



**BINGYI AT ART BASEL HK**  
**Encounters sector | Booth EN1**



INKstudio 墨天





## BINGYI

An artist, architectural designer, curator, cultural critic, and social activist, Bingyi has developed a multi-faceted practice that encompasses land and environmental art, urban planning, site-specific architectural installation, musical and literary composition, ink painting, performance art, and filmmaking. Adopting a non-anthropocentric perspective and channeling nature's creative agency, her work is centrally concerned with the themes of ecology, ruins, rebirth, and poetic imagination. After pursuing university-level studies in biomedical and electronic engineering in the United States, Bingyi earned a Ph.D. in Art History and Archeology from Yale University in 2005 with a dissertation on the art of the Han Dynasty.

In her large-scale ink paintings, Bingyi uses ink as "dark light" —carbon, an absolute absorber of light, in water, nature's universal translucent solvent—to illuminate the usually invisible and transient physical processes that enable ordered patterns and forms to arise from chaos. Over months or even years, she collaborates with the environmental conditions of a specific site to capture a reality-scaled record of the climatic and topological forces shaping a natural or urban landscape. She then uses installation and performance to recuperate these forces in the live embodied experience of the viewer. In her most recent site-specific works from the Taihang Mountains in China, she places for the very first time her land-and-weather art practice in direct dialog with China's unfolding, historical discourse on landscape painting.

Bingyi has exhibited internationally at the Los Angeles County Museum of Art (2021), the Brooklyn Museum (2019) the National Art Museum of China (2017), Shanghai Museum of Contemporary Art (2016), Istanbul Modern (2016), Museo de Arte Contemporaneo de Alicante, Alicante, Spain (2014), St. Johannes-Evangelist-Kirche, Berlin, Germany (2012), Smart Museum of Art, University of Chicago, Chicago, USA (2010), Galerie Erna Hecey, Brussels, Belgium (2009), Contrasts Gallery, Shanghai, China (2009), and Max Protetch Gallery, New York, USA (2008). Her works have also been included in Surveyors, Albright-Knox Art Gallery, Buffalo, USA (2011), and Yipai, the Opening of the New Wing, Today Art Museum, Beijing, China (2009), and featured at The 7th Gwangju Biennale, Annual Report: A Year in Exhibitions, Gwangju, South Korea (2008).







