

Zheng Chongbin  
*Chimeric Landscape*  
2015

Environmental video installation, 20 minutes

Curated by Maya Kóvskaya, PhD  
Co-sponsored by Ink Studio, Beijing

Exhibited in “Personal Structures: Crossing Borders”

European Cultural Centre, Palazzo Bembo and Palazzo Mora  
May 9th, 2015 - November 22nd, 2015

April 25, 2015

For immediate release

**Zheng Chongbin in “Personal Structures - Crossing Borders,”  
A Collateral Event of the 56th Venice Biennale**

**Venice, Italy** – Zheng Chongbin will participate in the upcoming group show “Personal Structures - Crossing Borders,” held at Palazzo Bembo during the 56th Venice Biennale. Initiated by Dutch artist Rene Rietmeyer in 2002, the project brings international artists into dialog around the essentially human themes in its title—encapsulated in Martin Heidegger’s concept of *Being-in-the-World*—against both the commercialization of art and the nihilism of radical subjectivism and relativism. The latest installment of “Personal Structures” will take place between May 9th and November 22nd, 2015, in the European Cultural Centre, Palazzo Bembo and Palazzo Mora, and feature such artists as Lawrence Weiner, Joseph Kosuth, Anthony Gormley, Heinz Mack, and Otto Piene. Curated by Maya Kóvskaya, Zheng Chongbin’s submission will be an intricately constructed and choreographed environmental video installation entitled *Chimeric Landscape*, which continues his longstanding investigations of phenomenology and nonobjective art beyond the painting medium, and presents a new dimension of his creative practice.

For more information, please visit [personalstructures.org](http://personalstructures.org).

Ink Studio was founded in 2012 to present new developments in experimental Chinese ink painting to international curators, critics, collectors and institutions in a tightly-curated program of solo and group exhibitions, bilingual monographs (published with D.A.P.), and short documentary films. Artistic Director Dr. Britta Erickson, one of the leading scholars and curators of contemporary Chinese art, has been working with China's most important ink artists since the 1980s. For Ink Studio, she organizes four museum-quality exhibitions per year—each, a unique curatorial collaboration between Dr. Erickson and the artist. Ink Studio is a member of the New York ACAW Consortium along with Asia Society, the Museum of Modern Art, and Guggenheim Museum. Past exhibitions include: *Zheng Chongbin: Impulse, Matter, Form* (Spring, 2013); *Chen Haiyan: Carving the Unconscious* (Fall, 2013); *Wang Dongling: The Origins of Abstraction* (Fall, 2013); *Huang Zhiyang: The Phenomenology of Life* (Spring, 2014); *Yang Jiechang: This Is Still Landscape Painting* (Spring, 2014); *Ink and the Body* (Fall, 2014); *Li Huasheng: Process, Mind and Landscape* (Fall, 2014); and *Bingyi: Intensive/Extensive* (Spring, 2015).

For more information, please visit [inkstudio.com.cn](http://inkstudio.com.cn).

## Artist's Statement

*Chimeric Landscape* (2015) is a site-specific work comprised of video, light and space that has been carefully calibrated into an environmental installation. In the video, we observe space visually fragmenting into a multiplicity of landscapes that share common forms and shape-shift like the mythological creature, the Chimera. The video shows matter in the process of generating forms and material in a state of flux, inviting the viewer into this morphing landscape of intensive flows.

Here imagery is less representational than it is a medium reflecting entropy in nature, such as that caused by heat, light, gravity, expansion and contraction. We experience the visual grammar of both proximate and distant forces that not only respond to the spaces they act upon, but actively define these spaces as they change. Nature has its own form-giving elasticity, an infinite number of voices and volumes, and a mode of growing that is also a mode of reducing through the forces of entropy. It is this dynamic form-giving process that is expressed through the medium of ink—the same form-giving process that animates the natural world into an astonishing array of homologous topologies, or —“geometric properties and spatial relations” that “share a common structural logic or shared formal ancestry.”

