RUIMIN MA

born in 1995
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EDUCATION :

2024 Graduated with honors from the **National Postgraduate Degree in Fine Arts** (DNSEP) at the École supérieure d'art et de design TALM – Angers.

2017 Visual Communication:
Xi'an Academy of Fine Arts (China) — Bachelor's Degree.

My artistic practice combines painting, sculpture, and found objects to question how screens shape our perception. Fascinated by visual repetition, I explore the boundaries between the real and the virtual, art and industry, extending this reflection to screens in a broad sense: phones, iPads, computers, and mirrors.

My works examine the relationship between private screens and intimate space, transforming intimacy and the virtual through the language of painting. By blurring the line between the digital and the real, I use humor as a form of visual resistance, reducing the distance between elitist art and popular culture.

RESIDENCIES :

2025 **GENERATOR Residency #12**
40mcube, Rennes, France

2025 **Les Affluentes Residency**
Museum of Art and History of Cholet, EDC, TALM

GROUP EXHIBITIONS :

2025 **Papier Paume**
Galerie Hors-Champ, Angers, FR
Dialogues #4
Museum of Art and History, Cholet, FR
Itinérance activée
Espace Léopold Sédar Senghor, Le May-sur-Èvre, FR
Passantes
The Old Stables, Trélazé, FR

2024 **6th Edition of Les Estivales de Sceaux**
Grand Paris Contemporary Art Festival, FR
Contemporary Art Biennial of Champigny-sur-Marne
City of Champigny-sur-Marne,FR

2018 **Contemporary Chinese Works on Paper**
Ipswich Art Gallery, Ipswich, U.K.

2017 **8 Ways of Questioning**
Cuizhenkuan Museum, Xi'an, China

ADDITIONAL TRAINING :

2025 Generator Training Program
40mcube, Rennes, FR

2025 **Carré sur Seine**
Professional Meetings
Boulogne-Billancourt, FR

Ruimin Ma develops a practice that questions the image and its analogical supports in the age of digital technology and hyper-connectivity. By rubbing the irreducible time of sculpted or painted works against the instantaneous nature of artificial intelligence, she confronts interfaces and iconographies while combining traditional and technological know-how. In the museum context, the artist imagines new artistic genealogies by playing with spatial and societal dualities.

[···]

From the museum to the cybercafé, the artist links these spaces through Centaur Warrunner. The reference sculpture depicts a combat scene in which Theseus rides the centaur and prepares to strike him with a club. Ruimin Ma reenacts this computational construction by translating it into a papier-mâché piece—her preferred material—here combined with a sound system and line drawing. The drawing takes inspiration from the game design of Dota 2, an online multiplayer battle-arena game. Through this shift, a connection emerges between mythological combat and a form of entertainment based on the ambivalence of a group activity performed in solitude.

Through this path—both didactic and playful—Ruimin Ma reaffirms the necessity of "using humor as a form of visual resistance, reducing the distance between elitist art and popular culture."

Hélène Cheguillaume, 2025

Multiples Visions, 2023 © Ruimin MA
Salle Thesse, École supérieure d'art et de design TALM–Angers.
The exhibition presents the artist's DNSEP degree project, produced within the school.

Centaur Warrunner 2025
© Ruimin MA
Acrylic on papier-mâché
Keyboard: 41 × 22 cm,
Computer screen: 71 × 48 cm
Dialogues #4 Museum of Art and History, Cholet, FR

Interactive sound sculpture
↓
https://youtu.be/B7iHeuK8ZxU

Inspired by *Theseus Fighting the Centaur Biénor*, the work transposes the myth into a digital universe. Using the centaur's equipment from Dota 2, it blurs the boundary between the real and the virtual, each strike linking past and present, fiction and reality.

Clic-Clac 2025
© Ruimin MA
Painted papier-mâché, motion-sensor sound device, 8 × 15 cm
Dialogues #4 Museum of Art and History, Cholet, FR

Interactive sound sculpture
↓
https://youtu.be/4FK_OtHO8jY

"Look here, smile!"
The screen has transformed the way we see the world. Inspired by Les Trois Maries au Sépulcre by Nicolas-Auguste Galimard, I altered the point of view: the two Maries originally shown in profile become, in my work, two front-facing figures taking a selfie on the screen of a sculpted phone. Through this shift, I invite the viewer to reconsider the relationships between looking, recording, and existing.

