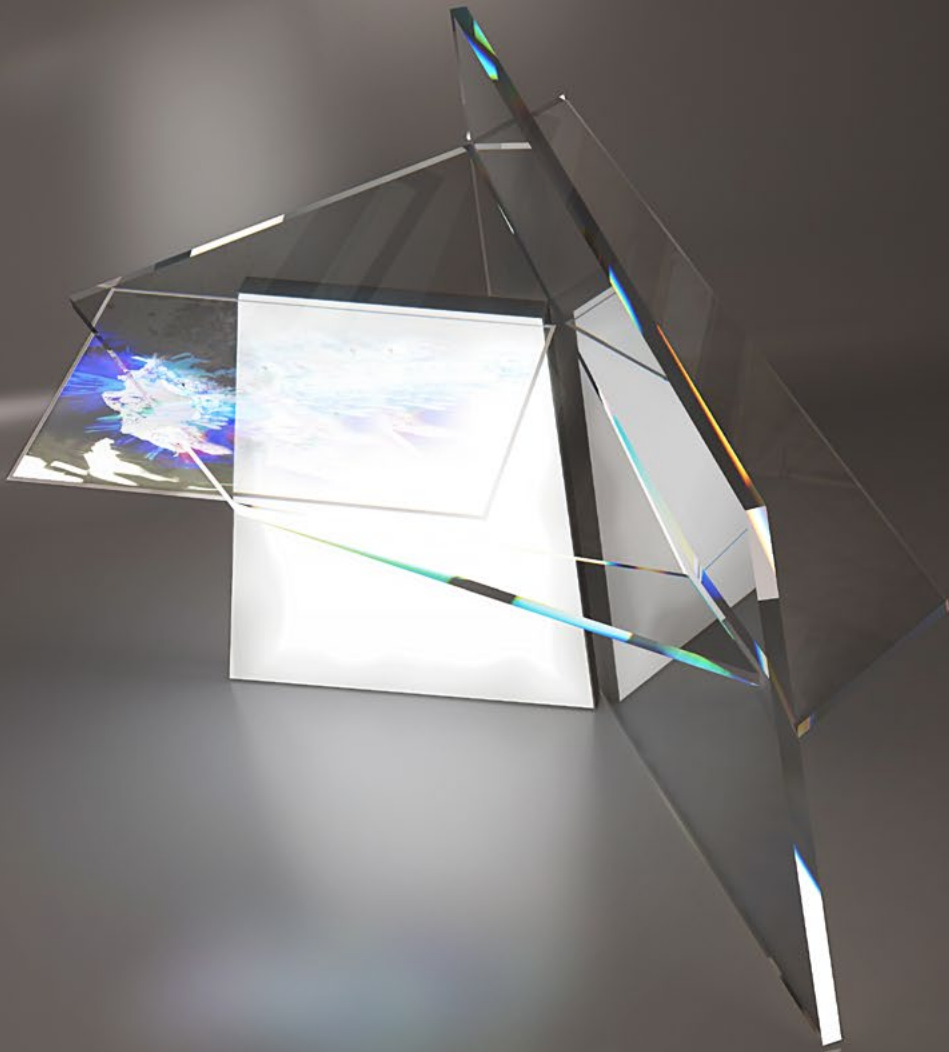


郑重宾 | 行影支离

ZHENG CHONGBIN

WALKING PENUMBRA

03.24 - 05.27, 2018



郑重宾 | 行影支离  
**ZHENG CHONGBIN**  
WALKING PENUMBRA

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(Cover Image) **Actant Memories No.1 物忆1号** | 2018 | Mixed media 综合材料





## INTRODUCTION

INK studio Beijing is proud to announce a major solo exhibition entitled *Walking Penumbra* for California- and Shanghai-based artist Zheng Chongbin. Opening on Saturday March 24 on the occasion of Gallery Weekend Beijing 2018 and running through May 27, 2018, the exhibition for the first time presents the artist's multi-disciplinary practice—including his newest video and immersive light and space installation, his acrylic and video installations and a selection of his most recent paintings—as an integrated exploration of our living material world and how we, as conscious perceiving beings emergent with and within this world, construct ourselves and our reality.

Centrally featured in the 11th Shanghai Biennale, Zheng's 2016 installation *Wall of Skies* confronted its viewer with an imposing crystallized ink wall in a perception-shifting non-rectilinear white space. As sequel and counterpoint to this acclaimed installation, *Walking Penumbra* places its viewers in an inchoate black space of layered shadow, skylight, moving image, and sound. By transiting through the space, the viewer continuously discovers and recovers his or her position and orientation in relation to a kaleidoscopic flux of images and sensations.

The embodied experience of light and shadow have functioned as central metaphors throughout the history of philosophy from Shakyamuni Buddha's "Shadow Cave" to Plato's "Cave of Shadows." Only Zhuangzi, however, makes the *penumbra*—the luminous border between light and shadow—his central image for our existence; it being at once entirely without autonomy or independent existence and yet entirely self-realizing and self-so within its own experiential context.

Alongside *Walking Penumbra*, Zheng Chongbin will also exhibit *Actant Memories*, a new series of translucent acrylic and video sculptures derived from the artist's solo exhibition at the Yoshio Taniguchi-designed Asia Society Texas

Center, Houston in November 2017. Here, freestanding sculpture mediates a homologous spatial play of image, light, shadow and penumbra.

Finally, in its third-floor galleries, INK studio will showcase Zheng Chongbin's latest abstract paintings. In development since the early 1980's, Zheng's painting practice employs, in combination with the medium and language of ink, the visual language of geometry—specifically the natural geometry of fractals, the Euclidean geometry of human design, and the abstract, mathematical topology of continuous spaces—to reveal the living material world in its unfolding, dynamic engagement with embodied human experience.

*Central to my practice is the pre-modern Daoist concept that the natural, inorganic world of energy and matter is living and always changing. If this is the case, how do we attune our perceptions to produce knowledge of this ever-changing world? How are we changed by our phenomenological (perceptual) entanglement with the phenomena (events) of the world? In turn, how do we, through our engagement with the world, actively create-transform ourselves and the world's being and becoming?*

*Unlike Western philosophers, who tended to embrace an ontology consisting of objects and categories, the pre-modern Chinese saw the world as made up of processes in flux—chaotic flows of matter and energy that came into transient coherent order and then dissipated. Today, this process-based worldview undergirds contemporary mathematics and scientific inquiry, from chaos theory to ecology, as well as philosophical discourses such as post-humanism and new materialism. Through geometry, space, light, moving image, material, and process, my work places these different worlds in dialog as human experience. —Zheng Chongbin, 2017*

## 展览介绍

墨斋荣幸地呈现常驻美国加州与中国上海的艺术家庄重宾的全新个展——《行影支离》。展览将于画廊周北京期间的 2018 年 3 月 24 日开幕，并持续至 5 月 27 日。本展览将首次呈现庄重宾的跨学科艺术实践，涵盖他最新创作的影像装置和探索光与空间的沉浸式装置，以及最近完成的绘画作品。这种实践全面探索了我们所生活的物质世界，并深度研究了人类在这个世界里与天地万物共同生长的同时，如何建构我们自己和我们所理解的真实。

庄重宾在 2015 年第 11 届上海双年展中的装置作品《层层天墙》在一个挑战感官现实的非矩形空间里打造了一面坚实而厚重的墨墙。《行影支离》将延续并挑战《层层天墙》的概念与形式，在一个漆黑的混沌空间里交错叠加阴影、自然光、影像与声音。当观者在这个空间中穿行时，能够不断发现他们所处的位置、方向与周围万花筒般千变万化的图像和感知之间的关系。

以光影的涉身体验为核心的隐喻一直贯穿于哲学的发展历程中，比如柏拉图的“洞穴之影”与佛教的“影窟”。而只有庄子将闪烁于光影之间的“半影”视为人类存在的核心——虽然它本身毫无自主性和独立存在性，但在其自身的经验主义语境下，它又是一个能够完全实现自我的个体。

在本展览中，庄重宾还将展示他最新创作的一组由半透明丙烯和影像组成的装置作品《物忆》，延续了他于 2017 年 11 月份在谷口吉生设计的亚洲协会德克萨斯中心（休斯顿）举办的个展。它将有形的雕塑与无形的图像、光影和半影相互交融，在空间里形成灵动而跳跃的图景。

墨斋的三层展厅将呈现庄重宾近期的抽象绘画。自 80 年代起，庄重宾的绘画创作不仅探索水墨作为媒材和表达方式的可能性，而且运用几何学的视觉语言——尤其是自然界中的几何不规则碎片形、人体构造中的欧几里得几何，以

及连续空间中具有抽象性、数学性的拓扑学——来彰显物质世界与人类经验的动态交汇。

“我的创作一向秉承着古代道家思想的概念：自然而无机的能量和物质世界是一场循环往复的流变。如果事实是这样，那么我们应该如何调节自身的感知以在不断改变的世界中创造新的知识？我们又是在与这些现象性、感官性事件的纠缠之中被改变的呢？同样地，我们在世界中的参与又如何创造并影响自己与世界上的其它生命呢？”

与遵循本体论中的对象和类别的西方哲学家不同，古代中国人眼中的世界处于一种无尽的变幻之中——物质和能量的无序流动在某一时刻瞬间凝聚成列，又在下一时刻消失殆尽。如今，这个基于过程的世界观遍布于当代数学、科学的研究，从混沌理论到生态学，甚至出现于后人文主义与新唯物主义等哲学讨论里。通过对几何、空间、光影、影像、材料和过程的探索，我的创作在这些不同的世界与人类经验之间建立对话。“（庄重宾于 2017 年）”



## BIOGRAPHY

b. 1961 in Shanghai, lives and works in San Francisco and Shanghai

Throughout his career of three decades, Zheng Chongbin (b. 1961, Shanghai) has held the classical Chinese ink tradition and Western pictorial abstraction in productive mutual tension. Systematically exploring and deconstructing their conventions and constituents—figure, texture, space, geometry, gesture, materiality—he has developed a distinctive body of work that makes the vitality of matter directly perceptible. Central to Zheng’s art is the 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 worldview enables contemporary inquiries into complex systems like climate and social behavior, artificial intelligence, and quantum physics. Through the interactions of ink, acrylic, water, and paper, Zheng’s paintings generate and record the processes that underlie the emergence of order (including organic life and human consciousness) and its inevitable dissipation. His paintings thus resemble natural structures ranging from neurons, blood vessels, and tree branches to mountains, rivers, and coastlines, but by instantiating their formation rather than by objective depiction.

Maintaining his commitment to painting, Zheng Chongbin has extended his conceptual explorations into the media of installation and video. His landmark light-and-space installation *Wall of Skies* (2015) consists of a complex folded structure fully enclosed by a tilted ceiling and slanted walls, creating a delicate interplay of nonparallel lines and planes. Resolving neither into painting, nor sculpture, nor pure light and space, it insists on its material presence even as its objecthood is dissolved in a spatial experience. In his video installations, Zheng represents processes of nature—from molecular and cellular to topographical and climatic—in the scale of human perception through microscopic and macroscopic imagery and accompanying soundscapes, unfolding these processes spatially and temporally.

Zheng Chongbin was educated as a classical Chinese figurative painter at the elite China Academy of Art in Hangzhou, where he taught for four years after graduation in 1984. Acclaimed as one of China's preeminent young experimental ink painters in the 1980's, he mounted his first solo exhibition at the Shanghai Museum of Art in 1988. In 1989, he received a fellowship from the San Francisco Art Institute to study installation, performance, and conceptual art, receiving his MFA in 1991. A resident of the San Francisco Bay Area for over three decades, Zheng is inspired by the region's distinctive atmospheric and environmental effects and rich ecologies, as well as by the California light and space movement.

In recent years, Zheng Chongbin has been recognized by a growing number of international curators and institutions. In 2015, Zero Movement scholar Renate Wiehager exhibited Zheng's *White Reflection* (2012) with a work by senior German artist Max Uhlig at Daimler Contemporary in Berlin. Zheng debuted his environmental video installation, *Chimeric Landscape* (2015), at the European Cultural Centre's exhibition "Personal Structures" during the 2015 Venice Biennale. 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. In November 2015, the Los Angeles County Museum of Art 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. For *Wall of Skies*, Zheng was selected one of eleven highlighted artists by curators Raqs Media Collective at the 2016 Shanghai Biennale "Why Not Ask Again"?

Zheng's work can be found in the collections, among others, of the British Museum, the Los Angeles County Museum of Art, the Metropolitan Museum of Art, the Asian Art Museum of San Francisco, the Orange County Museum

of Art in California, the Brooklyn Museum, the Philadelphia Museum of Art, M+ in Hong Kong, the Daimler Art Collection in Stuttgart, Germany, the DSL Collection in France, and the Marina Bay Sands in Singapore. Zheng is the subject of a documentary film, *The Enduring Passion of Ink*, and an in-depth monograph *Zheng Chongbin: Impulse, Matter, Form*, edited by Britta Erickson and distributed by D.A.P. in the United States.



