

CHING HO CHENG



DAVID ZWIRNER

NEW YORK CITY

CHING HO CHENG
MORE LIFE

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COVER ILLUSTRATION: *Chemical Garden*, 1970. Gouache and ink on rag board. 30 x 30”
76.2 x 76.2 cm Signed, titled, dated, and inscribed verso

GRAPHIC DESIGN: Keith Stout

PHOTOGRAPHY: David Zwirner Gallery

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All drawings and paintings are framed. Prices on request. All works subject to prior sale.

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Ching Ho Cheng with his “Grotto” 10 x 25’ (254 x 762 cm) (Master Alchemical Work) NYU Grey Art Gallery, 1987

INFINITY IN A PEACH PIT: MY BROTHER’S QUEST FOR THE ETERNAL

Sybao Cheng-Wilson

Ching Ho Cheng was born in 1946 to a family of government officials. His father, Paifong Robert Cheng, held the diplomatic post representing the Republic of China in Havana, Cuba during the 1940s, his mother Rosita Yufan Cheng was a fashion designer. Ching’s great aunt Soumay Cheng (aka Madame Wei Tao Ming), the matriarch of his family, is credited for saving China’s most sacred province Shandong from being relinquished at the signing of the Treaty of Versailles. The new regime emerging in China under Mao Zedong made it impossible for the Cheng Family to return to their country. When they arrived in 1950, Ching was one of 105 Chinese immigrants who entered the U.S. under the quota of the Magnuson Act (1943-1965). As a result, this generation of Chinese American artists are largely absent from our historical archives.

Although Ching Ho was his first name, he went by just “Ching.” Ching grew up in Queens and began winning art competitions in junior high school. When he won first place for a portrait of his sister, the Long Island Press featured him on the front page of the newspaper. This was the beginning of his interest in art, he spent his summers studying at the Arts Students League before matriculating to the Cooper Union School of Art. His college years were marked by the Vietnam War and its draft. The war was widely protested and in 1967 over 100,000 demonstrators attended a rally against the war at the Lincoln Memorial in DC. This was the turning point for Ching, at which he found solace in Taoism that would become predominant in his life and open his mind to the metaphysical. It became a subtle, but noticeable, presence in his entire body of work.

Ching lived in the East Village during the 1960s Hippie movement and in Soho during the 70s. Eventually, he landed at the Chelsea Hotel where the manager Stanley Bard would rent Ching different apartments; often he would move into larger stu-

dios to accommodate larger paintings. Stanley also allowed artists to pay their rent late which made it very attractive to artists. Ching was extremely disciplined, one winter he worked in a Soho loft that had no heat, he managed to paint 7 hours a day wearing his fingerless gloves. As far back as I can remember, my brother simply loved to paint; it meant everything to him, and it was obvious he would become an artist. Downtown was the creative mecca of New York in those days. Ching would meet the most interesting artists and friends that were both American and international at Max’s Kansas City (famous restaurant/bar for artists) and the Chelsea Hotel. He was a progressive thinker, and his friends were eclectic and avant-garde. It was the perfect venue to discuss your work and exchange ideas. Scores of projects originated from hanging out at Max’s and the Chelsea.

Ching Ho Cheng worked primarily on paper. His work is divided into four distinct periods, the Psychedelics, Gouache, Torn Works, and Alchemical Works. Although they appear completely different in painting style, there is a symbiotic relationship that connects all four periods. After graduating from the Cooper Union School of Art he began his dynamic psychedelic series using gouache and ink as a medium. He was greatly inspired by the spiritual symbolism in Tibetan art. The use of the mandala in his “X Triptych” depicts eight rings, each one forming Ching’s own guiding principles and ideas. The blue cord in the third panel of the triptych that connects to the astral baby is the thread of life to the next chakra. The same cord reappears in “Glossolalia” and “Angel Head” as well, it is also known as the silver cord which connects your body to the next realm. Eventually upon death the threads break, and you move on into the astral plane. In “Chemical Garden” the paisley form represents fertility and eternity, its origins dating back 2000 years.

ON CHING HO CHENG'S ECOLOGIES

Simon Wu

On Ching Ho Cheng's EcoBetween 1970 and 1973, Ching Ho Cheng (1946–1989) produced a series of paintings he referred to as his “psychedelics.” They depict vibrant, intricately detailed visions of natural, mythological, and biological elements mixing. In *Chemical Garden* (1970), one of the most iconic of the series, a sinister, lizard-like smile sits surrounded by a long intestine, draped on a bed of squirming, microbe-like particles. The image is sharply delineated by two squares. In the inner square, the smile and the intestine reside in a bed of blue tendrils. In the larger square, which runs to the edges of the work, sperm-like red droplets grow into increasingly complex paisley beings over a background of green bacilli.

Cheng, who was born in Havana to a Chinese diplomatic family, raised in Queens, and an avid world traveler, was deeply influenced by ancient spirituality. *Chemical Garden* may have been directly inspired by Tibetan mandalas and Taoist religion, but also probably his use of psychedelic drugs. It is an image emblematic of his lifelong interest in the cyclical nature of life and death; *Chemical Garden* appears to capture that sense of interconnectedness, depicting a writhing, hyperactive space of cells reproducing, dying, and regenerating.

Cheng's work has often, not incorrectly, been contextualized in terms of this interest in ancient philosophies. He considered his art an extension of this practice (“For me painting is a very spiritual thing. It is the most spiritual thing I do.”) But here, I want to see if we can also consider his work for the ways that it engages another aspect of his identity—his nascent queerness. I think that his work reflects, challenges, and expands on very contemporary discourses around queerness, especially those that are connected to an ecological outlook. In particular, I think Cheng's work both *illustrates* this “queer ecological” framework, but also *enacts* it in his life and practice.

Queer ecology is a loose, mostly speculative constellation of practices that seeks to reimagine notions of sexuality, politics, and humanity using models from the natural world. What is gay or lesbian to an amoeba? What is sex to a cell that reproduces itself every two minutes? What can the animal and bacterial world teach us about human sociality? Queer ecology

seeks to disrupt heterosexist notions of nature. Artist Lee Pivnik, founder of The Institute of Queer Ecology, defines it as “a visioning tool” and a “functional cosmology” to imagine a world based on the fluidity that queerness promises—where you have the ability to constantly make yourself resistant to categorization. Zooming out from the human makes sexuality labels seem arbitrary. It's a welcome refresher to the gridlock of contemporary identity language. What is gay or straight when you're a tree?

Interpretations of Cheng's work rarely mention his sexuality. That's partly because it didn't seem to interest *him* very much; he was much more interested in the cosmic than the earthly. But his sexuality was an aspect of his life. He had many partners, both male and female, including the art historian Gert Schiff, the artist Vali Myers, the performer Tally Brown, and the poet Gregory Millard. He sadly passed away from AIDS-related causes in 1989. We'd be remiss to label him as a “gay” or “queer” artist because those were not terms germane to his time, but also because his work sought to transcend such labels. Things were more fluid back then. However, if he were to even be piqued by any kind of present-day theory, I suspect he might not have been so unhappy with queer ecology. It feels, perhaps, like the heir apparent to the incense-fueled, hippie philosophies of the 1960s and 1970s. It might also explain what feels like the otherwise radical shifts in subject matter and style he made periodically during his all too brief career.

A lot of the affinities between queer ecology and Cheng's philosophy are already self-evident from looking at the work. His psychedelic works in particular image a kind of *multiplicity*, a sense of multiple being very amenable to queer ecological theory. He might have put these ideas in spiritual or Taoist terms, and we might give them a costume change via critical theory, but it's the same: we are not individuals; we are embedded in a web of ecological connections, and there we will find harmony.

With this in mind let's return to *Chemical Garden*. If this is an image of multiplicity, it is not one that is particularly harmonious. It's actually cacophonous and chaotic. Everything is depicted in lurid, dark colors. We previously mentioned the two receding squares that create a frame of sorts. The intestine wraps around the image like a Möbius strip and ends

Ching was on a quest to paint the essence of life. He would complete every series of his work with a master painting. It is the culmination of all previous paintings in that series. “The Astral Theatre” is the master work of the psychedelics.

