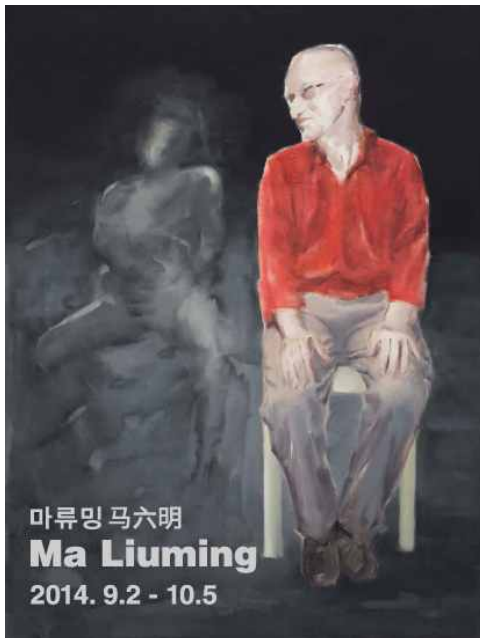


## MA LIUMING

馬六明



## MA Liuming

Date : September 2 – October 5 (34days)

Venue : Hakgojae Gallery (Space 1&amp;2)

Artworks : 48pieces

Contact

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## 1. Introduction

Hakgojae Gallery is pleased to announce the solo exhibition of Ma Liuming (44) from September 2<sup>nd</sup> to October 5<sup>th</sup>. This exhibition will show the works of Ma's career that spans from the early 1990's to the present, starting with his earliest performance videos and photographs to his new paintings and sculptures.

In the early 1990's, despite the strict Chinese government control and its rigid social tone, Ma Liuming founded an avant-garde experiment art community called the "Beijing East Village" with his fellow artist friends that include well renown Zhang Huan and Zhu Ming. Ma Liuming caught the international audience's attention through his performances of poetry about nudity and freedom of the body in such stiff times in China. In the 2000's, Ma Liuming returned to paint, which was his main concentration before he started to perform. He recreated a particular moment from his performance records that were from 10 years ago. Through the process of reconstructing the tenth of a second of the performance, he questioned the nature of the subject who most likely have changed externally internally. Also, Ma Liuming has developed his performance identity 'Fen-Ma Liuming' through new media of paintings and sculptures. Past and present, man and woman, baby and adult: he juxtaposes contradicting characters of subjects in his artworks.

This exhibition will show 48 pieces of paintings, videos, photographs and sculptures. The audiences will be able to not only observe his early performance records and photographs but also explore his new paintings and sculptures derived from his performances.

## 2. Exhibition Outline

### Performances



뒤셀도르프에서 편·마류밍, 2000,  
Düsseldorf, Germany

Fen·Ma Liuming, who has the face of a female and a body of male, is the performance identity of Ma Liuming. She advocates openness of the body and performs in nude. Performance art, a genre that is not well known in a strict Chinese society, was enough to bring attention with a naked body. Ma Liuming is also the first Chinese contemporary artist to introduce audience participation in performances. At first his activities were active such as walking the Great Wall while nude or cooking in a vacant lot, however after 1998 Fen's performances changed more static such as half-sleeping on a chair after taking sleeping pills. The audience had to press the timer shutter and make active poses next to Fen. Neither male or female, neither asleep or awake, an artist who does not create and the audience that does create – all of these contrasts convey a feeling of half-asleep state of ambiguity.

### *Tenth of a Second*



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

While actively performing art, Ma Liuming has also consistently painted. In 2004 Ma Liuming put an end to performances to capture the perfect and beautiful moment of Fen eternally and concentrates on painting. Ma's paintings are on the extension of the performances. He recreates the tenth of a second, which were the time to take photos of the audience. The presence of Fen becomes blurry on the canvas while the presence of the participants becomes clearly existent. Ma uses the squeezing method. By squeezing the paint on the back of the canvas, the paint goes through the mesh and forms a unique texture on the surface of the canvas, which helps shape the subject figure in the painting. As time passes, the oil component of the paint spreads towards the periphery of the figure which gives the sentimental feeling of lapse of time.

*Baby*

Baby, 2008, Oil on canvas, 200x150cm

The birth of Ma Liuming's son changed his artist career into another phase. He recalls that it was a complex time for him and that he even wanted to refuse the situation of being a father. In this piece the artist who is having difficulty falling asleep receives inspiration from seeing the rays of the sun coming through between the curtains very early in the morning. At a glance it looks like an abstract painting of a black canvas with a long narrow line down the middle; however in truth it is his son's face. Like a ray of light coming through between the curtains, his son's face is distorted to look extremely long and flat. This is the first time Ma did not reveal his body or face in his artworks. However, his son is a hereditary form of himself(分身) that continues to the next generation. Through the *Baby* series, Ma continues to work and question on the theme of 'self' and 'multi-identity'.

### 3. Exhibition Prefaces

#### 1/10 second

Duan Jun

1/10 second is the camera shutter speed set by Ma Liuming during his performance of taking self-portrait with the spectators with a remote shutter control. As a temporal scale, 1/10 second is but a transient moment. The length of man's life feels like 1/10 second if compared with that of our universe.

