

# MONGOLIA

3<sup>RD</sup> LAND ART BIENNIAL 360°

# men & animals

3rd Land Art Biennial LAM 360°

August 3 - 31, 2014

Venues:

Orkhon Valley

Art Gallery, Union of Mongolian Artists, Ulaanbaatar, Mongolia

Талархлын үг

Хүний амьдрах орчинг зориулалт бусаар эзэмдсэн хэт өндөр соёлын эсрэг байгальд ээлтэй байх “ЭКО хөтөлбөрт” Монголын зураачид нэгдсэнийг илтгэх 3rd LAND ART BIENNIAL-ULAANBAATAR үзэсгэлэн зохион байгуулагдаж, ээлжит цомгоо толилуулж байна.

LAND ART үүсгэвэр болоод хагас зууныг илээсэн төдийгүй контемпорари урлагийн хэл хэллэг хэмээгдэх хөдөлгөөнт үзүүлбэр (перформанс), иностоляц, коллаж, деколлаж, паблик-арт, видео-арт зэрэг чиглэлээр хүрээгээ тэлжээ. Эдгээр чиглэл бүхэнд хүчээ сорьж буй зураач бүтээлчдийн сонирхолтой ажлууд тус үзэсгэлэнд тавигдсанд таатай байна. Монгол оронд зочилсон 14 улсын 25 бүтээлч нөхөд санаа нэгдэж “МӨНХ ХӨХ ТЭНГЭР” дор хуран чуулсанд гүнээ талархал илэрхийлж урлагийн бурхад ивээх болтугай хэмээн ерөөе..

МУЭ-ИЙН ДАРГА

Б.ТӨМӨРБААТАР

Preface

It is for our very pleasure to introduce the 3rd Land Art Mongolia Biennial 2014. Land Art Mongolia truly presents the high value of Mongolia’s landscape on a broader perspective such as sustainability and openness, focussed in this year’s edition on the relationship between men and animal. Mongolia is rich in a long history of experience in such issues, and we hope that the Biennial will continue to establish as the international platform for contemporary Land Art to offer an international discussion about thouse values. Thus the media response to the Biennial from magazines in Korea, China and as well in the West encourage to continue presenting the beauty of Mongolia within a contemporary art context, that will affect a strong and independent view. We appreciate that Land Art Mongolia is inviting a larger cultural community to supplement the touristic features. In March 2015 Mongolia will be the official Partner of the ITB in Berlin. Accompanying the tourism fair Land Art Mongolia will be showcased in Berlin and during Venice 56<sup>th</sup> Biennial (April 2015).

And yet, despite its many triumphs, a fraction of which would fill another with riches and pride, the Land Art Biennial has never settled into easy complacency or a routine of change for the sake of change. Its secret of eternal youth is to constantly seek new inspiration, by staying open to the world, to all forms of art and to other cultures, crossing boundaries that are often more deeply entrenched in the mind than on a map. Year upon year, the Biennial has amply shown that today’s avant-garde are the forerunners of tomorrow’s freedoms and common ground.

This year the special award of Land Art Mongolia was given to Ganzug Sedbazar. Congratulations and may this inspire young artists to work with our beautiful Land.

Oyungerel Tsedevdamba  
Minister for Culture, Sport and Tourism, Mongolia

Өмнөх үг

Та бүхэндээ 2014 оны Ланд Арт Монголия Гуравдугаар Биннеалыг танилцуулж байгаадаа таатай байна. Ланд Арт Монголия биннеал нь Монгол орны онгон байгаль, газар нутгийн үзэсгэлэнтэй байдлыг илүү өргөн хүрээгээр, бодитой танилцуулдаг ба энэ жилийн сэдэв Хүн ба амьтан хоорондын харилцааг тусгасан. Монгол орон нь энэ сэдвээр эртний баялаг түүхтэй бөгөөд тус биннеал нь олон улсын тавцанд өргөжин тэлж, хөгжсөөр байх болно гэж бид найдаж байна. Түүнчлэн Бүгд Найрамдах Солонгос Улс, Бүгд Найрамдах Хятад Ард Улс болон барууны орнуудын сэтгүүлүүдээс Ланд Арт Монголия Биннеалд тусгайлан хандаж байгаа нь Монгол орны үзэсгэлэнт байгалийг орчин үеийн урлагтай хослуулах арга замаар таниулах боломжийг бидэнд өгч байна. Тус биннеал нь соёлын аялал жуулчлалыг хөгжүүлж, соёл урлагын илүү өргөн хүрээлэлийг хамруулж буй нь сайшаалтай. Монгол Улс ХБНГУ-ын Берлин хотод 03 дугаар сард зохион байгуулагдах Ай-Ти-Би Берлин 2015 олон улсын аялал жуулчлалын үзэсгэлэнд албан ёсны түнш орноор оролцох бөгөөд уг олон улсын аялал жуулчлалын үзэсгэлэнгийн үеэр болон Венецийн 56-р Биннеалаар (2015 оны 4 сар)

Ланд Арт Монголиягийн хүрээнд олон улсын уран бүтээлчдийн Монгол Улсаар аялж туурвисан бүтээлээр эх орноо дахин сурталчлах болно. Ланд Арт Биннеал нь олон удаа амжилттай зохиогдож баялаг их туршлага хуримтлуулахын хирээр нэгэн хэвээр үлдэх бус, үргэлж өөрчлөгдөж шинийг эрэлхийлж байдаг. Зөвхөн газрын зураг дээр биш, харин бодол ухаанд илүү гүн суусан байх нь олонтаа байдаг урлагийн бүх төрөл, хилийн чанадын соёл урлагт нээлттэй хандаж, үргэлж шинэ урам зоригоор тэмүүлж байдаг нь тус биннеалын мөнхийн залуу эрч хүчтэй байдгийнх нь нууц юм. Жил ирэх тусам энэхүү биннеал нь өнөөгийн авангардууд маргаашийн эрх чөлөө, нийтийн эрх ашгийн төлөөх тэргүүлэгчид болохыг тод харуулсаар байна. Энэ жил Ланд Арт Монголиягийн тусгай шагналыг Сэдбазарын Ганзүг хүртсэнд баяр хүргэе. Энэ нь залуу уран бүтээлчдэд эх сайхан орондоо хөдөлмөрлөн ажиллаж, уран бүтээлээ туурвих үйлсэд урам хайрлах болтугай хэмээн ерөөе.



Цэдэвдамбын Оюунгэрэл  
Монгол Улсын Соёл, Спорт, Аялал жуулчлалын яам

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## THE ANIMAL TURN

Flip it and reverse it

*“According to Foucault, in the Classical era the figure of the mad-man combines criminal poverty and idleness with the animal, inhuman principle. Because as you know, the human of the Classical era is one who is thinking. The one who doesn’t think is not human. Madness reveals the absurdity of the animal nature of man. That’s why, as Foucault says, madness actually acquires the same status as animality. Places of isolation set aside for madmen look like zoos or menageries. The purpose of isolation is to secure the mind against madness and the human against the animal, who now bears no resemblance to the human.”*

(Oxana Timofeeva: *The History of Animals*, 2013)

How did humans and animals become so detached – with the perverse form of pets being the “only” animal close to humans in Western societies?

A striking example of capitalism being trapped in its perpetual mode are notions of the technological solution: Bayer Research runs its own Bee Care Center, where they study why bees die out, while – schizophrenically – Bayer was accused by the European Union as the main cause of their death, due to a pesticide manufactured by the company. Again, Bayer wants to develop a chemical cure for this problem.

This year’s edition of Land Art Mongolia re-considers Land Art and its media representation today, guided by the theme of human-animal-relationship. With the invention of Google Earth, aerial pictures lost their exclusivity. At the time when artists like Smithson, Heizer and Oppenheim practiced Land Art, visual culture had just become richer: „Blue Marble” was a sensational satellite picture of the earth. “Smithson is interested in the destabilization of the popular visuality of the planet and its surfaces,” writes Tom Holert in an essay where he studies connections between artistic works and their media representation (Kwon, Kaiser: *Ends of the Earth: Land Art to 1974*). How do these conditions of visual culture influence the status of material objects and their natural and artistic arrangements, like that of landscape? The question still remains relevant today, especially in the context of exhibition making.

In her book *Einführung zu Theorien der Gegenwart* art historian Juliane Rebentisch dedicates a chapter to the heritage of

Land Art. In this chapter, she differentiates between various artistic references to nature: natural beauty as a technical effect; domestic and non-domestic natural landscapes; nature as an object and construction of natural science and ecological politics; as well as the natural decay of anything man-made.

How can art possibly intersect with natural surroundings? What kind of temporary structures and interspecies bonds can evolve in this nonhuman sphere?

As much as the real life of “animals” is covered with layers of images, symbols and metaphors, the artistic projects with a sensitive approach towards “animals” can enter the gaps between modern narratives and imaging standards, thereby creating symbolic prototypes for new kinds of human-animal-relationships. Instead of expanded sculpture, which ruled the classic Land Art of the 1960s, artists today are coming from an expanded cross-disciplinary field of art, as Claire Bishop puts it. Artists invent methods of unlearning, borrow narratives from the sciences, question historical art projects and simply study from scratch what we can see with our bare eyes.

Oxana Timofeeva elaborates: “Animals have a history. But the logic of this history doesn’t conform, in my view, to the optimism of the humanistic discourse of progressive liberation and emancipation of animals finally securing their rights. Nowadays we are dealing really with Agamben’s latent figure of bare life, deprived of any right, and this figure is exactly the seamy side of the official ideology of according to rights of animals.”

Animality was a recurrent topic throughout the 20th century. In a state of overlapping interdependent crises, with climate change as the main global issue, artists and scientists have insisted on alternative thinking on human-animal-relationships. Oxana Timofeeva criticizes animality as a human construction. In her opinion, in the context of arts and science animals become representations, whereas in the new discipline of animal studies as well as in human rights movements, animals tend to be representatives, who represent “their” subjective interest.

Artists work with animals as partners, mediators or actors, and subscribe to their autonomy and subjectivity. “Animals seem to know each other, that is really a peculiar situation,” an artist observed after a few days in Orkhon Valley. While being in one spot for several days, interactions between animals step into our perception, reality shifts. An eagle is not afraid of a dog in the grasslands. Esther Kokmeijer made a lamb her companion and travelled from Beijing to Ulaanbaatar. In a conceptual performance by Chris Bierl, a traditional horsefiddle musician played for an animal audience, a group of horses. In Zigor Barayazarra’s paint action eight horses were colored blue as the sky and Hanan Benammar recorded the clear commands and soft whispers from human to animal.

This project is an attempt to study the movements and treatments of animals in Mongolia beyond categories of representation and the representative. Are animals referred to as individual animals? What is the relation between humans and animals? The basic idea was to grasp hyperlocal situations in detail and relate observations and reflections to a macro level. To put it the other way around, artists suggest micro perspectives, use 3D image capture, study site-specific activities – daily routines of nomad families – and make reference to a global scale. Today, Land Art is not necessarily a remote activity, but a form of critical pictorial thinking. It attempts to read the land and its fauna as a code which carries global problems and at the same time potentially has hints and solutions inscribed within it.