In his next series Ching was ready to paint without “explosions” as he put it. The psychedelics were extremely complex in composition and execution, often taking months to complete, but he was primed to discover an opposing style of implementation. He wished to attain the “subtlety” in his painting that he admired in Picasso's Bull. Thus, the Gouache Works became his second series in this artistic journey. Here you will see the everyday objects he painted - a peach, a light bulb, a match, a palmetto leaf, these are Ching's still lifes. They are imbued with metaphysical attributes that he hoped the viewer would experience through his work. The peach is a common symbol for longevity and immortality in Chinese philosophy. A palmetto leaf signifies peace and eternal life in the Mediterranean region. In many spiritual and religious practices around the world the “light” serves as a symbol for “hope and happiness.” As Ching approached the end of the series, the master work evolved into either a shadow or luminous white light painted on paper. There is a transcendental element in his work, a pureness that I can only describe as peace.

As a general rule, Ching rarely kept any of his work that he felt did not meet his level of perfection. Instead, he would simply tear it to pieces. I remember being shocked each time I would see him do this. He could easily destroy something that he might have worked on for weeks. It was this act alone that led him to his third phase of his work: The Torn Works. They are strikingly bold and were created during the AIDS epidemic when

many of his friends tragically died. Ching would often visit his psychic friend Frank Andrews for readings. It was Frank who suggested Ching use the colors blue for the spirit and serenity, and green for rebirth and renewal. Both colors are intrinsic to these works. Ching was first introduced to the monolith in Stanley Kubrick's film, 2001: A Space Odyssey. This movie had become a cult film in 1968, the year Ching graduated from Cooper Union. Coincidentally the monolith form appears in all of Ching's black and blue torn works in a graphite medium. These works transform time, and when I look at these torn abstract works, I am stepping into another realm.

It was on a trip to Turkey in 1981 that Ching discovered the stunning Turkish grottos. What was to follow, was to be his last series, the Alchemical Works. He found the caves to be utterly sublime and wanted to recreate this natural phenomenon in his artwork. He was impressed with the beauty and sustainability of the caves over hundreds of years. With a great deal of research and practice, Ching was able to replicate these incredible grottos in his studio at the Chelsea Hotel. His Alchemical Works were created by using iron oxide and gesso on paper. They were naturally processed to generate rust and texture by soaking the work in a man-made pool that the hotel allowed him to construct. These torn rust pieces marinated over a period of weeks until they became three dimensional and sculptural. This would be Ching's final master work, “The Grotto,” a huge arc 10 feet tall that spans a length of 25 feet. It is magnificent and monumental. It seems quite fitting that this would be Ching's last master work before he died, for as Ching said, “these paintings are intimations of the “miraculous”. The meaning is for the beholder to discover...

in the rectum: the only element that supersedes the two-layer frame. It's not a penis, even though on initial glance it looks like one. It is from this rectum that the red droplets, or some kind of life force, seem to erupt. The droplets look like sperm, although biologically they should be excrement. Unless, of course, they are sperm being released from the aftermath of anal sex. Perhaps here the rectum is not a grave, but a nursery. The droplets spew forth from the rectum and become more complex as they travel upward in the painting, growing additional organelles of various shapes and colors. The coloring is so beautiful that it's easy to forget we're actually looking at something (or someone) pooping, or releasing sperm. The center smile begins to look sinister, like a voyeur.

The process depicted in *Chemical Garden* is not necessarily the human cycle of life. Because the droplets are so abstract, it seems like something more microscopic, maybe manure fertilizing sproutlings, bacteria fixing nitrates in the soil, or waste being turned back into life. It seems to skip a few steps (from excrement to life), but in that way it's most similar to the function of fungi—mushrooms, yeasts, and molds that break down dead matter and turn them into usable nutrients for plants. It makes *Chemical Garden* an image of survival. Staying alive in late capitalism, as Anna L. Tsing writes in *The Mushroom at the End of the World*, requires a similar “fungal” approach to living. It requires “livable collaborations” for every species.

We can see this sort of “fungal” philosophy in a few of Cheng's other works from this era as well. In *X Triptych* (1970–1971), this cycle is schematized in geometric shapes. The background of each of his works resembles molecules shifting and recombining as well as stars or galaxies. In a work from later in that period, *Motherlode* (1978), we see a sperm floating within actual space, and the very big and the very small are collapsed.

This is an image of the world well received by queer ecology. The connection between the social worlds of the microbial and the human is the cosmic. Queer ecology emphasizes the interconnectedness of all organisms, along with their natural cultural histories. Every cell is like a universe. “God” is in our heads. It just depends on what scale we're talking about. Queer ecology also stresses the fact that humans are themselves networks of living and nonliving agencies, and not singular sovereign individuals. The Human Microbiome Project suggests that only 1 to 10 percent of us is “human,” depending on whether our essential identity is pinned to genes or human cells, respectively. The rest of us comprises bacteria,

fungi, archaea, and a few animals invisible to the naked eye. In other words, looking up is not so different from looking down; the galaxies above us are mirrored in the galaxies within us.

After his psychedelics, Cheng turned his interest in the cosmic to the mundane—to the ecology of his studio. His works reduced dramatically into quiet tableaux: scenes of plants, lights, and windows from his apartment in the Chelsea Hotel, where he lived and worked from 1976 to 1989. Sometimes, these images were of friends' and lovers' rooms, as in *Waterfall, Chelsea Hotel, New York* (1978), which was of his then boyfriend Gregory Millard's shower. Or the peeling, cracked walls of *Untitled* (1980), which depicts an iron and an ironing board, paused, in his own studio, as if to admire the glimmer of a rainbow on the chipping walls. Or *Suite 1016* (1979), which is the name of his actual apartment, and the place where his sister, Sybao Cheng-Wilson, now resides with her family.

Cheng painted sunlight as it passed through the window and floorboards of his apartment. One of the first times I went to visit Sybao Cheng-Wilson, we paused at sunset to admire the light as it passed through the window just as it had in his painting *Untitled* (c. 1980–1989). And the floorboard paintings are a pun on being very “bored” in the Chelsea Hotel. Sybao mentioned that he was also broke at the time and couldn't leave New York, so he just started painting things that he didn't notice otherwise.

If the psychedelics image our connection to life at the microbial level, maybe these gouaches image his connection at the level of the human: a petri dish of the social ecology of the Chelsea Hotel. Cheng says it best: “In the peeling, crumbling, cracked walls of my studio, there is a lunar landscape. I travel through the wood grains of my floorboards. They are lofty mountains and calm lapping waters of a lake. Sometimes they are the drifting sands of the desert.”

More than an elaborate metaphor, a queer ecological framework in understanding Cheng's work prioritizes his social life as an integrated aspect of his artistic production. Indeed, the parties and trysts and hangouts in and around the Chelsea Hotel were the fabric of Cheng's life and work. In the 1960s and 1970s, the roster of residents there included the artists Larry Rivers, David Hockney, Vali Myers, and Richard Bernstein, the fashion designer Charles James, and the rock star Dee Dee Ramone. Cheng once lived in a room that had been occupied by Arthur Miller and Marilyn Monroe. Cheng was also a regular at Max's Kansas City, and was friendly with Andy Warhol and Bette Midler. And the ghosts of these

social webs stick around: today, Sybao runs the estate of Cheng out of his original apartment, Suite 1016. I learned that his paintings were often gifts. For example, *Chemical Garden* was a twenty-first-birthday gift to Sybao and hung in her apartment at 780 Madison for many years before his death. Over the course of reading his letters, photographs, and sketches, I came to gather an image of Cheng and his friends and his work as a bustling “queer ecology” in itself. I imagine the Chelsea Hotel as a writhing, multipronged organism, with his paintings like the connective tissue across time and space.

While we might romanticize the era of the Chelsea Hotel as one of freewheeling bohemianism and creativity, it was not without its systemic imbalances. In New York in the 1970s, Asian American artists were few and far between, and those who were there might not have labeled themselves as such. While Chinatown would become a hotbed of groups like Godzilla Collective, Basement Workshop, and the Asian American Arts Centre in the 1990s, these were all well after Cheng's time. The Chinese Exclusion Act was part of the reason for this sparsity of Asian American artists; the quota of immigrants that did arrive in the US was very poor and struggling, and they were unlikely to become artists. And Chinese immigrants were simply not selected to participate in the art scene (as curators, directors, writers, registrars, etc.). As Cheng writes in one of his letters to his college roommate from 1972, “I've been tearing around town trying to find some gallery to give me a show. So far I've exhausted about 70% of the possibilities with no break in sight. Most of them treat me like some kind of rude joke. It's all very discouraging but I don't despair, keeping my heart gay and my head lite.” We can applaud Cheng's success as a rare Asian American artist in this environment, but we should also name the hostility toward diaspora artists in the mainstream art world that made his success so singular.