But man will never know what will happen in 1/10 second. 1/10 second contains infinite chances, and chance in today's life is increasingly perceived as a decisive role. In the twentieth century, the central subject in man's understanding of the world and life shifted from the inevitable to the accidental, the latter being far more complicated than the former. Chance or randomness is particularly significant in an individual's life: if one could only follow a single given path in his life, he must feel nothing but repeated boredom and dullness.

Modern art in a similar fashion enshrines chance. As Deleuze once put it, "Modern art came into being when man ceases to see in himself an essence, and instead bases his life on chance. There is always falling or the danger of falling. Form is used to depict chance rather than essence." Inevitability keeps falling from happening, because the latter is considered accidental, random and harmful. But can we deny the possible lyrical nature in falling? This idea might be dangerous, but man's existence is undoubtedly filled with chance events. Ma fixates on the accidental aspects of his performance, in an attempt to look for the unexpected results in art making. Accidents may result from failure or insufficient preparation of performance, but it also brings innovation, hence Ma's obsession with it. Accidents expand the space of performance, bringing it into realms not even imagined by artist himself.

Strictly speaking, Fen·Ma Liuming is not Ma Liuming per se; she is rather an alter ego created by Ma twenty years ago in 1993. Deriving from the artist physically and spiritually, Fen is Ma's lover in his art making practice and everyday life, and Ma maintains an ambiguous relationship with Fen. In 2004 Ma stops engaging as Fen in performance art, because he wanted to forever freeze her beauty at that moment so as not to suffer from watching his lover getting old day by day.

Fen·Ma Liuming in painting is not the same as Fen·Ma Liuming in Ma's performance; rather, the former derives from the latter. While Fen in performance art is more like a real entity when standing on the well-illuminated stage, Fen in painting tends to be more unreal.

Fen in performance art is an absolute subject, commanding all the attention of the spectators. Fen in painting on the other hand tries to evade the spotlight as much as she could, to the extent that in certain paintings she exists only as vague shadow among the spectators. In those paintings, the spectators whom Ma included as participants in his pervious performance by taking self-portrait with, become the subject matter. Among a large number of group self-portrait taken by the artist as Fen with the spectators, Ma selects those with unusual or subtle gestures or scenarios. He wants to highlight behaviors of the spectators in different mental status. In those photos the spectators either interact with Fen or act on their own; if the spectators exist only for Fen, Fen will not be able to recognize herself in the eyes of the spectators, so she could not even exist in the real world.

The behavior and feeling of the spectators unveil their reaction to unusual situations. They respectively appear restrained, easy, silent or sorrowful. Rather than dividing such gestures and facial expressions into categories of the natural and the unnatural, it is more relevant to observe the temporary forces affecting the spectators during participation in the performance. In other words, it is futile to restore the scene of original performance from these paintings, because the painting changed the performance, and defamiliarized spectators' participation. Without referring to the video recording of the original performance, it is unlikely to see that these paintings actually depict scenes from Ma's early performance. His painting shows an attempt to distance itself from performance or its video recording.

Taking the spectators as the subject and defocusing Fen, Ma saves Fen from becoming an empty symbol. If Fen becomes a symbol in Ma's painting, her image will be excluded from viewers' thoughts, and will be seen as a mere external and material support, while in fact Ma tries to create an image that is recognized, clarified and reconstructed by thinking.

The relationship between Fen and the spectators is the key in Ma's painting. Participating spectators expressed themselves in front of Fen, and Fen recognizes herself in the eyes of the spectators. There is a mutual dependence as well as confrontation between the two. Fen never intends to please the spectators; she is simply what she decides to show the others.

In the mid- and late 1990's, Ma Liuming produced around the world his performance of self-portrait with the spectators. Since 2000, he has been taking sleeping pills and acting under its influence- in half-sleepy and confusing mental status- in his performance. Like de-focusing Fen·Ma Liuming, acting under the influence of sleeping pills during performance, aims also at cancelling the effect of the artist's consciousness. This is the way of Ma's art making: he tries to bypass his own consciousness and become an empty vessel, hence the possibility of acquiring the consciousness of the others.

Ma also devised his own method of painting, namely squeezing. By squeezing the paint on the back of the canvas, and paint goes through the mesh and forms unique texture on the surface of the canvas, which helps shaping the subject figure in the painting. The subject figure in the painting is therefore able to stimulate a sensation of touch, or a vision that suggests touching. But looking is still the primary way of appreciating Ma's painting, with an occasional implication of touching from time to time.

Ma's painting is not completed when finished in studio; it needs light to manifest itself. Light, together with the canvas mesh and volume of paint, creates a rhythm. In other words, light helps with shaping subject figure in the painting by generating irregular effect with the volume of paint. It might even be said that light gets inside the subject figure so as to show the rich details that could not be seen in otherwise dim environments.

For Ma, his painting acts both as a memory of Fen·Ma Liuming and as a reminder of the participating spectators in his performance. Together they created artworks worthwhile savoring. Time fleets; it has been twenty years since Fen·Ma Liuming was first created in 1993. Fen not only results from the evolution of Ma Liuming's art making, but also reflects the development of contemporary art in China since the 1990's.

