

Ma Liuming solo Exhibition 马六明个展

A Tenth of a Second 十分之一秒

Exhibition: A Tenth of a Second

Artist: Ma Liuming

Period: 2014. 5. 10 – 2014. 6. 29 (51days)

Opening: 2014. 5. 10 5pm

Venue: Hakgojae Shanghai

#101, Building9, M50 Art Zone,
50 Moganshan Road, Putuo District, Shanghai,
200060



1. Abstract

Hakgojae Shanghai is pleased to present Ma Liuming's solo exhibition *A tenth of a Second* at Hakgojae Shanghai from May 10 to June 29, 2014. This exhibition aims to focus and show Ma's recent paintings that are based and created on his records of performance from 1990's.

Since 1997, Ma Liuming produced around the world his performance of self-portrait with the spectators. Keep an expressionless face and silence, Ma just sit on a chair and hit the remote shutter control when never a spectator step into the photo zone and do anything to him or to the empty chair beside him.

A tenth of a Second is from a title of the essay written by Duan Jun and also from the camera shutter speed set by artist during his performance of taking self-portrait with the spectators with a remote shutter control.

Since 2012, Ma selected from those historical records of performance as subject matter of painting. After fifteen years of sedimentation, the figures of those spectators have already fermented, changing into different appearances or even getting reconstructed and recomposed, acquiring an absurd and conflicting nature that transcends reality and time.

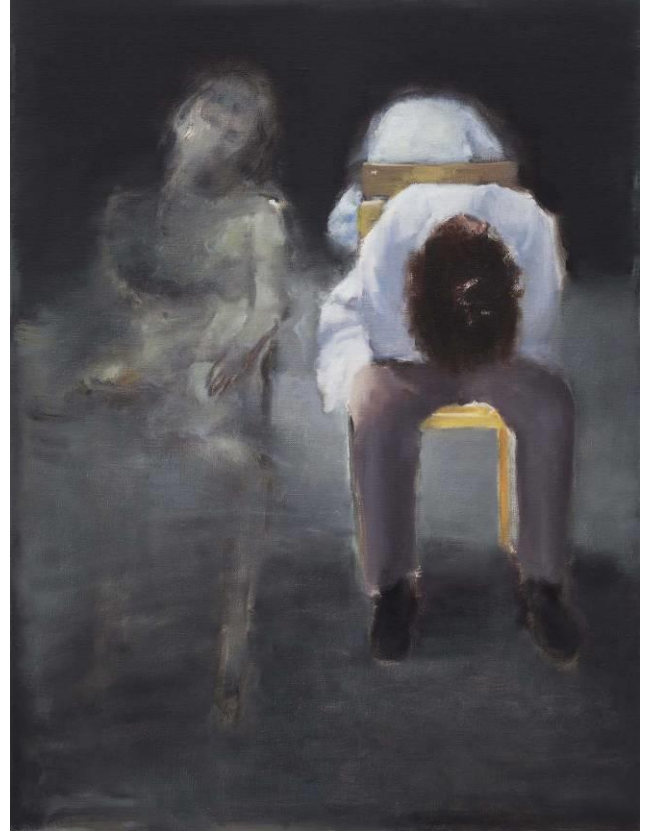
There will be 13 canvas works and a video of performance *Fen· Ma Liuming in Düsseldorf* will be exhi

bited in Hakgojae Shanghai.

