

La Divina Commedia

**A Series of Paintings
1993 – 2020**

Marc Schmitz

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*When half way through the journey of our life
I found that I was in a gloomy wood,
because the path which led aright was lost.*

Dante Alighieri,
Inferno I, The Devine Comedy, (c. 1308–1321)

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A Piece of Something of the Universe.

The reading of *La Divina Commedia* by a contemporary artist allows us to think upon a cosmological approach and knowledge prior the advent of any scientific and enlightenment culture developed in Europe. Marc Schmitz is a European artist who has worked extensively in Asia, and his painting reflects his intimate *weltanschauung* as a philosophical artist and painter. He is ideal in creating a dialogue with the masterpiece of an Italian writer who lived in the medieval age: Dante Alighieri. *La Divina Commedia* sums up a vision of the world at that time, as Schmitz does with the present. Dante's idea is to build a complex representation of the world of his epoch, as he talks about life after death. He represented the complexity of the Medieval age in all its aspects as a complex system, portraying a broad fresco of his time. It is a systemic representation of that world before Modernity.

Marc Schmitz represents our time with fragments, following the scientific vision imposed itself on the world, both at the Macro and Micro level, generated by small pieces of matter that have attracted one another by an internal force, the atoms. For that reason, his paintings are pieces of matter which are part of the Universe. The dialogue in *La Divina Commedia* illustrated by his paintings is between two philosopher artists, who give us a different representation of their time yet are compelled to answer basic questions. How can we represent our world?

The paintings of Marc Schmitz are minute particles of the whole. They are as mirrors reflecting corners of the Universe and, at the same time, are physical objects: pieces of matter which make us feel part of a more complex system. To understand Marc Schmitz's paintings, we have to look at Yves Klein's work to entirely understand their meaning. In their sober presentation, they make us feel part of the mystery of the Universe. They are a representation in fragments after the scientific vision became our view on the world.

Maurizio Bortolotti

Painting as Process

Dr. Jürgen Schilling

With his nonrepresentational paintings, Marc Schmitz takes a position emphatically distinguished from the prevailing trends in current painting and, at the same time, picks up a tradition that started at the beginning of the last century and has evoked controversial disputes up to the present. Ever since Kasimir Malevich set his Black Square on a white background – in his words, “[...] the naked icon of my time [...] What is royal in its taciturnity” – artists with various motivations have made attempts to place the hegemony of color above mimetic depiction. Malevich’s assertion that every painterly surface was “more alive than any face containing a pair of eyes and a smile. The face painted in a picture is a miserable parody of life and merely a hint at, a reminder of what is alive” is the culmination of a stance that began in Gustave Courbet’s work; by ennobling everyday subjects, Courbet made it clear that there must be no limits in regard to the “substantive” conception of a depiction. The 20th-century avant-garde’s turn away from representation in painting ultimately led, since the 1950s, to an artistic research program on the part of abstractly working artists who methodically took as their theme the materiality of the picture and the diverging processes of its production. The American Color Field painters – for example, Jules Olitzki and Larry Poons – and the painters who were introduced under such terms as Radical, Fundamental, Analytical, or Essential Painting were interested in various ways in a reduction to essential elements of the medium, i.e., the substance of the paint and the manner of its application, its organization in the interior space of the canvas, and the character of the surface to which the paint was applied. To turn this flat surface that, to speak with the painter Maurice Denis, “is covered with colors in a specific order”, into a painting, it must become clear (if we follow Clement Greenberg’s doctrine of modern painting, which postulates the negation of illusionism) that the “the proper and true subject of every [...] art is precisely what is exclusively inherent in the essence of the respective medium.” That means that the conveyers of expression themselves embody a picture’s particular nature, its “content”, and its “idea” and that their effects want to be experienced in their function as object of depiction.

Marc Schmitz is equally interested in the demonstration of the body-like presence of paints, their consistency, their emotional aura, and their mutual influence. He applies them over each other in many layers, observes the behavior of each layer, and then modifies their appearance with renewed intervention until the result expresses his idea. The unequal covering capacity of viscous or thin paint mixtures has the result that, up to the conclusion of his work on the picture, the superimposed layers can shine through or appear as minimal traces at the edges. These shimmering transparencies – sometimes produced by adding turpentine – constitute pulsating vibrations and cloudy, burgeoning formations on the paint-soaked surface and relativize the initial impression of homogeneous-seeming levels. The monochromatic thickenings of the “skin” of paint are broken up, providing variety: over central passages, Schmitz pours small amounts of paint or turpentine whose dripping or splattering patterns owe their formation and extension to guided randomness. Such additions influence the pictorial space as independently effective structures, as do the limited painterly interventions with which the artist exerts influence on their atmosphere. He places minimal signals like points and dashes with colors deviating from the basic color of the surface and he constructs complex draftsmanlike systems with figurative allusions; he scribbles hints at repetitive, enciphered lines of writing; and he notes with hurried brushstrokes short sentences like “I am still alive” or “ch-

ange your life”, as if he were not composing a painting, but conceiving graffiti for the wall of a building. With such fragmentary additions, Marc Schmitz interferes with the reserved stillness of what happens in the picture by leaving behind personal traces that go beyond the delicate chromatic reworkings that are the primary shapers of the surfaces. This design is determined by a considered, unpretentious disposition of the paints. Horizontal or vertical, sometimes blended or optically impenetrable solid masses of brushstroke sequences allow the viewer to deduce the painterly activity, which aims to reshape the material surface into an immaterial pictorial space.

A regular, harmonious rhythm in the use of the brush organizes the coloristically thrifty texture; the intentional but seemingly incidental interweaving of small but compositionally relevant details – like a small error that counteracts the overall impression, a supposedly inattentively executed scraping, or streaks in a contrasting color integrated in the course of a thick brushstroke – convey a feeling of controlled spontaneity in the context of a strictly rationally designed all-over composition. By directing the viewer’s attention to confusing details of the pattern, Marc Schmitz underscores the influence of a processual approach that integrates the unforeseen and ultimately leads to the result. And thus, a black poured from the upper edge across the white of a canvas piles up, then streams in disorder in narrow, tapering paths over the vertical surface (#72 Bogdo Khan). These divide the space into segments and display the meaning of the white priming coat as an independently effective color component. This is also true when Schmitz lets these segments stand in the vibrating spaces between the broad stroke of vertically extended dark paths or when light stripes assert themselves in the

lower zones, rhythmically separated, vitalized, and brought into contrast with the dominant hermetic zones by fibrous drips of paints congealed on their descent during the work process.

Marc Schmitz’s ability to make not only the material conditions, but also the painterly gesture at least hypothetically traceable adopts the viewer as an active partner, from whom he demands patience and empathy, but at the same time enables to sense aesthetic qualities and to participate in his own individual idea born of experience and inspiration, an idea whose energetic potential manifests itself in a manner that can be physically experienced. Schmitz confronts the viewer with a kind of painting that tells us about itself, the concrete inherent life of its ingredients, the criteria of its sensitive and mutable materiality, and its manipulability, a kind of painting that expands the field of perception by provoking the senses. In the interplay of coloration, luminescence, and structural qualities, the essence of a work is characterized and the statement formulated. Information on the changeability of color tones – for example, by applying patina – and a balancing nuancing of tonality that lets the picture surface breathe, as well as legible indications of Schmitz’s planning and realization of the act of painting (of the temporality of his intuitively traceable gestures while applying the substances and washes and composing cold and warm contrasts) converge as knowledge about the work itself. In the attempt to approach Marc Schmitz’s work, a remark of Samuel Beckett’s about a painter he esteemed, Bram van Velde, could be helpful: “He asserts. He notes. His means have the special quality of a speculum, they exist solely in connection with their function. He is not interested enough in them to question them. He is interested only in what they mirror.”



Malerei als Prozess

Dr. Jürgen Schilling

Courtesy moroo Gallery (M50)
Shanghai 2013

Mit seinen ungegenständlichen Gemälden bezieht Marc Schmitz eine Position, die sich nachdrücklich von in der aktuellen Malerei vorherrschenden Trends abhebt und knüpft zugleich an eine Tradition an, die zu Beginn des vergangenen Jahrhunderts einsetzt und bis in die Gegenwart konträre Dispute evoziert. Seit Kasimir Malewitsch sein Schwarzes Quadrat auf einen weißen Hintergrund setzte – nach seinen Worten „[...] die nackte Ikone meiner Zeit [...] Das Königliche in seiner Wortkargheit“ – unternahm verschiedenartig motivierte Künstler Anläufe, die Hegemonie der Farbe über das mimetische Abbild zu stellen. In Malewitsch's Behauptung, jede malerische Fläche sei „lebendiger als jedes Gesicht, in dem ein paar Augen und ein Lächeln stecken. Das auf einem Bild gemalte Gesicht ist eine klägliche Parodie auf das Leben und lediglich eine Andeutung, eine Erinnerung an das Lebendige“, kulminiert eine Haltung, die ihren Ausgang im Schaffen Gustave Courbets nahm, der durch die Nobilitierung alltäglicher Sujets veranschaulicht hatte, dass es keine Grenzen hinsichtlich der „inhaltlichen“ Konzeption einer Darstellung geben dürfe. Die von den Avantgarden des 20. Jahrhunderts betriebene Abkehr vom Abbildhaften in der Malerei mündete schließlich seit den fünfziger Jahren in eine künstlerische Recherche abstrakt arbeitender Künstler,



welche die Materialität des Bildes und die jeweils divergierenden Vorgänge bei seiner Herstellung methodisch thematisierte. Den amerikanischen Colourfield-painters – z. B. Jules Olitzki oder Larry Poons – und jenen Malern, die unter Begriffen wie Radical oder Fundamental painting, Analytische, oder Essentielle Malerei eingeführt wurden, ging es unter unterschiedlichen Vorzeichen um eine Reduktion auf wesentliche Elemente des Mediums, also die Substanz der Farbe ebenso wie die Art und Weise ihres Auftrags, ihre Organisation im Binnenraum der Leinwand sowie den Charakter des Bildträgers. Auf dieser planen Fläche, die – um mit dem Maler Maurice Denis zu sprechen – „in einer bestimmten Ordnung mit Farben bedeckt ist“, um sich zum Gemälde zu wandeln, soll – Clement Greenbergs Doktrin der modernistischen Malerei zufolge, welche die Negation des Illusionismus postuliert – deutlich werden, dass der „eigene und eigentliche Gegenstandsbereich jeder [...] Kunst genau das ist, was ausschließlich in dem Wesen des jeweiligen Mediums angelegt ist.“ Es sind folglich die Ausdrucksträger selbst, welche die Eigenart eines Bildes, seinen „Inhalt“ wie auch seine „Idee“ verkörpern und deren Effekte in ihrer Funktion als Darstellungsgegenstand erlebt sein wollen.

Marc Schmitz geht es gleichfalls um die Demonstration körperhafter Präsenz von Farben, ihre Konsistenz, emotionale Ausstrahlung und ihre wechselseitige Beeinflussung. In zahlreichen Schichten trägt er sie übereinander auf, beobachtet das Verhalten jeder Farblage, um ihre Erscheinung sodann durch einen erneuten Eingriff zu modifizieren bis das Ergebnis seiner Vorstellung entspricht. Die ungleiche Deckkraft dick- oder dünnflüssig angesetzter Farbgemengen hat zur Folge, dass überlagerte Schichten partiell bis zum Abschluss der Arbeit am Bild durchschimmern können oder als minimale Spuren an seinen Kanten aufscheinen. Diese – auch durch Zugabe von Terpentin verursachten – changierenden Transparenzen bewirken, dass sich auf der farbgetränkten Oberfläche pulsierende Vibrationen und wolkig wabernde Formationen konstituieren und den Eindruck sich auf den ersten Blick homogen darstellender Ebenen relativieren. Die monochrome Verdichtungen der Farbhaut werden auf abwechslungsreiche Weise aufgelockert: Er schüttet über zentrale Partien kleine Mengen Farbe oder Terpentin, deren ablaufende oder abperlende Ströme ihre Formierung und Ausdehnung dem gelenkten Zufall verdanken. Derartige Zusätze beeinflussen als unabhängig wirksame Strukturen die Bildräumlichkeit ebenso wie jene begrenzten malerischen Interventionen, mit denen der Künstler auf deren Atmosphäre Einfluss nimmt: Er setzt mit vom Grundton der Oberfläche abweichenden Farben minimale Signale wie Punkte und Striche, konstruiert komplexe zeichnerische Systeme mit figurativen Anklängen, deutet kritzelnd repetitive chiffrierte Schriftzeilen an und notiert mit raschen Pinselzügen lapidare Kurzsätze wie „I am still alive“ oder „change your life“, als handle sich nicht um die Gestaltung eines Gemäldes, sondern um ein für eine Häuserwand konzipiertes Graffiti. Mit derartigen versatzartigen Zusätzen mischt sich Marc Schmitz in die verhaltene Stille des Bildgeschehens ein, indem er persönliche Spuren hinterlässt, welche über jene behutsamen chromatischen Überarbeitungen hinausgehen, die prinzipiell seine Oberflächengestaltung ausmachen. Diese ist determiniert durch einer überlegte, unprätentiöse Disposition der Farbe. Horizontal oder vertikal geführte, teilweise ineinander verlaufende oder zu optisch undurchdringlichen, soliden Massen verschmelzende Strichfolgen lassen auf die malerische Handlung

schließen, welche darauf hinzielt, die materielle Fläche in einen immateriellen Bildraum zu umzuformen.

