

铁木尔·斯琴：预见 你

展期

2024.05.24 - 07.13

开幕

2023.05.24 16:00 - 18:30

铁木尔·斯琴在魔金石空间的第三次个展，灵感来自 2023 年秋季在横断山脉的一次旅行：位处四川西部的横断山脉西邻喜马拉雅山，不仅是独特的生态区和物种多样性热点，孕育了六条河流为世界三分之一的人口提供水源。横断山脉拥有中国最高的生物多样性，支撑着全球温带地区最丰富的特有植物区系。这是中国真正的宝藏，保护这样的地区将有助于减缓全球生物多样性的流失。

在这次展览中，铁木尔继续“新和平”运动对生态守护型文化的发展和存续。作为一项长期倡议，“新和平”旨在从 21 世纪的当代后宗教社会中培养一种以自然为中心的灵性；而研究表明，生物和文化的多样性存在直接相关，这意味着人类文化的多样性似乎有益于自然。

横断山脉经常被描述为一只物种演化的摇篮，也是中国文化多样性最丰富的地区之一：在其密集的杜鹃花林里，存在 223 类不同的杜鹃花种差；其间还住有 20 多个民族，包括彝族、羌族、纳西族和傈僳族等。作为回应，铁木尔的作品是对横断山脉特有植物的图像化和神圣化表达——植物形象取代了宗教图像常见的人物——目的是去除神圣概念中的人类中心性。这些植物被不同的文化容器承载，形式上启发自三星堆青铜器和敦煌壁画。这些形式，对铁木尔来说是自然崇拜与神圣概念在不同文化中的方言表现。

在全球生物多样性危机的时代，向各地原住民文化学习变得至关重要。尽管他们仅占全球人口的 5%，但保护着世界上 80% 的生物多样性。他们是自然强力的守护者，共同之处是依赖于土地而生，并拥有以自然为中心的宗教及灵性。在他们的文化中，自然被放置在意义系统的核心。原住民的灵性，通过语言、仪式和歌曲，成为保护地球生物多样性强大而恒久的机制。

关于艺术家

铁木尔·斯琴是一位艺术家及作者。在气候变化与生物多样性危机的背景下，他的作品想象了一项新的精神性协定。1984 年生于柏林，之后移居美国西南部，铁木尔·斯琴在一个德国、蒙古 / 中国和圣卡洛斯阿帕奇印第安家庭中成长。不同文化的视角、原住民经历与全球文化深刻地影响他的创作。

铁木尔·斯琴经常探索“新和平”的概念，这是一项后世俗信仰的倡议，旨在从当代全球化和技术饱和的世界中重新确立自然的神圣性。使用超真实的渲染技术和 3D 打印雕塑呈现自然，他挑战自然 - 文化、人 - 非人、有机物 - 合成物之间的传统区分。通过“新和平”，所有作品汇集成一个分布式的意义系统及符号生态系统，在 21 世纪为人们与自然的关系播下新叙事。

他曾于欧洲、美国和亚洲多个美术馆及画廊举办个展，作品展出于纽约高线公园 (The High Line)、法兰克福席恩艺术馆 (Schirn Kunsthalle)、上海 K11 艺术中心、巴黎现代艺术博物馆 (Musée d' Art Moderne)、北京尤伦斯当代艺术中心 (UCCA)、柏林汉堡火车站美术馆 (Hamburger Bahnhof)、柏林 KW 当代艺术中心 (KW Institute for Contemporary Art) 和维也纳艺术馆 (Kunsthalle Wien)。他参与过多项大型国际展览，比如曼谷双年展、沙特阿拉伯迪里耶双年展、比利时三年展、拉脱维亚里加国际当代艺术双年展、俄罗斯乌拉尔双年展、第九届柏林双年展和台北双年展。

Timur Si-Qin: A Vision of You

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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.

About the Artist

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.