



*Artists are either indians or cowboys*

Bruce Nauman

# INTRODUCTION

Concept and spatial realization, past and present become intertwined, human and nature & techniques become intertwined. The absence-aesthetics ,calms' the scenarios and retrieves ideas, common experiences, situations a viewer can easily imagine. In Passages on a Frontier, conception and realizations are staged in a different approach

The works are results of a very basic research, an almost general anthropogenic question arises about values, masses, rights or even predicaments as time and space. If he is in use of materials most look rusty and decayed set in the present they invoke a subjective observer who shares a personal viewpoint by adding visionary poetic notes. But within a collaborative production process, that makes the series Spaces, an almost perfect shape matching what was called Berlin Sprit in the first decade of the 21Century.

Marc Schmitz is used to work in series. One might think for the artist a conception needs a larger field of realization for it's own gravity. Each of the series provides personal encounters, one-on-one juxtapositions – the viewer "meeting" an monument, object, a nickel basin with salt, referring to the presence of a possible advertisement of a sacred ethnological Spa which ,just left' and "ruins" in the steppe like sculptures.

The add of a neon work sets visions of a superior order and questions how it is explored and represented. The artist claims no less then the legal patent rights on a Mandarin Character 人 that is within a circle and art work called T.R.U.S.T.. Who is the owner of the language, who owns the legal rights on humans he seems to ask. Essentially a quality of all these works is to encompass time, the time of looking, the time of thinking, the time the viewer spends in front of the image/ installation or even thinks about the conceptual work.

Passages on a Frontier alludes to past adventures, when people went far to discover unknown places, we can try to recall the time, but are stuck with the imagination of others, the words of others, the experiences of others. The absent narrator or reader who might be an adventurer, did something brave and dangerous. Do we miss this experience, is our own cosmos of experiences way to protected? Protected by technology, by knowledge, by fellow travelers?

Passages on a  
Frontier



moproo

INGALLERY TEDA  
CONTEMPORARY  
ART MUSEUM  
TIANJIN CHINA

ECLIPSE

日蚀 月食

FEBRUARY 7  
TO APRIL 7 2015

MARCSCHMITZ

# Eclipse

## A Fabric of Time

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

ECLIPSE

TEDA Contemporary Art Museum Tianjin

The Taishan will collapse  
Coincide Temples  
Rot Philosophers

luminescent paint  
cherry stones, about 100kg





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.

# 107 | left  
# 99-105 King Wen | right

both 130 x 170 cm | oil on canvas 2012

Collection moproo, Shanghai  
TEDA 2015

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



bare billboardads

Lightboxes, LED, Wooden frames

TEDA 2015

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

MONOTYPES at frameworkshop TEDA

each 100 x 70 cm

Steinbacher on bristol carton

Conceptual works  
and  
Spatial Land Art

# Мөрөн | the mountain

*It's about time that art crucial expands by turns in the service of nature*





47° 22' 32.4" N | 110° 18'25.1"E

undeveloped | no agricultural cultivation

Мөрөн (Sum) | Engl. Moron | Ger. Mörön

The artwork **Мөрөн** | The Mountain

consists of a stock including all documents that describe the process of the dedication of the Mountain to Land Art Mongolia. The stock of documents, verifications, photos and agreements etc. build the block that contains the artwork.

Khentii Aimag Eastern Highway about 20 km west form **Өндөрхаан** (Chinggis City /birth place of Genghis Khan)

Mountains have inspired throughout times. Apart from any commercial or agricultural utilization the mountain is a symbol for the superiority of nature, calm, stability and wisdom.

The project **Мөрөн** | The Mountain claims the mentoring of s specific mountain in Moron Sum, Mongolia. The mountain will be preseved as such and not modified in any way. The mountain is termed as a work of art. The property provides open access for the general public.

The use of the mountain by local nomads in farming of animals will furthermore be provided. We are interested in a discussion about the relation of men and nature, claiming and ownership and the perspective of value and growth.

The ownership of the property presents a conceptual work of Art. The ownership of the mountain represents the artwork, indicated by legal documents.



above

120 x 120 cm Inkprint on Hahnemühle original frame | Spain 15th century Palazzo Zorzi di UNESCO 56 Venice Biennale 2015

Edition | Stock

Number of photos of the mountain	5
(Each 112 x 112 cm   pigment on Hahnemühle   framed   signed)	
Edition of stock   original   print	1/5
property rights	1

T.R.U.S.T

40 x 40 x 10 cm  
Neon aluminium

Shanghai 2013



Edition of neon: five

Stock of documents (including neon): one

stock | Shanghai / Hong Kong

(masses variable below)



## T.R.U.S.T.

Entitles a collaborative, conceptual artwork, that explores matters of value, manpower, legal rights of ownership, branding and the market trend of art.

The project's aim is to achieve the patent (internationally/ nationally for China) for design of the character ren 人 (Chin. men) encompassed by a circle.