Ein gleichmäßig-harmonischer Rhythmus der Pinselführung gliedert die koloristisch sparsame Textur; das gezielte und doch beiläufig erscheinende Einflechten kleinteiliger, aber kompositionell relevanter Details wie eine kleine, die Ganzheit des Eindrucks konterkarierende Fehlstelle, eine vorgeblich unbewusst vollzogene Abschabung oder in den Verlauf eines gesättigten Pinselzuges integrierte farblich konträre Schlieren vermitteln das Gefühl von kontrollierter Spontaneität im Kontext eines strikt rational entworfenen all-over-Gefüges. Indem er das Augenmerk auf irritierende Einzelheiten der Faktur lenkt, unterstreicht Schmitz den Einfluss eines prozesshaften, auch Unvorhergesehenes einbeziehenden Vorgehens, welches letztlich zum Resultat führt. So staut und ballt sich vom oberen Rand über das Weiß einer Leinwand geschüttetes Schwarz zunächst, um sich dann ungeordnet in schmalen, sich verjüngenden Bahnen und über die vertikale Fläche zu ergießen. Diese unterteilen den Raum in Teilabschnitte und zeigen die Bedeutung der weißen Grundierung als eigenständig wirksames Farbelement auf. Das gilt gleichfalls, wenn Schmitz sie in den vibrierenden Räumen zwischen mit breitem Strich waagrecht gezogenen dunklen Bahnen stehen lässt oder wenn sich helle Streifen an unteren Zonen behaupten, die von faserigen Rinnsalen während des Arbeitsprozesses herunter geronnener Farben rhythmisch durchtrennt, vitalisiert und in Gegensatz zu dominierenden hermetischen Zonen gebracht werden.

Durch seine Fähigkeit, nicht nur die materiellen Konditionen, sondern auch den malerischen Gestus – zumindest hypothetisch – nachvollziehbar zu machen, vereinnahmt Marc Schmitz den Betrachter als aktiven Partner, dem er Geduld und Einfühlungsvermögen aberlangt, gleichzeitig jedoch ermöglicht, ästhetische Qualitäten zu erfüllen und an seiner individuellen, aus Erfahrung und Inspiration geborenen Idee teilzuhaben, deren energetisches Potential sich physisch erfahrbar manifestiert. Er konfrontiert ihn mit einer Malerei, die von sich selbst, dem konkreten Eigenleben ihrer Ingredienzien, den Kriterien ihrer sensiblen und wandelbaren Stofflichkeit sowie ihrer Manipulierbarkeit erzählt und durch Provokation der Sinne das Wahrnehmungsfeld erweitert. Im Zusammenspiel von Kolorit, Lumineszenz und struktureller Beschaffenheit wird das Wesen eines Werkes charakterisiert und die Aussage formuliert. Informationen über die Wandelbarkeit von Farbklängen – etwa durch Patina – und eine abwägende Nuancierung der Tonalität, welche die Bildfläche atmen lässt, auch ablesbare Hinweise auf Schmitz' Planung und Realisierung des Malaktes – von der Zeitbezogenheit seiner intuitiv nachvollziehbaren Gesten beim Auftragen der Substanzen, Anlegen der Lasuren und Disposition kalter und warmer Kontraste – bündeln sich zum Wissen über das Werk selbst. Beim Versuch, sich Marc Schmitz' Arbeit anzunähern, könnte eine Bemerkung Samuel Becketts über einen von diesem geschätzten Maler, Bram van Velde, hilfreich sein: „Er behauptet. Er stellt fest. Seine Mittel haben das Besondere eines Spekulum, sie existieren nur in Zusammenhang mit ihrer Funktion. Er interessiert sich nicht genug dafür, um sie in Frage zu stellen. Er interessiert sich nur für das, was sie widerspiegeln.“



Studio in Shanghai
Peace Art Hotel, East Nanjing Lu
Shanghai 2012

A Non Linear Perspective

Rajath Alexander Suri

The conceptual artist Marc Schmitz posits within the sphere of contemporary art and unique dichotomy which oscillates between spatial vacuum, intrinsic spirituality and the dimensions of visual contexts in an experiential manner. The artist has conceived of numerous series which denote a subtle referential system attenuated to his philosophical orientation, perspective and manifestations of intimate engagements with materials which correlate his fascination with transcendental states and spiritual animism. His non-linear perspective is of key note, absence and emptiness are engaged with in the employment of materials and rather than acceptance and incorporation of sheer hazard, as may be supposed of his monochromatic oil paintings which indicate a tendency between abstract expressionism to sheer abstraction, the compositions are reasoned via a predominant intellectual latitude. The artist is concerned with dialectical subjectivity governing interpretations of “internationalism” and the caustic wake of mythologies: globalization and stereo-typological thought patterns which render analysis oblique and unintelligible are discarded as Marc attempts to diffused the predominant socio-political mores of society and defy conservative aesthetic enquiry. “To transform capitalism...” remains a missive of the artist whom, ignoring the facile dichotomy of dualistic logic and rationale imbues his creations with a spatial reasoning divested of calculation. Intuitive perception appears to be the manifest signature of this exceptional artistic Nomad.

A pivotal point of departure from reason to non-reason is central to a successful and representative analysis of the artistic path of Marc Schmitz. Non-reason and intuitive rationale have been present for centuries, if not, millennia, in diverse non-Occidental cultures: the artists’ abandon of self towards a sincere embrace of this subtle truth in a plethora of simulacra is evident and sincere. We have forgotten what has been known. Marc Schmitz attempts without conviction, depicting an impass of historicity, the frailty of the arrogance of the mind and deliberation with materials. Non-sequential, in a manner of speaking, the artist fragments preconceptions of medium in an informed and conscientious fashion. When painting, he tends towards the sincerest execution of abstraction, spontaneity, and achieves sublime monochromatic works bearing slight alphabetical/numerical codes without recognizable intentions. The variation occurs at the moment of inception. The exists no “cast” or adherence to styles which art historians or academic pedagogues insist to engender “justification” of practice and the absurdity of soluable form or mannerism.

An extenuation is observed as his spatial creations which ascend to hover above whatever passive enquirer in fact restrict the potential of trans-sensorial interpretations. The “moment” is altered, rendered acute due to the schemata of three dimensional forms being not only spatial, yet further, spiritual. The conical devices dictate that the audience engages with a vista refined to a vertical perspective. The sky and passage of cloud, the sense of a vast, unfathomable horizon which all observe with less intensity daily is brought to an intimate instance with each individuals’ examinations of his creations. The materials and colour vary, yet the intention of an analysis of unique perspective- undeniable in the visual context provided by the artist- remind of the loss of sensitivity of nature and intrinsic spiritual aspects of our existence. The movement and content of visual imagery made possible by the advent of technological inventions are curiously erased by the artist, while the monumental structures which elect them to our

collective conscious and unconscious visual experience remain intact. Visual reflex is a crucial consideration as the artist deploys a diverse vocabulary of media towards his sur- automatic and highly conscientious creations which travesty the norms of visual vocabulary, license and pattern.

Marc Schmitz investigates intuitive hierarchies and trans-cultural latitudes by way of a supple effluvium of the mind, the mind as a whole rather than psychological reasoning of subconscious/ conscious and equally facile dichotomies owing to a psycho-analytical adherence which may be ascribed to intellectual cowardice of this past centuries age of scientific advent. Reminiscent of architectural, painterly and technological schools within the parameters of post-modernist interpretation, the actual course of the artist is emphatically ambiguous and amorphic, Schmitz is a chameleon rather than a hydra when it comes to formal applications and the subversion of visual interpretation demarcates and intuitive depth which has developed from intellectual sojourns which transcend self, boundaries of self, cultural identification and the entirely human frailty of our physical and societal mechanism.



0

Blind Painting



6

Searoses

Luzern CH



8

La Suisse

Collection Concert Hall Perth WA



9
N.Y. Rain



10
The White



11
Untitled



12
Untitled



13

Untitled

Private Collection Vienna



17

Untitled

Private Collection New York



19

Fog Mind Food



20

Untitled



21

The Barn



23

Transitory Operation



24

Yang



25

Change Your Life

Private Collection Berlin



26

Japan



27

Dolgor



28

Mountain Peak



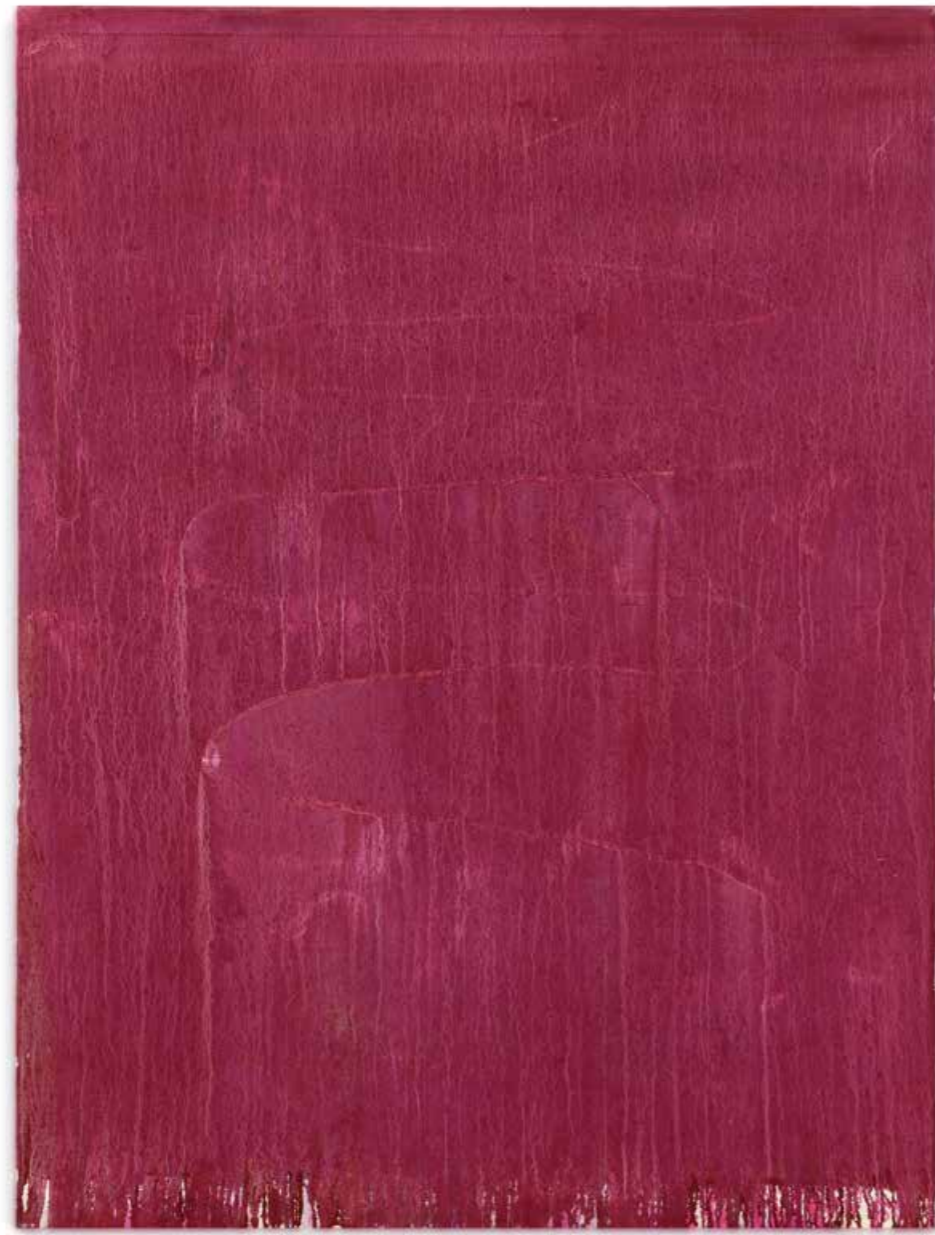
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If



