

ECLIPSE

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MARC

SCHMITZ

VISUAL

WORKS

INGALLERY TEDA

CONTEMPORARY ART MUSEUM TIANJIN

天津开发区 黄海路39号 泰达当代艺术博物馆

日蚀 / 月食食

ECLIPSE

Marc Schmitz

*A Fabric of Time*

INGALLERY

TEDA Contemporary Art Museum Tianjin

02.07-04.07. 2015

**moproo**

Shanghai

天津开发区 黄海路39号 泰达当代艺术博物馆

*Die Kunst ist das Feld einer Freiheit  
nicht im Sozialen, sondern vom  
Sozialen.*

\*

Christoph Menke

# A Fabric of Time

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The title, Eclipse, infers a metaphysical lapse. The lapse is synchronously one experienced at a visual level and that of concrete movement. The sense of ocular dislocation is inseparable with that of gravitational force and the laws of physics. The artist yet evokes a parallel experience: the dislocation of allegorical time and historical parameters.

The attempt to render an original visual contextualization to phenomena indelibly wed to cultural-historical metaphor, space/time chronologies and obscure metaphysical poetics appears nonsensical. With visual evidence comprised of random photographic documents inspired by abandoned or discarded "relics" of advertising, futuristic spaces of our own consumerist advent and similar "physical" references, the artist

yet implies a subtler mechanism. The nonsensical is actually an act of experiential distortion, the subtle, kinetic movements less visible. A spatial effluvium is described within the works, and a poly-chronic breadth is unveiled as being constituent of neither the "real" nor the impermeable.

The experience of a kinetic flux, or that of a non-linear time appears as being possible, if not, actual. An allusion to the tragic of the mundane and demarcation of poetical traditions "lost" within a contemporary execution in performance denote the destructive cycle of an "eclipse." Yet, destruction is the precursor of creation, without death, there is no life. The aesthetic effluvium of the artist's visual discourse animates questions which are beyond experiential/spatial, dualism and similar polemical narrative structures. What is read remains akin to Bachelard's "Poetics of Space," or further, metaphysical poesis ascribed to the ancients'. Interpretation is foregone for meditation upon the visual fragments of his individual nomadic territory.

The constituent corpus of Marc Schmitz' creations within "Eclipse" evoke ruminations on the mediatic,

socio-emblematic and symbolic presences which we are as much absorbed by as view in the mundane experience as incidences of time. The artist annotates these incidences with a modality which intuits atmospheres rather than physical strata: time is painted as an abstract ephemeral rather than scientific real. The query refracts amidst different medium, and we may resort to Sartre's famous epithet of the existentialist philosopher, Albert Camus: "His pessimism is solar if we recall how much darkness there is within the sun..." in measure of the ruin Marc Schmitz depicts in this spatial eulogy.

In linear time, the occasion of an eclipse holds the promise of a new phase, the instance of obscurity the being that of origin. The sense of dramatic historical and subsequent episodic renewal of illusion occurs, yet the axiom of the work is atmospheric alone, without premise of generative cycles. We are led to return to question the fabric of time as a lyrical morphology which surpasses our limitations and vanity of traditional perception.

Rajath Alexander Suri  
curator

# Eclipse

*L'art est arrivé à l'état gazeux* \*

Yves Michaud

Marc Schmitz, the conceptual artist, seeks to showcase the effervescent quality of time though we all are bound by time, space, our own thoughts and feelings. His latest conceptual art exhibition Eclipse explores the status of art in an increasingly objective and rational world, dominated by binaries. In fact, the theme of the exhibition could simply be “time frame” or how time eclipses binaries in our societies and how the artist could persist in an increasingly compartmentalized world.

At Eclipse, the visitor is as much a part of the art installation as is the artist. The exhibition consists of two flanks that represent the two hemispheres our brain, one symbolizing the rational and the other, the effervescent and gaseous. It is probably this effervescent and gaseous nature of humanity that Marc seeks to explore. Cherry stones and the last words of Confucius are installed in the main hall, which measures 600m<sup>2</sup>. The last words of Confucius „The Taishan will collapse, Coincide Temples, Rot Philosophers” may symbolize

the question of time and the impermanence of ideas that people hold so sacred. On the opposite wall, visitors find a yellow painting titled „King Wen is hiding the dragon”, a reference to the yellow dragons which were only displayed for the kings. For Schmitz, King Wen, associated with the famous I Ching (or Book of Changes), was the first to attempt structuring the unknown.