## 艺术家简介

1961 年生于中国上海，现在美国旧金山和中国上海生活和工作

在郑重宾三十年的艺术生涯，他融通中国传统水墨和西方抽象绘画，在系统地研究和分析了形象、质感、空间、动势、材料、几何形态这些东西方绘画所共有的基本要素后，郑重宾的作品使人直观地感受到物质的生命力。郑重宾最核心的艺术观念认为世界并不是静态的物质或类别的组成，而是一场永恒的流变，物质和能量在其中生灭往复。这个世界观是中国古代思想，尤其是道家思想的延续，它也成就了当代科学对于气候和社会行为等动态复杂系统、人工智能、量子物理等领域的探索，更衍生了程序艺术和大地艺术等当代艺术形式。通过墨、丙烯、水和宣纸的相互作用，郑重宾的作品表现的是秩序（包括有机生命和人类意识）的生成及其不可避免的消解。他不做客观性地描绘，而是借助材质和自然动能，让类似神经元、血管、树枝、山脉、河流、海岸线等的结构自然生成。

如今，在全心投入绘画创作的同时，郑重宾也将其具有探索性的观念引入装置和影像领域。郑重宾标志性的作品《层层天墙》是一件综合运用光与空间的装置作品，它以多重折叠的方式装裱而成，镶嵌于倾斜的天花板与墙面之间，营造出非平行的线与面之间微妙的张力。绘画、建筑、光、空间被揉合在一起，体现出纯粹的物质感，而这一物质感最终也将化为对空间的体验。在环境影像作品中，郑重宾以或微观或宏观的图像，以及相应的音效，表现小到分子、细胞，大到地形、气象等在时空中的自然演变过程。

郑重宾曾在杭州中国美术学院接受过传统的人物画学习，并于 1984 年毕业后留校任教。上世纪八十年代，他就被广泛地认为是一位年轻而卓有成就的实验水墨艺术家。1988 年，他在上海美术馆举办了第一次个人展。1989 年，他获得旧金山艺术学院的奖学金，远赴重洋学习装置、表演以及观念艺术，

1991 年获得该校艺术硕士学位。之后，郑重宾在旧金山湾区生活了三十多年。美国良好的生态环境和自然气候，以及加利福尼亚的光与空间运动对他的艺术产生过很多影响。

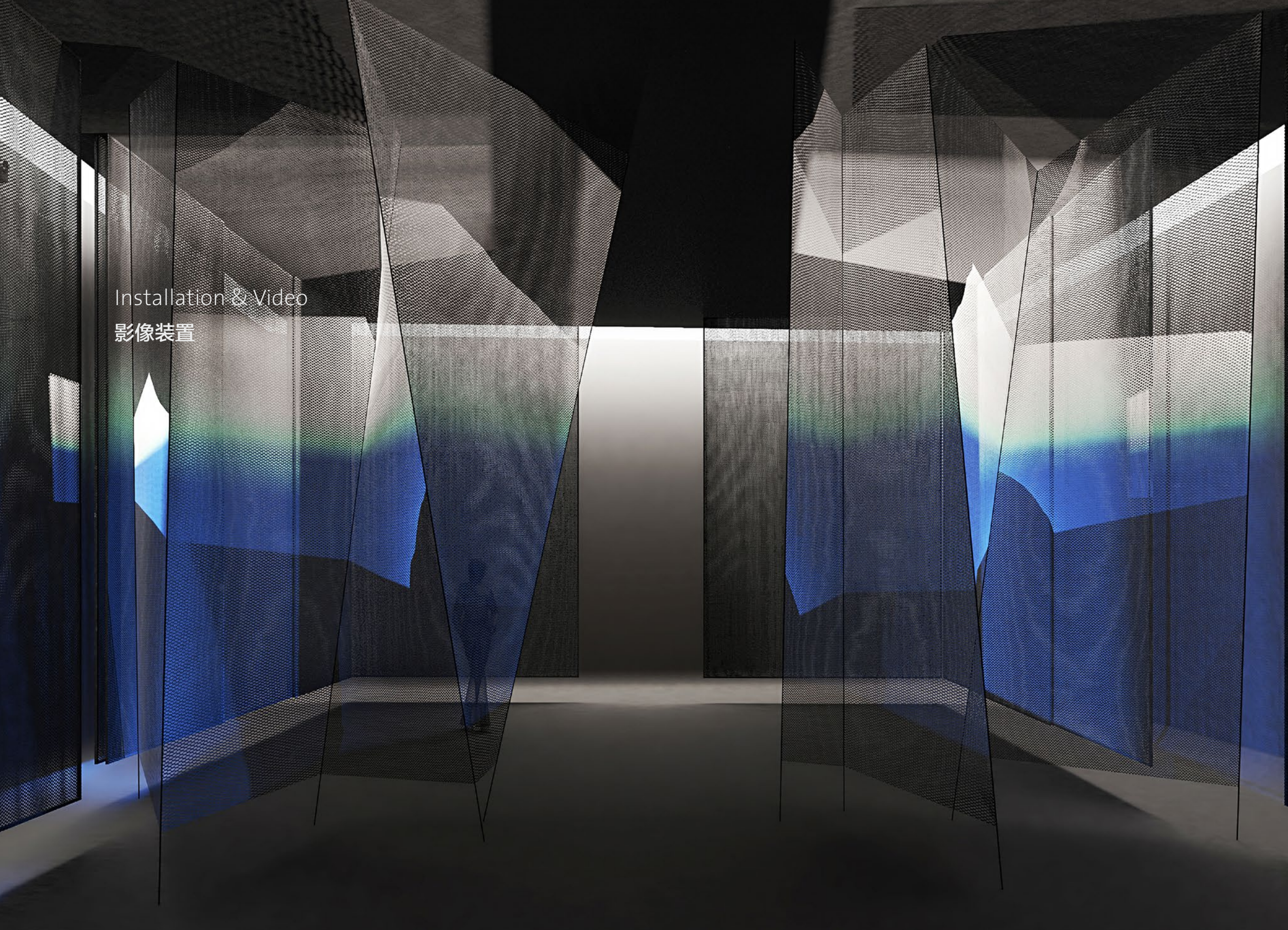
近年来郑重宾被越来越多的国际策展人和机构所熟悉。2015 年 4 月，“零运动”学者 Renate Wiehager（雷娜特·维哈格）将郑重宾的作品《白色的反射区》（2012）和德国著名艺术家马克斯·乌里克（Max Uhlig）的作品一同在柏林戴姆勒当代展馆展出。5 月，郑重宾参加威尼斯双年展期间位于欧洲文化中心“个人结构：跨越边界”展，首次展出其环境影像作品《运行中的异化之景》（2015）。6 月，在泰特现代美术馆前艺术总监李立伟（Lars Nittve）的推荐下，代表郑重宾八十年代以来艺术发展的八件作品被香港 M+ 博物馆收藏。11 月，洛杉矶郡艺术博物馆在郑重宾和罗伊·利希滕斯坦（Roy Lichtenstein）的双人展中展出了新藏品《乱》（2013）。2016 年 3 月，大都会博物馆和布鲁克林美术馆分别收藏了郑重宾抽象作品《展开的风景》（2015）与《地平线》（2014）。当月郑重宾还以其环境装置作品《层层天墙》获“第 11 届上海双年展：何不在问”中策展人 Raqs 媒体小组评选为该展 11 位重点推荐艺术家之一。

郑重宾的作品曾被大英博物馆、洛杉矶郡艺术博物馆、纽约大都会博物馆、旧金山亚洲艺术博物馆、加州橙县美术馆、费城美术馆、布鲁克林博物馆、香港 M+ 博物馆、柏林戴姆勒艺术收藏、法国 DSL 收藏、新加坡滨海湾金沙大酒店等个大博物馆和机构所收藏。另外，还有一部关于郑重宾的纪录片《墨咏》，以及一本由林似竹博士编写，美国 D.A.P. 出版的专著《郑重宾：占物术》。



Installation & Video

影像装置





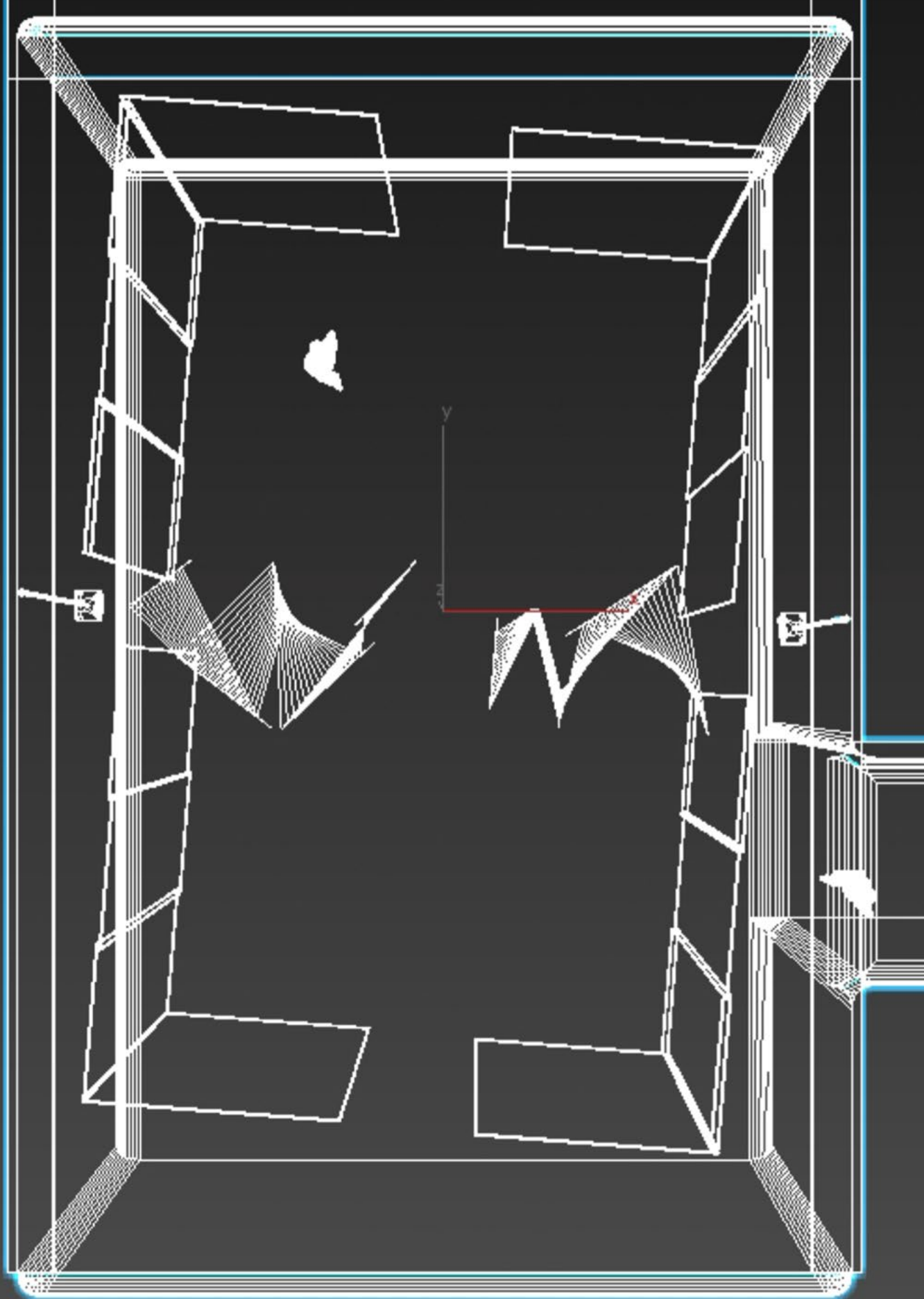
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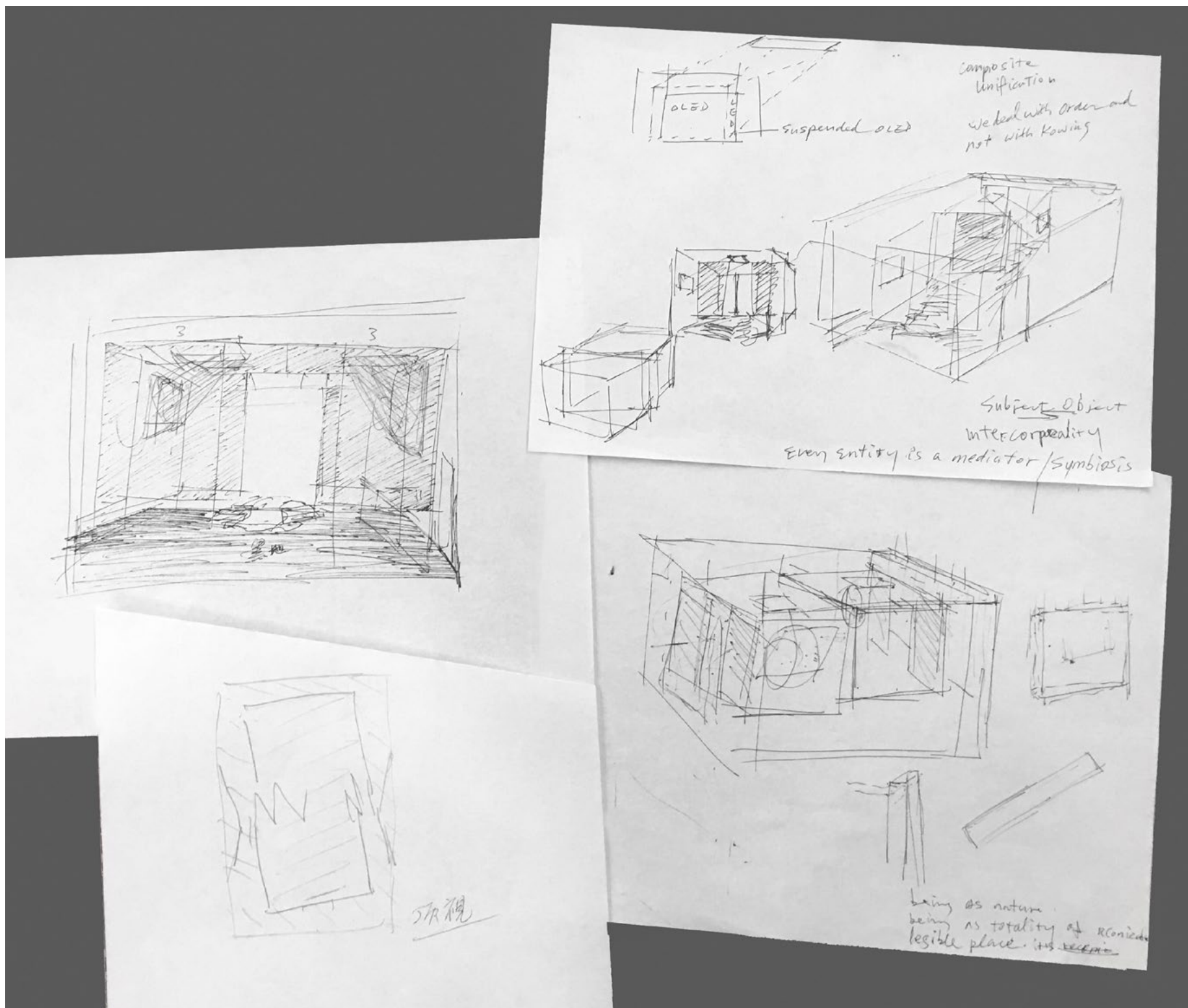
Walking Penumbra

