Art Basel | Hong Kong 2017 Insights section

INK studio (Booth 3D28)

Zheng Chongbin: Roots of the Sky

*High-resolution images may be downloaded at:* *<http://www.inkstudio.com.cn/abhk2017>*

The leading Chinese gallery specializing in contemporary ink art, INK studio is proud to present the latest paintings of conceptual and experimental ink artist Zheng Chongbin alongside the world premiere of his new video *Roots of the Sky* (2016) at Art Basel | Hong Kong 2017. Located in booth 3D28 in the Insights section, this presentation comes as Zheng is gaining tremendous international recognition, with recent acquisitions by the Brooklyn Museum, Daimler Art Collection, Los Angeles Museum of Art (LACMA), M+, and Metropolitan Museum of Art, as well as a featured installation at the 11th Shanghai Biennale. Zheng’s video *Chimeric Landscape* (2015) will also be screened in Art Basel’s film section.

Central to Zheng’s art is notion of the world as always in flux—consisting of flows of matter and energy that repeatedly cohered and dissipated. Inherent in pre-modern Chinese and especially Daoist thought, this notion did not become widespread in Western culture until 19th-century scientific developments such as Darwin’s discovery of evolution. The resultant worldview, based on dynamic processes rather than static objects and categories, has enabled contemporary inquiries into complex systems like climate and social behavior, artificial intelligence, and quantum physics, as well as process-based art and land art. Through the interactions of ink, acrylic, water, and paper, Zheng’s paintings both generate and record the processes that underlie the emergence of order (including organic life and human consciousness) and its inevitable dissipation. The paintings resemble natural structures ranging from neurons, blood vessels, and tree branches to mountains, rivers, and coastlines, without depicting or representing them objectively.

Zheng’s latest three-channel video, *Roots of the Sky*, explores three interrelated natural processes: topology, water flow, and plant life. In a stream of microscopic and macroscopic images and an accompanying soundscape, Zheng contracts and expands these processes to the scale of human perception. Whereas his paintings generate these processes in an artistic medium and fix them in time, his video installations unfold their occurrence in nature spatially and temporally.

**Zheng Chongbin** (b. 1961) was educated as a classical Chinese figurative painter at the elite China Academy of Art in Hangzhou. He was widely acclaimed as one of China’s preeminent young experimental ink painters in 1980’s. In 1989, he received a fellowship from the San Francisco Art Institute to study installation, performance, and conceptual art. Over the following decades, Zheng has developed a distinctive practice of formal abstraction, video installation, and light-and-space environments based on the properties and interactions of ink, water, paper, and light.

In the past two years, Zheng has been recognized by a rapidly growing number international curators and institutions. In April 2015, Zero Movement scholar Renata Wiehager exhibited Zheng’s *White Reflection* (2012) with a work by senior German artist Max Uhlig at Daimler Contemporary in Berlin. In May, Zheng debuted his environmental video installation, *Chimeric Landscape* (2015), at the European Cultural Centre’s exhibition *Personal Structures* during the Venice Biennale. In June, M+, under the direction of Lars Nittve, former founding Director of the Tate Modern, acquired eight works that document the development of Zheng’s practice since the 1980’s. Then in November 2015, LACMA began to feature the recently-acquired *Turbulence* (2013) in a two-artist presentation of Zheng and Roy Lichtenstein. In March 2016, the Metropolitan Museum of Art finalized its acquisition of *Unfolding Landscape* (2015) and the Brooklyn Museum its acquisition of *Skylines* (2014), both major abstract paintings by the artist. In the same month, Zheng was selected one of eleven highlighted artists by curators Raqs Media Collective for his room-sized installation *Wall of Skies* at the 2016 Shanghai Biennale *Why Not Ask Again?*

**INK studio** is a Beijing-based gallery and international exhibition program devoted to the latest developments in contemporary Chinese ink art. Over the past decades, a group of important artists have been highly active in exploring the immense contemporary creative possibilities of the millennia-old language of paper, brush, and ink. Their work is increasingly attracting international critical attention.INK studio’s mission is to present the best of this work to the public in a closely-curated exhibition program supported by in-depth critical analysis, scholarly exchange, and publishing and multimedia production in Chinese and English.

Zheng Chongbin, INK studio Directors, and Dr. Maya Kovskaya, curator of *Chimeric Landscape*, will be available for interviews during the art fair. Media-related inquiries should be directed to Ms. Yang Fan, Researcher and Media Coordinator, at [yang.fan@inkstudio.com.cn](mailto:yang.fan@inkstudio.com.cn). Sales-related inquiries should be directed to Ms. Rachel Xu, Sales Manager, at [xu.xu@inkstudio.com.cn](mailto:xu.xu@inkstudio.com.cn).

