



la nature

EL JUIF TEMPS



103

REN HAN PORTFOLIO

DU MOYEN AGE

la
Véritable
Histoire

TOME
II

Jean-andré
FAUCHER

la
Véritable
Histoire

TOME
I

Jean-andré
FAUCHER

YE SHUXIAN – MICHEL SAUQUET

La Passion

René-Victor Pilhes L'imprécauteur

ALBIN
MICHEL

Raoul Mille Les chiens ivres

ditions du Seuil

2.2022

CV

1984 Born in Tianjin, China
Lives and works in Beijing and Paris

Educations

2011 DNSEP(MFA) With Honors, Art Department,
École Nationale Supérieure d'Art de Nice, Villa Arson, France
2006 BA, Oil Painting Department,
Academy of Fine Arts Tianjin, China

Awards

2019 Artist Fellowship, Ministry of Culture, Department of Hauts-de-Seine, City of Montrouge, France
2017 The Rock Award, Wang Shikuo Award, Today Art Museum, Beijing, China

Solo Exhibitions (Selection)

2020 *Bibliothèque de Ren Han*, Yishu 8 Chez Tante Martine, Paris, France
2019 *Solo Show*, Raibaudi Wang Gallery, Paris, France
2017 *Void and Ashes*, Qi Mu Space, Beijing, China
2016 *Mirror Image*, C-Space, Beijing, China
2015 *Emergence*, LAB 47, Beijing, China
2014 *Emulating Nature*, C-Space, Beijing, China
2012 *Studiolo #2*, Less Is More Projects, Paris, France

Group Exhibitions (Selection)

2021 *Symbiose*, Asia Now, Zeto Art, Paris, France
Wake-Up Call, Poush Manifesto, Paris, France
2020 *A Kind of Form*, Song Art District, Beijing, China
2019 *A Ten Year*, OWSPACE X Taikang Space, Aranya, China
The Time in Between, George V Art Center, Beijing, China
64e Salon de Montrouge, Le Beffroi, Montrouge, France
2017 *A New Collection of Poetry*, AMNUA, Nanjing, China
Amassing Force – 2017 Wang Shikuo Award: Exhibition of Nominated Contemporary Artists, Today Art Museum, Beijing, China
Multiple Halo, XI Contemporary Center, Dongguan, China
2016 *Puzzles*, OCAT Xi'an, Xi'an, China
Up-Youth: Young Artists Experiment Field, Beijing Times Art Museum, Beijing, China
Ghost in Flash: After Photography, Taikang Space, Beijing, China
2015 *JIMEI x ARLES International Photo Festival| Engine: The Image-triggered Mechanism of Artistic Production*, Jiageng Art Center, Xiamen, China
24 Art Project – Naissance, Today Art Museum, Beijing, China
2014 *Everyday Anxiety – the 5th Jinan International Photography Biennial*, Art Museum of Shandong University of Art & Design, Jinan, China
Ruins 2012/2014 - Space Regeneration Projects, Melchiorstraße 10, Frankfurt, Germany
Look Into the Far Horizon – New Voices of Chinese Contemporary Art, Musée des Arts Asiatiques, Nice, France
Paper Being, Tianjin Art Museum, Tianjin, China
2013 *Unboundedness*, China Cultural Center in Berlin, Berlin, Germany
Contemporary Spirituality, Eglise Saint-Louis de l'hôpital de la Pitié-Salpêtrière, Paris, France

2012 *New Directions: Young Chinese Contemporary Artists*, Moscow Museum of Modern Art, Moscow, Russia
2011 *Jeune Création 2011*, Centquatre, Paris, France
Demain C'est Loin, Galerie de la Marine and Villa Arson, Nice, France

Artist Residency

2020 Yishu 8 Chez Tante Martine, Paris, France

Employment

2013-2016 Academic Director & Art Instructor, BTTI International Art Exchange Center, Tianjin, China

Lectures/ Talks (Selection)

2016 Artist Salon, OWSpace, Beijing, China
Artist Talk, Taikang Space, Beijing, China
Space Regeneration Projects: art creations in alternative spaces, Beijing Design Week, China
2015 TEDxBohaiBay, Tianjin Grand Theatre, Tianjin, China
2014 Transnational Dialogues, Studio-X Rio, Rio de Janeiro, Brasil

Public Collection (Selection)

Wang Shikuo Art Foundation, Beijing, China

Art Statement

Ren Han engraves monumental works on the walls of museums and ruins and then waits for them to vanish eternally. He patiently draws on paper the robotic frenzied images of the internet. Born in 1984, Ren Han's formative years were accompanied by the spurt of urbanization in China and the global explosion of the internet. He once said, “I question the meaning of the constant construction and destruction driven by human desire.” His work is a response to this world in the style of the myth of Sisyphus.