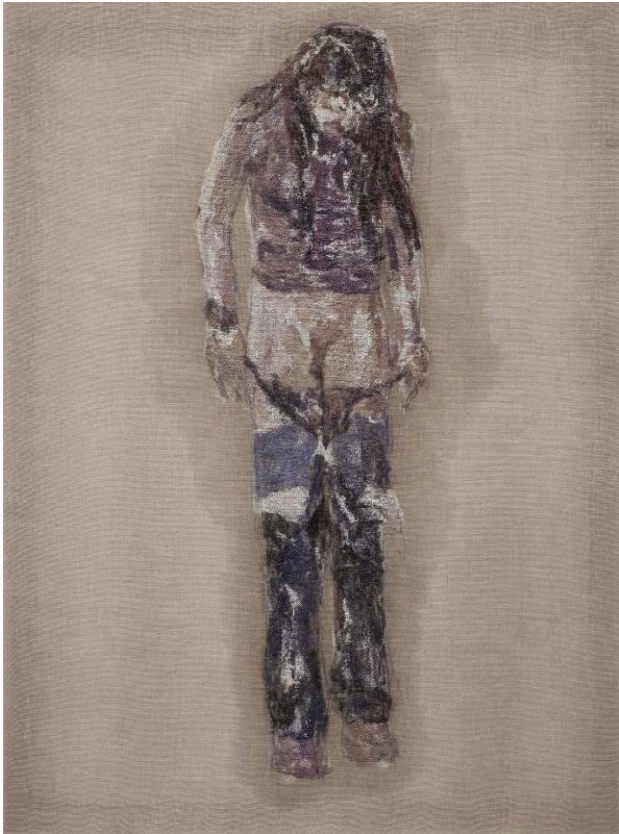
2. Artwork



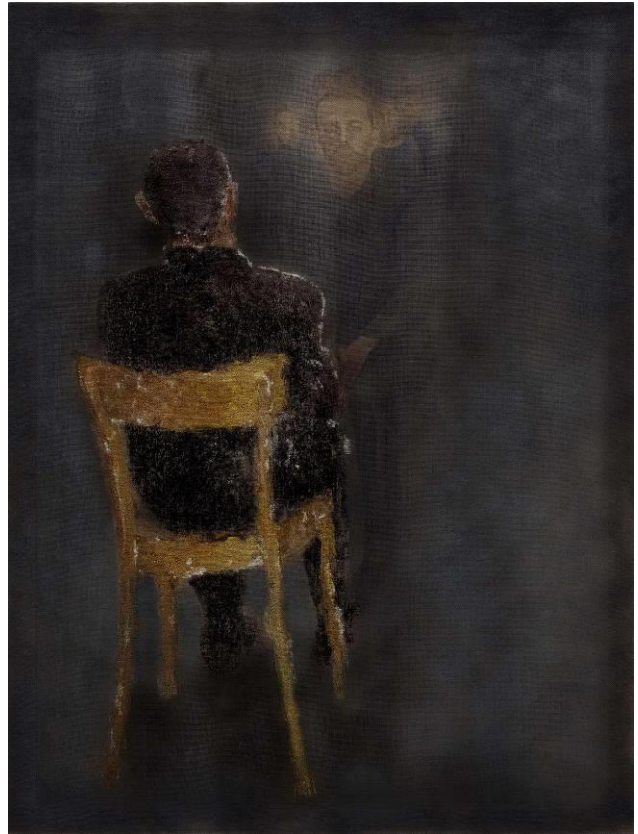
No.12, 2012, Mixed media, 200x150cm



No.4, 2013-2014, Oil on canvas, 80x60cm



No.2, 2013-2014, Mixed media, 200x150cm



No.13, 2012, Mixed media, 200x150cm

3. Artist's Curriculum Vitae

Ma Liuming

1969 Born in Huangshi, China

1991 BFA Department of Oil Painting, Hubei Institute of Fine Arts, Wuhan, China

Lives and works in Beijing

Selected Solo Performances and Exhibitions

2014 *A Tenth of a Second*, Hakgojae Shanghai, Shanghai

2013 *Tenth of a Second: Fen-Ma Liuming*, White Box Museum of Art, Beijing

2011 *Dissociation 2011 Art Changsha*, Hunan Provincial Museum, Changsha, China

2009 *Ma Liuming New Work Exhibition*, Galeria Dolores de Sierra, Madrid

2007 *A brief Introduction of Ma Liuming*, Galeria Dolores de Sierra, Madrid

2006 *Ma Liuming*, Marella Gallery, Milan, Italy

2005 *Ma Liuming*, Gallery Albert Benamou, Paris

2004 *Fen· Ma Liuming*, Taikang Top Space, Beijing

2003 *Any Day*, Fukuoka Asian Art Museum, Fukuoka, Japan

2001 *Ma Liuming*, Tensta Konsthall, Spanga, Sweden

Fen· Ma Liuming in Montreal, Festival Art Action Actual, Studio 303, Montreal, Canada