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巴塞爾藝術展香港展會2017

墨齋畫廊（3D28展位）

鄭重賓：枝是天上根

高清圖可點擊此鏈接下載：http://www.inkstudio.com.cn/abhk2017

作為一家專注於當代水墨的機構，墨齋畫廊很榮幸能在2017香港巴塞爾藝術博覽會上為大家帶來藝術家鄭重賓的新作。其中包括帶有觀念性和實驗性的水墨作品和首次與公眾見面的影像作品《枝是天上根》。墨齋畫廊所精選的鄭重賓作品位於3D28展位。鄭重賓近年獲得廣泛的國際讚譽，他的作品被布魯克林美術館、戴姆勒藝術收藏、洛杉磯郡藝術博物館、香港M +博物館、紐約大都會博物館等藝術機構收藏。他獨具特色的環境裝置作品獲選為2016第11屆上海雙年展重點作品。鄭重賓影像作品《運行中的異化之景》（2015）還在本屆巴塞爾藝術展的影像單元中播放。

鄭重賓最核心的藝術觀念是認為世界並不是由靜態的物質和類別組成，而是一場永恆的流變，物質和能量於其中生滅往復。這個觀念是古代中國思想，尤其是道家思想的延續。在西方，此世界觀要到19世紀科學發展到達爾文提出進化論才開始流行，並造就了當代科學對於氣候和社會行為等動態複雜系統、人工智能、量子物理等領域的探索，更衍生了程序藝術和大地藝術。通過墨、丙烯、水和宣紙的相互作用，鄭重賓的作品表現的是秩序（包括有機生命和人類意識）的生成及其不可避免的消解。畫面並不依賴客觀的描述或代表，而借助材質和自然動能，讓神經元、血管、樹枝、山脈、河流、海岸線等結構自然形成。

鄭重賓最新的影像作品《枝是天上根》，探究的是三種結構相關的對象——拓撲學、水流、植物生命——的自然過程。在音樂背景中，微觀和宏觀之物相繼出現，鄭重賓將它們放大或者縮小，使之可以感知。鄭重賓的繪畫以水墨形式將這些過程定格在某一時空點上，而他的影像裝置則把這些過程在時空中的展開。

鄭重賓（生於1961年）曾在位於杭州的中國美術學院接受過傳統的人物畫學習。上世紀八十年代，他就被廣泛地認為是一位年輕而卓有成就的實驗水墨藝術家。 1989年，他獲得舊金山藝術學院的獎學金，遠赴重洋學習裝置、表演以及觀念藝術。在之後的數十年中，通過將墨、水、宣紙、光柔和在一起，鄭重賓創作了許多優秀的抽像水墨、影像裝置以及基於光和空間的環境作品。

在過去的兩年中，鄭重賓被越來越多的國際策展人和機構所熟悉。 2015年4月，“零運動”學者Renata Wiehager將鄭重賓的作品《白反射》（2012）和德國著名藝術家Max Uhlig的作品一同在柏林戴姆勒當代展館展出。 5月，鄭重賓參加威尼斯雙年展期間位於歐洲文化中心“個人結構：跨越邊界”展，首次展出其環境影像作品《運行中的異化之景》（2015）。 6月，在泰特現代美術館前藝術總監Lars Nittve的推薦下，代表鄭重賓八十年代以來藝術發展的八件作品被香港M＋博物館收藏。 11月，洛杉磯郡藝術博物館在鄭重賓和Roy Lichtenstein的雙人展中展出了新藏品《動盪》（2013）。 2016年3月，大都會博物館收藏了鄭重賓的抽像作品《展開的風景》（2015），布魯克林美術館收藏了鄭重賓抽像作品《地平線》（2014）。當月鄭重賓還以其環境裝置作品《層層天牆》獲“第11屆上海雙年展：何不在問”中策展人Raqs媒體小組評選為該展11位重點推薦藝術家之一。

**墨齋**是一家位於北京的畫廊，它致力於以國際性的展覽項目來介紹中國當代水墨的最新動向。在過去的數十年中，一大批重要的藝術家積極探索水墨，這一以筆、墨、紙為媒介並有上千年曆史傳統的藝術語言的新可能性。他們的作品很快獲得了國際評論屆的關注。墨齋的使命是從這些作品中選出最好的部分，通過定期的展覽項目介紹給公眾，所有展覽均由資深評論家、學術交流以及中英文雙語平面和多媒體推廣作為支撐。

鄭重賓、墨齋畫廊總監以及《運行中的異化之景》策展人邁涯（Maya Kovskaya）博士將在藝術博覽會期間接受媒體採訪。媒體相關問題可以直接聯繫研究和媒體協調方楊帆小姐，她的郵箱是：yang.fan@inkstudio.com.cn。銷售相關問題可以詢問銷售經理徐徐小姐，她的郵箱是：xu.xu@inkstudio.com.cn 。

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