行影支离

2018 | Light & space video installation 光影空间影像装置

Scrim, video projection 丝网 影像





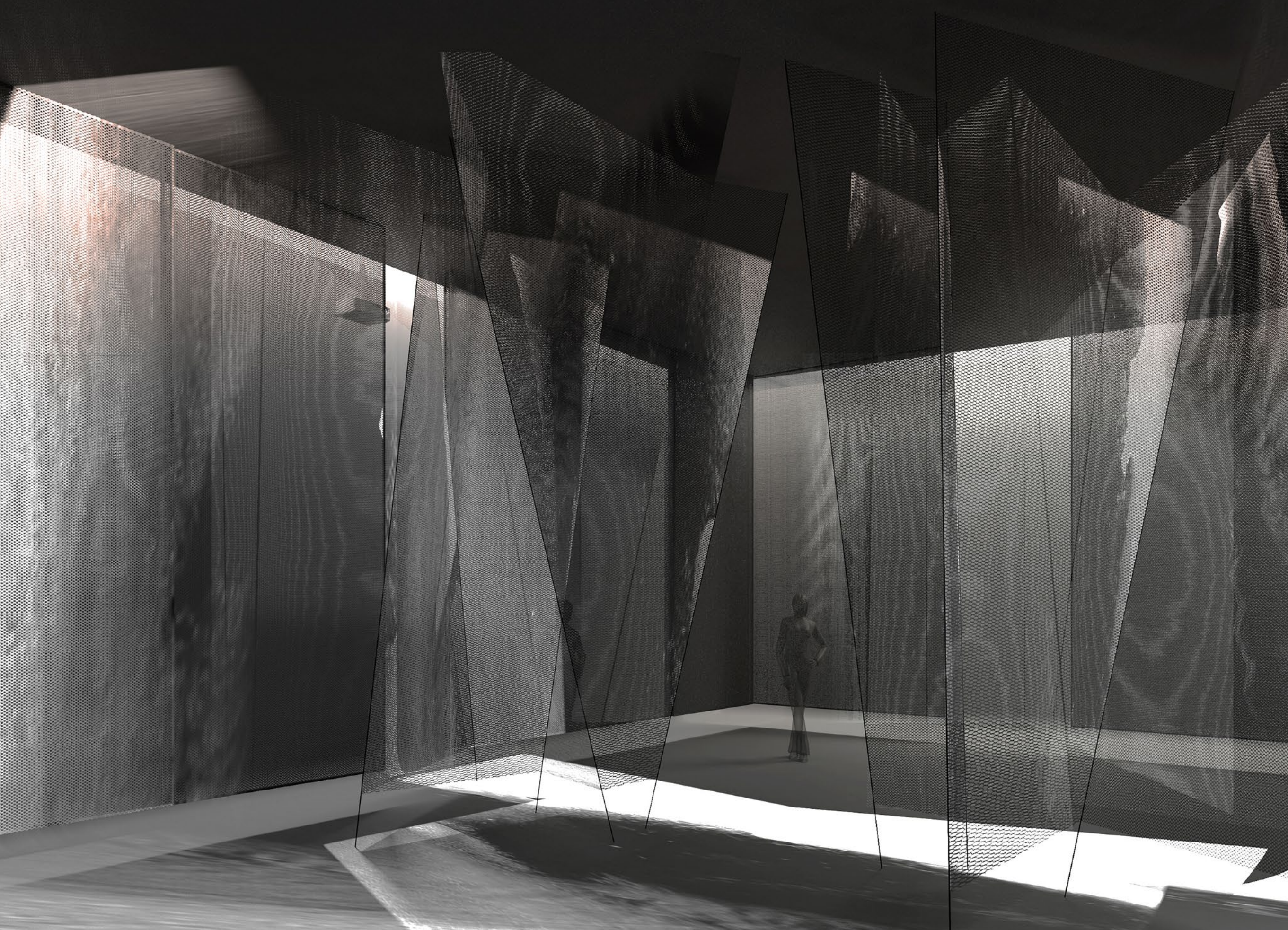
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Walking Penumbra

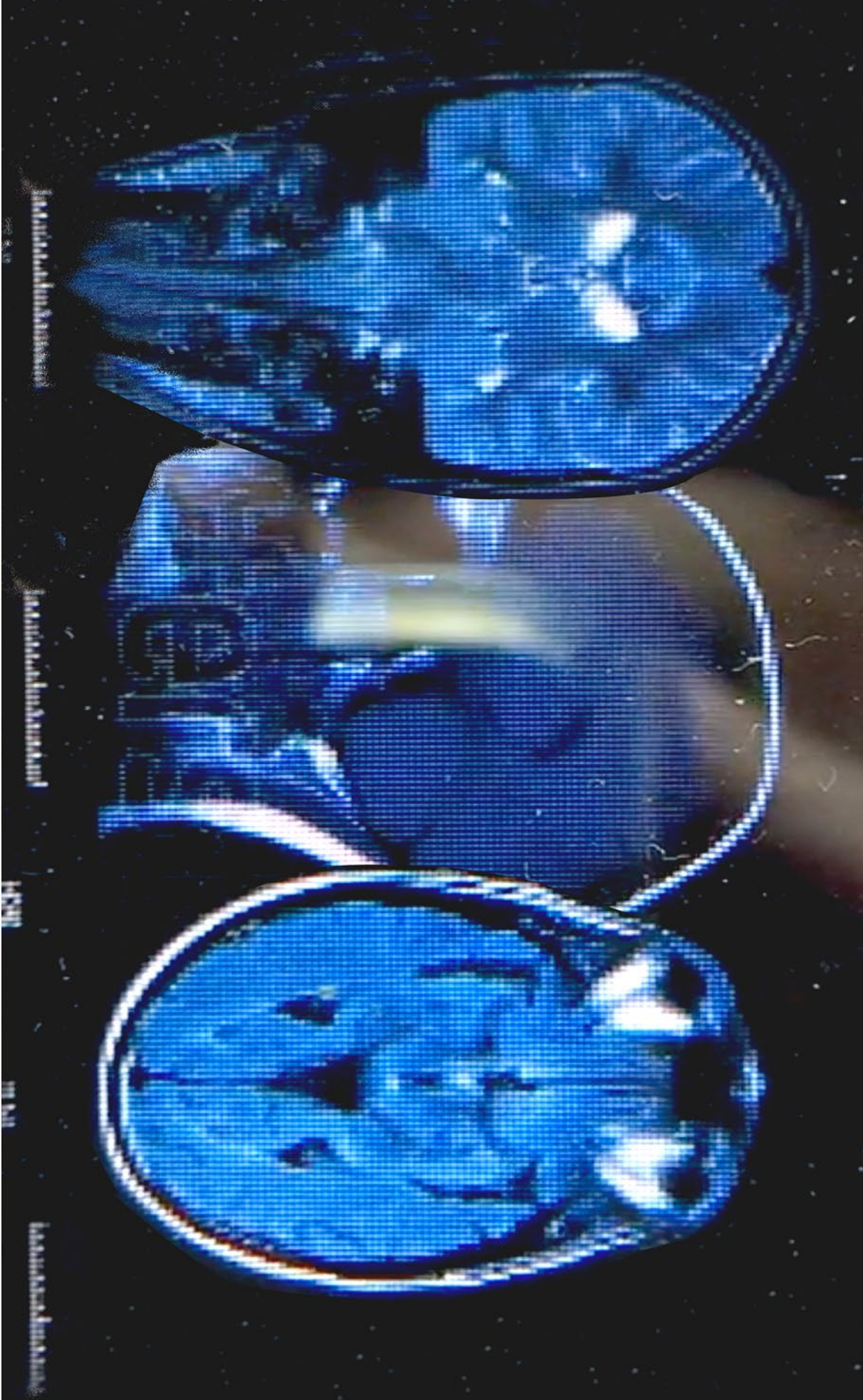
行影支离

2018 | Installation sketch 装置方案





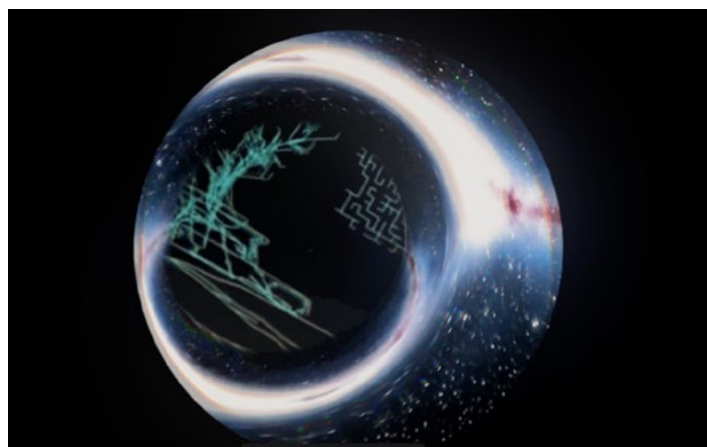
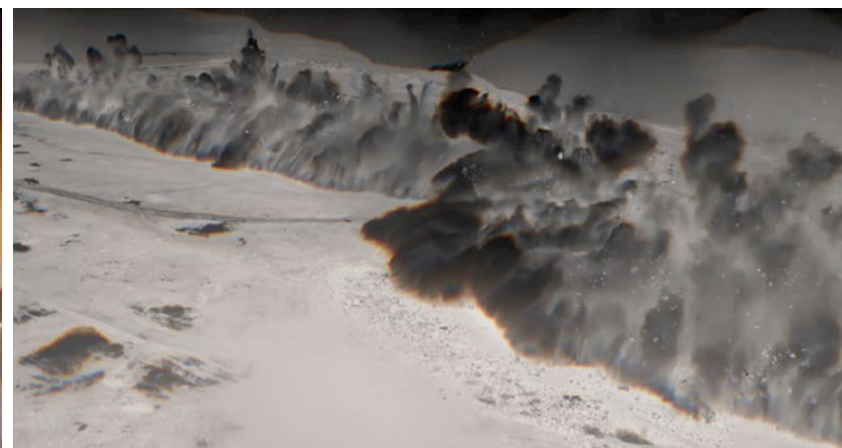
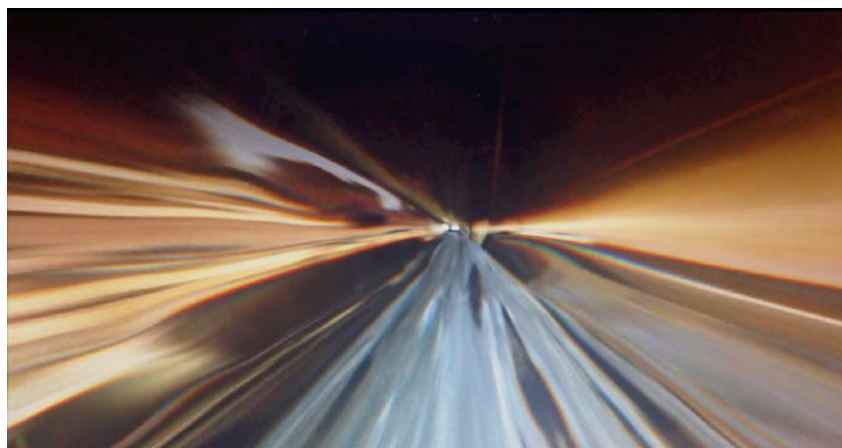












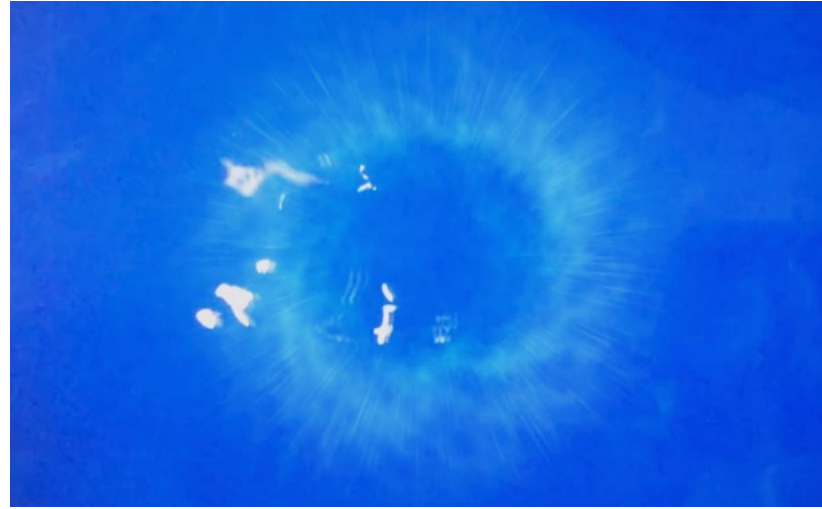
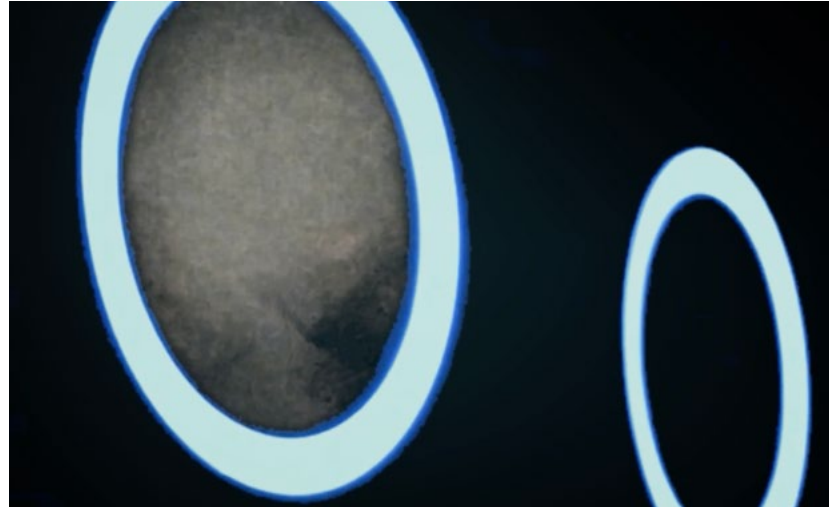
O2