The Light, 2025

© Ruimin MA

Painted papier-mâché,
mechanical and light device
(integrated smartphone) 89 × 33 cm

Dialogues #4, Museum of Art and History, Cholet, FR

Kinetic sculpture

↓

https://www.youtube.com/watch?v=iwzW--7Qo94

Inspired by L'Esprit de la lumière, I reinterpreted the dialogue between sculpture and light by introducing an artificial source. The figure holds a phone whose green glow replaces daylight and illuminates the face, becoming a silent dew of the digital age.

La vie mobile 2024-2025
© Ruimin MA
Acrylic on papier-mâché
10 × 18 cm / 50 pieces
Passantes, The Old Stables, Trélazé, FR

Exhibition View
↓
https://youtu.be/5J67NgprL-s

The mobile phone is the tool I use most in my daily life. Through its screen, it represents another space connected to the real world. It forms an entire series. I aim to highlight the fragmentation of information carried by phones, both through their number and their varied forms.

Galeries d'art 2025
© Ruimin MA
Acrylic on canvas
195 × 150 cm
Itinérance activée, Espace Léopold Sédar Senghor, Le May-sur-Èvre, FR

Galeries d'art draws its inspiration from my teenage memories, when I used to sneak into cybercafés after school. I incorporate the intensity of PUBG explosions, while nature appears only through a screen. Through my painting, I blur the boundary between the digital world and reality.

Artistic User Manual – MPHONE Ultra Plus Max Pro 9.8

Product Overview

The MPHONE Ultra Plus Max Pro 9.8 is a phone entirely disconnected from any form of communication.
It is not meant for calling — it is meant for questioning existence.
Each unit operates in absolute silence and deep introspection.

Technical Specifications

Materials: Acrylic, papier-mâché, resin
Dimensions: 10 × 18 cm
Weight: Negligible, yet heavy with meaning
Limited edition: 50 units
Price: €99,877,777.90 (no discount possible)

Key Features

No data transmission supported
The camera captures only mental images — nothing is stored
No battery — recharges exclusively via "silent staring"
Automatically filters out all trivial reality
Compatible with every mood, including confusion and nostalgia

Instructions for Use

Place the object in a softly lit space
Look at it in silence — it looks back at you
Avoid touching it too much — simply feel its presence
Best combined with: meditation music, old photographs, rain, and red wine

⚠ Safety Precautions

Do not attempt to connect it to Wi-Fi — it only receives cosmic energy
Installing apps is strictly forbidden
Do not try to take photos — it will photograph your soul
Excessive nighttime use may induce severe nostalgia

Potential Risks

Prolonged contemplation may cause disconnection from the real world
Risk of philosophical allergy or aesthetic overload
May trigger an existential crisis — keep warm milk nearby

Availability

Available exclusively in five world-renowned contemporary art institutions.
To acquire one, you must queue and contemplate the work in silence for 10 minutes to prove your sincerity.

MPHONE Ultra Plus Max Pro 2025
© Ruimin MA
Acrylic on papier-mâché, print
Variable dimensions

00:00 Wake up
00:10 Check the daily news (1000 GB)
01:00 Morning jog, 100 km
01:30 Train with the martial arts manual Jade Maiden Heart Sutra
02:00 Learn a new language
03:00 Save 1000 jaguars
04:00 Eat breakfast
04:30 Read the Bible out loud 10 times
05:00 Restore an old painting
06:00 Write a sci-fi mystery novel
07:00 Make a breakthrough in physics
08:00 Go grocery shopping
09:00 Launch a manned rocket
10:00 Arrive in space
10:10 Host an intergalactic conference
10:45 Return to Earth
11:00 Give extraterrestrials a tour of the planet
11:30 Resolve a natural disaster
12:00 Absorb 420 kg of protein
12:01 Lose 419 kg of protein
13:00 Overturn the current physics model
14:00 Explore the ocean depths
15:00 Have coffee with my past-life self
15:30 Publish 100 scientific papers
16:00 Invent a new technology
16:30 Achieve a medical breakthrough
17:00 Film a 365-episode TV series
17:45 Eliminate Earth’s nuclear pollution
18:00 Stop an alien invasion
18:20 Smoke a cigarette
18:30 Host a Zoom meeting with an extraterrestrial civilization
20:00 Dinner with world leaders
20:50 Collect 1000 artworks
21:00 Finish all Steam games
22:00 Eat one potato chip
22:30 Night journey across the Pacific
23:00 Watch the stars and predict the future
23:55 Listen to 1000 songs
23:56 Brush teeth
23:58 Review the day’s events
23:59 Expel 6 tons of excrement
24:00 Sleep

