



Timur Si-Qin

A Vision of You

Timur Si-Qin: A Vision of You

Timur Si-Qin's third exhibition at Magician Space was inspired by his journey through Western China in the fall of 2023, focusing on the Hengduan Mountain Range in Western Sichuan, near the eastern edges of the Himalayas. This region is not only a unique ecoregion and a biodiversity hotspot, but it also cradles six major rivers that downstream provide water to one-third of the world's population.

Hengduan boasts one of the highest levels of biodiversity in China, supporting the richest temperate endemic flora worldwide. Protecting areas like Hengduan is vital to mitigating the severe impacts of global biodiversity loss. This diversity is the true treasure of China.

This exhibition builds on Timur's ongoing research into how conservation cultures can be developed and sustained. "New Peace" is a long-term initiative that seeks to cultivate a nature-centric spirituality for the 21st century within our contemporary, post-secular society. Research also indicates a direct correlation between biodiversity and cultural diversity, suggesting that the variety of human cultures benefits nature.

Often described as an evolutionary cradle, the Hengduan Mountains boast dense rhododendron forests with 223 species, and are home to over 20 different ethnic groups, including the Yi, Qiang, Naxi, and Lisu, making it one of China's most culturally diverse regions. The works in this show are iconographic and sacred representations of the plants of Hengduan. Images and artifacts which aim to de-anthropocentrify the sacred, replacing the image of the human figure commonly found in religious iconography with those of plants specific to Hengduan. These are then held by the vessels of culture to tap into a vernacular of holy veneration, inspired by the bronzes of Sanxingdui, an ancient nature worshipping culture, and the murals of Dunhuang, the historical gateway of Buddhism into China.

In an era of global biodiversity crisis, it is crucial to learn from indigenous cultures, who make up only 5% of the global population but safeguard 80% of the world's biodiversity. What makes indigenous cultures such effective guardians of nature? Beyond just subsisting from the land, what unites most indigenous cultures is having nature based religions and spiritualities, that hold nature at the center of their meaning systems. Indigenous spiritualities, expressed through the aid of their languages, rituals, and songs, become powerful and durable mechanisms for the protection of biodiversity on earth.

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.