Badam Dashdondog and Dulguun Baatarsukh embrace locally found materials – animal bones, grass and stones – to create their own totem messages. In Dulguun’s intuitively holistic view animals and humans die one day and live on as spirits. Batkholboo Dugasuren who compiled a temporary monument to the nomadic way of life, which is reduced to the minimum.

In this trip in the field, we also try to break the visual codes of sensational pictures of land and animals and look behind an apparently popular visuality. The posthuman condition shifts Land Art towards a way to introduce new perspectives on nature, whereas an anthropocentric perspective was at the center in the 1970s.

In widely known Land Art works such as Spiral Jetty, artists went to the desert to modulate giant parts of natural landscape. During the course of the 20th century, Western countries could not imagine landscapes turning post-industrial, in the way that former coal mining areas become leisure zones or abandoned spaces in shrinking cities. Now we can see nature taking back abandoned factory lots and other industrial sites in some parts of Europe. While at the same time new industrial landscape destruction happen in a even larger and more brutal dimension in the US. Fracking in North Dakota or Wyoming among other states, where indigenous people have to move away from trailer parks because workers in the fracking industry pay more rent than their previous residents. In contrast to 20th century methods for the extraction and processing of natural resources, fracking seems to be a rather short-term work, leaving behind a ghost land with ponds full of poisonous leftovers.

What will a post-digital landscape look like? Could this field practice in Mongolia be considered a glimpse of possible future scenarios? Does Land Art become a kind of code hacking?

Usually, the place where the human and animal encounter each other in Western culture is in the world of the human modernism. This imaginary space hosts monsters, “figures of the retreat of human, of the failure of the humanist project or the end of the anthropic perspective” (Oxana Timofeeva). The animal and the machine – the two sides of the nonhuman – were both objects and subjects of modernist fears and phobias, but also of desires and hopes.

Bees have a long history in philosophy as role models to establish labor division and social order as a sociomorphic role model. Bees produce honey for their own needs and thereby create a self sufficient, closed and organized

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economic unit. Already Aristotle compared bees to humans as state-creators. In 1919, bees were the subjects of a text by researcher Ferdinand Gerstung, “Socialism in a Bee State” (*Der Sozialismus im Bienenstaat*), which projected ideals of human social life such as trust, duty and equality onto the insects. Jan Moszumanski takes up this theme with his visit to “the disciplined societies of the bees” in an apiary in the Orkhon Valley. “I can see two basic ways of thinking about land: as potentiality, a mass, ready to being formed, or as a surface below your feet. None of them can be given priority, as long as a living creature is present.” His short film features an interview with the beekeeper, who reflects on her taking care of the honey production process.

#### ANTHROPOCENE

Recently, the term “Anthropocene” has become widely used in the fields of science, the arts and the media, as a description for a new period of terrestrial development (such as the Holocene). Its particularity consists in the identification of human behavior as the cause of crucial changes on earth and in its surrounding atmospheres (for example, climate change). It was chemist Paul Crutzen who introduced this term. According to Crutzen, the Anthropocene emerged with the invention of the steam engine in the year 1784, which marks the beginning of industrialization.

The concept of the Anthropocene, which combines aspects of natural and cultural history, looks at the destructive effect of humans on climate and biological diversity. On the other hand, humans are asked to develop models of action for the future. Land Art Mongolia is situated exactly in the framework of this discourse. Individual projects happen on the hyperlocal level and at the same time draw connections to global issues. This is a way to obtain a cultural understanding through the means of (participatory) observation – macro worlds and nature intersect as two levels which cannot be considered separately.

In medical research, imagined monsters of the past became reality – monsters which at the time of their invention were thought of as alternatives to social reality. This is a very pragmatic reality, such as the human-machine (man with a pacemaker). In the laboratory, mice are humanized with stem cells and research is concerned with how whole pig organs can be implanted in the future. Are they among us, the cyborgs

envisioned in the 20th century? What do the monsters of the 21st century look like?

#### EXTINCTION

Today we are confronted with extinction as animals lose their habitat, like the heavily exhausted image of the polar bear, which became an icon of climate change. “Unlike the first five extinctions, the sixth extinction is neither abrupt nor spectacular. No smashing asteroids or giant volcano eruptions. Only the slow, cumulative effects of greenhouse gases, rain forest depletion, and a brand of imperialism that extols the virtues of high mass consumption” (Genese Marie Sodokoff, *The Anthropology of Extinction*).

It is time for an escape route, a dismantling of monsters and cyborgs. And for an all-embracing view of flora and fauna, which also means breaking the tourist frame of sensational landscape imagery. Not a panorama, which can only look like computer-generated imagery, but detailed pictures, recordings, drawings.

When walking across the grasslands, one can find plenty of skulls and bones of sheep, cows and goats. Kinez Riza brought with her the national replica of the Homo Floresiensis cranium, found in Flores, Indonesia. She places these in a tableaux vivant photographic construction of an ethnographic diorama on site, including aspects of Mongolian nomadic life and the symbology associated with them.

The resulting images represent a romanticised gaze into cultural productions during the sixth mass extinction, combining the discourses of archaeology and natural history whilst creating a satire on the nature of documentary. In a more interactive approach, she placed prints of Pleistocene vertebrates found in Indonesia amongst the grasslands and filmed how grazing goats were forced to interact with them – the intangible notion of extinction represented through prints of extinct grazers.

Julieta Aguinaco’s project is also related to extinction. She created a timeline, a walk scaled to the earth’s history. By walking backwards, this walk suggests that we rethink Western conceptions of past, present and future. Participants walk through time in big steps, fast forward, but here the body is also involved, bringing it back into the animal-human-

land-relationship and questioning scientific certainties about measurements and taxonomies. Borrowing the opposite concept of time from the Aymara, indigenous people in South America, participants of the walk turned their back to the present.

In Mongolian culture, horses have the highest status among the five livestock animals. Heini Nieminen’s installation in the form of a horizontal diagram visualizes the nearly extinct Przewalski’s horse, a wild Mongolian horse, and its relatives based on genetic code.

#### PERSPECTIVE

Consumer technologies tend to propose very standardized image compositions. With so-called Animal Borne Image Technology, scientists have tried to record the animal-eye perspective. Mostly the tiny cameras get lost while the animal browses through its territory. Some artists experimented with GoPro-Cameras, to document an action – like Julieta Aguinaco projected a time walk onto the green velvet hills which are strikingly perfect for such an experiment since they bear very few traces of civilization. Others used those small wearable cameras to catch first person views of a horseman and his *uurga* (Mongolian lasso), to have an effect of immersion.

If one takes pictures of the Mongolian scenery, the pictures on the camera screen mostly look like images we have seen before – shots taken for travel guides and tourist brochures. It seems nearly impossible to take a picture which has not been published before, which appears different from something seen before.

Claire Pentecost takes a different perspective. Her work New Horizon is a place to sit in – a hole dug into the ground. One literally sits below ground level and sees the grassland from the “perspective of the snout.” What Claire celebrates is making her audience feel comfortable with the joys of decentering the human perspective. As the title suggests, it is a new vision for the future.

Future and past: the different shades of green which define the Mongolian hills and mountains carry both projections. One could easily imagine extinct species rising up like dinosaurs. Pictures on the first pages of popular geography books often show landscapes like this.

The map by Waiwai and Heath Bunting combines scientific data as well as interviews that they conducted on site with the local population and participants of Land Art Mongolia. Hermione Spriggs uses the method of participatory observation in anthropology to study gestures, human bodies and horses. She is interested in how tools and objects define the space between human and animal, in this particular case the Mongolian lasso called *uurga*. Equipped with color charts as nonverbal communication starters, Laura Cooper approaches a nomadic family to teach her the Mongolian color vocabulary for horses, meanwhile deconstructing a Western standard.

#### TECHNOLOGY

The question remains, how to recombine technology and nature in a balanced way? Donna Haraway suggests a form of natureculture, an ideal combination of human, animal and technology. As Slavoj Žižek writes in his foreword to Oxana Timofeeva’s *History of Animals*: “it is precisely today, when humanity seems on the verge of leaving behind its animality, that the question of animal returns with a vengeance.”

Max H. Schneider and Kris Lemsalu created an interactive performance in the woods, referring both to Spinozan materialist philosophy and Mongolian shamanistic practices. Artifacts found in the field, animal costumes and a sound-reactive LED wire make up the ingredients for this time-based work. The land is not literally involved, but of course it always frames whatever haunts it. Here, the land appears as a “stage,” not a modular or modulated mass. On the contrary, Francesco Bertelé’s project is absolutely low-tech. He is cocooning inside a felt ball – a small capsule with references to architecture and biology (the smallest unit of existence, the cell). By withdrawing into the felt, he also subscribes to the decentering of humans, a process of reverse modernity.

Land Art Mongolia suggests leaving behind humans’ traditional position of superiority as actors in the world. Therefore site-specific installations like those of Ganzug Sedbazar, Tamir Purev, Dolgor Ser-Od, Marc Schmitz or Michal Smandek are ephemeral. Just like the nomads, they don’t leave traces. It is time to rethink how we deal with natural resources, animals and all matter. Reverse modernism means to rethink gigantic infrastructure projects and question the technological “solutions” promoted by old industrial as well as digital companies, without denying technology as such.

When watching how animals move in formations across the landscape, like a herd of horses running in one direction or a cow running straight towards the country road – the movement briefly appears as invisible vectors. Vectors which might point to new perspectives.

Vera Tollmann, curator of the 3rd Land Art Biennial



# TOUCH THE BLUE SKY

Land Art for the 21st Century  
by Brian Holmes

1. The soil of the steppe is a light ocher yellow, soft, friable, almost powdery in your hand. Although this is the rainy season still the ground is parched, without any trace of what I could perceive as moisture. The prairie grasses have woven the tiny alluvial particles into a dense mat, like earthen felt, interlaced with fine invisible roots to a depth of around four inches, perhaps more in some places. The tip of the iron crowbar that I found in the marketplace cuts through this grassy carpet like a dull knife, requiring several blows. I work the bar back and forth, pulling up clumps of soil that burst free of the roots and spill in ocher rivulets on the green carpet. Then I hurl the bar once again into that small hole. This time it strikes the rock with a loud clang.

We both laugh. It’s hilarious. I and my companion, Claire Pentecost, came here to the Orkhon Valley as part of Land Art Mongolia 360° – or rather, she came as part of the biennial, and I as her assistant. Claire’s idea was to dig a large hole, around three and half feet deep, such that a person sitting in it would see a horizon bifurcated into the conventional landscape, above, and the structure of the soil, below. You would see the nutritive part of the land, the rhizosphere, the deep roots of above-ground existence. But what became obvious as we awoke and ventured out of our guest-house yurt is that here on the valley floor, such soil as has gained a foothold is draped lightly over a tremendous lava flow. What we encountered as we walked around were not deep alluvions accumulated over centuries, but immense basaltic bones of the earth. Not the rich humus of a primeval prairie, but a rock of ages barely covered by the pastures of nomadic herds.

