worlds, Reflex Gallery, Paris, France

The Green Walking Movement in Columbia, USC Campus, State Capitol Building, Columbia Museum of Art Plaza, Columbia, USA

Age of Big Construction, Beijing New Art Projects Space II, Beijing, PRC

On the Stage of Modernization: Han Bing, Deborah Colton Gallery, Houston, USA

Walking the Cabbage across America, Los Angeles, Berkeley, Oakland, San Francisco, Houston, Miami, Brooklyn, Queens, Manhattan, Natchez, Columbia, Baton Rouge, USA

2006

Other Modernities: Han Bing, Bamboo Lane Gallery, Los Angeles, USA

The Other Shore of Desire, UCLA Center for Chinese Studies, Los Angeles, USA

Love in the Age of Big Construction, IEAS Center, University of California, Berkeley, USA

Han Bing—Quotidian Iconic & Orimoto Tatsumi—Quotidian Holy Mother, Jing Art Gallery, Shanghai, PRC

Walking the Cabbage in Tokyo, Ginza, Harajuku, Akihabara, Shinjuku, Tokyo subway lines, Shin Tokorozawa, Shibuya, Japan

2004

Walking the Cabbage on the Great Wall, Jiaoshan, Shanhaiguan, Jinshaling Great Wall, PRC

2002

Strolling Bones II, Guangzhou Art Museum, PRC

2001

Walking the Cabbage in Beijing, Beijing Subways and bus-lines, Military Museum, Wangfujing, Tiananmen Square, Beijing, PRC

2000

Strolling Bones, Beijing Film Studios, Beitaping Zhuang and other Beijing locales, PRC
Fixed in Place, Beijing Train Station, Dianmen, Bell Drum Tower, National Art Museum of China, Beijing, PRC

Walking the Cabbage Projects, (2000-2008, Performance) Beijing, (Beijing Film Studios, Beijing Subway, Beijing locales) Manchester, Brussels, Paris, Houston, Los Angeles, Berkeley, Oakland, San Francisco, Houston, Miami, Brooklyn, Queens, Manhattan, Natchez, Baton Rouge, Columbia, Tokyo

SELECTED GROUP EXHIBITIONS

2012

The Secret Life of Plants, Exhibit 320, New Delhi, August,
Theatre de la Modernisation, Hotel Scribe, Paris, May.

Paradise Now, curated by Cis Biernickx, Beursschouwburg, Brussels,
Sooooooooooooooooo viele!!! Gruppenfotografien seit 1840, photography exhibition, curated by Fritz Franz Vogel, Arthall, Memmingen,

2011

Vous avez dit Révolution?, Maison de la Chine, Paris, November

In You is the Illusion of Each Day, Latitude 28, New Delhi, October.

Staging Selves: Power, Performativity, and Portraiture, Sakshi Gallery, Mumbai, September

Middle East, Middle Kingdom, curated by Pia Copper, Etemad Gallery, Dubai, September.

New Age: New Media, traveling exhibition curated by Reg Newitt and Wangboqiao, CAFA Art Museum – Beijing; Jinan Yuan Bo Yuan International Exhibition Center – Jinan; Hangzhou Art EXPO – Hangzhou; Sichuan Fine Art Academy Art Gallery – Chongqing; QUT – Brisbane; Songzhuang Art Center – Beijing; 146 Gallery, Arts Tas – Hobart; Federation Square – Melbourne; April to July

Excrescence, curated by Maya Kóvskaya, The Guild Gallery, Mumbai, India.

10th Korea Performance Art Spirit (Kopas), Korea Experimental Arts Festival (KEAF), curated by Kim Baekki, Seoul, Korea

Homologous the actual and virtual —Beijing New Media Arts Exhibition, Shong

Zhuang Art Center

NEW AGE: Australia-China International New Media Arts Exhibition, Chinese Central Academy of Fine Arts Museum, Yuanboyuan International Exhibition Center, Hangzhou Art Expo. Sichuan Art Academy, Chongqing. Songzhuang Art Museum. The Art Yard, Lhasa. Beijing, PRC
The Document Exhibition of Chinese Performance Art——1985-2010, Shong Zhuang Art Center

2010

Pot Luck: food and art, PM Gallery & House, London, UK
The 12th Venice Architecture Biennale, Venice, "Detour" International Exhibition, "Detour", Bund 18, Zhongshan Dong Yi Road, Some place else, LIMN Gallery, San Francisco, USA
Pot Luck: food and art, Aberystwyth Art Centre, Wales, UK
KHOJ International Artist Workshop, New Delhi, India.

