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BOR * DER * LESS MARC SCHMITZ conceptual & spatial works ART PRESS BERLIN 2019



LESS BOR * DER FRON * TIER LESS

images cover | front:

Lighthouse | in Search for a Monument for Elemental Beings

Marc Schmitz | the 4th Biennial LAM (land art mongolia)
catching the axis | Daringanga, Suukhbaatar, Mongolia

back:

the artist in Murun, Khentii Aimag Mongolia

BOR - DER - LESS

FRON - TIER - LESS

BORDERLESS

*
* *

Marc Schmitz - a selection of conceptual and spatial works.

All texts by the artist except for those as indicated by authors:

R.A. Suri (A Fabric of Time - pages 44 -45)

Jaiyant Cavale (Nomadic Theory - pages 46 - 49)

All photos courtesy of the artist except for those marked by name of authors

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Artists are either indians or cowboys

Bruce Nauman

Marc Schmitz is a multidisciplinary artist based between Berlin and Ulaanbaatar. He is researching the un-intermediateness of encounter in spatial relations. He explores the foundations of different media, by challenging their limitations. His works convey sensuality and thought, inviting the viewer to enter into a mutually constructive dialogue, while addressing the limitless space in concert with the viewer's basic senses.

His works have been exhibited internationally, are represented in private and public collections and have been distinguished by several international awards.

Concept and spatial realization, past and present become intertwined, human and nature & techniques become intertwined. The aesthetics of absence, calms the scenarios and retrieves ideas, common experiences, situations a viewer may easily imagine. In BOR-DER-LESS conception and realizations are staged in a different approach.

The works are results of a very basic research: a near general anthropogenic question arises upon values, masses, rights or even predicaments such as time and space. If in the use of materials employed, most appearing either decayed or rusted, while set in the present, they come to yet invoke a subjective observer in the artist, one who shares a personal viewpoint in adding visionary poetic notes. Yet within a collaborative production process, which marks the series Spaces, an almost perfect match in shape with what was once called the Berlin Spirit of the early 21st Century.

Marc Schmitz is accustomed to work in series. One might think for an artist, conception requires a broader field of realization for its' own

gravitation. Each of the series provides personal encounters, one-on-one juxtapositions – the viewer “meeting” a monument, object, a nickel basin with salt, referring to the presence of a possible advertisement of a sacred ethnological resort which has just been “left’ and in “ruins” upon the steppe as monuments.

The addition of a neon work establishes visions of a superior order and questions how it is both explored and represented. The artist then claims -no less- rights of legal patent of a Mandarin character, “人” (Ren), which is placed within a circular parameter of an artwork called T.R.U.S.T. Who is the owner of the language? Who owns the legal rights on humankind? ...he seems to ask. Essentially a quality of all these works is to encompass time, the time of seeing, the time of thinking, the time the viewer spends in front of the image/installation or even thinks on the conceptual work.

Borderless alludes to past adventures, when people went far to discover unknown places, we can try to recall the time, but are left with the imagination of others, the words of others, the experiences of others. The absent narrator or reader, who might be an adventurer, has done something brave and dangerous. Do we miss this experience? ... Are our own cosmos of experiential ways under protection? Protected by technology, by knowledge, by fellow travelers?

North of the North Pole

greengrassi gallery & Corvi Mora

London 2018

copper | felt | iodine 53 | Mongolian snow shoes | ink drawing



Is there another point of reference that we would need to perceive?

Accustomed to work in remote areas of Mongolia, I came to research the arctic region. Geographical landmarks have been with great importance throughout history. While we were conducting research for the Tavan Tolgoi exhibition at greengrassi, we found only a few images of Amundsen's expedition to the north pole, one displaying the tent. Some of the drawings are variations of this image, others address the audition. We were collecting items such as snow shoes, books and objects which relate to gold like computer processors, experimenting with iodine and felt. We called this assemblage North of the North Pole, to lead to the IDEA of a location rather than a geographic position. In times of GPS, we question with the point out of our universe, to act as a reference point for what is happening right here. Value might be estimated in many ways. The artists' appropriation with material, which are either useful or valuable in terms of application, yet further as material itself (gold, copper, felt). If there would be something north of the north-pole, it could tell us the story of mankind and humanity as being the laboratory mouse from another, broader perspective. Since we are acting with intuition, we come to preserve a space, which would illustrate the same approach.

24 carat plated copper | iodine 53
bronze | felt | Mongolian snow shoes
drawings | painting | objects





painting acrylic on canvas 50 x 60cm



cappa | pin



detail



nomadic vitrine detail:

book (north pole expedition)
 altan hun (copper/24k gold | page 70-71)
 intel processor | gold
 incense | broken I-phone | pin

North of the North Pole

opening reception, London 2018
 greengrassi gallery & Corvi Mora



SKYFALL

Ding Shun Arts Museum

solo exhibition

Pingnan, Fujian, China 2018



Silent Witness

demolished hands
bronze Mongolia 17th - 19th century

Silent Witness

The exhibition Skyfall invites one on a tour through the Museum, in which arrangements of objects create specific narratives in each of the 10 rooms. The stories that are told through these installations reveal themselves by the materials that are used with a specific glimpse of time and lead to their dissolution in figureless abstract paintings displayed on the second floor.

The exhibition combines a variety of media, materials and original artworks. The visitor passes through rooms, in which installations reflect specific time-related issues within the ground floor. The visitor is to discover found objects such as boxing gloves that are refigured with a new brand label, or products usual to and derived of another time arranged in playful settings.

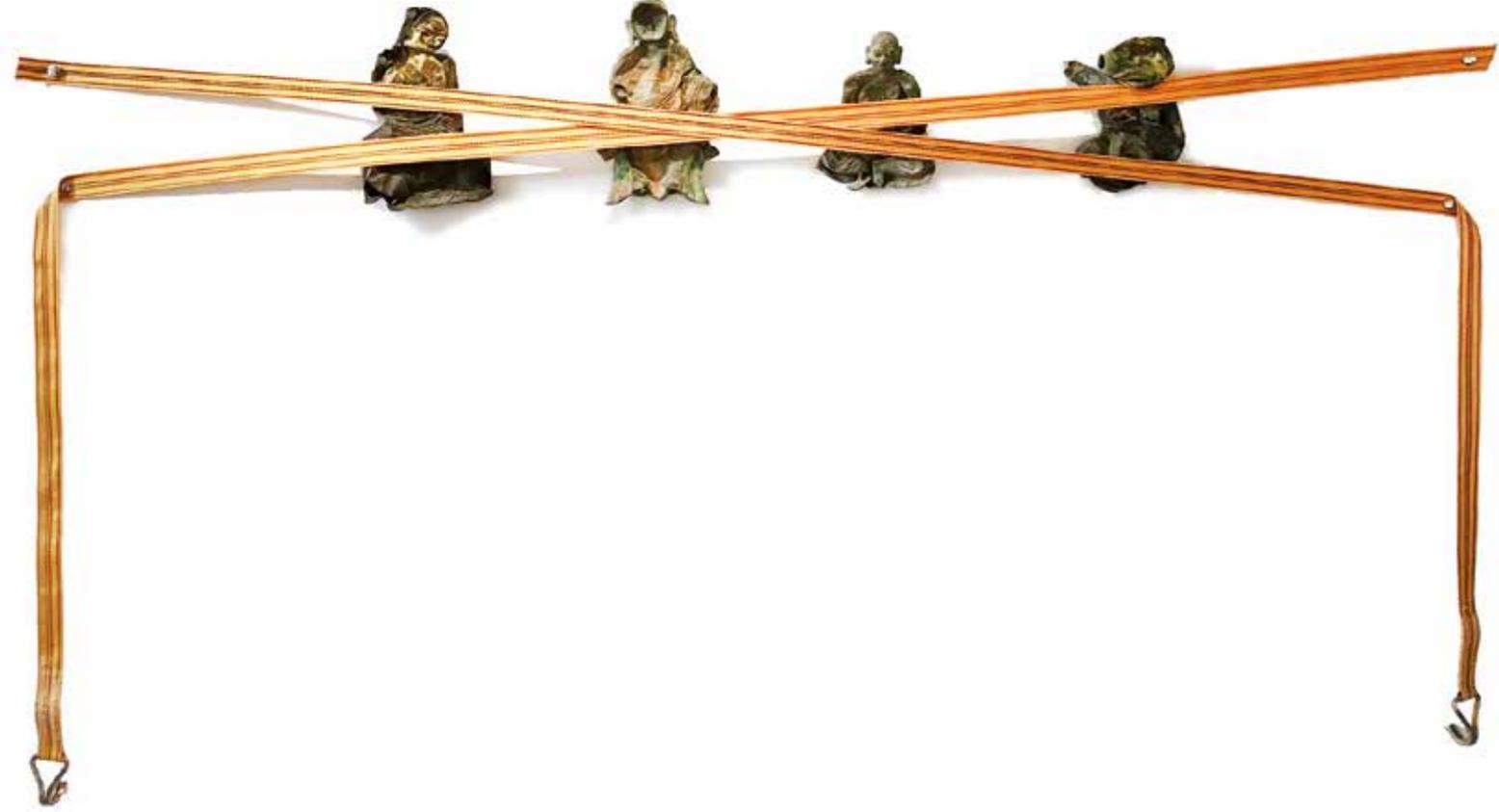
This collection consists of historical Mongolian bronze-works, belonging to different centuries, which have been destroyed during the early 20th century by the Russian occupational forces, while taking over the government in Mongolia proper. (Courtesy of the cultural philanthropist, Ma Hui Dong, Tianjin).

The objects represent the harm of aggressive demolition. Certain items are simply deformed by scars, while others appear perforated with bullet holes. The artist questions as to how he might best present the historical violence in both a respectful and equally authentic manner. The artist was questioning how he could present this violence in a respectful but as well authentic manner.