Just below where we sleep, the river rushes through a sculpted canyon. Endless green vistas open up all around us: the plains roll away into distant hills and far-off peaks. Everywhere in our immediate environment the grassy carpet is stippled with dark black boulders, half covered in gray-white lichen. Clang goes the iron bar – we won’t be digging here! Or maybe not in the way we expected. But we’re already dreaming of something else, many other things.

We walk along the edge of the cliff, through delicate biomes composed of grasses, succulent plants and olive green shrubs clinging closely to the ground, plus occasional taller weeds whose urticating hairs will sting you with a vengeance. In a pool of bright green pasturage we come across a few white puff-balls, testimony to some recent rain. The traces of livestock are everywhere. Marmot-like rodents run through the jumbled stones. A small tree with dark green foliage grows directly from a rocky face: its trunk climbs upward at ninety degrees, its leaves are spangled with crimson berries. At its base, nestled in a

pile of small stones, were a number of 10 *tögrög* notes, offerings to the spirit of the place. We will be lucky here, I thought, slipping another note between the stones.

Zigor wants to paint a horse blue. Hermione has a map to find a nomad family. Andra is wearing a bone in her hair. Chris is at work on some elaborate equine performance, with poles, pails and a traditional violin. They’re mostly young artists, with wild dreams. And I’m an old wolf, out for another run on the territory. Last night when the bus got a flat, just before our arrival, I walked through chill wind to a point where nothing man-made could be seen: open land without an owner, for hundreds of miles. Now, after the morning on the green carpet with the clanging rocks, Claire and I feel that distance opening up in ourselves. A chance ray of sunlight on a blade of grass is an invitation to experiment.

2. This morning we hiked beyond the tree line, to touch the Blue Sky. From the valley floor, the rivulets that drain the hillsides look like zigzags etched faintly into green. We strike out from the camp across the road, watching a solitary man on horseback as he fords the river. High above, on the right-hand side of the mountain slope, one can glimpse a brown, white and black jumble of grazing goats and sheep. Beneath our feet the grass is uniformly clipped at a height of about two inches. There’s an extraordinary smoothness to such a space, both for the eye and the human hoof. At times I feel as though we were rising on an updraft, a cushion of air. But as you come closer, those faint rivulets turn out to be steep canyons lined with tumbling stones. We climb higher to avoid the deep ravine; and suddenly the flock is just above us, then at our backs as we move into the dry stream bed. Shortly after crossing, I notice the difference. Now there are foot-high clumps of wiry grass, along with aromatic plants, flowers on the stem, butterflies and blue-ball thistles.

Claire and I have hit on an attitude: the Naturalist Without a Book (and even better, without the Internet). We will look at the life around us, touch it, smell it, try to get to know it without the reassurance of a genus, a family or a species. Cameras might replace pencils; but for once, they won’t replace perception. What’s the destination of that giant beetle lumbering underfoot? Look how the rusty orange lichen seems to favor those flat rocks exposed like solar panels, facing due west. The strident grasshoppers are mottled yellow and green; but they reveal intensely red underbellies when they fly. And the grasses themselves have now changed entirely: thick, diverse, overflowing and crowned with seeds. No animals grazing here, these must be the winter pastures. Now the ravine we’ve been skirting is just a shallow crease on the hillside, a deep wet green, but without any pools. We cross it, reveling in bright fronds that almost reach our chests.

A stand of forest presents an entirely different texture of soil: dark, with traces of moisture and patches of clinging moss. Fallen branches rot into

the forest humus. A tiny wild strawberry releases an exquisite burst of flavor; it goes on echoing in a lingering perfume. Tufts of wool cling to the bark of the coniferous trees. The sheep were here, but in another season. Bird-song floats like natural laughter from some invisible colloquy of the winged.

It’s too hot; the flies buzz at our ears. We rest on exposed roots, looking down into the Orkhon Valley where the glittering river disappears, then emerges once again from the dark basaltic lava flows. Small clusters of white *gers* – nomads’ yurts – are dispersed at five or ten-mile intervals, always where the grass grows brighter along the banks. The river recedes into atmospheric distance. Canyons snake through the alluvial fans at the mountains’ feet. Beyond them, huge ranges cascade upwards in a subtle symphony of changing hues, closing this vast panorama with the certainty that beyond what we can see, other rivers flow through other pastures filled with other herds, watched over by other nomads camped in clusters of *gers* whose endless dispersal defines the heartland of Eurasia – the once and future pivot of human history.

It’s right there, before us, below us, stretched out to infinity and dizzily green: the vastness of the steppe, the horseman’s magic carpet, the generative matrix of the Mongol empire.

3. The nomad lives within felt walls, eats milk products, slaughtered meat and wild game, drinks *airak* (fermented mare’s milk), rides horses and listens when the shamans sing. Mounted and armed with a powerful bow, he moves fluidly through a sustaining sea of grass. Born to immensity, he uses coded gestures to communicate with fellow clansmen, far beyond the reach of voices lost on the wind. Bound together, drunk with speed, the nomads ride with fierce intent when honor calls or plunder beckons; but in the face of sudden treachery or overwhelming force, the knot of horsemen bursts apart and the one becomes many again, fleeing in all directions. Concentration; dispersal. Strategies of attack, spoils of victory, murderous revenge: such were the warring clans, since time immemorial.

Temujin, who would become Genghis Khan, was a man of no particular birth, just as the Mongols were one tribe among many. His powers sprang from the steppe, the generative matrix. As victory led to victory he began transforming his people, effecting basic changes in society’s traditional pattern. Loyalties bound to place and family were unleashed into new, more mobile forms. Defeated aristocrats were not held for ransom, but slaughtered without remorse, or integrated by marriage to the new order. Commoners were extricated from lineage and clan, and inducted into new military units of ten, one hundred, one thousand, one hundred thousand: perfectly articulated battalions where rank was based on merit and loot was divided equally. Released from internal struggles, the fluid circulation of horsemen would expand into a Eurasian empire.

As the khanate grew – ultimately stretching from southern China to north-

ern Russia – the new emperor instituted a written language, a standardized monetary system and a universal code of law, recorded in blue-bound books (*nomos*). Siege engines and explosives revolutionized the art of battle. A sophisticated postal service kept pace with surging events. Continental supply lines brought riches to the steppe. Each fresh conquest swelled the ranks of craftsmen, engineers, scholars and administrators, enlightening the Mongols who knew only how to herd, make war and take the spoils. When further campaigns were launched, advance guards were sent to clear away the flocks for months in advance, freeing the pasturage on which mounted warfare depended. After leaving the subjugated cities, horsemen would trample the surrounding fields, destroy the irrigation works and scatter the peasantry, extending the smooth space of the steppe, the generative matrix. Not a sword but a blade of grass: that’s the source of what Deleuze and Guattari called “the nomadic war machine.”

Nomads always run the risk of sedentarization, as any visit to Ulaanbaatar proves. Still, the two philosophers of May ’68 believed they could separate nomadic intensities from the military-legal State, which had taken on such vast dimensions in their lifetimes. Nomadism looks great; but we are closer to the ancient Mongol empire than we think. In *Genghis Kahn and the Making of the Modern World*, Jack Weatherford compares the empire of the steppe and the war machines of the mid-twentieth century. As he writes: “The Mongol army would push out in all directions; it would divide and attack the Sung dynasty and Europe simultaneously. The Mongol army would fight campaigns that would stretch it out over more than one hundred degrees of latitude, a feat unmatched by any army until World War II, when the United States and the Allies fought campaigns simultaneously in Europe and in Asia.” The modern world is the child of those terrifying campaigns. Let’s not idealize the nomadic war machine. The US military in its total fusion with the legitimate democratic state was personified by the renegade general Douglas MacArthur, who wanted to sear the Korean border with a corridor of nuclear blasts.

Crucial to this military capacity were the mobilities of the Air Force, from British dogfights with the Luftwaffe to today’s orbital satellites – a control grid in the ultimate smooth space. As Nazi jurist and political theologian Carl Schmitt observed in the postwar years, it was US air power that finally overcame the old Westphalian order based on territorial sovereignty. Airborne power projection in the multi-theater operations of World War II opened up an era of ubiquitous American interventionism, which Schmitt saw as an original form of world order – an entirely new principle of universal law, a “Nomos of the Earth.” The empire of the Mongols, reborn as an atomic war machine.

I place one foot after another, remembering childhood days in the 1960s. Unthinkingly we’d go down with the other thrill-seeking citizens to Moffett Field, just south of San Francisco. There you’d watch that crack squad of Navy skydevils, what were they called? Yes, the Blue Angels. A phalanx of jets spirals up from the ground, executing synchronized double-flips and

wing rolls, with smoke streaming out red, white and blue. Then suddenly the tight-knit group explodes and scatters, each jet peeling off in its own direction. Until one fine day when one of those jets literally exploded, raining shattered steel on the assembled spectators...

This reverie has veered into hallucination. Now we're on the high ridge: the land that no one owns stretches wide for 360 degrees. You can see the soft wooded valleys where the nomads winter with their herds, within felt walls cinched tight against the cold. But hours have passed on this walk, we're hot and thirsty and half exhausted. It's time to head back down to our own *ger* camp on the black lava flows. When we got there, Zigor had already painted the horses. Eight of them tethered tranquilly to a line, an otherworldly vision of blue on green.

4. Now other works start coming out: colors, forms, feelings, gestures in the landscape. Over the next few days a whole parade of dreams will be fulfilled – or attempted anyway.

I'm fascinated with the piece by Batkholboo Dugarsuren, laid out on a circular patch left behind by a vanished *ger*. It's the raw materials of inhabitation, in the shape of a monumental horse: bed, felt, poles, canvas, rugs, stools, cupboards, saddle – plus the disassembled parts of a two-cylinder motorcycle engine, arrayed on a brightly painted table. Nomadic mobility at a standstill, pure potential. Further down the river is the work by Dulguun Baatarsukh, still unfinished. A spiral of white bones circles around a sharp basalt rock; a line of small stones connects the spiral to a standing slab, on which a double tunic is hung, sleeves outstretched. One half is shredded blue fabric; the other is simple burlap, unadorned. Life is like the clothes we wear, Dulguun tells me, her bright orange fingernails flashing in the sun. Death, she says, is the change of one garment for another.

What can be done with a biennial? This one is young, a bit wild, not fully defined or integrated. The story of Land Art Mongolia began when a large festival, planned for Ulanbataar, was canceled. Marc Schmitz had received funding for a monumental public work on the central square, and his backers suggested that he should realize it anyway. Doing so meant negotiating with the Mongolian officials, seeking help from the local arts community, finding some familiarity with a very foreign place. The friendships that resulted were their own reward. If all that could be achieved, why not something more?

