

Art Basel 2022

The Glass Bead Game

玻璃珠游戏

韩梦云 Han Mengyun

Booth R25

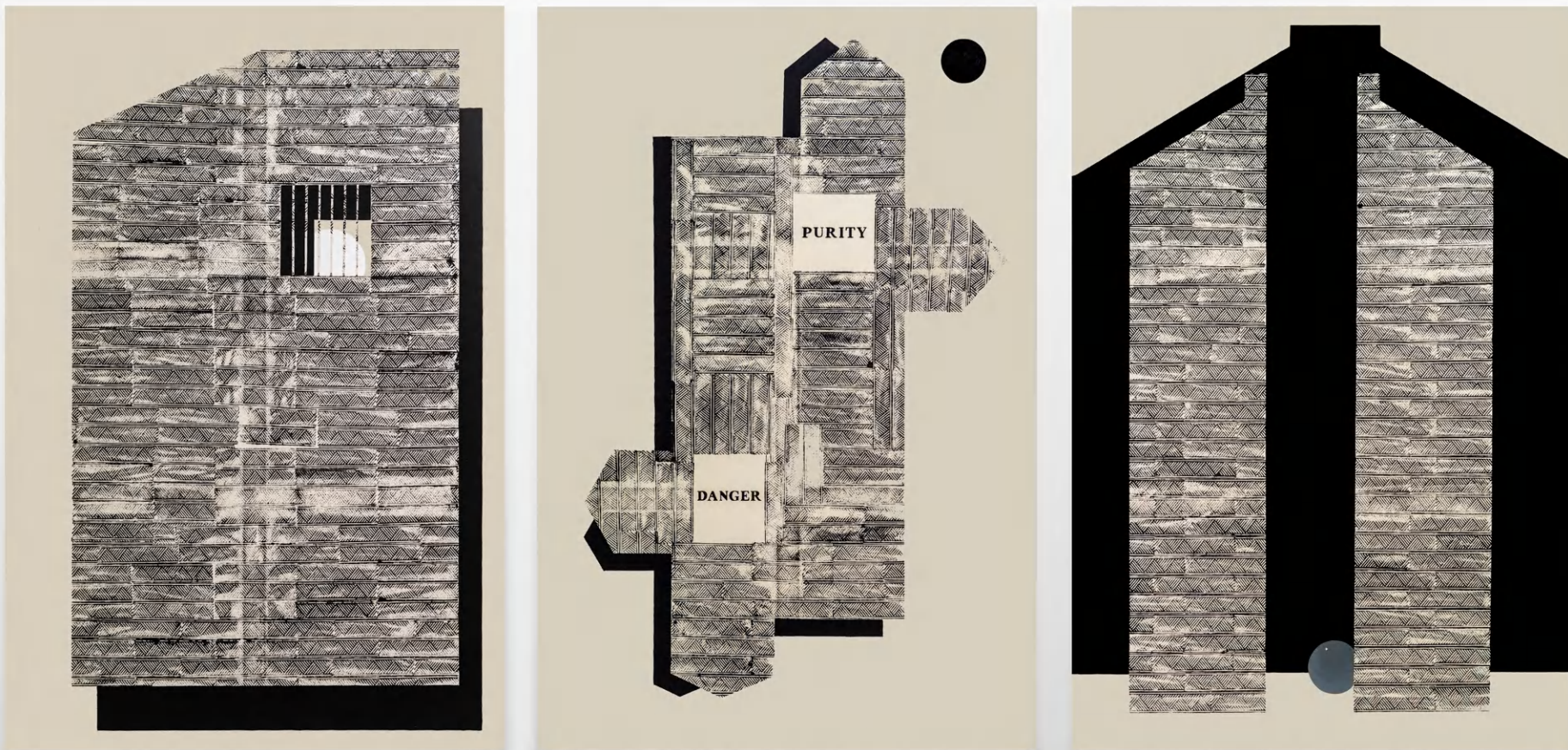
ShanghART
香格纳画廊

玻璃珠游戏

ongoing since 2022

The Glass Bead Game

Inspired by Hermann Hesse's "The Glass Bead Game", Han Mengyun's presentation at Art Basel weaves a visual contemplation on the conflicts of the intensified global crisis through a sequence of paintings echoing the complexity and mystery of literature and poetry. Incorporating the Indian woodblock-printing method she learned in Jaipur, the latest triptych *Purity and Danger*, refers to anthropologist Mary Douglas's eponymous book on the categorisation of purity and dirt, safety and danger, border and control in various social contexts. *Jewels of Impermanence I and II* represent the artist's attempt to bring Dutch *Vanitas* and Japanese Buddhist *Kusozu's* paintings together as she meditates on their common universal idea of the transience of life and the futility of pleasure. While the pearls depicted in *A Broken Verse II* and several other paintings symbolise the crystallised human wit, a visual metaphor for poetry shared by all world literatures, the broken string implies Han's critique of the interrupted lineage of knowledge. The derailed cosmic order found in *Mandala of Insanity* and the apocalyptic landscape inhabiting dead birds under a glaring sun in *Whose Glory?* reveal her obsession with the ultimate existential questions for humanity. Han Mengyun unearths her individual voice from the intertwined ethnological, religious, historical and contemporary cultural narratives and concerns as she embarks on a new excursion into a cross-cultural and transhistorical dialogue in art beyond borders.