Ding Shun Arts Museum

private collection of Monolian Bronze, damaged, about
50 objects 17th - 19th century | span belts



Fight for LOVE

Installation at Ding Shun Arts Museum

Fujian, China 2018



boxing gloves | T-shirts
various textiles | rabbit skin



Collectors Room



Ding Shun Arts Museum, China

Monotype | I-pad displays the current gold price
at Börse Frankfurt

Shelter (from the stars)

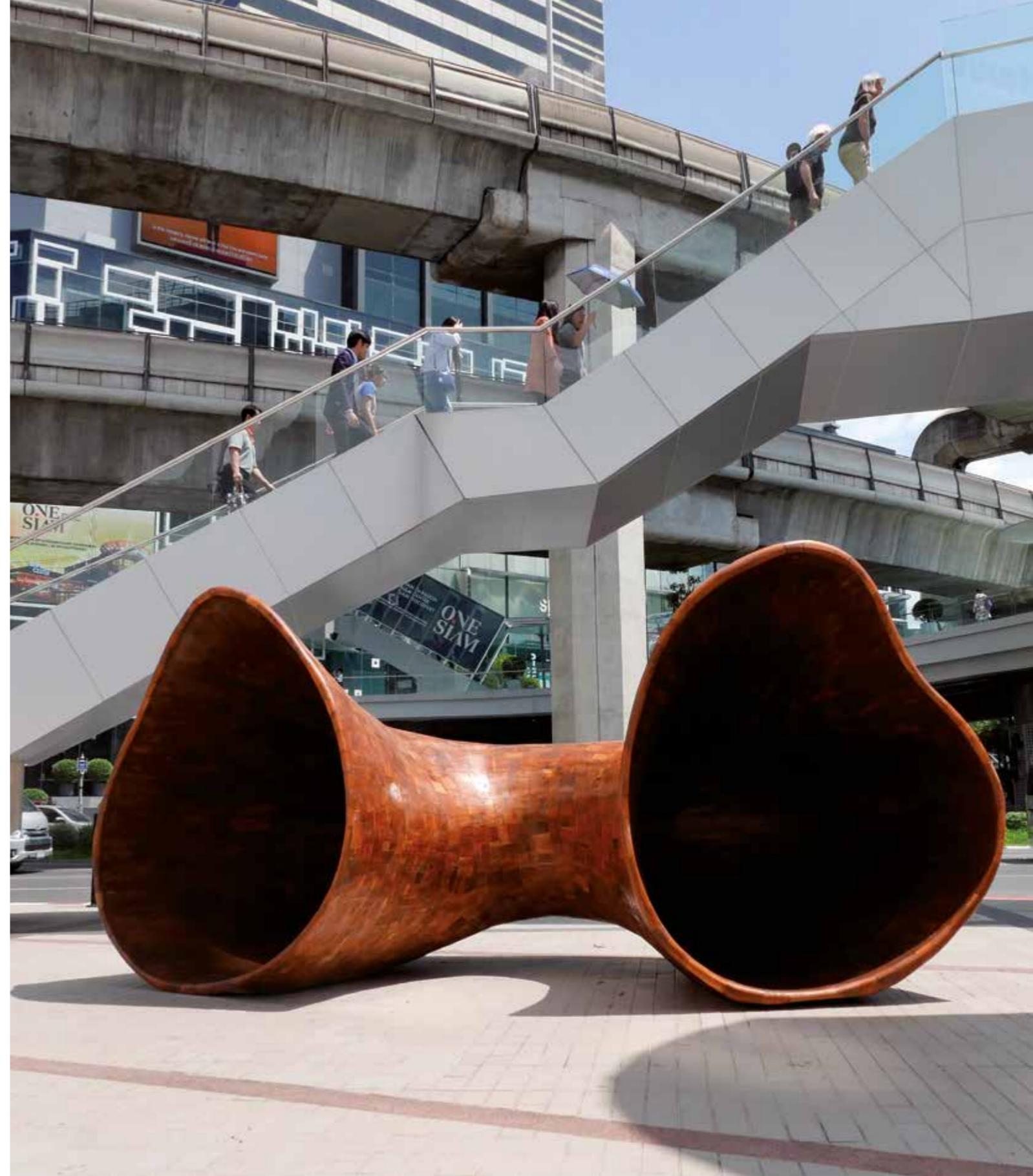
BACC plaza Bangkok

Bangkok Art Biennale 2018

When the social comes to real life, it begins with a double sided open interchange; a confabulation or source-less rhizome of the stories that pass us and which have attached the quiet internal voices in pendulum. This ongoing open process, that has been built within us since time of origin, involves all our stories, it builds the tensions and gateways of our personal being. In these days of global traffic we rather might prefer to rest in private than public. However, privacy has become precarious and while we turn public, in addressing our questions, the forgotten queries therein return. Territory has become contested since migration has brought its value once more upon the table. Shelter offers a nomadic point of encounter within a lively environment. Within the urbanized context, the artwork looks for an acceptance by the use of people but also allows the idea of an inner space of refuge. Either in generating sounds, or resonating, exploring the interior or hidden and at rest, it chiefly questions the membrane/border line between external and internal space.

Shelter

500 x 240 cm | teak wood | steel
Bangkok Int. Art Biennale 2018/19
BACC Plaza, Bangkok



Century Buds

Installation

BACC Bangkok Art Biennale 2018



poles: 48cm | 220 cm | 250 cm x 10 cm
chromed steel | copper | verdigris | felt

Objects of solid copper, or polished chrome which seem to bud on both ends soft felt, are reminiscent of cosmetic tools, simply rather oversized. Extraterrestrial objects or objects for Extraterrestrials - or at least for elephants - the anthropocene calls for a different point of perspective towards its' self-recognition.

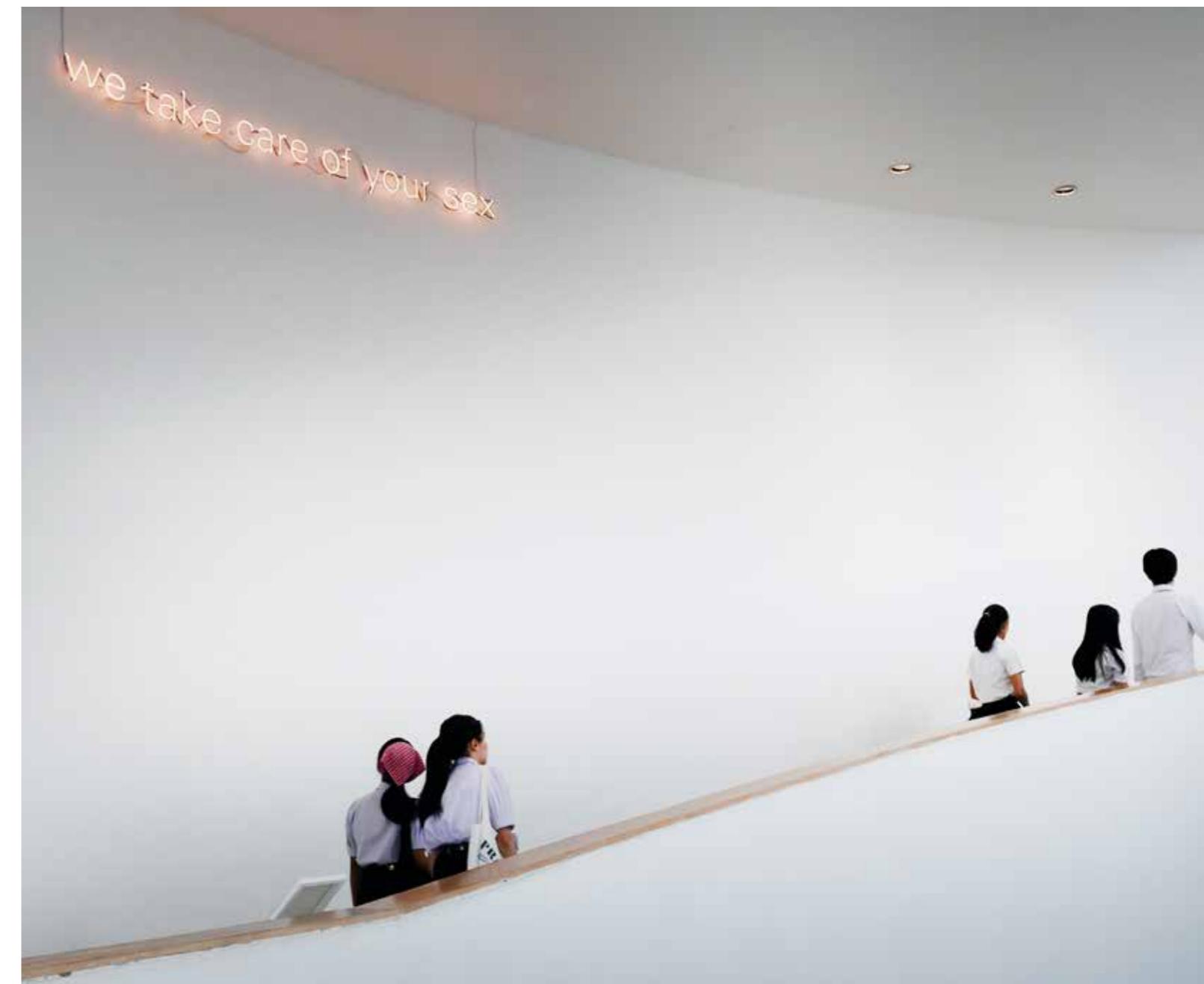
The buds hovering around the visitor mimic their cleansing of the mental space, and might act as a haptic link between the artist's conceptual works: the open air sculptures.



LIMBO

Installation

BACC Bangkok Art Biennale 2018



Neon 300 x 30 cm

Bangkok Art & Culture Center BACC Bangkok 2018

we take care of your sex

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

Spirits in the Forest

Installation

Jeju Biennale, Jeju Museum of Art

South-Korea 2017

the only paradise is paradise lost

Marcel Proust

The work 'Spirits in the Forest' is an assemblage of hats from different individuals and regions, selfie stick, arrangements of credit cards, and unfinished panama hats (Port au Prince, Haiti) and label embroideries made in Mongolia.

Tourists buy souvenirs during their holidays and most souvenirs are used as presents or objects to remember the place of visit. Hats were once objects that showed social class and identity, but have now become an object that people buy before travelling or visiting places of holiday.

Credits: Miga Dashdorj, Muuji Batmunkh, Adriano Seelenfreund, Lea Gordon, Dolgor Ser-Od, Khulan Tumenbayar, Sybren Renema, Davaa Dorjderem, and other more.

