



Timur Si-Qin

# Timur Si-Qin

Timur Si-Qin is an artist and writer whose work imagines new protocols of spirituality in the face of climate change and biodiversity collapse. Born in 1984 Berlin, Si-Qin grew up in a German, Mongolian/Chinese and San Carlos Apache Native American family in the American Southwest. This unique blend of cultures and perspectives, combining indigenous upbringing with diverse global influences, deeply informs his work.

Si-Qin's work often explores the concept of "New Peace," the proposal of a post-secular faith that reestablishes the sacredness of nature in a contemporary globalized, and technologically saturated world. Using hyper-real renderings of wilderness and 3d printed sculptures, Si-Qin's work challenges traditional distinctions between the natural vs. cultural, the human vs. non-human, the organic vs. synthetic. Through New Peace, individual works aggregate into a ecosystem of signifiers and distributed meaning systems, seeding new narratives for our relationship with the natural world in the 21st century.

His work has been extensively shown in solo exhibitions in Europe, the United States, and Asia, and was included in exhibitions at The High Line, New York; Schirn, Frankfurt; K11 Art, Shanghai; Musée d'Art Moderne, Paris; Ullens Contemporary Art Center, Beijing; Hamburger Bahnhof, Berlin; KW Institute for Contemporary Art, Berlin; and Kunsthalle Wien, among many others. He has participated in large-scale international exhibitions such as the Bangkok Art Biennale, Bangkok; Diriyah Contemporary Art Biennial, Saudi Arabia; Kunsttriennale Beaufort, Belgium; Riga International Biennial Of Contemporary Art, Latvia; Ural Biennale, Russia; 9th Berlin Biennale; Germany; and Taipei Biennial.

Si-Qin's works are collected by Saudi Arabia's Ministry of Culture, Sammlung des Bundes (Bonn), ICA Miami, Moderna Museet (Stockholm), META (New York), Julia Stoschek Collection (Düsseldorf/Berlin META, New York), Zabudowicz Collection (London) etc.

MS=Magician Space

TSQ=Timur Si-Qin

*MS: We've noticed that your exhibitions often relate to specific journeys into nature, with landscapes and plants from particular locations frequently becoming subjects of your works through 3D scanning and digitization. What is your relationship with nature?*

TSQ: I am fortunate to have made visiting wild places as part of my practice, to document and 3d scan elements of nature to use in my works. What's really interesting about this process is that nature is often counterintuitive. There is such a big difference between what we think a tree looks like vs what a real tree actually looks like. I traveled to Hengudan region last year, a region with some of the highest density of biodiversity in the world. There are over 223 species of rhododendron species found in the region and is the likely epicenter of that plant's origin. The specificity of a real plant is something I've always been drawn to capture. I like the 3D scanning process because it actually captures the real quality of a tree as a living organism without chopping it down and killing it like in a traditional art process.

The concepts of morphology and morphogenesis of nature have always been central to my own sense of spirituality, ever since I was a child observing the patterns in nature. Going out and observing all the patterns, I gained a sense that what we perceive as a chaotic world actually possesses a deep, aesthetic order. It's always patterning itself in beautiful ways. All we have to do is just leave it alone and let it do its own thing. If any little piece of the natural world is patterning itself in such a beautiful way, the largest structures in the universe are also patterning themselves. Everything in between is probably following this kind of deep patterning, and that must apply to our individual lives. They are sort of flowering in a way that reveals a deeper order to it, that it progresses and has its own embryogenesis in a way. I've always thought that's a very reassuring idea, and maybe it's a way of reconceptualizing the idea of faith in a contemporary sense. It doesn't necessarily even have to be religious. It's a post-secular proposition.

*MS: Speaking of culture, we've noticed that in your previous sculptures you've often used a digital structure for support that also conveys a virtual layer of the world. This time, however, we can see some forms of culture being used as support or decoration, elements from Sanxingdui or Buddhism. What are your concerns or interests with culture? Or the relationship between culture and nature?*

TSQ: I grew up in Arizona because my mom married a Native American man. I was exposed to Native American culture, which was sort of my religious upbringing. On the other hand, I was surrounded by right-wing Christian Americans when growing up in Arizona. There is such a big difference between that culture and the Native culture, especially in terms of the relationship to nature. In many ways, you can say that white American culture is really engaging in a war on nature. It's really only this specific aberration of Western culture that has such an antagonistic relationship with nature. Historically and religiously, the Judeo-Christian cultural background has formed a perspective where nature is given to man in dominion. So, today we really have to change this global cultural mindset somehow. My work over the last few years has been thinking about questions like how do we return to, or create a culture today in a contemporary world where nature is seen as sacred again? I began to think that maybe contemporary art is the best vehicle for that. It is already leading in that direction, serving as a form of secular spirituality that we share globally. I believe spirituality is a kind of emotion, and art at its best is able to draw out this emotion.

I visited these specific places last year; they were very inspiring by giving examples of how objects are made in a culture that respects or values nature. You can tell there was definitely a kind of animistic nature religion in Sanxingdui. Although Buddhism in Mogao and Dunhuang expresses less about nature, it provides a specific vernacular of the sacred. For me, it's about tapping into that vernacular—how do you convey the sacred? How do you communicate the sacred? There's a whole language already out there for that, and I am using that language to connect with people in that way.





Untitled (Protector Larix Potaninii)  
2024  
Stainless steel  
48 x 33 x 36cm (Sculpture)  
110 x 40 x 40cm (Plinth)





Tree of Burning Transformation  
2024  
Bronze, LED screen  
Sculpture and LED screen: 89 x 74 x 120cm  
Plinth: 72 x 72 x 50cm

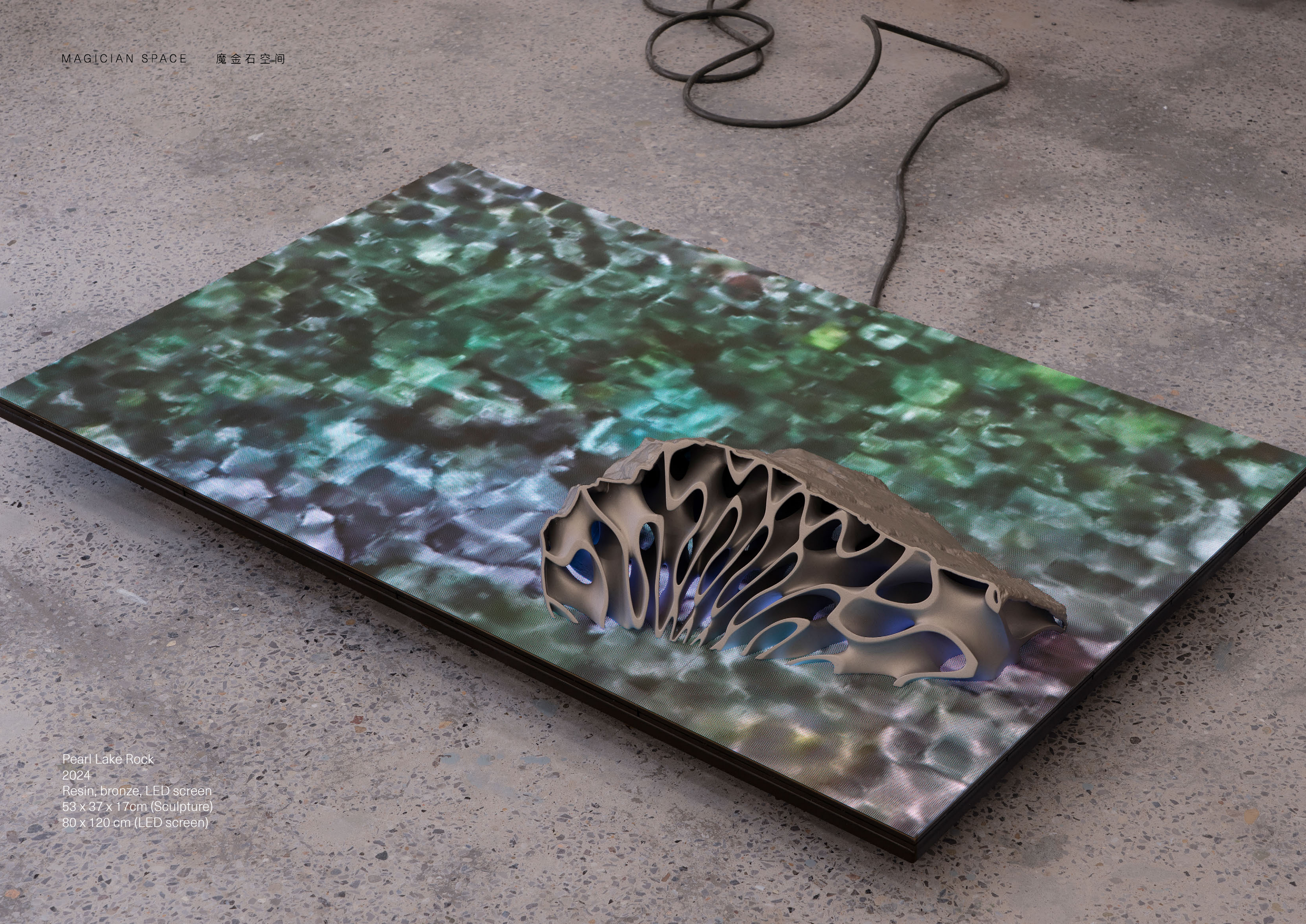


Tree of Deciduous Being  
2024  
Bronze  
Sculpture: 50 x 45 x 55cm  
Plinth: 40 x 40 x 110cm