May 2013

## Art of Ma Liuming

Boggi, Kim (President of Art in Culture , Professor of Kyonggi University)

### 1. The First Avant-Garde Generation Artist

Chinese contemporary art only started to gain a real foothold in the international art world in the last twenty years. An extensive special exhibition was held at the Venice Biennale in 2013 to mark the vicennial. Within this short frame of time, Chinese contemporary art has been at full throttle, to compactly embrace the evolution of Western Art history in the last 100 years, as much as possible. Likewise, Ma's work is closely correlated with the development of Chinese art in the contemporary art scene, which can be classified into two categories.

Firstly, Ma's place in Chinese contemporary art history. He is widely recognised as one of the originators of modern performance art in Chinese, and many of these performances have been readily translated into photographs and video recordings. Notably, his nude performances were highly regarded as a solemn 'Resistance Art,' under the rigid Chinese social structure that stigmatised avant-garde art in the 1990s. And there is no doubt that Ma's journey of art has been a tough challenge indeed. In effect, his *Fen·Ma Liuming*(芬·馬六明) performance that shot him to fame took place mostly outside of China. Surely, Ma was in the ascendant; he was invited to Venice, Gwangju, Istanbul, Guangzhou and the Prague Biennale, held private exhibitions at the Setagaya Art Museum and P.S.1 Contemporary Art Centre and his performances were staged in London, New York, Dusseldorf, Münster and Lyon<sup>1)</sup>.

Secondly, Ma's transformation into a painter in the 2000s. Ma returned to take up his earlier interest in oil painting, which he majored at University and continued to pursue alongside performance art. To be more precise, what he really did was to put an end to his performances and started to 'focus' on oil painting. Nevertheless, his work of painted art was in fact an extension of his performances. He has been depicting himself as a naked baby, as well as releasing sets of series that recreated moments he shared with spectators who participated in *Fen·Ma Liuming* performances. Ma continues to endeavour finding new forms of painting techniques and its presentation, broadening the scope this form of art.

Naturally, there must be a reason behind his sudden change of tune. We could simply assume that Ma's inherent spirit of resistance reacted against his own formalised self-repetitive performances that were becoming far from new. Whether Ma liked it or not, 'Resistance art' lost its voice with change of the times, and variables such as rapid commercialisation of Chinese art after 2000, caused a shift in the dynamics of perception and popularity. But despite volatile changes of internal and external surrounding environments, Art of Ma, a man who earned himself 'The First Avant-Garde Generation Artist' badge, is still 'in progress'.

### 2. The Physique of Resistance

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1) We should take into account that Chinese contemporary art owes much to brilliant performances and international achievements of defected artists who fled from China after the Tiananmen Square protests of 1989.

Ma Liuming was born in Hubei province in 1969, the youngest of five children. In 1981, at the age of 12, he started to study oil painting under his tutor Cai Erhe and was already noted for his outstanding observation and portrayal skills. He entered Hubei Institute of Fine Arts in 1987 and was not shy to demonstrate his talent in performance art. For instance in 1989, Ma exhibited highly provocative performances whilst he was still studying at the academy, that stressed in oil painting. Two performances from this period have been published as black and white photographs in his art book.

One of the pictures depicts Ma, posing as a model on a podium for a drawing, in nothing but a helmet and sellotape that binds up his arms and legs. It is as if the performance captures a sudden halt of a sellotaped bizarre statue in motion. And in doing so, self-imposed modelling of a student, whose actual task is to draw a model, instantly twists the relationship between the subject and the object. It is a pure joy; to witness a carefully composed shrewd rhetoric in a piece of aghast work, by metamorphosing a stunning body of a young man in his twenties into a half man and half beast or a mummy-like haunting shape. In the same year, Ma used a plastic wrap to tightly wrap two naked people in embrace, on a podium. In it, a nuanced contraction and relaxation formulated by the plastic wrap, glides with each and every movement and curve of the body; ultimately, to reveal a naked human figure as a packaged objet d'art. Ma subsequently started to temper his art through performances.

In 1991, Ma Liuming graduated from the Painting Department of Hubei Institute of Fine Arts. Soon afterwards, he did get a job involving art design at an electronic company but moved to Beijing, having decided to pursue a career in Arts under the patronage of his older brother<sup>2)</sup>. In 1993, Ma settled into an area dubbed as the 'East Village' (東村) where many other young artists, full of creative dreams resided.

Unknown artists gathered around the East Village and Yuanmingyuan Village (圓明園)<sup>3)</sup>, two places that seemed like a safe haven from the government suppression of modern art, following the Tiananmen Square protests. Disillusioned and dispersed, after the failure of the democracy movement, some artists chose to flee the country whilst some went underground, engaging in dangerous operations. Those who remained, gathered and set up their studios either in Yuanmingyuan Village, led by Fang Lijun of the Cynical Realism movement, or in the East Village, set up by notable artists such as Zhang Huan and Ma Liuming.

In 1993, a chance encounter connects Ma and international arts when Ma showcased his performance in front of the British artistic duo, Gilbert and George when they visited the East Village.

*"We went to the opening of the private exhibition of Gilbert and George at the China Art Gallery. Journalists were busy at snapping away pictures of Gilbert and George in flashlights. Me and Zhang*

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2) Ma Liuming's second eldest brother Ma Huiming loved to paint just as much but ended up as a successful interior designer in the end. Under the generous support of his brother, Ma was able to acquire every tool and ingredient he needed and his brother constantly encouraged Ma by saying, 'Your success is my success.'

3) In west of Beijing, also known as 'The Old Summer Palace' or 'Garden of Perfect Splendour' but referred to as the 'West Village' by its occupants.