Clusters of Memory

记忆状

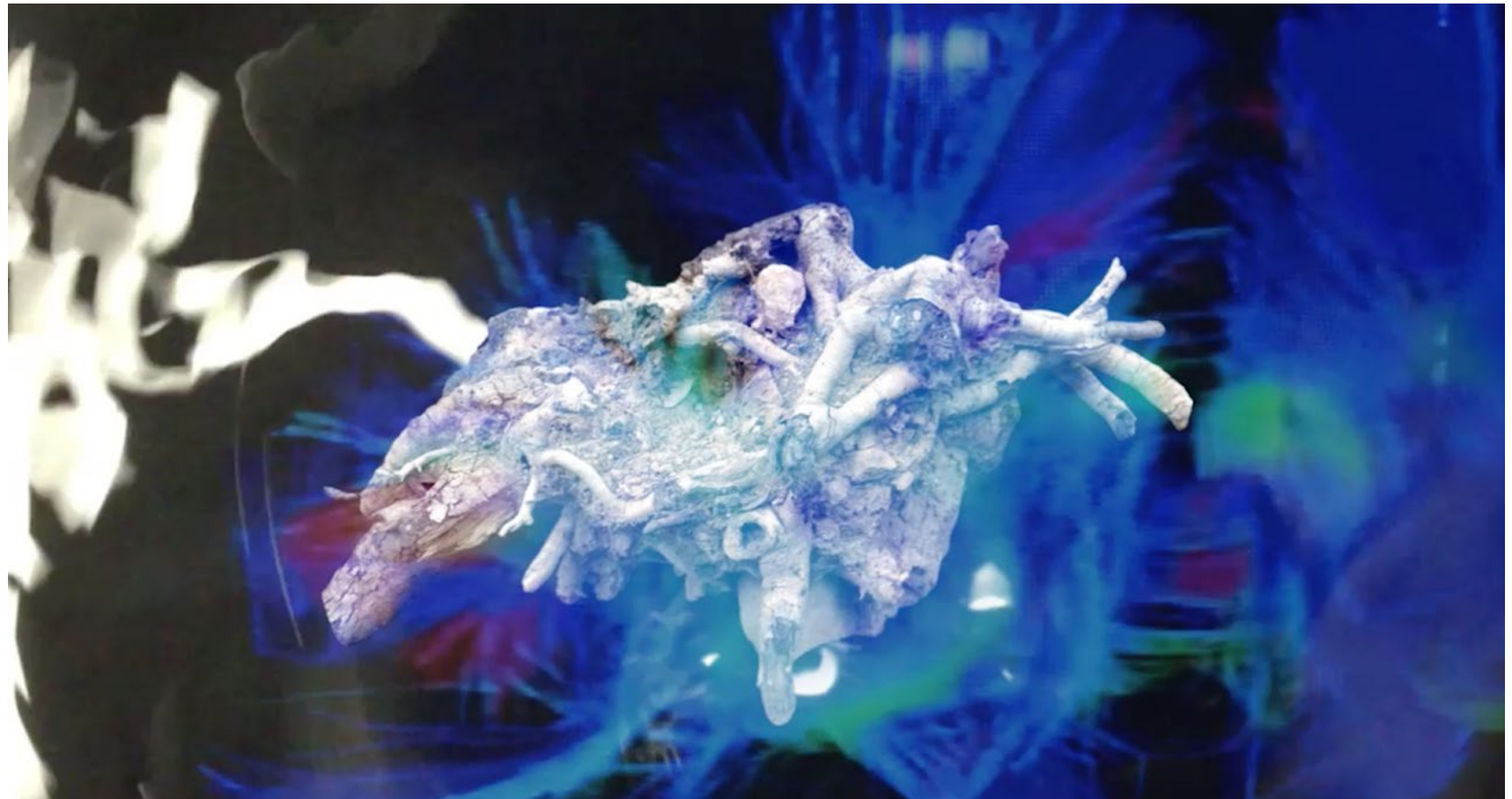
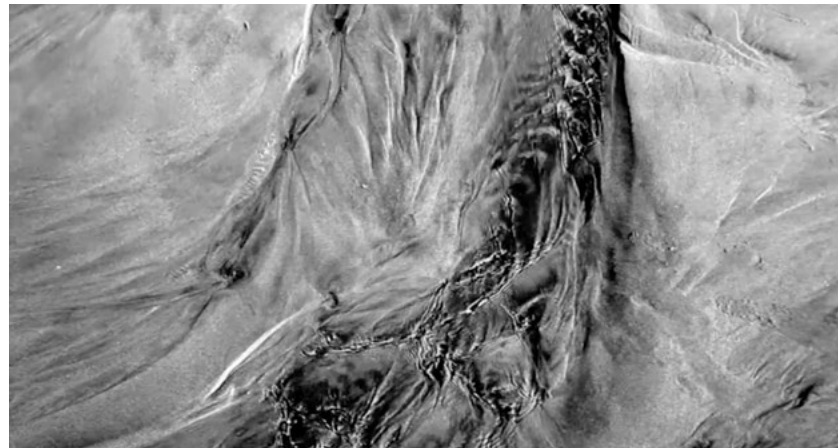
2017 | Video 影像 | 05'45"





O2 Clusters of Memory  
 记忆状  
 Detail 局部





## 03

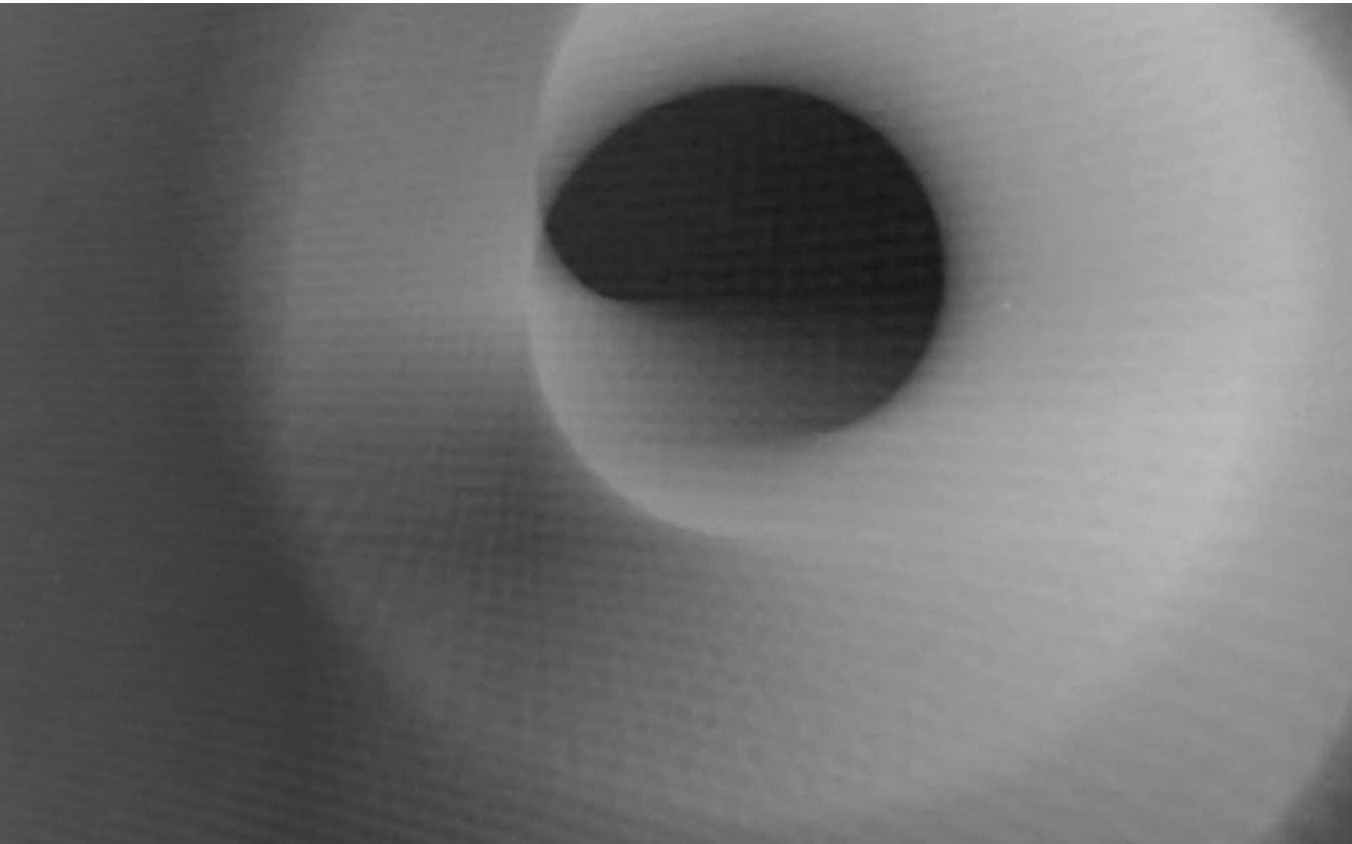
Branches are the Roots in the Sky

枝是天上根

2016 | Video 影像 | 13'06"

Edition of 5 plus 1 artist's proof 版数共 5 为版, 外加 1 艺术家保存版 (#5/5)



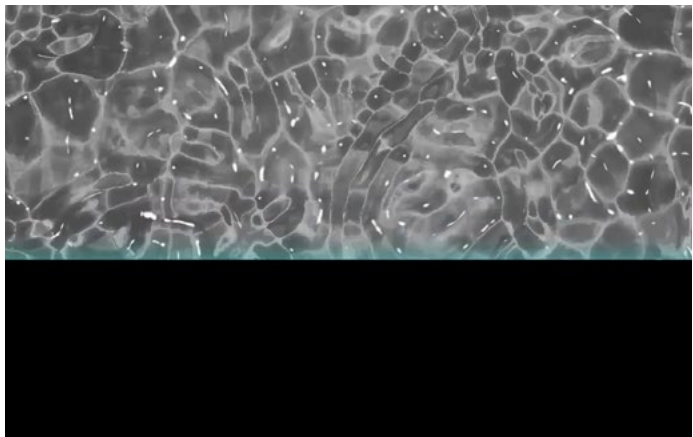
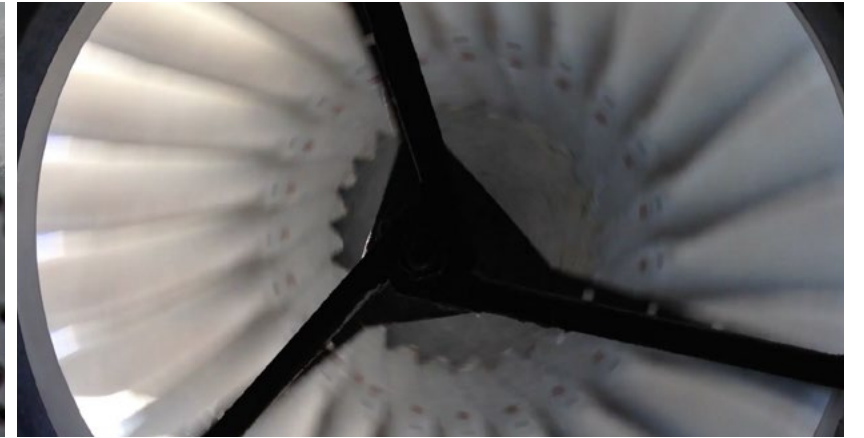
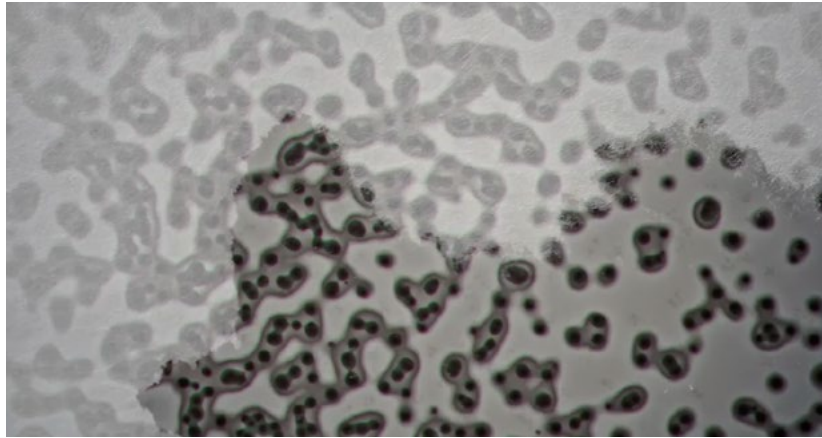
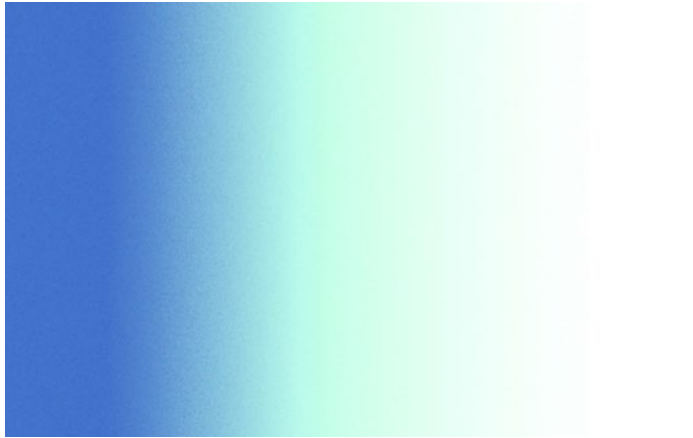