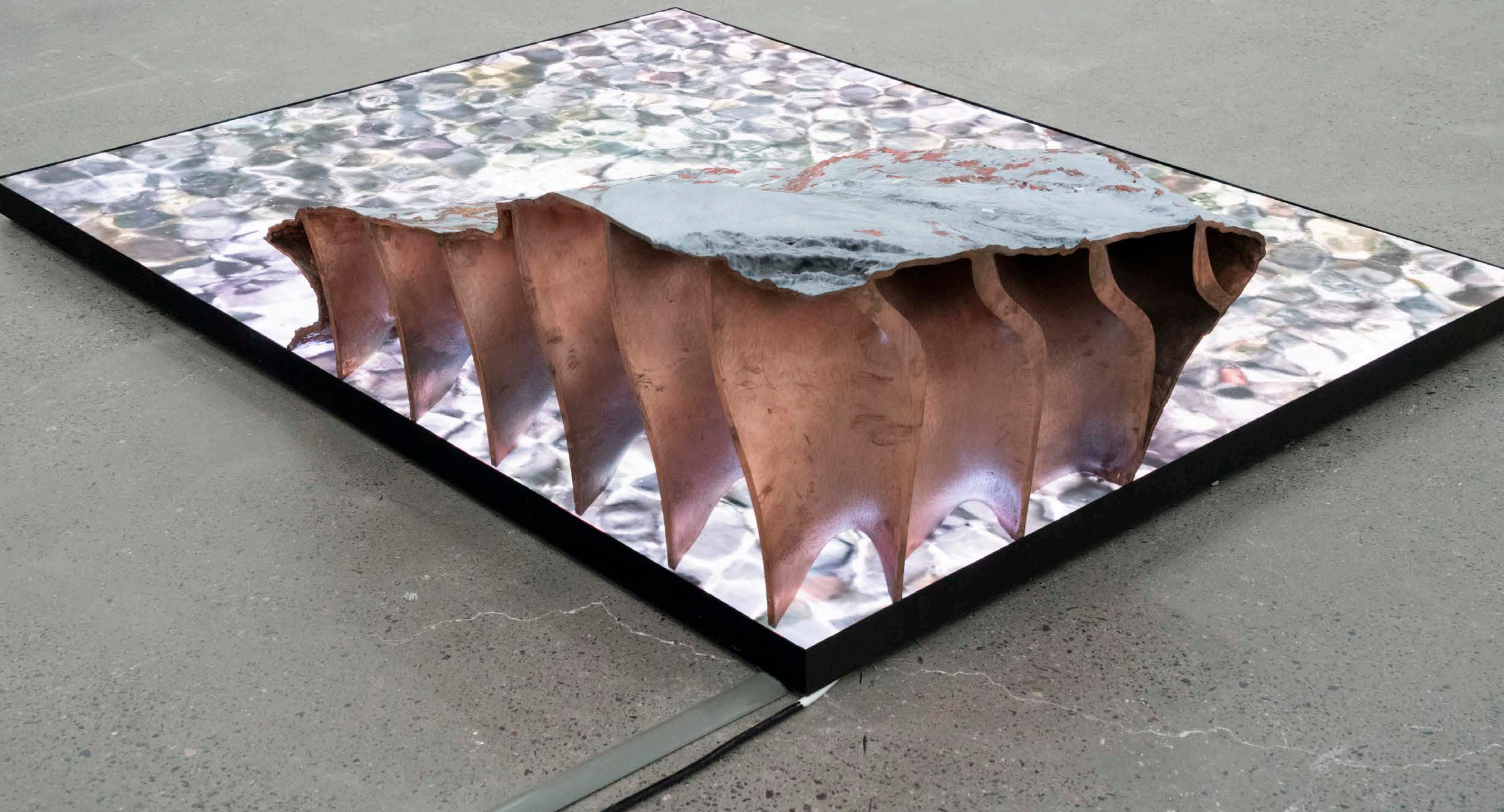
Pearl Lake Rock  
2024  
Resin, bronze, LED screen  
53 x 37 x 17cm (Sculpture)  
80 x 120 cm (LED screen)



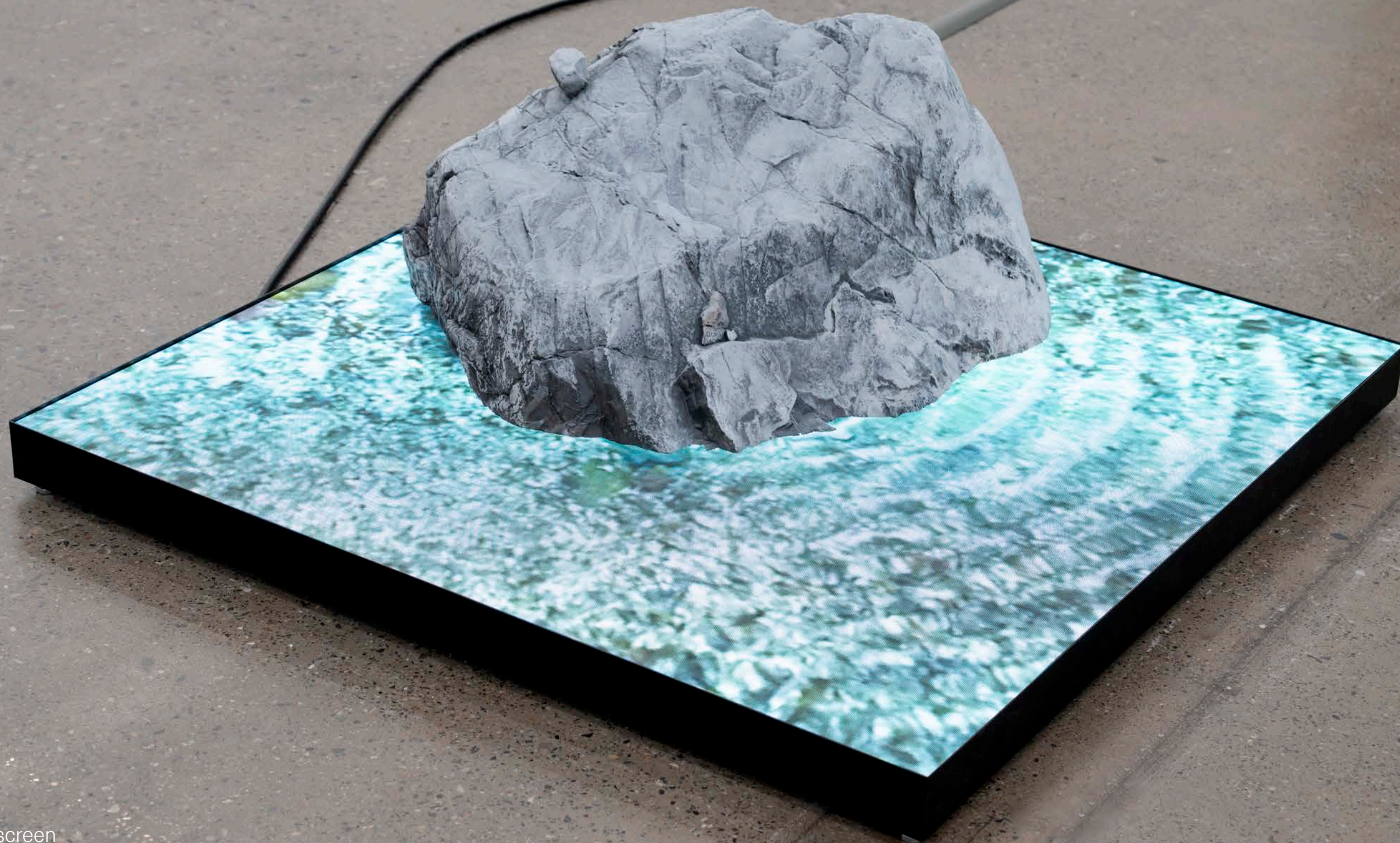


Luorong Rock  
2024  
Resin, bronze, LED screen  
200 x 150 x 50cm









Milk Lake Rock  
2024  
Resin, bronze, LED screen  
100 x 100 x 35cm









Untouchable Beauty 2  
2024  
Aluminum, mineral pigment  
30 x 25 x 22cm

Untouchable Beauty 3  
2024  
Stainless steel  
51 x 33 x 43cm





Untouchable Beauty 4  
2024  
Stainless steel  
37 x 32 x 41cm







View of Yangmai yong  
2024  
Bronze  
60cm (Diameter)





View of Xiannairi  
2024  
Bronze  
60cm (Diameter)





Untitled (before the wild pig) 1  
2024  
Aluminum, gesso, uv print  
170 x 130 x 3.5cm









Untitled (Black Stone with Orange Lichen)  
2024  
Aluminum, gesso, uv print  
115 x 130 x 3.5cm



## Timur Si-Qin's Slick Brand of Environmental Art

At von ammon co., Washington, D.C., the artist presents a series of new-media works that further his 'New Peace' polemics against the West's exploitation of the natural world

By Ian Bourland | 09 NOV 20

# FRIEZE

Five years ago, Timur Si-Qin started taking pictures of trees: hundreds of photographs of single growths that were then algorithmically stitched and 3D-printed into uncanny sculptural forms, distorted in scale and orientation. Already known for his alluring landscapes rendered in VR software then dye-sublimation printed, Si-Qin's arboreal structures are sui generis; they add a sense of place – rootedness – to emergent forms of digital fabrication. One was compiled from a tree at Georgia O'Keeffe's Ghost Ranch in New Mexico (Juniper/kneumapee (Age of Rocks - Religion of Scale), 2019); another he encountered in the Peruvian Amazon whilst on an ayahuasca trip (La Guardiania del Río Rinquia, 2020).