*Huan went and hugged them respectively and journalists started to take pictures of us. Gilbert and George asked us, 'Who are you? Why are you taking pictures with us?' I replied, 'We were young Beijing artists from the East Village,' and the two showed their interest and asked to visit our studios the next day. That night, I was agonising over what to show the guests and ended up preparing for a performance. I wanted to show them something new as we were all working on oil paintings. Gilbert and George seemed uninterested by similarities of the work in the East Village still trapped in the medium of painting. And that moment, "The Wall" by Pink Floyd started playing in my studio and I raised my finger toward the ceiling and pierced the sack, full of liquid blood-red paint that trickled down my body. About five minutes later, at the final scene of the short performance, Zhang Huan assisted me by catching me when I got off the table on my back."*

Following Ma's performance, Beijing East Village became the centre for innovative young artists, interested in this so called 'Performance Art'. Eating and drinking together, they shared their interest and appreciation of performance art.

It was during this time at the East Village when Ma first started to use makeup and nail polish to create a woman's face and hands, performing nude. And gradually, the dress up became the very 'face' and 'logo' that summarises the identity of Ma Liuming's work.

*"I exchanged clothes with a female artist at a drinking party to take some pictures for amusement but was astounded by my feminine side. When I asked for advice from various teachers and friends, everyone encouraged me saying that it is a very unique concept. I wanted to take this further to maintain better control over my reception and thus decided to perform nude. I created an artistic female alter ego and titled the second performance, Fen·Ma Liuming. "Fen" (芬) is a common girl's name but a dot separates two names, Fen and Ma Liuming because I wanted to stress the equal significance."<sup>4)</sup>*

From then onwards, the epicene beauty of Fen·Ma Liuming comes into life in the eyes of the spectators in Ma's performances.

One of his earlier performances, *Fen·Ma Liuming's Lunch*, took place in the East Village in 1994. Ma boiled a plate of potatoes, and added paper with potatoes drawn on it, the pen used to draw the potatoes, as well as the bracelets, earrings and necklace he wore in this peculiar performance. The performance resulted in him his immediate arrest on the basis that nude performance was propaganda. He was arrested but incarcerated for two months only, thanks to a letter of appeal from modern art critique Li Xianting.

Artist communities of the East Village and Yuanmingyuan Village were in decline by 1994. Those who chose to leave, scattered away but those who wanted to continue their journey, joined together and found ways to make a collaborative performance, *To Add One Meter To An Anonymous Mountain*(為無名山增高一米). The performance is considered to be a milestone and one of the classics of Chinese modern art. It took place at the mountain peak, where ten naked artists<sup>5)</sup> of the East

4) < Fen·Ma Liuming, 芬·馬六明 >. "Fen" is a homophone for 'to makeup'(芬), and 'separation' (分).

5) Names of artists in alphabetical order: Zhang Binbin, Yingmei Duan, Zhang Huan, Ma Liuming, Zhu Ming, Wang Shihua, Cang Xin, Gao Yang, Ma Zongyin and Zuoxiao Zuzhou.

Village lay on top of each other to artificially increase the altitude of the mountain. An absurd and reckless way of thinking; but ironically, brilliant and original, that reflects a truly earnest and liberated imaginative power of the artists. One might never know why river and nature meets for no apparent reason till they see a picture from the performance, where there is a perfect harmony of a soft silhouette created by a layer of naked bodies and soaring mountain peaks. My solemn heart sways, in thought for the young artists who wanted to go far away from the society, in which artistic freedom of expression is controlled, and to exude their talent in nature with every fiber of their bodies.

### 3. Fen·Ma Liuming, into the crest of Pluralism.

In 1998, Ma Liuming attained even bigger international acclaim for his *Fen·Ma Liuming Walks the Great Wall* performance. In it, Ma nonchalantly walks and climbs the Great Wall of China, stark-naked. China's most famous landmark, the Great Wall symbolises a rigid social structure and social conventions, such as the class system. However, regardless of its immense historical significance, Ma, the performance artist, chose to use that tall and lengthy sacred site as a stage for his artistic expression. In our eyes, from the encounter between a naked transgender artist and the symbol of China, the Great wall, we see a strong, artistic desire for the acceleration of China's reform and opening up. It can be also interpreted as a criticism towards a society intolerant of diversity and different ideologies. Recordings and photographs from the performance became widely known to the international art world and the performance was introduced at the 48th Venice Biennale in 1999 under the direction of Harald Szeemann.

In 1998, Fen·Ma Liuming made a transition and his performances started to look for an audience participation. He went on a tour around the world and at various locations; spectators were allowed their own 'Kodak moment' next to the naked Ma sitting on a chair. From then on, he started to restrict movement of his body but instead, increased dependency on spectators. As a result, Ma is considered to be the very first artist to coin the notion of spectator participation in the Chinese modern art movement. On site, an automatic camera, Fen·Ma Liuming sitting on a chair, and an empty chair next to Ma await spectators to set the camera shutter speed and take a picture within 10 seconds. The camera shutter speed set for flash is 1/10 second.