03

Branches are the Roots in the Sky

枝是天上根

Detail 局部



## 04

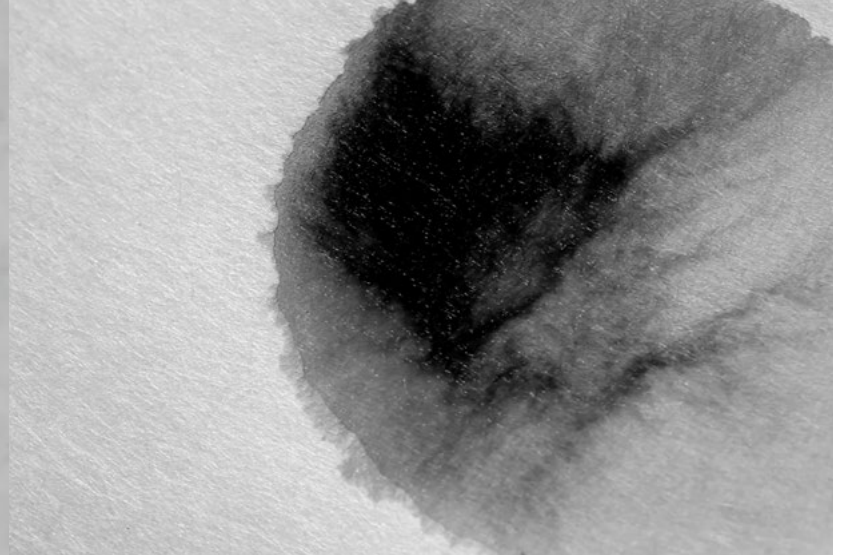
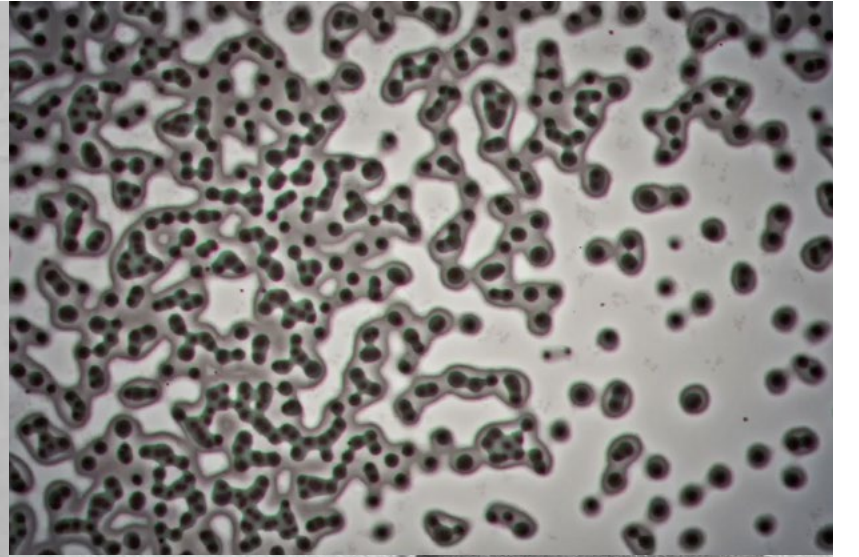
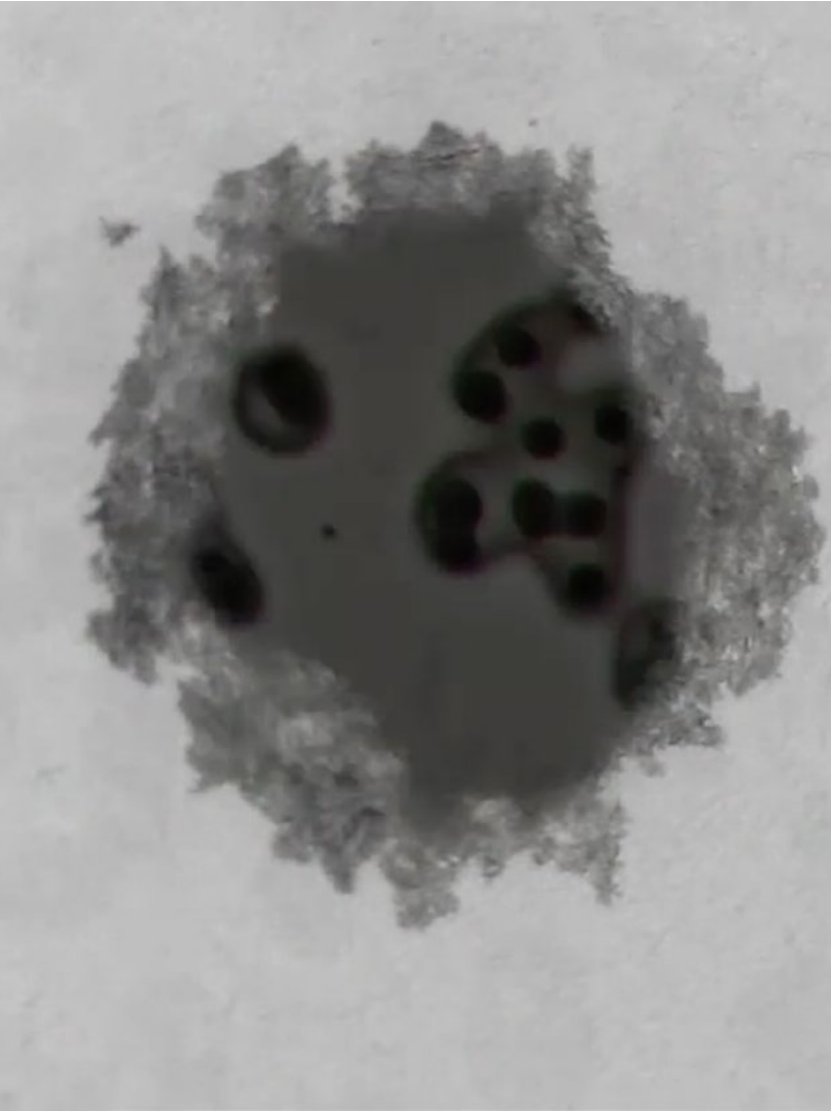
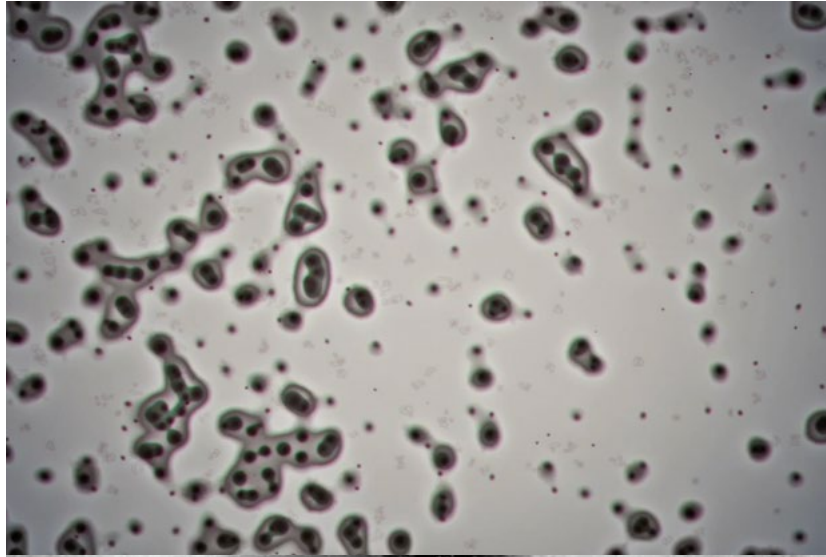
## Chimeric Landscape

## 运行中的异化之景

2015 | Video 影像 | 17'

Edition of 5 plus 1 artist's proof 版数共为 5 版, 外加 1 艺术家保存版 (#4/5)





