

Looking For Infinity

ZIAN

ZIAN Gallery

August 14 - October 12, 2024

20 - 2 Chekengwu, Yuhang District, Hangzhou, China

Todd Gray

Christian Marclay

Kyungmi Shin

Frances Stark

Guido van der Werve

Language helps us break down the boundless expanse of infinity into manageable pieces of time and space. It allows us to understand the world around us, but it also limits ideas to the words we use.

Each language offers different perspectives, woven with metaphors, that shape our understanding of fundamental truths. But these concepts stay within the boundaries of language, subtly shaping our thoughts. It's language that makes it easy to miss vague ideas or fleeting images that we all have. These feelings suggest there is something more, something deeper.

Looking For Infinity presents work by five artists who have grappled with these kinds of questions in their art - Todd Gray, Christian Marclay, Kyungmi Shin, Frances Stark and Guido van der Werve. They delve into themes of time and space, creation, possibility, introspection, and the nature of boundaries with humour, beauty and grace. Through their diverse interpretations, they invite us to explore the vastness of infinity in myriad ways.

Todd Gray's *Cosmic Journey (Brown)*, 2024, is a superlative example of his use of Hubble photography juxtaposed with archival imagery to reframe time, space and history. *Telephones*, 1995, is Marclay's seven minute video composed of clips taken from classic Hollywood films in which its actors are seen using a telephone. The narrative builds from a sequence of repetitive cuts showing dials, then salutations, and abbreviated conversations, before a series of unresolved or unsettled goodbyes. Source material for Kyungmi Shin "The Invisible Woman" series is a family photo album the artist found while studying science at UC Berkeley. In these works she re-presents intriguing glimpses of the sisters' lives amidst swirling layers of global cultural imagery as wide ranging as European *Chinoiserie*, technological developments and Korean mythology. In *Push 2006*, 2023-2024, exhibited here, Stark references and reimagines *Push*, 2006 (Whitney Museum collection) with a twist. Imagined as it might be pictured in an illustrated volume of her own work, this painting echoes an earlier period in her life when information - in the form of colorful gallery invita-

Address

20-2, Chekengwu, Yuhang District,
Hangzhou, China

E-mail

info@ziangallery.com

Mobile

+86 177-6716-9419

tions delivered daily — was relentlessly pushing its way into her 216 Broadway studio and weighing on her existence. *Sincerely*, 2023, shifts focus to a contemporary source of information flow: the meme. Here, the meme becomes the desperate avatar of the virtual communicator, using adorability as a mask to hide a desperate, unending loneliness. In *Akte negen, futility*, 2023, van der Werve employs lyrical cinematography and self-composed music to craft a narrative with an unavoidable outcome. As the artist digs an infinity symbol in the wet sand on a beach, we know the surf will come to wash it away, yet the meditative beauty of the scene provokes contemplation on humanity's place in the universe.

ZIAN

Press

ZIAN Gallery
info@ziangallery.com

Ziyi Liu
ziyi@ziangallery.com
+86 134 7789 2488

Address

20-2, Chekengwu, Yuhang District,
Hangzhou, China

E-mail

info@ziangallery.com

Mobile

+86 177-6716-9419