*"I look odd with the face of a woman but with the body of a man whilst spectators are just ordinary people. I find it fascinating observing individual moments of spectators when they start to actually participate in the performance that takes place abroad, because you get to see distinctive traits of that particular country. For instance, Japanese tend to come in as a group and pose among themselves. In Geneva, they start to streak out of sudden, but in some cities spectators take pictures in complete silence. In Indonesia, everyone got in a party mood and started to dance and enjoy... I really appreciate capturing those various different moments."*

Fen·Ma Liuming has the face of a woman and a body of a man in which the two sexes exist as one coherent being. Ma Liuming speaks through performances of Fen·Ma Liuming, in order to address issues such as sexual ambiguity, i.e. gender and sexuality, as well as discrepancies between outer appearance and inner-self. At the same time, Ma is also questioning male or bisexually orientated common prejudices. And this leads us to the conjecture of an image of an androgynous, mentioned in Plato's *Symposium*, as the most primitive form of mankind.

When 'The Third Sex' that overleaps gender dualism, is associated with China's identity crisis it experienced and is still experiencing during the reform and opening up period, the undertone of Ma's work is amplified. *Fen·Ma Liuming* took place outside of China and around the world, crossing boundaries of nationality, race, country, region, generation and age. The performance's nature and its stance of embracing multiculturalism have raised a few eyebrows and questions were asked. Probably, it is not an overstatement to consider the performances as Ma's solemn remark on the implications of compulsive cultural dogma of Chinese society. As a matter of fact, critiques of *Fen·Ma Liuming* have been focussed only on highlighting the postmodern and multicultural aspects of his work.

So I asked Ma again. By confronting Fen·Ma Liuming, what sort of artistic barometer were you aiming at? He answered simply, "Opening up of the body. A freedom from all kinds of imprisonment and pressure!"

#### 4. Metamorphosis into painting.

Ma Liuming's interest shifted to painting from performance art after 2000. He gave three reasons for stopping his performances.

*"Firstly, I wanted to concentrate more on my original major painting, after 10 years of performance art. Secondly, Fen·Ma Liuming was an absolutely perfect performance that cannot be altered any further. Thirdly, as I grew older, I gained weight and my physique changed. I wanted to forever freeze 'the other ego' in that moment."*

Since then, Ma Liuming started to work on a 'Baby' series. It is a noteworthy fact that the artist is still using his facial appearances as the crucial motif of his work, despite changing his genre from performance to painting. The female face from the performance *Fen·Ma Liuming* reappears in the face of the 'Baby' series. Similar in concept to his performances, the notion of another 'I', an avatar or an alter ego continues to live. In such manner, Ma makes an appearance as a protagonist, acting within certain contexts and situation through makeup, instead of as an artist with one single ego. As a result, you see a crawling infant with a toy, an infant on its back touching its feet, an infant on a rocking horse and an infant in the arms of Ma Liuming; but every one of their faces is a face of Fen·Ma Liuming. They are confined and unable to control their body at their own will, sexually ambiguous. There is a complete absurdness between the head and the body. Perhaps Harald Szeemann saw this eccentric nonsense as the very identity of Chinese contemporary art as to 'select' the series for the Venice Biennale.

The significance behind the encounter of the face (consciousness) and of the body talks of an impossible mixture of two notions; adult and innocents. In the form of painting, Ma shares his realisation, that the greatest sensation and pleasure, in other words the world of the supreme bliss (至福), that mankind can enjoy derives from child-like innocence. I assure you that the series embodies Ma's desire to envision the world with an untainted and innocent sensitivity. His 'Baby' series entered another transition when his son was born in 2004. He recalls that, "I became a father rather unexpectedly. At first, I wanted to deny this reality and had sleepless nights from having too many thoughts." In his defence, I argue that any ordinary people would have felt the same when

faced with a natural instinct for the preservation of life, and an overpowering sense of responsibility that follows immediately. Ma Liuming paints his son, using Photoshop to extend and flatten the face to an extreme degree. It may seem like an abstract painting with a stripe of light across the middle of a canvas but in fact, they are fully formulated facial features of his son. According to Ma, the idea for the series originated when he saw rays of sunshine coming in through blinds. This is one of the first series which does not feature the body or face of Ma Liuming himself. But isn't his son surely another alter ego of himself? And thus, his alternative ego and multiple identities continue to prevail.

Ever since the 'Baby' series, Ma has concentrated all his effort in a proliferation of painting materials and techniques. In one particular work, he laid paints on top of densely knitted vertical threads and spread out a mirror, creating an eerie illusion of coloured threads and reflected shadows. Another one of Ma's installations was an empty frame, made out of charcoal and stretched out as if a canvas was on the frame. The installation caused some confusion, as to whether it was an objet d'art or a performance of 'not drawing.' His other experiments include a large-scale space art that used a partition made out of canvas with a foot.

*A Tenth of a Second* series is Ma Liuming's most recent work that borrows motifs from his earlier *Fen·Ma Liuming* performances. It is a painted adaptation of pictures of spectators who have participated in his past performances. And it is his task to capture the moment in a tenth of a second, when the camera flash was triggered. Ma's unique technique squeezes the paint through a loose weave on the back of the canvas to form small buds of matière on the surface. Subsequently, Ma exposes his spectators as the protagonists whilst he exists only as a hardly visible silhouette. By doing so, he has reversed the relationship between the subject and the object once again. Ma's shadow is still silently drifting away but never disappears from the painting. "My art is my raison d'être," he recounts.