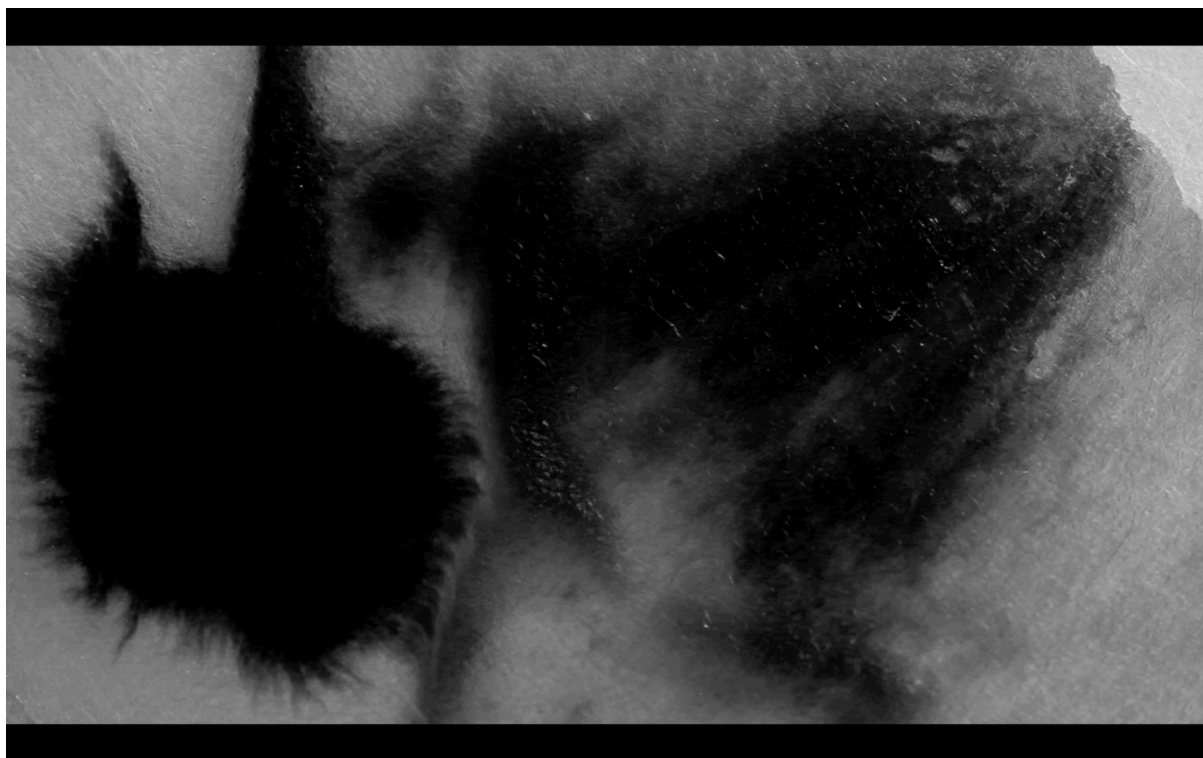
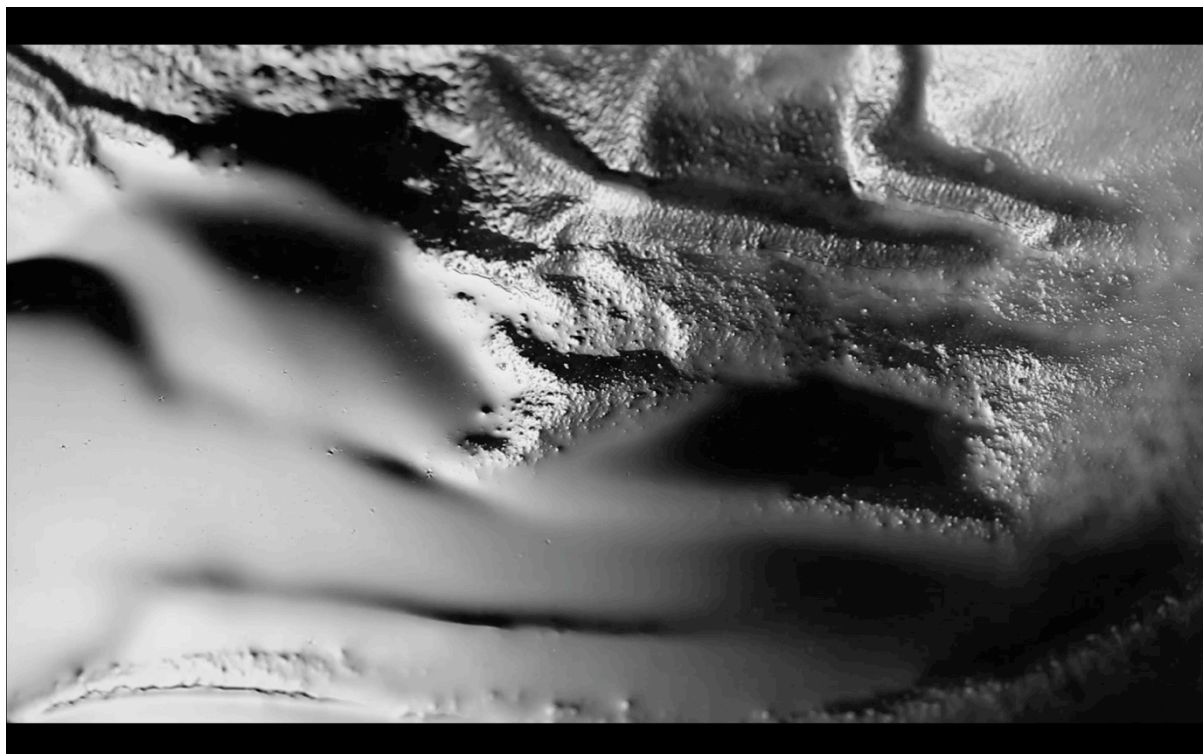
This work is therefore not about image. Through resonances across imagery produced by nature and naturally emerging from the shared intensive qualities of ink, the viewer is offered entry into a dimension in which fractal structures extend the visual qualities of space we occupy. This space gains in clarity as it de-composes and is restructured.