Whether it's the quest to understand destiny or attempting to reveal the secrets of time, the yellow dragons seem to remind Marc Schmitz and his visitors of the effort that the ancient kings put in to understand the unknown. Coincidentally, the yellow dragons were reserved only for the kings, a sign that knowledge was the preserve of the privileged even back then. The last words of Confucius and the yellow painting symbolize the gradual erosion of older binaries, only to be replaced with newer ones.

The other part of the installation consists of cabinets with lightboxes and a series of empty billboards. While another room displays monotypes.

The two flanks in the exhibition may also represent the deliberate

compartmentalization that takes place in our lives. The way we try to make sense of an increasingly complex world has gradually stripped us away from the artist in us. The availability and predictability of information and data make it ever more difficult for art to persist. If we could make sense of everything around us, if we could compartmentalize everything that we feel, if we could rationalize every behavior and if we could offer an explanation for every moment that passes, the possibility of art, of wonder and the essence of art may disappear. Eclipse probably explores this insecurity of the artist; that art may cease to exist in a world which is increasingly devoid of wonder and marvel.

The context couldn't have been better. With its rational and capitalist approach, China has achieved what its neighbors couldn't possibly have: economic prosperity. In this prosperity, is China losing its ancient heritage? Or has it managed to challenge the binary of “modernity-antiquity” and induce a state of effervescence and gaseousness that oppose such binaries? Marc neither poses this question nor seeks to answer a question like that.

Instead, Eclipse invokes his previous works involving blank billboards, obvious references to materialism, consumption and the associated emptiness; reminding us that while a capitalist society may achieve material prosperity, it still needs the inspiration of the effervescent and the gaseous in order to innovate. Probably these binaries overlap each other, just like the artist and the visitor overlap each other in this particular exhibition. The exhibition probably seeks to emphasize the importance of the sustenance of the artist even when older binaries are challenged by newer ones; while the amorphous, the ambiguous and the gaseous pervade rigidly established binaries.

To cite an example, gender binaries, especially those related to sexuality, are contiguous with the binaries of the rational and the subjective. Rational sexual behavior, as espoused by the heteronormative majority is very different from what actually exists in reality. Human sexuality is much too fluid and gaseous than the artificial heterosexual binaries imposed by societies. If one invokes Confucius' statement again, binaries which were once held sacred are gradually being questioned and philosophers who

held heteronormative male-female binaries are witnessing the decay of their own theories. Curiously, gender binaries are increasingly being questioned even in conservative societies. In that context, the cherry stones on the floor may symbolize the insecurity of the artist or represent the insecurities of those who do not conform to heteronormativity.

Are older binaries being replaced by newer ones, only to further push away the artist and the subaltern from the mainstream? Have capitalist endeavors stripped ancient countries off their essence, replacing them with the emptiness that the billboards represent? While gender binaries are gradually eroding, are societies replacing them with class and culture related binaries? Will the artist be able to survive in an increasingly predictable world? The answers to these questions may lie in the gaseous and effervescent nature of humanity. By challenging the rigidity and predictability of our societies and by accepting the fluidity of creativity and art, one may find answers to these and many other questions.

Jaiyant Cavale



# 107

130 x 170 cm  
Oil on canvas 2012



# 99-105  
(King Wen)

130 x 170 cm  
Oil on canvas 2012

# NOMADIC THEORY

Becoming nomadic works on a time sequence that is neither linear nor sequential, because they are not predicated upon a stable, centralized Self who supervises their unfolding. They rather rest on a non-unitary, multi-layered, dynamic vision of the subject. For instance, becoming woman/animal/insect is a process, a sensibility and an affect that flow in and from each, becoming actualized in new modes of ethical and aesthetic relation. It is not about metaphors, but about experientially undoing the boundaries of otherness by allowing the others to express their singularity and specificity outside of any dialectical scheme of reduction and metaphysical consumption. Becomings are itineraries without fixed targets or

destinations, but are punctuated by constant encounters with otherness as a multi-layered and multi-directional landscape. Nomadic subjects push themselves to the limit in a constant encounter with external, different others. The nomadic subject as a non-unitary entity is simultaneously self-propelling and outward-bound. All becomings are minoritarian, that is to say they inevitably and necessarily move in the direction of the „others“ of classical dialectics but not in order to consume them. It rather displaces them and engages with his/her external others in a constructive, „symbiotic“ block of becoming, which by passes dialectical interaction. ‚Becoming‘ is a persistent challenge and an opposition to dominant unitary identities and outside dialectical oppositions and teleological models