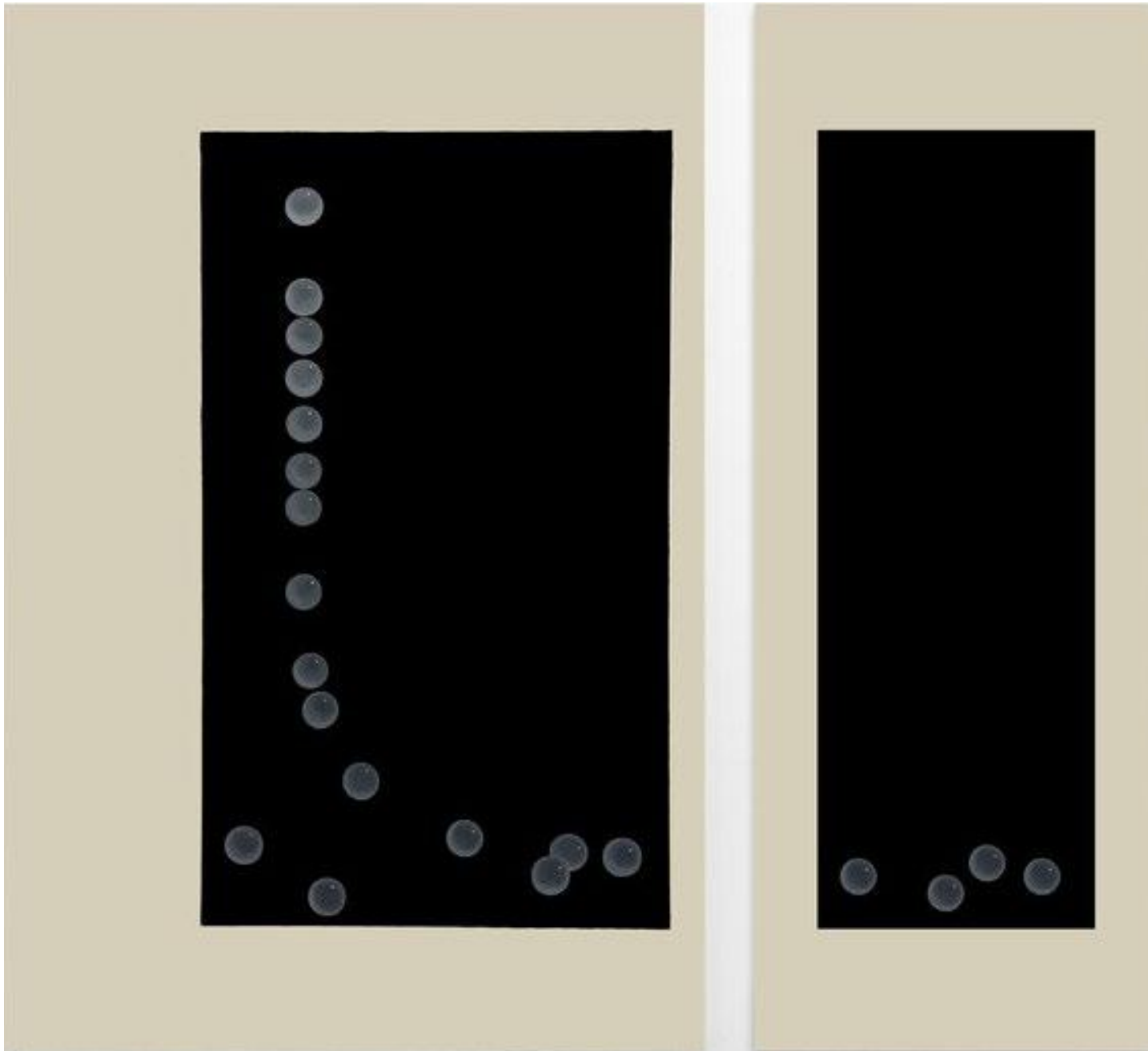
Purity and Danger

2022

Oil and Acrylics on Canvas

210(H)*420cm (in 3 pieces) | EACH 210*140cm

HMY_7922