These living micro-movements can be perceived in everything—they are the smallest building blocks of the visible world—physical, phenomenal, sprouting and expanding, as they act upon a particular space. A vision of the void dissolves into poetic space, making way for an idealized interpretation of the living motion of transformation, as we recognize how the biological structures elements of the spatial dimension in which we live. And to perceive the art process as a living entity itself, simply carrying out the bio-mechanisms that have made us, is to reclaim our perception and consciousness.

In my view, the movement from the natural to the abstract involves not only perception, but also the collision of material phenomena with time, producing transformation. Examining transformation offers a look the logic of time, just like the anatomy of gesture and birth of formulation and formalization. Between time and space undergoing transformation is the viewer's personal experience of perception.

This environmental installation is offered to the viewers as a living painting. The objective is not so much to seek the visual grammar of organic imagery, but rather, to shift our understandings of the temporal form of the biological symbol in the context of space and time. Ultimately, the great power of art lies, in part, in its ability to become the mental map that allows us reach beyond what we can see.

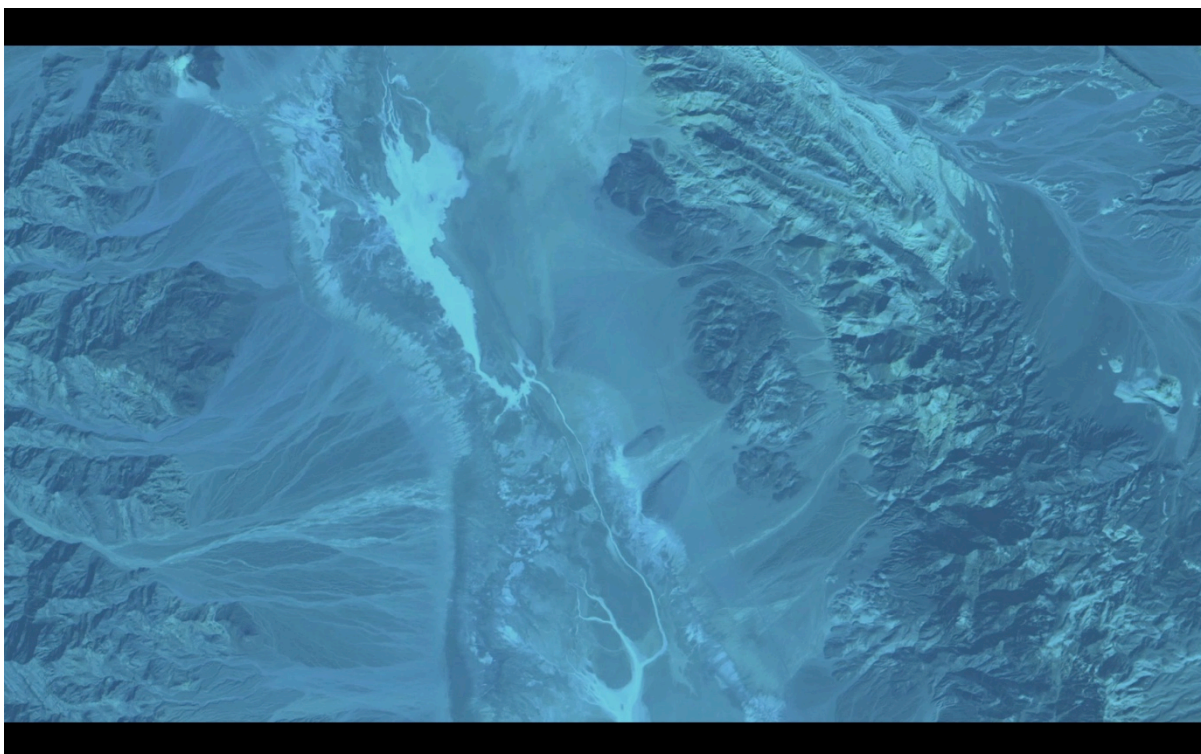
The processes of formation expressed through the watery medium of ink have the potential to dislocate our usual logic. These intensive flows become a kind of “vectoral geometry” formed with organic graphs. The images in this living painting are a kind of mind-mapping on a deeper level than figurative representation. From wind to water, from wet to dry, from eruption to ripple, everything is accelerated in processes of disruption and reformation. Nature unsettled can reveal forces we could not see before: absorption, confrontation, atomization, blurring, and shape-shifting. In this way, these intensive flows of process and transformation become a chimeric landscape of our own mental weather, revealing a logic of topologies shared by mind and matter.