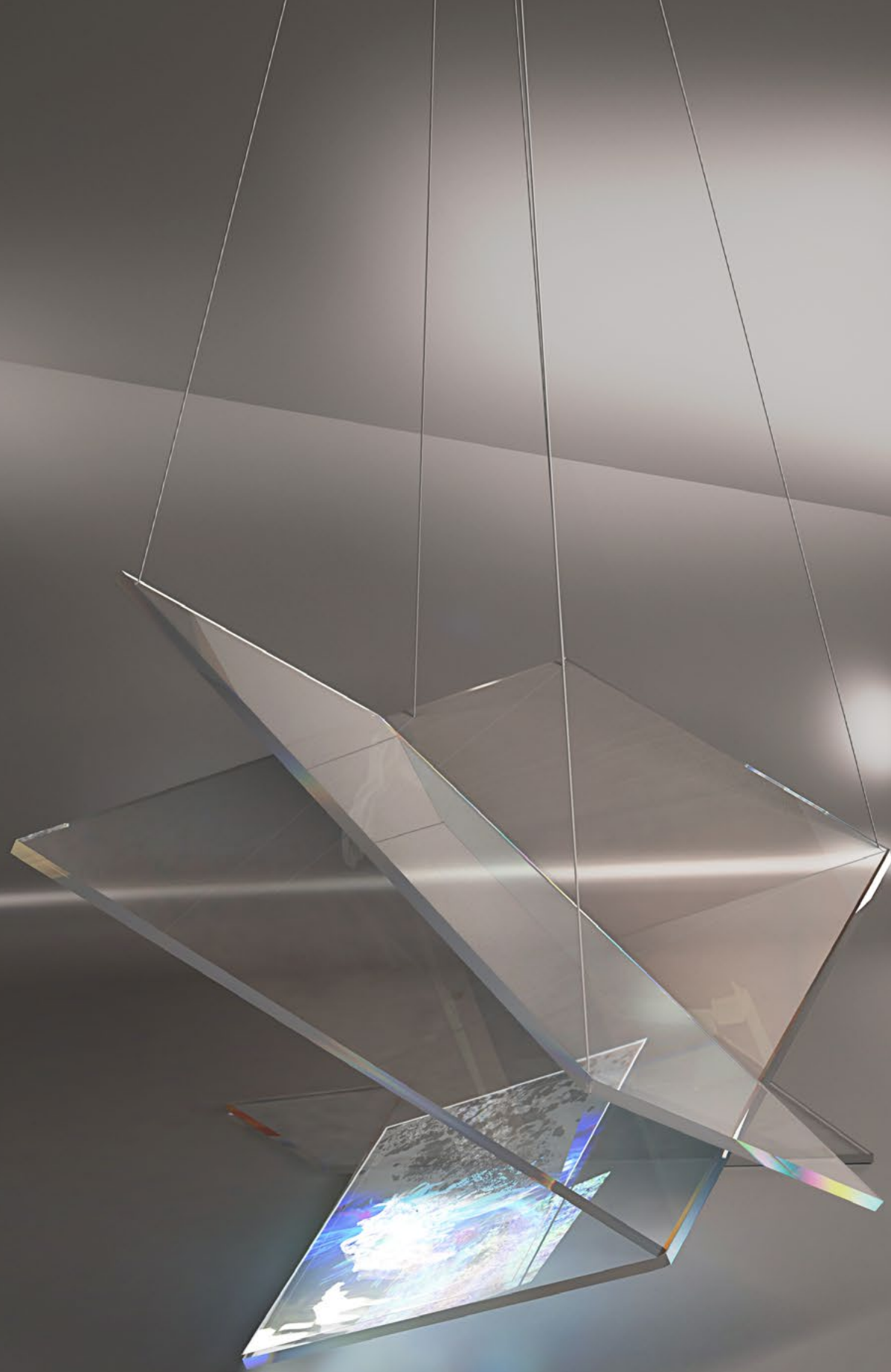
04

Chimeric Landscape

运行中的异化之景

Detail 局部

Installation  
装置

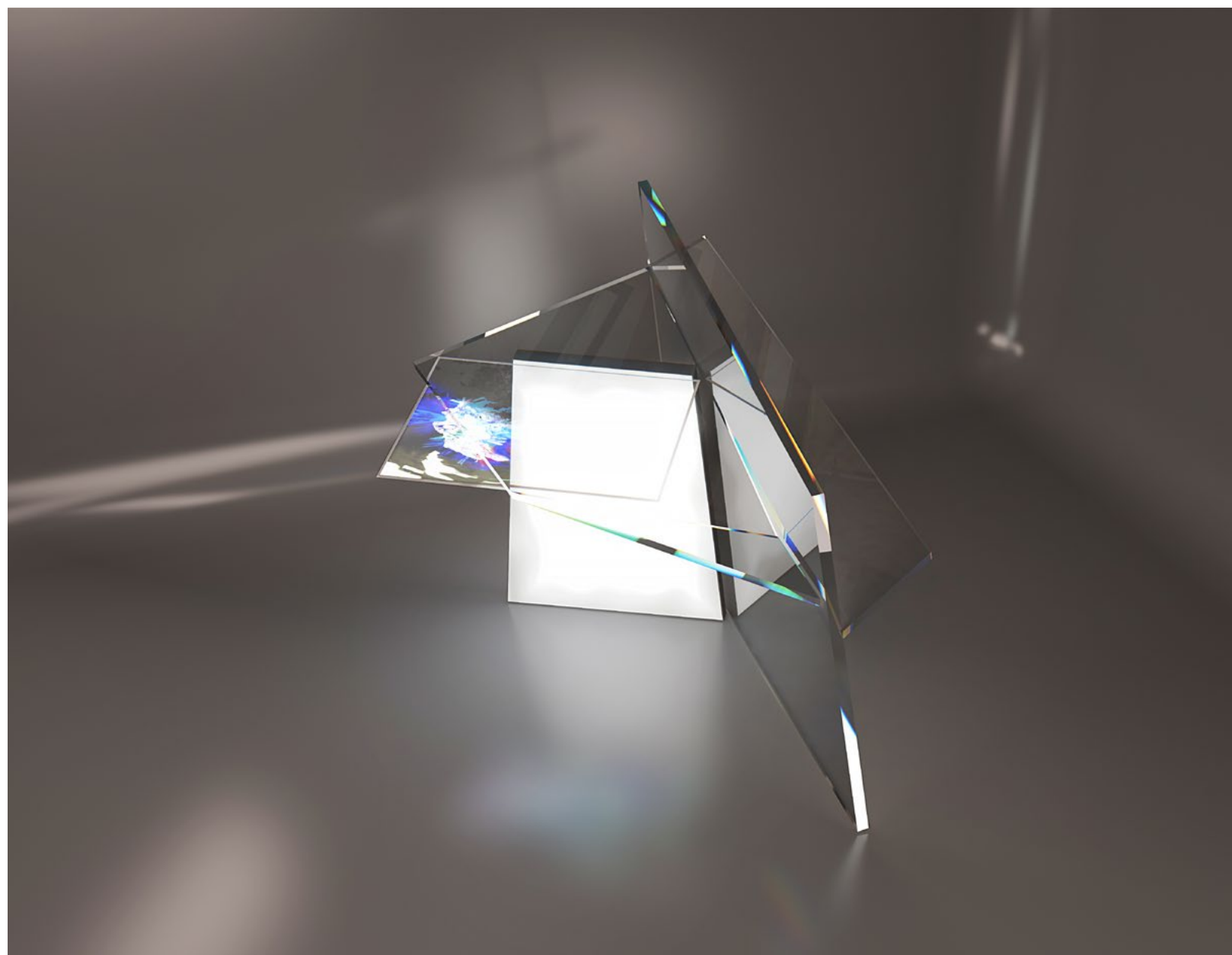


05

Actant Memories No. 1

物忆1号

2018 | Mixed media 综合材料





06

Actant Memories No. 2

物忆2号

2018 | Mixed media 综合材料

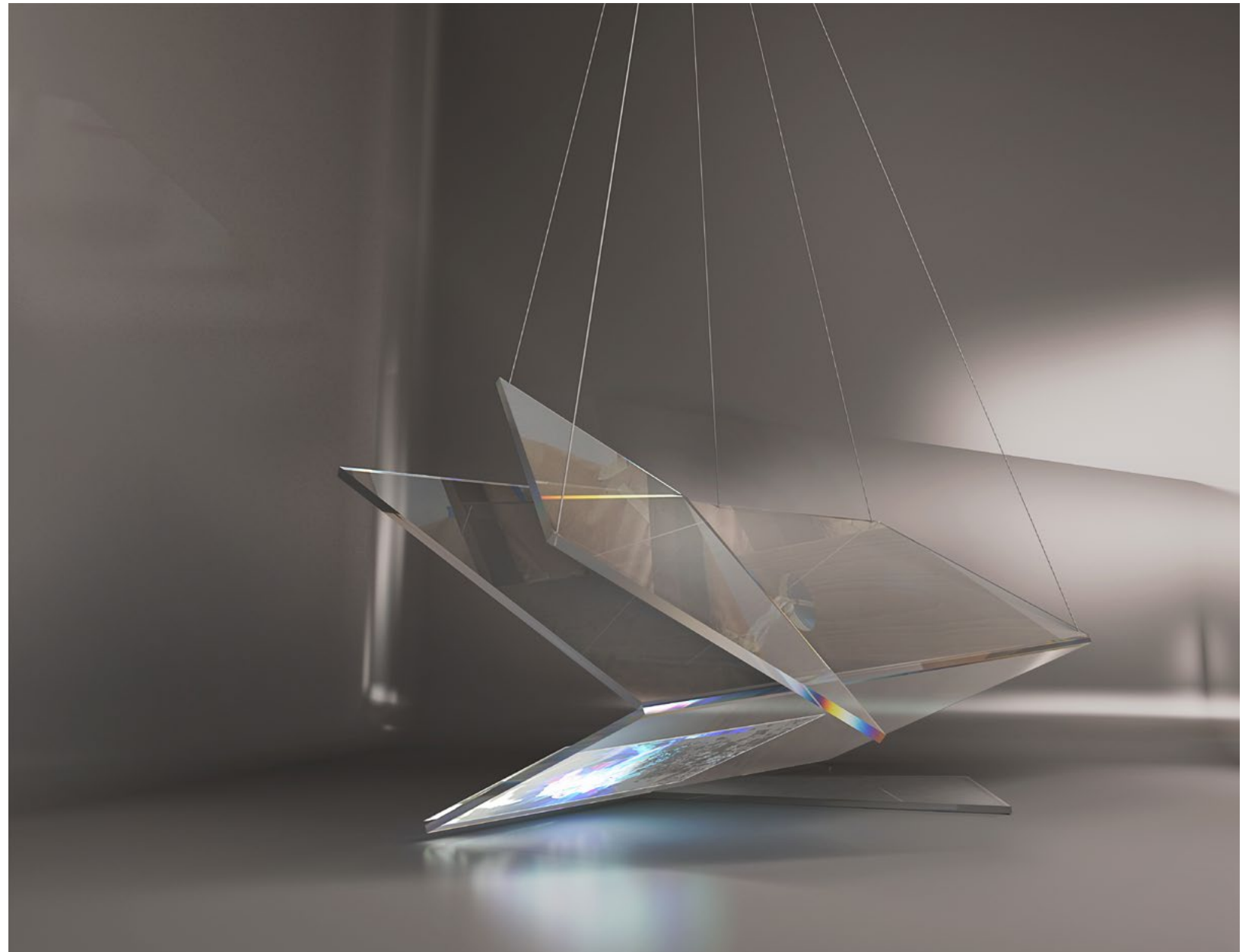


07

Actant Memories No. 3

物忆3号

2018 | Mixed media 综合材料



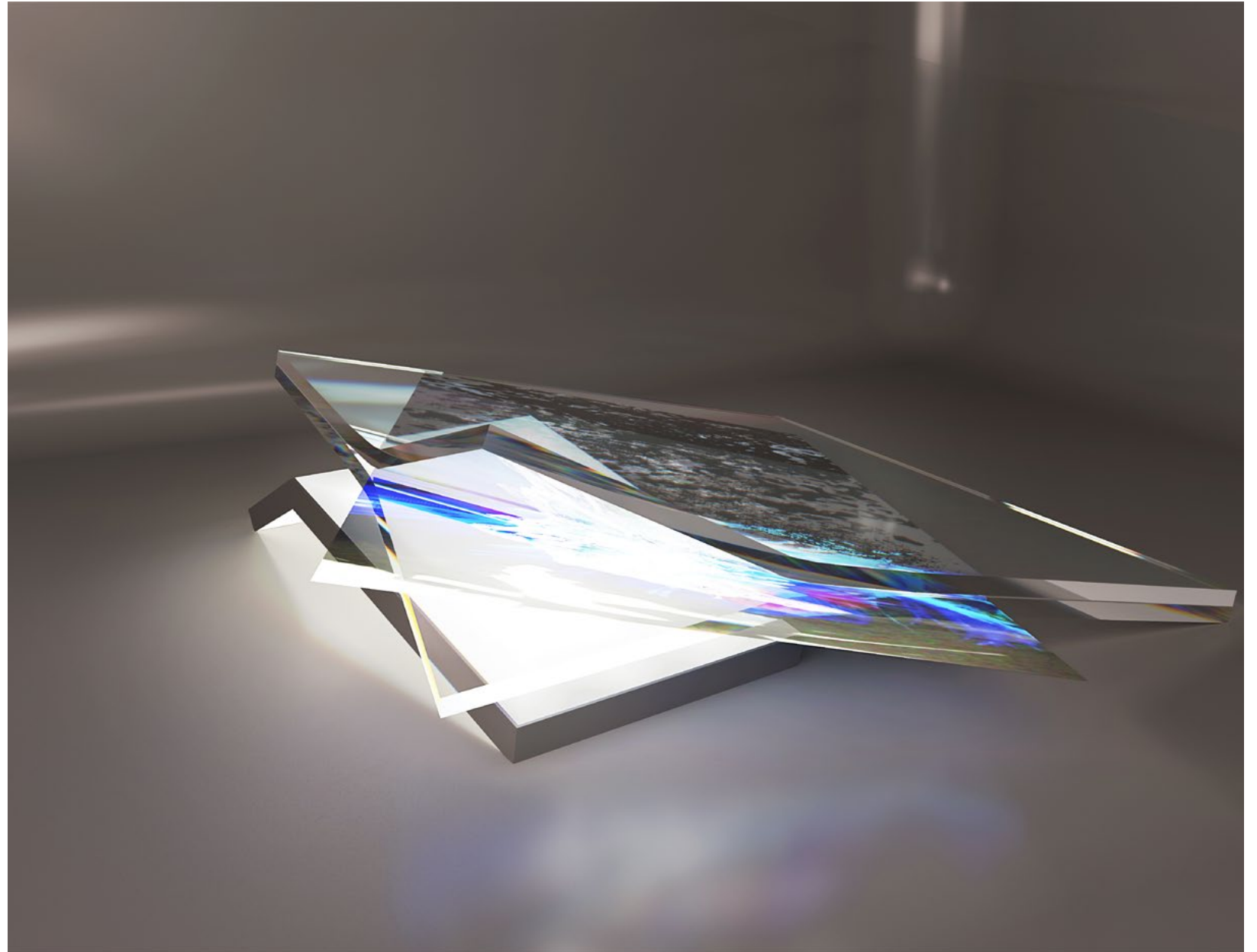


08

Actant Memories No. 4

物忆 4 号

2018 | Mixed media 综合材料



09

Clusters of Memory No. 1

记忆状 1 号

2018 | Mixed media 综合材料





10 Clusters of Memory No. 2  
记忆状 2 号  
2018 | Mixed media 综合材料







Painting  
绘画





11

Polarity Shift

移动的两极

2018 | Ink, acrylic, xuan paper, aluminum 墨 丙烯 宣纸 铝板 | 190 x 175 cm



Measurable Swing

可测量的晃动

2018 | Ink and acrylic on xuan paper 墨 丙烯 宣纸 | 147.5 x 132 cm







13

Crossover

穿越

2018 | Ink, acrylic, xuan paper, nylon, aluminum 墨 丙烯 宣纸 尼龙 铝 | 105 x 325 cm



Untitled No. 1

无题 1号

2018 | Ink and acrylic on xuan paper 墨 丙烯 宣纸 | 170 x 155 cm





15

Untitled No. 4

无题 4号

2018 | Ink and acrylic on xuan paper 墨 丙烯 宣纸 | 158 x 115 cm





16

Unmeasurable Order

无法测量的秩序

2017 | Ink, acrylic, xuan paper, nylon, aluminum  
墨 丙烯 宣纸 尼龙 铝 | 124.5 x 275 cm



Untitled No. 6

无题 6号

2018 | Ink and acrylic on xuan paper 墨 丙烯 宣纸 | 185 x 119 cm



New Works  
新作



18

Shape Over Time

行进中形态

2018 | Ink, acrylic, xuan paper, nylon, aluminum 墨 丙烯 宣纸 尼龙 铝 | 170 x 141 cm



19

Deceived Boundary No. 1

隐藏的界限 1号

2018 | Ink, acrylic, xuan paper, aluminum 墨 丙烯 宣纸 铝 | 180 x 126 cm



20

Deceived Boundary No. 2

**隐藏的界限 2号**

2018 | Ink, acrylic, xuan paper, aluminum 墨 丙烯 宣纸 铝 | 167.5 x 135.5 cm





21

Deceived Boundary No.3

**隐藏的界限 3号**

2018 | Ink, acrylic, xuan paper, aluminum 墨 丙烯 宣纸 铝 | 70 x 163 cm





22

Circular Tension

圆形的张力

2018 | Ink and acrylic on xuan paper 墨 丙烯 宣纸 | 190 cm diameter





23

Unknown Formation

未知的成形

2018 | Ink, acrylic, xuan paper, nylon, aluminum

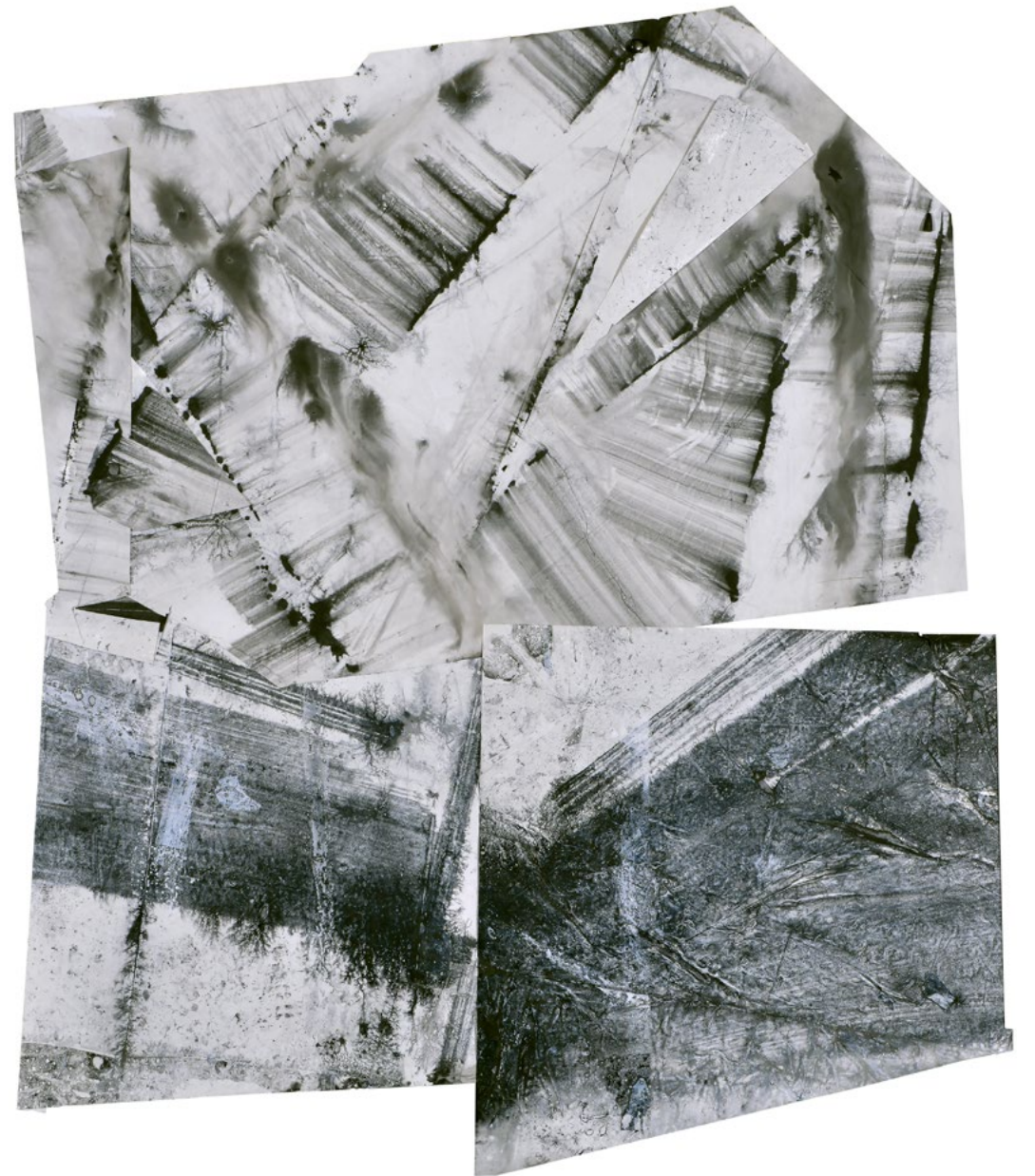
墨 丙烯 宣纸 尼龙 铝 | 179 x 205 cm



Asymmetric Emergence

不对称的成形

2018 | Ink, acrylic, xuan paper, nylon, aluminum 墨 丙烯 宣纸 尼龙 铝 | 185 x 153 cm





25

Solar Flare No. 2

耀斑 2号

2018 | Ink and acrylic on xuan paper 墨 丙烯 宣纸 | 110 x 84 cm





26

Curved Reflecton

弧形的反射

2018 | Ink and acrylic on xuan paper 墨 丙烯 宣纸 | 157 x 114 cm



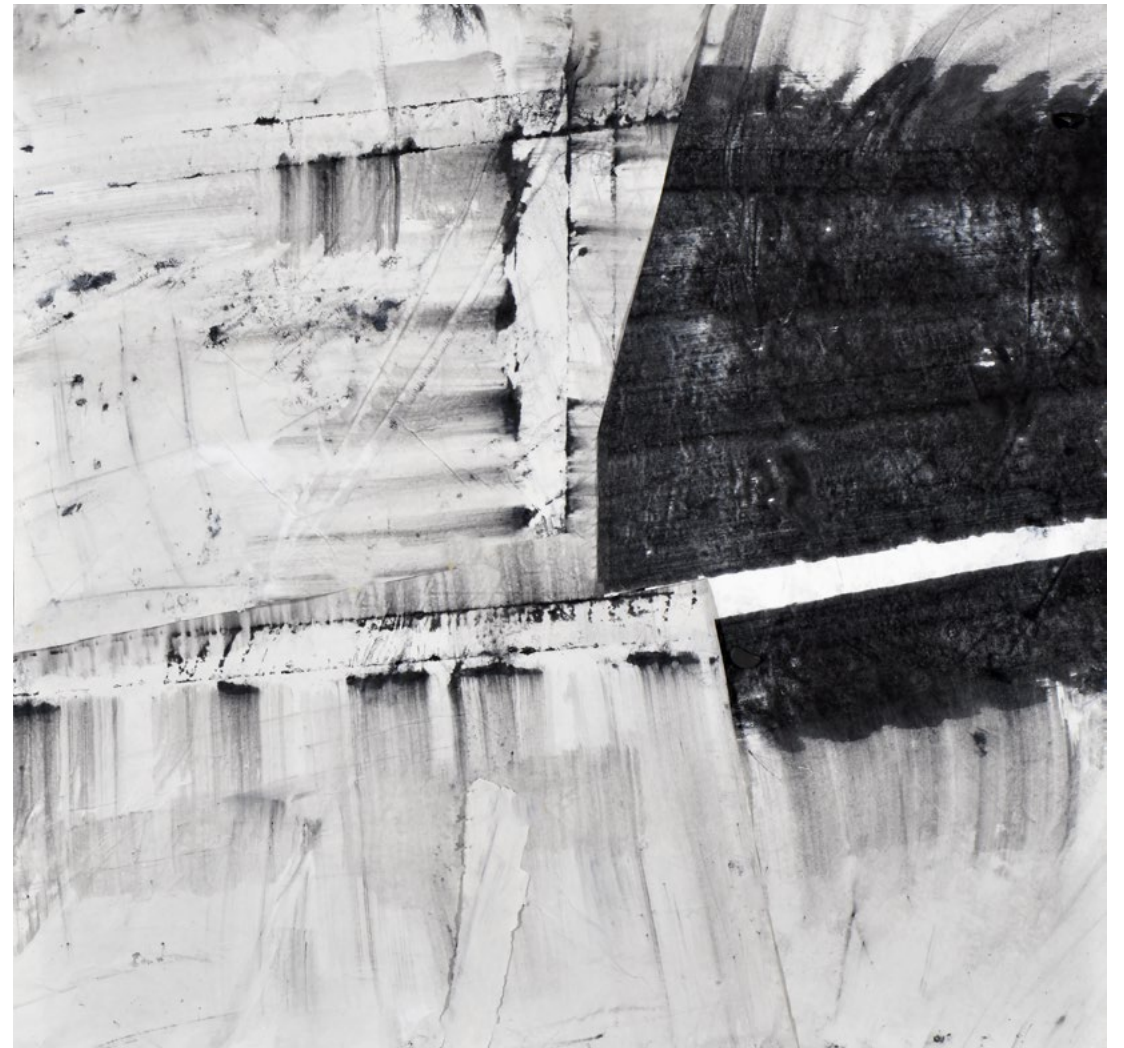


27

Solar Flare No. 1

耀斑 1号

2018 | Ink and acrylic on xuan paper 墨 丙烯 宣纸 | 81 x 84 cm



28

Unsettling Square

不确定的方形

2018 | Ink and acrylic on xuan paper 墨 丙烯 宣纸 | 100 x 115 cm





29

Planar Fracture

断层面

2018 | Ink, acrylic, xuan paper, aluminum 墨 丙烯 宣纸 铝 | 175 x 153 cm



30

Defraction

衍射

2018 | Ink and acrylic on xuan paper 墨 丙烯 宣纸 | 107 x 100 cm





31

Entangled Surfaces

被缠绕的表面

2018 | Ink and acrylic on xuan paper 墨 丙烯 宣纸 | 95 x 98 cm





32

Folding Surfaces

折叠的表面形态

2018 | Ink, acrylic, xuan paper, aluminum 墨 丙烯 宣纸 铝 | 145 x 225 cm



33

Untitled No. 2

无题 2号

2018 | Ink and acrylic on xuan paper 墨 丙烯 宣纸 | 119 x 127 cm





34

Untitled No. 3

无题 3号

2018 | Ink and acrylic on xuan paper 墨 丙烯 宣纸 | 98 x 113 cm





35

Untitled No. 5

无题 5号

2018 | Ink and acrylic on xuan paper 墨 丙烯 宣纸 | 134 x 102 cm



36

Cluster No. 1

合体 1号