When it comes to Ren Han's work, the first thing that stands out is his series of bas-reliefs in which he “sketches” by using axes, hammers, and drills to dig through the surface of walls. In different types of architectural spaces, he transforms images of landscapes from outside the walls and on the internet into his site-specific artworks (in situ). These images of snowy peaks and the deserted universe are now mundane and often used as wallpapers on screens. They become a surplus in our virtual world that the artist puts back into use. They touch upon Edmund Burke’s idea of the “sublime”, that is, they go beyond the limits of the human understanding and boundaries of beauty to reach a simple harmony of reason and nature. Ren Han is particularly interested in the latter concept, which he questions in the context of today in order to find out whether it is still pertinent.

In his work Untitled (17d01), directed at Today Art Museum in 2017, he brutally carved up several black walls of the museum in order to paint the sun, the moon and the mountains to erect monuments to virtual images, or perhaps, to nature itself. According to the artist, these “damaged” sketches are an ambiguous expression as they translate the duality between reality and the virtual, construction and destruction, death and rebirth.

His work, ‘4,000,000,000’, at Salon de Montrouge in 2019 instantly takes us to a lunar zone. In a space semi-enclosed by black walls, Ren Han uncovers a panoramic drawing of the moon and space. Ready-made images on the internet and old engravings of the moon are transformed into a fusion of the virtual, fantasy, and reality. The artist further emphasizes the element of “death” in this piece of work, which was inspired by the news of the progress of ‘Chung’e - 4’ which is a Chinese lunar exploration program. The white flag hanging above the work represents the end of human desires--all flags in the history of human lunar exploration will fade to white under ultraviolet light when they reach the moon..... His sketches are the traces of time left behind using sculpting materials. The walls –dented, pierced, etched, and scratched– become a vestige of the artist's sketches, evoking the viewer's memories of this particular time and space.

If Ren Han's in situ works are seen as a consummation of physical strength, his drawings on paper are a test of endurance. With the desolate and magnificent natural landscape, minimalist media and strong black and white contrasts, the artist’s Snow Mountain series appear at first glance to be a majestic and monumental landscape drawing. Upon closer inspection, the surface is stacked with fine brushstrokes of graphite pencil. The same delicate brushstrokes also gave birth to the Mirror series with countless brushstrokes radiating outward from the center to fill the edges of the baroque mirror-inspired frame. Through the gray-black graphite texture, these black and gray lines sparkle and reflect light. In fact, the artist does not seek to create images or shapes, but rather to reproduce and transform ready-made objects/ images. Snow Mountain series uses the photography downloaded directly from the internet as source material, and draws them at their original scale using the names of the original electronic files for the final works. These garbled names are based on mechanical and electronic distribution, and they are meaningless to the “reality” that one perceives. The more carefully the artist tries to reproduce and imitate it, the more it highlights the conflict and powerlessness among human, nature and technology in this information age. The use of black backgrounds and reflective images in the Snow Mountain series makes the images, on the one hand, appear like damaged and data-deficient electronic images, giving them an anti-monumental quality, and on the other hand, there is a visual purification, which paradoxically preserves this monumental nature where the snowy mountain is inscribed in a mythological memory.

The act of drawing itself can be regarded as a kind of physical movement and manual work. However, would the meaning of "creation" change if this back-and-forth movement of the hand is purely mechanical? In his Disaster Landscape and Moon series, the artist uses a pencil attached to an electric jigsaw as a tool to intercept, copy, and collage ready-made images on carbon papers in a particular manner. Carbon paper, which is a means of duplication often used with ballpoint pens or typewriters, powerfully seduced the artist with its simplicity and the monotony of

its repetition. In the Moon series, the artist used realistic photographs of the moon, as well as fantasy images of the moon. The moon was originally a luminous body that is “untouchable and sublime” and an object of human romantic fantasy for centuries on the surface of the earth. The moon landing, while destroying the personified nature of the myth, created another "sublime" as a testament to the greatness of human achievement.

