

Han Bing

PORTFOLIO

Diverse Universe Performance festival

Non Grata Performance “Synthetic Imagination” Pärnu, Estonia



'This very power of synthesis points to a primordial unity of sensation and understanding brought about by the imagination prior to the functioning of either faculty. The synthetic role of imagination, presupposed by both faculties, is indeed so primordial that it operates behind our backs, as it were, unconsciously. A startling consideration this, which may explain why it took Western philosophy almost two thousand years to officially recognize its existence [...].' Richard Kearney

Materiaspirit



Diverse Universe



Love in the Age of Big Construction I - II



Love in the Age of Big Construction II

- Interrogating the human costs of China's frantic rush toward urban "modernity." Male migrant workers, in their hardhats and underwear, curl in sleep around heaps of bricks. Everyone seems to be dreaming the same halcyon dreams; dreams of home, material comforts, a space of one's own, a glorious future, and a mighty, wealthy nation. Dreams that are also mostly out of reach, as the gap between rich and poor expands with a vengeance. A swarm of iridescent bubbles undulate as they ride the currents of the air, only to shimmer and burst. The artist, who can best be described as pan-gendered (not sexless and androgynous, but hyper-transsexy in a way that exudes a heady mix of gender trouble) "sleeps with," strokes, kisses and caresses the massive steel clawed arm of a backhoe—a machine of modern construction and demolition—on a bed made of concrete and steel girders that create the semblance of the bare frame of a house. In the background, flicker ghostly images of brutal demolition, the frail hopes of construction, the élan of laboring people, and the uneuphemized realities of life in a zone of ongoing and construction. In a move that repudiates the logic of "fight fire with fire," or as it's said in Chinese, "use poison to fight poison," the artist embraces a strategy reminiscent of pacifist civil disobedience, employing a dialectic of antinomies to create a space for overcoming.
- The softness of the bed of cotton is used to overcome the hardness of the machine, weightless clouds to hold up tons of steel, sensuality to overcome the numbed philistine quality of the contemporary age, Eros to tame the death drive, seduction to overcome violation, feminine generativity to overcome masculine destructivity, in a perhaps Sisyphean attempt to ameliorate the impersonal violence of China's modernization.

○ Maya Kóvskaya



Bing Being Han's "Forbidden Tongue"



"Forbidden Tongue"

- About Bing Being Han's "Forbidden Tongue" text/ Yu Xin Zhou
- Since 2008, Han has implemented the "tape" series in some public places, using social intervention methods to organize the Chinese masses, for example, sealing everyone's mouth at the Great Wall, and then the artist and the participants one by one through the tape to kiss.
- The core of this performance is actually not "using tape as a material to express freedom of speech", but kissing through tape, as if pretending that tape does not exist. This blocked love is full of irony and is due to the "affectionate absurdity" in his behavior. "And "passionate and cold humor" are the differences in the practice of Hanbing's behavior.
- "Tape" is a homonym in Chinese with "Explain (answer, confess).
- The meaning of the two is opposite.
- Give the people a piece of tape. The tape seal means a ban, and it's forbidden to tell the truth.
- To give the people an account means giving an answer, and also means letting the people honestly explain their mistakes.
- Tape sealing means a prohibition, forbidden to tell the truth.
- But when the mouth is closed, can we still use the confined tongue to kiss each other? When the mouth loses its expressive function, can we still use the confined tongue for emotional communication?
- If the function of the body is blocked, can we still use it for psychological communication? Can we express the love between prisoners in an environment where we have lost our freedom??
- When a red line becomes a weapon to stop truth, can people retain the right of love after losing freedom? And after masking the real voice, does the love or the exchange of ideas in this confinement still have meaning? When a person or a nation is blocked by lies and violence for a long time, and then begins to confine itself, what is the value of human existence and life?

"Forbidden Tongue"

- "The Tongue of Confinement" also serves as a way of telling the history of the restrainers under the imperial power politics of the past between silence and liberation-"The Kiss of Blockade"----this passionate and ineffective process of physical contact and emotional communication. self-deprecating helpless attitude of resistance is undoubtedly abusive and solemn.
- This impatience and fruitless "emotional exchange" means that the individual as a "victim and self-entertainer" under the will of centralized power, giving up the traditional "avenger and liberation of violence". Instead, it uses the blockade of "love" as a means of "retaliation" in response to "violence." In the double bondage of the confinement of the tongue and the body, seek an emotional game in a self-masochistic mode. This kind of "love communication" finally reached the paradox climax in the illusion and pleasure of "spiritual communication".
- "The tongue of confinement" symbolizes that under the red tape of the "sealed", the confined person uses the "liberation of consciousness" as the balance and unbinding of the "physical bondage", with a kind of helpless but no choice "warmness" As a reflection model of the confinement and expulsion in the Age of Domination, and at the same time as a metaphor of the anti-body behavior of the "sex politics" of the past dynasties, the "prisoner" regains the emotional game of "self and spiritual loss", an expression in the absence of freedom and truth The "absurd lust" and "ineffective resistance" came out.