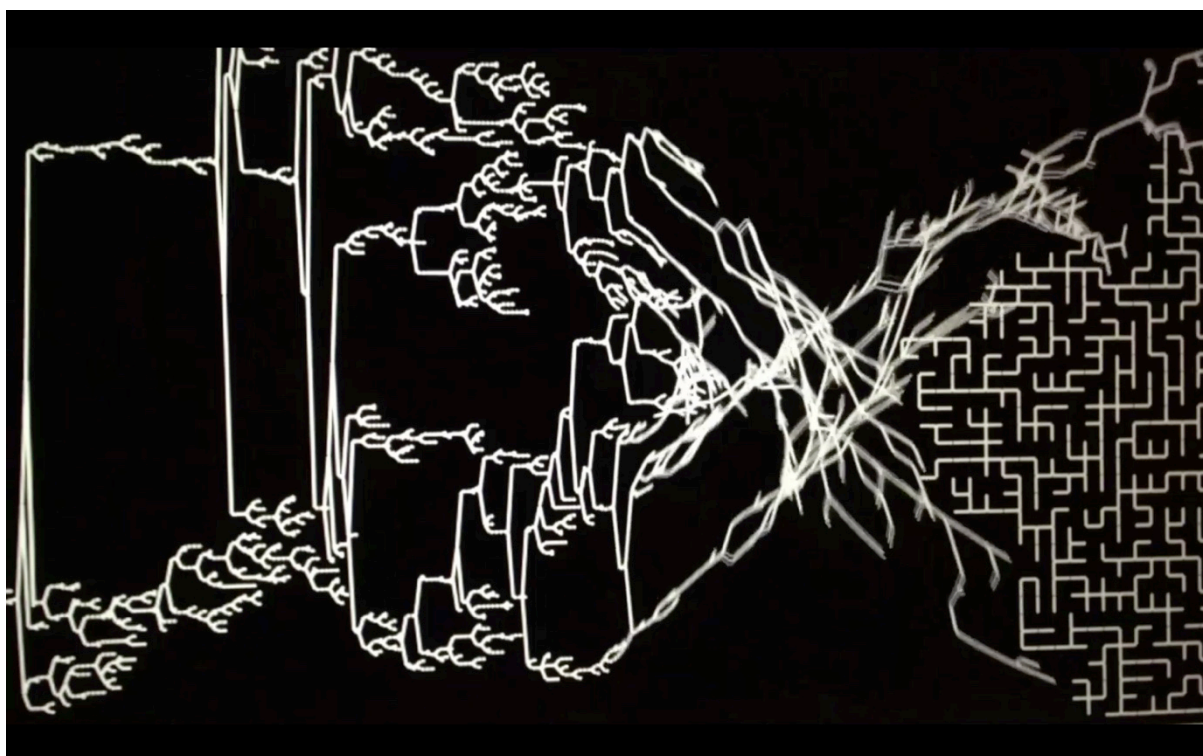
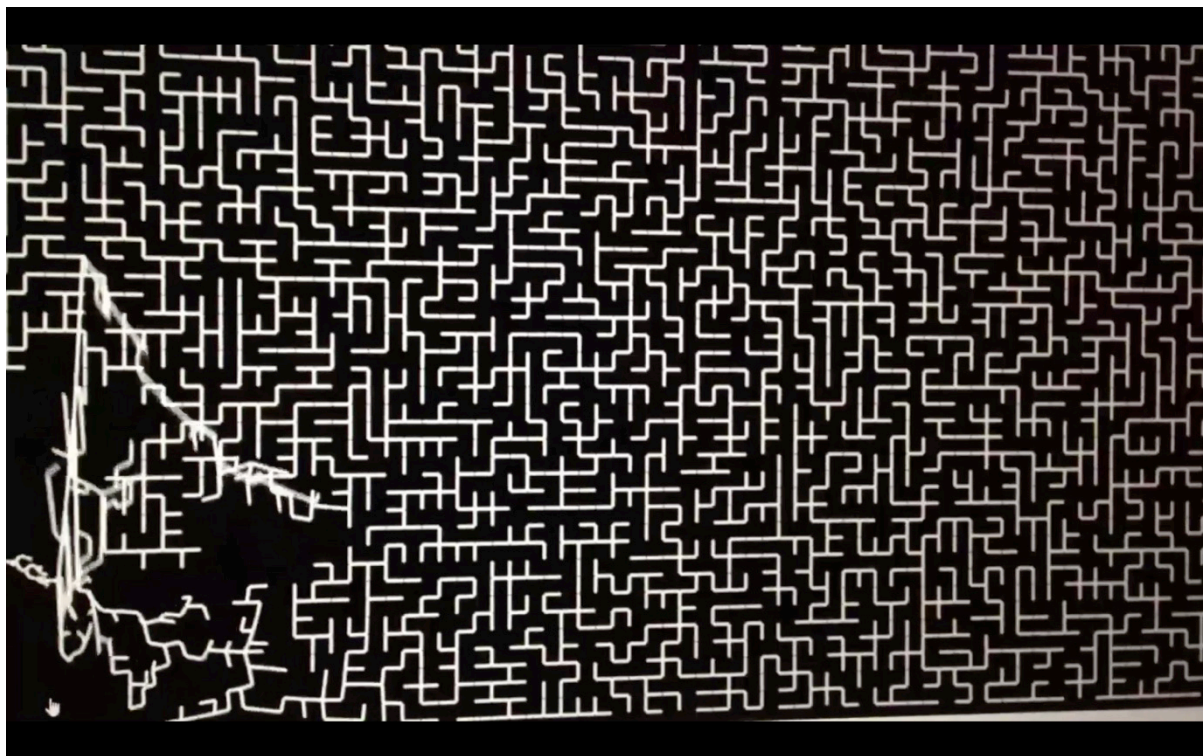
