31

Hamlet in China



34

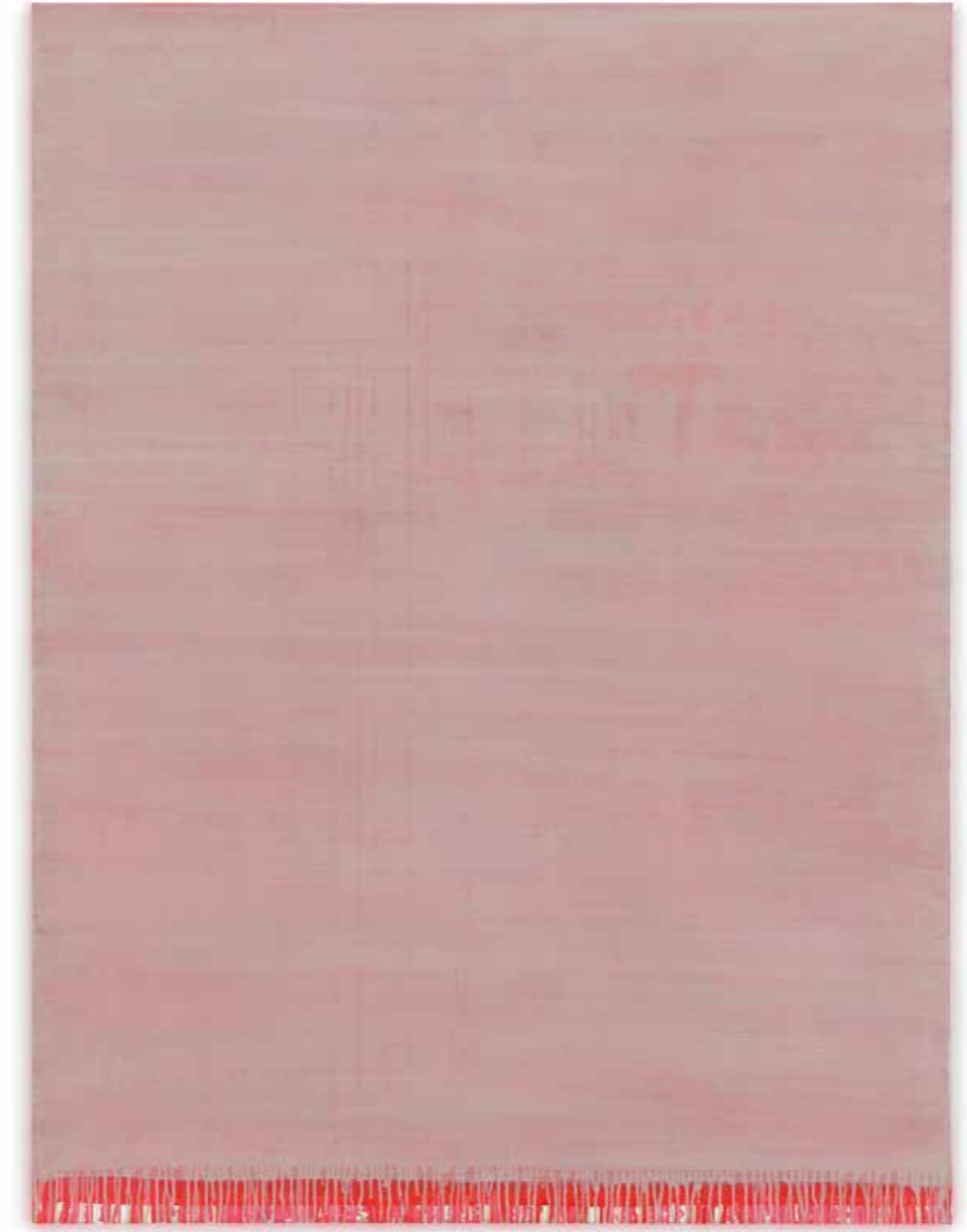
Daylight



35
Carpe Diem



37
Pale



38

Pearls under my Sleepingmask

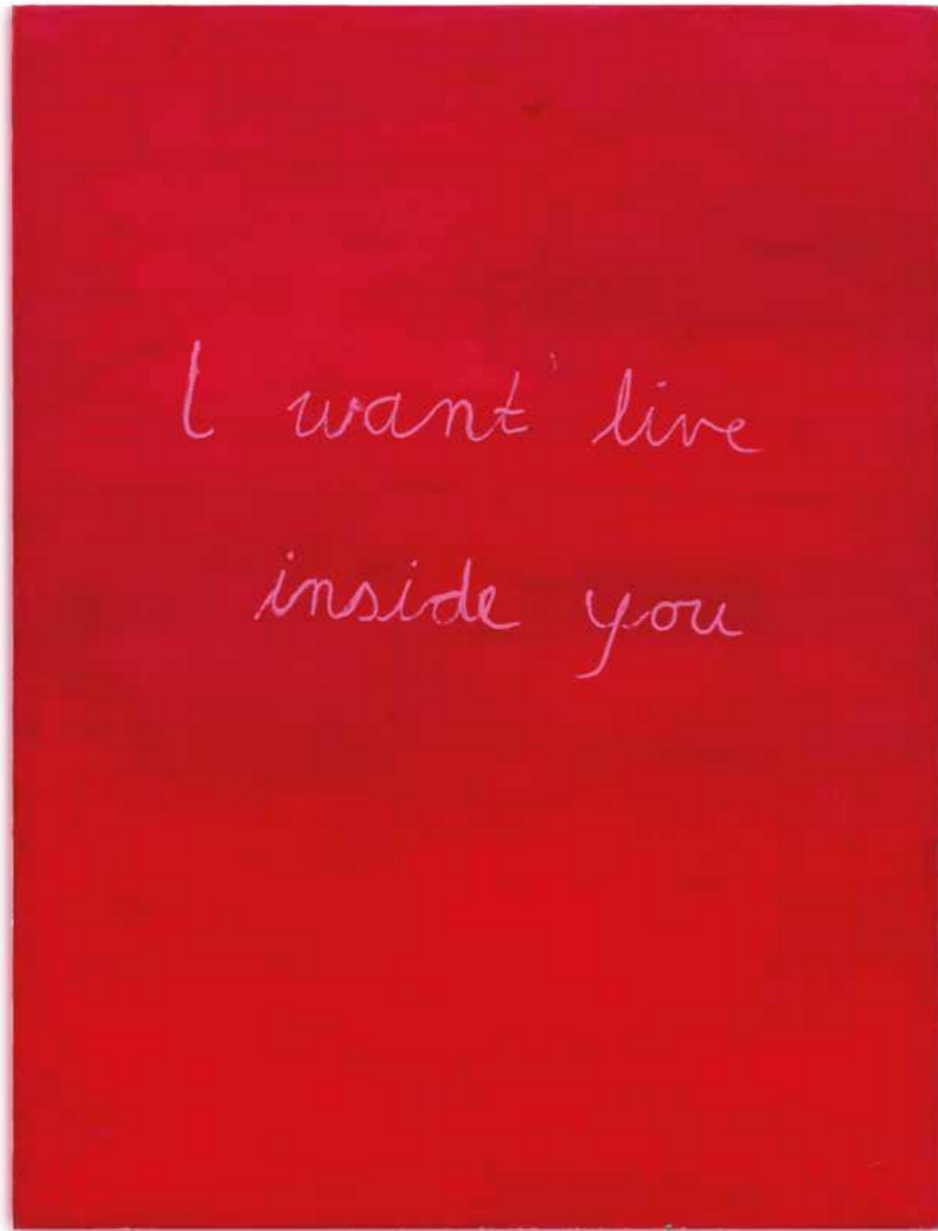


36

Harlequin



39
Ornament of Love



40
mm
Private Collection Frankfurt



42
ARE YOU GOOD



50
Blind Face - Lucky Heart



51
Inside Out



52
Colombian Curtain



53
I am Still Alive



54
ÖÖ
Joseph Beuys



55

mm

Private Collection Frankfurt

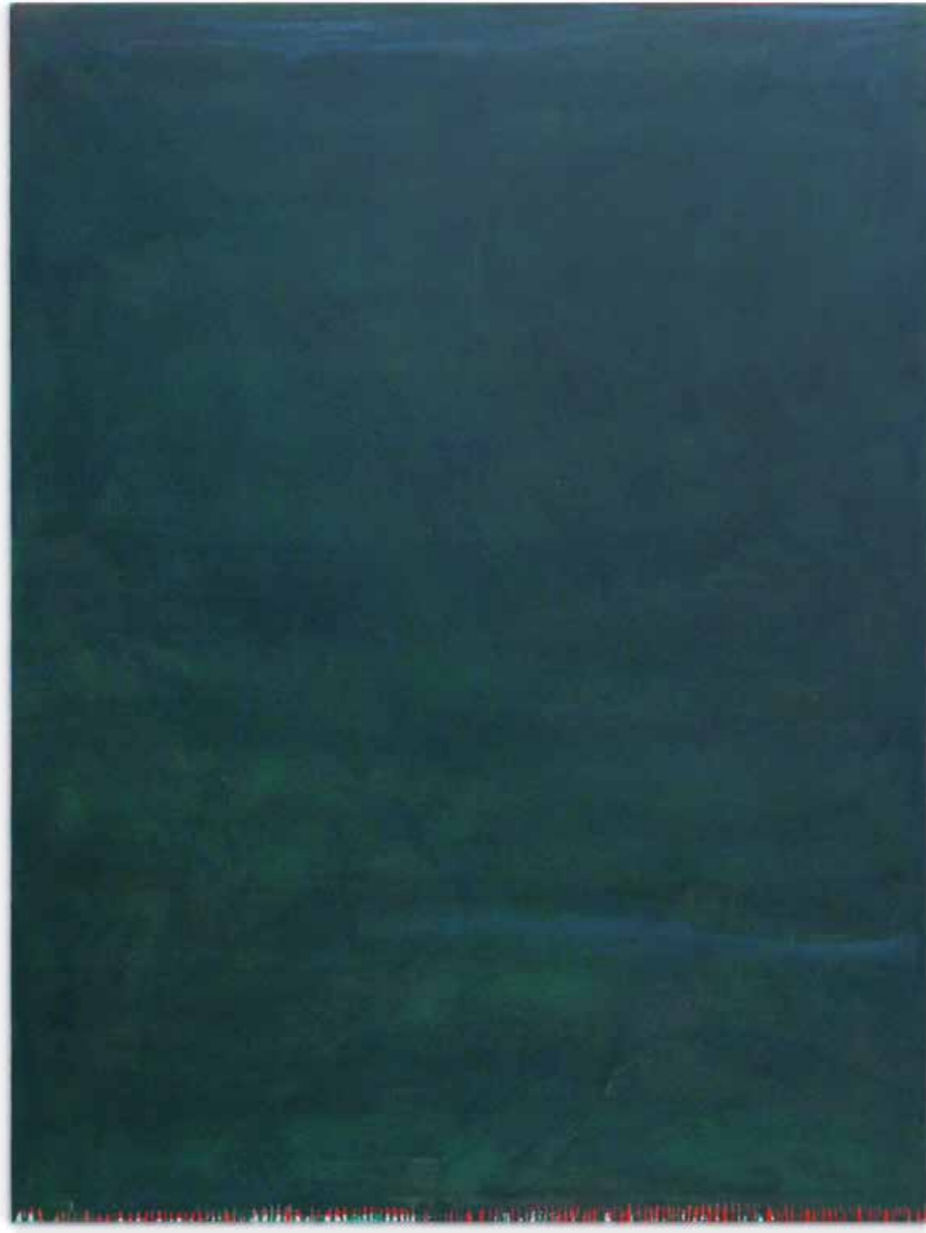


56

Girl with Yellow Sneakers



57
Untitled



65
Untitled



66

EAA - Explain Art to an Alien



67

Berlin Blau

Private Collection Osaka



68

Untitled



69

Obersalzberg - oder die letzten analogen Tage

Private Collection Munich



70

Untitled

Private Collection Italy

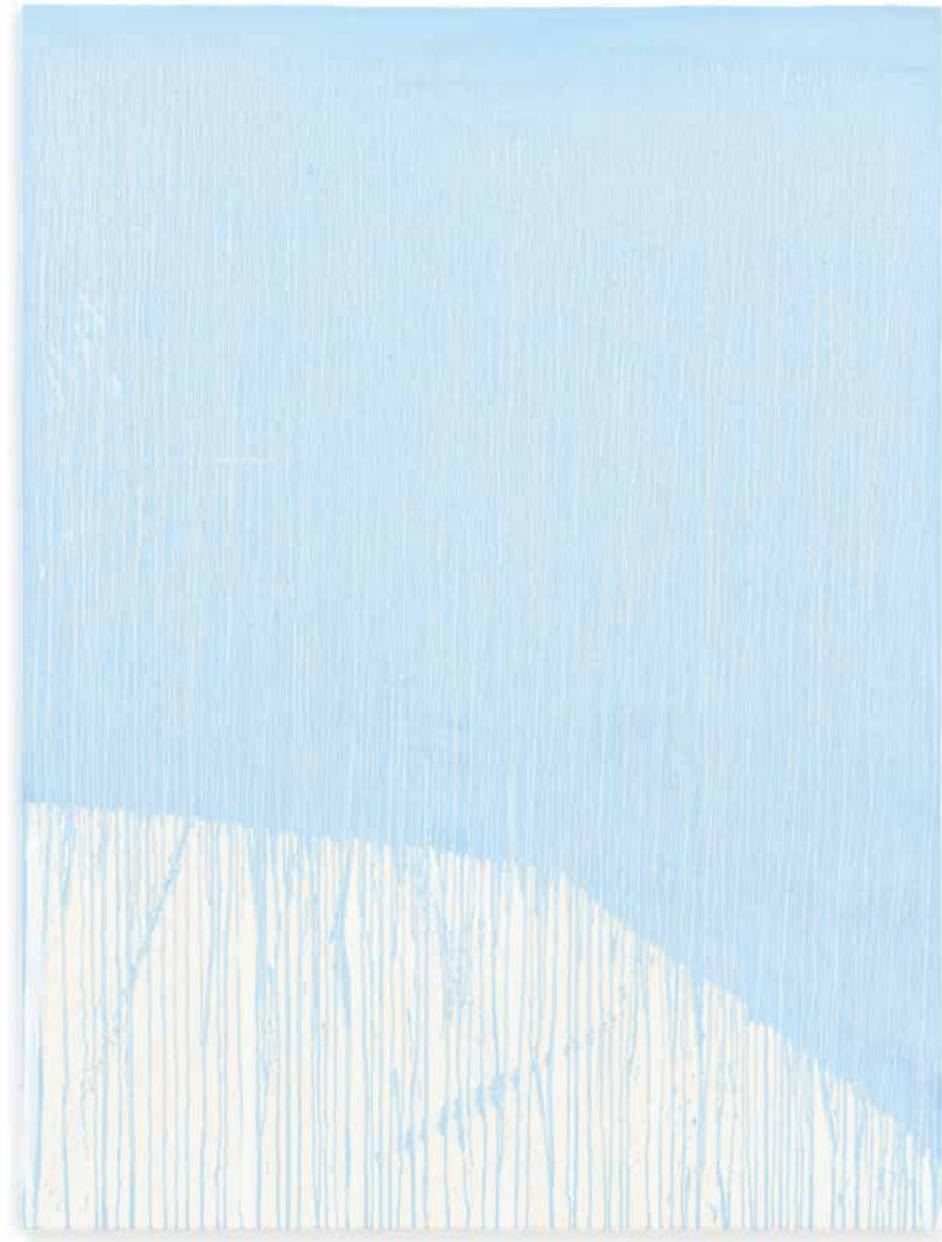


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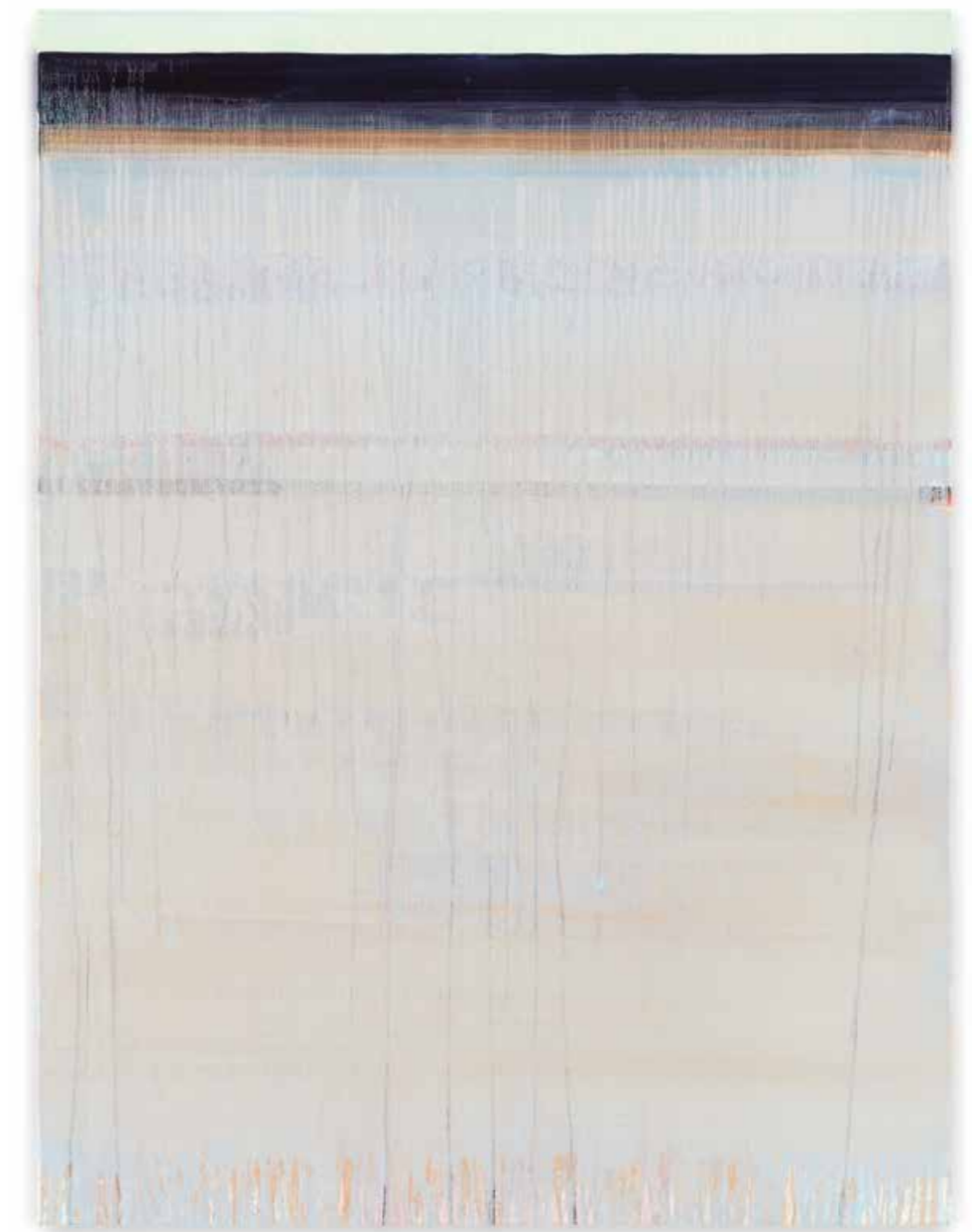
Untitled