2009

Some place else, LIMN Gallery, San Francisco, USA
Pot Luck: food and art, New Art Gallery, Walsall, UK
The 10th Open International Performance Art Festival, Open Contemporary Art Center, Beijing, PRC
Proyecto Género III, Espace Cultural Ample, Barcelona, Spain
Made in China, Museum of New Art MONA, Art Channel Gallery, Beijing
Journey to the End of the Night, Yan Club Arts Center 798 Art Factory, Beijing, PRC
China Avant-Garde—Landscape in Transit, LIMN Gallery, San Francisco, USA
Action—Camera: Beijing Performance Photography, Morris and Helen Belkin Art Gallery, The University of British Columbia, Vancouver, Canada
Made in China—Five Year Anniversary Exhibition, Espace Cultural Ample, Barcelona, Spain

2008

Asia Triennial Manchester 2008 (ATM 08), Manchester, England, UK
Texas Collects Asia: Contemporary Art, The Trammell and Margaret Crow Collection of Asian Art Museum, Dallas, USA
China... Forward!!! Tsum, 莫斯科, Galerie Albert Benamou, Paris, France
Memory, Red Star Gallery, 798, Beijing, PRC
Proyecto Género II, Espace Cultural Ample, Barcelona, Spain
Multiple Realities, F2 Gallery, Beijing PRC
Interval of Silence, Red Star Gallery, 798, Beijing, PRC
Kitai Vperiod!!! China, Forward!!!, Tsum, Moscow, Russia
Detour Paris, Centre Pompidou, Paris, France
China Under Construction II, Fotofest 12th Photography Biennial, Deborah Colton Gallery, Houston, USA

2007

Rencontres D'Arles Photography Festival, China—Chai-na Exhibition, Arles, France
Third Annual Sino-Japanese International Performance Art Exchange, Beijing, PRC
Performance Festival Pasage de la Paz, Espace Cultural Ample, Barcelona, Spain
Love Expo, OFF *Ample, Espace Cultural Ample, Barcelona, Spain
China Under Construction I, Deborah Colton Gallery, Houston, USA
Dragon's Evolution: Chinese Contemporary Photography, China Square, NYC, USA
Detour Exhibition, Director's Art Club, New York City, USA
Night and Day Contemporary Art Exhibition, AKA Gallery, Rome, Italy
China's Performance Art Photography, Inter Arts Center, Beijing
The First Exhibition of Art Documents, Shangshang Art Museum, Beijing, PRC
Barcelona—Paris—Pekin, Espace Cultural Ample, Barcelona, Spain
Three Dimensions, Front Line Contemporary, Beijing, PRC
Dragon's Evolution, 798 International Art Festival, Beijing, PRC
Fractured Visions: Chinese Video Art, Center for Asian Studies, University of South Carolina, USA
The Fragmented Gaze: Video Art from the PRC, Deborah Colton Gallery, Houston, USA

2006

Proyecto Género, Espace Cultural Ample, Barcelona, Spain
Misalignments: Chinese Performance Art Documental, University of California, Berkeley, Institute of East Asian Studies, USA
Engagements and Estrangements, Contemporary Chinese Exchange, Toronto, Canada
The Nekromantics, Temporary Contemporary, London, UK
Open International Performance Art Festival, Must Be Contemporary Art Center, 798, PRC
Beyond Experience: The New China, Arario Beijing, PRC
UNESCO's Together with Migrants Festival, SOHO, Beijing, PRC
China—Chai-na Exhibition, Dashanzi International Art Festival, 798 Factory, Beijing, PRC

2005

Tian An Men- Gate to Heaven, Fotografiemuseum (FOAM) Amsterdam, Netherlands
China Action 1: Video Art Exhibition, Centre Chorégraphique National de Tours, France
Ambiguity: Hide Dimly, Zero Field Art Center, 798 Factory, Beijing, PRC
Transborder Language Performance Art Exhibition: DIAF & Beijing Tokyo Art Projects, Beijing, PRC
Vehicle and Mirror Exhibition, Beijing New Art Projects, 798 Factory, Beijing

2004

Performance Art in 798: Photographic Memory, Thinking Hands Projects, Beijing, PRC
Tian An-Men, Chinese-Eyes Gallery, Paris, France
Sense of Fragility Exhibition, Italian Embassy, Beijing, PRC

2003

The First Dadao Live Art Festival, 798 Factory, Beijing, PRC
I'm China—China Photography and Video 2003, SOHO, Beijing, PRC
The Beautiful Life Exhibition, SOHO, Beijing, PRC
DNA Visual Exhibition, Nanxincang, Beijing, PRC

2002

Pingyao International Photography Festival: New Chinese Photography, Shanxi, PRC
Act of Flying Live Art Performance Exhibition, Red Square Art Center, Beijing
Post-Revolutionary Era Video Exhibition, China New Media Art Space, Beijing
Red Square Contemporary Art Exhibition, Red Square Art Center, Beijing, PRC
To Each His Own Contemporary Art Exhibition, Guangzhou University, PRC
Sino-Japanese Performance Art Exhibition, Waterside Space, Guangzhou, PRC

2001

Knowledge is Power Exhibition, Beijing Book Building, PRC
Zero Degrees Contemporary Art Exhibition, Beijing Bridge Art Factory, PRC
Healing Contemporary Art Exhibition, Damu Space, Beijing, PRC
Dang Dot Com Performance Art Exhibition, Kaixin Leyuan, Beijing, PRC

2000

Man and Animal Performance Art Exhibition, Nanjing, PRC

1999

Chinese Central Academy of Fine Arts Oil Painting Advanced Studies Program
Graduate Exhibition, Chinese Central Academy of Fine Arts Museum, Beijing, PRC



HAN BING

REVERSED DREAMSCAPES

CURATED BY: DAGMAR
CARNEVALE LAVEZZOLI
DESIGN: NICHON GLERUM

HUA
GALLERY

contemporary chinese art

INFO@HUA-GALLERY.COM
+44 (0)20 7738 1215
WWW.HUA-GALLERY.COM