## 4. Artist C.V.

### 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

### Solo Performances and Exhibitions

- 2014 *MaLiuming*, Hakgojae Gallery, Seoul  
*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 *MaLiuming New Work Exhibition*, Galeria Dolores de Sierra, Madrid
- 2007 *AbriefIntroductionofMaLiuming*, GaleriaDoloresdeSierra, Madrid
- 2006 *Ma Liuming*, Primo Marella Gallery, Milan, Italy  
*Ma Liuming*, Gallery Artside, Seoul
- 2005 *Ma Liuming*, Galerie Albert Benamou, Paris  
*Ma Liuming*, Beijing Art Now Gallery, Beijing  
*Ma Liuming Performance Chosen Images*, Aura Gallery, Shanghai
- 2004 *Fen· Ma Liuming*, Taikang Top Space, Beijing
- 2003 *Any Day*, Fukuoka Asian Art Museum, Fukuoka, Japan  
*Ma Liuming*, Chinese Contemporary Gallery, London
- 2002 *Ma Liuming*, Soobin Art Gallery, Singapore
- 2001 *Ma Liuming*, Tensta Konsthall, Spanga, Sweden  
*Ma Liuming*, Gallery Q, Tokyo  
*Fen· Ma Liuming in Montreal*, Festival Art Action Actual, Studio 303, Montreal, Canada  
*Fen· Ma Liuming in Lyon*, Festival Polysonneries, Les Subsistances, Lyon, France  
*Fen· Ma Liuming in Odense*, The 3rd International Performance Festival, Odense, Denmark  
*Fen· Ma Liuming in Istanbul*, The 7th International Istanbul Biennial, Istanbul  
*Perfect day II*, The 7th International Istanbul Biennial, Istanbul  
*Fen· Ma Liuming in Lisbon*, Filomena Gallery, Lisbon  
*Untitled*, SPAN2 International Performance Art Festival, Dilston Grove Church, London
- 2000 *Fen· Ma Liuming in Jakarta*, JIPAF 2000, Utan Kayu Theater, Jakarta  
*Fen· Ma Liuming in Gwangju*, Gwangju Biennale 2000, Gwangju, Korea  
*Fen· Ma Liuming in Düsseldorf*, Performance Art in NRW 2000, Kunstraum Düsseldorf, Düsseldorf, Germany  
*Fen· Ma Liuming in Münster*, Performance Art in NRW 2000, Kunsthalle Münster, Münster, Germany  
*Five Minutes of Performance*, Performance Art in NRW 2000, Maschinenhaus/ Zeche Carl, Essen, Germany  
*Perfect Day I*, The 3rd International Performance Art Festival in Bangkok, Baan Chao praya, Bangkok
- 1999 *Ma Liuming*, Jack Tilton Gallery, New York  
*Fen· Ma Liuming in London*, Chinese Contemporary Gallery, London  
*Fen· Ma Liuming in Geneva*, Performance Index Festival, Geneva, Switzerland  
*Fen· Ma Liuming in Basel*, Performance Index Festival, Basel, Switzerland  
*Fen· Ma Liuming at SFMOMA*, Inside Out: New Chinese Art, San Francisco Museum of Modern Art, CA, USA  
*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

- 1998 *Fen· Ma Liuming in München*, Theater Festival SpielArt '99, Munich, Germany  
*Chaos & Birth: Ma Liuming '98*, Gallery Q, Tokyo  
*Fen· Ma Liuming Walks the Great Wall*, Simatai, Beijing  
*Fen· Ma Liuming at P.S.1*, 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/Il, Setagaya Art Museum, Tokyo  
*Fen· Ma Liuming in Alma*, Performance Asiatiques, Quebec City, Canada  
*Fen· Ma Liuming at Le Lieu*, Performance Asiatiques, Quebec City, Canada  
*Fen· Ma Liuming in Trois-Rivières*, Performance Asiatiques, Quebec City, 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  
*Fen· Ma Liuming I*, Beijing East Village, Beijing  
*Fen· Ma Liuming Says*, Beijing East Village, Beijing

### Group Performances and Exhibitions

- 2014 *On the way*, Zhong Gallery, Beijing
- 2013 *Voyage - Diary II: Dali & Tengchong*, Blue Roof Art Gallery, Chengdu, China  
*I'm Not Involved in Aesthetic Progress: A Rethinking of Performance*, Star Gallery, Beijing  
*Passage to History: The 55th International Art Exhibition - la Biennale di Venezia collateral exhibition*, Arsenale Nord Nappa 89, Venice, Italy: Chengdu MoMA, Chengdu, China  
*Secret Love*, Museum of World Culture, Gothenburg, Sweden  
*Evolution*, Avant-garde Contemporary Art Center, Nanjing, China  
*A Journal of the Plague Year*, Para/Site Art Space, Hong Kong  
*Altitude Stress*, Snow Mountain Art Festival, Guangzhou, China  
*Various Tongue*, Unique Tone, Beijing  
*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  
*Xi Chang Diary*, Blue Roof Art Gallery, Chengdu, China  
*Secret Love*, Museum of Far Eastern Antiquities, Stockholm  
*Magnanimity: Collection of Atypical Works by 21 Chinese Artists*, White Box Museum of Art, Beijing  
*Conceptual Renewal: A Brief History of Chinese Contemporary Photographical Art*, Sishang Art Museum, Beijing
- 2011 *The Document Exhibition of Chinese Performance Art-1986-2009*, Songzhuang Art Museum, Beijing  
*Expression of Chinese Contemporary Art*, Today Art Museum, Beijing  
*Balance of Movement-Attitude to Asian Contemporary*, Soka Art Center, Beijing  
*Retrospect and Prospect: Hubei Oil painting Art Exhibition*, Hubei Museum of Art, Wuhan, China  
*Our Home Land*, Beijing Business Today, Beijing  
*Relation, CrosstheDuplicity*, Gallery Artside Beijing, Beijing  
*RED*, 10 Chancery Lane Gallery, Hong Kong
- 2010 *NanjingBiennale: And Writers 2010*, Jiangsu Provincial Art Museum, Nanjing, China