73
Untitled



74
Maitreya



75
Tu Puoi Non



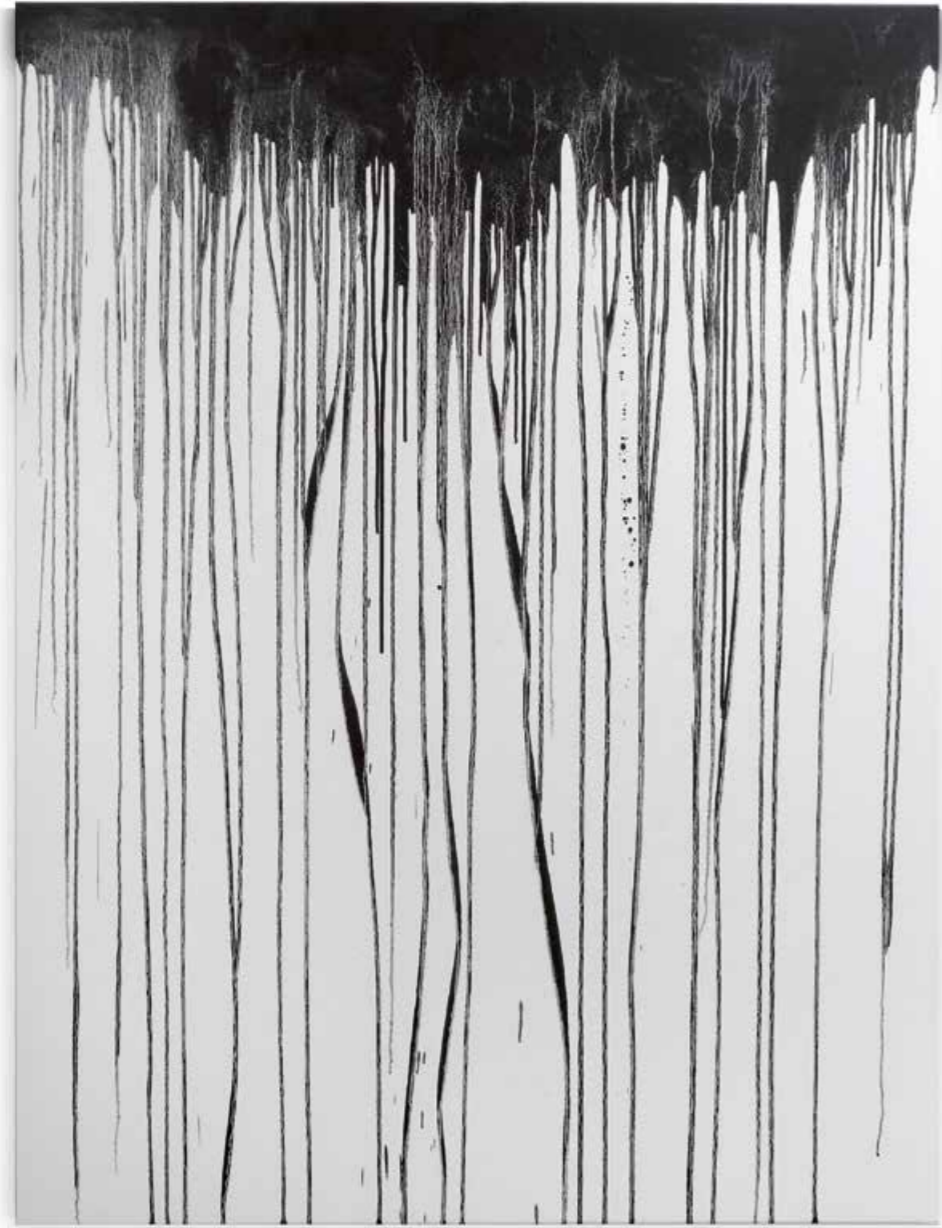
76
Sky Language



72

Bogd Khan

Private Collection Perth WA



78

УНИСЕКС



80
Untitled



82
Untitled



84

Untitled



81

Untitled



86

Untitled

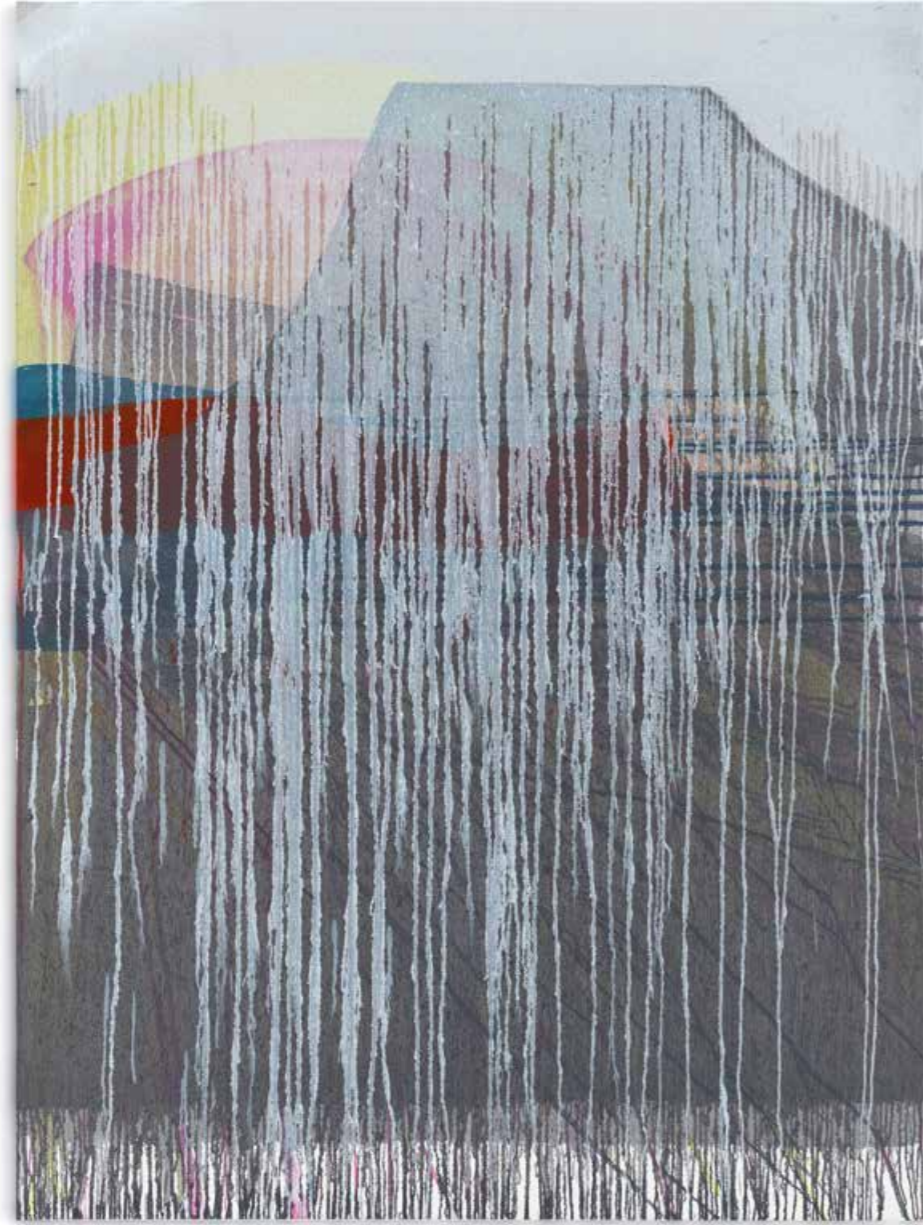


85

Untitled



88
Mon Fuji



89
Untitled
Private Collection Berlin



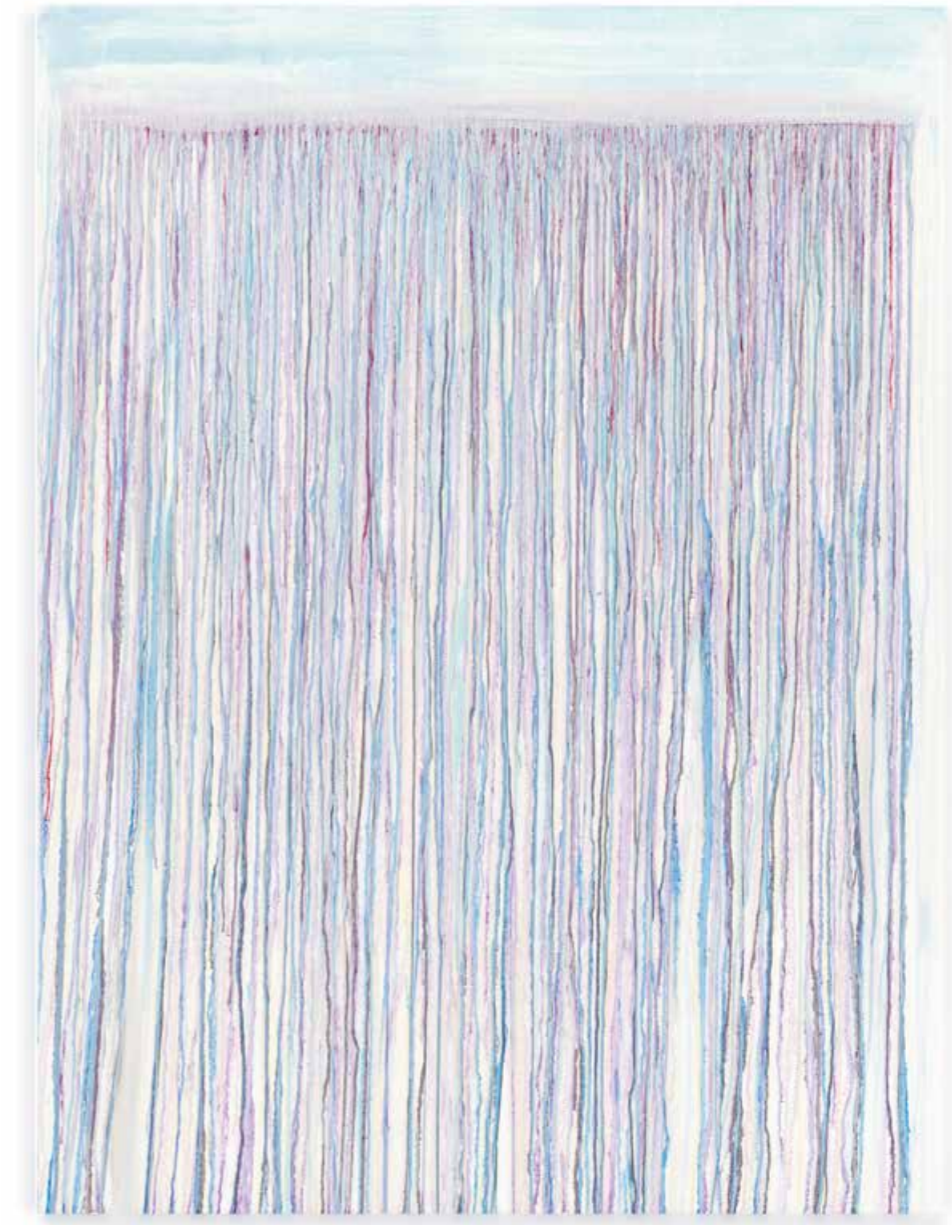
90

As Long as I see the Flying Bee
I feed me From Behind the Knee



91

Untitled



92
Indian Summer