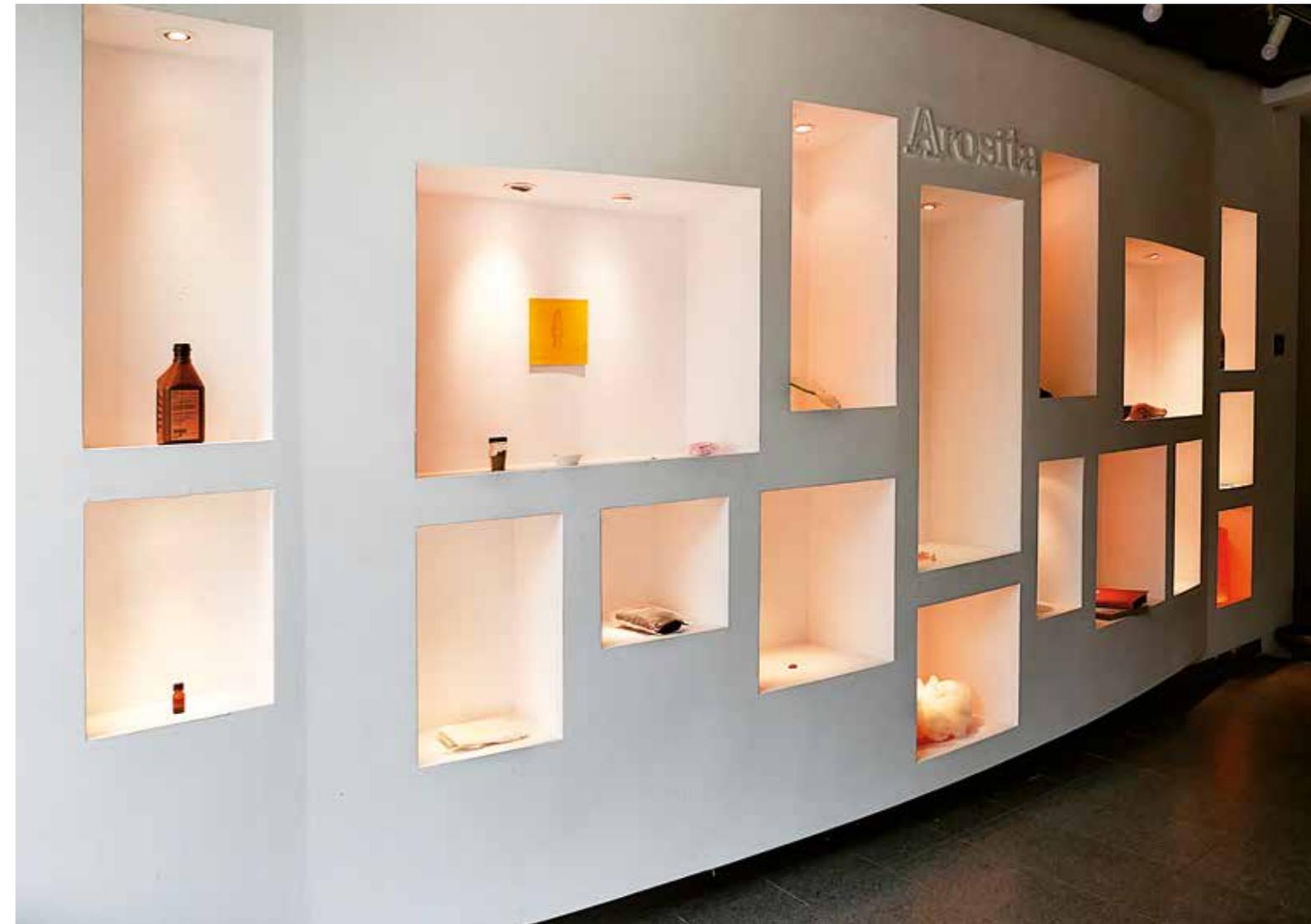


How to free the leaves from the wind and the sky from the air

Watertower festival 2018

Arosita Gallery, Sofia Bulgaria (solo)

Iodine | copper | felt | objet trouvé



How to free the leaves from the wind and the sky from the air

performance

Nihonbashi Institute of Contemporary Arts, Tokyo

Responding N°1 | 2018



Iwaki Onsen

Iodine | wood | felt | gold | incense | questionnaire

SIREN

Folkestone Triennial

England 2018

Siren was intrigued both by the beauty and the redundancy of the technology of the 'listening ears' (early warning acoustic mirrors) at nearby Denge (Dungeness). Siren is intended to evoke an unfamiliar technology, as if it has 'landed from space'. It amplifies sound coming from far away, but adds the possibility of 'speaking back' by becoming a megaphone. Sited overlooking Folkestone Harbour, it gathers the noise of the waves (like a sea shell) and is a reminder of the fog horn that until recently sounded from the lighthouse on the Harbour Arm.

440 x 300 cm | steel GFK
Folkestone Triennial 2017
Folkestone, Kent England



Eclipse

TEDA
contemporary art museum Tianjin

China 2015

Solo exhibition

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

Christoph Menke



art is the field of freedom not within the social, but from
the social *

A Fabric of Time

Text by R.A. Suri

The title, Eclipse, infers a metaphysical lapse. The lapse is synchronously one experienced at a visual level and that of concrete movement. The lapse is simultaneously experienced at a visual and concrete motional level. The sense of ocular dislocation is inseparable with that of the 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 a phenomenon which is indelibly wedded to a 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 further implies a subtler mechanism.

The nonsensical is actually an act of experiential distortion; the subtle, and kinetic movements being less visible. A spatial effluvium is described within the works, and a poly-chronic breadth is unveiled as being constituent of neither the “real” 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 tragedy 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 Without death, there is no life. The aesthetic effluvium of the artist’s visual discourse animates questions which are beyond the experiential/spatial, dualisms and other 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 by which we are as much absorbed by as we ourselves view

in the mundane experience as incidences of time. The artist annotates these incidences with a modality which intuitively grasps atmospheres rather than physical strata: time is painted as an abstract ephemeral rather than scientific real. The query refracts amidst different media, 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 the premise of generative cycles. We are led to return to questioning the fabric of time as a lyrical morphology which surpasses our limitations and vanity of traditional perception.

R.A. Suri, Tianjin January 2015

Nomadic Theorie

Text by Jaiyant Cavale

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 600m². 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.

ECLIPSE

The Taishan will collapse
Coincide Temples
Rot Philosophers

luminescent paint
cherry stones, about 100 kg





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,

107 | left
99-105 King Wen | right

both 130 × 170 cm | oil on canvas 2012
Collection moproo, Shanghai

TEDA contemporary art museum Tianjin

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

Delhi 2015



transform capitalism

Lightboxes | LED | wood frames
TEDA contemporary art museum Tianjin

MONOTYPES
each 100 × 70 cm

Steinbacher | pantone on bristol carton
TEDA contemporary art museum Tianjin



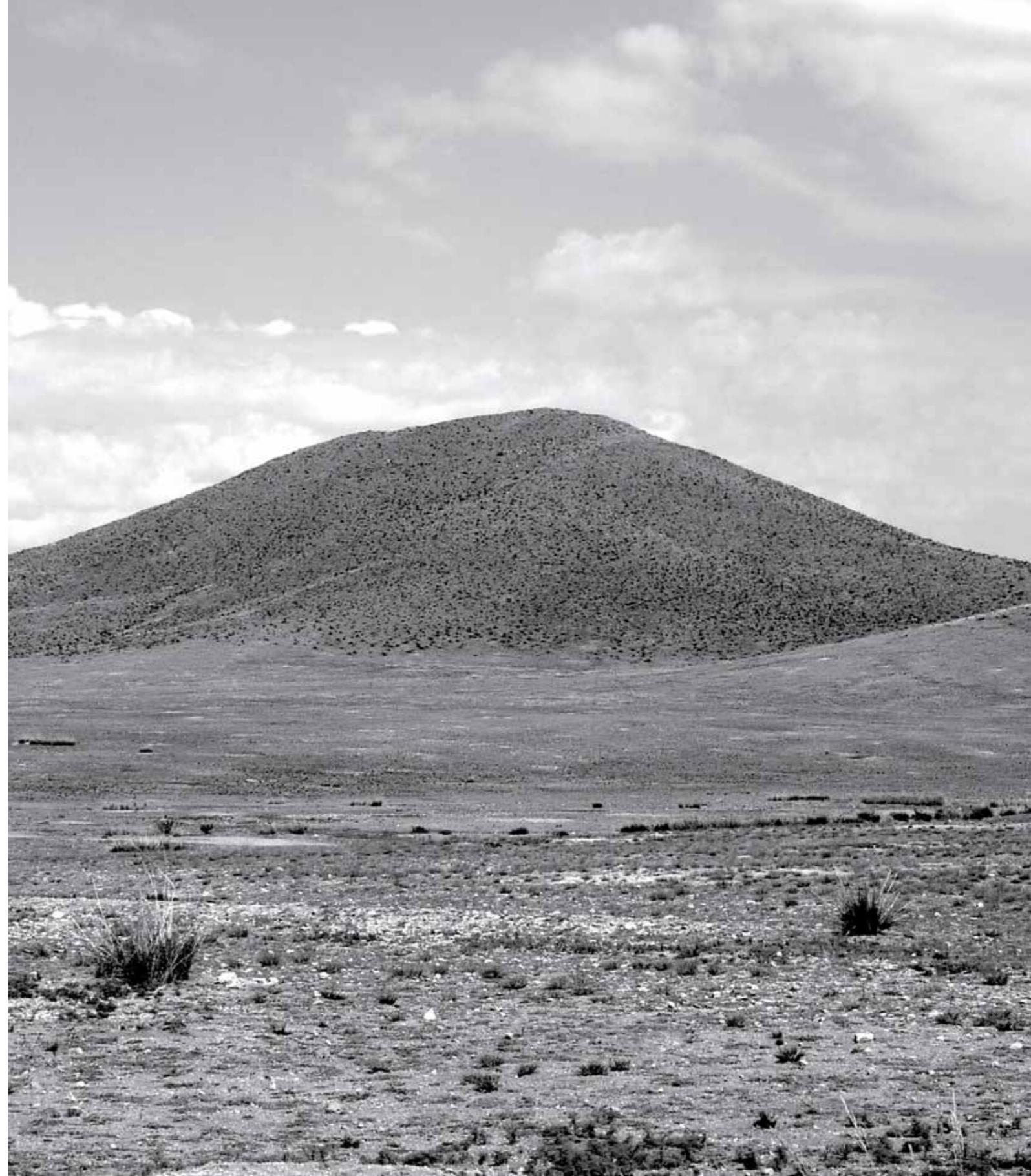
CONCEPTUALS

&

Land Art

Мөрөн | The Mountain

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





above

Palazzo Zorzi di UNESCO

56 Venice Biennale 2015

120 x 120 cm Inkprint on Hahnemühle
original frame | Spain 15th century

right:

edition | stock
masses variable

Мөрөн The Mountain

location: 47° 22' 32.4" N | 110° 18'25.1"E

undeveloped | no agricultural cultivation

Мөрөн (Sum) | Engl. Murun

contains the artwork.