The latter – with its rhizomic splay, rich enamel paint and rough synthetic-print-medium residues – is part of a suite of seven new works (all 2020) that comprise 'Take Me, I Love You' at von ammon co. Si-Qin's solo show continues a run at the gallery – housed in a moody industrial space amid the luxury retail shops and cobbled alleys of Georgetown – of new-media work that would feel bleeding edge even in Berlin, where the artist is based. Sparsely installed transparent acrylic tablets – radiating ethereal LED light, etched with sinuous lines and inscribed with axia from Si-Qin's ongoing 'New Peace' project (the artist's branded machinations in environmental spiritualism) – hang from above or rest on custom plinths detailed with skeletal and amphibian forms. These totems, haloed in green, enclose the gallery like neoliths from another world, and give you the feeling of having stumbled onto the film set of Prometheus (2012).

It would be easy to dismiss these works as simply more of the arch, capitalist-realist ventriloquism ascendant in recent years. Still, if the artist's blurring of the fetish, the sacred and the commodified seems like a knowing wink, his corpus of interviews and writings suggest something more sincere. In this light, Si-Qin's tech-mediated oeuvre, high gloss aside, confronts us head on with the sublime terror of collapsing ecological and social systems and the non-European forms of knowledge that may restore them. Don't turn away.

*Timur Si-Qin's 'Take Me, I love You' at von ammon co., Washington, D.C. runs until 15 November 2020.*



*Etched on the path to the sea within*  
2023  
SLA 3D-Print, Acrylic  
205×190×169cm







Installation view  
*Etched on the path to the sea within*  
2023  
Kunsthalle Winterthur



Sacred Footprint  
2022  
Stainless steel, aluminum and acrylic paint  
Height 16m













In the summer of 2020, Si-Qin visited an archaeological site in the remote mountains of Romania, where he came across limestone-carved dwellings that date back to the Neolithic era. One temple sat alone atop a steep hill in a beech forest, cut into a sheer stone cliff. Modified by successive cultures—Anatolian Neolithic settlements, Paleo-Christian farmers, medieval monks—the temple bears the markings of thousands of years of use and adaption. At the entrance was the obliterated stump of an enormous ancient spruce tree, seemingly recently felled. As told by the artist, “Perhaps this tree was planted by someone who resided there, it certainly has lived there for many human lifetimes. The scene felt almost theatrically staged, symbolic of the state of the natural world in 2020, an omen of the future.”

Oracle of the Ashes of Plants is derived from the 3D-scanned remains of this tree. It is a translated omen of an ancient covenant, broken. The stump is augmented, supported by a generated structure as well as sections of smooth geometric artifacting and interpolation, which are the result of the digital materiality and process. The tree is orbited by a curved LED video that depicts its original environment in a ghostly digital form. The hyper-realistic scan depicts the tree in intricate detail, evoking the complex fragility of nature. The work explores the anthropocentric mindset that characterizes humanity’s domination of the natural world. As noted by the artist, “Westerners have awoken to their own moderate scale of environmentalism only in the last few decades, and this trend must accelerate in order for us to have any hope of facing the challenges of climate change and biodiversity collapse.” Oracle of the Ashes of Plants thus aims to awaken its audience to the spiritual dimensions of ecological destruction.

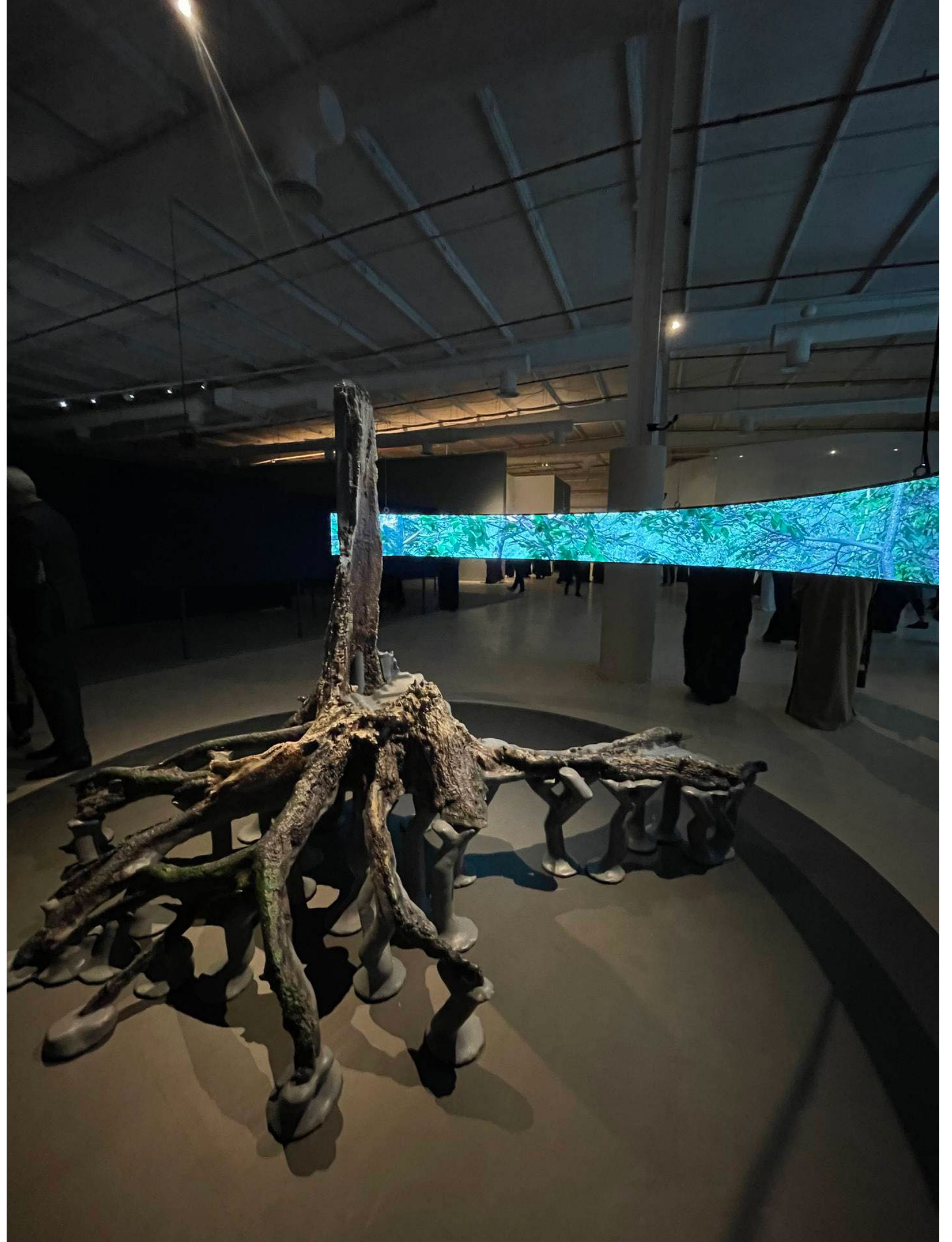
*Oracle of the Ashes of Plants*

2021

3D sculpture, LED screen

200 x 275 x 214 cm (3D sculpture)

448 x 32 cm (LED screen by 2 parts)







Installation view  
*Oracle of the Ashes of Plants*  
2022  
Diriyah Biennial in Riyadh, Saudi Arabia