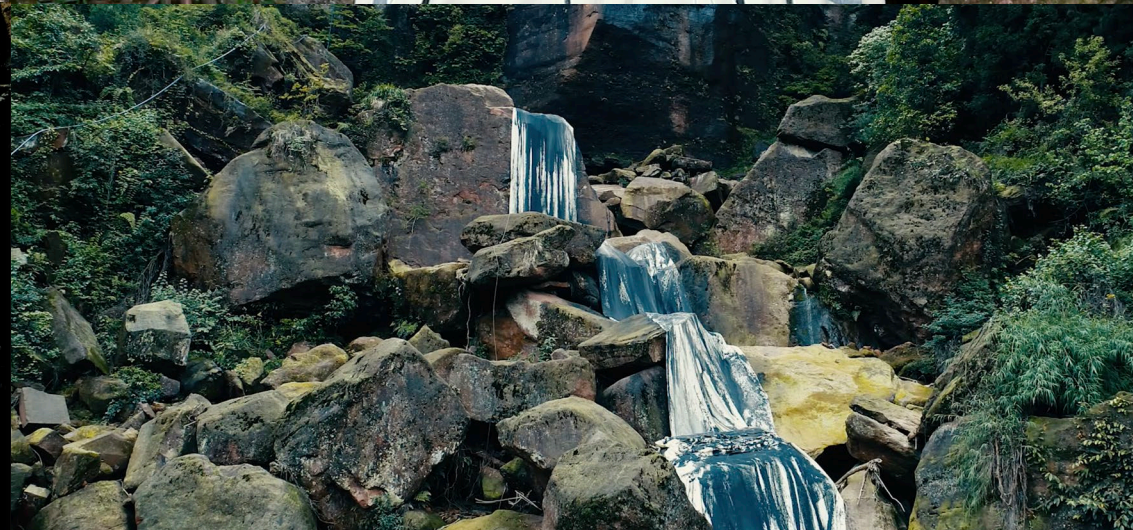


## EMEI MOUNTAINS, 2018

For the Encounters sector of Art Basel Hong Kong 2022, INKstudio is delighted to present three of ten, ten-meter long panels from the 2018 site-specific, land and weather project entitled Emei Shan by the Beijing and Los Angeles-based artist Bingyi (b. 1974, lives and works in Beijing and Los Angeles). Emei Mountain is the most recent in her series of land and weather works created at sacred mountain sites in China that register the effects of wind, sun, humidity, air pressure, and terrain with ink and water on bespoke xuan paper. The installation will include a short [video documentary](#) on the larger Emei Mountain land and weather project.

For the *Earthwork-Landscapes Birth of Geology, Birth of Water and Birth of Black Holes*, Bingyi moved her studio during the summer of 2018 to the Emei Mountains, a sacred Buddhist mountain site in Sichuan Province. After studying the topology, temperature, humidity, rainfall and convection currents of various locations she covered the topological features of the mountain with massive, bespoke sheets of *xuan* paper and then, over the course of several days, applied layers of ink and water. Factors such as gravity, wind direction, evaporation, humidity, air pressure, condensation, rain, sunlight, and the topography of the land together shaped the interaction of the ink, water and paper. In this way, Bingyi's earthworks embody a reality-scaled collaboration between the artist and the weather system (or hydrocycle) specific to a natural topography (or watershed). The resulting works look "abstract" but bear little relation to the modern history of non-objective or nonrepresentational art. They are, instead, indexes of the transient and normally invisible material processes—like flow, diffusion, absorption and evaporation—that arise from differences in intensive material properties—such as density, saturation, pressure, and temperature. These intensive differences drive and shape the living dynamic systems that constitute not only the world around us—such as our weather—but the world within us—such as our perceptions and emotions.





Screenshots of the video documentary "Emei Waterfall".