The Khentii Aimag, along the eastern highway about 20 km west from Өндөрхаан (Chinggis City/ the birthplace of Genghis Khan)_

Mountains have been a source of inspiration throughout time. Apart from any commercial or agricultural utilization, the mountain is a symbol for the superiority of nature: calm, stable and wise.

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

The use of the mountain by local nomads in the farming of animals is furthermore provided. We are interested in a discussion about the relation of men with 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, as indicated by legal documents. 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... constitute the block which

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. consists in the block that contains the artwork.

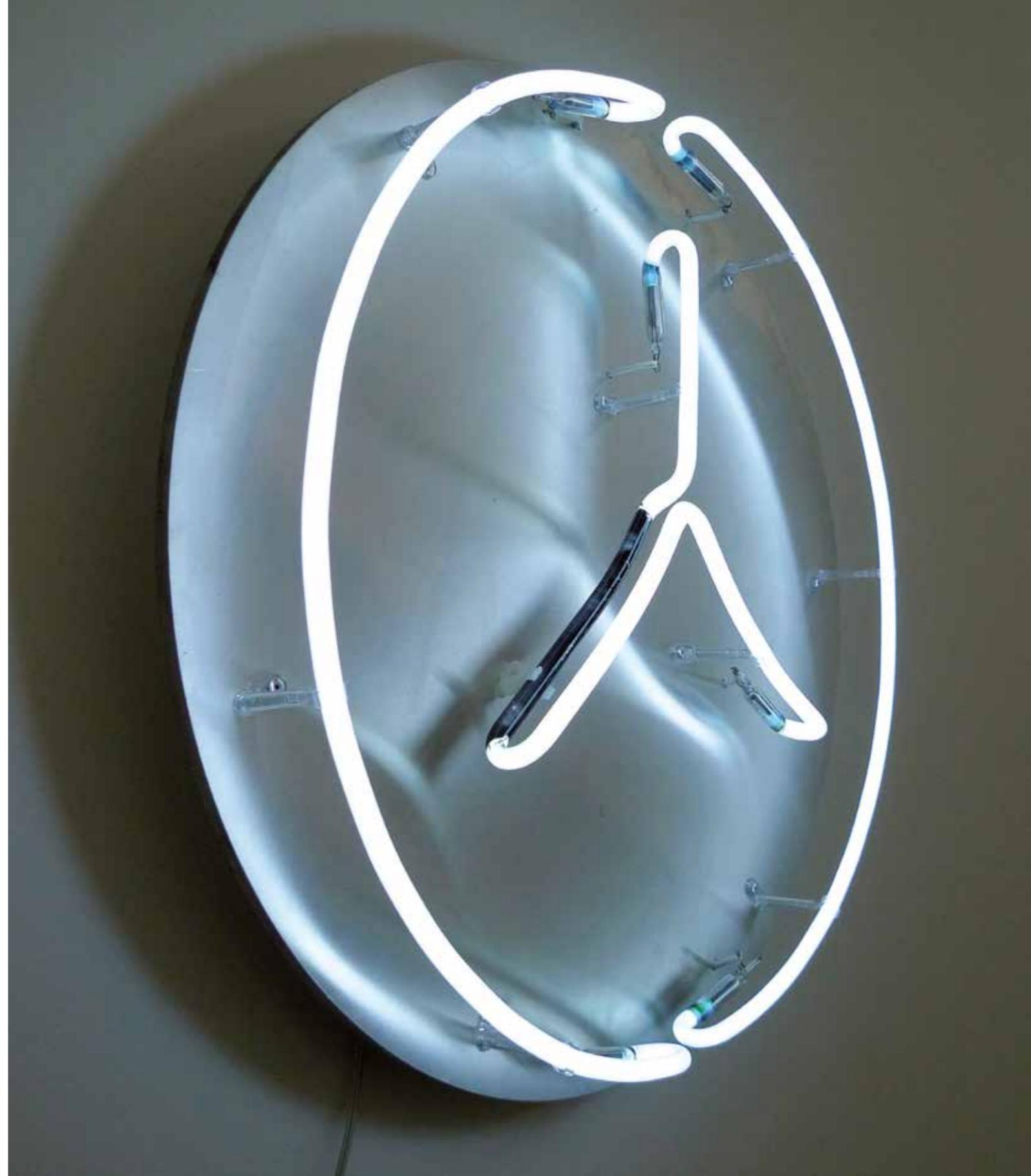


T.R.U.S.T.

moproo gallery (M50)

Shanghai 2013

40 x 40 x 10 cm
Neon | aluminium



T.R.U.S.T.

Value

stock | Shanghai / Hong Kong
(masses variabl)

T.R.U.S.T. Entitles a collaborative, conceptual artwork which 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) of design for the character "ren" 人 (Chin: Ren) encompassed by a circle.

The T.R.U.S.T. - the people behind:

Entitles the network of individuals collaborating on the production, communication and elaboration of the artwork. The suck 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)

T.R.U.S.T. - the people behind: Entitles the network of individuals collaborating on the production, communication and elaboration of the artwork. The gist of T.R.U.S.T. entitles the collection of all documents which mark the progress of the work (contracts, production bills, agreements, budget estimations and so forth...).

The individuals behind T.R.U.S.T. consist of professionals such as: artists, lawyers, notaries, gallery owners, neon workshop assistants, among others. All documents that witness the progress of the work are collected as part of the stock.

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 stock collection and payout on a distribution coefficient.

The value is related to all aspects of social and economic parts of society in Asia and abroad. The value is measured by social response and economic feedback on the issues of nature protection in the means of the sustainability of beauty and open space.



ART & POLITICS

AIR Residence project

Museo Leopold Rother
Bogotá | Medellín, Colombia 2012

Case Study and research at
Universidad Nacional de Colombia, Bogotá



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.

artists:

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

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

Sculpture by the Sea
Aarhus Denmark



Stories of Light

Sculpture by the Sea

Aarhus Denmark 2013

„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 upon the beach is very bright. The multiple reflection of light from the north-sea, the sand and sky makes the light of the sea a spectacular drama which we want to give stage.

This project works with the disappearance of images. Billboards are giant projection screens for all manner of objective. The environment of the city is filled with an entire mass-pollution of advertising. In this situation we like to establish empty frames in order to relax the dynamic of seeing .We present what is already there: the beauty of light.

Steel | glass 300 × 250 cm



SHELTER CAFÉ

Ulziit Nuur

In Situ Installation

(membrane, wood, black salt Ulziit Nuur)

Followed by days of increasing insanity – like a man possessed, Nietzsche writes to friends and acquaintances, including Cosima Wagner whom he calls Ariadne, in the form of short and long letters as well as thought fragments so called Wahnsinnszettel (Notes of Insanity) which he signs as Dionysus, The Crucified or Caesar Nietzsche in name. On January 5th, 1889 he writes an extended letter to Prof. Burckhardt in Basel which begins 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 mad things.

right page:

object | 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 Jüggerdemidiin Gүrragchaa
the first and only Mongolian cosmonaut*

Gold occurrence In Mongolia (MN): 3.000 tons
Population in MN 2012: 2.700000
Gold occurrence per person in MN: 1.1111111Kg

Gold originates when 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 for temples.

Discovery of Heaven explores the relationship of the 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 endlessness of 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 of the 19th century. It postulates human diversity in the relation between earth and heaven and freedom, being accessible to all people.

The work examines the ambivalence of mining projects in Mongolia in relation to the distribution of the proceeds amid the Mongolian people.

copper 24 K gold plated | 56, x 4 cm | 1.1111 Kg
Bag Gazariin Chuluu, Gobi, Mongolia



Moon Cuckoo

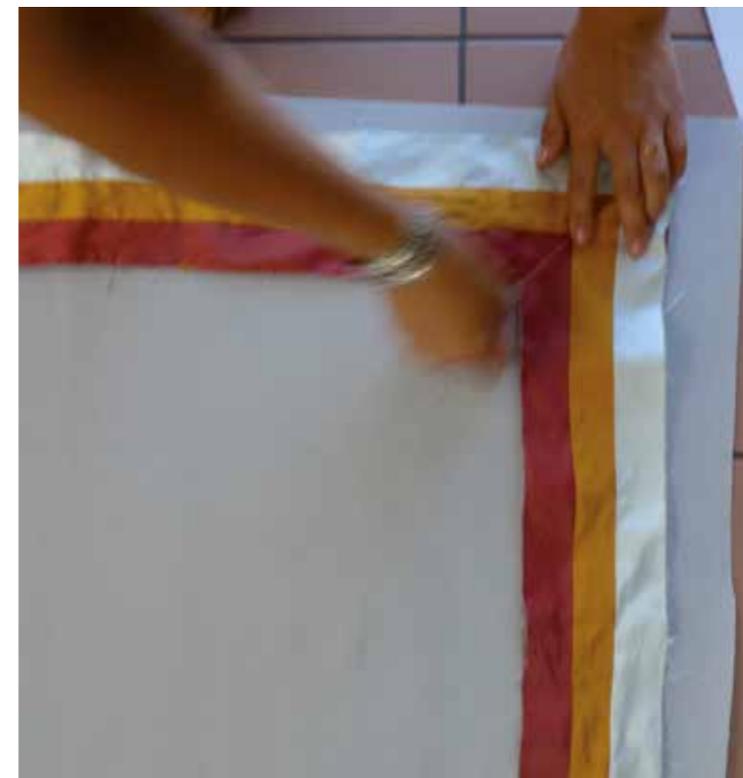
намтар дуулах дацан

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 (the Black Mountains) in the Gobi, he had created all aspects of production, such as scripts, librettos, scenery, costumes by himself. He was also training the actors as he brought the first theatrical performance to Mongolia, which was then later brought to the urban centers of Inner Mongolia, where Ravjaa used performances 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 resembles Ravjaa's main Opera Saran Khukhuu and takes the image of his giant theater building in Kharmaryn Khiid (Gobi), which was constructed with two floors and one additional directors' box. The installation in Baga Gazrin Chuluu provides an abstract scenic stage which plays upon light and natural elements.



