

Wang Hua entered the secondary school affiliated to the Central Academy of Fine Arts at the age of 15 to study art. In 2012, she graduated from the Central Saint Martin School of Art and Design in London. In 2014, she based in Jingdezhen, studied and practiced in the local sculpture porcelain workshop for one year. After that, she was admitted to the Royal College of Art in London and went to London to continue studying ceramics, sculpture and contemporary art. Wang's art experiment can be seen as a testing ground for materials and a place for exploring ideas. She believes that "the level and importance of identity and class issues are more abundant than what we see. For me, my work is a surreal interpretation and description of the imperfect material world." In her production, Wang Hua excels in using different media to explain the philosophical issues she is interested in, such as the game between herself and the gender identity that is inseparable from the traditional cultural background. In her works, she used all techniques to respond to her understanding of how family stories and material research continued to interweave narrative texts in the autobiographical framework. Wang's sculptures appeared in many international large-scale expositions and art galleries in China, such as Design Miami (CN, US), Sotheby (EN), Marco (IT), Anthology Film Archives (US), etc., and was successively invited to Dior, Gucci, And the Burberry brand created a series of artistic works to convey the power of women with her own visual language. "Creation is constant practice, and art is practice," she said. At present, Wang Hua works and lives in Beijing and Jingdezhen.

CONTACTS

Migrant Bird Space is a Berlin & Beijing-based art foundation and gallery, providing a showcase for artists as well as art agency services in China & Europe. Working out of the gallery space at Koppenplatz in the heart of Berlin, the foundation offers a professional platform for cross-cultural communication between China and Europe with a focus on contemporary Chinese art. Promoting both established and emerging artists, Migrant Birds provides gallery spaces for exhibitions in Beijing and Berlin, an artist-in-residence program, regular talks and lectures, as well as support in liaising with Museums, universities, private institutions and more.

Koppenplatz 5, 10115 Berlin
Tue-Sat 1-6 pm
+49 (0)30 49952524

Lu Mei 卢玫
Founder & Director
Germany: +49 176 3155 3507
China: +86 136 8113 7403
lumei@migrantbirdspace.com
www.migrantbirdspace.com

Office
mail@migrantbirdspace.com



Interwining

Wang Hua 王画



Wang Hua's sculptures and installations focus on the transformation to abstract of her personal life experiences into a basic schema between stability and change. Ceramic is the most commonly used and natural material, and its natural uncertainty provides an internal open space for artists to create. She also paradoxically uses materials different from the "essence" of the employed object, to strengthen the contradictions behind the works and creative ideas, so as to form the tension between the works inner side and between the works themselves. On the form level, these ideas are also externalized into a twisted, tangled and interlocking shape. Exhibiting "Intertwining" at ASIA NOW 2022, the artist began to discuss the "intertwining" state between bodies. Through a series of "characters" and ambiguous metaphors between concrete and abstract, a new chapter of the artist's own life experience was constructed.

"Intertwining" can be regarded as a semi autobiographical novel about the artist's own life experience. However, the obscure narrative elements intertwined with each other in the artist's careful design, creating a gap for the empathy of the viewer.

Although the artist in her works rarely uses a relatively concrete form, or forms with life characteristics, when these images and their "intrinsic evidences" are about to surface, the artist deliberately pulls them back to the sea floor full of unknown. The series of works in the center of the exhibition hall is called "I and Thou". Three half human and half plant shaped ceramic "tree spirits" are placed on wooden cabinets (ASIA NOW 2022) or glass ones and show a trend of dispersion in the exhibition hall. These three images refer to men, women and asexuals, or fathers, mothers and children. The skin of these "characters" is placed under the cabinet at the same time, reminding us that these images are unstable in the process of digestion and deformation. The "House of Rationality" is the home of this group of "characters". This ice and snow house made of crystal resin seems to be in the process of melting, and tells the uncertainty of the internal and external relationship between the viewer and this "family" in an atmosphere of almost claustrophobia: the relationship between subject and object may be reversed in an instant.

The artist's classic "chain" pattern became elusive in this exhibition. In 2018, she made the first ice chain in London and placed it in a room temperature environment to witness the disappearance of this human creation with both violence and delicacy. Subsequently, the "chain" became the core image throughout the artist's creation until it was gradually stripped of its original meaning, and became a tangled abstract form. This time, except for the exhibition of the work of the same name "Intertwining" (the color and shape of this work echo the artist's work "Korla's Pear" in 2020, which reminds the artist of her early life experience in Xinjiang), the rest of the chain images are frozen in a state of intermediation between melting and condensation, which is the last moment before the birth of a new relationship.

Wang Hua tried to create a relativistic unfathomable color in the exhibition, and the word "intertwining" can be partially replaced by "contradiction". This is also reflected in the naming of works, which almost all have a self dispelling humor. For example, the "House of Rationality" is not so rational in fact, and the "destined" has become uncertain. In the work "Destiny", the chain image is transformed into a fatalistic DNA double helix molecular structure, and it is provided on a gold base wrapped in gold foil (and may be in the process of melting) - the rough clay embryo under the gold texture seems to be predicting something - look carefully, this is just an ordinary fish tank, and those living creatures swimming freely in the tank are not affected by this fatalism, Re creation.



I-THOU (It)
Glazed Porcelain, Wooden Shelf or Glass Cabinet
2021
45x45x35cm



I-THOU (He)
Glazed Porcelain, Wooden Shelf or Glass Cabinet
2021
45x45x35cm



I-THOU (Her)
Glazed Porcelain, Wooden Shelf or Glass Cabinet
2021
45x45x35cm



Stillness
PVD, Glazed Porcelain
2021
260x80x4 cm



House of Rationality
Glass Resin, Mirror Pillar
2021
35x35x110cm