Zheng Chongbin, *Chimeric Landscape*, 2015, environmental video installation, 20 minutes, video stills

Image copyright: the Artist

Image courtesy: the Artist and Ink Studio

## Zheng Chongbin Curriculum Vitae

1961 Born in Shanghai, China. Presently lives in San Francisco and Shanghai.

### EDUCATION

1991 MFA San Francisco Art Institute, U.S.A.  
1984 BFA Chinese Painting Department, Zhejiang Academy of Fine Arts (now China Academy of Art), Hangzhou, China

### PROFESSIONAL EXPERIENCE

1988–84 Chinese Painting Department, Zhejiang Academy of Fine Arts, Hangzhou, China

### AWARDS & HONORS

2011–10 Artist Excellence Exhibition Series Grant, San Francisco Chinese Cultural Foundation, CA, U.S.A.  
2010–08 Rising Forest (site-specific installation, Marina Bay Sands Integrated Resort, Singapore, Moshe Safdie and Associates, U.S.A.  
1991–89 First International Fellowship, San Francisco Art Institute, CA, U.S.A.

### SELECTED SOLO EXHIBITIONS

2014 *Reconstruction Zone*, Microsoft China Center One, Beijing, China  
*The Matter Becomes Form: Zheng Chongbin and his Ink Media*, Asia Art Center, Taipei, Taiwan  
2013 *Zheng Chongbin: Impulse, Matter, Form*, Ink Studio, Beijing, China  
2012 *Negotiating between Light and Ink*, Asian Art Center, Beijing, China  
*Amorphous Geometry*, Valentine Willie Fine Art, Singapore  
*Ink Phenomenon: Objects of Perception*, Flo Peters Gallery, Hamburg, Germany  
*Black Wall / White Space*, Hong Kong Arts Center, Hong Kong S.A.R., China

- 2011 *White Ink: Fresharp Artists' Series*, Chinese Culture Center of San Francisco, CA, U.S.A.  
*INKquiry: Zheng Chongbin*, Ooi Botos, Hong Kong S.A.R., China  
*Obtrusive / Elusive: Recent Ink Work of Zheng Chongbin*, Haines Gallery, San Francisco, U.S.A.
- 2010 *ZHENG CHONGBIN: Emergent*, Valentine Willie Fine Art, Singapore
- 2005 *Ink and Wash Paintings*, Michael Martin Gallery, San Francisco, U.S.A.
- 1997 *East Meets East in the West*, Limn Gallery, San Francisco, U.S.A.
- 1990 *Humanism in the Arts*, Montgomery Gallery, San Francisco, U.S.A.
- 1989 *Introduction Show*, Bruce Velick Gallery, San Francisco, U.S.A.  
*New Stone Color Ink Paintings*, Riskin-Sinow Gallery, San Francisco, U.S.A.
- 1988 *Chongbin Zheng*, Shanghai Art Museum, Shanghai, China