Autodiscipline, 2024
© Ruimin MA
49 × 40 cm, acrylic, clay, resin
Passantes, The Old Stables, Trélazé, FR

About "Ruimin MA" (DNSEP 2024 Thesis)
© Ruimin MA
Acrylic, clay, resin, digital print
29 × 18 cm
Multiples Visions,
Salle Thesse, École supérieure d'art et de design TALM–Angers.
The exhibition presents the artist's DNSEP degree project, produced within the school.

This work stems from the memory of my first time using a computer at the age of twelve. It was a grey, block-shaped Windows machine. I shared my life online and gained many followers. You had to wait quite a while for the computer to start up. Just like this controller, it wasn't particularly fast or intelligent.

I Change Clothes, 2024
© Ruimin MA
Acrylic on canvas, papier-mâché, resin
Computer: 32 × 22 cm, Painting: 70 × 70 cm
Multiples Visions,
Salle Thesse, École supérieure d'art et de design TALM–Angers.
The exhibition presents the artist's DNSEP degree project, produced within the school.

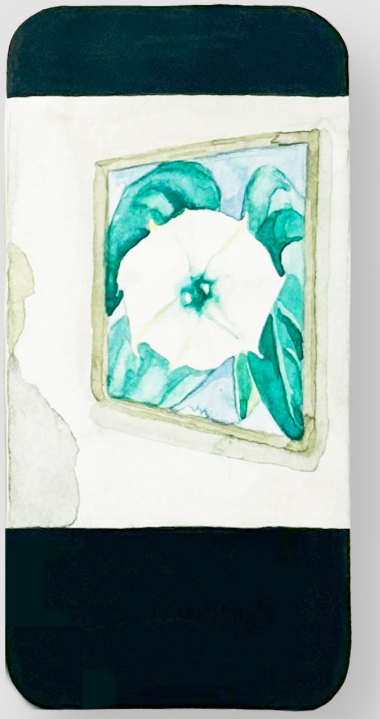
My work explores ways of seeing through the language of painting, with the computer screen in this piece serving as a distinct point of observation. The content displayed on the screen and the painted image echo and reinforce one another.

This work grew out of my own artistic journey. I first discovered François Morellet's work on the Internet, and it profoundly shaped my understanding of contemporary art.
Inspired by his approach, I created several small pieces that eventually enabled me to continue my art studies in France.
This artistic encounter generated a continuity that transcends time and space. After a brief juxtaposition, I now follow my own path of artistic research, enriched by that moment of discovery.

I Met François Morellet, 2025
© Ruimin MA
Papier-mâché, acrylic, found object
84 × 150 cm
Dialogues #4 Museum of Art and History, Cholet, FR
In the François Morellet section.

Digital Heritage, 2025
© Ruimin MA
Acrylic on canvas, gilded papier-mâché frame, papier-mâché artist's book with digital print
Painting: 67 × 75 cm, Book: 15 × 9 cm
Dialogues #4, Museum of Art and History, Cholet, FR

Inspired by the painting ***Saint Joseph on His Deathbed***, this work transposes the theme of memory into the digital age. It reflects on the digital legacy a person leaves behind after death: their information preserved in a phone, their traces of life revealed through the data stored within the device. In the digital river, information replaces flesh; time, transformed into data, hides within every gaze and counter-gaze.



Georgi@'s Flower, 2025
© Ruimin MA
Watercolor on paper
iPhone 14 screen format
Papier Paume, *Galerie Hors-Champ, Angers, FR*

Georgi@'s Flower is a series of painting-objects inspired by a flower by Georgia O'Keeffe, reinserted into smartphone interfaces. The work questions how images circulate and are consumed today.