### The T.R.U.S.T.

Entitles the network of individuals collaborating on the production, communication and elaboration of the artwork. The sock of T.R.U.S.T. entitles the collection of all documents, that mark the progress of the work (contracts, production bills, agreements, budget estimations and so on) The individuals of T.R.U.S.T. persist of professionals as : artist, lawyer, notary, gallery owner, neon workshop, assistants beside others. All documents that witness the progress of the work are collected as part of the sock. Each of the documents will be presented in a block (framed / passe-partout etc) A published book will contain a documentation of the project development.

## Value

The value of the artwork will be estimated within a discussion of T.R.U.S.T. in respect of expenses, payments, rights, and fees.

The rise of the value of the work will be documented in the stuck collection and payout on distribution coefficient.

The value is related to all aspects of social and economic parts of society life in Asia and abroad.

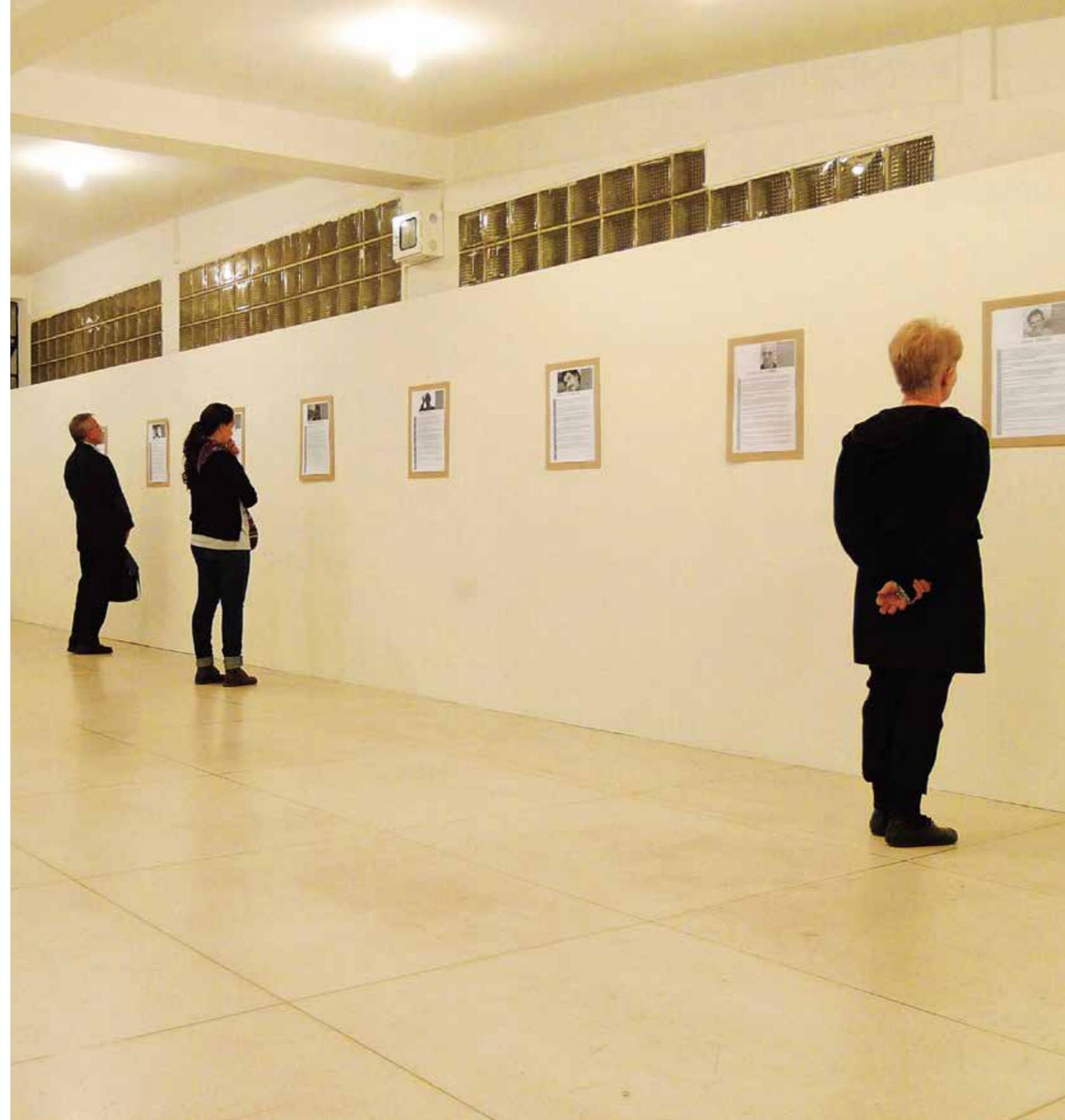
The Value is mesured by social response and economic feedbac on the issues of nature protection in the means of beauty sustainlility and open space.

# ART & POLITICS

Case Study, Bogotá | Medellín 2012 Museo Leopold Rother  
AIR Residence project  
Universidad Nacional de Colombia



On the occasion of the A.I.R. Red de Residencias Artísticas Local program by Universidad Nacional de Colombia in Bogotá and Medellín at Casa Tres Patios the artist developed a questionnaire of 11 issues, that was circulated around 25 contemporary artists of Colombia. The questions concern the personal relationship of art and politics. The answers of 9 participating artists were showcased at the museum Leopold Rother in Bogotá.