What has emerged from the visions of Marc and his wife, Dolgor Ser-Od, is a “walking museum” bringing artists to remote sites in the Gobi Desert, for the first two editions, and now to the Orkhon Valley. Performances and cultural exchanges are mixed with earth works, pictorial experiments and contextual installations. The aim is to renew the classic forms of Land Art, which was launched with monumental gestures by Americans in the 1960s. Yet there is something more than this explicit aim. Between the lines, you can read a pretty strong desire to push beyond the limits of what Friedrich Schiller long

ago called “the aesthetic state.” In Europe and around the world, biennials have become a very normalized experience. Take the plane, check into the hotel, meet the curator and realize the piece. Sometimes you stay a week or two, sometimes only a weekend, or maybe you just phone it in. If you're lucky, you'll appear in the specialized magazines. That's integrated transnational nomadism, with FedEx and credit card. Artistic imagination in a fancy playground, complete with monitors and controls.

I feel a different style on this venture. You take a bus over unpaved roads, sleep in a yurt, share mare's milk and vodka with the locals. It's not about survivalism or going native, but there's no art stars or prima donnas, no A-lists, special budgets or hidden hierarchies. There's no contract, waiver or disclaimer, no insurance either. In fact there's no audience, at least not while you're out on the territory. What you do have – and this was Marc's key point – is a chance to relax, to get your head clear and to create something with the direct material help of peers. Long friendships can spring from these short meetings.

This year's experiment is about humans and animals, in a country where the latter are a lot more numerous than the former. How to move between instinctual sensibility and conscious reflection? What do nomads without property understand about the myriad creatures of the earth, whom city-dwellers have almost completely forgotten? Two years from now, the fourth edition will really take the plunge: artists and shamans, or how to translate the healing magic that flows right out of human fingertips. I think we're barely even able to ask such questions, yet they're only a beginning of what's needed. My mind drifts back to Dulguun's two fabrics, flowing out into the cosmic spiral of white bones. How to change the garments we were born with?

5. The classic Land Art works were monumental in scale, just like the enormous horseman traced in white stones on the mountain by the nomad community – or like Ganzug Sedbazar's audacious bid to string canvas covers of yurts in a giant curtain across the deep basalt canyon of the Orkhon River. Such works offer an experience of immediate transcendence, when an ordinary object expands beyond ordinary human measure. Today, the infrastructure projects of late capitalism challenge our imaginations with further ruptures of scale. We are faced with what Timothy Morton calls “hyperobjects,” whose complex immensity inevitably eludes you, even as it presses in on your most intimate existence. China, for instance, is now setting up a global transportation network, or “New Silk Road,” in its bid to become the economic pivot of the twenty-first century. Part of this effort involves rivaling with the maritime routes running from Busan, South Korea, to the megaports of Hong Kong and Singapore, then onward to Europe and Western Hemisphere. But the economic war machines of China and America collide on the sea lanes, given US dominance of East Asian maritime corridors since WWII. The

response to this stalemate are the container transportation routes now being built across Central Asia. The construction of a high-speed link to Tibet only foreshadowed a more significant economic project: the railroad originating in Xi'an, then running through steppes of Kazakhstan all the way to Germany and Belgium. With wages rising in Shenzhen and Guangzhou, this already functioning continental corridor is expected to grow in significance as manufacturers relocate to the inland megalopolis of Chongqing, itself served by the massive hydroelectric project of the Three Gorges Dam. As the polar icecaps melt and the mirage of a Northwest Passage reemerges, China's railway ministry has announced its intent to collaborate with Russia on a high-speed link running through Ulanbataar and Moscow, then across the Bering Strait to North America. The global infrastructure projects championed by the sinister American Marxist Lyndon LaRouche now stand a chance of being built by the inheritors of really existing Communism, whose industrial logic has proven far more unstoppable than socialist ideology.

These kinds of infrastructure projects represent, not just a continuation, but an *amplification* of the trends that constitute the Anthropocene – that is, the era when human technology reshapes the earth, releasing countless tons of carbon and endless joules of heat in the process. Our newfound desire to cross the line separating man from beast stems directly from the threat that these megaprojects now pose to our own animality. The hyperobjects press inward, toward the cellular level of existence. That much was already clear in the late 1960s, after Rachel Carson's book *Silent Spring*, when the environmental movements first took hold. The idea that the most crucial of all battles could be fought with unequal arms – dispersal against concentration – began emerging around that same time. As Deleuze and Guattari wrote: “Could it be that it is at the moment the war machine ceases to exist, conquered by the State, that it displays to the utmost its irreducibility, that it scatters into thinking, loving, dying, or creating machines that have at their disposal vital or revolutionary powers capable of challenging the conquering State?”

Land Art is compelling when it offers tangible answers to this question. It does so by combining micro and macro scales, so that the detail (yourself) can see a set of pathways toward the ecological whole. Yet glimpses of a better future will never be enough on their own. That's what they offer in the aesthetic playgrounds. What's missing in the normalized art forms of the transnational state is not only the willingness to experiment with the radical mobility of the living detail. What's missing is also the capacity to identify the hyperobjects that hold us all in thrall through their complex invisibility. The steppes of Mongolia, Northern China, Siberian Russia and Kazakhstan are the “smooth space” from which a new empire is already emerging – same as the old empires, only bigger and more destructive. How to “wage war” without arms or explosions on this new empire that binds all the former nation-states into a dead-end corridor?

6. We had not quite seen everything that first day. As luck would have it,

a few thousand years of surging river floods had brought an accumulation of silts to that magical spot with the crimson-berried tree. Claire chose a place on the slope where the grassy bank fell off for about a foot, along a curve that already made it look like a natural amphitheater. Gazing upward you could see the nearest mountain peak, with the monumental horseman drawn on its flank in white stones. We dug a half circle, swinging the pick, working the spade, then installing a kind of cushion of soil in an elongated bag used for the construction of earthen dwellings. Sit down, it says: an invitation to a change of perspective. When you descend into the hole you are enclosed within a circle of roots, a literal rhizosphere. On your horizon line is the green grass carpet, ascending through the field of boulders to the distant mountain peak. Roots all the way up to the sky. The world seen from the snout's-eye view of a grazing animal. Each blade of grass is a gateway to the universe. Laughing and sweating and expending our last strength, we cut some turf for the floor of the hole, where the goats would later come to sniff and to dig. The animistic spot itself had shown this pathway.

In South Korea, it seems that a group of novelists and scholars and politicians – and surely some industrialists as well? – have begun mapping out the subtle skein of historical trade routes that once crisscrossed the steppes of Central Asia. They want to disperse and multiply the one-dimensional vision of a New Silk Road, in order to create an “Altai Culture and Economy Network” – at constant risk of persecution by the state, since any land route out of the peninsula would have to run through North Korea. Is this just another cultural mask over yet more capitalist infrastructure projects? What we don't know can hurt us. Only those who understand and participate – with thoughtful collaboration and fierce resistance – can have an impact on the transformation of the territory.

In the evenings, I spent some time talking with the artist Francesco Bertelé about his permaculture garden in a village in the mountains above Lake Cuomo. He's now experimenting with the use of artificial ponds that re-balance the solar heat (cooler in the daytime, warmer at night). The insect pests are attracted to the water, where tiny fish eat them. He mainly works with seed bombs in the spring, to germinate a cacophony of plants that complement each other and crowd out the weeds. The neighbors see the results and complain about the mess – it's something they don't understand, an unknown world. But when they taste the tomatoes then they get interested, starting a little movement in the village. These kinds of changes are much bigger than we can imagine, Francesco maintains. Artists and would-be nomadic warriors, take note, and please, don't get too delirious.

I look out at the river, at the horses on the banks, at the clouds striding over the mountains. I listen to the insects and the birds, feel the sun and the wind on my skin. I remember the interior of a traditional *ger*, and the voice of a nomad singing. These are the worst and the best of times to be alive, for sure.

Touch the blue sky. Walk the green earth. Land art for the twenty-first century.

# JULIETA AGUINACO

## *THE GEOLOGIC DEPTH OF NOW*

walk (color pigments)

The *Geologic Depth of Now* is a scaled walk through the history of the Earth. In other words: a walkable timeline of 1150 metres that takes the walkers through the Earth's history. Starting at the formation of the planet 4.6 billion years ago, stopping at decisive moments in animal history and ending in present times, when the human species becomes a predator over all other species. "Unlike the first five extinctions, the sixth extinction is neither abrupt nor spectacular. No smashing asteroids or giant volcano eruptions. Only the slow, cumulative effects of greenhouse gases, rain forest depletion, and a brand of imperialism that extols the virtues of high mass consumption."  
(Genese Marie Sodokoff, *The Anthropology of Extinction*)

During the walk, Western concepts of measurements and categorizations are slowly deconstructed.





# FRANCESCO BERTELÉ

## *BADARCHIN (THE HERMIT)*

performance (felt, thread, rope)

A mobile one-person shelter, a spherical cocoon made of local felt, a material very common in Mongolia: this sculpture is a potential as well as precarious dwelling.

In a performance hidden to the public, untouched by spectacle, Bertelé looked for spots where he could set up the self-sufficient shelter and lay down and rest inside. When he arrived on top of a mountain, his cocoon naturally fell into place beside a religious totem.

How to make oneself comfortable in unknown places? What can be learnt from yaks and horses and their ways of crossing rivers? How do animals survive by themselves?

This piece is part of a body of work that deals with shelters and survival techniques – a series of experiments on how to live like a tramp. One might want to add: exercises in solitude and meditation.

photo by Francesco Bertelé





## ZIGOR BARAYAZARRA

### *BLUE SKY HORSES*

paint action (pigment colors, 8 horses)

*Blue Sky Horses* is a site-specific work that articulates the landscape through a group of animals. It materializes in an ephemeral piece that camouflages horses by coloring them blue, the color of the Mongolian skies. In close collaboration with the owners, Zigor Barayazarra colored eight horses using washable pigments. This group of eight different horses interacts with the environment.

Blue is the color of the sky and signifies eternity, consistency and loyalty. Zigor uses the animals as mirrors of the sky, but also as screens. According to nomadic belief, horses come from the sky. Following religion, the artist turns the animals into a picture, similar to the cave drawings of camels that decorate the walls of the *ger* camp's restaurant.

Together with local herders, he brushed and spray-painted the horses in a still life with a strong visual appeal.







## HEINI NIEMINEN

### *EQUUS*

site-specific installation (textiles)

In Mongolian culture, horses have always been symbols of strength and courage and are still considered today the animal with the highest status among the livestock.

Heini Nieminen set up an installation in the form of a horizontal diagram, suggesting a history of domestication and breeding of horse. Based on horses' genetic code, the site-specific installation is made of monochromatic ribbons attached to a local fence, a long linear set up that links all displayed horse species together.

The work derives from the genetic relations of sister groups of horse animals and visualizes how special the Mongolian Przewalski's horse – the Takh breed is. Przewalski's horse is the closest relative to the domestic horse and can be used to infer domestication-specific features. Unraveling the relationship between Przewalski's and domestic horses may be important for establishing future breeding plans and conservation efforts for Przewalski's horse as well as for elucidating the history of horse domestication.

With the visual rhythm of colors, the installation refers to the genetic variations and number of branches in them – visually reminding of jumping fences in equestrian sports.

# BATKHOLBOO DUGARSUREN

*PAST, PRESENT, FUTURE*

on-site installation (furniture, *ger* material, engine)

“While years, months, minutes and seconds go by, nature and earth are changing. In the course of millions of years, the specific structure and form create humans, animals, springs and rivers, mountains and waters and all species through their feelings and intuitions move to new places and happen in this constant movement ...