These patterns of nomadic becoming can be visualized alternatively as sequential modes of affirmative deconstruction of the dominant Subject-position (masculine/white/heterosexual/speaking a standard language/property-owning/urbanized etc.). Or else, as the expression of the specificity of those who until now had been reduced to devalued

otherness. Nomadic becoming asserts the potency of expressing virtual possibilities of interaction with others and the different stages or levels of becoming trace an itinerary that consists in erasing and recomposing the former boundaries between self and others. Becoming:woman/insect/imperceptible/molecular are deconstructive steps across the boundaries that used to separate dialectically the dominant subject from others. Therefore, it is impossible to separate out the becoming-woman/animal/insect/earth from the other multiple becomings: they form a zig-zagging itinerary across many thresholds of becoming-nomadic. They are qualitative transitions that cross through the others and keep on moving into the ‚becoming-imperceptible‘ and ‚becoming earth‘. They are not systematic, linear or teleological stages or phases of becoming, each plateau marking instead a framed and sustainable block or moment of immanently actualized transformations.

The nomadic subject expresses the figuration of a situated, posthuman, culturally differentiated understanding of the subject released from the

burden of dialectics. This figuration translates our shared desire to explore and legitimate political agency, while taking as historical evidence the decline of metaphysically fixed, steady identities. Critique and creativity need to join forces to fill in the imaginary deficit and design new forms of interaction with otherness. Critical theory is both the quest for and the creation of new ways of thinking. We need systems of thought, as well as cultural and aesthetic paradigms that can help us think about change, transformation, living transitions in an affirmative manner. I value a creative, non-reactive project, emancipated from the oppressive force of the traditional dialectical approach.

Implicit in the nomadic subject is the belief in the political relevance of the aesthetic practice of the imagination, as a way to step out of those bad old habits of thought that harped on metamorphic devalued others. Art practices may be more effective, here and now, than theoretical systems. The nomadism in question here refers to the kind of critical consciousness that resists settling into socially coded modes of thought and behavior. The central issue at stake is the interconnectedness between identity,

otherness, subjectivity and power. The nomadic subject combines coherence with mobility. It aims to rethink the subject-other relationship without reference to humanistic beliefs, without dualistic oppositions, linking instead body and mind in a new set of intensive and often intransitive transitions. The political challenge is how to respect cultural diversity without falling into relativism or political despair. Relativism is a pitfall in that it erodes the grounds for possible inter-alliances or political coalitions. Because the nomadic subject is culturally driven, it is a form of subjectivity that cannot be dissociated from the cultural or the aesthetic, simply because it involves the creation of sustainable alternatives and social horizons of hope for contemporary subjects. Conceptual and perceptual creativity is the key issue in redefining contemporary subjects-in-process as accountable entities capable of metastability and peaceful cohabitation with human and non-human others in the contemporary globalized world.

Rosi Braidotti (2011b) *Nomadic Theory: the Portable Rosi Braidotti*. New York: Columbia University Press, 2011 b, pp. 416

# TRANSFORM CAPITALISM

International documentary series exploring  
bare billboards.

The presentation of the photos is mounted  
on lightboxes, masses around 100 x 66 cm.

Art Basel Hong Kong  
Convention Center

During A.I.R. at Hong Kong Art Center  
Spring 2014



Oil fields near Baku 2009





The spectacular building of Mies van der Rohe will be renovated until 2016. I love that building as it represents to me a pure dedication to the Hellenistic Agora.

On a cold January day I found the board empty (for a short time) which is a perfect dedication to the pure architecture.

Tereij National park, Mongolia 2005



We went on a sunday excursion with the young german consul, while I ased him to stop for this photo. I remember that we had just one music tape for the day trip and end-less times listend to the band

**Wir sind Helden:**

ch weiß nicht weiter /  
ich weiß nicht wo wir sind..

and talked about the revolution that was going on 2010 in Kirgiztan, and the stories about the President's family, getting visas for shopping tours to europe

Kirgiztan

on the way up to the mountains about 50 km from Bishkek 2010



waiting and moving to get papers sorted, out of the Golomt bank, the waitresses took a rest in the shadow