Alberto Baraya  
Luis Camnitzer  
Rauk Cristancho  
Clemencia Echeverri  
Yury Hernando Forero  
Dora Mejia  
Juan Mejía  
Nadín Ospina  
Victor Viviescas



*Art and Politics*, a project by Marc Schmitz

5<sup>th</sup> of September 2012

Dear Artist

During a residence project at Universidad Nacional de Colombia the Berlin based artist Marc Schmitz is working on a case study on politics in art. In order to reveal a basic impression he would like to send you a questionnaire about your opinion of the relevance of politics in arts today. Marc Schmitz will be in Medellín until September 16<sup>th</sup> and after that in Bogotá until the 25<sup>th</sup> of September.

We would appreciate if you could send us the filled out questionnaire by the 15<sup>th</sup> of September at the latest. You are free to answer the questions either in English or Spanish.

Please let us know if you agree that your answers and a b/w photo of yourself can be exhibited in the Museo de Arquitectura Leopoldo Rother at the Universidad Nacional de Colombia on the 21<sup>st</sup> of September until 25<sup>th</sup> September, 2012. The exhibition is questioning the relations between politics and artistic practice today.

Marc will be happy to meet you in person and you can get in contact with him by email: [m.s@ngi.de](mailto:m.s@ngi.de) or tel: 3044499137. If you have any questions about his project please don't hesitate to contact him directly or Ingrid Torres Programa Red de Residencias Artísticas Local management assistant.

Thank you very much for your participation and we are looking forward to receiving your answer.

Sincerely,

**Trixi Allina**  
**Coordinator Professor**  
**Programa Red de Residencias Artísticas Local**  
**Universidad Nacional de Colombia**

questions | samples:

- 1) Please describe the political aspect in your artistic practice (if there is one)?
- 2) Have you ever been in personal conflict with the govt. authorities, and (if yes) did this influence your artistic work (if yes in what way)?

(.....)

- 11) Your personal Utopia?

# STORIES OF LIGHT

*„It is only with the heart that one can see  
rightly; what is essential is invisible to the  
eye.“*

*Antoine de Saint Exupéry*

Natural elements dominate the major experience while visiting the beach. The Light on the beach is very bright. The multiple reflection of light from the north sea, the sand and the sky makes the sea light a spectacular drama that we want to give a stage.

This project works with the disappearance of images. Billboards are giant projection screens for all kinds of goals. The environment of the city is filled with massive pollution of advertising. In this situation we like to set empty screens to relax the dynamic of lacking. We present what is already there: the beauty of light.

Steel | glass 300 x 250 cm  
Sculpture by the Sea  
Aarhus Denmark 2013



# SHELTER CAFÉ „UIZIT NUUR“

on-site installation  
(membranes, wood, black salt Ulziit Nuur)

Followed by days of increasing insanity - like a possessed person Nietzsche writes to friends and acquaintances including to Cosima Wagner whom he calls Ariadne, in form of short and longer letters as well as thought fragments so called ‚Wahnsinnszettel‘ (notes of insanity) which he signs with ‚Dionysus‘, or ‚The Crucified‘ or ‚Caesar Nietzsche‘. On January 5th, 1889 he writes an extended letter to Prof. Burckhardt in Basel which starts with the famous words:

„Dear Professor, when it comes right down to it I'd much rather have been a Basel Professor than God; but I didn't dare be selfish enough to forgo the creation of the world. You see, one must make sacrifices, no matter how and where one lives.“

Nietzsche tears up bank notes, as well as letters, screams, dances naked and does other things.

right page: salt, Gallery UMA Ulaanbaatar  
following pages:  
on site installation Orchon Valley  
3rd Land Art Mongolia Biennial 2014





# АЛТАН ХҮН

(gold men)

The Discovery of Heaven

In recognition of Jügderdemidiin Gүrragchaa  
the first and only Mongolian cosmonaut

Estimated Gold occurrence In MNG: 3.000  
Tons Population in MNG 2012: 2.700000  
inhabitants Gold occurrence per person in  
MNG: 1.1111111Kg

Gold originates while stars explode at the end of their life in a supernova. All gold discovered on our planet has an extraterrestrial origin. Meteorite impacts created the terrestrial gold stock. Unaffected by corrosion gold was used as a symbolic bridge of sky and earth on temples.

Discovery of Heaven explores the relationship of earth and sky. Though the evidence of the sky is one of the most obvious facts, only in utmost distance to the crowded cities – entering the desert – one comes to truly acknowledge the endless space. The sky is without boundaries to stage an experimental field in public space. It is an appropriation of the almost lost human experience of the non-teleological walk of the flâneur in the 19th century. It postulates the human diversity in the relation between ground and heaven and freedom accessible to all people.

I like to examine the ambivalence of mining projects in Mongolia in relation to the distribution of the proceeds to the Mongolian people.