In the 1980s, he started making *literal* ecologies out of his paintings, creating ponds and rock formations in his gallery work. Cheng went to Turkey in 1981. Visiting caves and grottoes, he was fascinated by their colors and textures as well as the aura of ancient stele and monuments. Back in Chelsea, he explored an oxidation process, which led him to submerge paper, covered with copper or iron filings, in water for several weeks. “It was as if lightning had struck,” he says. “This act affirmed the creative and destructive aspects of nature.” After tearing and gessoing 100 percent rag paper, he would cover it with an acrylic medium, gray iron powder, and modeling paste. For two weeks he soaked the work in

pools of water and the powder would rust into lush browns and reds. Cheng would change the water daily, to keep the oxidation process going so the work would become richer in color. “Rust is ferric oxide,” he said, “among the most permanent substances in nature. The Egyptians used ferric oxide for pigment and their frescoes are as fresh today as they were when they were made.”

This all led to one of his first solo shows, at the Bruno Facchetti Gallery in 1986, where he turned the gallery into a pond of sorts. Here, he visualized the gallery space as a temple, and placed large basins of wood on the floor containing water in which he floated torn papers covered with iron dust. There was nothing on the walls. Only the basins, their slowly reddening papers, and some newspapers were spread on the floor. Viewers would have stared down into the live rusting processes of his work.

About the same time as this exhibition, in 1987, Cheng installed a work called *The Grotto* in the two large windows of NYU's Grey Art Gallery that face Washington Square Park. The Grotto consisted of seven panels across which stretched an irregular arch made out of paper reddening naturally (the arch swept across both windows). This work and the work in the gallery are both part of a series based on the Pelasgian creation myth, which maintains that in the beginning there was only a mother goddess from whose womb everything tumbled: sun, moon, planets, stars, and the earth, with its mountains, rivers, trees, herbs, and living creatures. Here Cheng moved from imaging an interconnectedness to trying to bring its processes directly into the gallery.

Maybe Cheng's work aligns with both Taoist and queer ecological theory because they are complementary theories to begin with, siblings separated by generations. In illustrating and later enacting these theories, he provides a model for a way of art making that predates the ecological consciousness that impending climate disaster has impressed on many artists today. And we should not forget that Cheng operated in conditions not dissimilar to our own. From 1968 to 1989, Cheng was living within the greatest civil rights campaign before our current moment, as well as the Vietnam War, and the death of many of his friends in the continuing HIV/AIDS epidemic. Cheng's response to this turmoil was to look to the solace of the cosmic, to the interconnectedness of the natural world. This turn to the cosmic was not to nullify action, but to contextualize the buzz of human activity in ecological time. It seems only recently has the world caught up with Cheng.



Ching Ho Cheng in his Chelsea Hotel studio, 1979

“I want to capture something of the miraculous. Light is the most awesome symbol of the Order of the Universe. Nothing can beat the speed of light. When I paint light I’m not just concerned with the phenomenon of light. I am trying to depict the illumination. The light will continue. It is eternal. A light bulb will die but there will always be light. A match will die but there are stars and new stars to be born.”

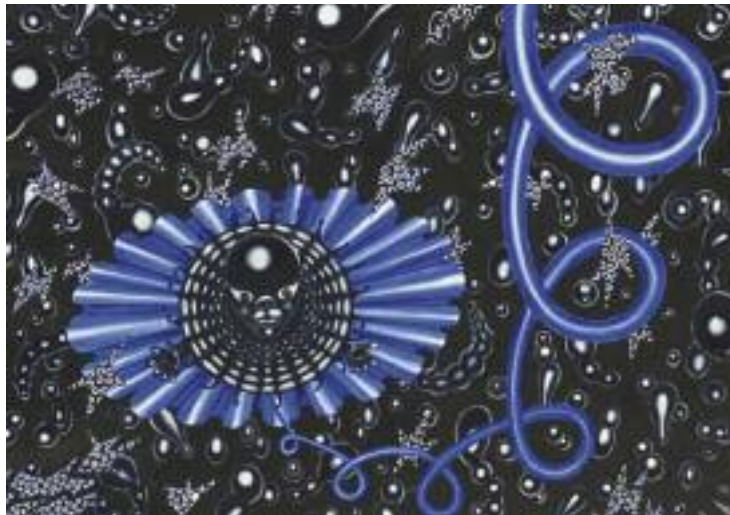
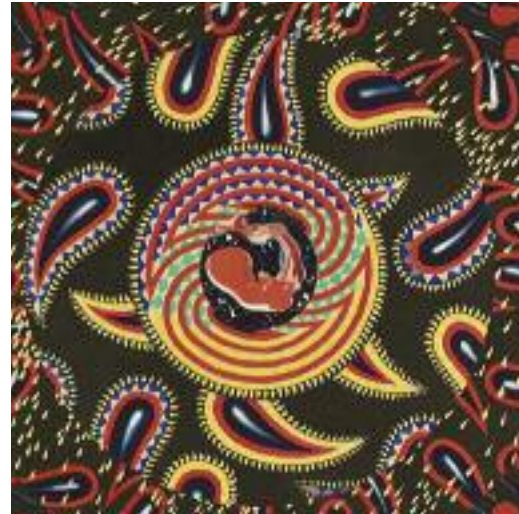
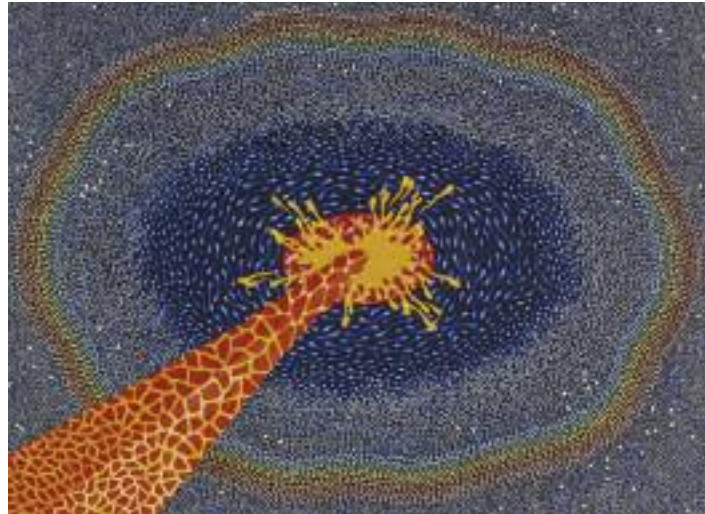
Ching Ho Cheng



(detail)

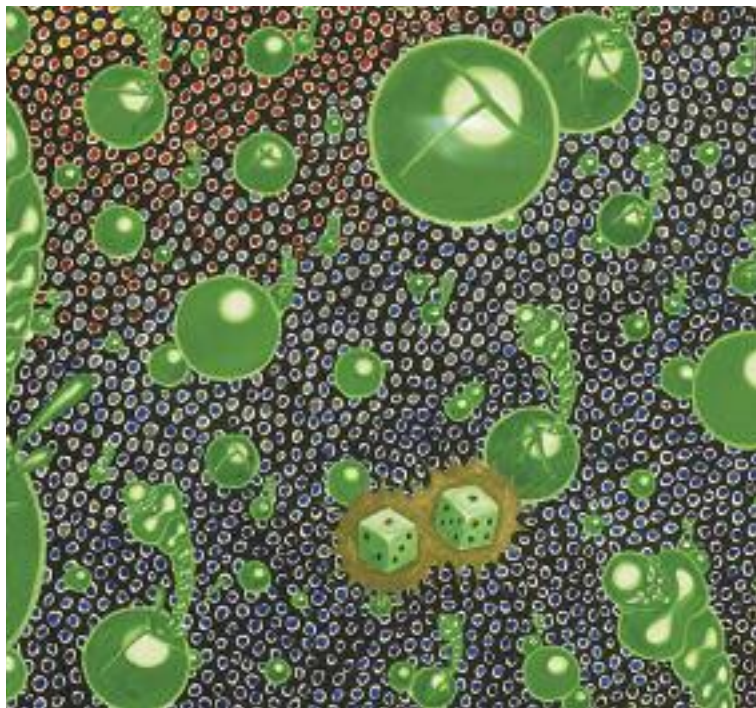


Chemical Garden, 1970. Gouache and ink on rag board, 30" x 30" (76.2 x 76.2 cm). Signed, titled, dated, and inscribed verso.