When past turns into present and future, color and form, appearance and understanding change as well. Also animals and humans also co-inhabit with all species existing simultaneously in nature.

Mongolia with its extreme climate and nomadic way of life which is guided by seasonal changes, ancient history and culture, which have all morphed from one into another and been left behind. During the course of this major turning for humanity, material objects emerged as results of information, imagination of knowledge and relationships influenced by the exterior world.”

A pile of furniture, the poles, canvas and felt of a *ger* and pieces of an old motorbike engine, carefully arranged on an imprint of a former camp, pointing out the mobility of the nomad way of life. When rain comes, this pile disappears below a waterproof textile which turns it into the form of some big animal – not a specific one, but a strong statue. Batkholboo’s installation is an homage to the symbiosis of nomads and animals.







# MAX HOOPER SCHNEIDER

## KRIS LEMSALU

### *OBLIVION OVOO*

performance and video (ceramic casts, UV dye, photoluminescent pigment, found materials, bodies and environments)

Nothingness acts. Electricity is solid. Molecular exchange; rapid mutation. Ideas without termini. Vogue entropies and rogue taxonomies. Quadrapedal fission. Tameless metrics; trash, bones and wind. The illusion of Mongolian BBQ.

Questions of cross-species and cross-material encounter must begin, more generally, with questions of matter itself – human/nonhuman, living/dead, natural/artifactual – and its ability to act and be acted upon.

*Oblivion Ovoo* is a series of outposts for the mutual modification of matter; refugia for restless, wayward forms. An electrical tower excretes light into the nocturnal steppe, a conifer cries battery acid. An oil drum hatches a spirit. We made snapshots for a few of these presences.

*Oblivion Ovoo* is the first installment of a two-part event taking place in both the Orkhon Valley and Ulaanbataar.

photos by Max H. Schneider







# MARC SCHMITZ

## *SHELTER CAFÉ „UIZIT NUUR“*

on-site installation (membranes, wood, black salt from Ulziit Nuur)

dedicated to Friedrich Nietzsche’s hugging the horse

Followed by days of increasing insanity - like a possessed person Nietzsche writes to friends and acquaintances including to Cosima Wagner whom he calls Ariadne, in form of short and longer letters as well as thought fragments so called ‚Wahnsinnszettel‘ (notes of insanity) which he signs with ‚Dionysus‘, or ‚The Crucified‘ or ‚Caesar Nietzsche‘.

On January 5th, 1889 he writes an extended letter to Prof. Burckhardt in Basel which starts with the famous words: „Dear Professor, when it comes right down to it I’d much rather have been a Basel Professor than God; but I didn’t dare be selfish enough to forgo the creation of the world. You see, one must make sacrifices, no matter how and where one lives.“

Nietzsche tears up bank notes, as well as letters, screams, dances naked and does other things.

Фридрих Ницше морийг тэвэрч авсанд зориулав: (Энэ мэдэгдлийг Финогийн нэг хамаатан өгсөн юм: /“Гэхдээ Давидэ Фино профессорыг Виapo-д хотын хоёр цагдаагийн дунд, чанга хашгиралдах бөөн хүмүүс араасаа дагуулан явахыг харсан тэр нэг үзэгдэл болсон өдөр хамгийн дээд цэг байсан юм. Фридрих Ницше хэдэн минутын өмнө түрээслэн авсан сүйх тэрэгний морины хүзүүг тэвэрч аван тавихыг хүсээгүй ажээ. Морин тэрэгний хөтөч дөрвөн хөлтийг хэрхэн гуядан зодож байхыг хараад тэрээр байж болшгүй их өвчнийг мэдрэн тэр амьтанд хайр энэрлээ үзүүлэхээс өөр аргагүйд хүрчээ.“

Одоо улам их галзуурлын өдрүүд үргэлжлэв- Ницше найз нөхөд, танилууддаа, бас өөрийн Ариадне гэж нэрлэх Косима Вагнэрт солиоролд автсан хүн шиг урт богино захиа, бодролоо илгээх болов-энэ нь ‚дионис‘ буюу ‚загалмайд хадуулагч‘, эсвэл ‚Ницше Цезарь‘ гэж гарын үсгээ зурсан солиорлын зурвас гэж нэрлэгдэх зүйлс юм.

1889 оны 1 сарын 5-нд тэрбээр Базелын профессор Буркхардтад нэгэн урт захиа сийрүүлсэн нь дараах алдарт үгсээр эхэлдэг: „Хайрт ноён профессор оо, эхэндээ надад бурхан байхаас Базелын профессор байх нь илүү дээр санагдаж байсан, гэхдээ би хувийн би үзлээ тэгэж хадууруулж түүний хүслээр Дэлхий ертөнцийн бүтээлийг үл ойшоохыг зүрхлээгүй. Таны харж байгаачлан, хэрхэн хаана амьдрахаа золиослох хэрэгтэй (...) ...Ницше мөнгө төгрөг, бас захидлуудаа урж хаян, хашгиран, шалдан нүцгэн бүжиглэн өөр зүйл хийх болов.\







# ESTHER KOKMEIJER

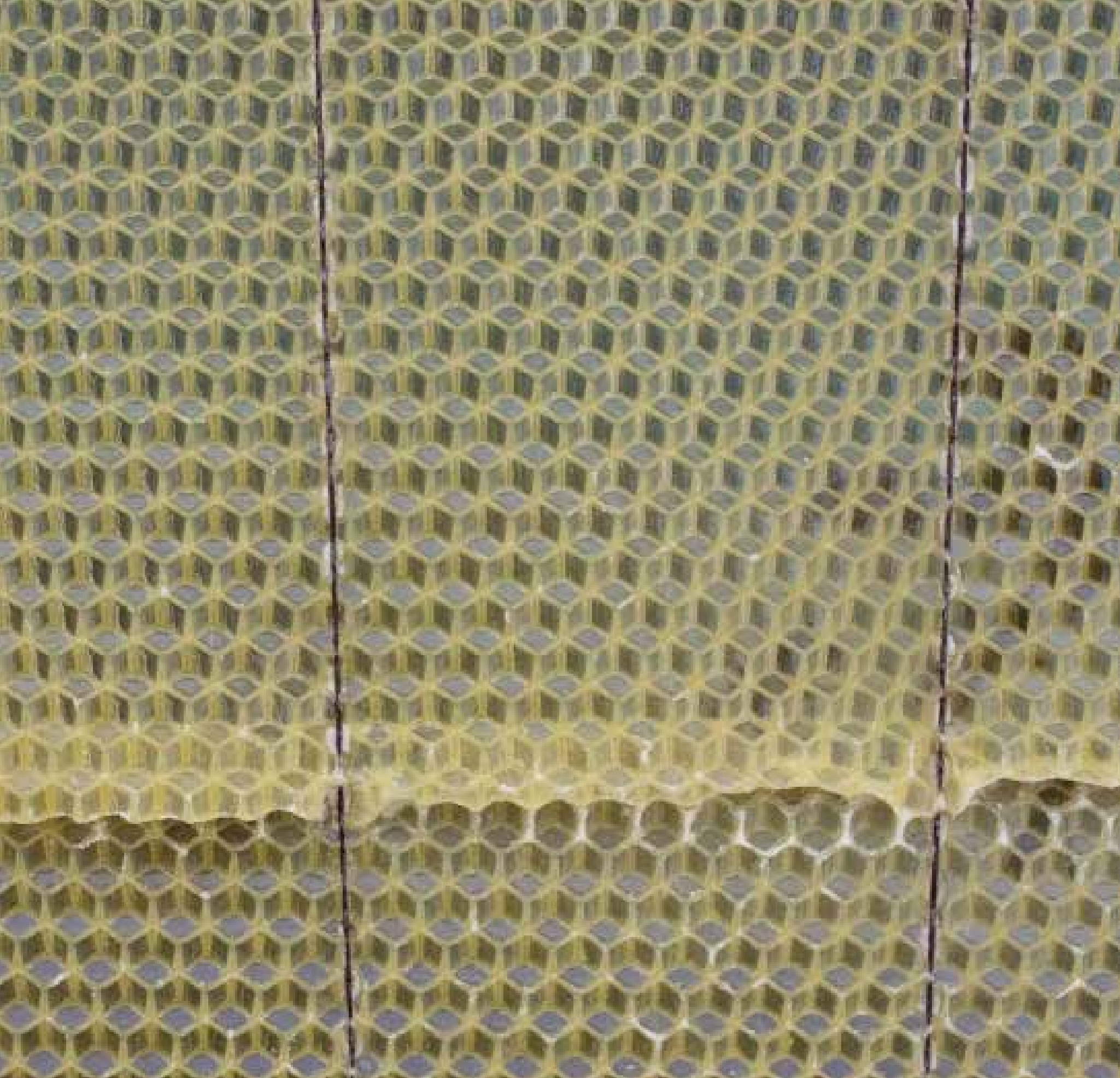
## *SHEEP*

Journey from Inner Mongolia to Mongolia

Esther Kokmeijer met the Mongolian artist Ganzug Sedbazar, who is also a nomadic herder, in 2012 in Korea. From age ten to twelve, Kokmeijer also took care of sheep in Friesland, a northern province in The Netherlands. On a whim she promised Ganzug to bring him a sheep and to experience life along with the sheep. What started as a joke became reality. For Land Art Mongolia, Esther decided to travel together with a lamb from the Chinese province of Inner Mongolia (she was on a residency in Beijing until the end of July). There she bought a sheep, asked a veterinarian to do the necessary health checks on him, prepared an animal passport, a trolley and carefully planned the travel route, so they hopefully would not get stopped by border control. According to the law, it is not allowed to bring sheep from one country into another. As a symbolic action for world-wide endangered nomadic life and herding, she decided to risk potential consequences. Most animals spend their complete life inside, which is mostly not what milk packages promise. Also herding is a dying profession, in The Netherlands there is only one real itinerant shepherd left.

The intention for this journey is not only to arrive, but also to show the special bonds between human and animal if they have to rely on each other. The sheep and Esther went on a four-day-journey and had to travel by car, bus and train. Together with the sheep, Esther succeeded in crossing the Chinese-Mongolian border arrived with her little charge in Ulaanbaatar for the opening at the Union of Mongolian Artists. From then on, Ganzug will take care of the sheep.





## JAN MOSZUMANSKI

*SURFACE IS THAT WHICH CAN BE PENETRATED  
BARE-HAND*

video, Mongolian with English subtitles, approx. 5 minutes

“I can see two basic ways of thinking about land: as potentiality, a mass, ready to being formed, or as a surface below your feet. None of them can be given priority, as long as a living creature is present.”

Jan’s project is a search for a method of combining and confronting these two worlds by means of the disciplined societies of bees.

His short film shows the relation of what is soft and organic and what is under ground (of the land). It all takes place at the location of a bee hive in Orkhon Valley. 50 hectares of land are extracted into one spoon of honey, the essence of this land. In an interview, the beekeeper reflects on her taking care of its production process.