"Forbidden Tongue"

Heart Boat

- Heart Boat
- 2019
- I use my body as a mental boat , with a fire wooden stick, it carrying a whole boat sperm (eggs), across a black lake.. my heart tenderly hugging a hard rock stone in the soft water ..until I floating back to the shore.
- Creation& Performer : Han Bing
- photographer:
- 權英逸/MengYuan /Poung Young Kwak
- (2019 Jeju Int'l Experimental Arts Festival -Echo Performance)



Mating Season

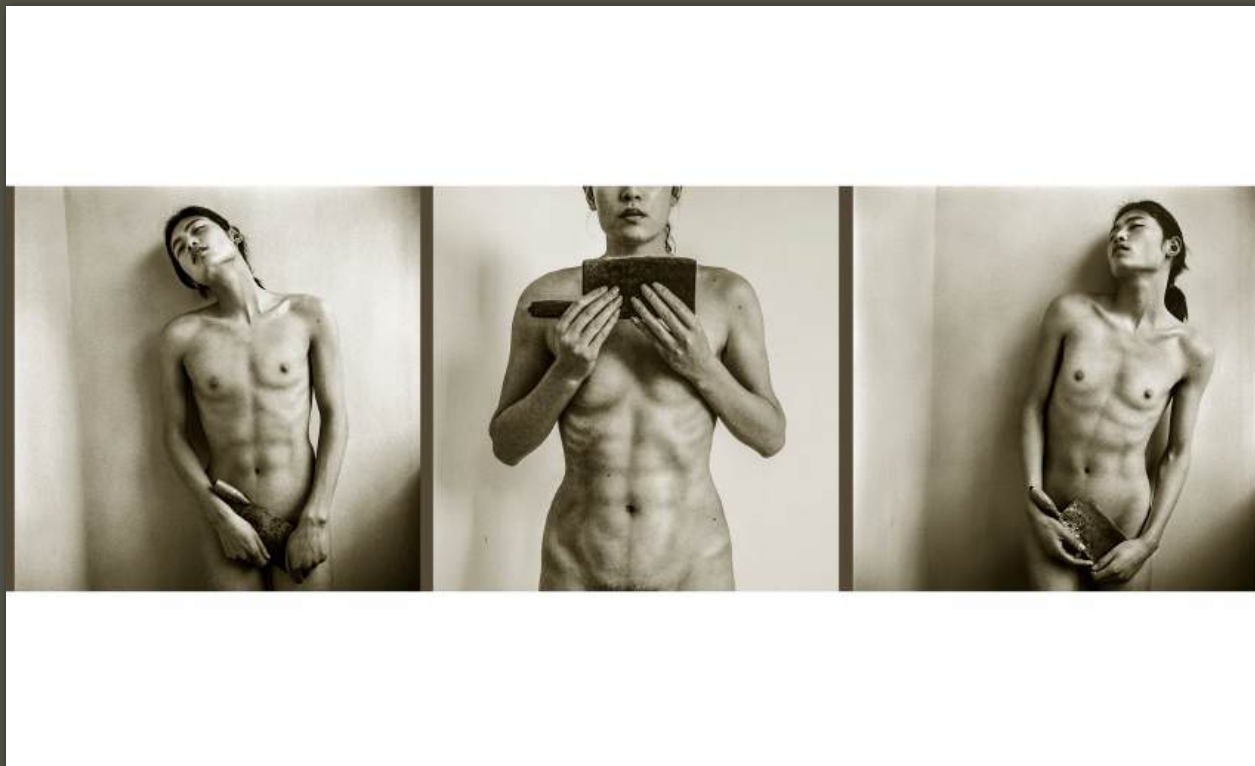


- Mating Season (-ongoing) Han Bing
- performance video&photo
- Human beings are composed of soul and body, so they must be served by the unity of spirit and flesh. When the artist unites himself with the stone, from the irregularly shaped stone, from the soul of the man who is united with the soul of the stone, there always will be new forms of life that burst forth. "- Elliott
- Maya Korskaya : "Years ago, HB began an ongoing performance investigating the boundaries in the material world between profane and sacred, platonic and erotic, with "Mating Season." In its many incarnations over the years, "Mating Season" eroticizes ordinary, everyday objects—especially tools of manual labor, construction, and sources of sustenance plant. Reminiscent of the message in Audrey Lorde's The Erotic as Power, "Mating Season" aims to animate the ordinary objects around us with passion, investing them with almost sacred meaning, as he reminds us of the power of the everyday, the ordinary, the quotidian and the mundane things that make up, shape and in many ways structure our relationships to the lived world. Like Hannah Arendt, with her invocation of amor muni—to love the world, our world—he reminds us that meaning is humanly created and that a reverence for the world that we have made is the first step in taking responsibility for it.
- In these continuous performances, HB injects human feelings, into stones, ice cubes, plants, etc., the so-called ruthless things, and uses the body and passion to explore the soul communicate of human and all things."

An intimate day
with my shovel.



Sexual Fantasies of the Knife-Mating



Common Ground -Mating Season NR. 3



Sleeping with bricks --Mating Season, No. 4



The afternoon of human heart 2005



Mating season 6-Sexual Politics



Making Love to Thirteen Shovels



Walking the cabbage



Walking the Cabbage series is social intervention works, it keep on 14 years, Han Bing walk the Chinese cabbage on a leash in public places, inverting an ordinary practice to provoke debate and critical thinking. Walking the Cabbage is a playful twist on a serious subject—the way our everyday practices serve to constitute "normalcy" and our identities are often constituted by the act of claiming objects as our possessions. A quintessentially Chinese symbol of sustenance and comfort for poor Chinese turned upside down, for the poor and struggling, the realities of cabbage as a subsistence bottom line have not changed—---walking the cabbage by "normalizing abnormal behaviors" explores how our daily behaviors are formed in the midst of routine and even absurdity, and it show what's changed is the value structure that dictates what—and who—is valuable or not in society.

Han Bing's social intervention performance art practice has been conducted in a vast array in public spaces and quotidian social settings ranging from tiny rural villages to cosmopolitan metropolises across the globe; from flourishing downtown bastions of the white-collar consumer elite to the agricultural fields of the salt-of-the-earth rural laborers; from the Great Wall to the Mississippi River; from Miami Beach to the Champs Elysees; from Harajuku to Haight-Ashbury; from Tiananmen to Times Square.



Walking the cabbage



Green Waking

War is Not the Answer