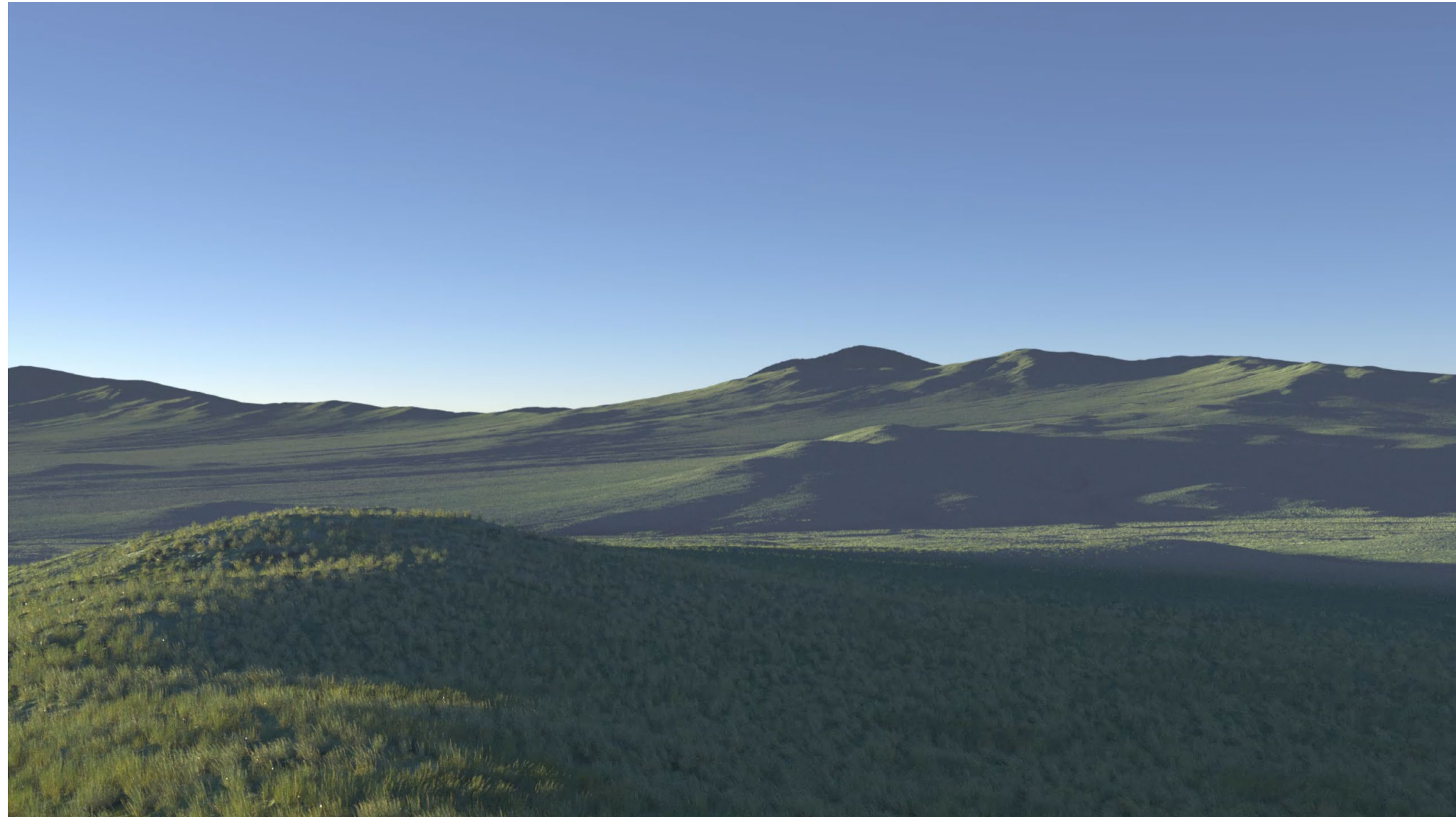


The significance of prayer to the cardinal directions is an ancient cross-cultural trait shared by many Indigenous cultures throughout the world, including Central Asia, Indigenous Americas, and even Indigenous pre-Christian Europe.

In Lakota culture, praying to the four directions of the medicine wheel represents prayer to all the beings: animals, rocks, mountains, plants, winds, waters, lands, and people before you, in each direction. But importantly these beings are regarded as relatives, and therefore praying to the directions represents ones connection to all the life, land, and ancestors you share space in the universe with.

Global culture finds itself today in a state of disorientation, out of balance with land and nature and unable to navigate the future. Lost is a clear sense of scale or connection to earth systems. Perhaps a re-orientation starts with a simple acknowledgment of space and direction.

This work is made in 3d software and is part of my larger practice of rendering scenes from nature. The process of simulating nature is a meditative practice that challenges me to look ever closer at the beauty, language, and detail of the natural world.



*Prayer to Four Winds*  
2021  
Video loop animation  
2'

Vimeo preview: [link](#)



*Prayer to Four Winds*  
2021  
Video loop animation  
2'



Oyate Simulation is a detailed digital rendering of a landscape from North America. The generic landscape recalls areas where Si-Qin grew up, around Tucson, Arizona and where his family lived in dialogue with Apache from the San Carlos reservation. Oyate Simulation is a painstaking study of how technology mediates space and the meanings we confer upon it with tools that describe and capture

*Oyate Simulation*

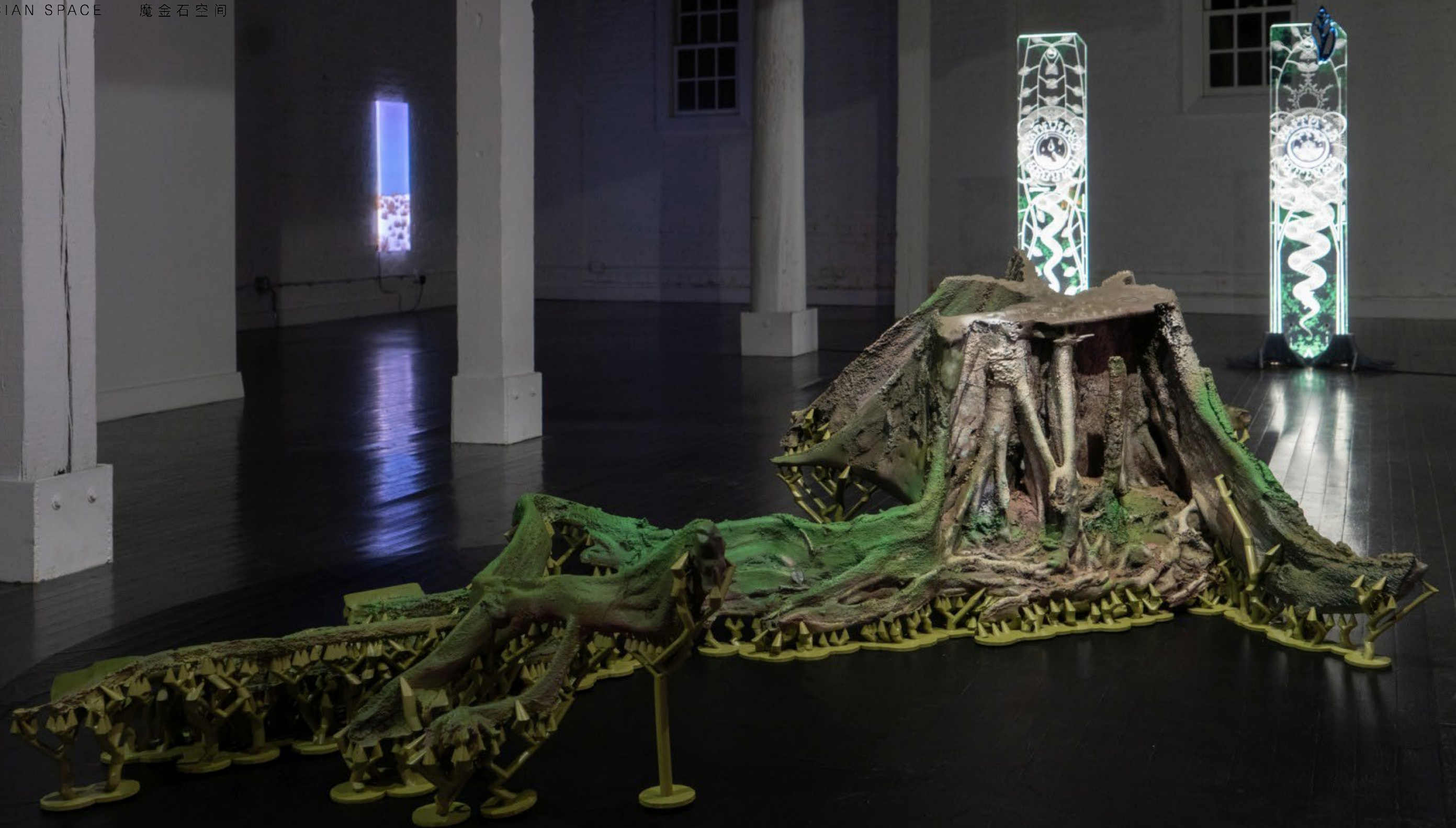
2021

Backlit tension fabric display, aluminum frame, LED light system, suspension device

170 x 380 x 14 cm







*La Guardiania del Río Riquia*  
2020  
ABS, enamel  
83 x 241 x 180 cm



*Rio Rinquia Altar: Undivided Ground*  
(left), *Faith in Pattern* (right)  
2020  
etched and UV printed acrylic, LED  
light, ABS, enamel, electroplating  
181 x 70 x 53 cm, 190 x 94 x 47 cm





Si-Qin's elaborate, 3D-printed and hand-painted replica of a Juniper tree from Georgia O'Keefe's New Mexico Ranch, acts as an altar to a possible new spirituality of the anthropocene. One in which the old dualisms at the heart of the environmental crisis, nature vs culture, organic vs synthetic, spirit vs matter are collapsed. Si-Qin sees this as a bridge to a global Indigenous understanding of people belonging to the land. The work also makes reference to a long tradition of simulating the natural world through art in order to humans give form to their spiritual relationship with a complex world.

*Juniper*  
2019  
3D printed material, acrylic  
150 x 86 x 122.5 cm









## New Peace

In the white paper for New Peace entitled A New Protocol, the artist points out that religions are themselves technologies of belief. Protocols for human behavior towards one another and their environments. However, today the spiritual vs material dualism inherent to agricultural society and religion has become a maladaptive constraint that prevents us from adequately conceptualizing our connection to, and impact on, the non-human world. The response is a new secular spirituality of matter and an elucidation of a non-human ethics of difference.