Airtex | Bruxafol
Dimensions: 550 x 250 cm

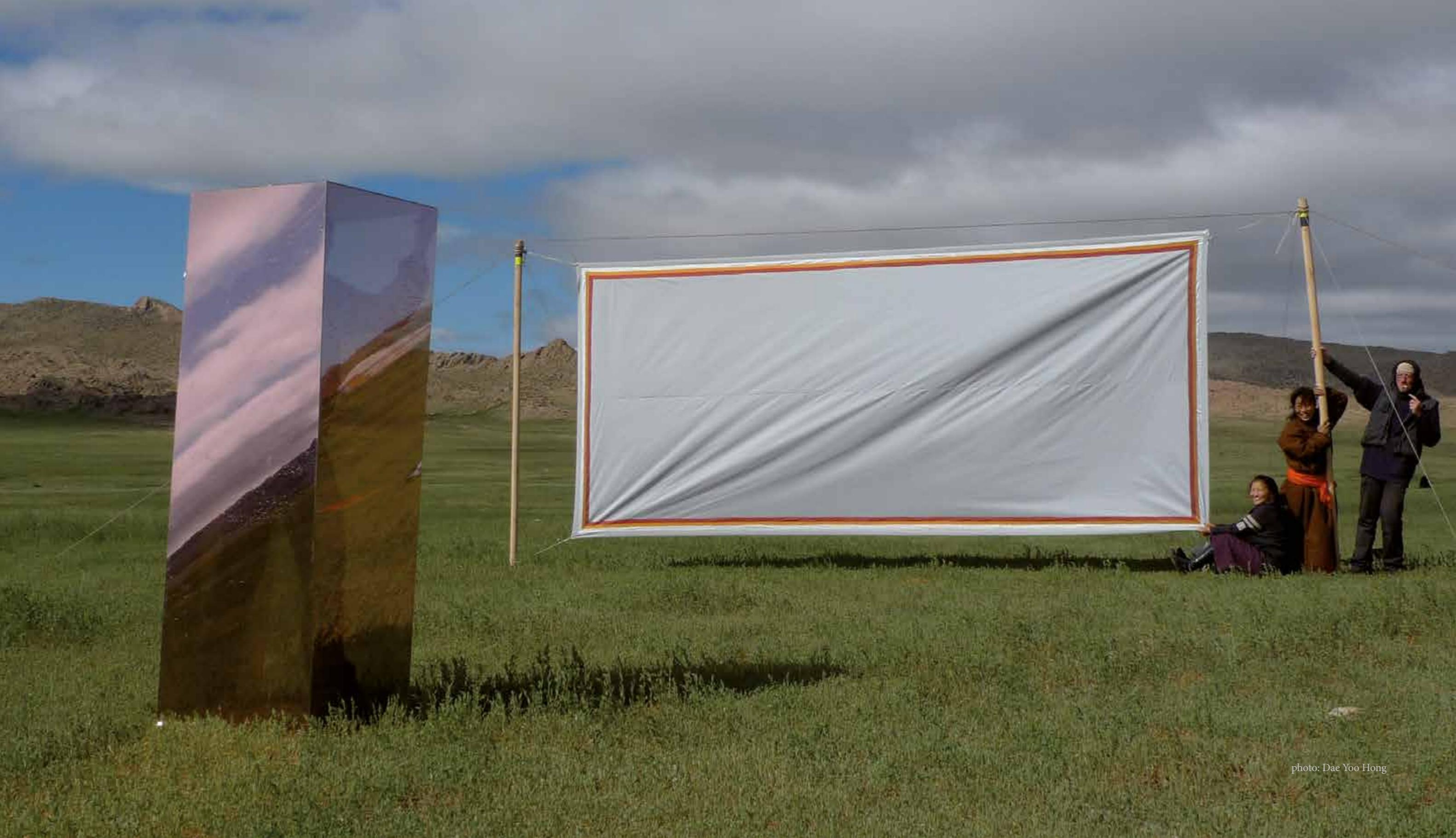


photo: Dae Yoo Hong

Spaces

Nakanajo Biennial

Nakanoko

Japan 2015

マーク・シュミッツ
'compleatness, please give me'

400 × 160 cm
Airtex aluminium



photo Corinna Krebber

Brief history of the project

Spaces

Spaces (for open minds)

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

Marc Schmitz

On the occasion of the Busan Biennale of 2004, South Korea, the Berlin artist Marc Schmitz designed a walk-in sculpture that allowed 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 above.

The structure was 3 m. high. It consisted of a steel frame of hollow sections on which a light blue interior membrane and a red exterior membrane were stretched. The membranes were fixed with lacing. The interior diameter of the sculpture varied between 0.8 and 4.6 m. The architect Werner Sobek and his team supported the 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° represents the possibility for creativity, openness and the universality of the human mind. The sculpture acts as a transformer of self-navigation in public places. Man, within the sculpture, becomes the connection between sky and earth.

In the decades to come, the project entitled Spaces came to tour throughout the globe: Mongolia (2005), the Sculpture Quadrennial Riga, MoMA Shanghai (both 2008), Land Art New Mexico, Albuquerque US, Baku Azerbaijan, Gongju South Korea (both 2009) Berlin (2010), TRIO Bienal Rio de Janeiro and Nakanojo Biennial

Japan (both 2015) and Marrakesh Biennale (2016) being stations which hosted the project. The artist carefully aimed to perpetually acclimatize the project as regards shape, production and materials employed, colors etc... correlating the environmental „spirit“ of each region.

The project's idea originates in a painting that the artist did some years earlier and he imagined to realize it within 3 dimensional form. 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. Yet, the open quality of it may be seen as a useful cure of intellectual conflict.

During the second decade the project had moved towards the Mid-East. Outbound from experiences in Baku, hence constructing a network that benefits and shares the knowledge of the Arabesque, the project intended the production of 3 dimensional knotted objects to be realized in Morocco, on the occasion of Marrakech Biennale 6 (2016), (Shabaka Arab. network شبشب)

Shabaka

شبكة

The 6th Marrakech Biennale 2016

Medersa Ben Youssef
Medina Marrakech



420 x 250 cm
cotton | steel | embroidery



The work is realized within a framework of research, communication and discussion. The result is a tri-dimensional textile which presents contemporary art within a cross-cultural context. The object is installed at a public space at the Museum Medersa Ben Youssef.

Nomadic cultures bear, from antiquity, a specific understanding of the sky. The sky symbolizes the quality of uniqueness and shall remain, wherever we shall go.

Aware of the rich history in Moroccan fabric design, it became appreciable to collaborate with a production workshop, ART/C, in order to realize an expression inspired by artistic embroidery. Berber patterns are transformed within a contemporary manner, with intermittent short messages or logos of global brands,

in full collaboration with the fashion/design studio ART/C Marrakesh.

420 × 250 cm
cotton | steel | embroidery

Spaces N° 1

(Spaces for open minds)

Busan Biennial

Haeundae beach, Busan
South Korea 2004

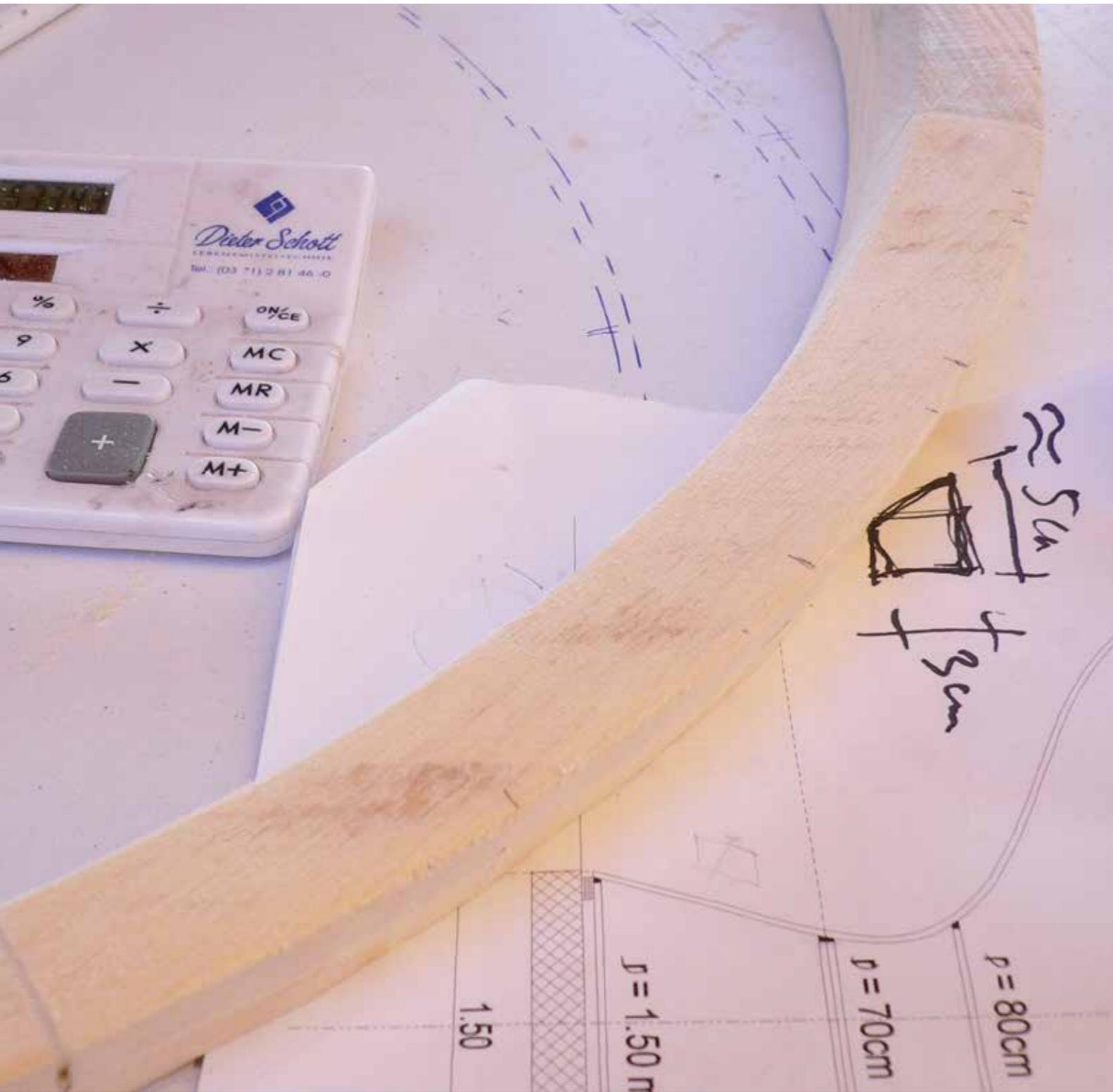


460 x 300 cm
Steel | membranes

On the occasion of the Sea Art Festival at the Biennale in Pusan/South Korea, the 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 above. The structure stands 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 as cover. The membranes are fixed with lacing. The interior diameter of the sculpture varied from 0.8 to 4.6 m.