# Moon cuckoo

Scenery for a desert play in memory of Danzan Ravjaa

When Danzan Ravjaa wrote his opera in 1830 in the quiet isolation of Khar Uul (Black mountains) in the Gobi he was creating all disciplines such as scripts, librettos, scenery, costumes by himself. He was also training the actors as he brought the first theater play to Mongolia, which was later taken to the urban centers in inner Mongolia, where Ravjaa used it to raise funds for his monastery and theater projects.

This play was extremely complex with an ensemble of more than 200 persons and could last from 3 days to one month.

The installation Ssaran Chochoo resembles Ravjaa's main Opera and takes the image of his giant theater building in Kharmaryn Khiid (Gobi), which was constructed with 2 floors and one additional directors box. The installation in Baga Gazrin Chuluu provides an abstract stage scenery that plays with the light and natural elements.

Materials:  
Airtex / Bruxafol  
Dimensions: 550cm x250cm



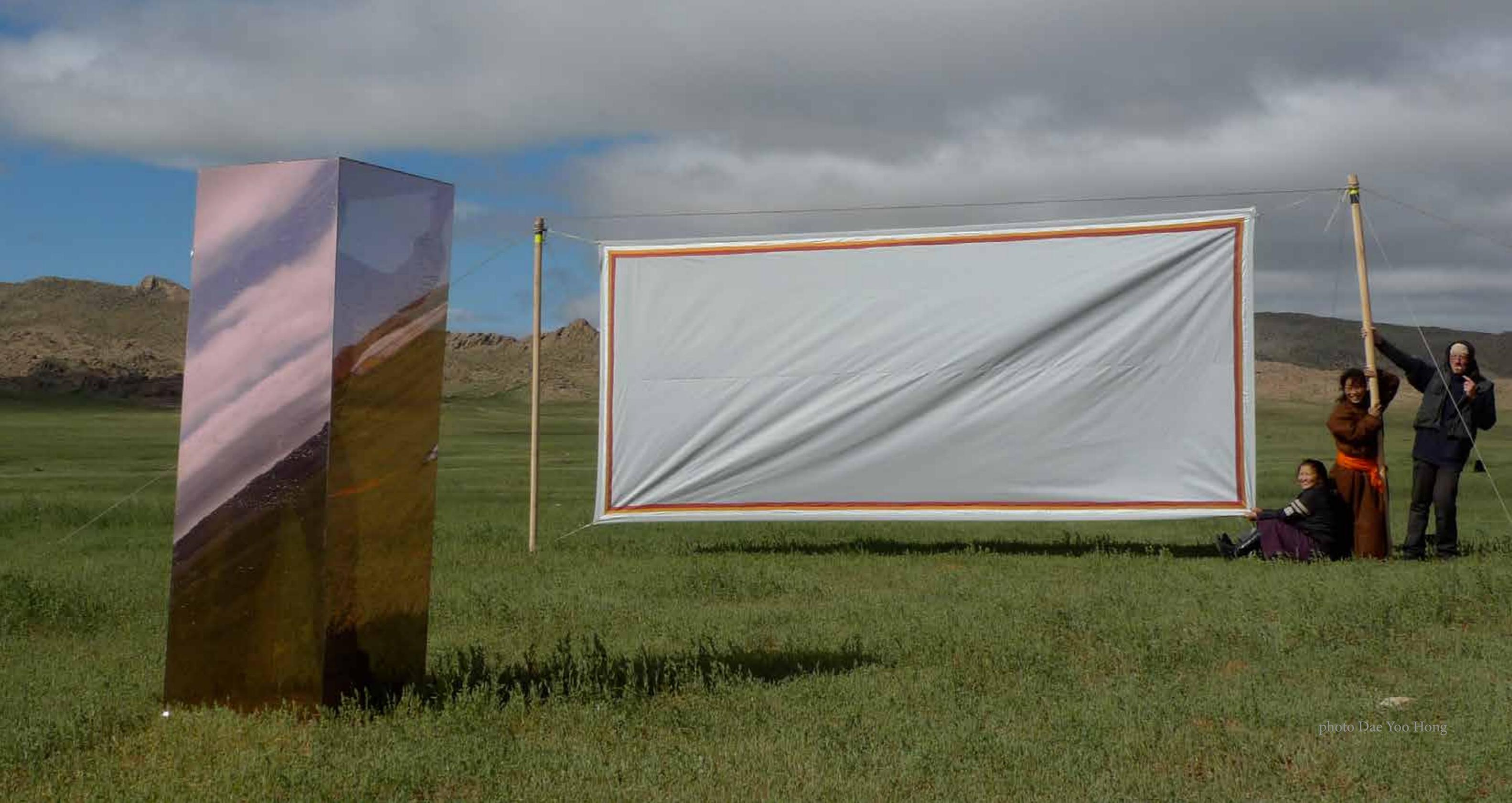


photo Dae Yoo Hong

Spaces

マーク・シュミッツ  
Oshi mai Kudasai  
'compleatness please give me'

400 x 160 cm  
Airtex aluminium

Nakanojo Biennial, Japan 2015



photo Corinna Kiebler

# Brief history of the project

## *Spaces*

*Any typical space is constructed by typical social conditions. Every part of consciousness is included. Images of space are dreams of society.*

On the occasion of the Biennale in Busan 2004 in South Korea, Berlin artist Marc Schmitz designed a walk-in sculpture that allows for a new and unusual experience of space within a lively environment. Having entered the sculpture, the visitor perceives only the light blue interior of the funnel and the sky.

