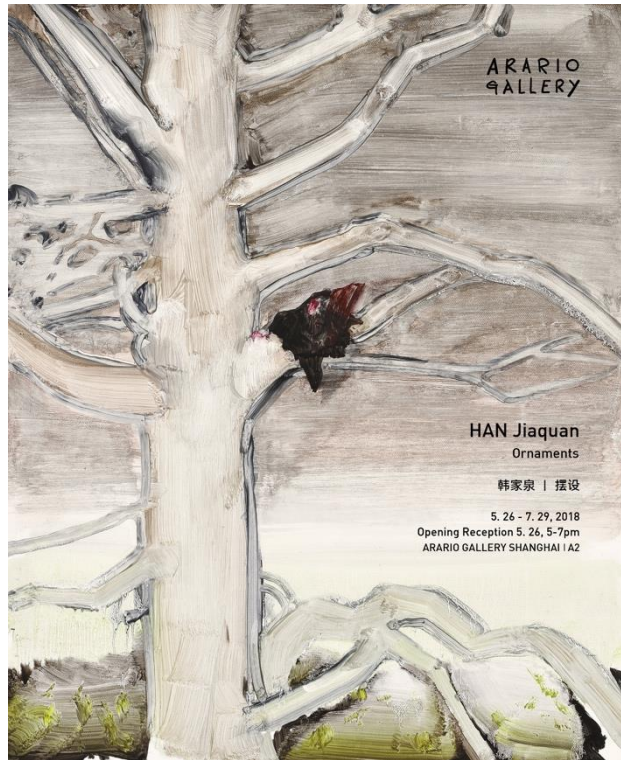


Objective Neutrality with the Daily Objects

Han Jiaquan | Ornaments will be open on May 26 in ARARIO GALLERY SHANGHAI



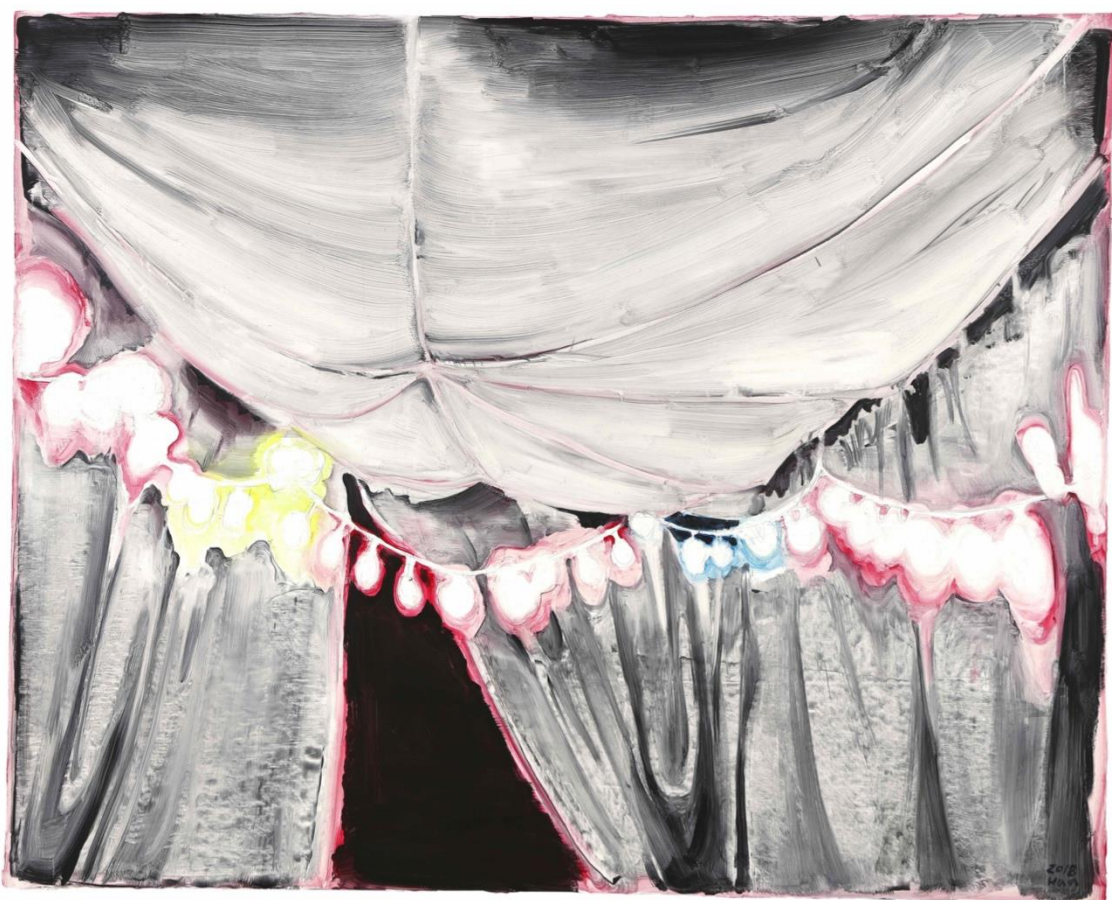
ARARIO GALLERY is pleased to announce the opening of *Han Jiaquan | Ornaments* on May 26, 2018. By featuring Han Jiaquan's major creations in the past three years, the subject of painting involves everyday objects, life scenes, characters, etc., presenting the artist's self-perception and self-discovery. As a neutral vocabulary, "Ornaments" reflects in Han's painting in a calm and objective way. Through different objects, scenes, and figures, "Ornaments" has been embodied in Han's work by displaying, presenting, putting and piling up. The objective neutrality of the artist has not weakened the attractiveness of the work, instead, it matches well with Han Jiaquan's basic approach to his painting: less technological, more physical and more intuitive.