The flower becomes a re-produced, commodified sign—an object to buy, like, or capture—replaced by its versions and simulacra.

The title "Georgi@" links O'Keeffe's name to the "@" symbol, marking its shift toward the digital object-image.

<Only 6 item(s) left in stock> is a work inspired by Amazon's purchasing interface. When sellers describe decorative artworks on Amazon, they use terms such as "contemporary art," "modern art," or "master abstract painting." These words carry very different meanings in an academic context, highlighting the distinction between popular art and elitist art—an interesting gap that deserves attention.

When these sellers present artworks through Photoshop mock-ups placed in virtual rooms, it also generates a new interpretation of the relationship between painting and space.

Only 6 item(s) left in stock, 2023

© Ruimin MA

Acrylic on canvas

55 × 92 cm

20 × 20 cm / 6 pieces

Multiples Visions,

Salle Thesse, École supérieure d'art et de design TALM–Angers.

The exhibition presents the artist's DNSEP degree project, produced within the school.

I Travel Online, 2024
© Ruimin MA
Acrylic on canvas
57 × 81 cm
Multiples Visions, Salle Thesse

The constraint of the screen becomes, for me, another window. By transposing these scenes into painting, I create paintings within the painting. Through the use of preexisting images, I transform both the act of painting and the act of looking.

I Lost My Handbag, 2024
© Ruimin MA
Acrylic on clay, found object
Bag: 60 × 25 cm, Sculpture: 15 × 7 cm
Passantes, The Old Stables, Trélazé, FR

This installation refers to Louise Bourgeois's monumental spider, transformed here into an image contained within a screen.

The work places two contemporary gestures in tension: photographing an artwork and contemplating it.
The spider—Bourgeois's symbol of strength and fragility—becomes a mere motif, mediated, captured, detached from its physical presence.

The question is no longer "What am I looking at?" but "Through what am I looking?"
Both an homage and a visual trap.

MPHONE Classic Collection:
Museum Crash Edition 06 2025
© Ruimin MA
Acrylic on papier-mâché
Variable dimensions
Papier Paume, *Galerie Hors-Champ, Angers, FR*

Classic Collection: The Origin of the World, 2025
© Ruimin MA
Acrylic on canvas, with removable printed acrylic panel
23.5 × 35 cm
Papier Paume, *Galerie Hors-Champ, Angers, FR*

I kept Chinese in this work not as a cultural marker but for its political charge.
In the digital sphere, Chinese evokes authority and state control through the imagination it activates.The word 逼真 means “very realistic,” yet 逼 also carries a vulgar meaning linked to the female body.This duality makes “too realistic to be shown” both technical and political, exposing tensions between image, gender, and power.

Apartment 906, 2023
© Ruimin MA
Acrylic on paper
26 × 38 cm
Multiples Visions,
Salle Thesse, École supérieure d'art et de design TALM–Angers.
The exhibition presents the artist's DNSEP degree project, produced within the school.

Apartment 906 is actually the address of my own apartment, and I am trying to connect the paintings to public space..

MPHONE Classic Collection: Museum Crash Edition 02
2025 ←
© Ruimin MA
Acrylic on papier-mâché
Variable dimensions
Papier Paume, Galerie Hors-Champ, Angers, FR

MPHONE Classic Collection: Museum Crash Edition 03
2025 ↑
© Ruimin MA
Acrylic on papier-mâché
Variable dimensions
Papier Paume, Galerie Hors-Champ, Angers, FR

1.244 kg BANANE VRAC, 2023
© Ruimin MA
Acrylic on canvas
20 × 20 cm, 2 pieces
6th Edition of Les Estivales de Sceaux
Grand Paris Contemporary Art Festival, FR

<1.244 kg BANANE VRAC> is a work inspired by the Belgian painter Magritte and his piece Ceci n'est pas une pipe. I transformed real bananas into pictorial language, creating a visual contrast by pairing everyday elements—price labels and plastic bags—with painting.

