

Zheng Chongbin “Immeasurable Things”

Exhibition Period: 21 March – 1 June 2024

Venue: gdm, 11 Duddell Street, Central, Hong Kong

Opening Reception: 21 March 2024, 5pm - 7pm

Artist Tour: 27 March 2024, 10am - 11am

Artist Talk: Zheng Chongbin’s Light Space Practice

In Conversation with Professor Yeewan Koon

Time: 22 March 2024, 6:30pm - 7:45pm (english)

Venue: Asia Art Archive



Scan for
Artist Portfolio

###

Zheng Chongbin’s (b.1961 in Shanghai; lives in San Francisco) visual philosophy form ties between phenomenology and New Materialism. Zheng’s hybrid practice of painting, video and light space installation investigate the spectrum of perception through the experience of self and being.

Presented at gdm Hong Kong is an installation showcasing an intertwined and destabilized space, where the boundaries between human, technology and environment blur. Time is stretched, erasing the distinctions between past, present and future. They coexist as one.

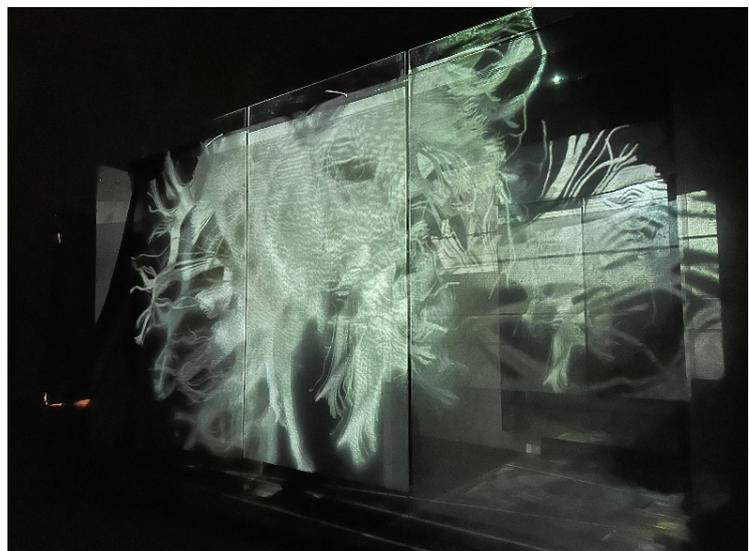
Converging the idea of being and human connections to the greater ecosystem, Zheng’s new works embrace the visible and the invisible. Categorical intuition manifests that there are always concealed layers in any perception. According to Martin Heidegger, time is the ultimate concealed layer of everything.

Immeasurable Things – Life flows within and without you (2024), a three-channel video projection, is a reflective dwelling that our experience of being is tied to our perceptions of self, relative to the world around us.

“In the register of visibility every sensible thing is a universal-particular, every point is a pivot, every line a vector, every color a level, every plane a horizon by transparency, every fact a category.” - Maurice Merleau-Ponty

Fluidity, versatility, metamorphosis, the intertwining and the immeasurable — is human existence.

Zheng acknowledges the human presence as a vessel for the understanding of nature’s phenomena. The videos are a compilation of synthetic mindscapes (derived from the artist’s research with Stanford University), natural landscapes (environments captured by the artist) and archaeological object. Choosing to break out of the static, Zheng’s site-specific installation branched out to synthetic materials, ranging from video, screens, glass, vinyl sheet, scrim, steel beams and more.



Working process, testing of layered projection
Immeasurable Things – Life flows within and without you
in the artist’s studio, February 2024.

Paintings are the aesthetic foundation for Zheng's multi-media works, they demonstrate the artist's visual vocabulary through contrasting geometric forms with natural elements. In the 1980s, Zheng began to blend white acrylic with ink (describing his use of acrylic paint as 'white ink'), and abandoned the soft *maobi* brush for the *paibi*, a long and flat brush made of hard, short bristles. By exploring the form of materialities, Zheng layers and collages inked and painted *xuan* paper together to create compositions that evoke a sense of movement. Zheng's paintings exude tranquillity in distilled chaos. The ink mimics the flow of the mind, the flow of energy in all beings, the flow of the cosmos.

In 2025, Zheng Chongbin will be presenting a solo exhibition at the Los Angeles County Museum of Art in the United States, and a permanent installation at the Museum of East Asian Art (Museum für Ostasiatische Kunst Köln) in Cologne, Germany. It is the first-ever public art project funded by the government of Cologne.

###

About the artist Zheng Chongbin

Born in 1961 in Shanghai, Zheng Chongbin was educated as a classical Chinese figurative painter at the elite China Academy of Art in Hangzhou. In 1989, Zheng received a fellowship from the San Francisco Art Institute to study installation and conceptual art.



A resident of the SF Bay Area for over three decades, Zheng is inspired by the California light and space movement, and the region's rich ecologies. Maintaining his commitment to painting, Zheng has extended his conceptual explorations into the media of installation and video. Zheng explores processes of nature — from molecular and cellular to topographical and climatic, in the scale of human perception through microscopic and macroscopic imagery, unfolding these processes spatially and temporally.

Zheng's work can be found in the collections, among others, of the British Museum, Los Angeles County Museum of Art, Metropolitan Museum of Art, Asian Art Museum of San Francisco, Philadelphia Museum of Art, Brooklyn Museum, Chicago Art Institute, and M+ Museum.

About gdm

gdm is a Hong Kong-based art gallery founded by Fred Scholle in 1974. Originally opened as Galerie du Monde, gdm represents more than twenty artists and estates, nurturing a diverse roster of artists at all stages of their creative practices with a global perspective.

The gallery has been acclaimed for its ground-breaking work in championing artists of postwar and contemporary movements such as Hong Kong's Circle Art Group, New Ink Movement, and Taiwan's Fifth Moon.

Kelvin Yang joined gdm in 2008 and has spearheaded the gdm Projects which transformed the gallery with a new emphasis on contemporary art and dedication to supporting emerging and underrepresented diaspora artists engaging with cultural identity and conceptual practices.

Fostering collaborations with curators and institutions worldwide — gdm operates a dynamic program that encourages imagination and risk-taking, driven to provide opportunities for artists to amplify their voices within their communities, and across platforms in the international contemporary art world.

website: www.galeriedumonde.com

email: enquiry@galeriedumonde.com

phone: +852 2525 0529

instagram: [@galeriedumonde](https://www.instagram.com/galeriedumonde)

opening hours: Monday to Saturday, 10am - 7pm

address: 11 Duddell St, Central, Hong Kong