The structure is 3 m high. It consists of a steel frame of hollow sections on which a light blue interior membrane and a red exterior membrane are stretched. The membranes are fixed with a lacing. The interior diameter of the sculpture varies between 0.8 and 4.6 m. The architect Werner Sobek and team supported this Project.

The sculptures Spaces are objects made for experience. The sculpture is designed for the visual field of a human being. The perspective of 360° is representing the possibility of openness and creativity and universality of the human mind. The sculpture acts as a transformer of self-navigation in public places. Man in the sculpture is the connection between sky and earth.

## Spaces (for open minds)

In the following decade the project so called Spaces toured around the globe. Mongolia, the Sculpture Quadrennial Riga, MoMA Shanghai, Land Art New Mexico, Albuquerque US, Baku, Gongju (Korea) Berlin and TRIO Biental Rio de Janeiro and Najanojo Biennial Japan (both 2015) where stations hosting the project.

The artist carefully aimed to always „acclimatize“ the project in shape, production and used materials, colors etc. regarding the environmental „spirit“.

The project's idea origins in a painting that the artist did some years earlier and he imagined to realize it in a 3 dimensional shape. A quote by German Philosopher Peter Sloterdijk, that Buddhism reflects the philosophy of all laps, led him to the basic idea: totality brought to identity. The presence of the Sky seems to him under-represented. But the open quality of it may be seen as a useful cure of intellectual conflicts.

For the second decade the project is moving toward the middle east. Outbound from the experiences in Baku constructing a network that shares the knowledge of the arabesque, the project intends to produce 3 dimensional knotted objects to be realized in Morocco on the occasion of Marrakech Biennale 6 (2016) and Azerbaijan. (Shabaka Arab. network شبكة)