Another piece uses a garbage bag as a frame for a eaten banana peel. Together, the two works form a combined series, separated by an 11-day interval—the time required to consume 1.244 kg of bananas.

Chez moi (1)(2), 2023

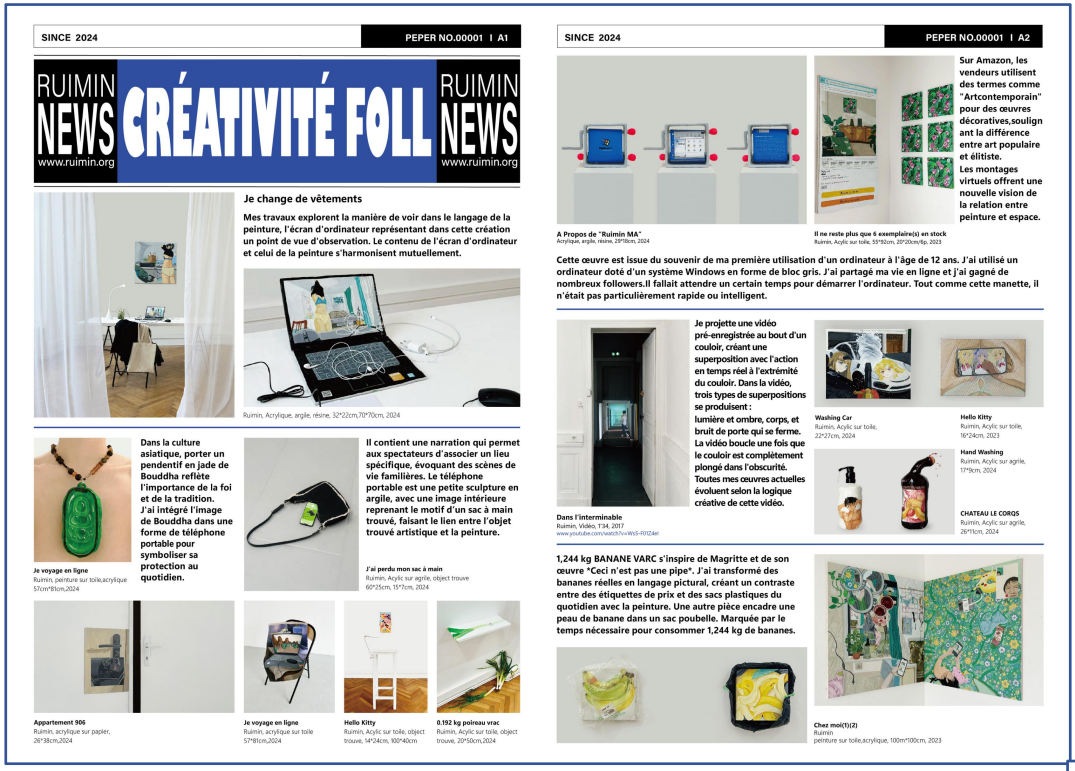
© Ruimin MA

Acrylic on canvas, 100 × 100 cm, 2 pieces

Contemporary Art Biennial of Champigny-sur-Marne

City of Champigny-sur-Marne,FR

<Chez (1)(2)> is a series of two works in which a mirror and a mobile phone create a connection. I reveal my private space through images, allowing the viewer to satisfy a voyeuristic desire during the act of looking.


SINCE 2024 PEPER NO.00001 I A1

RUIMIN NEWS CRÉATIVITÉ FOLL RUIMIN NEWS
www.ruimin.org www.ruimin.org

Je change de vêtements

Mes travaux explorent la manière de voir dans le langage de la peinture, l'écran d'ordinateur représentant dans cette création un point de vue d'observation. Le contenu de l'écran d'ordinateur et celui de la peinture s'harmonisent mutuellement.

Ruimin, Acrylique, argile, résine, 32*22cm,70*70cm, 2024

Dans la culture asiatique, porter un pendentif en jade de Bouddha reflète l'importance de la foi et de la tradition. J'ai intégré l'image de Bouddha dans une forme de téléphone portable pour symboliser sa protection au quotidien.