In the exhibition, the film is installed together with a pile of dead bees and a spool of honey, representing how inefficient the whole procedure actually is.





# CLAIRE PENTECOST

## *NEW HORIZON*

sculpture (soil, grass, Cal-Earth bag)

Her work *New Horizon* is a place to sit in – a hole dug into the ground between rocky cliffs, a makeshift barn and a river. With the concave form of the hole she creates a ground-level panorama, which offers a very refreshing view onto the surrounding landscape, literally a new horizon. “In soil science, a soil horizon refers to the different layers of any given soil when you cut into the ground or make a cross section.” Claire calls the work a “conscience-lowering exercise” – as one literally sits below ground level and sees the grassland from the “perspective of the snout.”

The nature drawings she made during the stay in Orkhon Valley are also from the view of the snout, “a place of not knowing,” the place of the animal. What Claire celebrates is making her audience feel comfortable with the joys of decentering the human perspective. As the title suggests, it is a new vision for the future.

In addition, during the stay Claire traded songs with nomad families, an idea which came to her when she visited a nomad yurt with a group of artists and they were asked to sing a song.

*Thanks to Brian Holmes for helping realize that project.*





# GANZUG SEDBAZAR

*WATER FLOWS, WIND BLOWS*

on-site installation (rope, *ger* textiles)

1. Within a few days of being at Uurtiin tohoi, I had the idea to hang up *ger* textiles across the river Tsagaan gol. The realization of this work came with some difficulties. With the help of a local nomad named Khosoo and fellow artists we made it happen after three days.

2. This concept was realized in a beautiful spot. In a gorge cut by a river, the Tsagaan gol. We pulled a rope across this gorge to hang up the white *ger* textiles.

On a mountain nearby, I see a “wind horse” assembled of white stones. My work is interestingly related to this art piece.

This “wind horse”(a symbol of good luck and happiness) recalls the famous figure of enlightnment and representative of culture and arts, religion and politics, the artist Zanabazar, who imagined it while meditating. Zanabazar was born in what is today Uvurkhangai Aimag, his *ger* was located near our camp. His works are based on communication among humans, animals, nature and space. One can find them in several places. Therefore it is something special to do a work in relation to this master. The title of my work is *Water flows, Wind blows*. It means I respect waters, heaven and Khangai mountains. Water, wind and rock symbolize the secret communication of human, animal and nature, and communication among humans and animals is articulated with the means of arts, in my case white *ger* textiles. Finally, even though humans manage a lot, who are they in comparison to nature’s powers? Water flows, wind blows.







# MICHAL SMANDEK

## *THE HERD*

on-site installation (250 balloons, air, double-sided tape)

In the Mongolian steppe animal breeders depend on the herd and the herd depends on breeders. This (inter-)dependence is the most important condition of nomadic life. The breeders take care of the herd as a whole as well as of the individual animal. The breeder provides water, fodder and graze. He counts his herd every day, protects it from cold and heat, cleans and heals the animals. So the breeder is the shepherd, the guardian and the guide. In the installation *The Herd* Michal shows the relationship between the guardian and the ones endowed with care. He chose matter which he has to take care of, look after, repair and complete. Dozens of connected black balloons symbolize the herd.

Michal has to check if some of the balloons are not separated from the herd by the wind – his function is similar to working with a herd, where all actions are repeated every day. Therefore, this art installation is a performance which involves protective work with matter – a delicate balloon and the air trapped inside, both of which interact with severe climate conditions of the steppe. *The Herd* symbolizes this protectiveness. It is a tribute to the good shepherd. So Michal Smandek is a shepherd of the abstract – his black balloons evoke and deny Malevitch's square.



# HEATH BUNTING AND WAIWAI

*RESIDENTS IN LAND AND DATA*

analogue and digital map

Both from a bushcraft and programming background, investigating the history, structure and connection of nature and technology is a common interest.

With the vast amounts of complex layers and data between nature and technology, we often found our research landed on the edge of urban and woodland interweaving the glitches, bugs and resolutions within.

Bunting’s and Waiwai’s map of the relationship between human and animal translates native knowledge into data, producing a map that displays the network between human and animal, in terms of day-to-day living, trading and industrialization. The map translates such inarticulable experience into data. The finalized map comes in an analogue and a digitalized version.





# DOLGOR SER-OD

## *SNAKE*

object (approx. 100 m rope)

Dolgor Ser-Od arrived in Orkhon Valley with the idea to do a work on the five animals that belong to Mongolia's livestock: camel, sheep, goat, horse and cow.

When walking down to the riverside, she suddenly felt she should work with the snake instead – she described it as some kind of spiritual insight.

She made her *Snake* out of 100 metres black rope, using the *Khonin kholboo* (literally means sheep connection), a specific knot which is traditionally used to tie several sheep together for milking. The knot can be released in one go.

One could say that Dolgor created a temporary object and gave it life, like in animism. Mythologically, the snake is considered the king of waters, Lusiin Khaan, the protective goddess for animals and people. A nearby monastery keeps a snake on the altar – an artwork by the famous Mongolian artist Zanabazar from the 17th century.





# HERMIONE SPRIGGS

*UURGA*

(irregular loop)

In the work of Hermione Spriggs, trap-setting is an alternative paradigm for artistic process: Traps function as a non-euclidean frame through which to view the world. Constructing and setting a trap involves an ecological approach to the environment in which an empathetic knowledge of the sensitivities, trajectories and desires of an animal are key. The trapper must, for a time, exchange her own perspective for that of her prey and see from both places at once.

*Uurga* is a type of lasso particular to Mongolian pastoralists. Hermione stayed for five days with a Mongolian family to closely study and document their use of this tool, which physically connects a herding family to their animals. Adopting the anthropological method of participant observation to study the gestures, bodies and spaces of humans and horses, the work emerges as a series of collaborative activities and games that archive this integral relationship.

Hermione is interested in how tools and objects define and invert the space between human and animal, in this particular case the Mongolian lasso called *uurga*.

For more of the archive see [www.uurga\\_irregularloop.com](http://www.uurga_irregularloop.com)

photos by Hermione Spriggs





# KINEZ RIZA

## ANTHROPOSCENES

on-site installation (prints, wood)  
video approx. 5 minutes

Kinez Riza presents a series of works entitled *Anthroposcenes*, that explores representations of reality and cultural productions during the Anthropocene epoch. The work shows prints of Pleistocene vertebrates found in Indonesia amongst the grasslands of the Orkhon Valley, where the audience is forced to engage with the notion of extinction and the displacement of the printed objects as they journey through the landscape. She filmed a grazing herd of goats who were forced to interact with the prints, they represented a humorous imitation of the anthropological gaze and the disengagement with our current epoch.

## ETHNOGRAPHIC THEATRE (*with Homo Floresiensis*)

photographic prints

In a second body of work to the series, Kinez places a national replica of the *Homo Floresiensis* cranium – a hominid known as the *Hobbit* found quite recently in Indonesia – in photographic ethnographic dioramas. The resulting images are constructed settings of a documentative platform in which we choose to portray the anthropological gaze and its ethnographic displacement, more often emphasizing on spectacle than authentic human connection. She implements hand symbology from Renaissance paintings to convey a romanticised gaze into a set of absurd meta-pictures.





# CHRIS BIERL

*W.T. (12 TIED HORSES)*

on-site performance (12 horses, 12 poles, 12 buckets, water, rope, horse-headed fiddle, musician)

For Yannis Kounellis, Land Art was something “impossible,” as in his opinion values are created within an institutional structure, which cannot be fulfilled by the landscape. In his work *w. T. (12 Horses)* from 1969 in the Gallerie l’Attico in Italy, he exhibited 12 horses for three days. At the time it was an understatement towards the gallery as a space for commercial activities.

Chris Bierl reverses Kounellis statement on Land Art by quoting his work *12 Horses* in the context of the Mongolian steppe. He ties 12 horses in a natural surrounding affected by the cultural understanding of the nomads, whose land is not owned by anyone and whose animals are not forced into paddocks or stables.

A traditional horsehead fiddle player sits down in front of this ‘still life’ and interprets the staged scenery, communicating with the horses. While the musician traditionally responds to the natural environment, in this case his play is a variation on the art installation in front of him – like Mussorgsky’s “Pictures at an Exhibition.” This performance is a concert responding to an animal group portrait.



# BADAM DASHDONDOG

*AIL GER BOLI TOGLOKH*

(Playing house)

on-site installation (stones, acrylic paint)

Badam Dashdondog created a planet of her own. Next to the river, she chose a rock and covered it with line drawings of a typical nomad family inside their ger – Mongolian animals and the sun. In this way she reconnects with the earliest artworks known to man, petroglyphs.

Badam expands her worldview with a personal staging below the rock: with stones collected on site she marks the space of a ger and invites people to come and sit inside.

Like in her childhood, when she used to play with stones, she serves stone-tea from a stone-teapot. What might at first seem a regressive move is her warmhearted plea for simplicity and harmony in the co-presence of people and animals.





# HANAN BENAMMAR

## *ANIMAL SOUND LAB*

sound piece

The installation *Animal Sound Lab* is involving a sound piece and ephemeral structures from local materials, inspired by sound waves and Mongolian calligraphy. The piece is installed in an animal shelter used by nomads during the winter. The recordings are the intermediate sounds that animals and people are exchanging on an everyday basis, sounds that lay in between words and onomatopoeia.

In the exhibition Hanan distributes copies of the audio piece.



# DULGUUN BAATARSUKH

## *INFINITY*

on-site installation (animal skull and bones,  
textiles, stones, grass)

“Even though mankind through knowledge and soul is different from animals, both belong to nature. Only from their exterior appearance – humans wear clothes, care about hairdos and themselves – are people different from animals. Men and animals are made of fleshy bodies. These bodies live for some time and die in the end. Both men and animals live through this process. When the end of life comes near, these bodies remain like clothes being taken off. The inner body continues to exist like the never-ending and eternal movement of stars.”

Another way to demonstrate the balance in human-animal-relations can be found in the work by Dulguun Baatarsukh. She “dressed” a rock in natural textiles referring to the *deel* (traditional coat) and combined it with animal skulls – a larger-than-life-size impersonation of a hybrid being.

Below the rock lies a collection of scattered stones, partly coated with the coat’s cloth. These stones evolve into a straight line connecting with a swirl of animal bones. The line of stones might describe a symbolic distance between man and animal, or it might describe the circle of life as such.







# TAMIR PUREV

## *HERITAGE*

calligraphy

Tamir Purev was taught by his grandmother how to draw calligraphy, an ancient Mongolian script not very common anymore. For his writings entitled *Heritage* he chose a pale yellowish golden color which only becomes visible to those who are attentive to nature. Both stones he wrote on sit in the grass by the riverside. For the first stone, Tamir chose a Mongolian proverb saying “the heritage of nomadic people is like stones.” Just like this one, many proverbs are based on comparisons of humans and nature. According to traditional Mongolian belief, every stone has its own life. For the second stone which sits just behind the other, he chose the call a herder uses to gather his animals, “Hurai” (Come!).