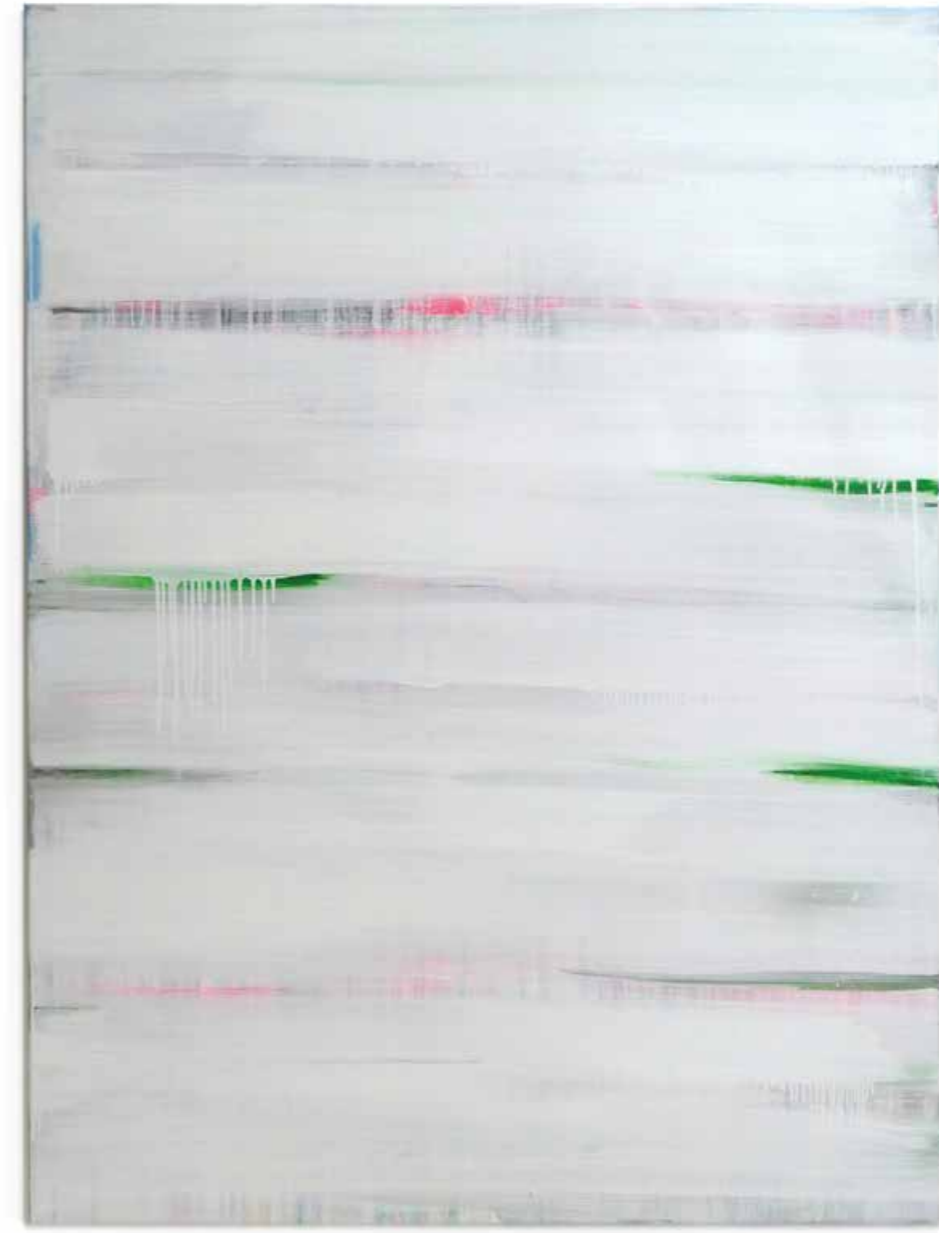
93
Bolon Yokte Kuh



94
Untitled



95
УНИСЕКС



97
CHANEL - Study



98
Shanghai
Private Collection Berlin



99

King Wen
Shanghai

Private Collection Guangzhou



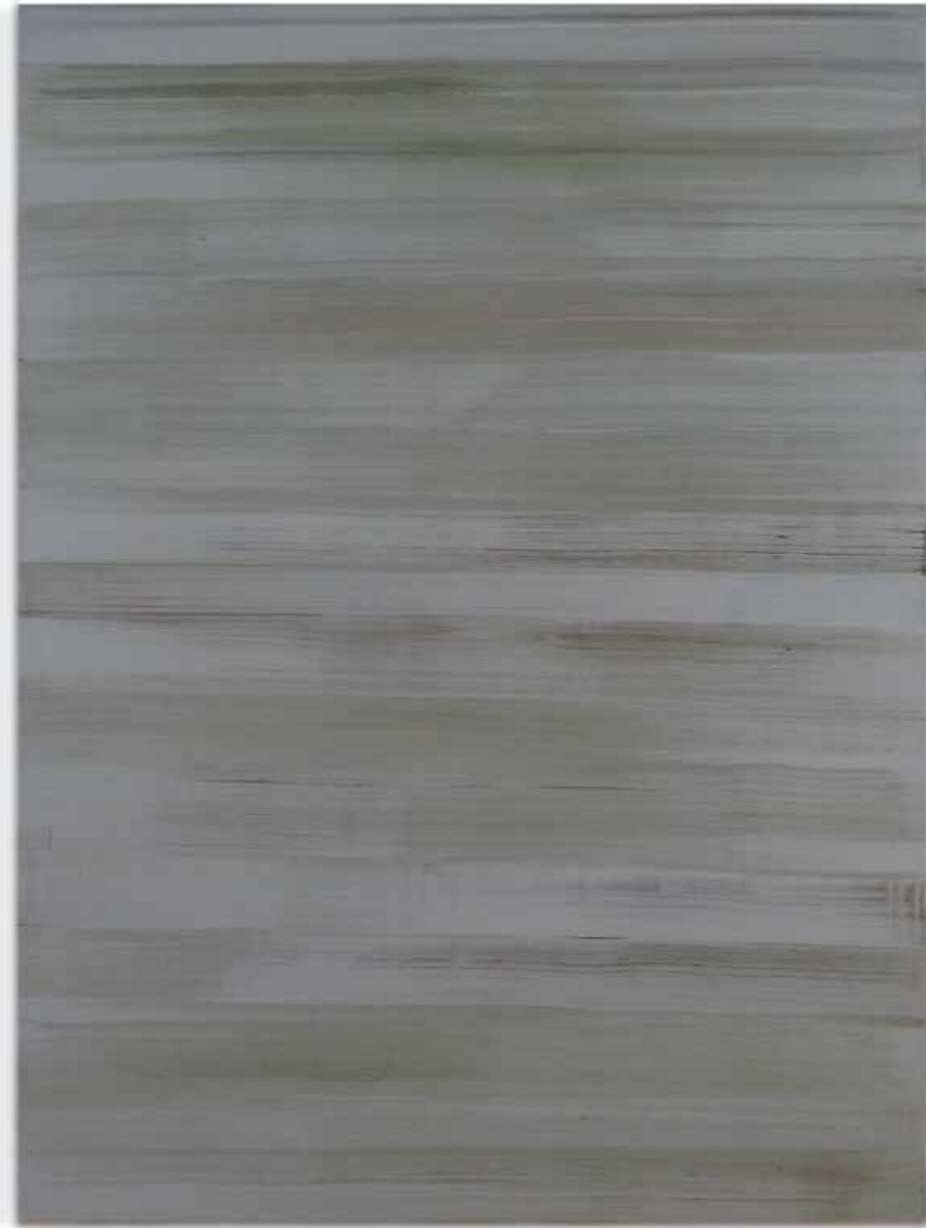
100

Pudong
Shanghai



101

Pudong
Shanghai



100

Gaddafi The Poet
Shanghai



103

Snowdrops in the Sea 1
Shanghai



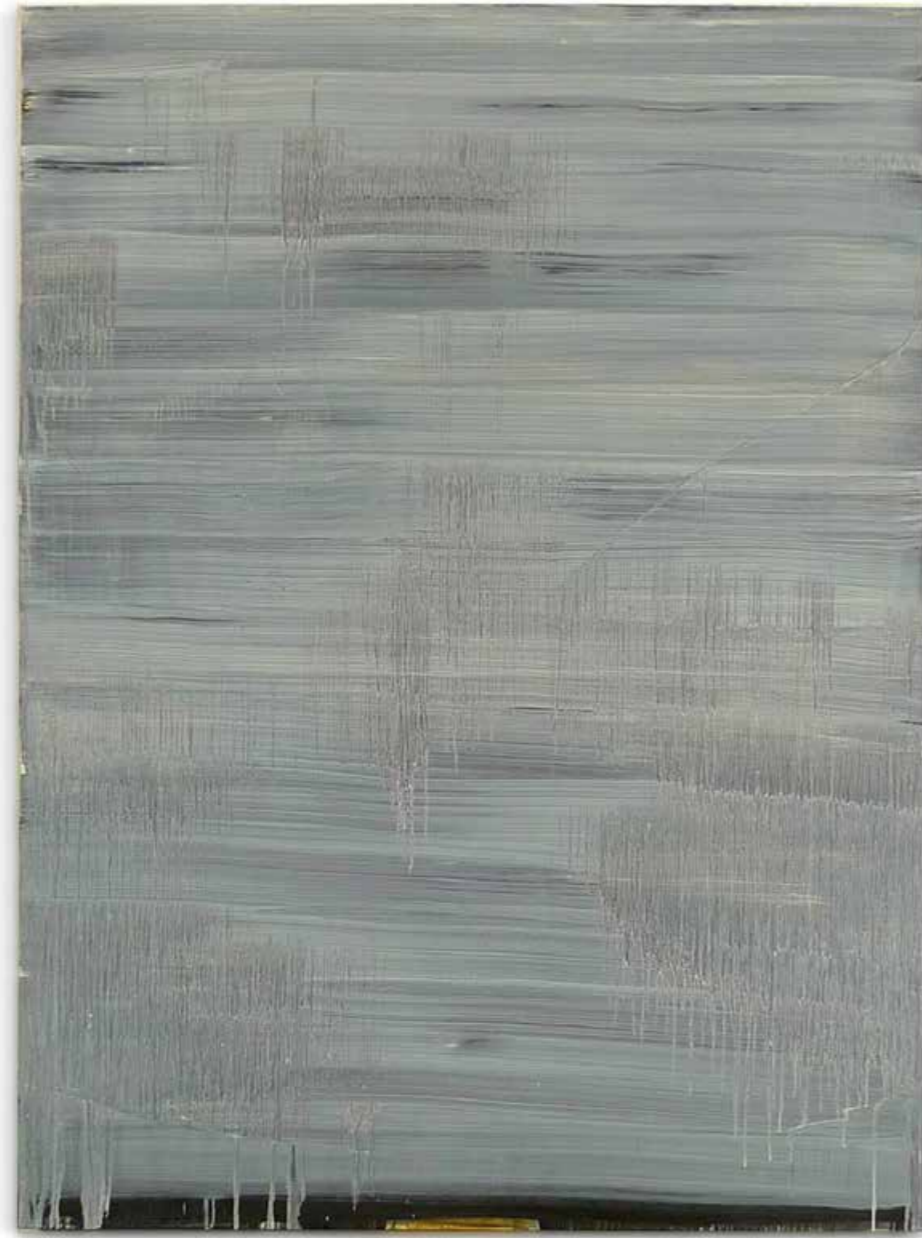
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Snowdrops in the Sea 2
Shanghai