Fen· Ma Liuming in Lyon, Festival Polysonneries, Les Subsistances, Lyon, France

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- Fen· Ma Liuming in Odense*, The 3rd International Performance Festival, Odense, Denmark
Fen· Ma Liuming in Istanbul, The 7th International Istanbul Biennial, Istanbul, Turkey
Perfect day II, The 7th International Istanbul Biennial, Istanbul, Turkey
Untitled, Span 2 International Performance Art, Dilston Grove Church, London
- 2000 *Fen· Ma Liuming in Jakarta*, JIPAF 2000, Utan Kayu Theater, Jakarta
Fen· Ma Liuming in Gwangju, 2000 Gwangju Biennale, Gwangju, Korea
Fen· Ma Liuming in Düsseldorf, Art in NRW 2000, Kunstraum Düsseldorf, Düsseldorf, Germany
Fen· Ma Liuming in Münster, Art in NRW 2000, Kunsthalle Münster, Münster, Germany
Five Minutes of Performance, Art in NRW 2000, Maschinenhaus/ Zeche Carl, Essen, Germany
Perfect Day I, The 3rd International Performance Art Festival in Bangkok, Baan Chaopraya, Bangkok
- 1999 *Ma Liuming*, Jack Tilton Gallery, New York
Fen· Ma Liuming in Geneva, Performance Index Festival, Geneva, Switzerland
Fen· Ma Liuming in Basel, Performance Index Festival, Basel, Switzerland
Fen· Ma Liuming in Enns, Performance Festival, Enns, Austria
Fen· Ma Liuming in Nagoya, NIPAF Summer Seminar '99, Nagoya, Japan
Fen· Ma Liuming in Tokyo II, NIPAF Summer Seminar '99, Tokyo
Fen· Ma Liuming in Lizuna Heights, NIPAF Summer Seminar '99, Nagano, Japan
Fen· Ma Liuming in Nagano II, NIPAF Summer Seminar '99, Nagano, Japan
Fen· Ma Liuming in München, Theater Festival Spielaeet '99, Munich, Germany
- 1998 *Fen· Ma Liuming Walks the Great Wall*, Simatai, Beijing
Fen· Ma Liuming at P.S.1, a part of "Inside Out: New Chinese Art", P.S.1. Contemporary Art Center, New York
- 1997 *Fen· Ma Liuming at the Setagaya Art Museum*, De-Genderism Detruire Dit-Elle/II, Setagaya Art Museum, Tokyo
Fen· Ma Liuming in Alma, Performance Asiatiques, Alma, Canada
Fen· Ma Liuming at Le Lieu, Performance Asiatiques, Quebec City, Canada
Fen· Ma Liuming in Trois-Rivieres, Performance Asiatiques, Trois-Rivieres, Canada
Fen· Ma Liuming in Toronto, Performance Asiatiques, Toronto, Canada
- 1996 *Ma Liuming*, Chinese Contemporary Gallery, London
Fen· Ma Liuming in Tokyo I, NIPAF '96, International Forum, Tokyo
Fen· Ma Liuming in Nagano I, NIPAF '96, Worker Welfare Cultural Center, Nagano, Japan
Fen· Ma Liuming III, Beijing
Fish Child, Beijing
36 Self Taken Photographs by Fen· Ma Liuming I, Beijing
- 1995 *Fen· Ma Liuming and the Fish*, Beijing
Original Sound, 10 Artists Solo Performances, Beijing
- 1994 *Fen· Ma Liuming II*, Beijing East Village, Beijing
Fen· Ma Liuming's Lunch I, Beijing East Village, Beijing
Fen· Ma Liuming's Lunch II, Beijing East Village, Beijing
- 1993 *Dialogue with Gilbert and George*, Beijing East Village, Beijing