For a collaborative project together with the artist Hanan Benammar, Tamir realized grass drawings using a typical field tool to collect the grass. Here, he draws two enlarged family-specific *tanga*, traditional branding marks for horses. One family uses a star and the other a hieroglyph. Depending on the family history, a *tanga* can be a combination of two symbols.

# LAURA COOPER

*ADUUNUUDIIN ZUS*

*(MANY HORSE COLORS)*

color chart, collages, video, approx. 10 minutes

Horses are allowed to roam semi-wild as herds on the Mongolian steppe and herdsman watch over them offering protection against wolves on the plains. The language itself is imbued with equine terminology – more than 50 words for horse whinnies, and supposedly up to 300 for horse colors and markings.

Laura’s work is based around games, rituals and interactions to engage people in various settings. In Orkhon Valley, she involved a nomad family in match making between a color chart made from industrial paint samples and their vocabulary for the colors of horses’ coats. In this way, without speaking the same language, the artist records the elaborate and sensitive naming of horses to find out that visual perception is totally subjective and cannot be organized into the grid of her industrial color chart. In the steppe, light changes quickly and therefore the way we see horses’ colors does too. Like the movement within a herd, status is ever evolving; this corresponds with the idea of defining oneself in relation to others, a subtle reaffirming of the animals roles to their status. The herders interact with the herd without imposing their own hierarchical understandings, but adapt to the species’ flexible structures. While the relationship between herder and animal is species specific, the herders refrain from developing emotional attachment by giving individual names. Instead the herders color-naming system is purely pragmatic, unlike the paint color names such as “Eastern Spice,” which evoke emotional and aspirational responses from their consumers. In this way, Laura’s work is a deliberately confined attempt to record a nomadic color system through a self-consciously foreign lens.

Laura playfully documented this interaction between herself and one specific herder family and their horse herd. This resulted in an unexpected engagement between herder and artist.







# GLAUCON IN MONGOLIA, RHIZOME

by Andrea K. Hiott

When I first moved from New York City to my apartment near the Russian border in northeast Mongolia, I was warned repeatedly about wild dogs: Never walk in the ger district or out in the steppe at night unless you have something to protect yourself from them; If you live in one of the Soviet-style apartments be careful in the stairwells because they often enter to eat the trash; Never go into a *haashaa* (the wooden gates built around gers) unless you know the *haashaa* dog is chained.

Traditionally in Mongolia, to put it in Deleuze-ian terms, dogs are “real” animals, not “pets”. If a family has a dog, it is for protection; there is no desire to “take away” the dog’s “wild”. The animal is introduced as “the” dog or “a” dog, not “my” dog or “ours”. Still, as Mongolia is shifting from a nomadic culture to a market-based one, its relationship to animals is also experiencing change. In the two years I lived there, I saw an increase in pets. As a pet owner in Mongolia, I was unusual. But I was not alone. In fact, it was a Mongolian friend that bought and gifted me the three-week-old puppy that became my “pet”.

“Anyone who likes cats or dogs is a fool,” writes Deleuze and Guattari in *A Thousand Plateaus*. To have a pet is to be caught in a foolish mirror-effect of the ego that equates a loss of intensity with depth. In essence, pet owners mold mini-selves out of animals and take away the real-ness of the animal itself. A “real” animal is demonic (and for Deleuze and Guattari, “demonic” is a commendable trait) and needs no identity of “pet” imposed on it.

Undomesticated dogs are plentiful in Mongolia. And feral dogs breed. Their offspring confront you. Wild puppies cry and starve at your feet, born into winters of negative 40 degrees. It is not uncommon to walk out of your *ger* or home and find a dead puppy near the door, frozen in its struggle to seek refuge during the night. How can you allow this to happen?

But how can you not? There are no pet stores or vets close at hand, no easy way to keep pets healthy unless you are able to spend hundreds of dollars on each of them. Could you take in ten of them? Twenty? One every month? How do you decide to take one and leave the others? Do you choose the cutest? The smallest? It may appear cold-hearted to evaluate saving a puppy. But you do it often in Mongolia. And after a year or two, you come to terms with it.

Sometimes there is violence, too. When I stepped out of my apartment building on the morning after the first mass dog shooting I witnessed, I had no reference for what I saw and felt. There were dogs dead and bleeding from bullet wounds lying on the path I took to work. By the time I reached my office, I was in tears. When I asked people in the city about it they told me it happened routinely, that community members organized it; otherwise, the packs of dogs got out of hand, hurt people and destroyed food supplies and services. There is no governmental service or animal shelter to call. It is something community members must organize and execute on their own.

In Plato’s *Republic*, the interlocular Glaucon is called “the

owl-eyed one”. In Book II, through Glaucon’s discussion with Socrates, Plato makes his famous argument for how “a well-bred dog” has the qualities of a philosopher. What he seems to mean is that it has a contradictory perspective: it has savageness, and can be gentle. The commonality between a philosopher and a well-bred dog is “knowledge”, knowing who to be savage with, and with whom to be tame.

Plato is speaking of humans, too. To be a good guardian (of the *haasha*? of the nation-state? of the heart?) dogs, or humans, “ought to be dangerous to their enemies, and gentle to their friends.” Knowledge teaches them to cultivate these qualities. The ideal guardian is one with “a gentle nature” *and* a “great spirit”. Even though “the one is the contradiction of the other”, there are “natures gifted with those opposite qualities”. For Rousseau or Nietzsche or Deleuze, this is not “knowledge” but “servitude”.

In Mongolia, all these philosophers are right, and all are wrong. There are wild “real” dogs that are gentle with strangers, and there are pet dogs that are savage to those they know. There are dogs that have acquired knowledge that save their own lives and other dogs that acquire knowledge that kills them. There are “real” dogs with no wildness about them at all, and “fools” who have given their dogs a way to be wild.

The dog given to me by my Mongolian friend was French, born in Russia and sold cheap in one of Mongolia’s first pet shops in Ulan Bator. My friend bought the dog there and traveled with it for hundreds of miles on unpaved roads to give it to me. Responsibility unsought cannot be disregarded, and there are choices one must make. I made mine. And now, against my will, this dog has become my companion. I have spent great amounts of time, energy and money on her. She has a pet passport and she recently moved to America from Mongolia with me. Just last week another dog tried to attack her and I jumped between them and took the dog’s wrath myself. Surely this makes me a fool to Deleuze.

The center of the map depends on where you already are, on where you started, and where you end. There is no culture or country in which humans know absolutely what to do with what threatens them. There is no smooth space if a geography such as this is confronted directly. Equilibrium cannot be tied to one point. We do not absolutely know whether to incarcerate

those that threaten us, to react against them with violence, or to try to control them in other ways. And how can we define “us” and “them”?

If you had untamed animals eating your trash, destroying your property, and biting your children, what would you do? In trying to deal with such difficult situations, the details are out of the public eye in many countries, or at least distancing screens such as animal shelters are in place. According to Japan Times, 82% of sheltered animals in Japan were killed in 2010. In America, according to the ASPCA, about 2.7 million sheltered animals are euthanized each year. The European Association of Zoos and Aquaria (Eaza) estimates that up to 5,000 healthy animals are killed deliberately each year by European zoos alone. In the Mongolian countryside, there are no screens or controls; all is still visceral. It is this, more than anything, that disturbs those of us who are used to the screens.

I encountered the “real” animal in Mongolia, and I also became a fool. I met a gentle nature which is also a great spirit, Plato’s “philosopher dog”. I saw the dialectic as well as the simulacrum. And “difference” strikes me as both enabling and optional. If you reverse the Platonic influence you still end up where Plato began. And if you take Deleuze for his word, there is no use reading him. Tracing open rings is nothing to a grammatical tree. Truth is multiplicity. If there is a real world, it is free.



# ARTISTS



## JULIETA AGUINACO // Mexico

\* 1983

BA Escuela Nacional de Pintura, Escultura y Grabado "La Esmeralda" Mexico City  
Studentship at the Royal Danish Academy of Fine Arts, Schools of Visual Arts. Copenhagen

- 2014 Residency, Frans Masserel Centrum, Belgium
- 2013 R.A.M. Altiplano Galería, Mexico City
- 2012 Museo de la Ciudad de Mexico, Mexico City
- 2008 Q Kunstakademiets Udslingsted, Copenhagen, Denmark
- 2008 Residency, CAFA, Department of city design, Beijing, China



## FRANCESCO BERTELÉ // Italy

\* 1978

visual artist, Permaculture Academy fellow, sound engineer, SAE College graduate, Artistic Director of Carrozzeria Margot (CMI), charter member of MOBEEL Cultural Association (MI)

- 2014 "A cielo aperto," Associazione Culturale Vincenzo de Luca, Latronico, Italia
- 2013 "Southernity," Galleria Dino Morra, Bologna
- 2012 Sinopale IV (Sinop Biennale), Sinop, Turkey
- 2012 The Wordly House by Tue Greenfort, documenta 13, Kassel
- 2012 "Equilibrium," Dudy Guard Galleria Gomiero, Milano



## ZIGOR BARAYAZARRA // Spain

\* 1976

BA of fine arts with sculpture speciality, Basque Country University, Bilbao, Education on multimedia, graphic design, printing techniques.

- 2013 Casa Torre de Ariz. Basauri, Bizcay, Spain
- 2011 Alcobendas Cultural Centre, Madrid, Spain
- 2011 Scholarship, College of Spain in Paris
- 2010 Casa Torre de Ariz, Basauri, Bizcay, Spain
- 2009 Photomuseum Rotterdam, The Netherlands



## CHRIS BIERL // Germany

\* 1980

studied Computer Science & Architecture, Technical University, Munich, University of Applied Sciences, Master classes in Academy of Visual Arts Leipzig

- 2013 „HIGH WICHITA," project space gallery Eigen+Art Leipzig
- „(H)EUREKA," Künstlerhaus Lauenburg Elbe, Germany
- 2013 Kunsthaus Meinblau Berlin & Hebbel am Ufer Berlin
- 2012 Project Space, Freies Museum Berlin
- 2009 „Tandem2," Espace Croix Baragnon Toulouse France



## HEATH BUNTING // England

\* 1966

Co-founder of both net.art and sport-art movements. His self taught and authentically independent work is direct and uncomplicated and has never been awarded a prize.