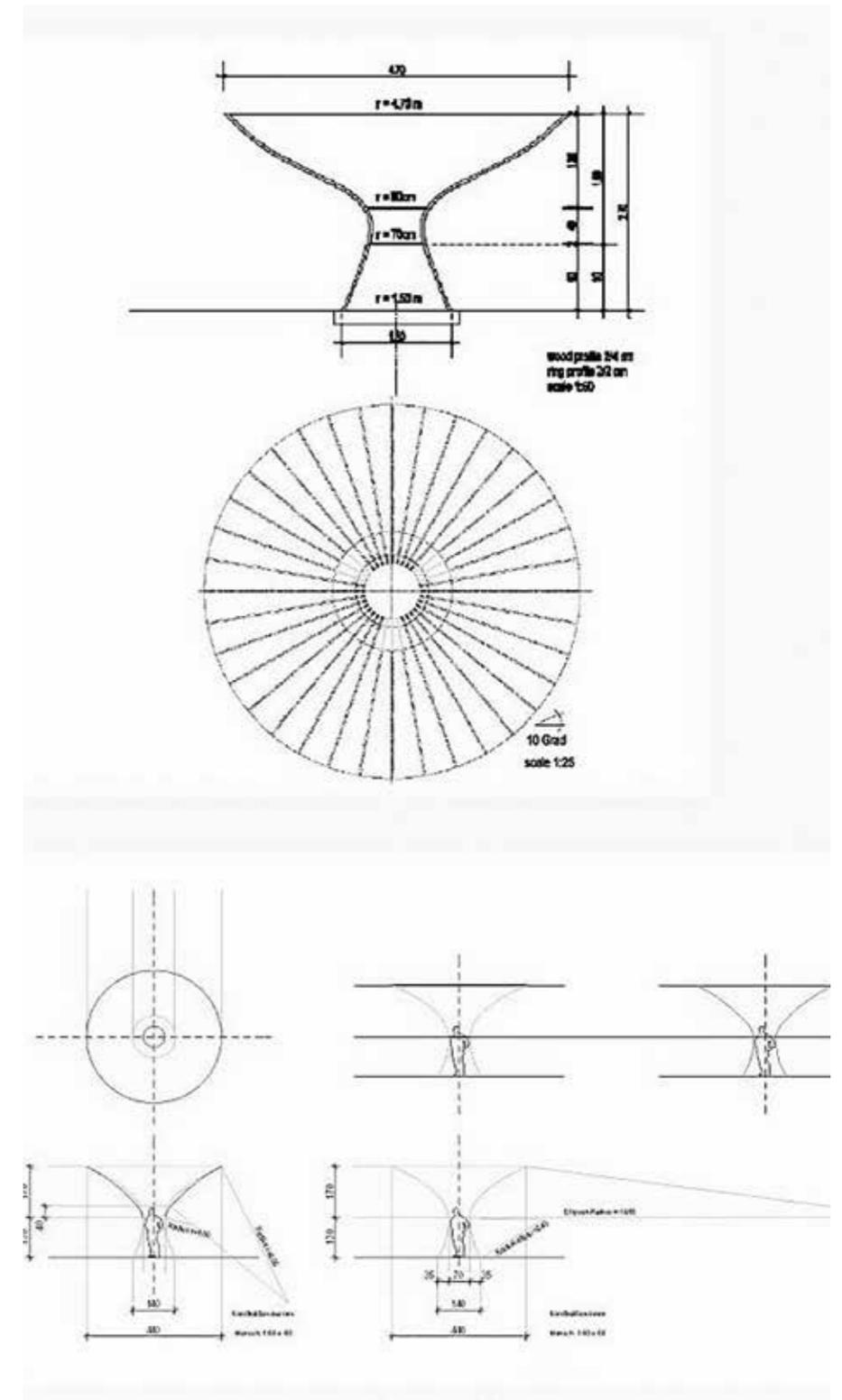


Special Award | Busan Biennial Organizing Committee



Ulaanbaatar Project

Spaces N° 2



workshop Gachuurt

Mongolia 2005



National Mongolian Modern Art Gallery

Sukhbaatar Square

wood | fabric
460 × 290 cm



Marc Schmitz | SPACES

Galerie Kai Hilgemann

Solo exhibition

Berlin 2008



Spaces N° 2

paintings from the series:
La Divina Commedia
each 130 x 170 cm
all oil on canvas

Mobile Spaces (left page)

Galerie Kai Hilgemann, Berlin 2010

250 × 120cm

Steel | membrane | gas compression springs



Flying Spaces (right page)

Sculpture Qadrennial, Riga 2009

400 × 150 cm | membrane | aluminium rings



Zendai MoMA

Installation

Shanghai 2008



400 × 150 cm | fabric | aluminium rings

Land Art New Mexico

Richard Levy Gallery

Tinguix Park Aluquerque USA 2009

Airtex | steel
400 x 170 cm



EDEN - Solo exhibition

Galerie Kai Hilgemann

Berlin 2011

12 circulating nylons are in reference to an Arabesque pattern. Two yellow loops are aligned in an East West course. The object was originally designed for Baku, as this region formally marks the frontier borderline between the East and West.

The work was realized in cooperation with Corocord, the German embassy in Azerbaijan and the Q Gallery of Baku.

venues:

Academy of Arts Baku | Azerbaijan 2009

Galerie Kai Hilgemann Berlin 2011

N° 5

500 x 170 cm
steel | nylon | titanium
Galerie Kai Hilgemann Berlin 2011



Bienenkönig

Museum Gongju

South Korea 2009

On the occasion of an A.I.R. in a detached land house in Wongol by the artist collective YATOO, a queue out of 16 single nylon strings was plaited. The object was exhibited at the YATOO Museum in Gongju, Korea along with five paintings which were created during a two month residency during the summer of 2009.

Nylon | steel | colored silicon ballons 200 × 500 cm





마크 슈미츠

프로젝트 Bienenkönig - 만남을 위한 설치
나이론줄, 봉선 / 회화 130 X 162cm 캔버스에 유채

Project Bienenkönig - Installation for encounters
nylon rope, balloons / paintings 130 X 162cm oil on canvas

Museum Gongju, South Korea

installation view - detail
paintings 170 x 130 cm

TRIO Bienal

Rio de Janeiro 2015

Paco das Artes

Rio de Janeiro, Brasil



The TRIO Biennial is an international exhibition of contemporary art of the tri-dimensional – sculpture, installations, objects – just as, in all its expanded fields – painting, photography, performance, video and other media being within tri-dimensional research. The Biennial had aimed to become one of the major projects of 2015, alongside Rio’s anniversary celebration.

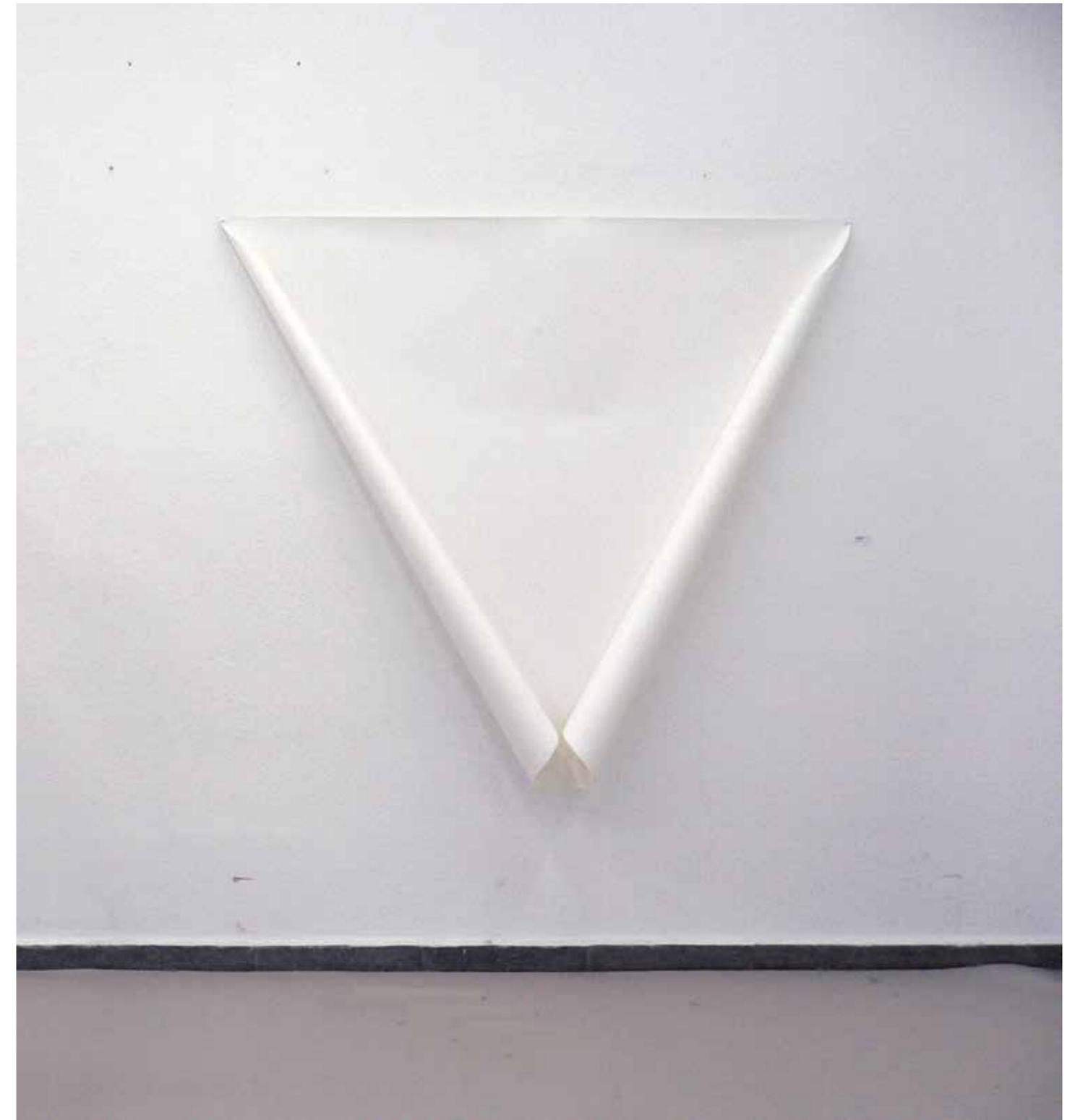
With the theme “Who said that tomorrow doesn’t exist?”, a sentence extracted from the lyrics from the pop music of a Brazilian rapper, Marcelo D2, the event aimed to discuss the future’s processes of intermediation, their design concepts, past context and willingness, from all spheres of the country, of contemporary art and of the tri-dimensional, being divided into three modules, under the supervision of the chief curator Marcus de Lontra Costa.