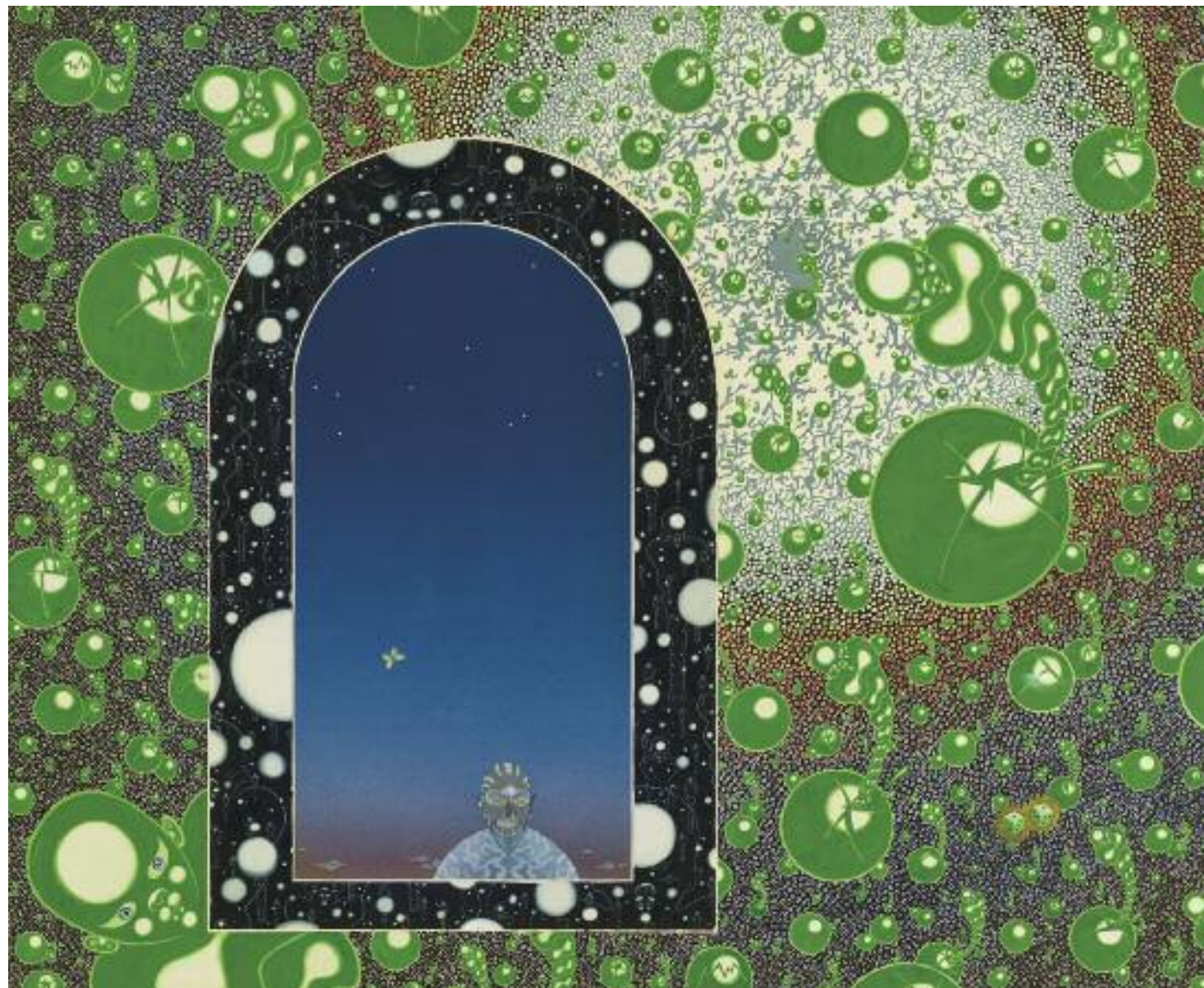


(details)

X Triptych, 1970/71. Gouache and ink on rag board in three parts, Panel I: 30" x 36" (76.2 x 91.4 cm); Panel II: 30" x 30" (76.2 x 76.2 cm); Panel III: 30" x 24" (76.2 x 61 cm).



(details)



The Astral Theater, 1973/74. Gouache and ink on rag board, 29 1/2" x 36" (74.9 x 91.4 cm).



A Constance, 1979. Gouache on rag paper, Sight size: 4 1/4" x 5 1/4" (10.8 x 13.3 cm). Signed, titled, and dated verso.



The Kite, 1988. Gouache on rag paper, Framed size: 30 1/2" x 30 1/2" x 1 1/4" (77.5 x 77.5 x 3.2 cm).



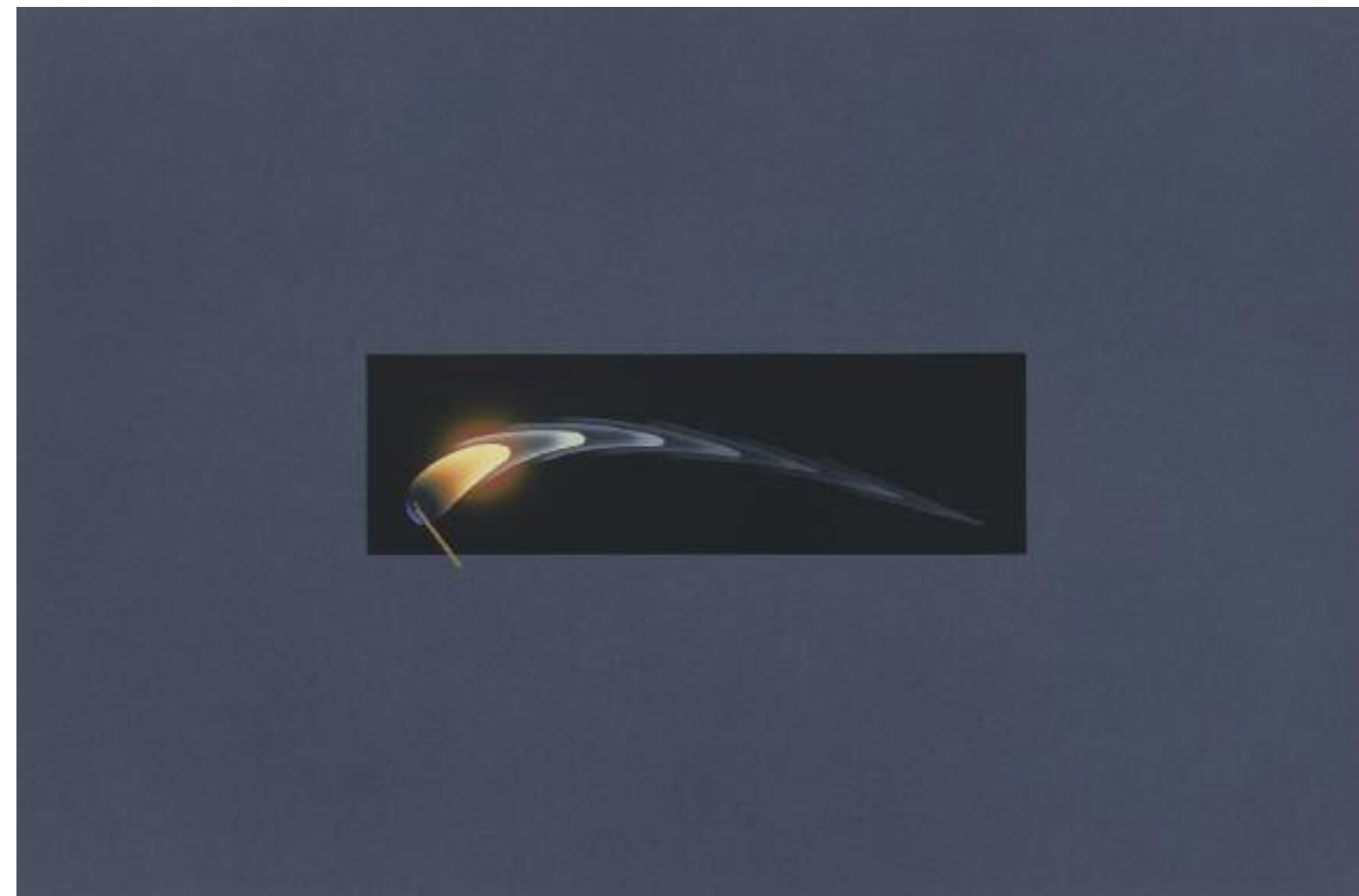
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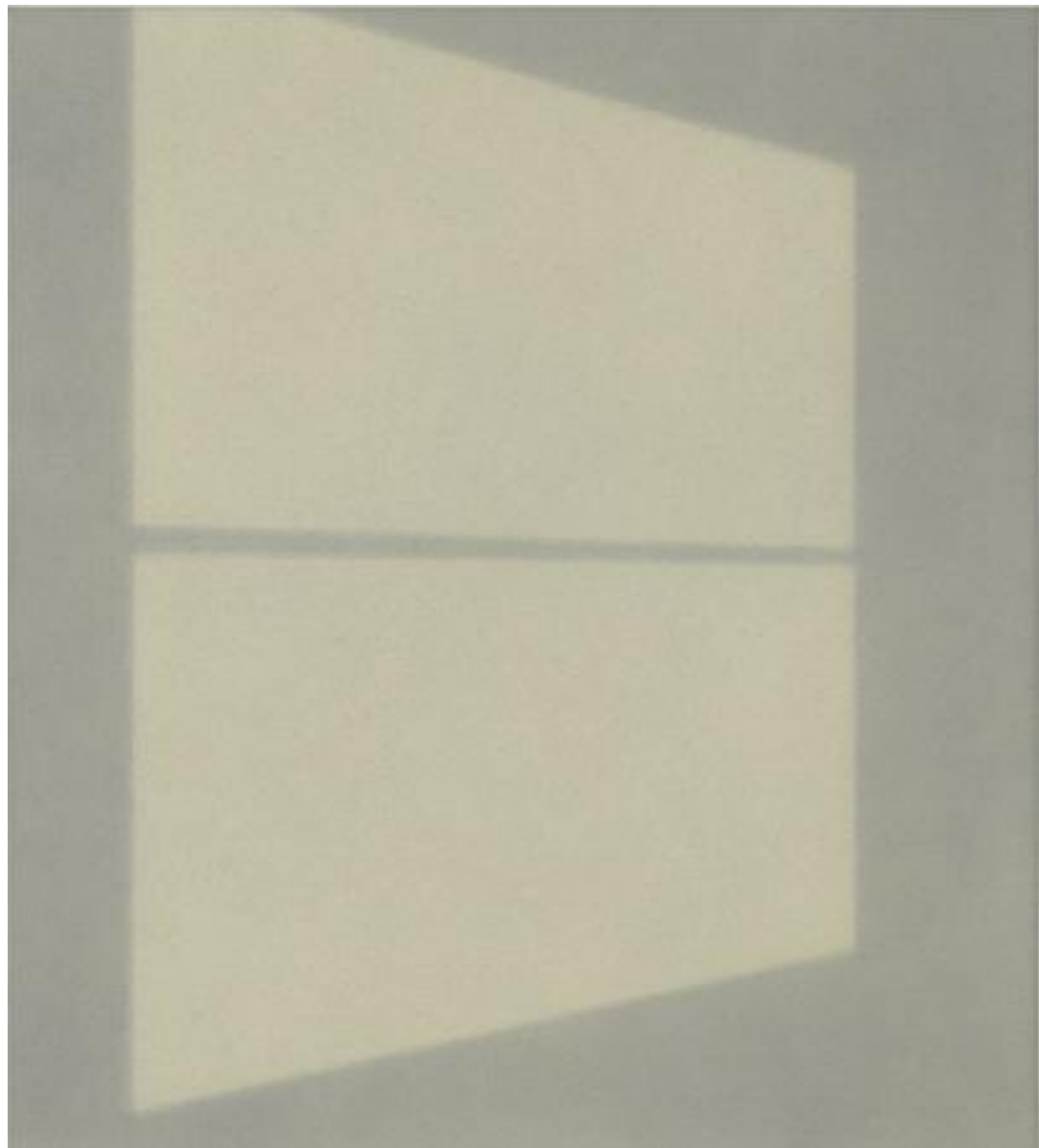
Miss Destiny (Spider Painting), 1976. Gouache and ink on rag board, 32" x 40" (81.3 x 101.6 cm).