A Broken Verse II

2022

Oil and acrylic on canvas

210(H)*215cm (in 2 pieces)

210*140cm | 210*75cm

HMY_9924



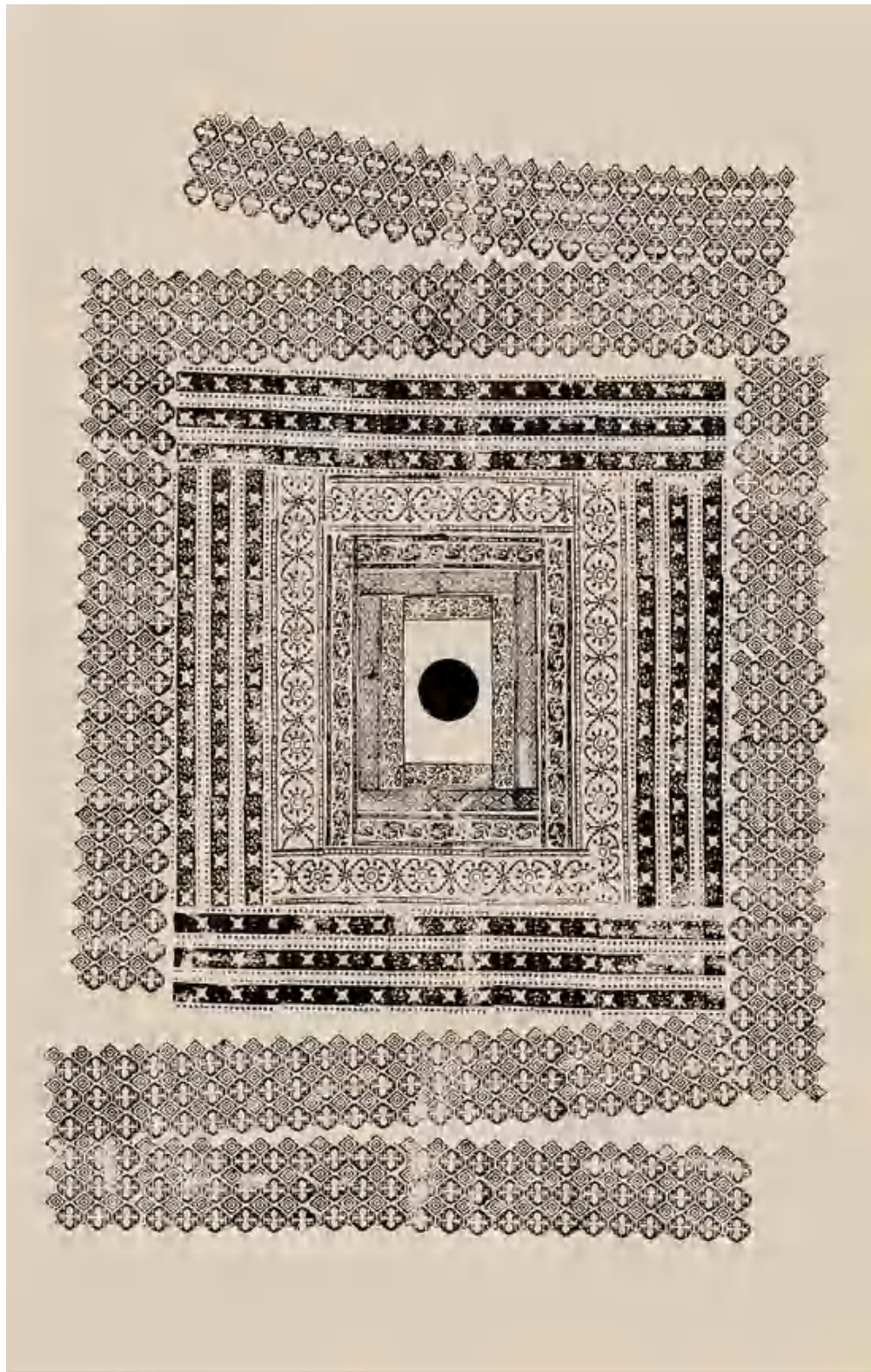
Whose Glory ?