- 2009 *Contemporary Chinese Photography*, Florida Museum of Photographic Arts, Tampa, USA  
*Action-Camera: Beijing Performance Photography*, Morris and Helen Belkin Art Gallery, Vancouver, Canada  
*Trends in Hubei and Hunan Contemporary Art 1985-2009*, 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 Revisualized & The Banner of Urban Culture: Xi'an Qujiang International Contemporary Art Festival*, Qujiang Contemporary Art Center, Xi'an, China  
*China: The Contemporary Rebirth*, Palazzo Reale, Milan, Italy
- 2008 *China Gold*, Museum Maillol, Paris  
*Beijing-Athens: Contemporary Art from China*, Technopolis of the City of Athens, Athens  
*China, Beyond Socialist Realism*, Chosun Ilbo Art Museum, Seoul  
*AVANT-GARDE CHINA: Twenty Years of Chinese Contemporary Art*, The National Art Center, Tokyo: Aichi Prefectural Museum of Art, Nagoya: The National Museum of Art, Osaka, Japan  
*China Forward*, Tsum Department Store, Moscow  
*Encounters*, Pace Gallery Beijing, Beijing  
*Chinese Contemporary Artists Exhibition*, Gallery Artside Beijing, Beijing  
*Telltale Paintings*, Dialogue of Dialogue Space, Beijing  
*Interactive: 2008 Invitational Exhibition of Contemporary Chinese Oil Painting*, Wuhan Art Museum, Wuhan, China
- 2007 *Timer 01*, Triennale Bovisa, Milan, Italy  
*Political Art in Russia and China*, The State Tretyakov Gallery, Moscow  
*Made in China: The Estella Collection*, Louisiana Museum of Modern Art, Humlebaek, Denmark: The Israel Museum, Jerusalem  
*Dragon's Evolution*, China Square Gallery, New York  
*Art Now-Shanghai*, Beijing Art Now Gallery, Shanghai  
*Photography of Performance in China*, Ying Gallery, Beijing  
*Works on Paper*, Goedhuis Contemporary, New York  
*Roosting in Beijing: Recent Performance Art videos from China*, Part of the "Aftermath", Artspace, Sydney  
*The Scenery of Desire: Shang Yang and His Students Art Exhibition*, Bridge Gallery, Beijing: Museum of Contemporary Art Shijiazhuang, Shijiazhuang, China  
*Awakening from a Ten-Year Long Sleep 1997-2007*, Hejing Yuan Art Gallery, Beijing  
*Moli: 15 Chinese Contemporary Artists in Art Seasons Lake Zurich*, Art Seasons Lake Zurich, Zurich, Switzerland  
*A New Realm: A Grand Vision of Contemporary Chinese Art*, Soka Art Center, Taipei  
*China Next Door*, Palazzo delle Arti di Napoli, Napoli, Italy
- 2006 *Jiang Hu: Contemporary Chinese Art*, Tilton Gallery, New York  
*A Point in Time - Wuhan*, Fine Arts Literature Center, Wuhan, China  
*Great Performance: Contemporary Chinese Photography*, Max Protetch Gallery, New York  
*Long March Capital*, Long March Space, Beijing  
*Fact and Fiction: 2006 China Contemporary Art Festival*, Paju, Korea  
*Re-Excavate the Contemporary Realism*, Soka Art Center, Beijing  
*Process & Expression*, Star 85 Gallery, Taipei  
*Chinese Avant-garde Photography Since 1990*, Asia Art Center, Beijing  
*Beyond Foreordination: Contemporary Photography Exhibition*, Art Seasons Beijing, Beijing  
*Common Link*, Vanessa Art link, Beijing
- 2005 *China*, Palazzo Saraceni, Bologna, Italy  
*Dream Producers (II/VI): The Imaginary Museum of Chinese Contemporary Art*, Xin Dong Cheng Space for Contemporary Art, Beijing  
*New Perspectives in Chinese Painting, Prague Biennale 2*, Karlin Hall, Prague  
*Mahjong: Contemporary Chinese Art From The SIGG Collection*, Kunstmuseum Bern, Bern  
*The Gesture, A Visual Library in Progress*, Macedonian Museum of Contemporary Art, Thessaloniki, Greece: Quarter - Centro Produzione Arte, Florence, Italy  
*A Strange Heaven: Contemporary Chinese photography*, Helsinki City Art Museum, Helsinki  
*Beijing Contemporary*, Gallery Kampl, Munich, Germany  
*Exhilaration*, Aura Gallery, Shanghai  
*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  
*Mayfly*, Beijing Commune, Beijing  
*From Jingdezhen to PVC*, Chinese Contemporary Gallery, Beijing  
*3rd Tirana Biennial 2005*, Tirana, Albania  
*China: Contemporary Painting*, Palazzo Bricherasio, Turin, Italy  
*China: Perspectives of Contemporary Art*, Spazio Oberdan, Milan, Italy