The Peach, 1981. Gouache, 11" x 11" (27.9 x 27.9 cm). Initialed and dated verso.



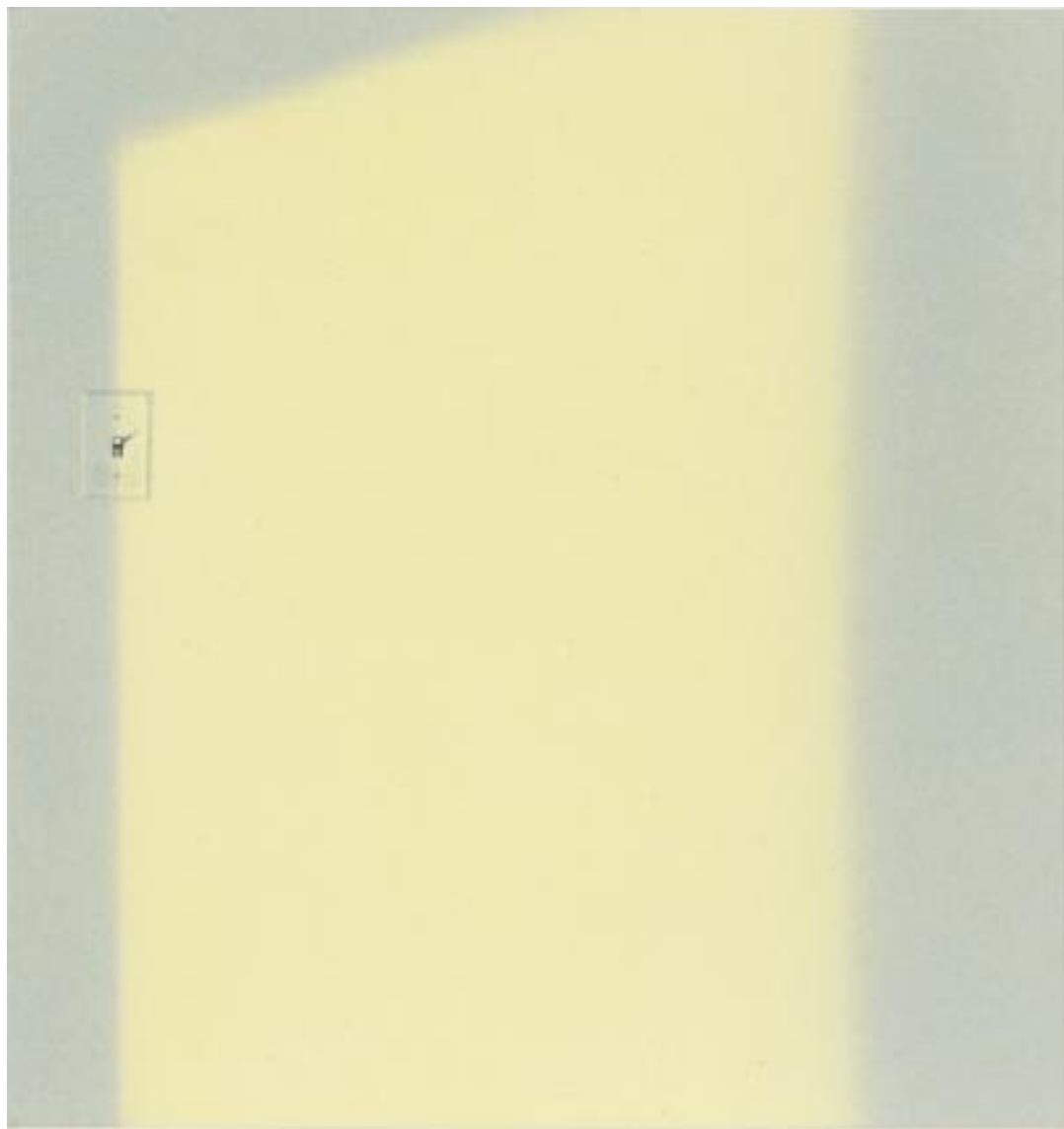
Strike (Match Series), 1978. Gouache on rag paper, Sight size: 25" x 37 1/2" (63.5 x 95.3 cm). Signed and dated verso.



Untitled (Window Series), 1981. Gouache on rag board, 30" x 28" (76.2 x 71.1 cm)



Untitled (Window Series), 1981. Gouache on rag board, 31 7/8" x 28 7/8" (81 x 73.3 cm). Dated and stamped verso.



Untitled (Yellow Miniature Study, Window Series), 1981. Gouache on rag paper, 11" x 10 1/2" (27.9 x 26.7 cm). Stamped verso.



Tattoo Man Study, 1971. Gouache on rag board, Sight size: 8 1/4" x 16 1/2" (21 x 41.9 cm).



(detail)



The Studio Lights, 1978. Gouache on paper, Framed size: 35" x 68" (88.9 x 172.7 cm). Signed and dated verso.



(details)



Untitled (Palmetto Series), 1981. Gouache on rag paper, 37 1/4" x 50" (94.6 x 127 cm). Dated and stamped verso.