Selected Group Performances and Exhibitions

- 2013 *Passage to History: The 55th International Art Exhibition - la Biennale di Venezia collateral exhibition*,
Arsenale Nord Nappa 89, Venice, Italy; Chengdu MoMA, Chengdu, China
Evolution, Avant-garde Contemporary Art Center, Nanjing, China
Spectacle Reconstruction: Chinese Contemporary Art, MODEM Centre for Modern and Contemporary Arts,
Debrecen, Hungary
- 2012 *Re-History: Chinese Contemporary Art Invitation Exhibition*, Shenzhen Art Museum, Guangzhou; Shijiazhuang Art
Museum, Shijiazhuang; G-Dot Art Space, Beijing; Hubei Museum of Art, Wuhan, China
Magnanimity: Collection of Atypical Works by 21 Chinese Artists, White Box Museum of Art, Beijing
Conceptual Renewal: Short History of Chinese Contemporary Photographical, Si Shang Art Museum, Beijing
- 2011 *The Document of Chinese Performance 1986-2009*, Song Zhuang Art Museum, Beijing
Expression of Chinese Contemporary Art, Today Art Museum, Beijing
Retrospect and Prospect: Hubei Oil painting Art Exhibition, Hubei Museum of Art, Wuhan, China
- 2010 *Nanjing Biennale: And Writers 2010*, Jiangsu Provincial Art Museum, Nanjing, China
- 2009 *Contemporary Chinese Photography*, Florida Museum of Photography Arts, Tampa, USA
Trends in Hubei and Hunan, Guangdong Museum of Art, Guangzhou, China
Retrospect and Exploration - A Selected Collection From Fine Arts Literature Art Center, Hubei Museum of Art, Wuhan,
China
China: The Contemporary Rebirth, Palszzo Reale, Milan, Italy
- 2008 *China Gold*, Museum Maillol, Paris
Avant-Garde China, The National Art Center, Tokyo; Aichi Prefectural Museum of Art, Nagoya; The National
Museum of Art, Osaka, Japan
Interactive - 2008, Chinese Contemporary Oil Painting Invitational Exhibition, Wuhan Art Museum, Wuhan, China
- 2007 *Timerol*, Intimacy Triennale, Milan, Italy
Political Art, The State Tretyakov Gallery, Moscow
Made in China: Works from the Estella Collection, Louisiana Museum of Modern Art, Humlebaek, Denmark; The
Israel Museum, Jerusalem
- 2005 *New Perspectives in Chinese Painting*, Prague Biennale 2, Prague
Mahjong, Bern Kunstmuseum, Bern
The Gesture, A Visual Library in Progress, Macedonian Museum of Contemporary Art, Thessaloniki, Greece; Quarter -
Centro Produzione Arte, Florence, Italy
The Strange Heaven-Contemporary Chinese photography, Museum of Contemporary Art Helsinki, Helsinki
Xianfeng - Chinese avant-garde sculpture, Museum Beelden aan Zee, Den Haag, The Netherlands
The Wall - Reshaping Contemporary Chinese Art, Millennium Art Museum, Beijing; Albright-Knox Art Gallery,
Buffalo, New York
Tirana Biennial, Albania, Tirana
- 2004 *China, The body Everywhere*, Museum of Contemporary Art, Marseille, France
Between Past and Future: New Photography and Video from China, International Center of Photography, New York;
David Alfred Smart Museum of Art, Chicago, USA; Seattle Art Museum, Seattle, USA; Victoria Albert Museum,