106

Pudong
Shanghai



107

Dragon

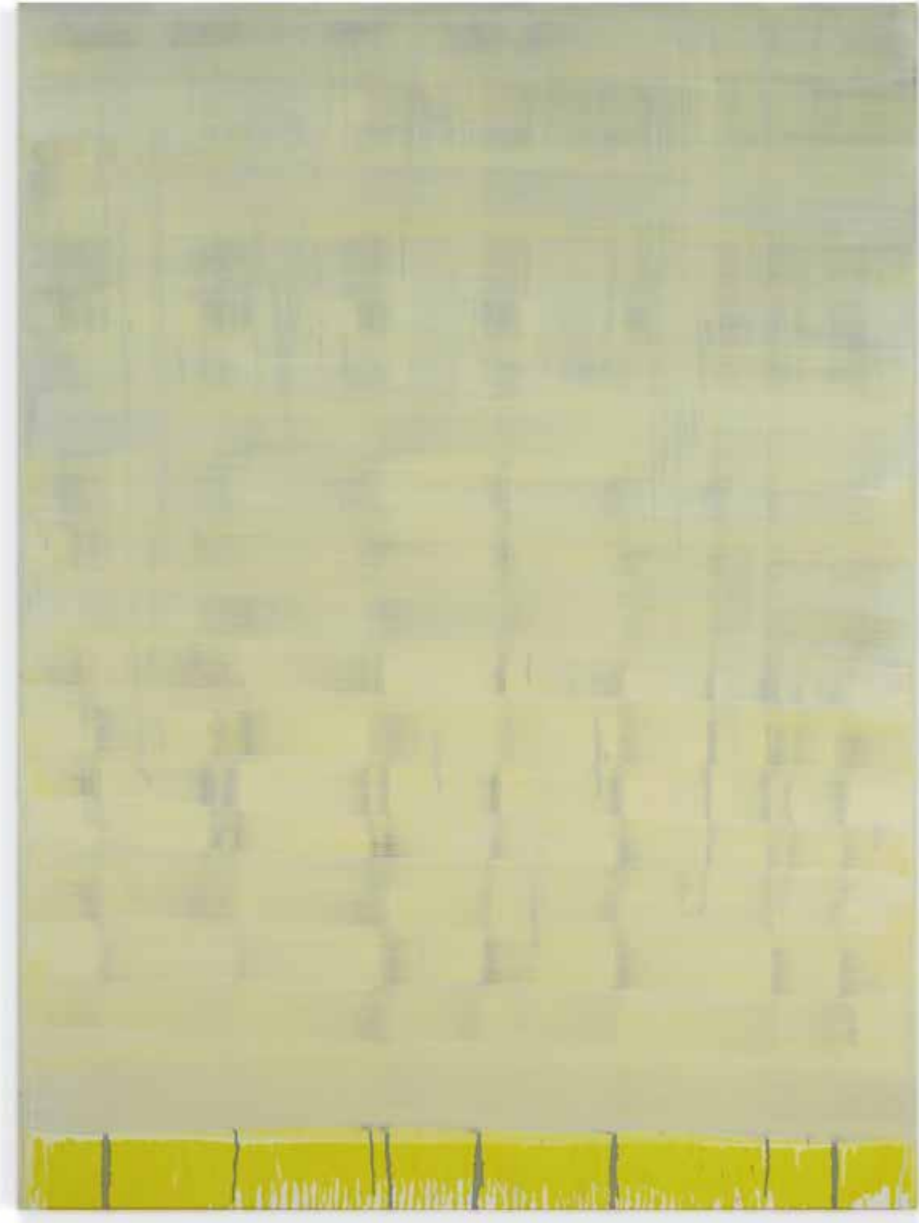
Private Collection Shanghai



108

Yellow Dragon
Shanghai

Private Collection Munich



109

Huangpu River
Shanghai

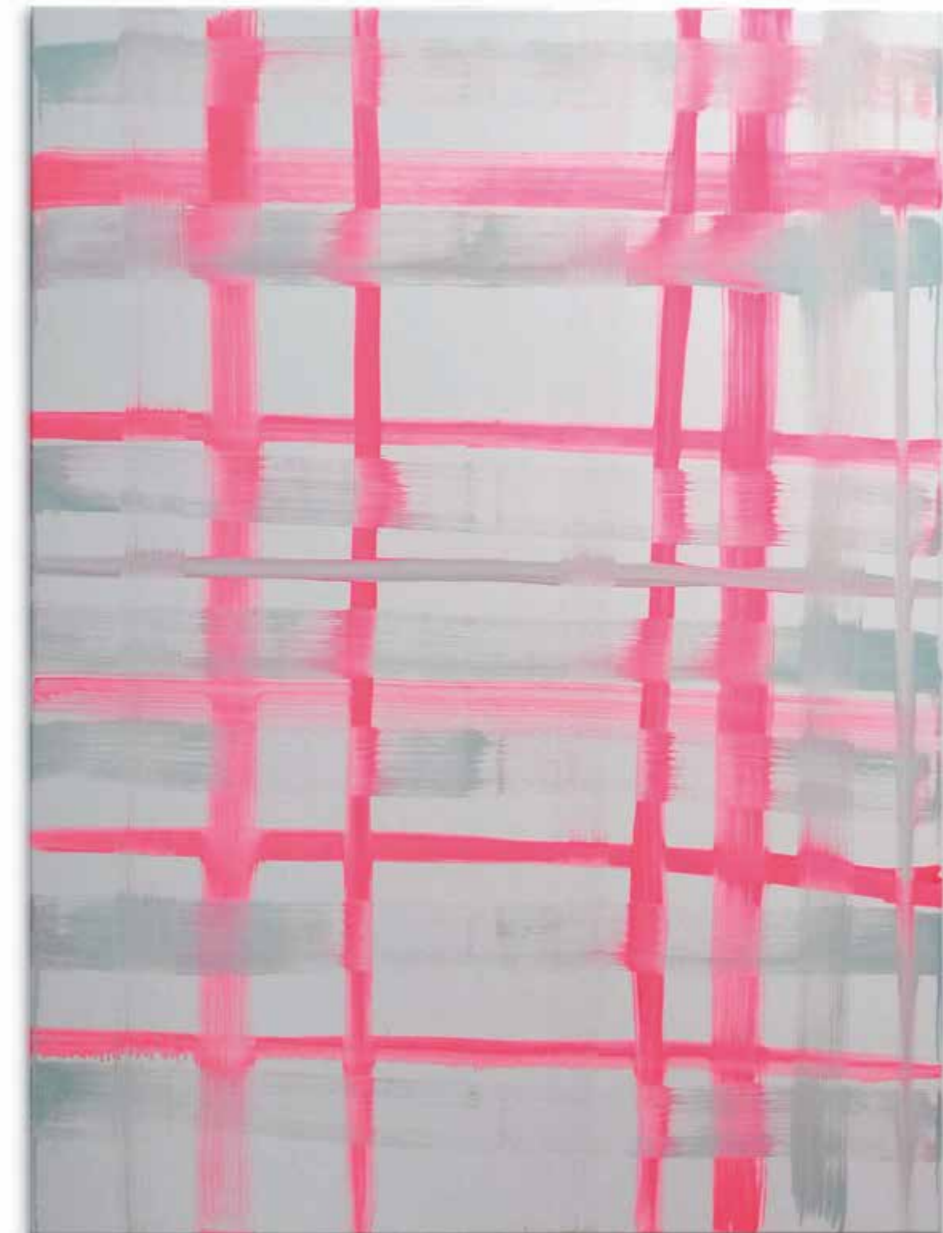
Swatch Collection Shanghai



110
УНИСЕКС



111
CHANEL N°1



112

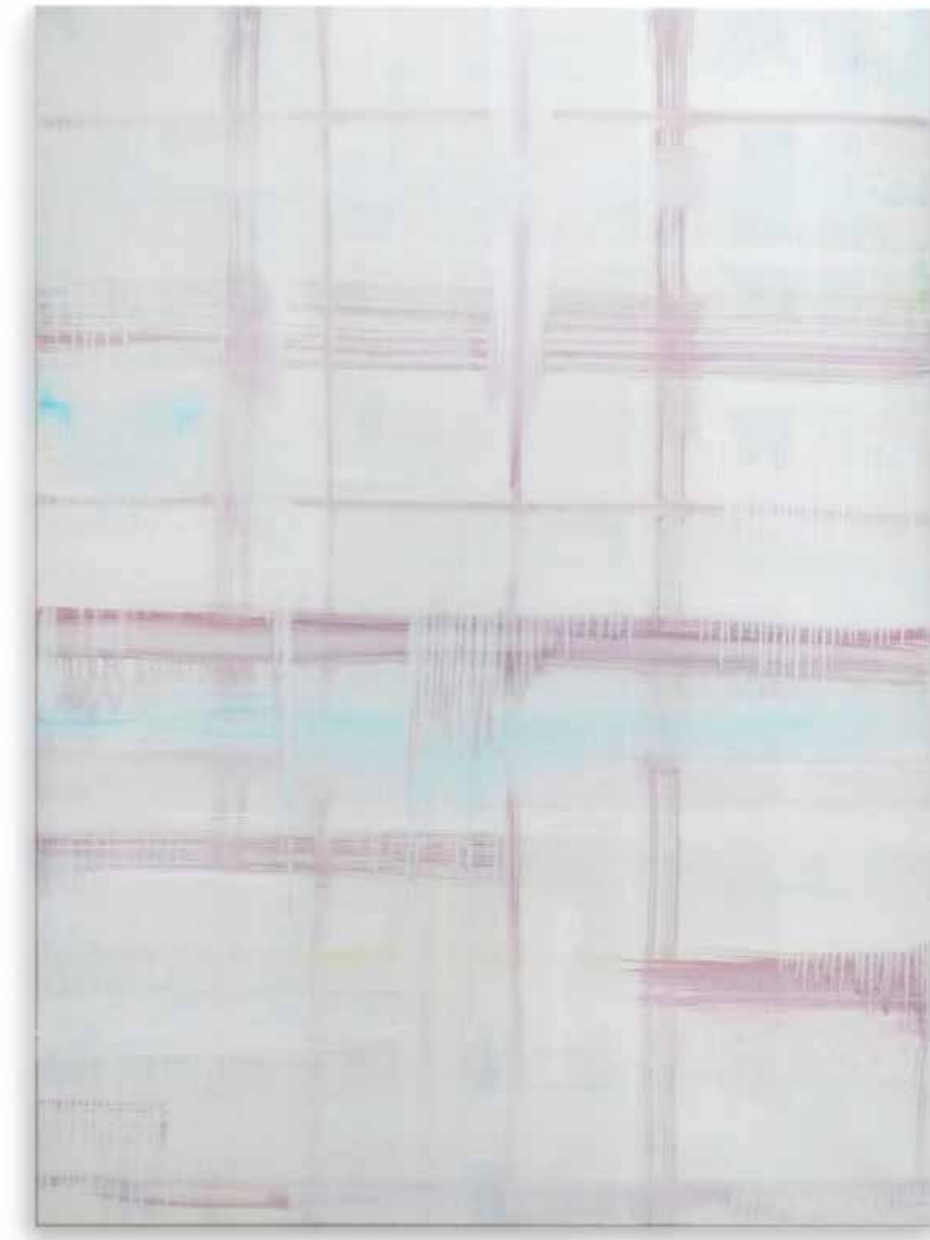
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Collection moproo Madrid