Influenced by currents of New Materialist philosophy that challenge the anthropocentric privileging of the human subject since the beginning of his practice, Si-Qin seeks a spiritual and intellectual reconceptualization in which the material is recognized for its inherent dynamism and creative potentiality. A plane of immanence on which animals, plants and other organisms are recognized as being connected to and on equal ontological footing with the human, in many ways resembling the pre-agrarian cosmologies.

In this “radical immanence”, when the interconnected oneness of reality is recognized, the fractal patterning, movement, and infinite creativity of matter are elevated to the sacred. Within “infinite difference”, the ceaseless variation and differentiation of matter attests to an irreducible and open ended universe. New Peace breaks with the illusion of the separation between human and nature, but it also provides a new channel for appropriate reflection on and effective intervention in the reality of the world, such as climate change and retrogressive political life.

The ritual practice of New Peace, like a sacred circle, draws on many different patterns, whether artworks or physical architecture on the earth. In the exhibition, a group of all-new sculpture works made of crab, shell, tree, and other beings the artist had encountered and 3d scanned become the agents and participants of a new ritual and space of worship. Here, the artist attempts to awaken an older animal power, tracing the relationship between human and animal back to a more primal connection. This move is echoed by digitally rendered landscapes in lightboxes and VR, which further point towards the dissolution of the nature/culture divide.

The dialogue between the artist and a diverse array of materials, whether stones, lighted advertisements, digital images, or machines, is not only limited to aesthetic forms and considerations, but on a deeper level, this dialogue advocates for the independent, open consideration of culture as an emergent manifestation of matter. As various outmoded boundaries wear away, a collapse of the dualities of nature and culture, synthetic and organic, subject and object precipitates the question of how should art reconstruct subjectivity, consciousness, and morality within the material? New Peace is Si-Qin’s attempt to provide a potential path and personal resources for humanity to re-orient itself in an age of cataclysmic change.



*VermillionCliffs\_Shattered Rock A, B*  
2019  
Lightbox  
Diptych, 200 x 100 cm each





*Poquauhock/Mercenaria 1*  
2018  
3D printing material, acrylic  
70 x 42 x 87 cm











*NP Contingency Altar*  
2018  
3D printing material, acrylic, PMMA  
plate, floor sticker, rope, silk  
Dimensions variable





*Campaign for a New Protocol, part IV (Daxia/Chinle simulation Night 1) A, B 2018*  
Lightbox  
Diptych, 200 x 100 cm each



MAGICIAN SPACE

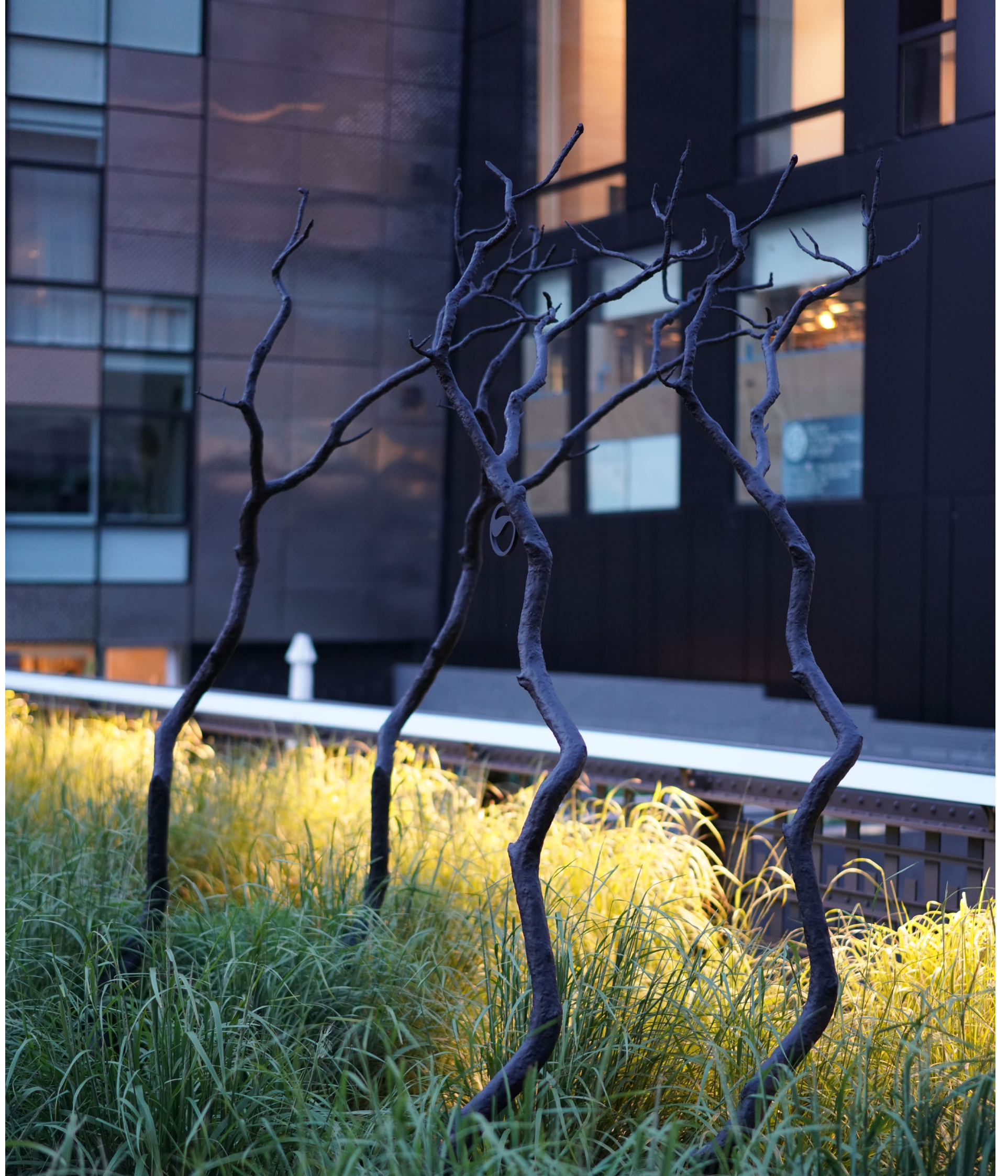
魔金石空间





The unprecedented volume of forest fires in recent years and the general progression of drought and deforestation due to climate change has inspired this work. The piece is composed of a series steel casts of burned trees that were 3d scanned in northern California in the wake of the Tubbs fire of October, 2017. Together in their composition they form a kind of arbor, or architecture, or corporeal rib-cage. Symbolizing the passing of our current world and yet comforted by the inescapable patterning of reality – forgiving of the past and confident in the growth of the future.