In the eyes of the artist, the sublime and the beauty are not necessarily incompatible and can coexist in the same image. In his Mirror series, “light”, the most important element in Ren Han's works, symbolizes the sacred. With the graphite-forged mirrors, the artist builds a passage between the secular and the sacred. The shape of the "mirror" is mostly flowing and decorative in the Baroque style, and its proportion corresponds to the mirrors in real life. The density and repetition of these lines and their arrangement in rays make the baroque mirror lose its identity as a noble object and create an effect of movement which is sometimes centripetal and centrifugal that further disturbs the viewer's judgment. Upon closer examination, the silvery grey surface of the graphite reflects the light itself. The functionality and the identity as noble objects of the mirror are canceled simultaneously. The mirror connects and reflects two worlds or two states of being, interspersed between the artist's different series of works, acting as a directional "passage".

In general, Ren Han’s work can be regarded as a series of systematic researches on artistic creation, image and visual experience, which are deeply rooted in the context of visual cultural consumption in the post-network era. Today's technology has not only facilitated the dissemination of knowledge, but also the falsification and proliferation of information. As a result, our lives are flooded with falsified, distorted and devious images. It has changed our visual experience and our awareness of images. Questioning this upheaval now seems imperative for the world of contemporary art.

Reference:

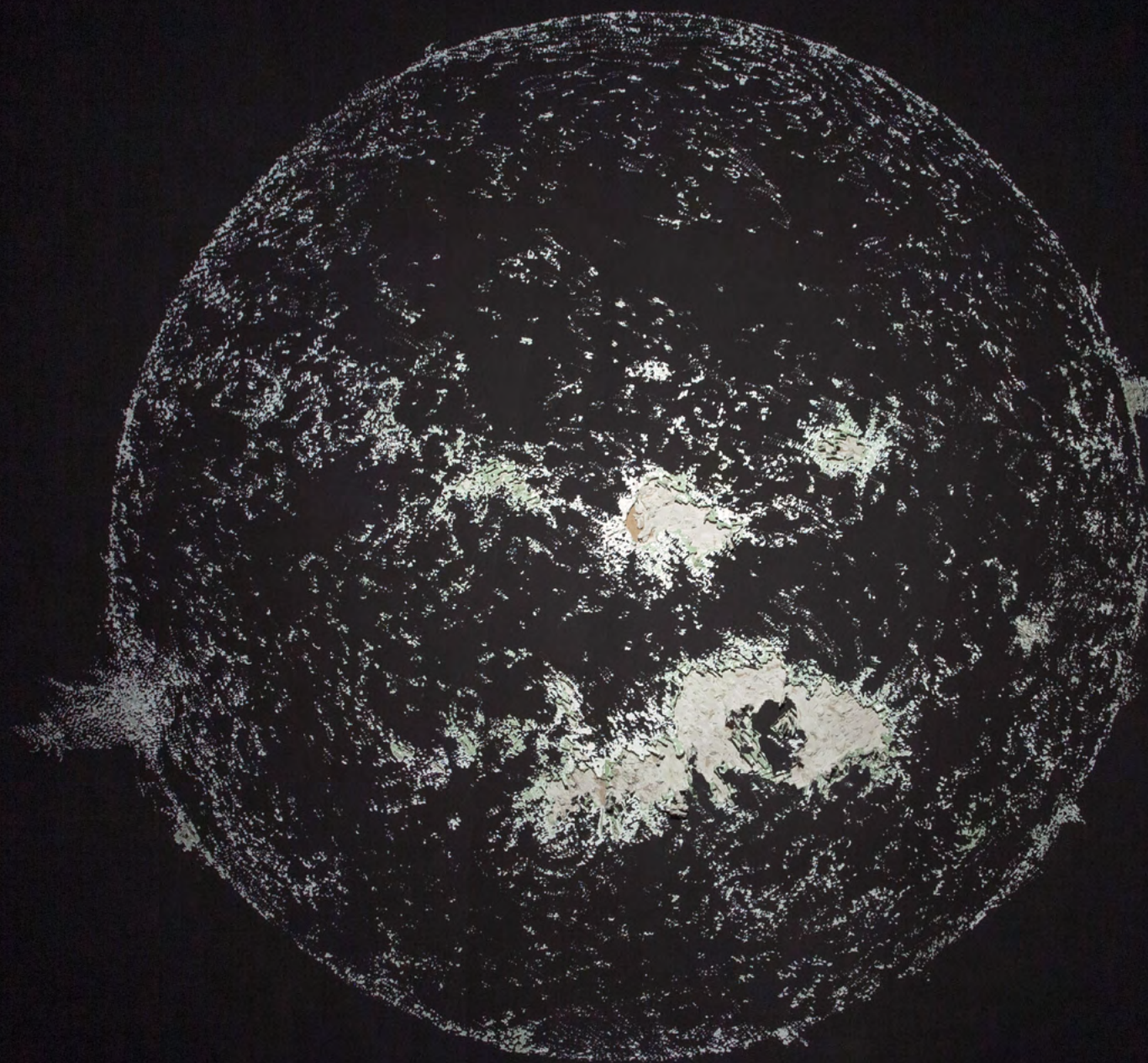
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“2013 ‘Interview with Ren Han’ by Dongdong Wang”