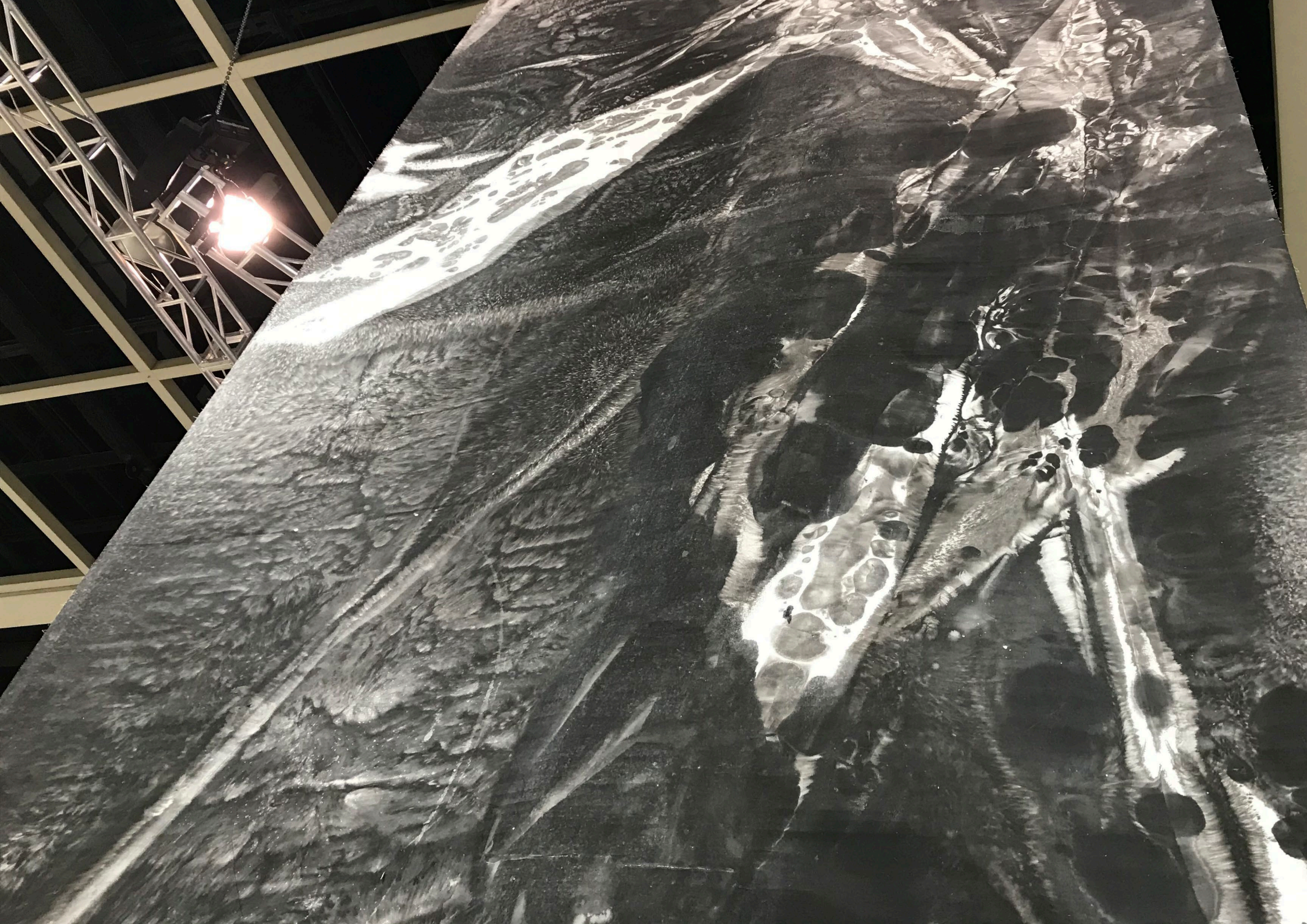




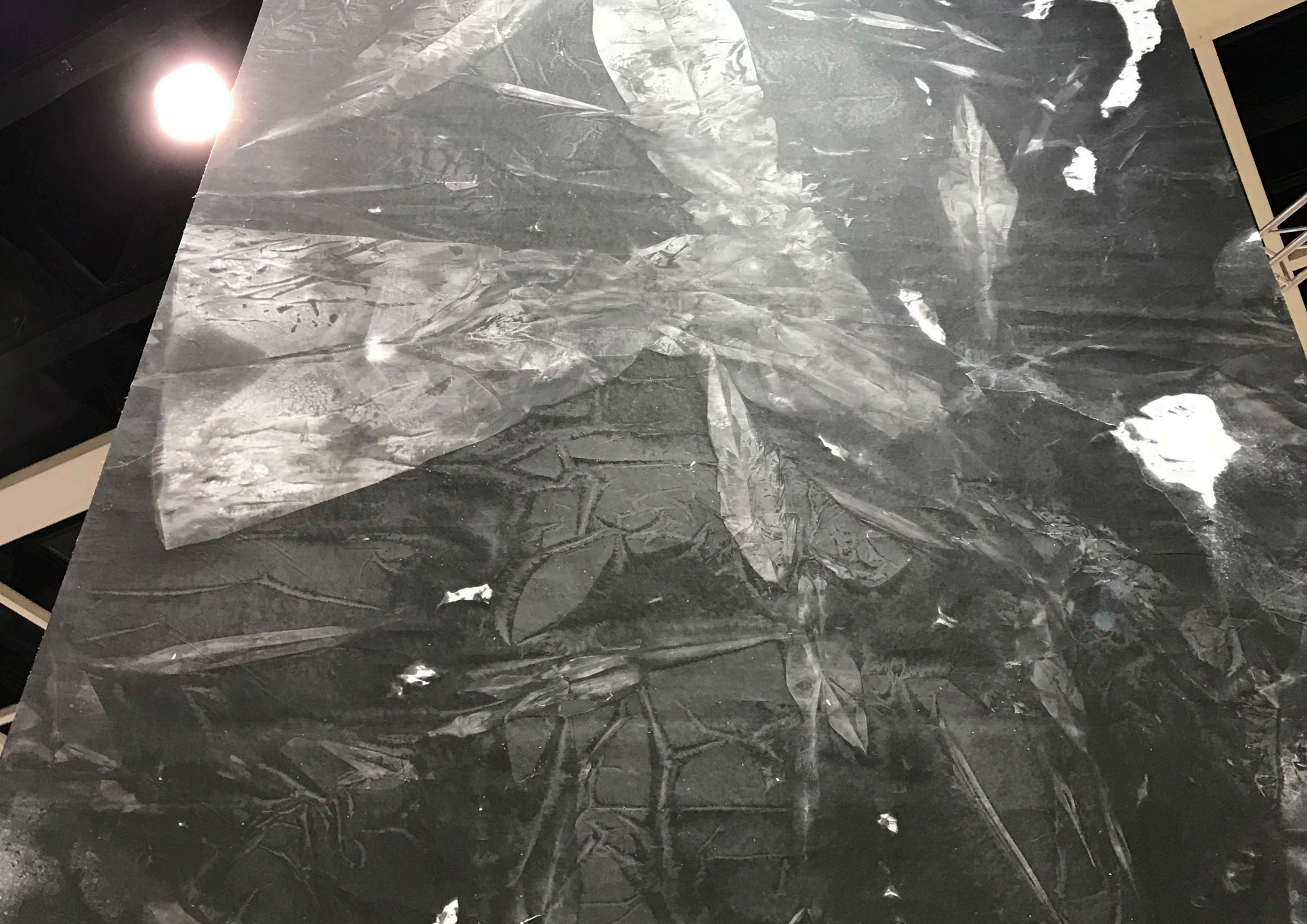


















*Birth of Water, Birth of Geology, Birth of Black Holes*  
(from left to right)  
2018, Ink on paper  
1000 x 278 cm (each)

















## CURRICULUM VITAE

1975 Born in Beijing, China

### Education

2005 PhD in History of Art, Yale University, New Haven, USA  
2001 Master of Arts, Yale University, New Haven, USA  
1998 Bachelor of Arts, Mount Holyoke College, South Hadley, USA

### Solo Exhibitions & Projects

2022 *Bingyi: Land of Immortals*, Joan B Mirviss LTD, New York, USA  
*Bingyi's Lotus Dynasty* (Performance), China Institute, New York, USA  
2021 *Bingyi: Stream and Mountain*, Opening Exhibition of Xishan Art Museum, Henan, China  
2020 *Bingyi: Lotus Dynasty at the Mochou Lake*, Nanjing, China  
2019 *TIME TOWER*, Nanjing Youth Olympics Park, Nanjing, China  
*Bingyi: A Humanist's Life in Hutong*, Urbanus at Baitasi, Beijing, China  
2018 *Bingyi: Impossible Landscapes*, INKstudio, Beijing, China  
