

Arario Gallery Shanghai

HAN Qingzhen: *A Beam of Light, A Cluster of Shade***Exhibition Highlights**

- As one of the fast-rising young artists in the UK and China, it is HAN Qingzhen's first solo exhibition at Arario Gallery Shanghai, along with JU Anqi's solo exhibition at the same time.
- The exhibition brings together HAN Qingzhen's newest series of large-scale paintings and prints. Behind the dynamic and spontaneous images, Han Qingzhen interprets her painting practice as a highly sophisticated system of self-development and automatism in the language of the abstract.



Title	A Beam of Light, A Cluster of Shade
Date	March.18 – April.28 2023
Location	ARARIO GALLERY SHANGHAI
Exhibited Works	Paintings and prints
Opening Time	TUE – SUN, 10:00 – 18:00 (Closed on Mondays) *Public viewing is possible from 5 pm, on 18 Mar

Arario Gallery Shanghai is pleased to present a solo exhibition of recent works by HAN Qingzhen, titled “*A Beam of Light, A Cluster of Shade*”, on view from March 18th to April 28th, 2023. The exhibition features the newest series of works by HAN Qingzhen, including large-scale paintings and prints, which have come as an artistic practice in the language of the abstract.

The exhibition “*A Beam of Light, A Cluster of Shade*” welcomes us to enter a vibrant natural landscape, with splashes of light, color, and lines cascading down all around us, jingling and twinkling. Behind the dynamic and spontaneous images, Han Qingzhen interprets her practice of painting as a highly sophisticated system of self-development and automatism. The artist's compositional touches indicate the abundant energy of mother nature, where the vibrant colors, dynamic lines, and complex textures jointly illustrate a magnificent and vigorous landscape through a unique perspective.

“Someone asked me why I paint abstracts. The world as the way I understand it can no longer be described in terms of abstraction and figuration, as Peter Doig said the creator must give color to the void. Regardless of the form of the language, taking apart each stroke and looking at it carefully for me is somehow giving tangible visual support to the perceived situation. What enlightens people also grows out of this, but there are thousands of ways to interpret it. I learned to make copperplate prints in my undergraduate, and my familiarity with surfaces, processes, and marks subconsciously became a way of drawing. The produced strokes, the intuitive strokes, the descriptive strokes, the correct strokes, the wrong strokes, the modified strokes, themselves and the play of perception constitute the visual logic in my works, which present a context of unexplained references and layers of fractures.”

Although the works in this exhibition take abstraction as the form of expression, they explore the implications of the ontological language of abstraction rather than the mere visual presentation of the images. The naturally loose and fluent structure of the subjects in the images creates an inconsistent viewing perspective, inviting the viewer into a wandering world of spirituality. The complex motifs, shapes, and brushstrokes form a strong codependent relationship that derives from the methodology of the artistic practice. The study of printmaking back in college has shaped her conceptual interpretation of surfaces and traces. HAN does not attempt to envision the ultimate imagery, yet follows the graphic logic of her strokes, as the enlightenment of creative and artistic language. Viewers with knowledge and encounters in Eastern art aesthetics would often find a sense of resonance and connection in her works.

HAN Qingzhen (b. 1990, Dalian, China) graduated from China Central Academy of Fine Arts in 2013 and received her Master's Degree from Goldsmith College, University of London in 2016. She currently lives and works in Beijing. HAN Qingzhen's work has been exhibited in major art museums and collected by important art institutions and foundations. HAN Qingzhen is interested in fragmented, loose, unstable visuals that oscillate between faint and powerful. Each image seems to suggest an event and time in progress, but the specific context and meaning are abstracted. The abstract strokes do not attempt to engage in discussions about universal values; they wish to construct independent systems of discourse and search for meaning and interpretation within them, and the images result in a record and reflection on the process of drawing.

Han Qingzhen studied in the second studio of the Printmaking Department of the Central Academy of Fine Arts at the studio of teachers: Zhou Jirong, Tang Chenghua, and Zhang Zhandi. The experience of printmaking made HAN Qingzhen familiar with the surface, production, and traces, which implicitly shaped her approach to painting during her later study abroad in England. The process of making brushstrokes and the game of perception gradually established the visual logic of the images, the mechanism of their birth relying on human movement, production, and tool characteristics. The process of making also brings reflection and re-evaluation, and all these methods play a role in forming the logic of the picture.

ARARIO GALLERY currently runs three spaces in Korea and China since 1989. Committed to discovering and promoting Asian artists in the international arena, Arario Gallery has been challenging the climate of contemporary art for the past thirty years. Embracing all genres of visual art, paintings, sculptures, film, and installation, Arario represents an exciting roster of artists who are at the frontier of experimental art from the 1970s to the contemporaries, underlining the dramatic history, culture, and society of the Asian region. Arario Gallery primarily promotes Asian and international artists through its space in Shanghai. In addition to diversifying its artist portfolio, Arario has shown a long-time commitment to incubating young artists who have been underrepresented. Arario Gallery now represents fifty artists from Korea, Japan, China, India, and Southeast Asian countries based on the fundamental belief of encompassing a diverse spectrum of generations in contemporary art and opening dialogues for creative pioneers.

From 2005 to 2012 in Beijing, Arario Gallery ranked among the most significant galleries in China, with groundbreaking exhibitions by various artists from across China, India, and South East Asia. Arario Gallery opened space at Hengshanfang, Shanghai, from August 2014 to June 2017 and is relocating to Westbund, Shanghai, in July 2017 to continue being a pioneer of modern art. With the advantages of a broad network operation, Shanghai is an emerging city as Asia's global art hub. Arario Gallery hopes to reinforce its position as an influential gallery with its artists representing various nations in Asia.

Arario Gallery will provide a convenient entry for writing a meaningful history of contemporary art in Asia with exhibitions through its vivid and diverse projects collaborating with museums and incorporations. These projects, carried out along with competitive artists from China and overseas, will contribute to the diversity and vitality of the Chinese art scene.

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HAN Qingzhen, *Light Clump*, 2023, Acrylic on canvas, 200 x 230cm

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HAN Qingzhen, Falling Shell Piece, 2023, Acrylic on canvas, 190 x 170cm

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HAN Qingzhen, Smoothness Cut, 2023, Acrylic on canvas, 170 x 190cm

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