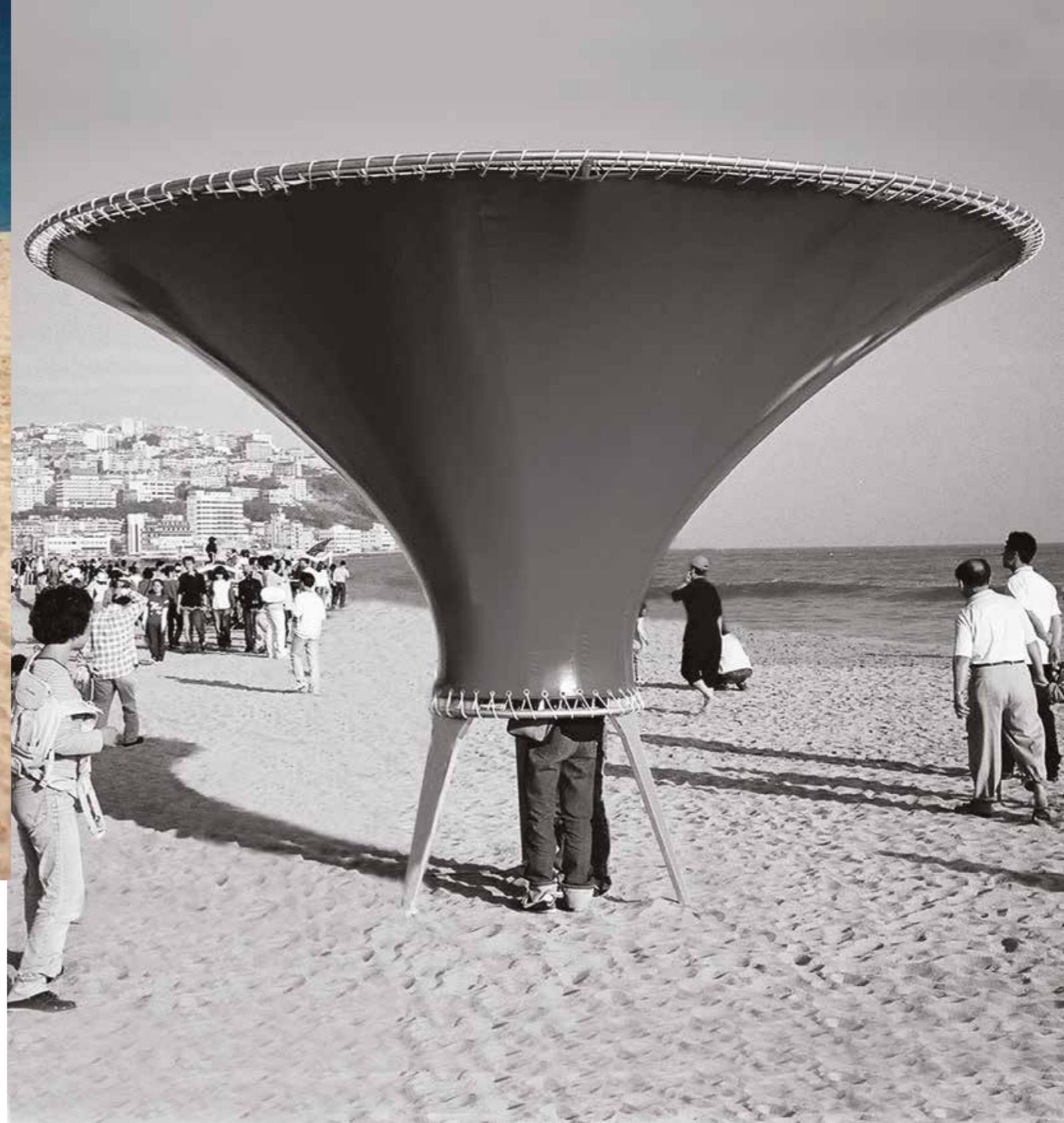


## Spaces N° 1

460 x 300 cm  
Steel | membranes

Busan Biennial  
South Korea 2004

Special Award | Biennial Organizing Committee







## Spaces N° 2

wood | fabric | 460 x 290 cm

National Mongolian Modern Art Gallery  
2005



### Mobile Spaces (left page)

Steel | membrane | gas compression springs |  
Borders Concertart Berlin 2010

### Flying Spaces (N° 3 | right page)

400 x 150 cm | membrane | aluminium rings  
Sculpture Quadrennial Riga 2009



Land Art New Mexico  
Tinguix Park Aluquerque USA  
Richard Ley Gallery 2009



# N° 5

EDEN - Solo exhibition  
Galerie Kai Hilgemann Berlin 2011

12 circulating nylons refer to an arabesque pattern. 2 yellow loops are aligned in a east west course. The object was originally designed for Baku, as this region formally mared the borderline between the east and west.

500 x 170 cm  
steel | nylon | titan  
in cooperation with Corocord, the German  
embassy and the Q Gallery Baku  
Academy of Art Baku | Azerbaijan 2009





## Bienenkönig

Nylon | steel rings | colored ballons 250 x 440  
cm  
Museum Gongju South Korea 2009  
(right page: detail)



Installation at Zendai MoMA Shanghai 2008  
400 x 150 cm | fabric | aluminium rings



TRIO Bienal

Rio de Janeiro 2015



photo, TRIO Bienal



paper modell (left)  
24 x 13 cm | paper steamers | glue



N° 0

paper 130 x 120 cm  
showroom Berlin 2005



interventions



## TWO BRAIDS

each 500 x 30 cm Camel hair | pearls |  
cutted bicycle inner tube | strass morproo  
Shanghai 2013 | MAD Madrid Art Fair 2013



tu puoi non



Tu Puoi Non

pencil on wall

Condensation - curated by Daniele Capra  
Museo Borgo di Clauiano, Trivignano, Italy



we take care of your sex

## LIMBO

neon 350 x 30 x 5 cm  
EDEN Solo Exhibition  
Galerie Kai Hilgemann | Berlin 2011

## blackbox KIRGIZTAN 2010

Entering the blackbox, the visitor could illuminate the space by choosing either fire or LED of a typical lighter, that was placed near the entrance of the object. Inside a mirror was installed at a low high of about 70 cm. During the time of the exhibition a peoples revolution was taking over the politics in Kirgiztan.

wood | black paint | fabrics | mirror | lighter  
Art Center Koldo Bishkek, Kirgiztan 2010



L'art est arrivé à l'état gazeux



Hamburger Bahnhof

Museum für Gegenwart | Berlin

Video



## Change your life (CYL)

The project consists in a series of conceptual installations on the representation of speech, and the strategy of conviction.

CYL – is researching the process of change within the social context. What are the elements that guaranties continuity within change, and in what order the singular systems related are to each other ?

concept | editing | cut – Marc Schmitz  
actors – Julia Pepke | Dolgor Ser - Od  
sound – Dirk Homann

The installation presents a video projection in a separate room (box) that has to be entered by a single person only (one to one).

Video 15.05 min | DV - PAL

public screenings:

Union of Mongolian Artists | Ulaanbaatar  
outdoor pixelscreen 2005

X Int. Cairo Biennial Museum of Modern  
Agyptian Art (Award of Jury Prize) 2006

Galerie Alexandra Saheb | Berlin 2010

<http://vimeo.com/15560649>





# DER JUNGE PHOTOGRAPH

Loop (about 10 minutes)  
Interactive Video Installation

screenings:

File 2004 Sao Paulo | MAF 05 Bangkok

A crossroad in the center of Berlin - near the Checkpoint Charly - is seen from above. There are people crossing the road. The visitor of the installation can point to a walking person on the screen. By touching a hidden layer „behind“ the person he will hear a voice speaking. There are female and male voices speaking the *daily horoscope* by random. It is intended, to give the impression of an intimate knowledge of what the person might think about...