*Twelve Philosophies of the Ruins: An Epic* (Performance), That World Museum, Beijing, China  
*Bingyi: The Emei Cascade Project*, Emei, Sichuan, China  
2017 *Bingyi: Wanwu: Metamorphosis*, An Installation at the Art Basel, INKstudio, Hong Kong S.A.R., China  
2016 *Ruins Trilogy*, Hongen Temple, Beijing, China  
*Hutong Project*, Beijing, Dongcheng District, China  
2015 *Bingyi: Intensive/Extensive*, INKstudio, Beijing, China  
*Inside the Wall*, Alvaro Alcazar, Madrid, Spain  
2014 *Epoché*, Shenzhen Bao'an International Airport, China  
*Toronto Project: To the Non-Earthlings*, Center Platform of Toronto City Hall, Toronto, Canada  
*Bingyi: Metamorphosis I*, Museo de Arte Contemporaneo de Alicante, Alicante, Spain  
*Bingyi: Metamorphosis II*, Art Gallery, Miguel Hernández University of Elche, Elche, Spain  
*Bingyi: Wanwu*, Galería Charpa, Valencia, Spain  
2013 *Bingyi: Heaven in the Cave*, The Emperor Beijing Qianmen, Beijing, China (a

collaboration with ASAP Design New York)