2017 | Ink and acrylic on xuan paper 墨 丙烯 宣纸 | 210 x 200 cm







37

Cluster No. 2

合体 2号

2017 | Ink and acrylic on xuan paper 墨 丙烯 宣纸 | 221 x 232 cm

38

The Perimeter of Unknown Shape

无名状的区域

2017 | Ink and acrylic on xuan paper 墨 丙烯 宣纸 | 256 x 157 cm





39

Variable Exponents

各类的指数

2017 | Ink and acrylic on xuan paper 墨 丙烯 宣纸 | 192 x 208 cm



40

Analogy of the Divided Line

分界线的类推

2017 | Ink and acrylic on xuan paper 墨 丙烯 宣纸 | 180 x 126 cm







41

Mapping

隐形

2017 | Ink and acrylic on xuan paper 墨 丙烯 宣纸 | 150 x 160 cm





42

Undulation of the Fracture

起伏的裂痕

2017 | Ink and acrylic on xuan paper 墨 丙烯 宣纸 | 203.5 x 325 cm





43

Liquid Map

流动地块

2017 | Ink and acrylic on xuan paper 墨 丙烯 宣纸 | 173 x 254 cm





Recent Works  
近作



## 44

Folded Dimensions

折叠的空间

2016 | Ink and acrylic on xuan paper 墨 丙烯 宣纸 | 263 x 232 cm



45

Shattered Mirror

碎镜

2016 | Ink and acrylic on xuan paper 墨 丙烯 宣纸 | 172 x 107 cm



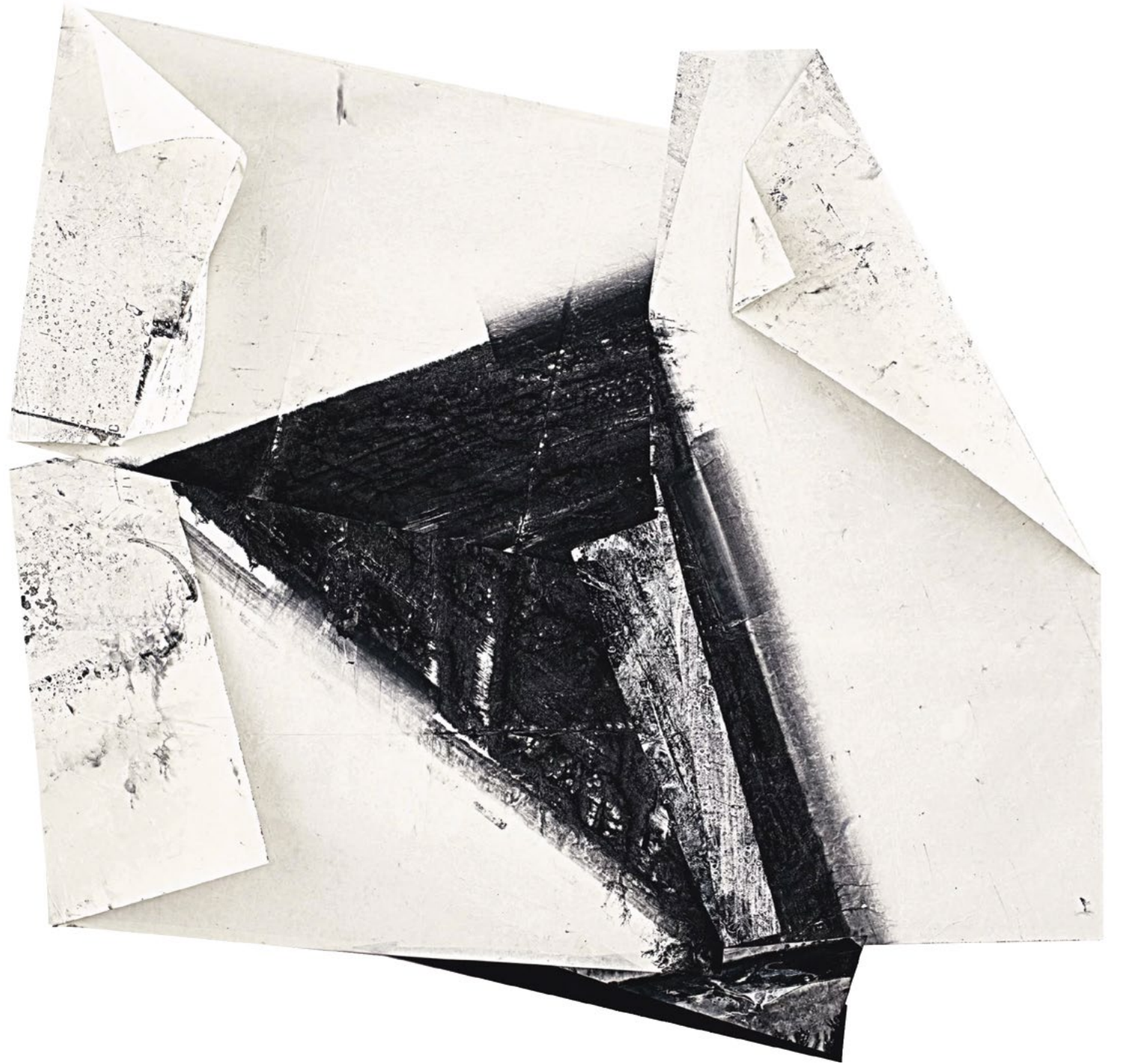


46

Gravitational Shadow

黑影的重力

2015 | Ink and acrylic on xuan paper 墨 丙烯 宣纸 | 210 x 181 cm



47

Shifting Surface

移动面

2015 | Ink and acrylic on xuan paper 墨 丙烯 宣纸 | 224.5 x 148.5 cm





48

Open Cloud

开云图

2015 | Ink and acrylic on xuan paper 墨 丙烯 宣纸 | 247.5 x 123.5 cm





49

Multiple Slanted Layers

多斜层

2015 | Ink and acrylic on xuan paper 墨 丙烯 宣纸 | 180 x 160 cm







50

Eroded Strata

风化的石层

2015 | Ink and acrylic on xuan paper 墨 丙烯 宣纸 | 177 x 184 cm



51

Vertical Cloud in Vertical Space

垂直的云

2015 | Ink and acrylic on xuan paper 墨 丙烯 宣纸 | 192 x 146.5 cm





52

Four Uneven Surfaces Joined by Rotation

四个旋接面

2015 | Ink and acrylic on xuan paper 墨 丙烯 宣纸 | 174.5 x 165 cm

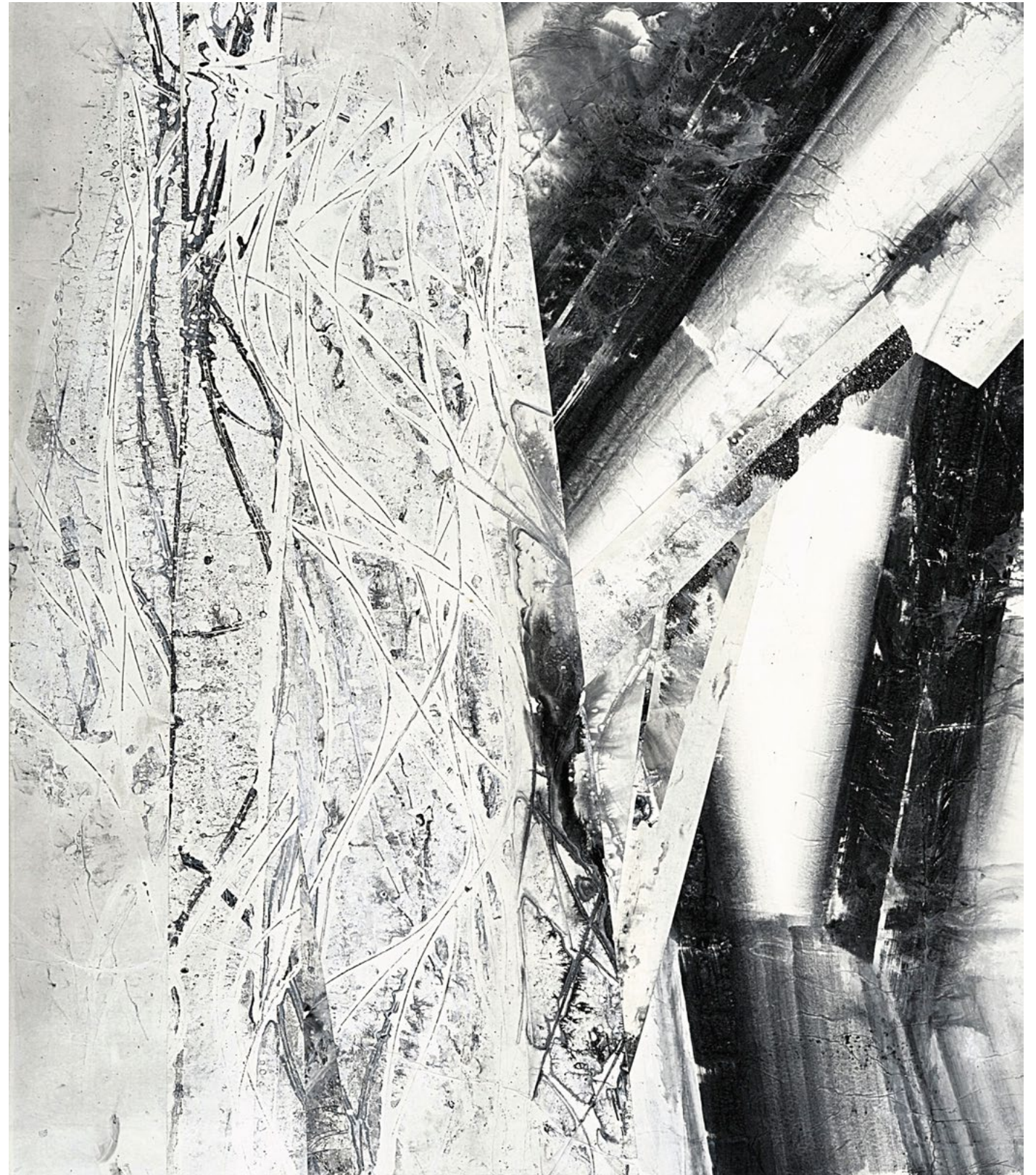




## Partially Exposed Structure

## 显露的结构

2015 | Ink and acrylic on xuan paper 墨 丙烯 宣纸 | 197 x 166 cm





Early Works  
早期作品

54

Untitled No. 1

无题系列 1 号

1988 | Ink and acrylic on xuan paper 墨 丙烯 宣纸 | 345.4 x 177.8 cm



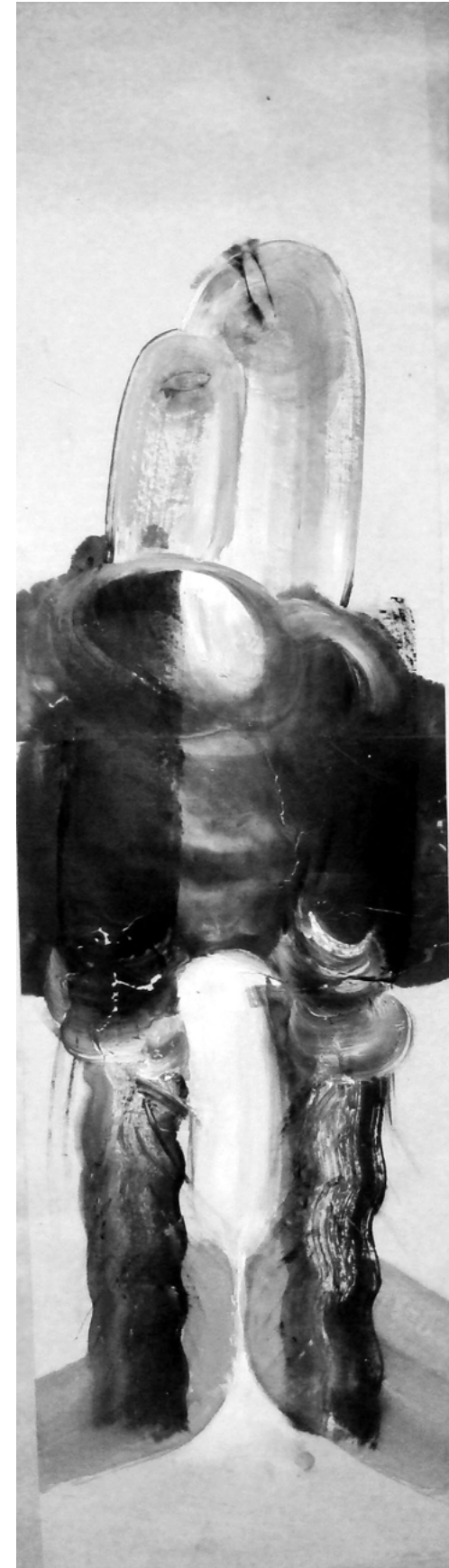


55

Another State of Man No. 4

人的另一种状态 4 号

1988 | Ink and acrylic on xuan paper 墨 丙烯 宣纸 | 243.8 x 66 cm



## 56

Another State of Man No. 9

人的另一种状态 9号

1988 | Ink and acrylic on xuan paper 墨 丙烯 宣纸 | 243.8 x 66 cm





57

Type of Facial Make Up No. 6

脸谱 6 号

1987 | Ink and acrylic on xuan paper 墨 丙烯 宣纸 | 83.8 x 76.2 cm



58

Untitled No. 15

无题系列 15 号

2006 | Ink and acrylic on xuan paper 墨 丙烯 宣纸 | 160 x 170 cm





59

Untitled No. 6

无题系列 6 号

2007 | Ink and acrylic on xuan paper 墨 丙烯 宣纸 | 142.2 x 137.2 cm





60

Untitled No. 20

无题系列 20号

2007 | Ink and acrylic on xuan paper 墨 丙烯 宣纸 | 360 x 150 cm





61

Matrix No. 5

寄生物系列 5号

2008 | Ink and acrylic on xuan paper 墨 丙烯 宣纸 | 243 x 143.5 cm

**CURRICULUM VITAE**

1961 Born in Shanghai, China. Lives and works in San Francisco and Shanghai

**EDUCATION**

1991 MFA San Francisco Art Institute, USA  
 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**

2010-11 Artist Excellence Exhibition Series Grant, San Francisco Chinese Cultural Foundation, CA, USA  
 2008-10 Rising Forest (site-specific installation, Marina Bay Sands Integrated Resort, Singapore, Moshe Safdie and Associates, USA  
 1989-91 First International Fellowship, San Francisco Art Institute, CA, USA