# Early works

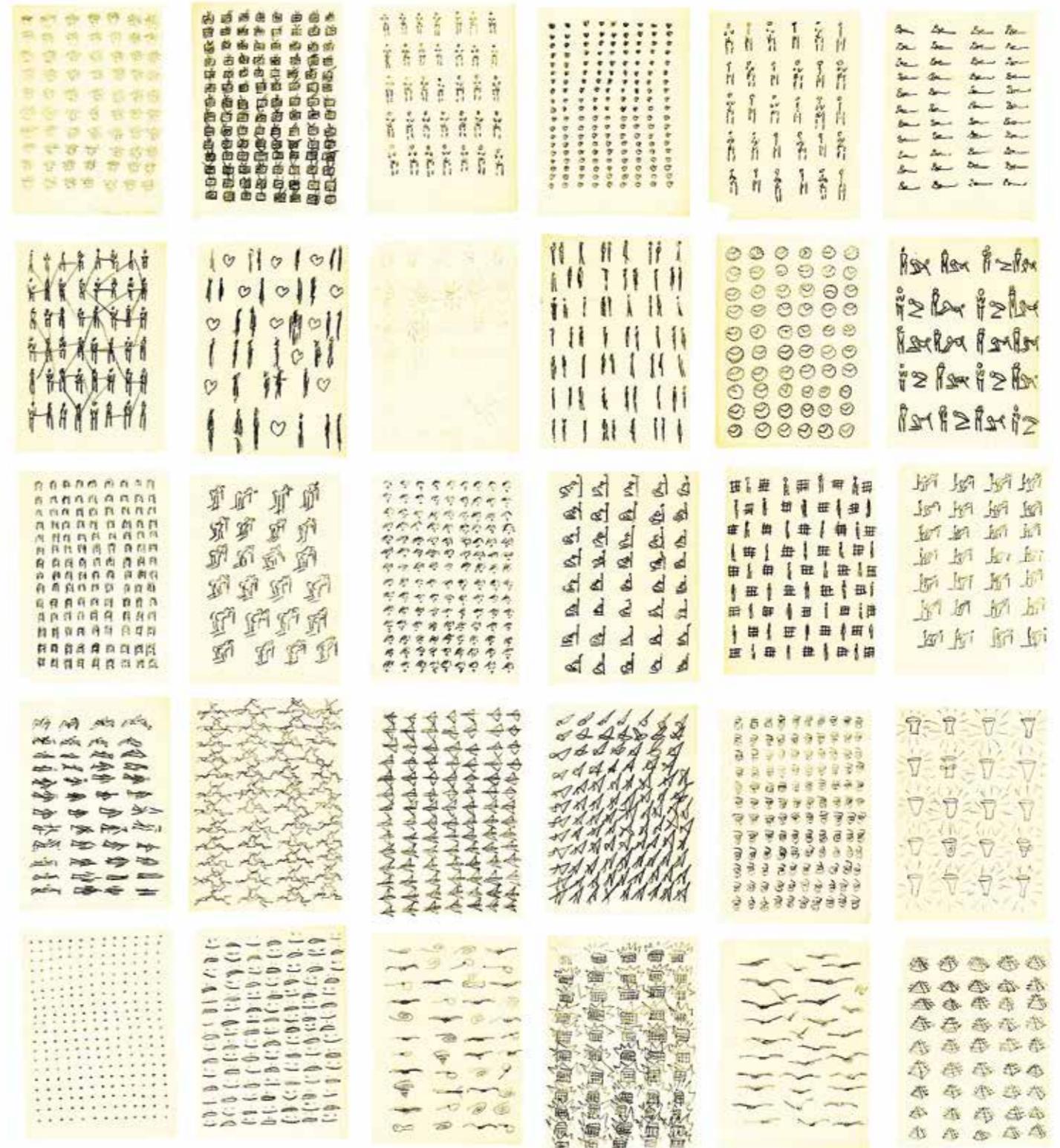
before turn of the millenium

# RAISINS DE RAISON

series of drawings | pencil on paper  
each 21 x 15 cm, 1999  
First Price | Award: Art for Expo

exhibited at:

World Expo 2000 Hannover German Pavillion  
German House N.Y.  
Goethe Institut Singapore



# Livingthing



Interactive walk-through installation

Ehemaliges Postamt,  
Berlin Mitte 1999

# PAINTING AFTER NIEPCE

monument for one-armed golfer

painted wood | golf balls

Series of paintings about the first Photo ever  
by Nicephore Niepce

All oil on canvas  
#1 & #2 collection Nord/LB (right side)

Galerie Dorow, Checkpoint Charlie Berlin  
1998



## we serve water upon request

Emploseum | Kunstmuseum Luzern 1993

“What in water did Bloom, waterlover, drawer of water, watercarrier, returning to the range, admire? Its universality: its democratic equality and constancy to its nature in seeking its own level: its vastness in the ocean of Mercator’s projection: its unplumbed profundity in the Sundam trench of the Pacific exceeding 8000 fathoms: the restlessness of its waves and surface particles visiting in turn all points of its seaboard: the independence of its units: the variability of states of sea: its hydrostatic quiescence in calm: its hydrokinetic turgidity in neap and spring tides: its subsidence after devastation: its sterility in the circumpolar icecaps, arctic and antarctic: its climatic and commercial significance: its preponderance of 3 to 1 over the dry land of the globe: its indisputable hegemony extending in square leagues over all the region below the subequatorial tropic of Capricorn: the multiseular stability of its primeval basin: its luteofulvous bed: its capacity to dissolve and hold in solution all soluble substances including millions of tons of the most precious metals: its slow erosions of peninsulas and islands, its persistent formation of homothetic islands, peninsulas and downwardtending promontories: its alluvial deposits: its weight and volume and density: its imperturbability in lagoons and highland tarns: its gradation of colours in the torrid and temperate and frigid zones: its vehicular ramifications in continental lakecontained streams and confluent oceanflowing rivers with their tributaries and transoceanic currents, gulfstream, north and south equatorial courses: its violence in