Je voyage en ligne
Ruimin, peinture sur toile,acrylique
57cm*81cm,2024

Il contient une narration qui permet aux spectateurs d'associer un lieu spécifique, évoquant des scènes de vie familières. Le téléphone portable est une petite sculpture en argile, avec une image intérieure reprenant le motif d'un sac à main trouvé, faisant le lien entre l'objet trouvé artistique et la peinture.

J'ai perdu mon sac à main
Ruimin, Acylic sur agrile, object trouve
60*35cm, 15*7cm, 2024

Appartement 906
Ruimin, acrylique sur papier,
26*38cm,2024

Je voyage en ligne
Ruimin, acrylique sur toile
57*81cm,2024

Hello Kitty
Ruimin, Acylic sur toile, object trouve, 14*24cm, 100*40cm

0.192 kg poireau vrac
Ruimin, Acylic sur toile, object trouve, 20*50cm,2024

SINCE 2024 PEPER NO.00001 I A2

A Propos de "Ruimin MA"
Acrylique, argile, résine, 29*18cm, 2024

Il ne reste plus que 6 exemplaire(s) en stock
Ruimin, Acylic sur toile, 53*93cm, 20*20cm/6p, 2023

Sur Amazon, les vendeurs utilisent des termes comme "Artcontemporain" pour des œuvres décoratives,soulignant la différence entre art populaire et élitiste.
Les montages virtuels offrent une nouvelle vision de la relation entre peinture et espace.

Cette œuvre est issue du souvenir de ma première utilisation d'un ordinateur à l'âge de 12 ans. J'ai utilisé un ordinateur doté d'un système Windows en forme de bloc gris. J'ai partagé ma vie en ligne et j'ai gagné de nombreux followers.Il fallait attendre un certain temps pour démarrer l'ordinateur. Tout comme cette manette, il n'était pas particulièrement rapide ou intelligent.

Dans l'interminable
Ruimin, Vidéo, T'34, 2017
www.youtube.com/watch?v=WvS-f0124eI

Je projette une vidéo pré-enregistrée au bout d'un couloir, créant une superposition avec l'action en temps réel à l'extrémité du couloir. Dans la vidéo, trois types de superpositions se produisent : lumière et ombre, corps, et bruit de porte qui se ferme. La vidéo boucle une fois que le couloir est complètement plongé dans l'obscurité. Toutes mes œuvres actuelles évoluent selon la logique créative de cette vidéo.

Washing Car
Ruimin, Acylic sur toile,
22*27cm, 2024

Hello Kitty
Ruimin, Acylic sur toile,
16*24cm, 2023

Hand Washing
Ruimin, Acylic sur agrile,
17*9cm, 2024

CHATEAU LE CORQS
Ruimin, Acylic sur agrile,
26*11cm, 2024

1,244 kg BANANE VARC s'inspire de Magritte et de son œuvre "Ceci n'est pas une pipe". J'ai transformé des bananes réelles en langage pictural, créant un contraste entre des étiquettes de prix et des sacs plastiques du quotidien avec la peinture. Une autre pièce encadre une peau de banane dans un sac poubelle. Marquée par le temps nécessaire pour consommer 1,244 kg de bananes.

Chez moi(t)(2)
Ruimin
peinture sur toile,acrylique, 100m*100cm, 2023

Texts and Press Articles 2024

Text by Ruimin MA for Good News, a fictional newspaper derived from her artistic system La Vie Mobile, 2024 edition.
Self-published in the context of the DNSEP exhibition, Salle Thesse, TALM–Angers.

←

© Ruimin MA

Text by Ruimin MA for Good News, printed edition, 2024.
A2

Texts and Press Articles 2025

Text by Ruimin MA for Good News – 2025 Edition, a fictional newspaper derived from her artistic system La Vie Mobile.
Self-published, featuring works produced during the residency at the Museum of Art and History of Cholet and a critical text by Hélène Cheguillaume.

→

© Ruimin MA

Text by Ruimin MA for Good News, printed edition, 2025
A2

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ÉDITION SPÉCIALE : SYSTÈMES EN FIN DE STOCK **https://ruimin.org/**

Cet espace s'inspire de mes expériences psychiques personnelles et reflète le rapport incertain, fragile, parfois vide, qu'un jeune artiste entretient avec la création — notamment lorsqu'il se trouve confronté au poids écrasant de l'histoire de l'art et à l'économie de l'œuvre dite "précieuse".