(details)



Window Triptych, 1981. Gouache on rag paper in three parts, Sheet size, each: 36 1/2" x 29 1/2" (92.7 x 74.9 cm).



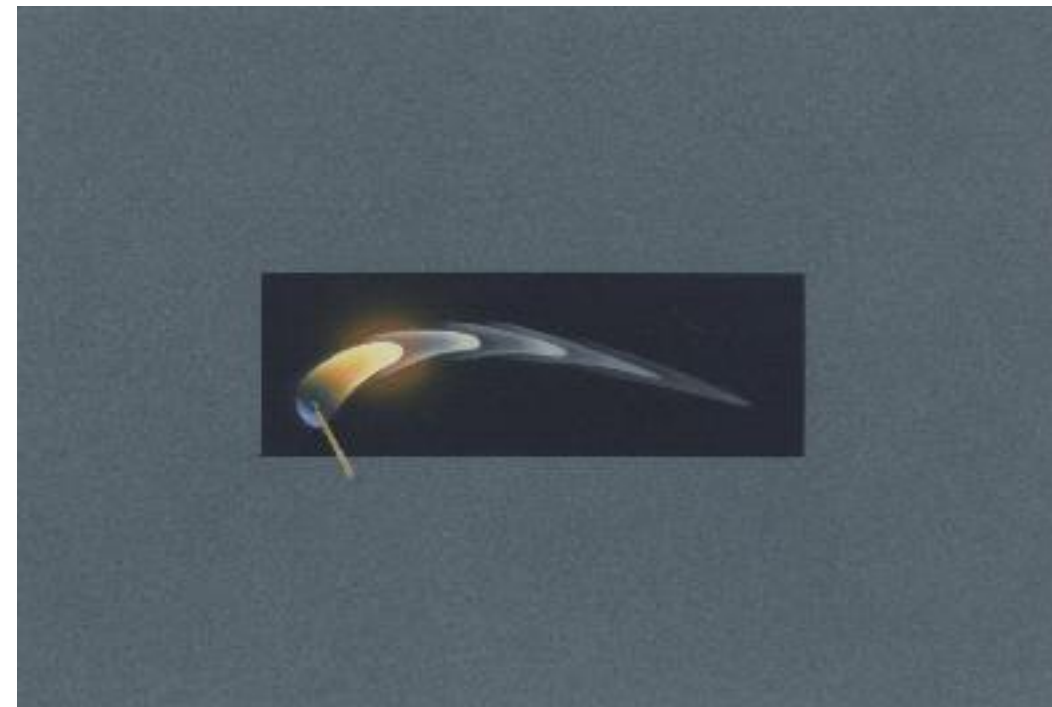
Untitled (Green Wood Grain), 1975. Gouache on rag paper, 27 1/2" x 14" (69.9 x 35.6 cm). Signed, dated, and inscribed verso.



Window, 1982. Gouache on rag board. 33" x 30" (83.8 x 76.2 cm). Titled, dated, and stamped verso.



A Candle, 1978. Gouache on rag paper, Sight size: 5 5/8" x 9" (14.3 x 22.9 cm).



A Match, 1978. Gouache and airbrush on rag paper, Sight size: 6 1/8" x 9" (15.6 x 22.9 cm).



Untitled, circa 1980/89. Gouache on rag paper, 44" x 40" (111.8 x 101.6 cm).



Untitled, 1980. Gouache on rag board, 28 1/2" x 40" (72.4 x 101.6 cm). Signed and dated verso.



Untitled (Windows), 1984. Gouache on rag board, 60" x 20" (152.4 x 50.8 cm). Signed and dated verso.
Untitled (Windows), 1983. Gouache on rag board, 58 1/4" x 20 1/8" (148 x 51.1 cm). Signed and dated verso.



Untitled (Windows), 1984. Gouache on rag board, 60" x 20" (152.4 x 50.8 cm). Signed and dated verso.
Untitled (Windows), 1984. Gouache on rag board, 60" x 20 1/8" (152.4 x 51.1 cm). Signed and dated verso.



(detail)



Freeway Lights, 1977. Gouache on Strathmore paper in three parts,
Panel I: 29" x 22 1/4" (73.7 x 65.5 cm); Panel II: 29" x 18" (73.7 x 45.7 cm); Panel III: 29" x 22" (73.7 x 55.9 cm).



The Door, 1978. Gouache and airbrush on rag paper, Sight size: 5 5/8" x 9" (14.3 x 22.9 cm).



Untitled (Blue, Window Series), 1982. Gouache on rag board, 28 1/8" x 38 3/8" (71.4 x 97.5 cm). Dated and stamped verso.

TORN WORKS



Untitled (UFO Series), 1985. Charcoal and graphite on paper, 23 ½" x 36 ½" (59.7 x 92.7 cm).



Untitled, 1985. Charcoal, graphite, and pastel on paper, 49 ¼" x 62 ½" (125.1 x 158.8 cm).

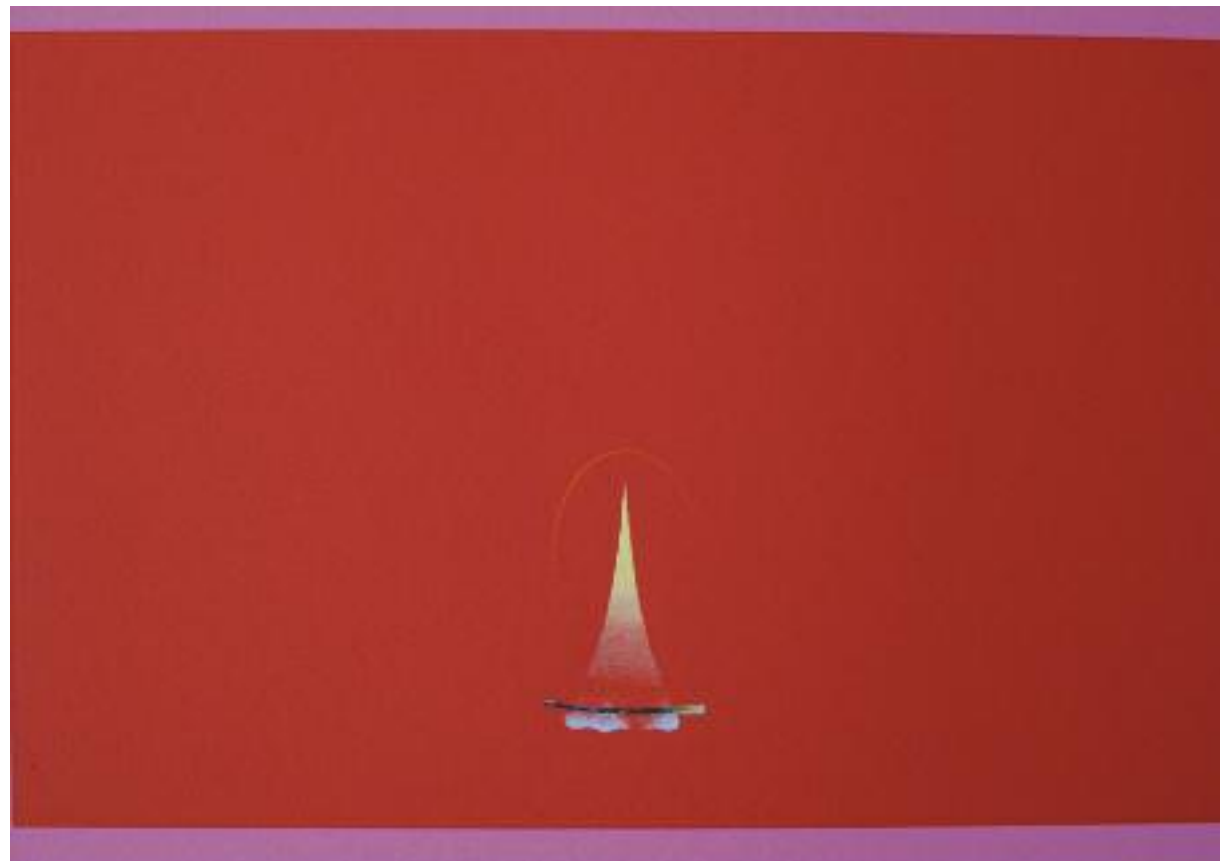


Untitled, 1985. Charcoal, graphite, and pastel on paper, 24" x 20" (61 x 50.8 cm).