113

Design for a Cosmonaut Suit



115
Untitled



116
CHANEL N°2



117
CHANEL N° 3



118
УНИСЕКС



119
Blue Lotus



120
Van Tassel



121
Green House



122
Everything Will Be Fine,
If You Look at it for a While



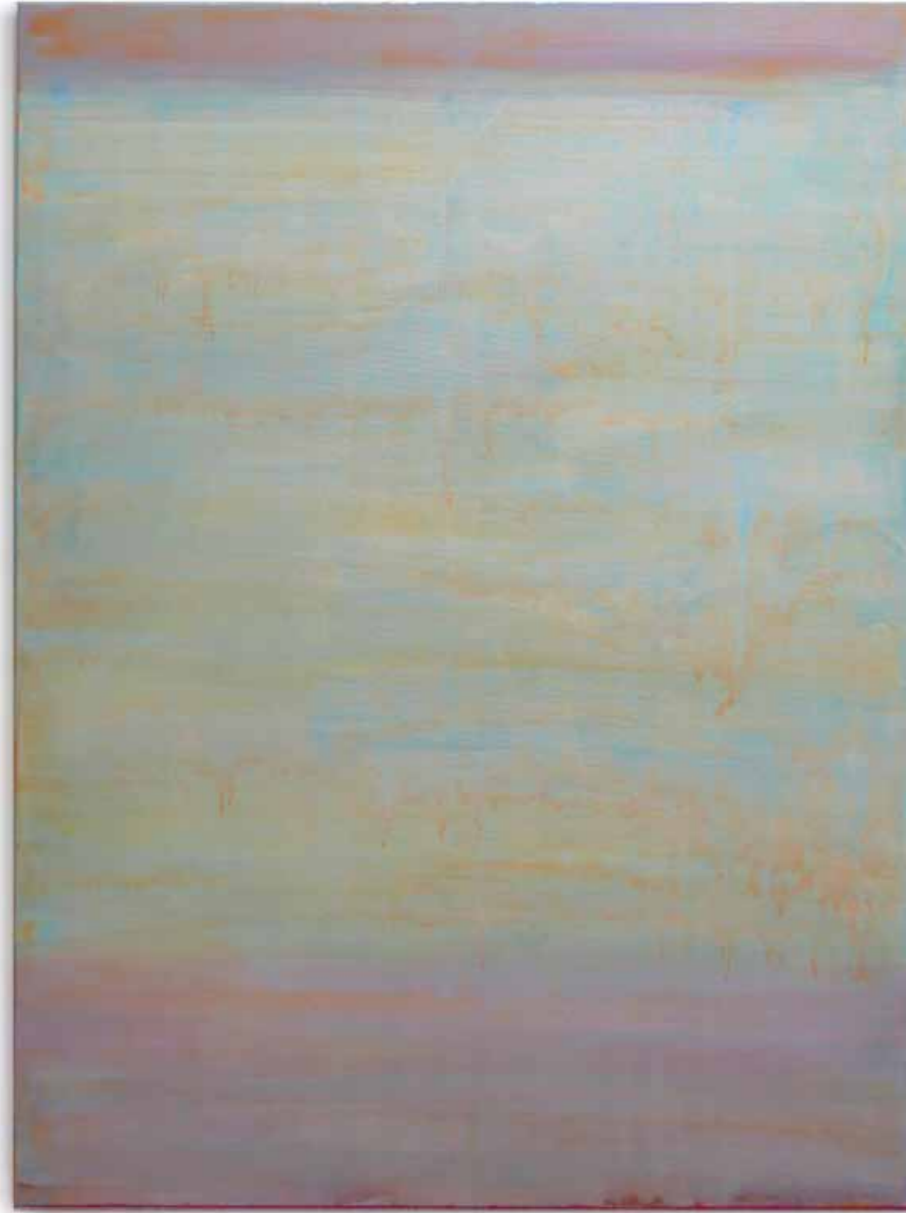
123
Chinoise



124
Ocean Eye 1



125
Ocean Eye 2



126
Никола Тесла
& Ashtar Command



127
Untitled



128
Untitled





A Perspectival Opening

Nicole Matthi

When one stands facing the paintings of Marc Schmitz one is literally in the dark at first. The eye gropes its way over the canvas in search of clues or signs. It is not just the light that the darkness absorbs but the beholder as well. Once the retina has had a chance to adjust, however, one sees that the color is richly varied. Paint has been applied in layers to form multiple glazes that give rise to a wealth of mutually coverlaying shapes. Seeming rather monochrome at first sight, the paintings reveal their depth and polychrome nature as doors to different spaces, containing glossy and pale areas. Inspired by Dantes *La Divina Commedia*, sketches of hells and heavens had been the original point of departure for the series.

Space here is less a perspectival opening as a window than a relation of the canvas to the viewer's body. The power of the paintings of the series *La Divina Commedia* relies to the process of their creation. Marc Schmitz describes the process of creation as an act similar to alchemy. The artist is playing with the energy of time mixing the colors as a transformer in the artistic process. In this works Marc Schmitz reflects upon the power of time and space in the process of creation. There is no narration, mimesis or recollection. Associative and interpretative possibilities abound. The paintings confront one with the limits of what can be verbalized, force one to capitulate, as it were, before the language-transcending phenomenon of the picture. And Marc Schmitz paintings are not in the least self-referential. The issue of presence and representation in painting becomes the issue of the world and reality itself and of their readability. One seeks the image, and it stares back. It leaves one alone with one's longing for (in)sight, clarity, explication, causality, and the knowledge of the impossibility of not interpreting.



Structure of the Congealed Time

Marc Schmitz

Why do work in series at all? Does the individual moment appear as too insignificant (?) Does the singularity become lost in the overly ordered set of rules, or does the potential borrowed from time simply appear too great to be forced within something individual? Regardless of the fact that it is simply more comfortable not to question each step while walking, series, cycles and world models exert a fascination of distinct worlds upon me. A world may open within a moment, but rarely does it exhaust itself. Idealistic philosophy would claim that there can be no binding world regardless, yet rather that it is divided into infinite individual worlds, and that the one world is currently, in the current vernacular, fake1). Yet of course the world is always the "other", and I was often asked by these same others as to why and again I could produce such different works and styles, as if I lacked solidity of character. At that time I was still painting realistically and each individual work emerged with its own style, which I actually considered as sheer creativity and , following the 80's, which has been a standard for multidisciplinary practice since then.

Revelation began with the self-representation of a painting, it was a mirror, or a door, the form had to correspond to the upright posture of painting, the effect it ignited, void of narrative, was tremendous. Even if there was no story to relate nor nature to depict, the abstract remained of course not empty. It binds emotions, and these can be represented in different layers. Hence, I was only interested in the possibility of Dante's division into heaven and hells, and I saw a few of Botticelli's graphics on the Commedia, and it proved the opposite of what I had in mind, upon greater reflection of his preferred model, Simonetta, and other figurative models 2)

The work on the "Divinas" began in Lucerne (Switzerland). I had a small roof top studio at the time with a view of Mount Pilatus, I had materials sent from Berlin, and I used _ lots of turpentine, so that I always had to leave the studio quickly after painting, and painting had to be quick. And I came back and would be thrilled. I had created something that kept various options open, and I no longer painted alone; chance and gravity had taken part as actors overnight. The evaporation and flowing of paint and turpentine had become part of the work process, a colleague told me that the drying time was also "working time".

I have always been interested in beholding. An indifferent view that allows knowledge. It's about time. Just time. And my paintings were always about time - only. Compositions step back in favor of fine structures. And the layers fit on top of one another, like aging of maturity. The process-oriented serial then also enables work to be carried out in different stages, while always conscious of the presence of time, with a secure feeling upon the completion of a painting. As a rule, it is not the beautiful muse that drives you, but the unfinished, the struggle with what has been created, the constant challenge that when you paint over almost everything is lost in order to create something anew. This courage, this conflict led the work for years, for a few decades, and so I was always able to return to the Divinas, to resume work in different countries, in Korea, or in China, and of course, in Berlin. This book represents a preliminary interim report on this work: an overview, not a balance sheet.

Eden ,
Solo Exhibition
Galerie Kai Hilgemann Berlin 2011





(above)
Studio in Gongju, South-Korea, 2009

(on the right)
Studio Berlin, Kreuzberg 2010



Struktur der geronnenenen Zeit

Marc Schmitz

Warum überhaupt in Serien arbeiten? Erscheint der einzelne Moment zu unbedeutend (?) verliert sich das Singuläre im allzu geordneten Regelwerk, oder erscheint das von der Zeit geliehene Potenzial einfach zu gewaltig, als dass es sich in etwas einzelnes zwingen ließe? Unabhängig davon, dass es einfach komfortabler ist nicht jeden Schritt beim Gehen zu hinterfragen, üben Serien, Zyklen und Weltmodelle auf mich die Faszination eigener Welten aus. Eine Welt kann sich im Moment eröffnen, selten aber erschöpft sie sich darin. Die idealistische Philosophie würde behaupten, dass es ohnehin keine verbindliche Welt geben kann, sie sich vielmehr in unendliche Einzelwelten aufteilt, und damit die Welt aktuell gesprochen fake wäre¹. Aber natürlich sind die Welt immer die anderen, und von diesen anderen wurde ich früher oft gefragt, warum und wieso ich so verschiedene Arbeiten und Stile produzieren könne, so als ermangele es mir an Charakter. Zu dieser Zeit malte ich noch realistisch und jedes einzelne Werk kam mit seinem eigenen Stil, was ich selbst eigentlich als Kreativität betrachtete, und was seit den 80'er Jahren ja ein Standard ist (multidisziplinär) zu arbeiten.

Die Offenbarung begann mit der Selbstrepräsentation eines Gemäldes; es war ein Spiegel, oder eine Tür. Die Form musste der aufrechten Haltung des Malens entsprechen, die Wirkung die es ohne Narrative entfachte war enorm. Wenn es auch keine Geschichte zu erzählen, oder Natur abzubilden gab, das abstrakte war nicht leer. Es bindet Emotionen, und diese können in verschiedenen Schichten abgebildet werden. So interessierte mich die Einteilung in Himmel und Höllen von Dante nur in ihrer Möglichkeit, und ich sah damals die grafischen Illustrationen Botticellis der Commedia und es war glatt das Gegenteil von dem was mir vorschwebte, sondern eher Ansichten seines bevorzugten Modells Simonetta².

Die Arbeit an den „Divinas“ begann in Luzern, ich hatte ein kleines Dachatelier mit Blick auf den Pilatus, ließ mir Material aus Berlin schicken, und verbrauchte Ummengen von Terpentin, so dass ich das Atelier immer schnell nach dem Malen verlassen musste, und das malen musste schnell gehen. Ich kam wieder und war begeistert. Ich hatte etwas geschaffen, das verschiedene Optionen offen hielt, und ich malte nicht mehr allein, der Zufall und die Schwerkraft hatten sich über Nacht als Akteure beteiligt. Die Verdunstung und das Verfließen von Farbe und Terpentin waren Teil des Arbeitsprozesses geworden, und auch die Trocknungszeit „Arbeitszeit“.

Mich interessiert immer das Schauen. Ein gleichmütiges Betrachten, dass Erkenntnis zulässt. Es geht dabei um Zeit. Nur Zeit. Kompositionen treten zurück zugunsten feiner Strukturen. Und die Schichten fügen sich übereinander, wie Alterungen der Reife. Das prozesshafte (serielle) ermöglicht dann auch Arbeiten an verschiedenen Stadien aufzunehmen, aber immer bewußt über die Zeitvergegenwärtigung, mit dem sicheren Gefühl wann ein Gemälde fertig ist. In der Regel ist es nicht die schöne Muse die antreibt, sondern das unvollendete, das Hadern mit dem Geschaffenen, die ständige Herausforderung, dass beim Übermalen auch fast alles verloren geht, um damit etwas neues Gestalt werden zu lassen. Dieser Mut, diese Auseinandersetzung befeuert die Arbeit über Jahre, bei einigen Bildern Jahrzehnte, und so konnte ich immer zurückkehren zu den Divinas, die Arbeit in verschiedenen Ländern wieder aufnehmen, in Korea, oder in China, und natürlich in Berlin. Dies Buch stellt einen vorläufigen Zwischenbericht über diese Serie dar, ein Überblick, keine Bilanz.