Poudre nutritionnelle de l'artiste
Ruimin MA
Pâte à papier, acrylique
Dimensions variables
2025

Reprise au smartphone02
Ruimin MA
Acrylic sur toile
40*30cm
2025

Manuel d'utilisation artistique MPHONE Ultra Plus Max Pro 9.8

Présentation du produit
Le MPHONE Ultra Plus Max Pro 9.8 est un téléphone entièrement détaché de toute fonction de communication. Il ne sert pas à appeler, mais à interroger l'existence.
Chaque unité fonctionne dans un silence absolu et une profonde introspection.
Caractéristiques techniques
Matériaux : Acrylique, Papier mâché, Résine
Dimensions : 10 × 18 cm
Poids : Négligeable mais chargé de sens
Édition limitée : 50 exemplaires
Prix : **99 877 777,90 €**
(aucune réduction possible)

Reprise au smartphone01
Ruimin MA
Acrylic sur toile
40*30cm
2025

SINCE 2025 PEPER NO. 00002 | B2

SCULPTURE PEINTURE *INTERFACE*

RUIMIN MA

DOSSIER PRODUITS 100% INUTILISABLE

PACK BUGS + DOUTE, ÉCHECS GARANTIS ! DÉFAUT DE FONCTION

Galeries d'art puise son inspiration dans mes souvenirs d'adolescence, lorsque je me faufilais en cachette dans les cybercafés après l'école, le cœur battant au rythme des parties en ligne. Ce monde saturé de lumière bleue remplaçait peu à peu le réel. J'y insère aujourd'hui l'intensité des explosions de PUBG, tandis que la nature ne subsiste plus que sous forme d'images de fond ou de décors numériques. À travers ma peinture, je brouille la frontière entre monde virtuel et réalité, entre mémoire intime et culture visuelle partagée.

Galeries d'art
Ruimin MA
Acylic sur toile
195cm*150cm
2025

" Ruimin Ma développe une pratique questionnant l'image et ses supports d'analogie à l'ère du numérique et de l'hyper-connexion. Frottant les temps incompressibles de l'œuvre sculptée ou peinte à ceux, instantanés, de l'intelligence artificielle, elle confronte les interfaces et les iconographies, tout en combinant les savoir-faire traditionnels et technologiques. Au musée, l'artiste imagine de nouvelles généalogies artistiques en jouant sur la dualité spatiale et sociétale du contexte."
"Du musée au cybercafé, l'artiste relie ces lieux à travers Centaur Warrunner. La sculpture de référence2 représente une scène de combat où Thésée chevauche le centaure et s'apprête à le frapper avec un gourdin. Ruimin Ma rejoue l'élaboration computationnelle la traduisant en une œuvre en papier maché, son matériau de prédilection qui s'accompagne, ici, d'un système sonore et du dessin au trait. Celui-ci s'inspire du Game design de Dota 2, un jeu de bataille multijoueur de type arène, mais en ligne. Ainsi s'opère un rapprochement entre combat mythologique et divertissement fondé sur l'ambivalence d'une activité en groupe s'exerçant en solitaire.
A travers ce parcours, à la fois didactique et ludique, Ruimin Ma réaffirme la nécessité « d'utiliser l'humour comme une résistance visuelle, réduisant la distance entre art élitiste et culture populaire ».
———— Hélène Cheguillaume

Inspirée du combat entre Thésée et le centaure Biénor, cette œuvre transpose le mythe dans un univers numérique. À partir de l'équipement du centaure héros dans Dota 2, je fusionne iconographie antique et langage vidéoludique, brouillant les frontières entre réel et virtuel.
Le jeu réactive les récits anciens : chaque assaut devient un point de jonction entre passé et présent, fiction et réalité, où la figure du héros s'incarne dans un clic ou un skin de combat. Ainsi, le mythe se rejoue à l'écran, sous une forme nouvelle, mais tout aussi symbolique.

Centaur Warrunner
Ruimin Ma
Papier mâché, acrylique
Clavier : 41 × 22 cm, Écran d'ordinateur : 71 × 48 cm
2025