Market district Ulaanbaatar 2014

On the way to Terelj 2005





Baruun Urt





Tuuv Aimag Mongolia  
on the way 30 km west of UB 2010





Luxor, wall of the karnak temple

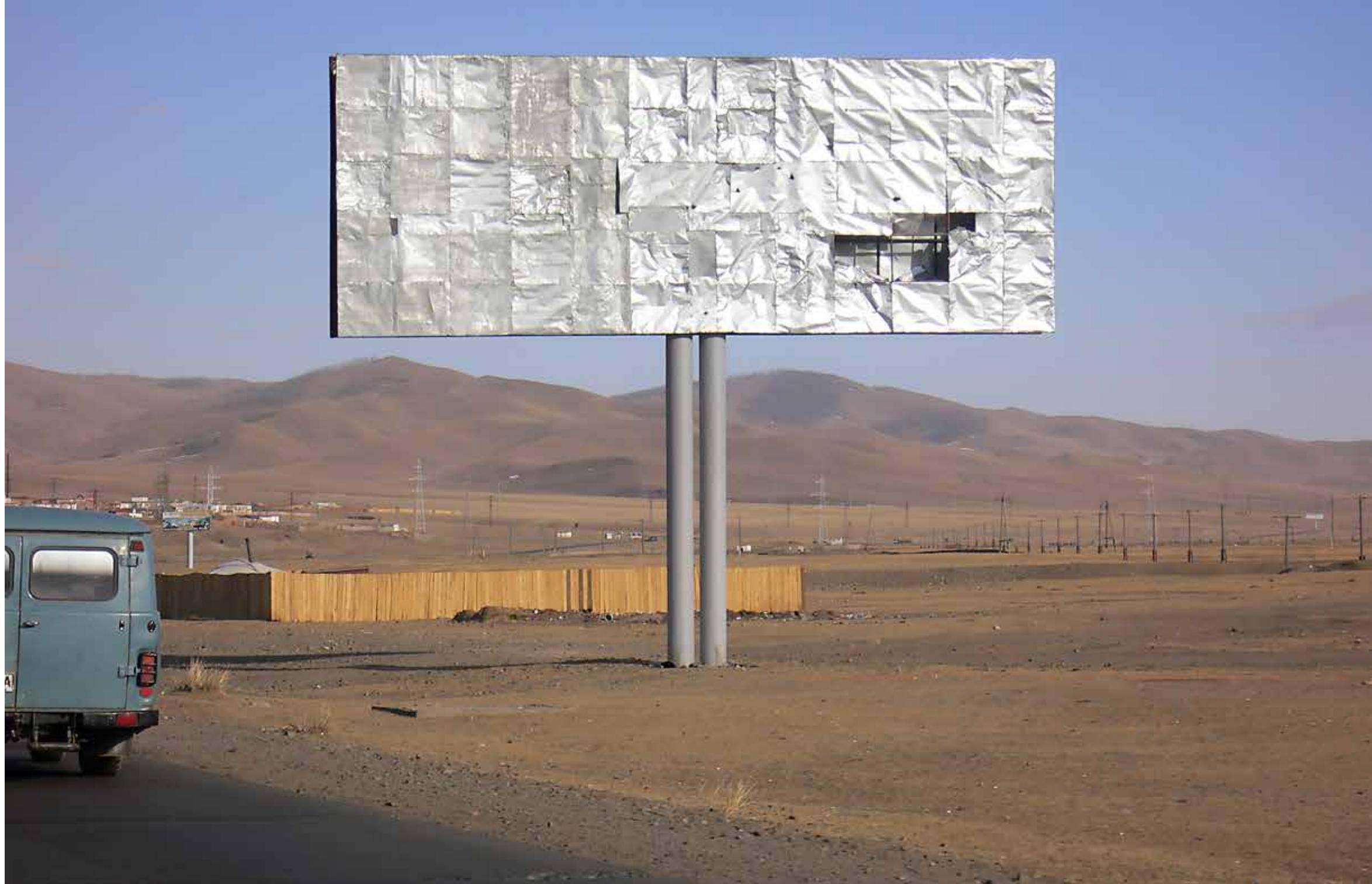


Albuquerque 2009





Way out of Ulaanbaatar east





Fountain square Baku 2009





Mill Point Rd Windsor Perth W/A 2010



In Wilhelmstraße the control center of the former NS regime was located. The Reichskanzlei were the power condensed and most of the other buildings and ministries in the center of Berlin were destroyed and after the 2nd world war replaced with mansion blocks.

cant't remember on what occasion a group of local honorables from military, church and musicians celebrated near the Tirol Panorama Museum





# Showcases

During a search for construction materials to complete Spaces N° 2 in Ulaanbaatar, we went to a number of new shops. This space is on the second floor, of a marked still awaiting a loger.