2022

Oil and Acrylics on Canvas

210(H)*140cm

HMY_5090



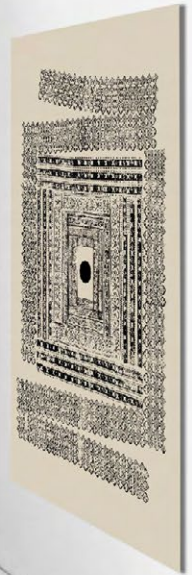
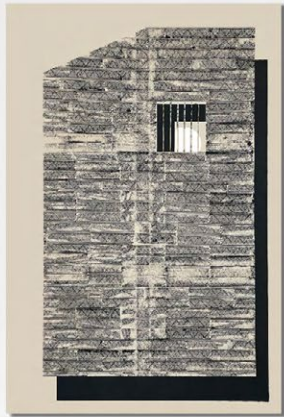
Mandala of Insanity

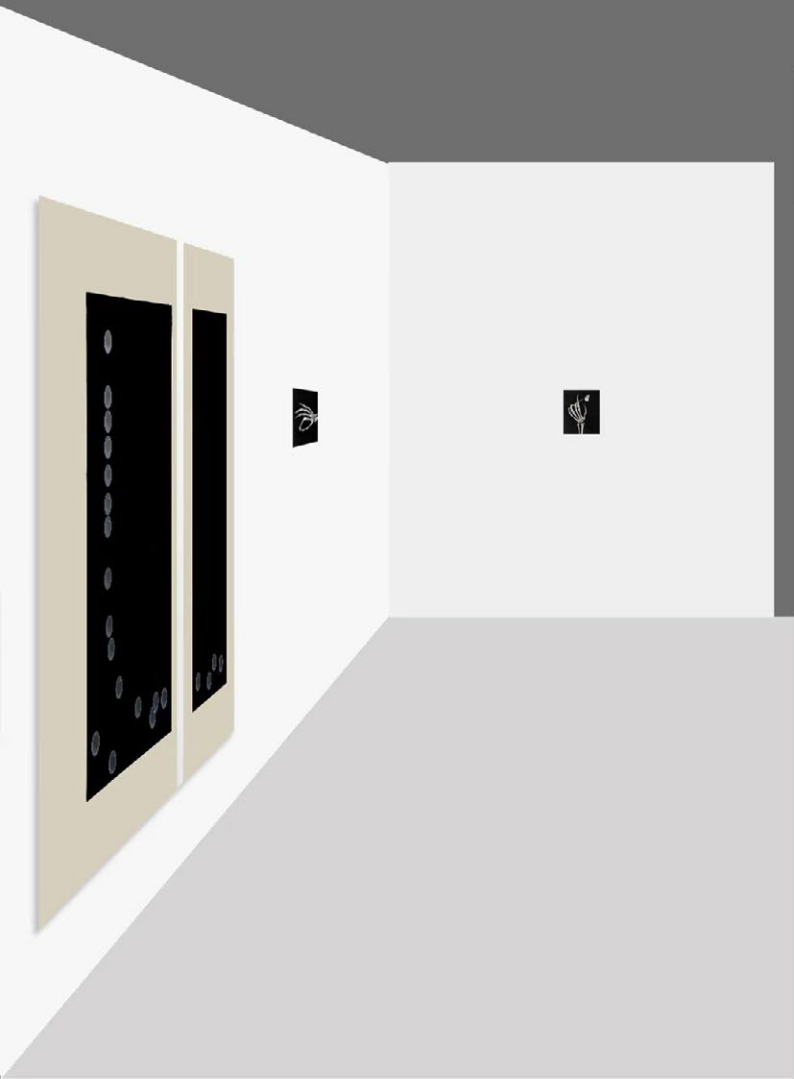
2022

Acrylic on canvas

210(H)*140cm

HMY_5190



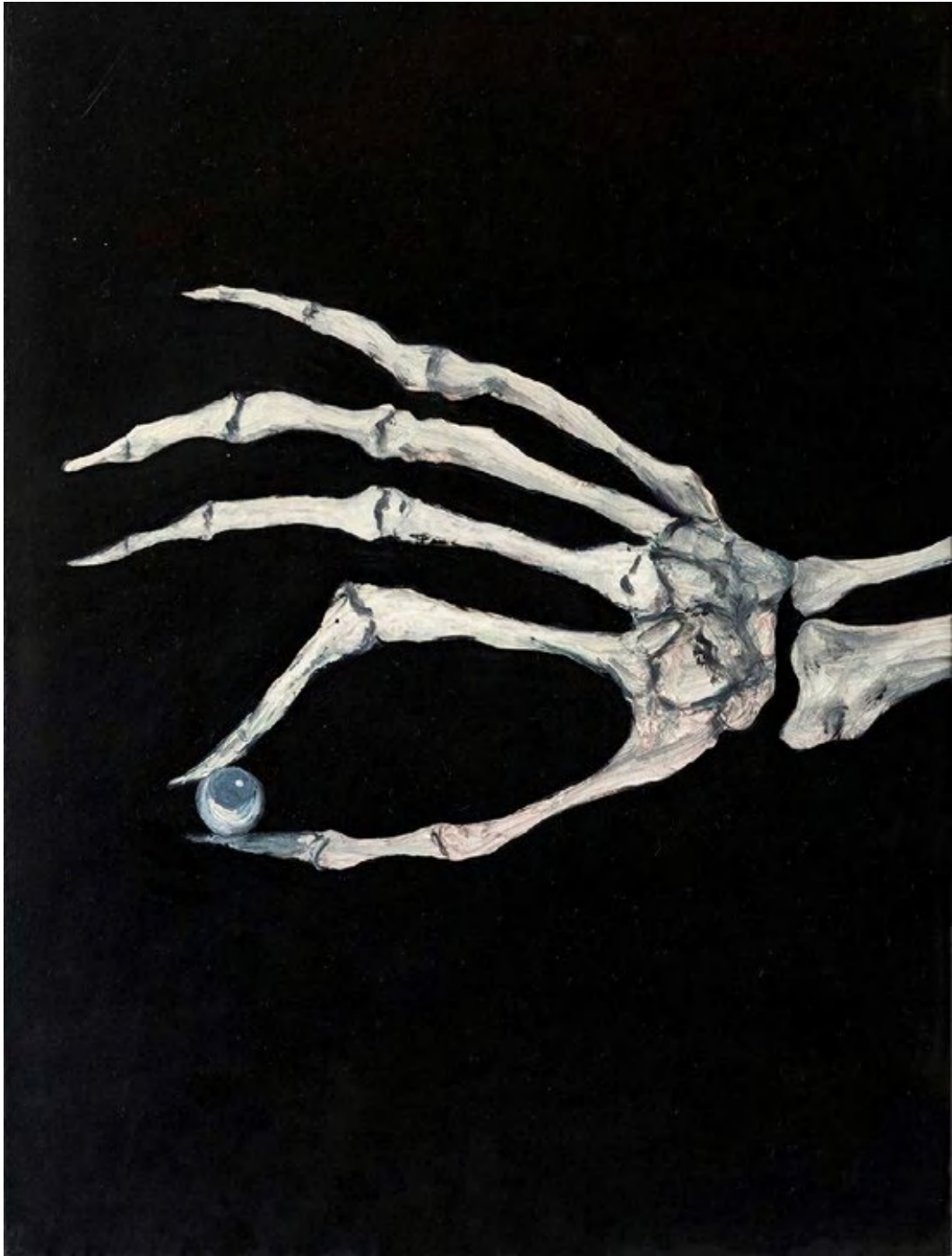


无常的宝石

ongoing since 2020

Jewels of Impermanence

Through a reconfiguration of formal languages drawn from an array of visual and literary sources in history, Han Mengyun's paintings reflect a form of translation, between text and image, the depicted and the imagined, the self and the cosmos, the mundane and the spiritual, suffering and emancipation. The pandemic prompted her to look at the meaning of life and death, the eternal themes that characterize her painting series Jewels of Impermanence. This body of work situates itself on the convergence of Buddhist reflection on impermanence and the 17th century Dutch Vanitas paintings, probing the fragility of life and our existential emptiness. Employing traditional Indian woodblocks for textile-making on to her canvas, Han has turned this craft into a painterly gesture by embracing material incompatibility. Her interest in Islamic illustrated manuscript is reflected in the formal dialogue between the ornamented frame and the subject within. The diptych composition is reminiscent of the book form, inviting one to read an image and see a word. Han's eclectic vocabulary is rooted in the hybridity of her cultural experience and interest in the lineage of art-making in the history beyond borders. Han regards painting in the same way Mallarmé envisions the book, where the world exists and ends.