- 2004  
*Me! Me! Me!*, Courtyard Gallery, Beijing  
*China, The body Everywhere*, Museum of Contemporary Art, Marseille, France  
*Forbidden Senses?: Sensuality In Contemporary Chinese Art*, Espace Culturel François Mitterrand, Périgueux, France  
*Examining My Own Practice*, Space of Flavia Muller Medeiros, London  
*Celebrating 20 Years of Hanart TZ Gallery*, Hong Kong Arts Centre, Hong Kong  
*Chinese Eyes: Contemporary Photography From China*, Goedhuis Contemporary, New York  
*New Perspectives in Chinese Painting*, Marella Arte Contemporanea, Milan, Italy  
*Hua Jia Di*, Art Seasons Beijing, Beijing  
*Between Past and Future: New Photography and Video from China*, Santa Barbara Museum of Art, Santa Barbara, USA: Haus der Kulturen der Welt, Berlin: Seattle Art Museum, Seattle, USA: Smart Museum of Art, Chicago, USA: International Center of Photography, New York  
*Camera / Action: Performance and Photography*, Museum of Contemporary Photography, Chicago, USA  
*Posers*, Courtyard Gallery, Beijing  
*Face to Face*, Aura Gallery, Shanghai  
*Entrance*, Aura Gallery, Shanghai
- 2003  
*China Art Now-Out of the Red*, Marella Arte Contemporanea, Milan, Italy: Trevi Flash Art Museum, Perugia, Italy  
*Corps de Chine*, Galerie Anne Lettrée, Paris  
*Femmes de Chine*, Galerie Albert Benamou, Paris  
*The Rencontres d'Arles Festival*, Arles, France  
*A Strange Heaven: Contemporary Chinese photography*, Galerie Rudolfinum, Prague  
*Peripheries Become the Center, Prague Biennale 1, National Gallery Veletrzni Palace*, Prague  
*Bare Androgyny*, Factory 798, Beijing
- 2002  
*The Rebellious Bodies*, Art Moscow 2002, Central House of Artist, Moscow  
*Korean and Chinese Painting 2002: New Expression*, Seoul Arts Center, Seoul  
*International Exhibitionist*, Curzon Soho Cinema, London  
*Chinese Modernity*, Fondation Armando Alvares Penteado, Sao Paulo, Brazil  
*Paris-Pekin*, Espace Pierre Cardin, Paris  
*New Photography from China*, Courtyard Gallery, Beijing  
*Reinterpretation: A Decade of Experimental Chinese Art 1990-2000*, The 1st Guangzhou Triennial, Guangzhou, China  
*Translated Acts*, Museo de Arte Carrillo Gil (Carrillo Gil Museum), Mexico City  
*The 2nd Pingyao International Photography Festival: Chinese's New Photography*, Pingyao, China  
*When It Rains It Pours*, DDM Warehouse, Shanghai
- 2001  
*Translated Acts*, Haus der Kulturen der Welt, Berlin: Queens Museum of Art, New York: Museo de Arte Carrillo Gil, Mexico City  
*Hot Pot*, Kunstneres Hus, Oslo  
*On Boys and Girls*, Upriver Loft, Kunming, China  
*EGOFUGAL*, The 7th International Istanbul Biennial, Istanbul  
*Naked*, Wood Street Gallery, Pittsburgh, USA
- 2000  
*Manly*, Art in General, New York  
*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  
*Time of Reviving: Exhibition of Contemporary Chinese Art in 2000*, Upriver Gallery, Chengdu, China  
*The Figure: Another Side Of Modernism*, Snug Harbor Cultural Center, New York  
*Our Chinese Friends*, ACC Gallery, Neudeli-Gallerie der Bauhaus, Weimar, Germany  
*Utopia*, Rogaland Kunstmuseum, Stavanger, Norway

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- 1999 *Chinese Performance*, JGM Gallery, Paris  
*Pink for Boys/Blue for Girls*, NGBK, Berlin  
*Aperto Over All*, The 48th International Art Exhibition: la Biennale di Venezia, Venice, Italy
- 1998 *AutonomousAction*, The large Glass, Auckland, New Zealand  
*TAMA VIVANT'98*, Tama Art University, Tokyo
- 1997 *Degenderism*, Setagaya Art Museum, Tokyo  
*Photographs of Performances*, Jack Tilton Gallery, New York  
*Photographs and Video from China*, Max Protetch Gallery, New York  
*Another Long March*, Breda, The Netherlands
- 1996 *China Avant-garde Material Exhibition*, Gallery Q & QS, Tokyo
- 1995 *Contact of the Third Kind*, Beijing  
*The Anonymous Mountain Raised by a Meter*, Beijing  
*Nine Holes*, Beijing
- 1992 *The Oil Painting Section*, Guangzhou Biennial Art Fair, Guangzhou, China
- 1989 *Series of Situations*, Hubei Institute of Fine Arts, Wuhan, China