## SELECTED GROUP EXHIBITIONS

- 2015 *Personal Structures: Time Space Existence*, Palazzo Bembo and Palazzo Mora, Venice, Italy  
*From a Poem to the Sunset: Daimler Art Collection*, Daimler Contemporary Berlin, Berlin, Germany
- 2014 *Rendering the Future: Chinese Contemporary Ink Painting Exhibition*, Asia Art Center, Beijing, China  
*A Fragment in the Course of Time: Landscape of Chinese Ink Art in 1980s*, Himalayas Museum, Shanghai, China
- 2013 *Culture, Mind, Becoming*, Venice Biennale, Palazzo Mora, Italy  
*Beyond Tradition: Chinese Contemporary Ink*, Christie's New York, New York, U.S.A.  
*The Moment for Ink*, San Francisco State University, San Francisco, U.S.A.
- 2012 *Ink: The Art of China*, Saatchi Gallery, London, U.K.  
*China's Imperial Modern: The Painter's Craft*, University of Alberta Museums, Edmonton, Canada  
*Ink Limit*, DADE Art Center M50, Shanghai, China
- 2011 *N Minutes Video Art Festival: Urban Skin*, organized by March Art Production, venues throughout Shanghai, China  
*Qi Yun Sheng Dong*, Contrasts Gallery, Shanghai, China  
*XUAN, ETC.: Zheng Chongbin, Qiu Zhijie and You Si*, Shanghai Gallery of Art, Shanghai, China



- 2010 *Inaugural Exhibition of Zendai Contemporary Art Exhibition Hall*, Shanghai, China  
*Contemporary Ink Painting*, Morlan Gallery, Transylvania University, Lexington, Kentucky, U.S.A.  
The Third Taipei International Modern Ink Painting Biennial, Taipei, Taiwan  
*Shanghai: Art of the City*, Asian Art Museum, San Francisco, U.S.A.
- 2009 *Point & Crosses: Exhibition of Contemporary Painting in China*, Shanghai 2010 Art Center, Shanghai, China  
*Calligraffiti: Writing in Contemporary Chinese and Latino Art*, Pacific Asia Museum, Pasadena, U.S.A.  
*IN SITU*, River South Art Center, Shanghai, China  
*Contemporary Ink Painting: Shanghai New Ink Painting Art Exhibition*, Shanghai Duolun Museum of Modern Art, Shanghai, China
- 2008 *21st Century Contemporary Ink*, China National Art Institute, Beijing, China  
*International Contemporary Ink Art Show*, Busan Museum of Modern Art, Busan, South Korea  
*Contemporary Brush and Ink: Nomination Exhibition of Contemporary Chinese Figure Painting Artist*, Mingyuan Art Center, Shanghai, China
- 2007 *The Third Chengdu Biennale*, Chengdu, China
- 2005 *Dialogue*, Michael Martin Galleries, San Francisco, U.S.A.
- 2003 *Together*, Michael Martin Galleries, Dallas, U.S.A.
- 2002 *Catalogue Show*, Michael Martin Galleries, San Francisco International Art Exposition, CA, U.S.A.
- 1999 *From Chinese Ink to Abstraction*, Chinese Culture Center of San Francisco, Francisco, U.S.A.
- 1996 *Rice / Snails / Pigeons*, Meridian Gallery, San Francisco, U.S.A.
- 1995 *Perception / Reflection*, Gallery Concord, Concord, U.S.A.
- 1994 *Asian / American American / Asian*, Belcher Studios Gallery, San Francisco, U.S.A.  
*Cultural Identities and Immigration: Changing Images of America in the 90's*, Oliver Arts Center, California College of Arts and Crafts, Oakland, U.S.A.
- 1993 *Beyond the Written Word*, San Jose Institute of Contemporary Art, CA, U.S.A.  
*Group Six Show*, Belcher Studios Gallery, San Francisco, U.S.A.
- 1992 *The Object Is Bound (The Book As Metaphor)*, Stephen Wirtz Gallery, San Francisco, U.S.A.  
*Art from Hangzhou, China*, Hochschule für Bildende Künste, Hamburg, Germany