2012 *Gestalt of the Wind*, St. Johannes-Evangelist-Kirche, Berlin, Germany  
2011 *Rhapsody of Four* (Performance), Albright Knox Art Gallery, Buffalo, USA and Smart Museum of Art, University of Chicago, Chicago, USA  
2010 *Cascade*, Smart Museum of Art, University of Chicago, Chicago, USA  
2009 *Seamlessly Lost*, Gallerie Erna Hecey, Brussels, Belgium  
*Skin: Bingyi Solo Exhibition*, Contrasts Gallery, Shanghai, China  
2008 *I Have Four Rooms: One Room Aches, One Room Breaks, One Room Meanders, One Room Hangs*, Tang Contemporary, Hong Kong S.A.R., China  
*Six Accounts of A Floating Life*, Max Protetch Gallery, New York, USA  
*Bingyi: Invisible Rivers Invisible Towns*, projects staged in various outdoor locations, as published by Art Map, Beijing, China  
2007 *Dawns Here Are Quiet II*, Ethan Cohen Fine Arts, New York, USA  
*Dawns Here Are Quiet I*, Center for the Arts, Buffalo, USA  
*Between Omnipresence and Reminiscence*, Sanshang Gallery, Beijing, China

### Selected Group Exhibitions

2021 *Ink Dreams: Selections from the Foundation INK Collection*, Los Angeles, USA  
2020 *63% Rhetoric: Case Study of A Chinese Contemporary Art Collection*, Jinying Art Museum, Nanjing, China  
2019 *Arts of China: New Acquisitions of Contemporary Art*, Brooklyn Museum, New York, USA  
*At Ease In Xichong*, Bi-City Biennale of Urbanism\Architecture, Shenzhen, China  
*Unknown City: China Contemporary Architecture and Image Exhibition*, Pingshan Art Museum, Shenzhen, China  
2018 *Reconstructing Utopia—Architecture and Art Exhibition*, Hua Museum, Shenzhen, China  
*Blissful Land II: Still Waters Run Deep*, Himalaya Art Museum, Shanghai, China  
2017 *Texture of the Times—Exhibition of Sichuan Fine Arts Institute Works*, National Art Museum of China, Beijing, China  
*Wuhan Ink Art Biennale – Pursuit for Ink*, Wuhan Art Museum, Wuhan, China  
*China Now: New Literati Art*, INKstudio, New York, USA  
2016 *Till It's Gone: An Exhibition on Nature and Sustainability*, Istanbul Museum of Modern Art, Istanbul, Turkey



- Humanistic Nature and Society (Shan - Shui 山水) - A People's Biography*, Shanghai Himalayas Museum, Shanghai, China
- 2015 *Beyond Architecture—Beijing Design Week 2015*, China Millennium Art Museum, Beijing, China  
*Myth*, Whitebox Art Center, Beijing, China
- 2013 *Shadow of Dust, When the Sun Blooms*, WiE Kultur, Berlin, Germany  
*Chinese Female Artists Exhibition*, Xi'an Art Museum, Xi'an; China and Museum of Chinese Women and Children, Beijing, China
- 2012 *Original Forms of Chinese Ink Painting*, Sanchuan Modern Art Museum, Nanjing, China
- 2011 *Decade of The Rabbit*, White Rabbit Gallery, Sydney, Australia  
*Surveyors*, Albright-Knox Art Gallery, Buffalo, USA  
*Half of the Sky: Women in the New Art of China*, National Museum of Art of China, Beijing, China; Drexel University, Philadelphia, USA
- 2010 *Wild Things*, Kunsthallen Brandts, Odense, Denmark  
*Ten Years at the White Rabbit*, White Rabbit Art Gallery, Sydney, Australia
- 2009 *Yi Pai-Century Thinking*, Today Art Museum, Beijing, China  
*Opening Exhibition*, The White Rabbit Collection, Sydney, Australia  
*Dress Codes: Clothing as Metaphor*, The Katonah Museum of Art, Katonah, USA
- 2008 *The Yi School: Thirty Years of Chinese Abstract Art*, CaixaForum Madrid, Madrid, Spain  
*The 7th Gwangju Biennale, Annual Report: A Year in Exhibitions*, Gwangju, South Korea  
*State of City*, Rochester Contemporary Art Center, Rochester, USA  
*The New Chinese Paintings*, The Deutsch Bank Gallery, New York, USA
- 2007 *City, New Landscape: Contemporary Urban Architecture Biennale* (a sub-exhibition of "The 2nd Shenzhen Biennale: 07 Shenzhen-Hong Kong City and Architecture Biennale), Chongqing Urban Planning Exhibition Hall (main location), Chongqing, China  
*Seduction and Confusion*, Keumsan Gallery, Beijing, China; Seoul, South Korea