“2013 ‘Interview with Ren Han’ by Ophelia S. Chan”

“2016 ‘Mirror Image’ by Ophelia S. Chan”

“2019 Article for exhibition catalogue ‘64e Salon de Montrouge’ by Juliette Soulez”



Untitled (17d01) detail
plasterboard wall, chopping and digging at exhibition hall
2017
Today Art Museum



96F80E2B-72D2-4E0C-9261-59CC2BCEBCB6
 plasterboard wall, chopping and digging at exhibition hall
 2016
 Taikang Space



detail



4,000,000,000

white flag, plasterboard wall, chopping and digging at exhibition hall
2019

With the support of: Ministry of Cultural Affairs of France, Department of Hauts-de-Seine, City of Montrouge
and RAIBAUDI WANG Gallery



Untitled (17e01)
wood, chopping and cutting
2017
Qi Mu Space





Untitled (Skull)
graphite on wall
2016
C-Space



Labyrinth #1
steel joist, plasterboard, putty, pencil
250x600x10cm, 250x600x10cm, 250x360x10cm
2010
Villa Arson



Untitled(20f01)
carved on old books
2020
Yishu 8 chez Tante Martine





Soft Impact
spray-paint, fragments and objects from the site, assaulting the wall
2013
abandoned Jiangshan pharmaceutical factory in Tianjin
photo by Geng Han



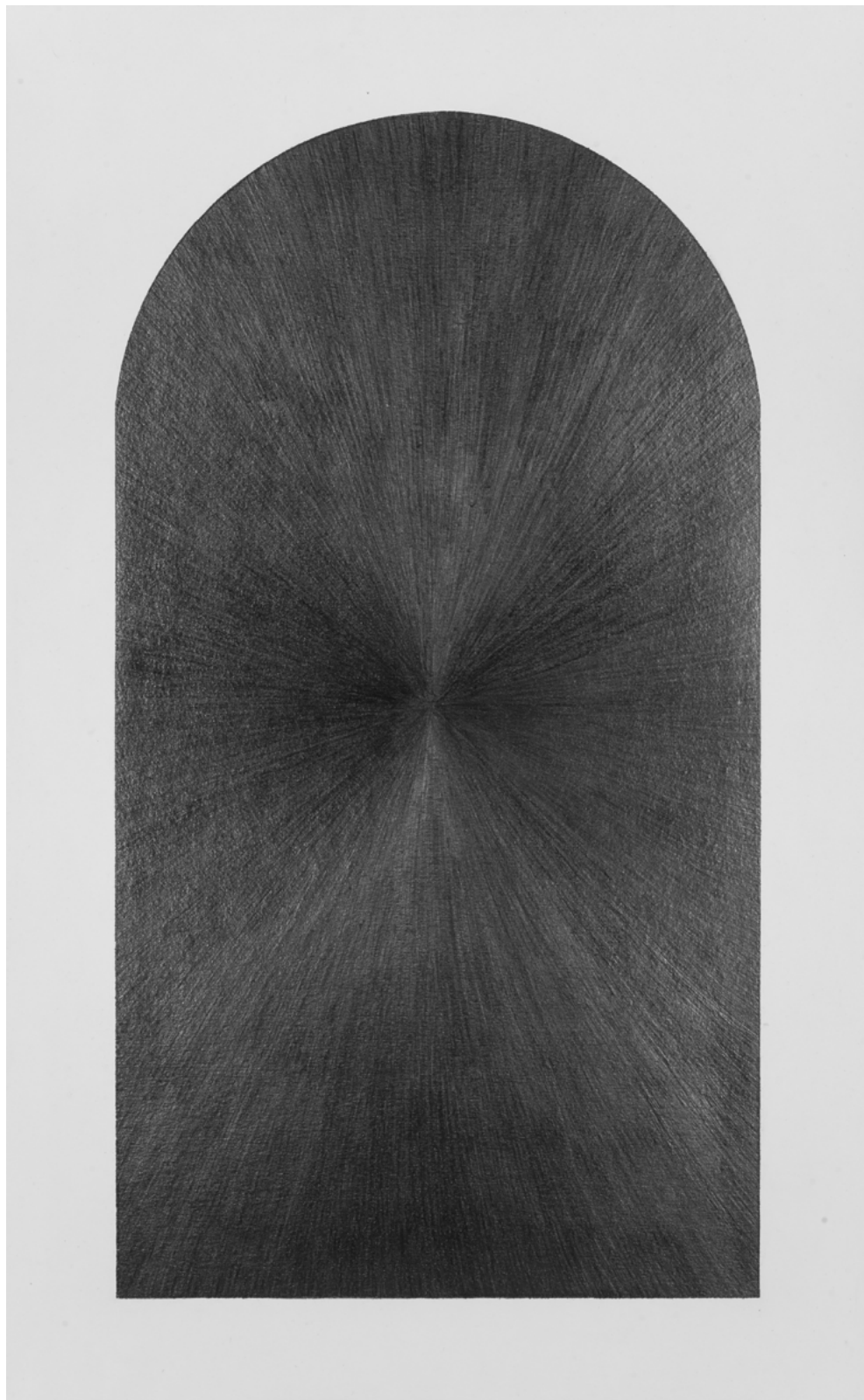
Untitled (13a01) detail
wall debris, wood frame, hole in the wall
2013
a roughcast house in Zibo