Airtex | steel
400 x 170 cm



paper modell
24 x 13 cm | paper steamers | glue



object N° 0

paper 130 x 120 cm
showroom Berlin 2005

INTERVENTIONS



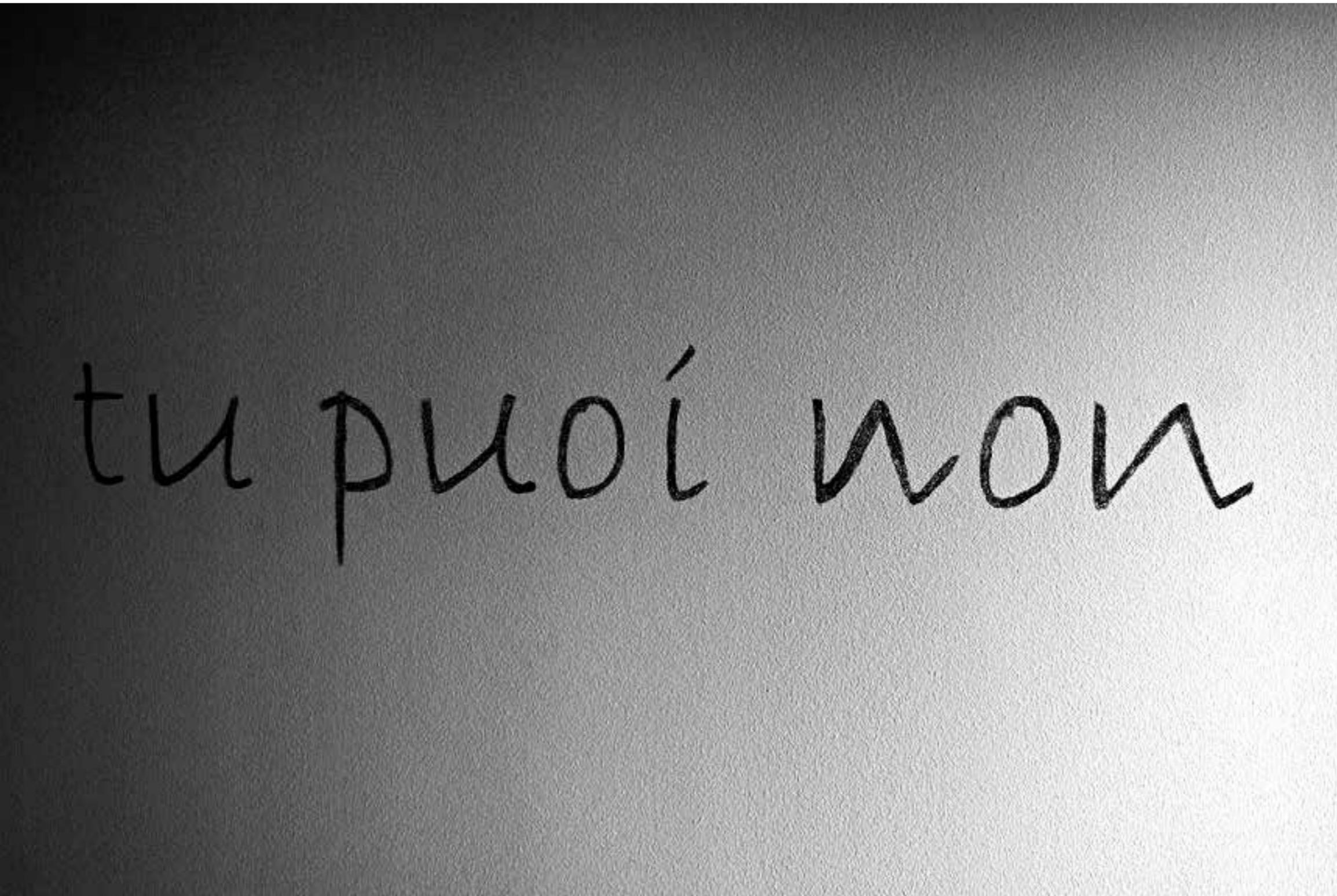
Two Braids

morproo gallery (M50)

Shanghai 2013



each 500 × 30 cm
camel hair | pearls
cutted bicycle inner tube | strass
analog clock, courtesy the bank of the artist



Tu Puoi Non

pencil on wall

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

Blackbox KYRGYZSTAN

Art center Koldo

Bishkek

Kyrgyzstan 2010

Entering the Blackbox, the visitor could illuminate the space by choosing either fire or the LED of a standard lighter, which were placed near the entrance of the object. Inside, a mirror was installed at a low height of approximately 70 cm. During the time of exhibition, a revolution by the people was taking over the politics of Kyrgyzstan.

wood | black paint | fabrics | mirror | lighter

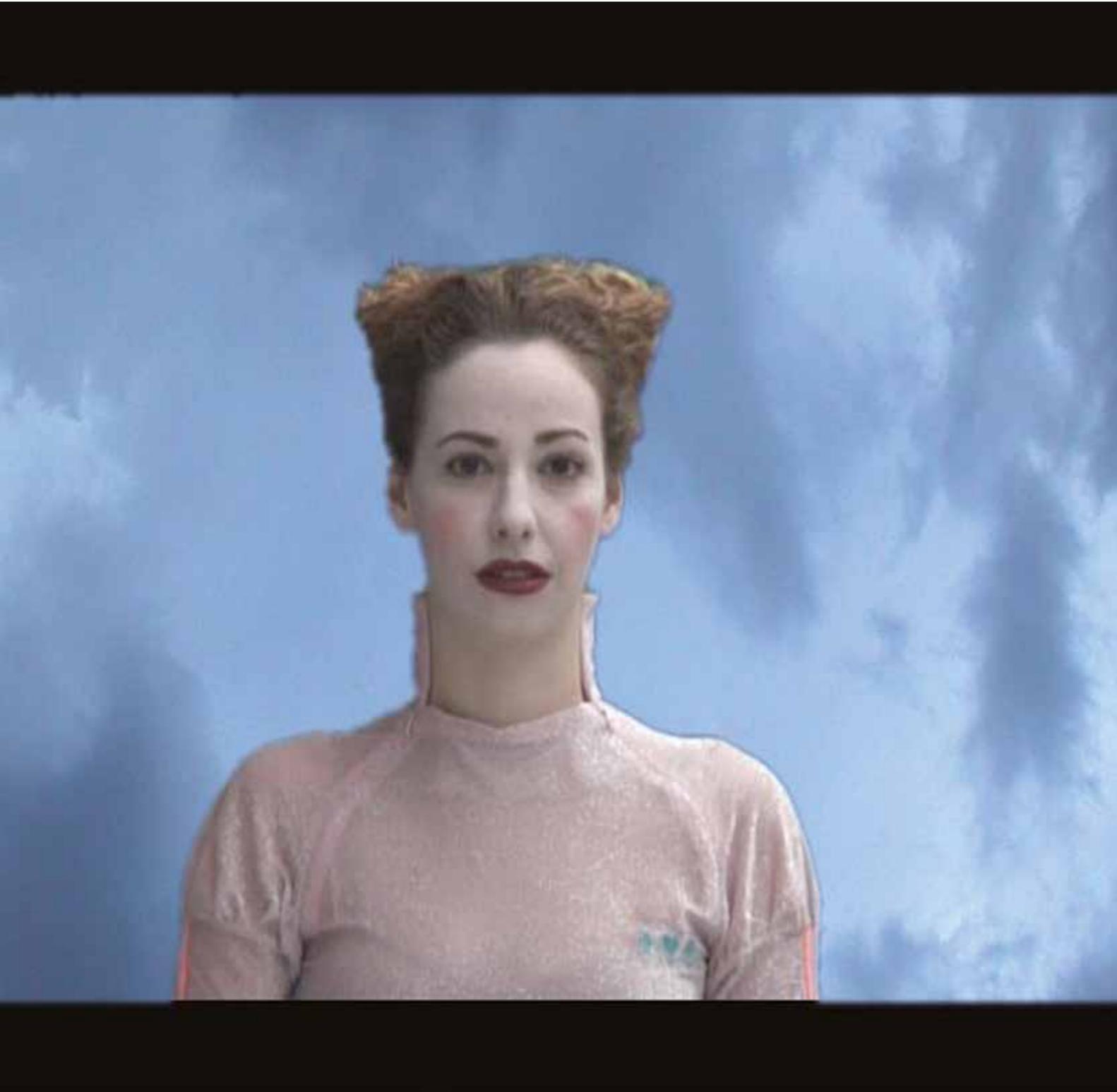


L'art est arrivé à l'état gazeux



performance

VIDEO



Change Your Life (CYL)

Video 15.05 min | DV - PAL



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

C.Y.L. researches the process of change within the social context. What are the elements which guaranty continuity within change, and in what order are singular systems in relation to one another?