*Forgiving* (The High Line Ed.)  
2018  
Cast steel  
300 x 430 x 230 cm



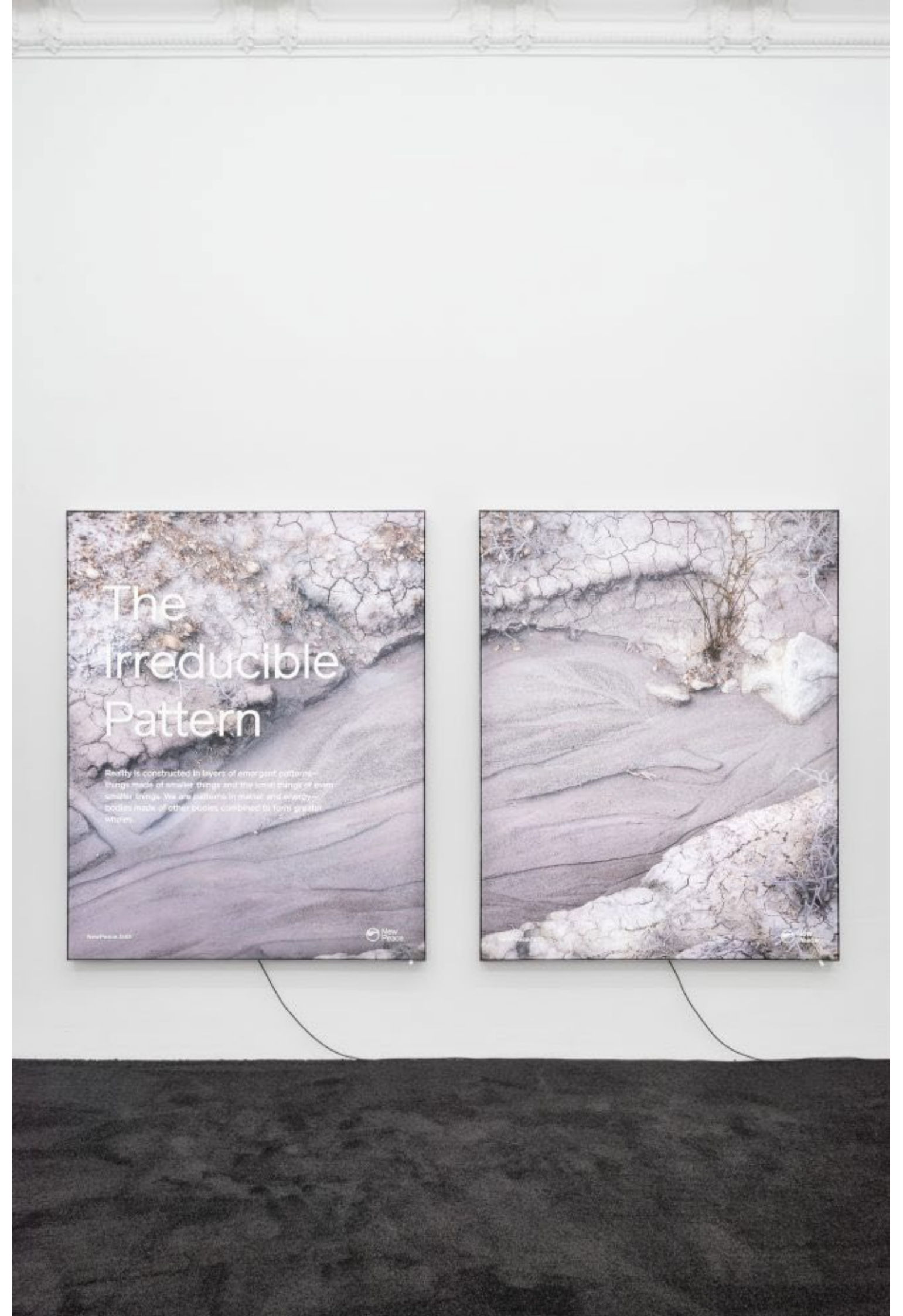




*Forgiving* exhibited at The High Line, New York, 2018







*The Irreducible Pattern - A + B*  
2018  
Backlit tension display, aluminum  
frame, LED light system  
170 x 292 x 5 cm





New Faith 1  
2018

Perforated vinyl print, plexi glass, mirror, 3d  
print, LED  
89.5 x 67 x 22.5 cm





Installation view  
Campaign for A New Protocol Part I  
Société, Berlin, 2018



# Timur Si-Qin

MAGICIAN SPACE

By Simon Frank

ARTFORUM

When artists experiment with virtual reality, they often lose themselves in the medium's overwhelming possibilities. So *A New Protocol VR v.1.2*, 2018, the sole VR piece in Timur Si-Qin's "East, South, West, North," is a pleasant surprise. Among the pieces on display in this show, it is the one that most clearly expresses the artist's intentions, thematically and visually uniting the other works. Broadly speaking, Si-Qin is advocating for a "new spirituality" to help humanity move past a binary relationship between the human and natural worlds.

Walking into the gallery's back room, one sees a seat shaped like a round white rock and two VR headsets. The headsets put viewers in a desert at dawn, beside a campfire. A voice starts to explain New Peace, Si-Qin's brand and "protocol," conceived as a secular spiritual code emphasizing that humans are only one part of a complex world of interconnected systems. The voice then calls for a break from the oppositional relationship with the natural world that agricultural society first instilled in us. Suddenly, the spectator rises from the ground and begins flying over the crests of hills. The visual experience is compelling; it allows the viewer to connect with Si-Qin's message on an emotional level.

After watching *A New Protocol VR v.1.2*, one finds the logic behind the works encountered earlier in the front room becoming clearer. For example, the landscape shown on New Peace light boxes—a digital simulation combining elements of Arizona and northwest China—is similar to that in the VR work (here it is worth mentioning that Si-Qin is part Mongolian Chinese and spent a portion of his childhood in Arizona). Three sculptures are a bit more typical of postinternet art, a movement with which Si-Qin is often associated. Their burnished surfaces and streamlined forms suggest digital animation made physical, or advertising for sports and tech brands. This aesthetic is on the verge of becoming a cliché, but the works manage to stand apart due to a fascinating biomechanical quality and thoughtful details. Tree roots turn pipelike, and the mollusk shell of *Poquauhock/ Mercenaria 1*, 2018, is positioned like a radar dish, while the new peace banners in *NP Contingency Altar*, 2018, echo Tibetan Buddhist prayer flags, the clever visual cue underlining the importance of the spiritual to Si-Qin's project.

Si-Qin's use of the visual language of advertising is not to be taken as a critique of consumerism; rather, he recognizes the power of branding and is adopting it for his own ends. Indeed, it very easy to imagine a new religious sect using VR as a promotional tool. In this context, and in China in particular, Si-Qin is an interesting figure: He exhibited work around the themes of religion and advertising in China fairly early on (in 2014 and 2015), and artists such as Guan Xiao and Yu Honglei can be seen to cover similar ground sculpturally. This past October, Beijing's Ullens Center for Contemporary Art opened a new space, UCCA Dune, in the seaside resort of Beidaihe, with the group show "After Nature." The exhibition's theme exemplified the growing attention the Chinese art world is paying to the relationship between humans and nature. But without careful consideration, such gestures can feel Janus-faced: In a Chinese economy fueled by ecologically destructive manufacturing and (real estate) speculation, does pivoting to New Materialism mean simply abandoning the possibility of political critique as impractical, while embracing a cutting-edge philosophy that can be utilized to serve the status quo? If objectoriented ontology purports to give material its own voice, is it not odd that this often turns out to sound like the siren song of a seductive material, practically begging to be used? In other words, this philosophy risks functioning as an intellectualized advertisement for unfettered tech optimism and resource extraction. Perhaps by pushing past specific materials to focus on the spiritual within, Si-Qin manages to avoid such pitfalls and uses these theories in a humble attempt to clearly articulate his understanding of the ways in which humanity might move forward.



MAGICIAN SPACE 魔金石空间



Installation view  
Campaign for a New Protocol, Part II  
Art Basel, Hong Kong, 2018



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魔金石空间



Installation view  
Campaign for a New Protocol, Part III  
Spazio Maiocchi, Milan, 2018





Is it true there is no such thing as truth?  
2017  
Installation view  
Produktion. Made in Germany Drei  
Sprengel Museum Hannover, 2017



Installation view  
New Peace Prayer Chamber, 2016  
Art Basel Statements under the auspices  
of Société, 2016



N14  
Société  
Berlin  
Timur Si-Qin  
Parcours  
Trisha Baga





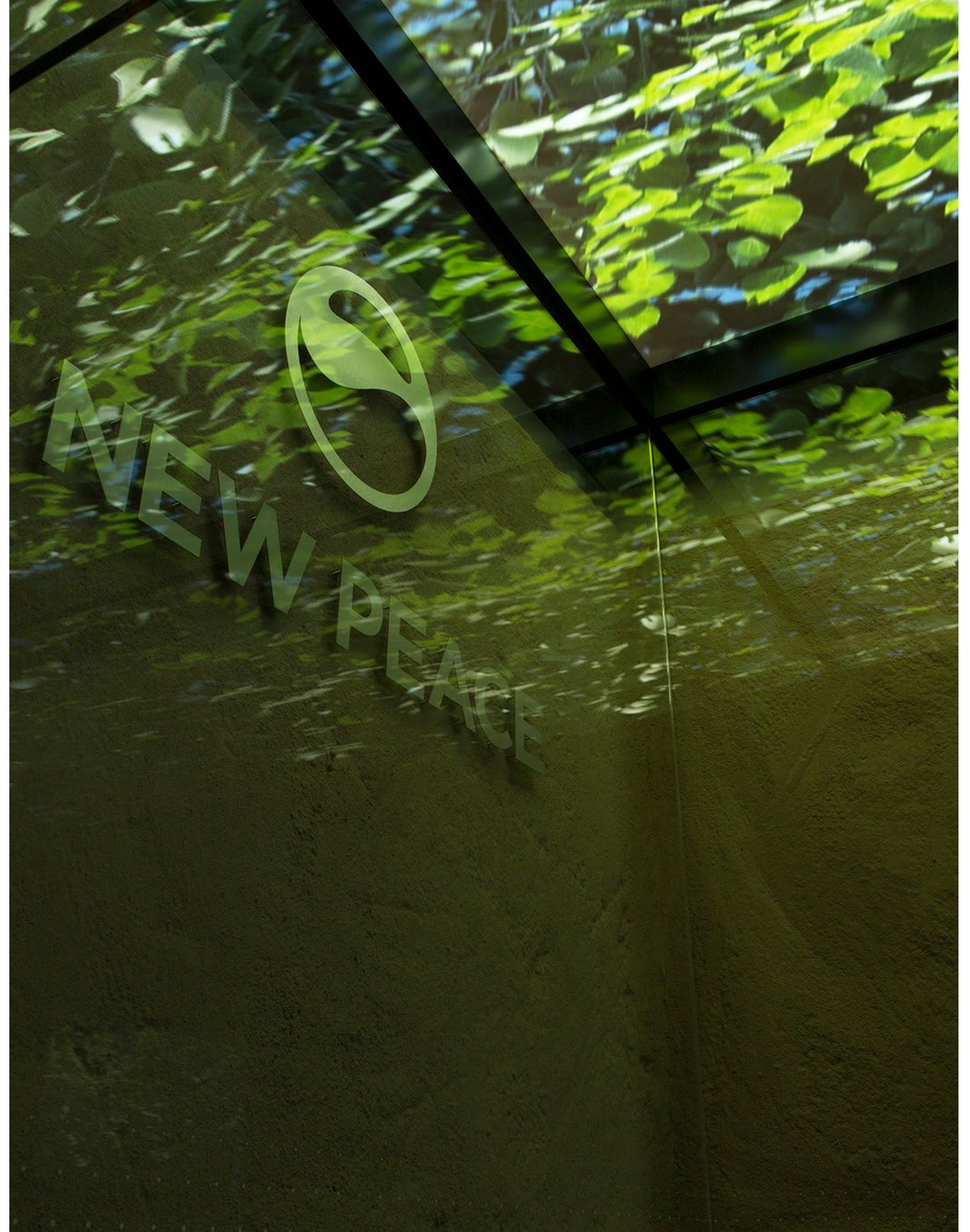
In his work, Si-Qin combines and alters forms and materials from culture in order to examine the way that, over time, they have come to carry meaning. He is interested in what attracts vast groups of people to specific forms and subjects. And he likens those specific forms and subjects to reflect the tendencies and capacities of culture as a dynamic and emergent material process.