- 1991 *A Grave Silence (Mixed Media Installation)*, Ghia Gallery, San Francisco, U.S.A.
- 1988 *Chinese Painting Exhibition*, Hochschule für bildende Künste Hamburg, Germany
- 1987 *Contemporary Chinese Painting*, Japan Gallery, Osaka, Japan
- 1985 *National Young Artists Exhibition*, National Art Museum of China, Beijing, China

## SELECTED COLLECTIONS

British Museum, U.K.  
Asian Art Museum, San Francisco, U.S.A.  
Marina Bay Sands, Singapore  
Daimler Art Collection, Berlin, Germany  
DSL Collection, Paris, France

## Zheng Chongbin Bibliography

### Articles, Reviews and Interview

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Lang Shaojun 郎绍君. "Chouxiang yuhui de xunzhao — Zheng Chongbin shuimohua de qishi" 抽象语汇的寻找——郑重宾水墨画的启示. [Searching for the Abstract Vocabulary—The Revelation of Zheng Chongbin's Ink Painting]. *Zhongguo meishu bao* 中国美术报 [*Fine Arts in China*], no. 21 (1988).

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Brenhouse, Hillary. "Brush with Modernity." *Time International* (Asia Edition), October 3, 2011. (<http://www.time.com/time/magazine/article/0,9171,2094434,00.html>)

Chattopadhyay, Collette. "Zheng Chongbin: Defining His Own Terrain." *Yishu: Journal of Contemporary Chinese Art* 10, no. 4 (July/August 2011): 21–26.

Chen, Xiaoxin 陈孝信. "Lun shuimo yishu lingyu nei de shehuixue zhuanxing" 论水墨艺术领域内的社会学转型 [On Sociological Transformation in Ink and Wash Paintings]. *Pipingjia* 批评家 [*Art Critic*], no. 1 (August 2008): 39-45.

Claypool, Lisa. "Architectonic Ink: Zheng Chongbin in Conversation with Lisa Claypool." *Yishu: Journal of Contemporary Chinese Art* 10, no. 4 (July/August 2011): 41–53.

Claypool, Lisa. "Where is Shanghai?." *Orientations* 41, no. 1 (January / February 2010): 50–54.

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Cohn, Terri. "Counter Attacks." *Artweek*, December 12, 1991.



“Conceptual Art by the Book.” *San Francisco Examiner*, Art Section, April 24, 1992.

Daswani, Kavita. “King of Ink.” *South China Morning Post*, August 14, 2012.

DeWolf, Christopher. “The Rebirth of Chinese Ink Painting.” CNNGo.com, May 20, 2011.

(<http://travel.cnn.com/hong-kong/play/rebirth-chinese-ink-painting-043589#ixzz1f4RCFRVI>)

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Erickson, Britta. “Innovations in Space: Ink Paintings by Zheng Chongbin.” In *Zheng Chongbin: Emergent*. Singapore: Valentine Willie Fine Art, 2010. Variation of “Innovations in Space: Ink Paintings by Zheng Chongbin,” 2007.

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Valentine Willie Fine Art. *Zheng Chongbin: Emergent*. Singapore: Valentine Willie Fine Art, 2010.

Zheng, Chongbin 郑重宾. *Zheng Chongbin: shuimo hua 郑重宾: 水墨画 [Zheng Chongbin: Ink Painting]*. Shanghai: printed by author, 2007.

Erickson, Britta. *Zheng Chongbin: Impulse, Matter, Form (Contemporary Chinese Ink)*. New York: Distributed Art Publishers, 2014.

## Other Materials

Asiart Archive. Collection Online: Zheng Chongbin.

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Erickson, Britta. producer and director. "Zheng Chongbin's Lines." In *The Enduring Passion for Ink: A Project on Contemporary Chinese Ink Painters*. Part of 10-part film series, 16 min., digital, color, sound, 2013.

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