The installation presents a video projection in a separate room (box) which must be entered by a single person alone (one by one).

public screenings:

Union of Mongolian Artists | Ulaanbaatar outdoor pixel-screen 2005

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

Galerie Alexandra Saheb | Berlin 2010





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 Charlie - 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 or she will hear a voice speaking. There are female and male voices iterating the daily horoscope at random. It is intended to give the impression of an intimate knowledge as to what the person might think upon...

EARLY WORKS

Livingthing

Interactive walk-through installation

Ehemaliges Postfurant

Berlin Mitte 1999



i

installation view
childrens class roon furniture
various materials

Painting after Niepce

Galerie Dorow

Checkpoint Charlie Berlin 1998

Series of paintings upon the first photograph ever
taken by Nicephore Niepce & the monument of a
one-armed golfer



Painted wood | golf balls

Paintings: All oil on canvas
#1 & #2 collection Nord/LB

We Serve Water Upon Request

Emploesum
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, Swiss 1993

[previous pages]

Es existieren keine Gesetze nur Verkörperungen

Installation

Gladhaus Cottbus, Germany 1990



print on mylar folie

bombs from 2nd world war

Zeitmobil

Essentially the work of Marc Schmitz seeks towards an understanding of representation within time, space and knowledge. Within his artistic practice, the artist researches the non-intermediate of encounter in spatial relations with that of space.

roller skate, kitchen clock glass, stamp
vektor of general theory of relativity by Einstein
1988 Berlin



APENDIX

Exhibitions (selected)

(s.e.) solo exhibition

2018 Bangkok Art Biennale BACC Bangkok, Thailand
Tavan Tolgoi, Greengrassi Gallery & Corvi-Mora, London, UK
Responding 1, NICA, Nihonbashi Institute of Contemporary Arts, Tokyo, Japan
天幕坠落 - The genesis of an image, Ding Shun Arts Museum, Fujian, China (s.e.)
Arosita Gallery, Sofia, Bulgaria, (s.e.)

2017 Double Edge, Folkestone Triennial, UK
KINOSHO KIKAKU contemporary, Ginza, Tokyo, Japan (s.e.)
Jeju Biennale, Jeju Museum of Art, South Korea
Out of Khentii, Khentii Art Gallery, Chingges City, Mongolia
GNAP, Port Izmir Triennial

2016 Marrakech Biennale 6, Morocco
和谐 国际当代艺术展/天津 Tianjin Art Museum, China
4th Land Art Mongolia Biennial, Ulaanbaatar Dariganga, Mongolia
3rd International Biennial of Muralism and Public Art, Cali, Colombia

2015 TEDA Contemporary Art Museum, Tianjin, China (s.e.)
56th Venice Biennial, Palazzo Zorzi, Venice, Italy

Galerie Seitz & Partner, Berlin, Germany (s.e)
TRIO Bienal, Rio de Janeiro, Brasil
Nakanojo Biennale, Japan
Ghetto Biennial, Port au Prince, Haiti

2014 Goethe Institute, Hong Kong, China (s.e)
Faces & Traces, Art Peace Hotel, Shanghai, China
3rd Land Art Mongolia Biennial, Ulaanbaatar, Mongolia
Galerie Seitz & Partner, Berlin, Germany

2013 Moprou Gallery (M50), Shanghai (s.e.)
Galerie Seitz & Partner, Berlin, Germany
Sculpture by the Sea, Aarhus, Denmark
55th Venice Biennial, Il Palazzo Enciclopedico, Venice, Italy
UBE Biennale, Tokinawa Museum, Ube, Japan

2012 Creative Cities, Olympic Fine Arts, The Barbican Center, London, England
Turgut Pura Art Prize, Sculpture & Paintings Museum, Izmir, Turkey
Galerie am Damm, Dresden, Germany (s.e.)
2nd Land Art Mongolia, National Mongolian Modern Art Gallery, Ulaanbaatar, Mongolia
Art & Politics, Museo de Arquitectura Leopold Rother, Bogotá, Columbia (s.e.)
Art Ignites Life - Hongqiao Museum of Contemporary Art, Shanghai, China
Zhuqizhan Art Museum, Duolun Museum of Modern Art, Shanghai, China

2011 Eden, Galerie Kai Hilgemann, Berlin, Germany (s.e.)
Condensation, Museo Borgo di Clauiano, Trivignano, Italy

2010 Concert Hall Perth, Berlin Dayz, Perth Western Australia (s.e.)
1st Land Art Mongolia Biennial, Mongolian

National Modern Art Gallery, Ulaanbaatar, Mongolia
Art Center Koldo, Bishkek, Kyrgyzstan
Neue Räume, Galerie Kai Hilgemann, Berlin, Germany
Indian Blend, Gallery Alexandra Saheb, Berlin, Germany

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

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

2007 10th International Cairo Biennale, Museum of Modern Art, Cairo, Egypt
Galerie Seitz & Partner, Berlin, Germany (s.e.)

2006 Galerie Kai Hilgemann Berlin, Germany (s.e.)
Transitory Operations, UMA Gallery, Ulaanbaatar, Mongolia

2005 2nd International Beijing Biennial, Beijing China
Ulaanbaatar Project, Mongolian National Modern Art Gallery, Ulaanbaatar, Mongolia

2004 Busan Biennial 2004, Busan, South Korea
File 2004 Galerie de Arte do Sesi, Sao

Paulo, Brasil
Kunstoffice Berlin, Germany (s.e.)

2003 FILE-2003 Paco das Artes/ British Council, Sao Paulo, Brasil

2002 Art on the Net, Michida City Museum Tokyo Japan
Notodo Film Festival, Madrid, Spain
Zebra Poetryfilm Award, literaturWERKstatt Berlin, Germany
Fluxus, Belo Horizonte Brasil

2000 Beijing-Berlin, Jintai Exhibition Hall, Chaoyang, Beijing, China
Art for Expo (first prize award), German House UN - Plaza New York, USA
Goethe Institute, Singapore, German Pavilion,
Expo 2000, Hannover, Germany
Gallery Vartai, Vilnius, Latvia

1999 Festival junger experimenteller Kunst, ehem. Postfuhramt Berlin, Germany
Marc Schmitz paintings, Creation Gallery, Beijing China (s.e.)

1998 Painting after Nicéphore Niépce, Gallery Dorow, Berlin, Germany (s.e.)

1997 Angel Orensanz Foundation, New York, USA

1996 Exploseum, Kunstmuseum Luzern, Switzerland
TWA 800 Kunsthalle Stuttgart, Germany
The forth generation Hackesche Höfe Berlin, Germany
Schmidl & Haas Gallery Frankfurt, Germany

X. Freiburger Film & Video Forum, Germany

1994 La Idea Galleria (Aktion) Wewerka Gallery Berlin, Germany (s.e.)
AEOLUS II Videoinstallation, Jade Park Wilhelmshaven, Germany

Highquell Gallery, Zürich, Switzerland(s.e.)

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

National Art Gallery Beijing
Swatch Collection Shanghai
Perth Concert Hall Western Australia
Amman / Dunke Frankfurt Zürich
Klier & Ott Berlin
NORD/LB Hannover
W.S.I. - N.Y.

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Eclipse, TEDA contemporary art museum, Tianjin, CHIN/Engl. (2015)

The paintings, Moprop London Shanghai, Engl. (2014) ISBN 978 0 9573593 14

L'Officiel Art, Paris Winter / World Sculpture News,

Hong Kong Autumn (2014)

Yishu Magazine May/June/ (2013)

Shifting Gravity, World Biennial Forum, Ute Meta Bauer, Hatje Canz (2013)
ISBN 978-3-7757-3693-0

Land Art Mongolia 360°, 2nd land Art Biennial, Engl. /Mng. (2012)

A Non Linear Perspective, Engl. Perth, WA (2010)

Land Art Mongolia 360°, 1st land Art Biennial, Engl. /Mng. (2010)

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

Sculpture Quadrennial Riga 2008, Latvian/ Engl. (2008)

Intrude Art & Life, Zendai MOMA Shanghai, Engl. / Chin. (2008)

In Transition Cyprus (Engl.) 2007 ISBN: 978-9963-8932-1-8

Yatoo Biennale, National Museum Gongju, South Korea (Kor. /Engl.2007)

10th Cairo Int. Biennale, Arab. /Engl. (2006)

Land Art Mongolia 2006, Mng. /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

File 2003, Engl. /Port. Sao Paulo (2003)
Expomat, Zürich Ger. (2002) ISBN 3-905509-41-5

Ortsbestimmung, Ger. Berlin (2001)

signs efficiency & wonders, Engl. /Ger./Chin. Beijing (2000)

ART FOR EXPO, World Expo 2000, Hanover Engl. / Ger. (2000)

Ab die Post, Festival experimenteller Kunst, Engl. / Ger. Berlin (1999)

X China Art Exhibition Chin. /Engl. (1998)

Kunsthalle Stuttgart, ongoing business, Ger. Stuttgart (1999)

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Spaces N° 2 Ifa, Monrise Tuja and Jens Geu, Arts and Culture Department City of Ulaanbaatar -Tsogbadrakh Purevkhoo, Mr. Suchbaatar, joiners of Gachurt

Spaces N° 5 WSI - N.Y. Peter Frank Corocord (production) Mr. Schmitters, German Embassy Baku, Dr. Ibrahim Ehrari, Galerie Berlin Baku Academy of Art Baku, Prof. Mamadow Baku

Spaces 3,4,6 (Flying Spaces) Dolgor Ser-Od Konfektion, Richard Levy Gallery, Team of MoMA Shanghai, Liz Coppins, Rajath Suri, Oskar - Logistic & installing Riga, EU - Commission, Ifa, Public-Art fund ABQ, and numerous individuals for their support

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