#### Selected Collections

Brooklyn Museum, New York, USA  
Fondation INK Collection, Geneva, Switzerland  
Los Angeles County Museum of Art, Los Angeles, USA  
Museo de Arte Contemporaneo de Alicante, Alicante, Spain  
Smart Museum of Art, University of Chicago, Chicago, USA  
White Rabbit Contemporary Chinese Art Collection, Sydney, Australia



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## About INKstudio

INKstudio is an art gallery based in Beijing and New York. Its mission is to present Chinese experimental ink as a distinctive contribution to contemporary transnational art-making in a closely-curated exhibition program supported by in-depth critical analysis, scholarly exchange, bilingual publishing, and multimedia production. INKstudio's program encompasses Postwar and contemporary artists from China, Taiwan, Hong Kong, Korea and Japan including Bingyi, Chang Yahon, Chen Haiyan, Cheng Yen-ping, Dai Guangyu, He Yunchang, Hung Fai, Huang Chih-yang, Inoue Yu-ichi, Jennifer Wen Ma, Jeong Kwang-hee, Kim Jong-ku, Lee In, Li Jin, Li Huasheng, Lim Hyun-lak, Lim Ok-sang, Liu Dan, Peng Kang-long, Ethan Su Huang-sheng, Tao Aimin, Wai Pong-yu, Wang Dongling, Wang Tiande, Wei Ligang, Xu Bing, Yang Jiechang and Zheng Chongbin and exhibits works of diverse media, including painting, calligraphy, sculpture, installation, performance, photography, and video. Since its inception in 2012, INKstudio has regularly appeared at art fairs such as the Armory Show (New York), Art Basel Hong Kong, and West Bund Art & Design (Shanghai) and placed works into major public collections, including the Metropolitan Museum of Art, Los Angeles County Museum of Art, Brooklyn Museum, and M+, Hong Kong.

Dr. Britta Erickson, INKstudio's Artistic Director, drives all aspects of its programming and scholarly activities. An independent scholar and curator living in Palo Alto, California, she has curated major exhibitions at the Arthur M. Sackler Gallery, Washington, D.C. (*Word Play: Contemporary Art by Xu Bing*) and the Cantor Center for Visual Arts, Stanford (*On the Edge: Contemporary Chinese Artists Encounter the West*). In 2007 she co-curated the Chengdu Biennial, which focused on ink art, and in 2010 she was a contributing curator for *Shanghai: Art of the City* (Asian Art Museum, San Francisco). Dr. Erickson has written numerous books, articles, and essays on contemporary Chinese art. She has produced a series of short films about ink painting entitled *The Enduring Passion for Ink*. Ms. Erickson is on the advisory boards of The Ink Society (Hong Kong) and Three Shadows Photography Art Centre (Beijing), as well as the editorial boards of *Yishu: Journal of Contemporary Chinese Art* and *ART Asia*

Pacific. In 2006 she was awarded a Fulbright Fellowship to conduct research in Beijing on the Chinese contemporary art market. Dr. Erickson received her Ph. D. in Chinese Art History from Stanford University.







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