The Taishan will collapse  
Coincide Temples  
Rot Philosophers

Confucius

construction market  
Ulaanbaatar 2005



A.I.R. at YATOO in Gongju, Korea, I often went down the hill from the lovely residence house to Wongol, a small village. Two main roads, some shops and Korean restaurants. It was obvious at that time that the financial crisis was taking Korea hard, but it was never an issue to talk about..



Wongol South - Korea 2009





Wongol South - Korea 2009

Beijing 2008



On the way to a show of James Turrell at  
Kunstmuseum Wolfsburg the remains  
of destruction and Tristesse. Early  
carriers of financial crisis stared at us.







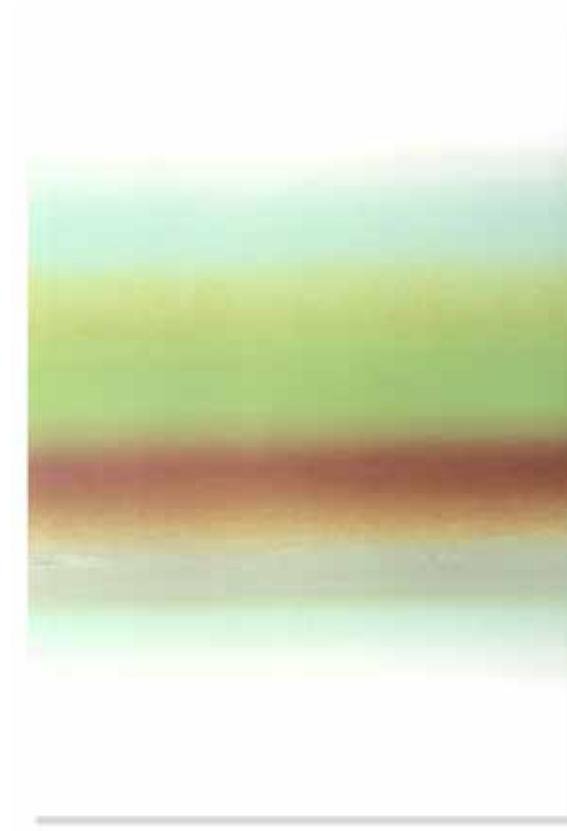




Hong Kong 2014



Monotyps  
Offset / oil on Bristol 2013  
each 100 x 70 cm



Monotyps  
Offset / oil on Bristol 2014  
each 100 x 70 cm

# RANDOM SHOTS

today we spend most of our time with screens; we would have to step outside for encounter ourselves, mindfulness, what a paradox to times of Pascal

Wongol South - Korea



Marry wood park WA



hot springs in the mountains of Kirgiztan



Gwangju Korea



## About

Marc Schmitz is a Berlin based artist and initiator of the Biennial Land Art Mongolia. He studied Philosophy and Fine Art in Munich and Berlin. In his artistic practice he's mostly interested in the openness of space while he is in use of a variety of media and materials.

## Exhibitions

2014 Goethe Institute, Hong Kong  
Land Art Mongolia, 3rd Biennial  
Galerie Seitz & Partner, Berlin  
Peace Art Hotel, Shanghai

2013 Moproo Gallery, Shanghai (s)  
Sculpture by the Sea, Aarhus, Denmark  
Il Palazzo Enciclopedico 55th Venice Biennial  
UBE Biennale, Tokinawa Museum, Ube Japan

2012 Creative Cities, Olympic Fine Arts,  
The Barbican Center, London  
Turgut Pura art prize, Sculpture Museum,  
Izmir  
Galerie am Damm, Dresden (solo)  
2nd Land Art Biennial, National Mongolian  
Modern Art Gallery  
Art & Politics, Museo de Arquitectura Leopold  
Rother, Bogotá (solo)  
Art Ignites Life - Hongqiao Museum of  
Contemporary Art, Zhuqizhan Art Museum,  
Duolun Museum of Modern Art, Shanghai

