

IAN TEH

biography

Ian Teh's concern for social, environmental and political issues is evident in much of his photography. Amongst selected works, his series, *The Vanishing: Altered Landscapes and Displaced Lives* (1999-2003), records the devastating impact of the Three Gorges Dam on China's Yangtze River. In later works, such as *Dark Clouds* (2006-2008), *Tainted Landscapes* (2007-2008) and *Traces* (2009-), Teh explores the darker consequences of China's booming economy.

Teh has received numerous honours. Recently he was selected by the *Open Society Institute* to exhibit his work in New York for the 2013 *Moving Walls*. In 2011 he won the *Emergency Fund* from the *Magnum Foundation*. His work was also highly commended for the *Prix Pictet* prize in 2009 and he was awarded a place on the *Joop Swart Masterclass* in 2001. Teh has exhibited widely and featured in contemporary art publications such as Elena Ochoa Foster's *C-International Photo Magazine* as well as international current affairs magazines such as *Time* and *The New Yorker*. Selected solo shows include the *Jack Shainman Gallery* in New York in 2004, *Flowers* in London in 2011 and the *Kunsthall Museum* in Rotterdam in 2012. In 2010, the literary magazine *Granta* published a 10-year retrospective of his work in China.

He has published two monographs, *Undercurrents* (2008) and *Traces* (2011). His work is also part of the permanent collection at the *Los Angeles County Museum of Art (LACMA)* and the *Hood Museum* in the USA.

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CV

- 2012 **Solo Exhibitions**
‘Traces’. **SIPE Art Science Museum**, Singapore.
‘Traces’. **Kunsthall Rotterdam**, Rotterdam, Holland.
- 2011 ‘Traces’. **Flowers East Gallery**, London, UK.
- 2008 ‘Undercurrents’. **Kiang Gallery**, Atlanta, USA.
‘Undercurrents’. **Paris Beijing Gallery**, China.
- 2004 ‘The Vanishing’. **Jack Shainman Gallery**, New York, USA.
- 2003 ‘The Vanishing’. **Photofusion**, London.
- 2013 **Selected Group Exhibitions**
‘Discoveries IV’. **Fotofest**. Houston, USA.
- 2011 ‘Pimp the Timp Vol. 2’. **Timp Hotel**, Cologne, Germany.
‘Coal & Ice’. **Three Shadows**. Beijing, China.
‘Traces’. **Flowers at Paris Photo, Grand Palais**. Paris, France.
- 2010 ‘Traces’. **Noordelicht Festival**. Groningen, Holland.
‘Earth Alert’. **Korean Cultural Centre**, London.
- 2009 ‘Dark Clouds’, multimedia projection. **La Fabrica**, Barcelona, Spain.
- 2008 ‘Made in China’, at **Houston Foto Fest. Houston Center of Photography**, USA.
‘Dark Clouds’, **Ping Yao Photo Festival**, China.
- 2007 ‘Three Gorges’, **Minnesota Centre of Photography (MCP)**, USA.
Group Expo: ‘Chai-Na China’, with Thinking Hands. **Les Recontres Arles**, France.
- 2006 ‘Air de Paris’ **VU exhibition by Hermès**. London, Paris, New York, Berlin, Hong Kong, Singapore.
‘VU by Robert Delpire’. **VU Gallery**, Paris, France.
- 2004 ‘The Vanishing’. **Art Commune, Hong Kong**.
- 2002 ‘Blackpool Weekend’. **Visa Pour L’Image**. Perpignan, France.
- 2001 ‘ID: 2001 Worldpress Masterclass’. **Oude Kerk**, Amsterdam, Netherlands.
‘ID: 2001 Worldpress Masterclass’. **Netherlands Photography Institute**, Rotterdam, Netherlands.

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Awards and Honours

- 2011 Winner of Magnum Foundation: Emergency Fund
- 2010 Member of Grand Jury for India Future of Change Competition
Lens Culture Finalist
- 2009 Nikon Thursday Awards Finalist
High Commendation for Prix Pictet Prize.
Winner of SOPA Award for Excellence in Feature Photography
- 2004 HSBC Foundation for Photography: Finalist
- 2001 Joop World Press Masterclass

Collections

- Hood Museum, USA.
- Los Angeles County of Modern Art (LACMA), USA.
- Freshfields Bruckhaus Deringer. London, UK.
- Howard Stein Collection, USA.

Monograph

- 2011 Traces. Deep Sleep Editions.
- 2008 Undercurrents. Timezone 8.

Selected Book Publications

- 2009 Earth. Prix Pictet exhibit. Te Neues.
- 2007 C-International Photo Magazine No. 5. Ivory Press.
- 2006 World's Top Photographers: Photojournalism. Rotovision.
VU' à Paris. Panini Books.
Agence VU' Galerie. Photo Poche.
- 2003 Pandemic: Facing AIDS. Umbrage Editions.

Other Experiences

- 2011 Indialogue conference in Delhi, India.
Photowalk workshop at IIT Bombay with Third Eye.
Conference and Workshop at Seville University (May)
- 2010-current Lecturer and visiting photography tutor at Bath University.

Education

- 1994 Bath University (BA Honours: Graphic Design)

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reviews for previous works

“The London photographer’s studies of Chinese coal mines and coking plants at night have the look of scenes out of films from “Blade Runner”: They feature impossibly lurid green light, refracted through a darkness filled with particulate matter in a world of shadowy figures straight out of dystopian science fiction. But of course, this world is completely real.....The amazing thing is that his artistic vision operates so well under such stressful and restrained circumstances”

Jerry Cullum

‘Outside the Lines,’ The Atlanta Journal Constitution. Aug 08

“Teh’s Dark Clouds collection peel back the glittery surface of China’s economic renaissance and reveal the coal-encrusted gears that power it.”

Cinque Hicks

‘Dark Clouds,’ Creative Loafing. Jul 08

“...Ian Teh’s heart-stopping exhibition, shows us the uncertainties, fears and squalor of a world in its death agony... His camera is candid, compassionate, searching....The subtitle of this extraordinary exhibition, ‘Altered Landscapes and Displaced Lives’, suggests that it is the Yangtze’s ghosts that haunt Teh... A great Teh strength is to capture the personal dignity of those caught up in this mass uprooting.”

Rosemary Righter

‘Before the Deluge,’ The Times. Jan 04

“Teh’s final, mesmerising images, which capture the gorges’ last spring, are a testimony to loss on a colossal scale.”

Tara Pepper

‘A Disappearing World,’ Newsweek. Feb 04

“Viewing this exhibition is rather like looking at a photo album from a bygone age. You know that the scenes depicted no longer exist but, oddly, it’s the landscape that has died while the faces live on. Only time will reveal the true impact of severing entire communities from their roots and memories.”

Carolyn Fry

‘The Vanishing,’ Foto 8. Winter 04

“His photo essay concentrates on individuals;...it puts a personal face on the numbers. Evident here is the ruthlessness required by China’s determined self-transformation. That alone is reason to see these rivetting and cautionary photographs.”

Maureen Mullarkey

‘Keeping Faith with Observation,’ The New York Sun. Mar 05

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contact

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