Jewel of Impermanence I

2020

Oil on panel

30(H)*22cm

HMY_6074



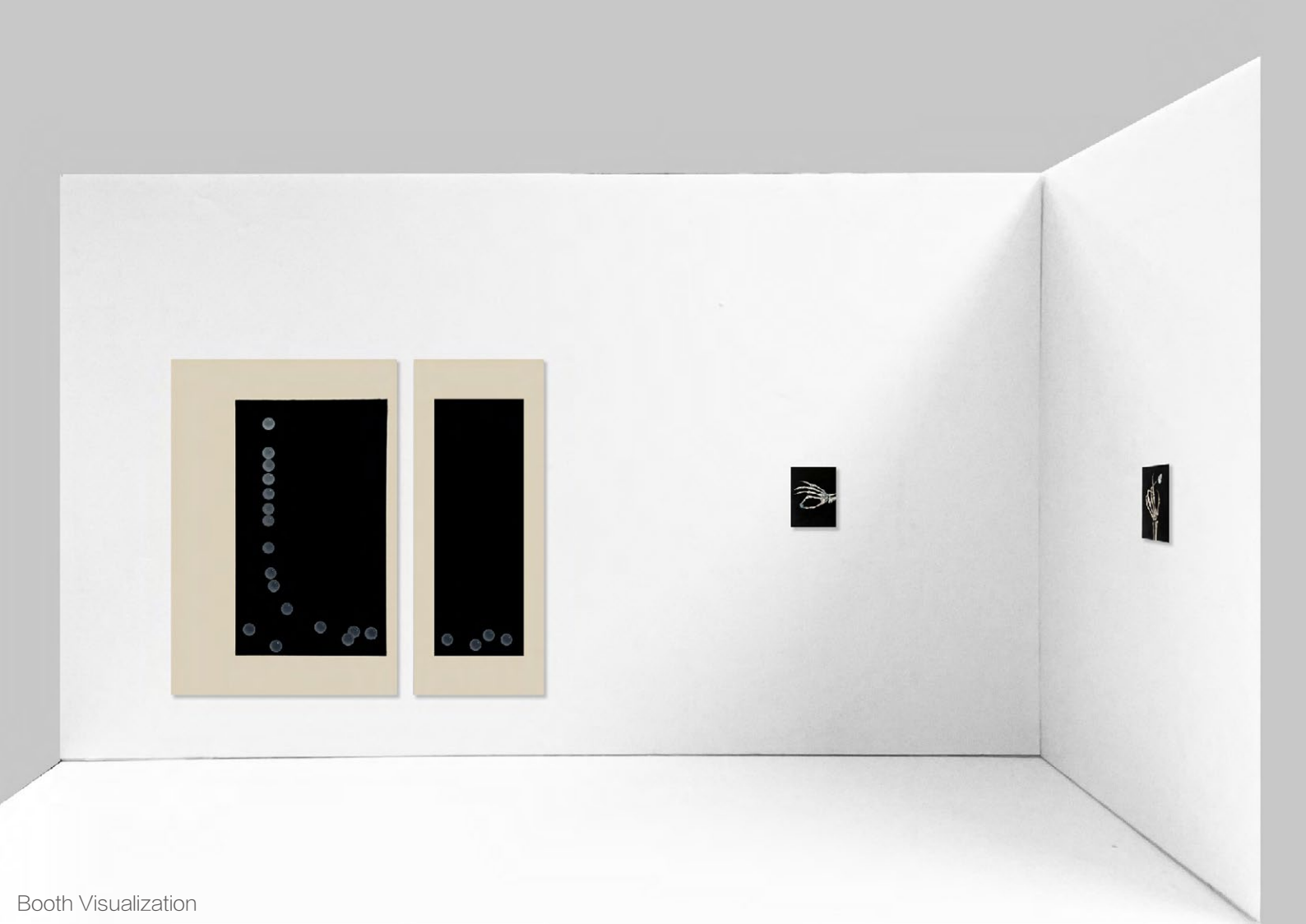
Jewel of Impermanence II

2020

Oil on panel

30(H)*22cm

HMY_3312



Booth Visualization

韩梦云

Han Mengyun

b.1989, Wuhan

Works and lives in London



Han Mengyun is an interdisciplinary artist whose practice spans painting, installation, sculpture, text and video, as well as nodes of their intersections. Seeking alternative discourses on painting in various non-Western traditions and the possibility of cross-cultural pollination, her paintings integrate traditional crafts such as Indian woodblock printing on canvas and inhabit installations inspired by religious architectures. Han's multi-layered work enacts forgotten narratives and mythologies with spiritual, transhistorical and transcultural undertones.

Han received her B.A. in Studio Art from Bard College in the US in 2012 and has pursued the study of Sanskrit and Classical Indian Aesthetics at Kyoto University before she completed her MFA at the University of Oxford with a research focus on Classical Indology and Indian aesthetic theories in 2018. She has worked at the British Museum and has previously taught at Rutgers University. Recent exhibitions include: “The Pavilion of Three Mirrors” , Ad-Diriyah Biennale: Feeling the Stones, Riyadh, Saudi Arabia (2021).







STANLEY

Image Courtesy of the Artist

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