1. Markus Gabriel Friktionen, Surkamp 2020 ISBN: 978-3-518-58748-5
2. Lippmann, F. (1896). Drawings by Sandro Botticelli for Dante's Divina Commedia, 1481

SPACES (solo exhibition)

Paintings: La Divina Commedia
all 130 x 170 cm / oil on canvas

Spaces N° 2
270 x 460 cm wood / fabric

Galerie Kai Hilgemann, Berlin 2006



Register

N°	TITLE	VENUE / EXHIBITED AT	COLLECTOR	YEAR
# 0	Blind Painting			
# 1	Untitled		Collection Frankfurt	1992
# 2	Untitled		Collection Amman, Zürich	1993
# 3	Untitled			1993
# 4	Untitled		Collection Amman, Zürich	1993
# 5	Untitled			1993
# 6	See-Roses			1993
# 7	Untitled			1994
# 8	Suisse	Gal. Hilgemann Berlin	Concert Hall Perth W.A.	1994
# 9	N.Y.	Gal. Hilgemann Berlin		2005
# 10	The White/ Never Mind	Gal. Hilgemann Berlin		2006
# 11	Untitled			2006
# 12	Untitled	Pfizer Berlin (Sept 09 – Sept 10)		2006
# 13	Untitled	Concert Hall Perth 2010		2006
# 14	Untitled	Gal. Berlin Baku 2009	Collection N.Y.	2006
# 15	Sun			2006
# 16	Untitled			2006
# 17	Untitled			2006
# 18	Untitled			2006
# 19	Fog Mind Food	Pfizer Berlin, Potsdamer Platz 2010		2006
# 20	Untitled	Gal. Hilgemann Berlin 2006 / Gal. Berlin Baku 2009 /		2006
# 21	The Barn	Concert Hall Perth 2010		2006
# 22	Untitled	Concert Hall Perth 2010		2006
# 23	Transitory Operation			2006
# 24	The Yang	Konrad Adenauer-Stiftung 2006		2006
# 25	Change Your Life		Collection, Berlin	2006
# 26	Japan			2006
# 27	Dolgor	Pfizer Berlin (Sept 09 – Sept 10)		2006
# 28	Mountain Peak			2006
# 29	Home			2007
# 30	Epiktet		Collection, Berlin	2007
# 31	Hamlet in China			2007
# 32	IF - former Bus 222	Gal. Berlin Baku 2009		2007
# 33	Late Spring in Summer			2007
# 34	Daylight			2007
# 35	Harlekin			2007
# 36	Carpe Diem	Concert Hall Perth 2010		2007
# 37	Pale	Gal.Seitz: Räume Karfffelder /Concert Hall Perth 2010		2007
# 38	Pearls under my Sleeping Mask			2007
# 39	Ornament of Love			2008
# 40	mum		Collection Frankfurt	2008
# 41	Untitled	Gal. Ulf Wetzka.2009 / Concert Hall Perth 2010 /		2008
# 42	Are You Good	Galerie Alexandra Saheb 2010		2008
# 43-48	lost			2008
# 49	Diamonds			2009
# 50	Blind Face Lucky Heart	open studio.2009/ Concert Hall Perth 2010 /		2009
		Gal. Berlin Baku 2009		2009
# 51	Inside Out	Concert Hall Perth 2010		2009
# 52	Colombian Curtain			2009
# 53	Alive	Concert Hall Perth 2010		2009
# 54	ÖÖ			2009
# 55	mm	Gal. Berlin Baku 2009		2009
# 56	Girl with Yellow Sneakers	6. Berliner Kunstsalon Gal. Ulf Wetzka /		2009
		2009 Gal. Berlin Baku 2009		2009
# 57	Untitled			2009
# 58	Untitled			2009
# 59	Untitled			2009
# 60	Last Duty	YATOO Korea Museum Gongju 2009 #60 - #64		2009
# 61	Blue			2009
# 62	LEEUM	Gal. Ulf Wetzka, Kaiserdamm 2010	Collection Berlin	2009
# 63	SKY			2009
# 64	Earth		Collection Seoul	2009

N°	TITLE	VENUE / EXHIBITED AT	COLLECTOR	YEAR
# 65	Untitled	Concert Hall Perth 2010		2010
# 66	EAA explain Art to an Alien	Concert Hall Perth 2010		2010
# 67	Berlin Blau 1	Concert Hall Perth 2010	Collection (unknown) Perth W.A	2010
# 68	Untitled	Concert Hall Perth 2010		2010
# 69	Obersalzberg	Madrid Mopproo 2013	Collection Munich	2010
# 70	Berlin Blau 2	Concert Hall Perth 2010	Collection Italy	2010
# 71	Grey	Concert Hall Perth 2010		2010
# 72	Bogdo Khan 8 th	Concert Hall Perth 2010	Collection (unknown) Perth W.A.	2010
# 73	Untitled	Gal. Hilgemann Berlin, EDEN 2011		2010
# 74	Maitreya	Concert Hall Perth 2010 / Gal. am Damm Dresden 2012		2010
# 75	Tu Puoi Non			2011
# 76	Sky Language	Gal. am Damm Dresden 2012 / Gal. Seitz Berlin 2013		2011
# 77	Zwischen Aktau und Urumqui			2011
# 78	VHICEKC	Concert Hall Perth 2010		2011
# 79	ne pas existe			2011
# 80	Untitled	Gal. Hilgemann Berlin, EDEN 2011		2011
# 81	Untitled	Gal. Hilgemann Berlin, EDEN 2011		2011
# 82	Untitled	Gal. Hilgemann Berlin, EDEN 2011		2011
# 83	Strahlung			2011
# 84	Untitled			2011
# 85	Untitled			2011
# 86	Schule der Singularisten, 1.Lekton			2011
# 87	Schweine fangen auf spanisch			2011
# 88	Untitled	Gal. am Damm Dresden 2012		2011
# 89	Untitled	Gal. am Damm Dresden / Gal. Seitz Berlin 2013	Collection, Berlin	2011
# 90	As long I See the Flying Bees..	Gal. am Damm Dresden 2012		2011
# 91	Seraphis Bey			2012
# 92	Egyptian			2012
# 93	Bolon Yokte Kuh	Gal. am Damm Dresden 2012		2012
# 94	Australian Open			2012
# 95	Bei den !Khung 1	Gal. Seitz 2013		2012
# 96	Bei den !Khung 2	Gal. Seitz 2013		2012
# 97	CHANEL - Studie			2012
# 98	Hell grün weiß/ biju	Shanghai Gal. Mopproo (M50) 2013	Collection, Berlin	2012
# 99	King Wen is Hiding the Dragon	Hongqiao Contemporary Art Museum 2012 /		2012
		Duolun Museum of Modern Art 2013 / Shanghai		2012
# 100	Gadaffi The Poet	Shanghai Gal. Mopproo (M50) 2013		2012
# 101	Pudong	Shanghai Gal. Mopproo (M50) 2013		2012
# 102	Pudong	Shanghai Gal. Mopproo (M50) 2013		2012
# 103	Snowdrops in the Sea 1	Shanghai Gal. Mopproo (M50) 2013		2012
# 104	Snowdrops in the Sea 1	Shanghai Gal. Mopproo (M50) 2013		2012
# 105	Untitled	Shanghai Gal. Mopproo (M50) 2013		2012
# 106	Pudong	Shanghai Gal. Mopproo (M50) 2013		2012
# 107	Dragon / Vor der Vollendung	Shanghai Gal. Mopproo (M50) 2013		2012
# 108	Yellow Dragon	Gal. Seitz 2013 / Shanghai Berlin 2013	Collection Munich	2012
# 109	Traces/ Huangpu River	Shanghai Peace Art Hotel	Collection Swatch, Shanghai	2012
# 110	VHICEKC	Gal. Ulf Wetzka.2009 / Concert Hall Perth 2010 /		2013
# 111	CHANEL N°1	Galerie Alexandra Saheb 2010		2013
# 112	Untitled			2013
# 113	Design for a Cosmonaut Suit			2014
# 115	Untitled			2014
# 116	CHANEL N°2			2014
# 117	CHANEL N°3	Madrid Mopproo 2013 (ARCO)		2014
# 118	VHICEKC			2014
# 119	The Blue Lotus			2015
# 120	Van Tassel			2016
# 121	Green House			2017
# 122	Everything Will Be Fine, If You Look			2018
	at it for a While			2019
# 123	Chinoise			2019
# 124	Ocean Eye 1			2019
# 125	Ocean Eye 2			2019
# 126	Никола Тесла & Ashtar Command			2019
# 127	Untitled			2019
# 128	Untitled			2020

Selected Exhibitions 1994-2020

- 2020
 - Entre 4 Yeux - M68 Berlin, Germany
 - Numthong Art Space, Bangkok, Thailand
 - Silent Symphony, Art 23 contemporary, Guangzhou, China (double)
- 2019
 - Spaces for Open Minds, Sea World Art Center, Shenzhen, China
- 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
 - The genesis of an image, Ding Shun Art Museum, Fujian, China (solo)
 - Arosita Gallery, Sofia, Bulgaria, (solo)
- 2017
 - Double Edge, Folkestone Triennial, UK
 - KINOSHO KIKAKU contemporary, Ginza, Tokyo, Japan (solo)
 - 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
 - Tianjin Art Museum, China
 - 4th Land Art Mongolia Biennial, Mongolia
 - 3rd Int. Biennial of Public Art, Cali, Colombia
- 2015
 - TEDA Contemporary Art Museum, Tianjin, China (solo)
 - 56th Venice Biennial, Palazzo Zorzi, Venice, Italy
 - Galerie Seitz & Partner, Berlin, Germany (solo)
 - TRIO Bienal, Rio de Janeiro, Brasil
 - Nakanojo Biennale, Japan
 - Ghetto Biennial, Port au Prince, Haiti

- 2014
 - Goethe Institute, Hong Kong, China (solo)
 - Faces & Traces, Art Peace Hotel, Shanghai, China
 - 3rd Land Art Mongolia Biennial, Ulaanbaatar, Mongolia
 - Galerie Seitz & Partner, Berlin, Germany
- 2013
 - Moproo Gallery, Shanghai (solo)
 - 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 (solo)
 - 2nd Land Art Mongolia, National Mongolian Modern Art Gallery, Ulaanbaatar, Mongolia
 - Art & Politics, Museo de Arquitectura Leopold Rother, Bogotá, Columbia (solo)
 - 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 (solo)
 - Condensation, Museo Borgo di Clauiano, Trivignano, Italy
- 2010
 - Concert Hall Perth, Berlin Dayz, Australia (solo)
 - 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 (solo)
 - 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
- 2006
 - Galerie Kai Hilgemann Berlin, Germany (solo)
 - 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 (solo)
- 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 (solo)
- 1998
 - Painting after Nicéphore Niépce, Gallery Dorow, Berlin, Germany (solo)
- 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
 - AEOLUS II Videoinstallation, Jade Park Wilhelmshaven, Germany
 - Highquell Gallery, Zürich, Switzerland (solo)

Bibliography

1996-2020

THE NOMADS SQUARE (2020)

A diary in quarantine
-paintings-
English /German

NOMADIC DEMOCRACY (2019)

2nd Ulaanbaatar Public Art Week
English /Mongolian

BANGKOK ART BIENNALE (2018)

English / Thai
ISBN 9786161826451

TAWAN TOLGOI (2018)

Steinberg Press London
ISBN 978-3-95679-429-2

FOLKESTONE TRIENNIAL (2017)

English
ISBN 978-1-78808-871-8

JEJU BIENNALE (2017)

Tourism
Korean / English
ISBN 979-11-953887-1-4

ART WORKS (2016)

Nakanojo Biennale
Nakanojo Jp.
Japanese / English

ECLIPSE (2015)

TEDA contemporary art museum
Tianjin
Chinese / English

L'OFFICIEL ART (2014)

Winter Paris France
French

THE PAINTINGS (2014)

Marc Schmitz
Moproo London Shanghai
English
ISBN 978 0 9573593 14

WORLD SCULPTURE NEWS (2014)

Hong Kong, Autumn
English

FACES & TRACES (2014)

The swatch Art peace Hotel Shanghai
PRC English

YISHU (2013)

Magazine May/June
Canada
English /Chinese

SHIFTING GRAVITY (2013)

Ute Meta Bauer, Hatje Canz
English
ISBN 978-3-7757-3693-0

LAND ART MONGOLIA (2012)

2nd land Art Biennial, English / Mongolian

A NON LINEAR PERSPECTIVE (2010) Perth,

WA
English

LAND ART MONGOLIA (2010)

LAM 360° 1st Land Art Biennial
English /Mongolian

LAND ART NEW MEXICO (2010)

Radius Books
English
ISBN 978-1-934435-17-5

GEUMGANG ART BIENNALE (2009)

English / Korean
ISBN 978-89-93531-11-4

SCULPTURE QUADRENNIAL (2008)

Riga, Latvia
Latvian/ English

INTRUDE ART & LIFE (2008)

Zendai MOMA Shanghai
English / Chinese

IN TRANSITION (2007)

Cyprus
English
ISBN: 978-9963-8932-1-8

YATOO BIENNALE (2007)

National Museum Gongju,
outh Korea
Korean / English

10th CAIRO INT. BIENNALE (2006)

Arab / English

LAND ART (2006)

Sainshand, Mongolia
Mongolian / English

2nd BEIJING INT. ART BIENNALE (2005)

Chinese / English
ISBN 7-102-03459-8

BUSAN BIENNALE (2004)

Korean / English

FILE (2004)

Sao Paulo

English /Portuguese
ISBN 85-89730-02-6

FILE (2003)

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English /Portuguese

EXPOMAT (2002)

Zürich
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ORTSBESTIMMUNG (2001)

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SIGNS EFICIENCY & WONDERS (2000)

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ART FOR EXPO (2000)

World Expo, Hanover
English /German

AB DIE POST (1999)

Festival experimenteller Kunst, Berlin
English /German

X CHINA ART EXHIBITION (1998)

Chinese /English

ONGOING BUSINESS (1996)

Kunsthalle Stuttgart,
German

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