- London
Camera / Action: Performance and Photography, Museum of Contemporary Photography, Chicago, USA
- 2003 *China Art Now-Out of the Red*, Marella Arte Contemporanea, Milano, Italy; Flash Art Museum, Trevi, Italy
Peripheries Become the Center, Prague Biennale 1, Prague
- 2002 *The Rebellious Bodies*, Art Moscow, Moscow
Reinterpretation: A Decade of Experimental Chinese Art 1990-2000, The 1st Guangzhou Triennial, Guangzhou, China
- 2001 *Translated Acts*, Haus der Kulturen der Welt, Berlin; Queens Museum of Art, New York; *Hot Pot*, Kunsternes Hus, Oslo
Egofugal, The 7th International Istanbul Biennial, Istanbul, Turkey
- 2000 *Man and Space*, 2000 Gwangju Biennale, Gwangju, Korea
Invisible Boundary: Metamorphosed Asian Art, Asian Section of 2000 Gwangju Biennale, Gwangju, Korea; Utsunomiya Museum of Art, Utsunomiya, Japan
Utopia, Rogaland Kunstmuseum, Stavanger, Norway
- 1999 *Aperto Over All*, The 48th International Art Exhibition - la Biennale di Venezia, Venice, Italy
Inside Out: New Chinese Art, San Francisco Museum of Modern Art, San Francisco, USA
- 1998 *Inside Out: New Chinese Art*, P.S.1 Contemporary Art Center, New York; San Francisco Museum of Modern Art, San Francisco, USA; Mexico; Australia; Hong Kong
- 1997 *Degenderism*, Setagaya Art Museum, Tokyo

4. Foreword

The Impersonal State

Wang Yanyun

What is ego?

Ego is defined by one's way of looking at and responding to things.

Artists are considered extraordinary because of they have both strong ego and the capability of self-interpretation. Artists are arbitrators for themselves; they are never short of the ability to surprise spectators, making them watch carefully and listen patiently. But since 1997, when spectators visit art space with the expectation to encounter Fen-Ma Liuming and ready to be overwhelmed by the artist's ego, they end up finding Ma Liuming sitting on a chair, silent and expressionless. He just hit the remote shutter control whenever a spectator step in to the photo zone and do anything to him or to the empty chair beside him. Since 2000, Ma with the help of sleeping pill sleeps in his performance, leaving silent body and entering a total impersonal state. Regardless of formality and away from all attachments, he arrives at the state between achieved and unachieved.

In *Talks on Tz'u in the Human World*, Wang Guowei wrote: "In the personal state the poet views objects in terms of himself and so everything takes on his own colouring. In the impersonal state the poet views objects in terms of objects and so one cannot tell what is the poet himself and what is the object."

The artist refuses to express himself and instead forces the spectators to do something to break the ice. They start the self timer of the camera that is set up beforehand, take off their clothes and sit by the artist, or hold him in the arm, or kneel before him, or put their clothes on him, creating a scene that is both absurd and rigid, depressed and sorrowful. At the same time, Fen·Ma Liuming becomes a neutral and materialized vessel, hidden behind the shutter speed of 1/10 second, waiting for spectators to file in. If I were at the site during this performance, I would have wondered what exactly the camera had recorded. Because I would know that time has already changed the appearance of the artist who took self-portrait with me. Complexity of life makes encounter between individuals generate irresistible texture of fate, differed and colorful. Therefore 1/10 second becomes important- we meet and interact with a stranger, act in an appropriate way, and never to see each other again, only to become a mark on the other's coordinates of life, a persistent historical existence.

Man longs for communication and collision between egos, but he longs to be acknowledged and depicted even more.

So, how did the artist see me? Or rather, did he actually see me?

The answer is affirmative.

Since 2012, Ma selected from those historical records as subject matter of painting. After fifteen years of sedimentation, the figures of those spectators have already fermented, changing into different appearances or even getting reconstructed and recomposed, acquiring an absurd and conflicting nature that transcends reality and time. Painting resembles the process of rumination; in painting artist revisits his relationship with the others, which eventually leads to production of images mixed with memory.

Fen·Ma Liuming is half visible and vaguely shaped on canvas. She is like vessels: the latter's function is to contain, yet difference in material- clay, pottery or ceramic- results in different effect. Material is the key, and it is where the ego of the artist lies.