Han Jiaquan's creation always presents a neutral status via his primary expression of tents, trees, street lights, beach, and human face. Without pre-reconciliation and pre-reduction, the artist puts the visual features in his painting in an adversarial way: the objects are not over-

emphasized and the artist smartly hid his subjective treatment in a subtle way. Han Jiaquan is expert in utilizing thin and liquid paint and small-scale frames to deal with everyday objects—from the intimate and secretive *Tent series* to the “peeping”viewed *Kindergarten series* and *Rear Window series*; through *Light series* without a strong light and shadow effect to the fragmented *Branches* or *Place* scenery—the drawing perspective is not quite strong and the visual figures has an intuitive feeling. After several times of pre-processing of the priming paint, the white paint spilled over the canvas to form a dense and irregular edge and the canvas achieves a relatively flat surface. The diluted color flows quickly on the surface, and smooth strokes reveal the artist's familiarity with his creative techniques. Meticulously or casually explaining the state of things, Han Jiaquan's daily “Ornaments” in his works makes it easy for viewers to resonate and find a joint point of their visual memory, while the collocation of a strong self and the inertia on the outside leads to plain pictures concealing Han's innermost being.

This time in ARARIO GALLERY SHANGHAI, A2 space, *Ornaments* presents Han Jiaquan's main pieces within three years. Along with different subjects and themes, works are located orderly by several units combining rarefaction and density. By following the moving flow of the exhibition, viewers could walk around freely in a group of “Ornaments”. While the artist seems intendedly stays detached with all the objects he created, and interacts with audiences in a subtle but cunning way. In the meantime, the exhibition does not deliberately distinguish still life paintings with figurative paintings in the space, which also reveals the artist's creative direction in the next stage — the concept of objective things is more prominent, and the content of characters would be increased.

Selected Works



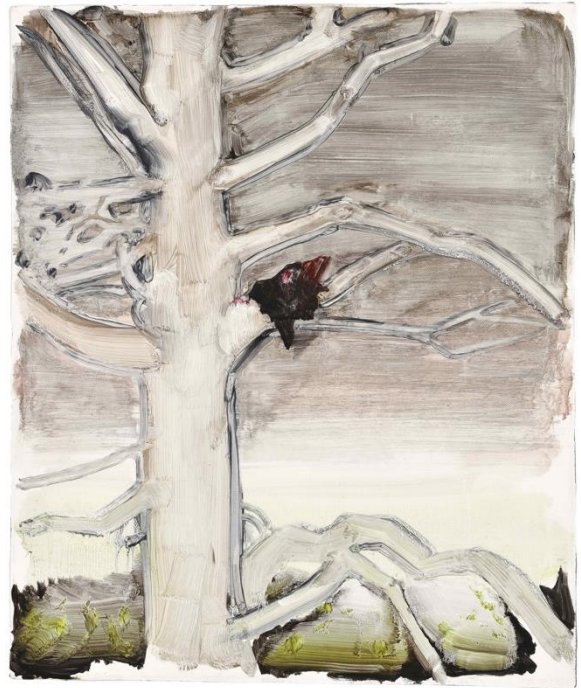
Inside. Oil on Canvas, 120 x 150 cm, 2018

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Unknowns No. 1, Oil on Canvas, 60 x 50 cm, 2017

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Unknowns No. 2, Oil on Canvas, 60 x 50 cm, 2017

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Courtyard No. 1, Oil on Canvas, 40 x 30 cm, 2017

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Greenhouse, Oil on Canvas, 80 x 60 cm, 2018

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About the Artist



Han Jiaquan was born in 1972 in Zhoushan, Zhejiang Province in China. He graduated from the Department of Oil Painting of China Academy of Art, Beijing in 1998. He currently works as a lecturer at DongHua University, Shanghai, China. Han is interested in presenting his works by maintaining each element's unique characteristic but at the same time keeping the aesthetic stance neutral, as the artist sees the neutralizing process as a course of synthesis and adjustment.

Han Jiaquan's works have been shown in several major institutions, including *Voice of Asia*, ARARIO GALLERY, Shanghai, 2017; *Self Reset*, MAO Space, Shanghai, 2016; *WE*, K11 Museum, Shanghai, 2016; *Small is Beautiful*, Jewelvary Art & Boutique, Shanghai, 2015; *Space*, M50 Art Space, Shanghai, 2013; *Bloom*, Bloom Art space, Shanghai, 2013; *Jungle II - A Thriving Morphology*, Platform China Contemporary, Beijing, 2013; *At Sixs and Sevens*, Creative Space, M50, Shanghai, 2011; *Race to the Ground*, H Gallery, Bangkok, Thailand, 2007; *Mirroring Refined*, Nest Gallery, M50, Shanghai, 2006 and more.