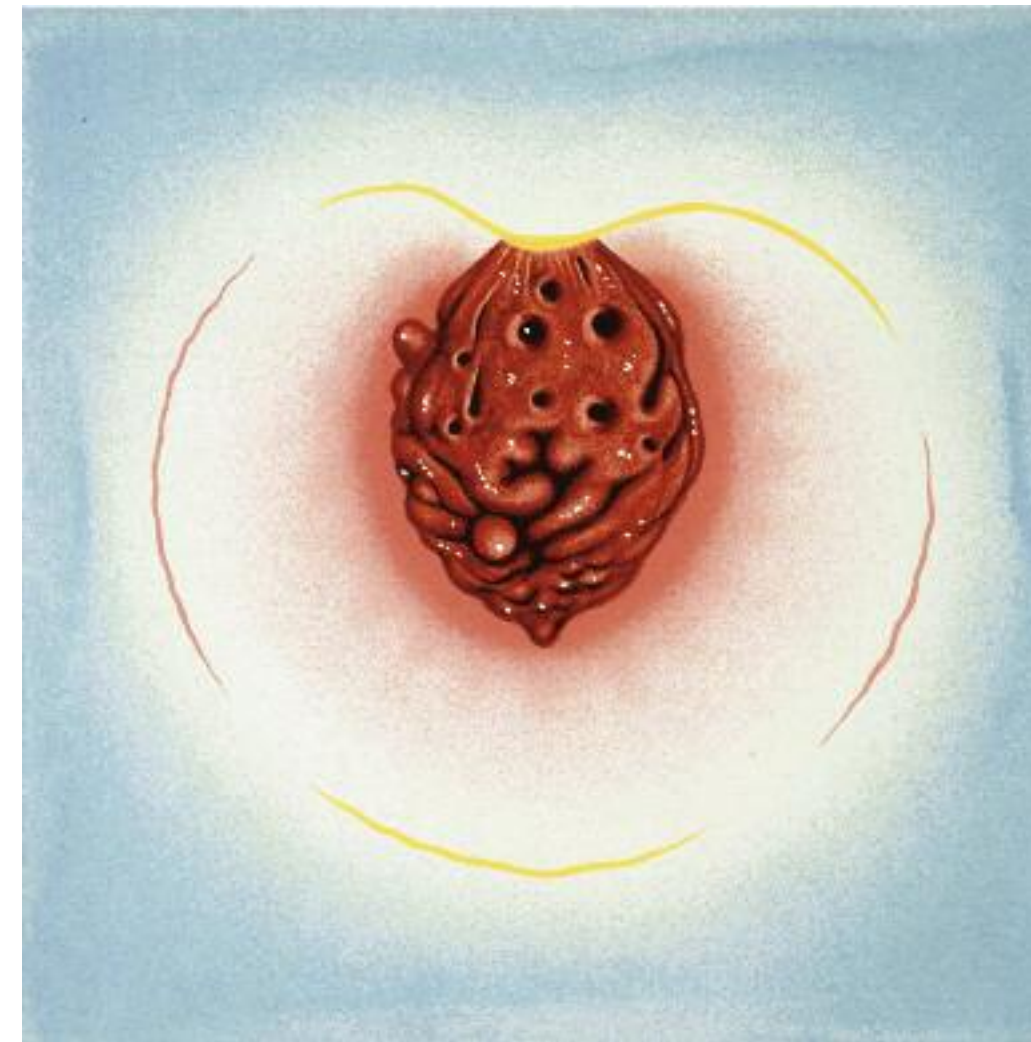


PRINTS

Untitled (Triptych), 1988 (Alchemical Work). Iron oxide and acrylic on canvas in three parts, 30 ½" x 77" (77.5 x 195.6 cm).



The Flame, 1978. Limited Edition. 22 1/4" x 24 1/2" (56.5 x 62.2 cm).



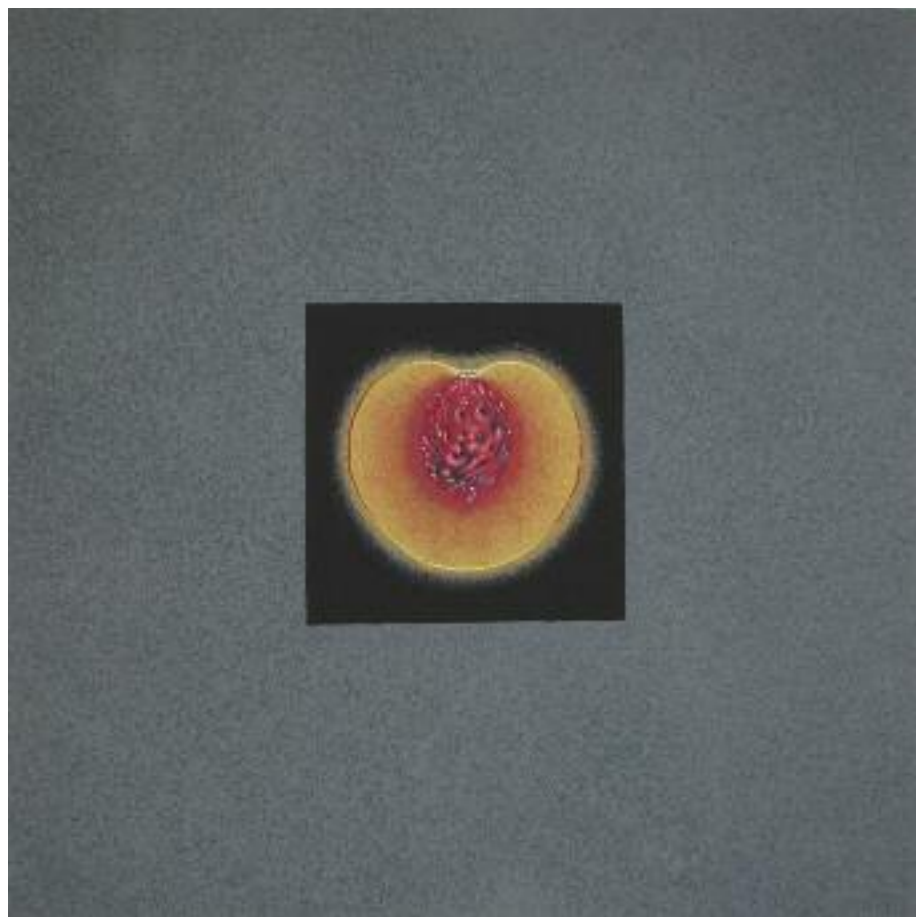
Peach, 1978. Limited Edition. 21 3/4" x 19" (55.2 x 48.3 cm).



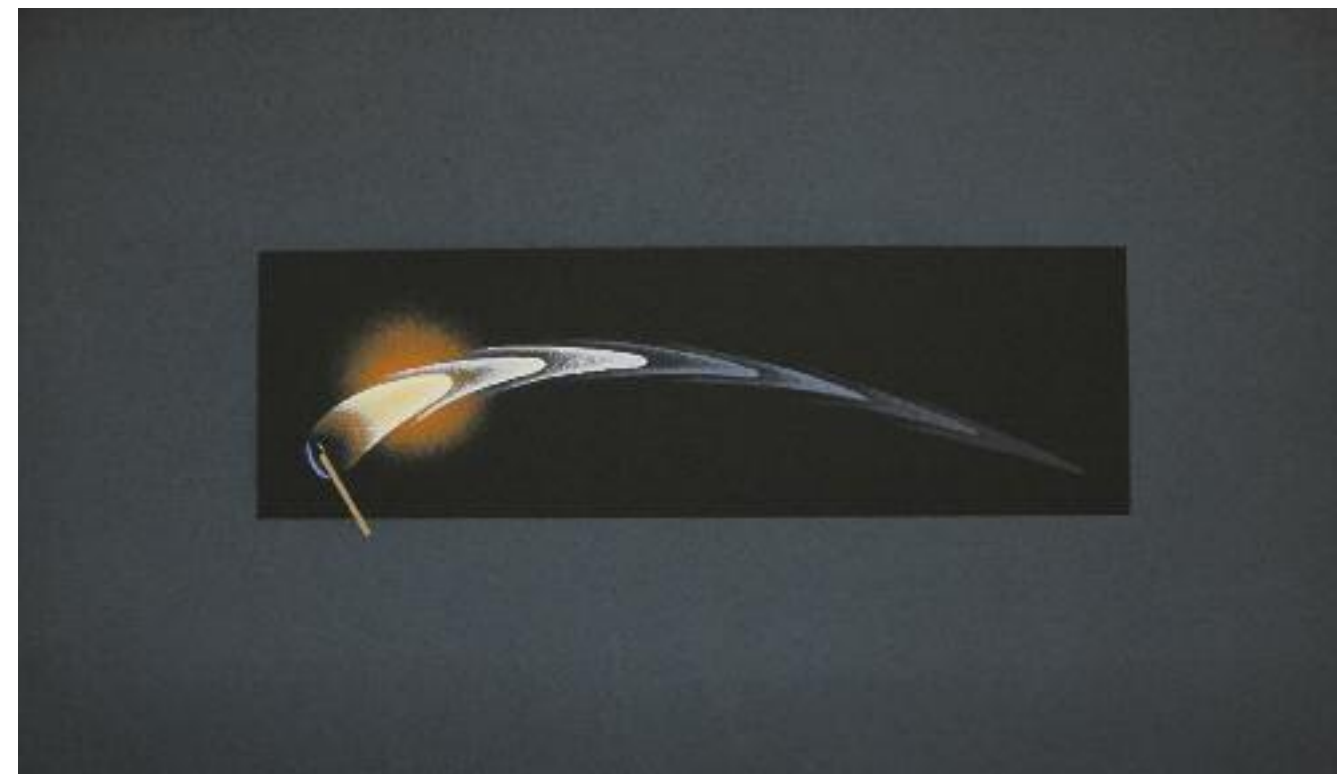
The Teacup, 1978. Limited Edition. 21" x 30" (53.3 x 76.2 cm).