Untitled (Debris Flow #1) detail
purple carbon paper
118×176cm
2016



2348060
graphite on paper
66x100cm
2020



Mirror no.13
Pencil drawing on paper mounted on wooden board
52x32cm
2014



Mirror no.16
Pencil drawing on paper mounted on wooden board
88x57.5cm
2015

Bibliographie

Solo exhibition monograph and catalogue

2016 Ren Han Solo Exhibition “Mirror Image”, C-Space Publish, 2.2016.

Group exhibition publications and catalogues (selection)

2019 64e Salon de Montrouge, City of Montrouge, 4.2019, pp.88,89, ISBN 978-2-9556250-4-0
2018 Multiple Halo, Parallel Publication, 1.2018.
2017 Enigma of Existence, Red Gate Gallery Publish, 4.2017.
2016 Puzzles, OCAT Xi’an Publish, 11.2016.
2016 Up-Youth, Times Art Museum Publish, 8.2016.
2015 JIMEI x ARLES International Photo Festival, Three Shadows Publish, 12.2015.
2015 24 Art Project, Hongkong: China Today Art Museum Publishing House, 1.2015. pp. 40-43.
2014 The 5th Jinan International Photography Biennial Experimental Section, 11.2014. pp. 78-83.
2011 Jeune Création 2011, Association Jeune Creation, 11.2011.
2011 Turpin, Elfi. “Han Ren”, Supplément Semaine Volume VI - Demain c'est loin, 7.2011. pp. 34-35.
2011 FID 2011 Foire internationale du dessin, Lelivredart Publish, 4.2011, p. 33, ISBN 978-2-35532-101-6

Bibliography (selection)

2021 Yu, Aijun, Free Drawing, Liaoning Fine Arts Publishing House, 2021.
2020 Christine Cayol, “Yishu 8 à Paris: Chez Tante Martine”, Yishu 8 2020, Yishu 8 Publish, 2020.
2018 Qimu Space 2016-2017, Qimu Space Publish, 5.2018.
2016 Yu, Aijun, The Appearance of Drawing: Traditional Canon and Contemporary Paradigm, Liaoning Fine Arts Publishing House, 7.2016.
2016 Dandu 13: Gone Writers, Taihai Publishing House, 11.2016.
2015 Space Regeneration Projects 2012-?, Space Regeneration Projects Publish, 11.2015.
2015 Zhang, Honglei, Supplement MIND - Naissance, 2.2015, Issue 13.
2014 Hong, Yali. “Pipe Never Existed”, Art World, 12.2014, Issue 292. pp. 108-109.
2014 Dyer, Jayne. “Drawing Across Borders”, Imprint Magazine, 6.2014. pp. 14.

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