Si-Qin's new work for Art Basel Statements 2016 elaborates on this process by envisioning a prayer space, entitled "New Peace", for a future religion. The religion is grounded in a philosophy of materialimmanence. With a disbelief in eternal essences, "New Peace" stands for an infinitely openyet- causal reality of emergent and contingent entities. And for the belief universe exists in order for matter to experience all variations of itself.

The prayer space contains the video-mantra "Mirrorscape". It is a sub-brand, a spiritual destination and a state of mind all at once – represented by the iconography of the simulated landscape. The simulated landscape alludes to both the digitality of matter as well as the peculiar yet sacred ability of matter to simulate its own future.

"New Peace" and "Mirrorscape" are also the latest evolution of Si-Qin's interest in branding, iconography and the psychology of marketing. Si-Qin thinks of brands as ecological sculptures that distribute themselves topologically – as defined by their environments and relations. Brands extend throughout several times and various spaces, each time inheriting new meanings. The "New Peace" logo, a rebrand of PEACE, follows Si-Qin's interest in the way that signs can be combined to create or cancel out meanings. Si-Qin's combination of the word 'peace' and the taijitu symbol serves to disarticulate sign and signifier: the taijitu doesn't have a direct connection with the concept of peace. In this way, Si-Qin investigates the extent to which something can stand for something else and to what extent symbols and images can take on new meanings, revealing a lack of essence.

Installation view  
New Peace Prayer Chamber, 2016  
Art Basel Statements under the auspices  
of Société, 2016







Installation view  
A Reflected Landscape, 2016  
9th Berlin Biennale









Installation view  
A Place Like This  
2016  
Team Gallery (bungalow), Los Angeles





Installation view  
A Place Like This  
2016  
Team Gallery (bungalow), Los Angeles



## Peace

In the early years of my work, I was fascinated with visual culture, especially commercial visual culture. And I was interested in it from a kind of anthropological point of view, or even from a biological point of view. Centered around questions like why do Homo sapiens make the kinds of images that we do? Advertising was interesting to me because it served as a bridge into the animal mind, what allows our cognition to be influenced by advertising is really the same material vulnerability that we share with all animals. So I saw it as a kind of compassionate bridge to animal-being and a flat ontology.

This interest also came from my multicultural background of Germany, the U.S. and China, and seeing how a lot of visual culture is cross-cultural. You can find the same kinds of advertisement images everywhere, which for me is evidence that it's biological, or species domain specific. The same goes for branding and logos, or symbols in general, they're a type of exotic cognitive material with exotic affective properties. Our brain processes a logo differently than just any other visual input. The way our memory processes symbols is unique and similar to how one remembers a friend's face. It's a really interesting class of visual matter. Early on, I was mostly interested in this exoticness and thought of the PEACE brand as a kind of sculpture. The artworks are somewhat half virtual, where the brand or logo exists and expresses itself in different manifestations, in different artworks over time.

What I was interested in was this idea of morphology, the study of the bodies of organisms, such as morphology of plants or animals. Also, I was interested in the morphogenesis of visual culture of human visual culture, thus branding and the advertisement images and all that were part of an investigation of that. This investigation was ultimately about establishing a flat ontology, viewing humans, animals, and other organisms on the same ontological plane, analogous to the new materialist turn in philosophy at that time.





*Truth by Peace IV*  
2015  
Light box  
180 x 236 cm



*Stone*  
2015  
Plexiglass, wood, resin, LED lights  
112 x 53 x 106 cm











*The 8th Gate Sorting Processor*  
2015  
Plexiglass, metal, resin, paper, LED lights  
285 x 195 x 171 cm





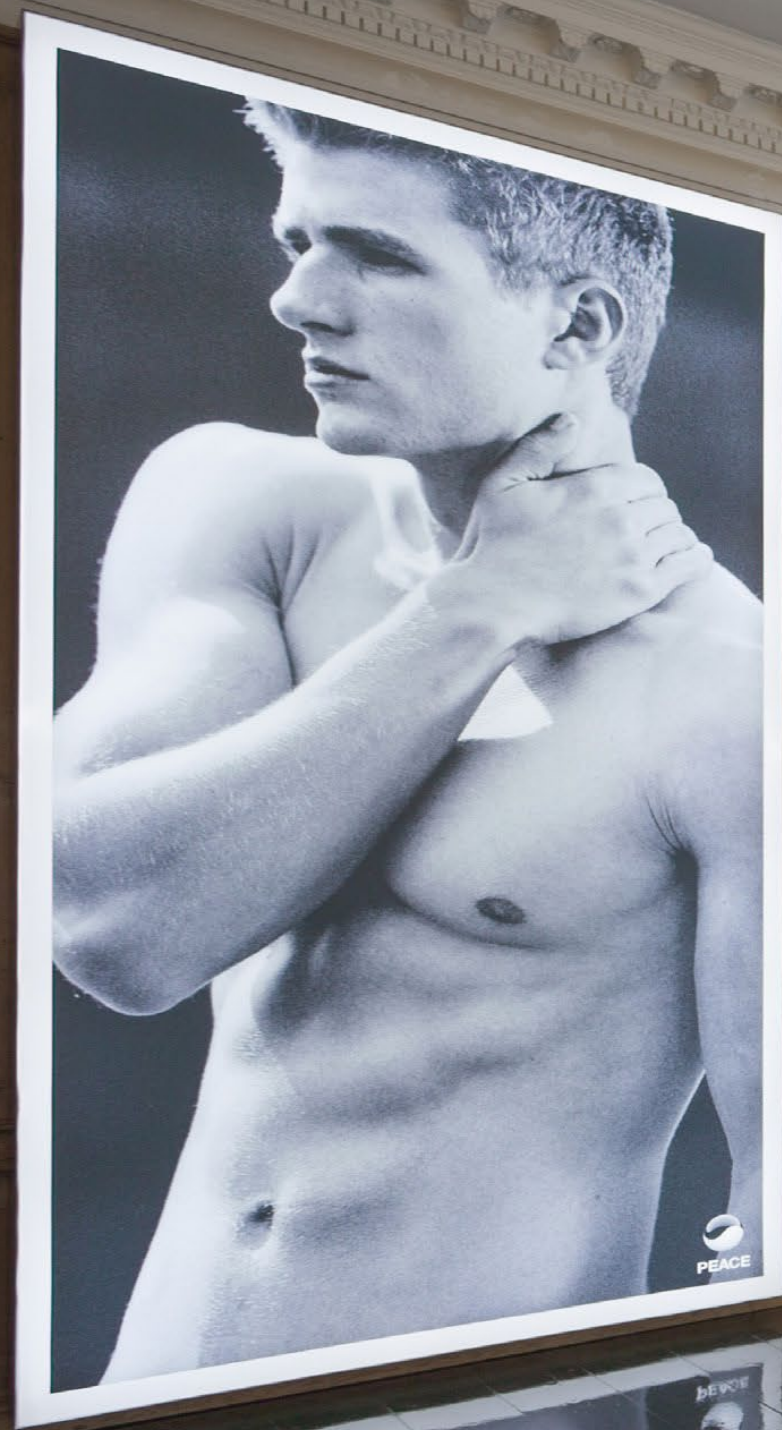
*Truth by Peace I*  
2015  
Light box  
450 x 200 cm





Installation view  
Biogenic Mineral  
Magician Space, Beijing, 2015





Installation view  
Premier Machinic Funerary Part II  
Carl Kostyal, London, 2014



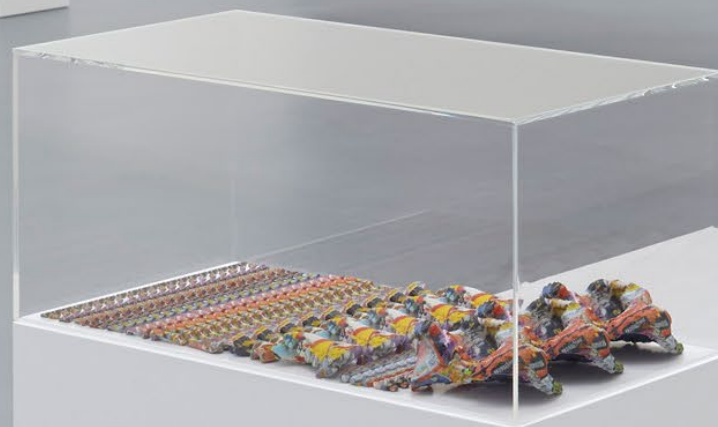
MAGICIAN SPACE

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Installation view  
Premier Machinic Funerary: Part I  
Taipei Biennial, 2014