Timur Si-Qin, Autumn 2023
Photographed in the Hengduan Mountains



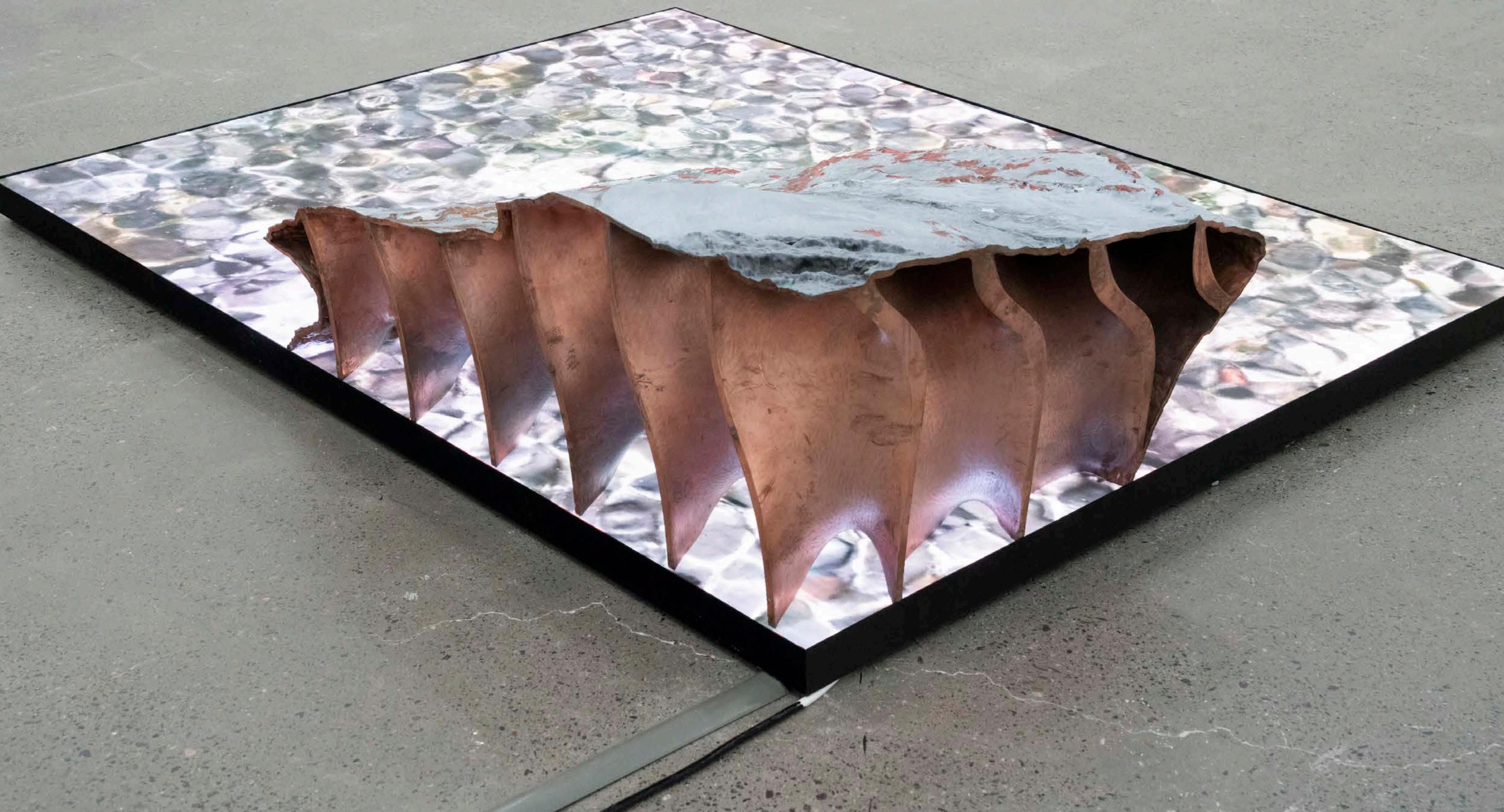


A Vision of You
2024
Bronze, glass
Sculpture: 29 x 29 x 33cm
Plinth: 36 x 36 x 110cm





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





Five Color Lake Rock
2024
Resin, bronze, LED screen
100 x 150 x 22cm



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



View of Yangmai Yong
2024
Bronze
60cm (Diameter)

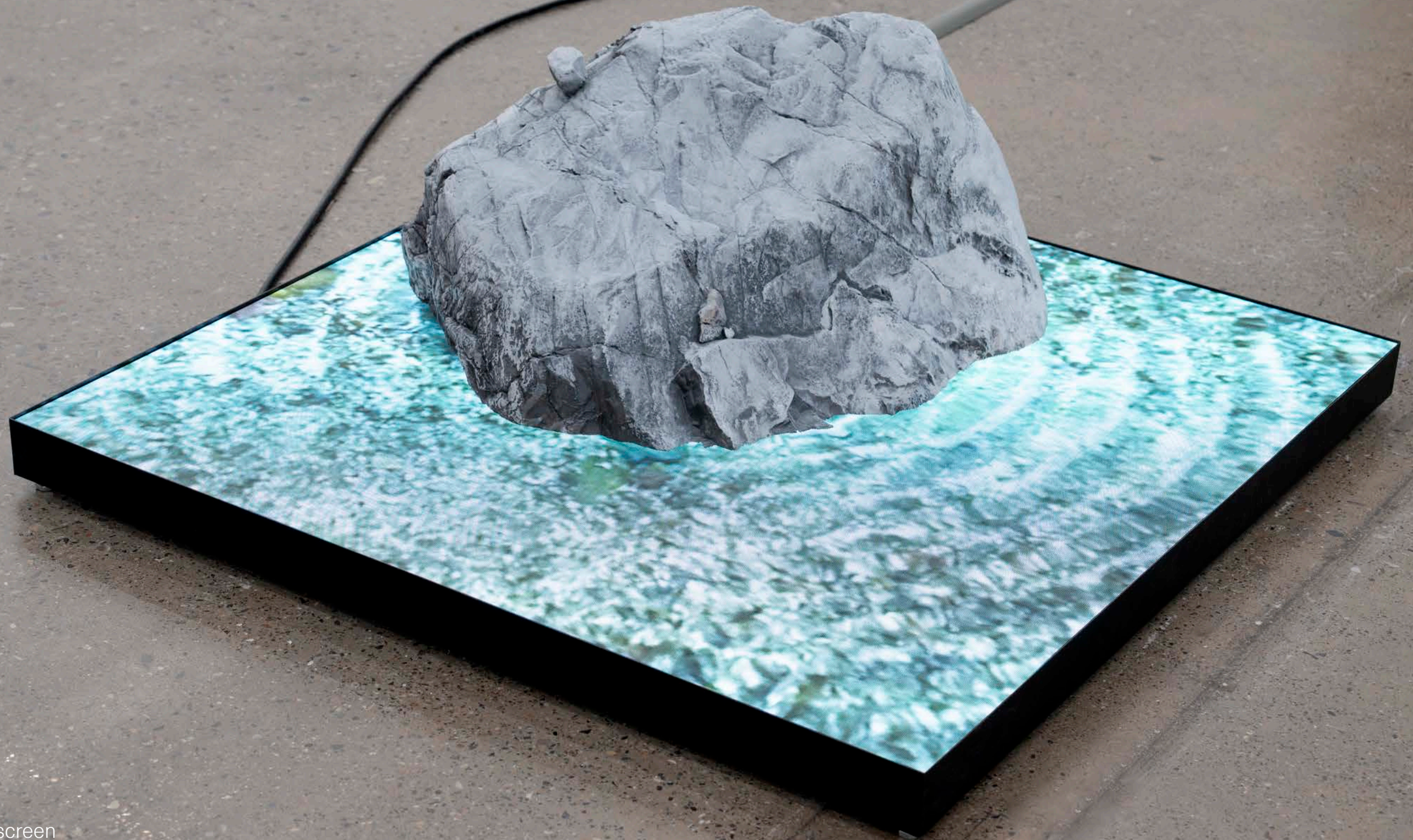


View of Xiannairi
2024
Bronze
60cm (Diameter)



Ecstatic walk to Lang Cuo
2024
Bronze
60cm (Diameter)





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



Untouchable Beauty 1
2024
Aluminum, mineral pigment
25 x 90 x 50 cm



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





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





Untitled (before the wild pig) 2
2024
Aluminum, gesso, uv print
170 x 130 x 3.5cm





Untitled (before the wild pig) 3
2024
Aluminum, gesso, uv print
170 x 130 x 3.5cm





Untitled (Crossing the Stream)
2024
Aluminum, gesso, uv print
115 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

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.

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