- 2011 Identity Bureau, Transmediale, Berlin
- 2010 - 2020 HEATH BUNTING COLLECTION, DIY market
- 2010 Teaching, status process, University England, Bristol, UK
- 2009 Business As Usual, Live Art Development Agency, London



## LAURA COOPER // England

\* 1983

BA in Fine Art Painting, The Glasgow School of Art, Glasgow, MA of Fine Art Media, The Slade School of Art (UCL), London

- 2014 the Research Center for Contemporary Art Ireland Dublin
- 2014 Collaboration, with Liz Magic Laser Residency, NYC
- 2012-2014 IKON, Gallery Birmingham Rich Mix Cinema London
- 2013 Space In Between Gallery, London
- 2012 Residency, Ipark in CT, USA



## BATKHOLBOO DUGARSUREN // Mongolia

\* 1984

2002-2007 Mural sculpture, Fine Art college, University of Culture and Arts

- 2014 "Selected Works of the Year," UMA Art Gallery, Ulaanbaatar
- 2012 "Bule sun-10 year", Zanabazar Gallery, Ulaanbaatar
- 2011 Nomadic Arts Residency, Arts Council of Mongolia
- 2011 Art Camp „Black box" theater, Blue Sun Gallery
- 2011 "Grass & Water," Xanady Art Gallery, Ulaanbaatar



## ESTHER KOKMEIJER // The Netherlands

\* 1977

studied Fine art and Graphic design at Constantijn Huygens, Institute of the Arts, Kampen, The Netherlands and graphic design, Minor Arctische and Antarctic Studies at RUG University of Groningen, Groningen

- 2014 - 2018 "The balance between sweat and salt," Schouwen-Duiveland, The Netherlands
- 2014 "Summon Wind, Call for Rain," IFP, Beijing, China
- 2014 installation in public space, Mont Sainte Victoire, France
- 2014 Couple, CinemAsia Film Festival, Amsterdam and Eindhoven The Netherlands



## JAN MOSZUMANSKI // Poland

\* 1990

BA Academy of Fine Arts in Cracow, Poland, Philosophy studies in Jagiellonian University

- 2013 Correspondences and Interventions, Akademie der Bildenden Künste Stuttgart
- 2013 Malopolski Ogród Sztuki in Cracow, Poland
- 2013 Radio play based on novel „Kebab Meister" by Darek Foks
- 2012 curator's assistant International Centre of Culture, Cracow, Poland

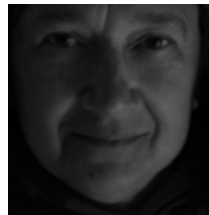


## HEINI NIEMINEN // Finland

\* 1979

MA in Art education, studied sculpture in Finland, the Netherlands and Spain

- 2013 Artist residency, Nectiny Chapel, Pilsen, Czech republic
- 2013 Kouta Gallery, Kouvola Art Museum, Finland
- 2013 Sculpture by the Sea, Aarhus, Denmark, Award
- 2012 Sculpture by the Sea, Cottesloe, Australia, Kids Choice Prize
- 2011 Artists Residency, ComPeung Grant, Chiang Mai, Thailand



## CLAIRE PENTECOST // USA

\* 1956

Professor of photography 1997, MFA, 1988, Pratt Institute, Brooklyn, BA, Smith College, Northampton, Whitney Independent Study Program, Skowhegan School of Painting and Sculpture

- 2013 13th Istanbul Biennial, Istanbul, Turkey
- 2012 documenta 13, Kassel, Germany
- 2011 „Vision is elastic. Thought is elastic," Murray Guy, NY
- 2010 Interior studies, Higher Pictures, NY
- 2010 Nomination, "3arts" award, Chicago, USA



## KRIS LEMSALU // Estonia

\* 1985

Lives and works in Vienna

- 2014 "Lord, got to keep on groovin," Temnikova & Kasela gallery, Tallin
- 2014 Vienna Art Fair 2014, Vienna
- 2014 "Hans im Glück," Kunstraum Niederösterreich, Vienna
- 2014 NADA New York, New York
- 2012 "EVIAN DESERT," Galerie Tanja Wagner, Berlin



## GANZUG SEDBAZAR // Mongolia

\* 1978

- 2012 Mantta Art Festival, Mantta, Finland
- 2012 Community space Litmus gallery, Ansan City, South Korea
- 2011 Nomadic arts residency programme links Mongolia and Korea
- 2011 "Looking once is better than listening thousand times," Tsagaandarium gallery, Ulaanbaatar
- 2010 "For persent people," National Museum of Mongolia, Ulaanbaatar



## MICHAL SMANDEK // Poland

\* 1981

studied at the Sculpture Faculty of the Department of Artistic Education at the University of Silesia

- 2014 Contemporary Art Gallery, Tarnow, Poland
- 2013 "Heavy Metal," Wozownia Art Gallery Torun, Poland
- 2013 Teleport Process Gallery of Contemporary Art, Nowy Sacz, Poland
- 2013 Central House of Artists, Moscow
- 2012 Contemporary Art Gallery, Katowice, Poland



## MARC SCHMITZ // Germany

\* 1963

Philosophy at University of Munich and Berlin  
Fine Art at Academy Munich, Multimedia, Berlin  
Awards: Cairo Biennial, World Expo 2000, Tugut Pura, among others

- 2014 Goethe Institute, Hong Kong
- 2014 Galerie Seitz & Partner, Berlin
- 2013 Mopproo Gallery, Shanghai
- 2005 Beijing Biennial, Beijing
- 2004 Busan Biennial 2004, South Korea



**HERMIONE SPRIGGS // USA**

\* 1987  
MFA in Visual Arts (University California San Diego, 2014)  
BSc in Anthropology (University College London, 2010)

2014 Sala Chillida Arteoa, Bilbao, Spain  
2014 Art|SciGallery, UCLANanosystemsInstitute, Los Angeles  
2013 UCIRA Major Grant, Russell Foundation Grant  
2013 San Diego Museum of Art, USA  
2011 "Decalcomania," National Railway Museum, York, UK



**DOLGOR SER-OD // Mongolia - lives in Berlin**

\* 1973  
Art college, "Soyol" college, Ulaanbaatar, Mongolia  
Fine Art University, Ulaanbaatar, Mongolia

2014 BAKU Festival  
2010 Bare House Project, Pori Art Museum Finland  
2009 Galerie Borchert und Schiemenz, Berlin  
2009 Kaiserdamm, Galerie Ulf Wetzka, Berlin  
2008 Kerava Art Museum, Kervara, Finland



**KINEZ RIZA // Indonesia**

\* 1989  
BA Graphic Design Communication, BA Education Studies  
University of the Arts London

2013 Art Dubai, Dubai, United Arabian Emirates  
2013 The Arctic Circle Autumn Art and Science Expedition  
2013 Artist-in-Residence, Geology Museum, Flores, Indonesia  
2012 D Gallerie: Jakarta, Indonesia



**BADAM DASHDOND OG // Mongolia**

\* 1960  
trained as a painter at the School of Fine Arts, Mongolian State  
University of Arts and Culture, Ulaanbaatar

She has participated in numerous exhibitions in Mongolia and abroad,  
such as France, The Netherlands, Germany, India, Japan, China and  
Korea.

Awards: 2010 First Prize, Spring, Ulaanbaatar, Mongolia  
Leading Worker, Ulaanbaatar, Mongolia State Medal for Honored  
Labor, Ulaanbaatar, Mongolia, Leading Culture Worker Medal,  
Ulaanbaatar, Mongolia



**DULGUUN BAATARSUKH // Mongolia**

\* 1984  
2011-2012 "Young Leadership Program", Arts Council of Mongolia,  
2005 Bachelor degree (Fashion designer-painter) Fine Art Institute,  
Mongolian University of Arts and Culture

2014 Daejeon, Korea  
2013 Mongolian Contemporary Art, New York, USA  
2013 Zanabazar museum of Fine Arts, Ulaanbaatar  
2013 "Who am I?...", " Pearl art gallery, Ulaanbaatar  
2009 47th Japan Fashion design contest, Tokyo



**TAMIR PUREV // Mongolia**

\* 1976  
studied at Art Film School and Fine Art college, University of Culture and  
Arts, Ulaanbaatar

2013 price of Best Artist of Mongolia  
2006 price of Best Calligrapher of Mongolia  
2014 "Mongolian Artists," Tokyo, Japan  
2014 "Heritage of Chinggis Khan," Ordos, Inner Mongolia, China  
2012 "ceramics and calligraphy" in Bretagne, France  
2011 Yishu8 Gallery (with Guimet Museum, Paris), Beijing  
2011 Exhibition at the Embassy of Mongolia, China



**HANAN BENAMMAR / France - lives in Oslo**

\* 1989  
MFA at the National Art Academy of Oslo, Norway  
MA at Cergy-Paris Fine arts and Oslo Kunstakademi  
BA / Diplôme National d'Arts Plastiques (DNAP) with

2014 "Using the Museum, with Answer in Antiphony," Van Abbe  
Museum, Eindhoven, The Netherlands  
2014 "Travelling Communique, with A Place I Have Never Been,"  
Museum of Yugoslav History, Belgrade, Serbia  
2014 "Intervening Space, with Prenons un air dégagé: We already  
had no history," Mosaic Rooms, London, UK  
2013 "Masculine Landscapes, Tomma Rum," Unnaryd, Sweden



**MAX HOOPER SCHNEIDER // USA**

\* 1982  
MA from Harvard University Graduate School of Design and  
additional degrees in urban design and biology

2013 "Show No. 1," Federico Vavassori, Milan  
2013 "Coordinate 2," Pacific Coast Highway, Los Angeles  
2012 "Laboratory No. 1," JPAY Inmate Services, Miami  
2012 "Coordinate 1," Pacific Coast Highway, Los Angeles  
2012 LAM360°, Mongolian National Art Gallery, Ulaanbaatar



**WAIWAI // China**

\* 1988  
Waiwai is a formally trained artist, self taught coder and occult researcher. The work is dancing  
within a great range of vehicle, such as html and drawing, social reformation and performance.

2013 - 2014 "A Manual," project, commissioned by FLOSSIE, London  
2013 Lisbon Architecture Triennale, Portugal  
2013 Merz Summer School, Merz Barn, Lakes, UK  
2013 Forest School, Barn Camp, Highbury Farm, UK  
2013 Hacking and Life Skill, Roaming, Penzance, UK2000





# TEAM



**VERA TOLLMANN** // lives in Berlin

Curator and editor 3rd LAM 360° 2014



**MARC SCHMITZ** // lives in Berlin

Initiator LAM360°  
Executive and Artistic Director LAM360°

LAM was initiated in 2006, the first biennial took place in 2010.



**INJIINAASH BOR** // lives in Ulaanbaatar

Official Photographer LAM360°

2006    Gamma agency  
2011    Gylbaa magazine  
2014    Ulaanbaatar Museum



**DOLGOR SER-OD** // Mongolia - lives in Berlin

Director NGO MNG360°

МНГ 360° БАЙГАЛИЙН УРЛАГ МОНГОЛ ТВВ  
founded in Ulaanbaatar in 2010



**RUUTA VIMBA** // Latvia - lives in Berlin

Program coordinator MNG360°

project manager  
Graduated University of Latvia, Theory of Communication

UPCYCLE HANDBOOK - workshops and publication on sustainability  
(Kulturlabor trial&error, Germany/Spain)  
MAŠTA - magazine on creative activism, editor  
WHO HAS A PUBLIC OPINION - public information campaign (Loesje  
International, Germany/Ukraine, 2009)



**AZGEREL TSAMBA** // Mongolia - lives in Berlin

Communication and translator MNG360°

University of Ulaanbaatar  
Technical University, Berlin



**DR. ARIUNCHIMEG KHASBAGANA** // lives in Ulaanbaatar

Coordinator Camp MNG360°

Studied in Leipzig Germany  
MondigitalTour LLC, Ulaanbaatar

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Ariunchimeg Khasbagana logistic / camp Talbuin lodge  
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