Installation view  
Basin of Attraction  
Bonner Kunstverein, Bonn, 2013





Installation view  
Infinite Surrender, Focused Control  
Société, Berlin, 2013



*Untitled*  
2011  
Inkjet print, plants and aluminium frame  
104 x 74 cm







Installation view  
Mainstream  
Société, Berlin, 2011



Timur Si-Qin

1984    Born in Berlin, Germany  
2008    Graduated from University of Arizona, Tucson, USA  
Currently lives and works in Berlin and New York

Solo Exhibitions

2024    A Vision of You, Magician Space, Beijing  
2023    Ecotone Dawn, Kunsthalle Winterthur, Winterthur, CH  
          Natural Origin, Société, Berlin, DE  
2020    Take Me, I Love You, von ammon co, DC, USA  
2018    East, South, West, North, Magician Space, Beijing  
          Campaign for a New Protocol, Part III, Spazio Maiocchi, Milan  
          Campaign for a New Protocol, Part II, Art Basel Hong Kong, Hong Kong  
          Campaign for a New Protocol, Part I, Société, Berlin  
2017    Familienfotos, Konfuzius-Institut an der Freien Uniersität, Berlin  
2016    New Peace Prayer Chamber, Art Basel Statements under the auspices of Société  
          A Place Like This, Team Gallery, Los Angeles  
2015    Recent Horizons, Société, Berlin  
          Biogenic Mineral, Magician Space, Beijing  
2014    Premier Machinic Funerary: Part II, Carl Kostyál, London  
2013    Basin of Attraction, Bonner Kunstverein, Bonn  
          Infinite Surrender, Focused Control, Société, Berlin  
2011    Mainstream, Société, Berlin  
          Legend, Fluxia, Milan  
          Custom Interior, Mark & Kyoko, Berlin

Selected Group Exhibitions

2024    Returning to the Sea: Philosophical Reflections on the Anthropocene Ocean, TAG Art  
          Museum, Qingdao, CN  
2023    How Far, How Close, Aranya Art Center, Aranya, CN  
          We is Future, Museum Folkwang, Essen, Germany  
2022    CHAOS: CALM, 3rd Bangkok Art Biennale, Bangkok, TH  
2021    Diriyah Contemporary Art Biennale, Saudi Arabia  
          World on a Wire, Hyundal Motorstudio Beijing, Beijing, China  
2020    2020 Asia Digital Art Exhibition, Time Art Museum, Beijing, China  
2019    5th Ural Industrial Biennial of Contemporary Art, Ekaterinburg, Russia  
          The Strangers from beyond the Mountain and the Sea, 2019 Asian Art Biennial, Taiwan  
          Tracking the Mushroom at the End of the world, Taikang Space, Beijing  
          Land of the Lustrous, UCCA Dune, Beidaihe  
          The Mesh, K11, Shanghai, CN  
2018    Back to Nature?, Salon Berlin, Berlin  
          Germany is not an Island, Bundeskunsthalle, Bonn  
          Agora, High Line Art, New York  
          Gallery Weekend Beijing, Beijing  
          Hybrids, Lustwarande Tilburg , Netherlands  
2017    Produktion, Made in Germany Drei, Sprengel Museum, Hannover  
          Peace, Schirn Kunsthalle, Frankfurt am Main  
2016    History of Nothing, White Cube, London  
          For Pete's Sake, Carl Kostyál, Stockholm  
          Exhume – Consume, Matthew NYC, New York  
          Unter Waffen Fire & Forget 2, Museum Angewandte Kunst, Frankfurt  
          9th Berlin Biennale, Berlin  
2015    Everythings, Andrea Rosen Gallery, New York  
          Image Objects, Public Art Fund, New York  
          Fire and Forget. On Violence, KW Institute for Contemporary Art, Berlin

Toys Redux – On Play and Critique, Migros Museum fur Gegenwartskunst, Zurich  
Pure Disclosure, Marsèlleria, Milan  
2014    Art Post-Internet, Ullens Center for Contemporary Art, Beijing  
          Refraction. The Image of Sense, Blain Southern, London  
          The Ultimate Capital is the Sun, nGbK, Berlin  
          The Great Acceleration, Taipei Biennial, Taipei  
          Dreams that money can't buy, The Independent, MAXXI Museum, Rome  
          Ökonomie der Aufmerksamkeit, Kunsthalle Wien, Wien  
          Fulfilment Centre, The Sunday Painter, London  
          Metarave I “It's only a fantasy”, Wallriss Artspace, Freiburg  
          To continue. Notes towards a Sculpture Cycle, NOMAS Foundation, Rome  
          Acid Rain, Island, Brussels  
2013    Speculations on Anonymous Materials, Fridericianum, Kassel  
          Unstable Media, Martin Van Zomerem Gallery, Amsterdam  
          Notes on form, 032c Workshop, Berlin  
          Out of Memory, Marianne Boesky Gallery, New York  
          The Time Machine (Survivors), Frutta, Roma  
          Time Machine, Fonds M-Arco, le Box, Marseille  
          Liquid Autist, Kraupa-Tuskany Zeidler, Berlin  
          Art of Living (i.e. Goodbye, Blue Monday), Galerie Chez Valentin, Paris  
          False optimism, Crawford Art Gallery, Cork  
          Michael Jones McKean and Timur Si-Qin, Favorite Goods, Los Angeles  
2012    CAFAM Future, CAFA Art Museum, Beijing  
          A Material World, PSM, Berlin  
          Gasoline, The Bas Fisher Invitational, Miami  
          The Work Found Me, Galerie Samy Abraham, Paris  
          CCS Bard College, Spring Exhibitions and Projects: Group 2, New York  
          Ways beyond the internet, DLD 2012, Munich  
          Monochrom, Školská 28, Prague  
2011    Quality Control, Contemporary Art Center, Cincinatti  
          MAWU Lisa, New Gallery, London  
          Agency for Unrealized Projects, Basel  
          Performance Anxiety, Stadium, New York  
          An Image, Kaleidoscope, Milan  
          BCC#6, PM Gallery, REFERENCE Art Gallery, Richmond  
          Times Square Show, Times, Berlin  
          Grouped Show, Tanya Leighton, Berlin  
          Amerika, América, Amerique!, Mark&Kyoko, Cleopatra's, Berlin  
          Not to be confused with..., Von Cirne, Cologne  
          A Skeleton in the Closet, Heidelberg Kunstverein, Heidelberg  
          Based in Berlin, Berlin  
          The Real, Fake, California State University, Sacramento  
          A Painting Show, Autocenter, Berlin  
          The Curators Battle, Grimm Museum, Berlin  
          Metrospectives PROGRAM, The Future Gallery, Berlin  
          Post Internet Survival Guide, The Future Gallery via Gentili Apri, Berlin  
2010    Peace!, Speed Show vol. 3, Amsterdam  
          Michael Jackson Doesn't Quit Part 3, The Future Gallery, Berlin  
          Multiplex, Peer 2 Space, Munich  
          POLYGONAL, Museum of Contemporary Art, Morelia  
          Chrystal Gallery Exhibition 1, Gentili Apri, Berlin  
          ETAT DE CHOSES, Darsa Comfort, Zurich  
          Rapidshare, Atelierhof Kreuzberg, Berlin  
          BYOB, Bureau Friederich projectstudio, Berlin  
          Distorted Viewport, Forgotten Bar, Berlin  
          eUIYPKQ8XyEka\_3Y, Atelierhof Kreuzberg, Berlin  
          Enchanted, School of Development, Berlin  
          An Immaterial Survey of Our Peers, The Sullivan Galleries of The Art Institute of Chicago, Chicago



Publications

- 2018A New Protocol, Kaleidoscope Media, Milan
- 2017Aesthetics of Contingency, PCA-Stream, Paris
- 2016Transformers, Edition Société, Berlin
- 2014Premier Machinic Funerary Part II, Edition Société, Berlin
- 2012Manuel de Landa in conversation with Timur Si-Qin, Designed by John McCusker, Edition Société, Berlin
- 2011TrueEYE surView An Art Newspaper: Decade Issue Custom Interior Post Internet Survival Guide
- 2010Sen-Oren, Galleri Box, Gothenburg

Talks

- 2018Immanence and Difference, conversation with Yuan Fuca, Central Academy of Fine Arts, Beijing
- Artist talk with Wilfried Laforge, School of Visual Arts, New York
- Artist talk, School of the Art Institute of Chicago
- Breaking Glass. Virtual Reality and Subjectivisation in Art and Architecture: artist talk, Städelschule, Frankfurt
- Aesthetics of Contingency: artist talk, La Casa Encendida, Madrid
- Artworld Talk, The Singularity: Virtual Reality and Artificial Intelligence: artist talk, Art Basel Hong Kong, Hong Kong
- 2016Indian Summer 2016: artist talk with Timur Si-Qin, De Ateliers, Amsterdam
- Double Feature, Schirn Kunsthalle, Frankfurt
- 2015Timur Si-Qin in conversation with Venus Lau and Aimee Lin, UCCA, Beijing
- DLD Conference 2015, The Interface of Technology and Art with Hans Ulrich Obrist, Munich
- 2012Digital Mobility and Today's Word-Image - a workshop with frieze d/e, Salon populaire, Berlin
- 2011Le Foyer, With Yannic Joray, Perla-Mode, Zurich
- A Virtual Lecture, The New Museum's Festival of Ideas for the New City, Delta Kame, New York



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