seaquakes, waterspouts, Artesian wells, eruptions, torrents, eddies, freshets, spates, groundswells, watersheds, waterpartings, geysers, cataracts, whirlpools, maelstroms, inundations, deluges, cloudbursts: its vast circumterrestrial ahorizontal curve: its secrecy in springs and latent humidity, revealed by rhabdomantic or hygrometric instruments and exemplified by the well by the hole in the wall at Ashtown gate, saturation of air, distillation of dew: the simplicity of its composition, two constituent parts of hydrogen with one constituent part of oxygen: its healing virtues: its buoyancy in the waters of the Dead Sea: its persevering penetrativeness in runnels, gullies, inadequate dams, leaks on shipboard: its properties for cleansing, quenching thirst and fire, nourishing vegetation: its infallibility as paradigm and paragon: its metamorphoses as vapour, mist, cloud, rain, sleet, snow, hail: its strength in rigid hydrants: its variety of forms in loughs and bays and gulfs and bights and guts and lagoons and atolls and archipelagos and sounds and fjords and minches and tidal estuaries and arms of sea: its solidity in glaciers, icebergs, icefloes: its docility in working hydraulic millwheels, turbines, dynamos, electric power stations, bleachworks, tanneries, scutchmills: its utility in canals, rivers, if navigable, floating and graving docks: its potentiality derivablefromharnessedtidesorwatercourses falling from level to level: its submarine fauna and flora (anacoustic, photophobe), numerically, if not literally, the inhabitants of the globe: its ubiquity as constituting 90 percent of the human body: the noxiousness of its effluvia in lacustrine marshes, pestilential fens, faded flowerwater, stagnant pools in the waning moon.”

James Joyce





performance and installation

Kunstmuseum Luzern 1993

(previous pages)

## ZEITMOBIL

(right page)

roller skate, kitchen clock glass, stamp  
Vektor of general theory of relativity  
early 90th Berlin



# APENDIX

## Exhibitions (selected)

2015 TEDA Contemporary Art Museum Tianjin, China (solo)  
56th Venice Biennial, Palazzo Zorzi  
Galerie Seitz & Partner  
TRIO Bienal, Rio de Janeiro  
Nakanojo Biennale, Japan  
Gala State Historical and Ethnographic Museum, Baku  
Getto Biennale, Haiti  
China Bashu Art Chengdu

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

2013 Moprou Gallery, Shanghai (solo)  
Galerie Seitz & Partner, Berlin  
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 & Paintings Museum, Izmir  
Galerie am Damm, Dresden (solo)  
2nd Land Art Biennial LAM360°, National Mongolian Modern Art Gallery  
Art & Politics, Museo de Arquitectura Leopold Rother, Bogotá (solo)  
Art Ignites Life - Hongqiao Museum of Contemporary Art, Shanghai  
Zhuqizhan Art Museum, Duolun Museum of Modern Art, Shanghai

2011 EDEN Galerie Kai Hilgemann (solo)

Condensation, Museo Borgo di Clauiano, Trivignano, Italy

2010 Concert Hall Perth, Berlin Dayz, Australia (solo)  
Land Art Biennial, Mongolian National Modern Art Gallery  
Art Center Koldo, Bishkek, Kyrgyzstan 2010  
Neue Räume, Galerie Kai Hilgemann, Berlin  
INDIAN BLEND, Gallery Alexandra Saheb, Berlin

2009 Richard Levy Gallery, Land/Art New Mexico, USA National Academy of Arts Baku, Azerbaijan (solo)  
The Mobile Spaces - Border, Concentart Berlin  
Geumgang Biennale, Museum of Gongju, 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 Egypt Räume – Kraftfelder, Galerie Seitz & Partner, Berlin

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

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

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

2002 Art on the Net, Michida City Museum Tokyo

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, Swiss TWA 800, Kunsthalle Stuttgart

## Awards

Finalist Pulic Art Award IAPA Hong Kong 2015  
Prize of Turgut Pura Foundation 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)

## Collections

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Amman Dunke Frankfurt Zürich | WSI N.Y.  
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ART FOR EXPO, World Expo 2000, Hanover  
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Ab die Post, Festival experimenteller Kunst,  
Engl. /Ger. Berlin (1999)

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Kunsthalle Stuttgart, ongoing business, Ger.  
Stuttgart (1996)

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Spaces N° 2 Ifa, Monrise Tuja and Jens  
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Spaces N° 5 WSI - N.Y. Peter Frank Corocord  
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Academy of Art Baku, Prof. Mamadow Baku

Spaces 3,4,6 (Flying Spaces) Dolgor Ser-  
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