**SELECTED SOLO EXHIBITIONS**

2018 *Zheng Chongbin: Walking Penumbra*, Ink Studio, Beijing, China  
 2017 *Zheng Chongbin: Clusters of Memory*, Asia Society Texas Center, Houston, USA  
*Zheng Chongbin: Asymmetric Emergence*, Sundaram Tagore, New York, USA  
 2016 *The Pacific Project: Zheng Chongbin*, Orange County Museum of Art, California, USA  
*Structures*, Sotheby's S|2, Hong Kong SAR, China  
 2015 *Zheng Chongbin: Wall of Skies*, Ink Studio, Beijing, China  
 2014 *Reconstruction Zone*, Microsoft China Center One, Beijing, China  
*The Matter Becomes Form: Zheng Chongbin and his Ink Media*, Asia Art Center, Taipei, Taiwan, China  
 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 SAR, China  
 2011 *XUAN, ETC*, Shanghai Gallery of Art, Shanghai, China  
*White Ink: Fresharp Artists' Series*, Chinese Culture Center of San Francisco, CA, USA  
*INKquiry: Zheng Chongbin*, Ooi Botos, Hong Kong SAR, China  
*Obtrusive / Elusive: Recent Ink Work of Zheng Chongbin*, Haines Gallery, San Francisco, USA  
 2010 *Zheng Chongbin: Emergent*, Valentine Willie Fine Art, Singapore  
 2005 *Ink and Wash Paintings*, Michael Martin Gallery, San Francisco, USA  
 1997 *East Meets East in the West*, Limn Gallery, San Francisco, USA  
 1990 *Humanism in the Arts*, Montgomery Gallery, San Francisco, USA  
 1989 *Introduction Show*, Bruce Velick Gallery, San Francisco, USA  
*New Stone Color Ink Paintings*, Riskin-Sinow Gallery, San Francisco, USA  
 1988 *Chongbin Zheng*, Shanghai Art Museum, Shanghai, China

**SELECTED GROUP EXHIBITIONS**

2018 *Post-Brushwork Era: Chinese Landscapes*, Guangdong Museum of Art, Guangzhou, China  
*Ink Worlds: Contemporary Chinese Painting from the Collection of Akiko Yamazaki and Jerry Yang*, Cantor Arts Center, Stanford University, CA, USA  
 2017 *The Weight of Lightness*, M+ Museum, Hong Kong SAR, China  
*Streams and Mountains without End: Landscape Traditions of China*, The Metropolitan Museum of Art, New York, USA  
*Chinese Contemporary Art: New Acquisitions for the Daimler Art Collection*, Daimler Art Collection, Stuttgart-Möhringen, Germany  
*Boundless: On Going Chinese Ink Art*, Art Museum of Sichuan Fine Arts Institute, Chongqing, China  
 2016 *Why Not Ask Again*, 11th Shanghai Biennale, Power Station of Art, Shanghai, China  
*Shan Shui Within*, Museum of Contemporary Art, Shanghai, China  
 2015 *Personal Structures: Crossing Borders*, European Cultural Centre/Palazzo Bembo and Palazzo Mora, Venice, Italy  
*From a Poem to the Sunset: Daimler Art Collection*, Daimler Contemporary Berlin, Berlin, Germany



- 2014 *Ink and the Body: Ink and Phenomenology*, Beijing, China  
*Shuimo/water ink: Enchanted Landscape*, Sotheby's, New York  
*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 *Ink Painting in the United States*, Zhejiang Art Museum, Hangzhou, China  
*Culture, Mind, Becoming*, Venice Biennale, Palazzo Mora, Italy  
*Beyond Tradition: Chinese Contemporary Ink*, Christie's New York, NY, USA  
*The Moment for Ink*, San Francisco State University, San Francisco, USA
- 2012 *Ink: The Art of China*, Saatchi Gallery, London, UK  
*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 across 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, KY, USA  
The Third Taipei International Modern Ink Painting Biennial, Taiwan, China  
*Shanghai: Art of the City*, Asian Art Museum, San Francisco, USA
- 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, USA  
*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 Academy of Painting, 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, USA
- 2003 *Together*, Michael Martin Galleries, Dallas, USA
- 2002 *Catalogue Show*, Michael Martin Galleries, San Francisco International Art Exposition, CA, USA
- 1999 *From Chinese Ink to Abstraction*, Chinese Culture Center of San Francisco, CA, USA
- 1996 *Rice / Snails / Pigeons*, Meridian Gallery, San Francisco, USA
- 1995 *Perception / Reflection*, Gallery Concord, Concord, USA
- 1994 *Asian / American American / Asian*, Belcher Studios Gallery, San Francisco, USA  
*Cultural Identities and Immigration: Changing Images of America in the 90's*, Oliver Arts Center, California College of Arts and Crafts, Oakland, USA
- 1993 *Beyond the Written Word*, San Jose Institute of Contemporary Art, CA, USA  
Group Six Show, Belcher Studios Gallery, San Francisco, USA
- 1992 *The Object Is Bound (The Book As Metaphor)*, Stephen Wirtz Gallery, San Francisco, USA  
*Art from Hangzhou*, China, Hochschule für Bildende Künste, Hamburg, Germany
- 1991 *A Grave Silence (Mixed Media Installation)*, Ghia Gallery, San Francisco, USA
- 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, London  
Metropolitan Museum of Art, New York  
Asian Art Museum, San Francisco  
Los Angeles County Museum of Art, Los Angeles  
Philadelphia Museum of Art, Philadelphia  
Brooklyn Museum, New York  
Orange County Museum of Art, California  
Marina Bay Sands, Singapore  
Daimler Art Collection, Berlin  
DSL Collection, Paris, France  
M+ Museum, Hong Kong SAR

**简历**

1961 生于中国上海，现生活、工作在美国加州和中国上海。

**学历**

1991 硕士学位 旧金山艺术学院，旧金山

1984 学士学位 浙江美术学院（现中国美术学院）国画系，杭州

**教历**

1984—88 任教于浙江美术学院国画系

**获奖**

2010—11 旧金山中华文化基金会“鲜锐系列”艺术年度奖，旧金山，美国

2008—10 永久公共艺术装置，新加坡金沙集团 / 摩西沙芙迪建筑设计协会，美国

1989—91 旧金山艺术学院“国际学者奖”，旧金山，美国

**个展**

2018 “郑重宾：行影支离”，墨斋，北京，中国

2017 “郑重宾：记忆状”，亚洲协会德克萨斯中心，休斯顿，美国

“郑重宾：非对称的浮现”，圣德拉姆泰戈尔画廊，纽约，美国

2016 “太平洋计划：郑重宾”，橙县美术馆，加利福尼亚，美国

“郑重宾——移景”，苏富比 S | 2 私人画廊，香港特别行政区，中国

2015 “郑重宾——层层天墙”，墨斋，北京，中国

2014 “再造区域”，微软新视界，北京，中国

“即体成形：郑重宾与他的水墨媒介”，亚洲艺术中心（台北馆），台北，中国

2013 “占物术——郑重宾与他的水墨尺度”，墨斋，北京，中国

2012 “光 / 墨”，亚洲艺术中心，北京，中国

“无定形几何”，瓦伦丁威力美术馆，新加坡

“水墨——作为物象的感知”，佛罗·彼的画廊，汉堡，德国

“白画黑墙”，香港艺术中心，香港特别行政区，中国

2011 “宣”，沪申画廊，上海，中国

“白墨——鲜锐系列”，中华文化基金会文化中心，旧金山，美国

“墨问”，俄伊普多画廊，香港特别行政区，中国

“强势与含蓄——郑重宾水墨展”，汉斯画廊，旧金山，美国

2010 “浮现——郑重宾水墨”，装置个展，瓦伦丁美术馆，新加坡

2005 “水墨画展”，麦可·马丁画廊，旧金山，美国

1997 “现代水墨画展”，林姆画廊，旧金山，美国

1990 “人文与艺术”，蒙哥马利画廊，旧金山，美国

1989 “墨”，布鲁斯·凡立克画廊，旧金山，美国

1988 “郑重宾抽象水墨个展”，上海美术馆，上海，中国

**部分联展**

2018 “后笔墨时代：中国式风景”，广东美术馆，广州，中国

“墨境：Akiko Yamazaki 与 Jerry Yang 收藏的中国当代绘画”，坎托艺术中心，斯坦福大学，美国

2017 “似重若轻：M+ 水墨藏品”，M+ 博物馆，香港特别行政区，中国

“中国当代艺术：戴姆勒艺术收藏的新藏品”，斯图加特，德国

“溪山无尽：中国风景画展”，大都会博物馆，纽约，美国

“无垠：进行中的水墨运动”，四川美术学院美术馆，重庆，中国

2016 “何不再问：第 11 届上海双年展”，上海当代艺术博物馆，上海，中国

“山水间”，上海当代艺术馆，上海，中国

2015 “个人结构：跨越边界”，欧洲文化中心 - 本博宫、莫拉宫，威尼斯，意大利

“从一首诗到日落：戴姆勒艺术收藏”，柏林戴姆勒当代展馆，柏林，德国

2014 “水墨与身体”，墨斋，北京，中国

“中国当代水墨展：景的魅力”，纽约苏富比，纽约，美国

“释放未来：中国当代水墨邀请展”，亚洲艺术中心，北京，中国

“时间节点：中国 × 1980 年代的水墨景观”，喜马拉雅美术馆，上海，中国

2013 “一池砚水太平洋——水墨画在美国”，浙江美术馆，杭州，中国

“文化·精神·生成”，威尼斯双年展，莫拉宫殿，意大利

“阅墨——中国当代水墨画展”，纽约佳士得画廊，纽约，美国

“水墨时刻”，旧金山州立大学，旧金山，美国

2012 “水墨——中国艺术”，萨奇画廊，伦敦，英国

“帝国时代的现代性”，艾尔伯特大学博物馆，艾德蒙顿，加拿大

“水墨界限”，DADE 艺术中心，上海，中国

2011 “都市之皮”——艺术节实拍视频，亚洲艺术文献库（香港），上海，中国

“‘名非名，形非形’中国当代抽象艺术”，对比窗画廊，上海，中国

“宣·延——邱志杰 / 游思 / 郑重宾”，沪申画廊，上海，中国

2010 “三生万物”，证大当代艺术陈列馆开馆展，上海，中国



- “当代水墨”，莫连艺术中心，列克幸敦，肯塔基，美国
- “水墨符码”，台北第三届 2010 当代水墨双年展，台湾，中国
- “上海”，旧金山亚洲艺术博物馆，旧金山，美国
- 2009 “时空的经纬”，上海 2010 艺术中心，上海，中国
- “非书非画：当代中国与拉美艺术家作品展”，亚太博物馆，洛杉矶帕沙迪纳，美国
- “现场”，南岸艺术中心，上海，中国
- “水墨当下”，上海多伦现代美术馆，上海，中国
- 2008 “水墨学术展”，中国国家画院，北京，中国
- “釜山国际现代水墨艺术展”，釜山，韩国
- “当代笔墨——当代中国人物画家提名展”，上海明圆文化艺术中心，上海，中国
- 2007 “重新启动”，成都水墨双年展，成都，中国
- 2005 “对话”，麦可马丁画廊，旧金山，美国
- 2003 “一起”，麦可马丁画廊，达拉斯，美国
- 2002 “水墨画展”，旧金山国际艺术博览会，美国
- 1999 “抽象水墨画展”，旧金山中国文化中心，旧金山，美国
- 1996 “米·螺·鸽”，马立帝安画廊，旧金山，美国
- 1995 “感知·体现·定位”，康可的艺术中心，加州康科德，美国
- 1994 “亚裔·美国人”，六九号工作室，旧金山，美国
- “文化定位与移民”，奥立佛艺术中心，加州艺术学院，奥克兰，美国
- 1993 “在文字的背后”，圣荷西现代艺术中心，加州圣荷西，美国
- “六人装置展”，六九号工作室，旧金山，美国
- 1992 “物的形而上”，斯蒂文华尔兹画廊，旧金山，美国
- “来自杭州的艺术”，德国汉堡艺术学院，汉堡，德国
- 1991 “沉默（装置展）”，吉亚画廊，旧金山，美国
- 1988 “中国水墨画展”，德国汉堡艺术学院，汉堡，德国
- 1987 “现代中国绘画展”，大阪艺术馆，大阪，日本
- 1985 “前进中的中国青年美展”，中国美术馆，北京，中国

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中国北京市朝阳区机场辅路草场地艺术区红一号B1, 邮编100015  
Red No. 1-B1, Caochangdi, Chaoyang District, Beijing 100015, China  
Tel: +86 10 5127 3143 (o) info@inkstudio.com.cn www.inkstudio.com.cn  
Tel: +86 10 5127 3143