2011 EDEN Galerie Kai Hilgemann (solo)

2010 Concert Hall Perth, Australia (s)  
Art Center Koldo, Bishkek, Kyrgyzstan 2010  
Galerie Kai Hilgemann, Berlin

Gallery Alexandra Saheb, Berlin

2009 Richard Levy Gallery, Land/Art New  
Mexico, USA  
National Academy of Arts, Baku, Azerbaijan (s)  
The Mobile Spaces - Border, Concentart Berlin  
Geumgang Biennale, South Korea  
KAISERDAMM, Galerie Ulf Wetzka, Berlin

2008 Spaces, Zendai MoMA Shanghai  
Sculpture Quadrennial, Riga 2008, Latvia

2007 10th International Cairo Biennale,  
Museum of Modern Art, Cairo  
Galerie Seitz & Partner, Berlin

2006 Galerie Kai Hilgemann Berlin (solo)  
Transitory Operations, UMA Gallery,  
Ulaanbaatar, Mongolia

2005 2nd International Beijing Biennial, Beijing  
Spaces N° 2, Mongolian National Art Gallery

2004 Busan Biennial 2004, South Korea  
FILE-2004 GALERIA DE ARTE DO SESI, Sao  
Paulo, Brasil  
Commercial, Kunstoffice Berlin (s)

2002 Michida City Museum Tokyo

2001 Konrad-Adenauer-Stiftung Berlin

2000 Beijing-Berlin, Jintai Exhibition Hall,  
Chaoyang Beijing China  
Art for Expo (first prize award), German House  
UN - Plaza New York,  
Goethe Institut, Singapore, German Pavillon,  
Expo 2000, Gallery Vartai, Vilnius Litauen

1998 Exploseum, Kunstmuseum Luzern,

## Awards

Finalist Pulic Art Award IAPA 2015  
Prize of Turgut Pura Foundation Izmir 2012  
Prize of the Jury for realized work, 10th Cairo  
Int. Biennale, 2006  
Special Selection - Busan Biennale Organizing  
Committee 2004  
1. Prize ART FOR EXPO 2000 (international  
Goethe Institute Award)  
VII China Art Exposition International (1998)

## Grants

Prince Claus Fund/ ifa 2014, A.I.R., Goethe  
Institut Hong Kong 2014/ Universidad  
Nacional de Colombia 2012, Peace Art Hotel  
Shanghai 2012 / Goethe Institute Almati 2010,  
YAATO, Art Council Korea 2009, Scholarship  
Agnes Straub/ Käthe Dorsch Foundation  
2006, Scholarship EHS - Konrad-Adenauer-  
Foundation 2002 /ifa 2000/06, Internationaler  
Kulturaustausch Berlin 2003/05/10

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Marc Schmitz, The paintings moproo Shanghai  
2014 ISBN 9780957359314  
L'Officiel Art Hearvest 2014  
Yishu Magazine May/June/2013  
Shifting Gravity, Hu Hanru, Ute Meta Bauer,  
Hatje Canz (2013) ISBN 978-3-7757-3693-0  
Land Art Mongolia 360°, 2nd land Art Biennial,  
Engl. /Mng. (2010/2012/2014)  
Land Art New Mexico, Radius Books, Engl.  
(2010) ISBN 978-1-934435-17-5  
Geumgang Nature Art Biennale Engl. /Kor.

(2009) ISBN 978-89-93531-11-4  
Intrude Art & Life, Zendai MOMA Shanghai,  
Engl. /Chin. (2008)  
In Transition Cyprus (Engl.) 2007 ISBN: 978-  
9963-8932-1-8  
10th Cairo Int. Biennale, Arab. /Engl. (2006)  
2nd Beijing int. Art Biennale, Chin. /Engl.  
(2005) ISBN 7-102-03459-8  
Busan Biennale, Kor. /Engl. (2004)  
File 2004, Engl. /Port. Sao Paulo (2004) ISBN  
85-89730-02-6

## Collections

National Museum of China, Beijing  
Amman/ Dunke Frankfurz/Zürich - WSI N.Y.  
Swatch Peace Art Hotel Shanghai  
collection moproo Shanghai

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## References

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social, but from the social.*

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Surkamp 2013

\* page 3

A Fabric of Time, Rajath Alexander Suri,  
curator 2015

\* page 4

*The art has arrived in the gaseous state.*

Yves Michaud, L'artiste et les  
commissaires, Hachette Litteratures2007

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Text by Jaiyant Cavale, Delhi 2015

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Columbia University Press, 2011 b, pp. 416



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