Motherlode, 1979. Limited Edition. 38 1/2" x 43" (97.8 x 109.2 cm).



Peach, 1978. Limited Edition. 25 1/4" x 23 1/4" (64.1 x 59.1 cm).



The Match, 1978. Limited Edition. 36" x 24" (91.4 x 61 cm).

BIBLIOGRAPHY

BORN

Havana, Cuba

December 26th, 1946

AWARDS & GRANTS

- 1985
- Pollock-Krasner Foundation Grant
- 1984
- Artists Space/Committee of Visual Arts Grant
- 1982
- Jurors’ Award, Small Works, New York University
- 1966
- Painting Fellowship, The Provincetown Workshop, Massachusetts
- 1963
- NYU Painting Workshop Scholarship

SELECTED SOLO EXHIBITIONS

- 2021
- More Life, David Zwirner Gallery, New York
- 2015
- The Five Elements, Shepherd W&K Galleries, New York
- 2008
- A Retrospective, Shepherd & Derom Galleries, New York
- 2004
- Studio Light Chelsea Hotel, BCB Art Gallery, Hudson, New York
- 1996
- Transformations, Janos Gat Gallery, New York
-
- Works on Paper, Sylvia Cordish Fine Art, Baltimore, Maryland
-
- The Alchemical Garden, Installation at Bruno Facchetti Gallery, New York

- 1987
- The Grotto, Window Installation, Grey Art Gallery, New York University
- 1986
- Bruno Facchetti Gallery, New York
- 1985
- Bruno Facchetti Gallery, New York
-
- Shepherd Gallery, New York
- 1984
- Fordham University, New York
- 1983
- The Fugitive Light, The Alternative Museum, New York
- 1982
- Shepherd Gallery, New York
- 1980
- Intimate Illuminations, Everson Museum of Art, Syracuse, New York
- 1978
- Auras en Andere Verschijnselen, Kunsthandel K276, Amsterdam, Holland
- 1977
- Gloria Cortella Gallery, New York
- 1976
- Kunsthandel K276, Amsterdam, Holland

SELECTED GROUP EXHIBITIONS

- 2019
- Constructing Identity in America, 1766 - 2017, Montclair Art Museum , Montclair New Jersey
- 2018
- 68-18, Shin Gallery, New York
-
- Edition, BCB Art Gallery, Hudson, New York

- 2017
- Reconstitution, LAXART Gallery, Los Angeles, California
-
- Winter Group Show, BCB Art Gallery, Hudson, New York
- 2016
- Winter Group Show, BCB Art Gallery, Hudson, New York
- 2014
- Winter Group Show, BCB Art Gallery, Hudson, New York
- 2013
- Nocturnal, BCB Art Gallery, Hudson, New York
- 2012
- Sinister Pop, Whitney Museum of American Art, New York
- 2010
- Lifelike, BCB Art Gallery, Hudson, New York
- 2009
- Selections, BCB Art Gallery, Hudson, New York
- 2007
- Collectors’ Choices, Anita Shapolsky Gallery, New York
- 2007
- Vice, BCB Art Gallery, Hudson, New York
- 2005
- Summer 2005, BCB Art Gallery, Hudson, New York
- 2000
- Tenth Anniversary, Janos Gat Gallery, New York
- 1990
- The Fifth Essence, Gracie Mansion Gallery, New York
- 1989
- Selected Works, Grey Art Gallery, New York
- 1987
- New Approaches to Drawing, Newark Museum, New Jersey
- 1986
- Paper Now, Bent, Folded & Manipulated, Cleveland Museum of Art, Ohio
- 1984
- Two-Man Show with Jeff Adams, Bruno Facchetti Gallery, New York
- 1983
- Painted Light, Artist’s Choice Museum Show, traveling to Reading Museum, Queens Museum and Butler Institute of Art
-
- Made in America: 200 Years of Drawing, Minneapolis Institute of Art, MN
- 1982
- Small Works, New York University, New York
- 1981
- Recent Acquisitions, Brooklyn Museum, Brooklyn, New York
- 1974
- Basel Art Fair, Galerie Schreiner, Basel, Switzerland

SELECTED PUBLIC COLLECTIONS

- Atlantic Richfield Company
- Bank of Miami
- Bellevue Hospital Center
- Brooklyn Museum
- Chase Manhattan Bank
- Cleveland Museum of Art
- Detroit Institute of Arts
- Everson Museum of Art
- Exxon, Inc.
- First Arabian Investment Corp.
- Hirshhorn Museum & Sculpture Garden
- Minneapolis Institute of Art
- Montclair Art Museum
- NYU Grey Art Gallery
- The Phillips Collection
- Joseph E. Seagram, Inc.
- Syracuse University Museum
- Smithsonian American Art Museum
- University Museum, University of PA
- James D. Wolfensohn, Inc.
- Whitney Museum of American Art

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- 2004 Baim, Richard, (BCB Art Gallery review), *The Independent*, July 30, p. 32.
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- 1989 Schiff, Gert, "Ching Ho Cheng", *Contemporanea*, July/August, p. 112 (ill.)
- 1988 Geldzahler, Henry, "Studio Visit: Ching Ho Cheng", *Contemporanea*, November/ December, pp. 82-84 (ill.)
Campbell, Lawrence, Review, *Art in America*, Sept, pp. 191, 193 (ill.)
Mueller, Cookie, "Art & About", *Details Magazine*, January, p. 86.
- 1987 Stavitsky, Gail, "Ching Ho Cheng", *Arts*, January, p. 113 (ill.)
Puvogel, Renate, (Bruno Facchetti Gallery review), *Das Kunstwerk*, March.
- 1986 Glaubinger, Jane, "Paper Now, Bent, Folded & Manipulated", catalog, Cleveland Museum of Art, pp. 26-27 (ill.)
"Print Collector's Newsletter", Vol. XVIII, No. 5, Nov/Dec, "News of the Print World: "People & Places", p. 174 (ill.)
Schiff, Gert, "Torn Together", *Art Forum*, Jan, pp. 82-85 (ill.)
- 1983 Millard, Gregory, "Schuilplatsen Van Licht: Schilderijen Van Ching Ho Cheng", *De Ronde Tafel*, Vol. 2, pp. 35-37 (ill.)
- 1982 Raynor, Vivien, "Exhibition at Shepherd Gallery", *The New York Times*, July 9, p. 21 C
- 1980 Bershtein, David Andres, "Chinese Themes of Permanence: An Update *Christian Science Monitor*, January 29, p. 16.
- 1978 Van Garrel, Betty, "Exhibition at Kunsthandel K 276", *NRC Handelsblad*, March 31, p. 2 C.
- 1977 Kohn, Jaacov, "A Conversation: Ching Ho Cheng", *The Soho Weekly News*, January 27, pp. 21-23.
Pomfret, Margaret, "Exhibition at Gloria Cortella Gallery", *Arts*, April, p. 38.
- 1976 Kelk, Fanny, "Exhibition at Kunsthandel K 276", *Het Parool*, February 27, p. 27.
Rattray, David, "Ching Ho Cheng: Visualizing the Invisible", *Bres*, Vol. 61 pp. 66-75.
- 1974 Gassiot-Talabot, Gerard, "Exhibition at Basel Art Fair", *Opus International*, Vol. 52, p. 70.



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