

The land is not the setting for the work but a part of the work

Walter de Maria

Walking Museum without Walls

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Baga Gazriin Chuluu - Dundgobi

Modern Mongolian National Art Gallery - Ulaanbaatar

Олон талт асуултууд

Монгол 360°, Албаны Мэдээ

Land Art Mongolia 360° төсөл нь харилцан туршлага солилцохын ач холбогдол, өргөн хүрээт газар орны онцлог бүхий бүтээл, мөн хүрээлэн буй орчны сэтгэгдэл төрүүлэм туршлагын онцгой ач тусаас улбаалж үүссэн. Монголын байгалийн биологийн олон төрөл зүйл, даваа гүвээт газар нутаг, цөлийн хахир хязгаарыг үл харгалзан харилцан уялдаат төслийг хэрэгжүүлэх онолын арга замыг гоо зүй, гүн ухааны зорилгод нэгтгэн боловсруулсан ба энэ нь Монгол шиг өргөн уудам орны үндэстэнд орчин үеийн урлагийг хувь хүн, байгал хоорондын туршлагын бодролоос гарсан чөлөөт, ардчилсан зөн билэг, үүсэн бий болж буй шинэ ойлголтыг төрүүлэхэд тусална. Бодит шинэ хэтийн төлөв орон нутгийн цэц булаалдах оролцогчдод байгалын илэрхий цаг уур, сонголтоороо өөрийнхөөрөө хүлээн авах, олон улсын зочид гийчид дунд соёлын эх сурвалжуудын ижил тэнцүү олон төрлийг хэсэглэн заагласнаараа хосгүй юм. Энэхүү таамаглалт байр суурь саналын гоо зүйн жинхэнэ задлан шинжлэлтэй хосолно. Саналуудад виртуаль хуулбарлалт, зохион бий болгосон органик материалууд, электро-статик (хөдөлгөөнгүй) туршилтууд, байгалын эрхэм чанарын шилжилт- заримдаа технологи буюу аж үйлдвэрийн хослол юм уу гоо сайхны өөрчлөлттэй нэгдэн- хүн төрөлхтөн, байгалийн өв хөрөнгийн хүчин зүтгэн, бидний өнгөрсөн үеийн харанхуй бүдүүлэг байдал, сүйрлийн тухай дэлхийн анхны аж үйлдвэржсэн үндэстнүүдийн талаар хойч үе тун чухалчлан эргэн дурсана. Үйл явдлын зорилго өнөө үеийн нийгмийн өнгөрсөн алдааг буруутгах санаа агуулаагүй ба LAM 360° туршлагуудыг шалгахад сэтгэгдэл төрүүлж, энэ нь бид туульсын харьцааг өргөжүүлэхэд гаргасан алдааны тухай цухуйлган хэлж, магадгүй аз дайрч урлагийн бодрол нь шинжлэх ухаанч

асуултад таамаглалт бодит байдлыг эргэцүүлэхэд хүргэх болов уу. Гоо зүйн арга зам монголын хүн ардад харьяалагдах байгалийн эх сурвалжтай нягт холбоотой нүүдлийн аж ахуй, урлагийн бүтээл, соёлын өвийн сэдвээрх туршлагын бодит байдлаас ялгагдахгүй үлдэх буюу тусгаарлагдахгүй болж магадгүй. Сэдвийн дэд хувилбараар эх стратегиудаас ойлголт ухагдахуунаар гажих нь тойршгүй бөгөөд бодит амьдрал юм. Зураач хувь хүн, урлагийн зорилт нутаг орны агуу чухал шаардлагад захирагдана. Стратеги ихэнх хүмүүс урьд өмнө ер харж байгаагүй, хүрээлэн буй орчны хамгаалалтад хандсан дэлхийд шинээр нээгдсэн, тус ардчилсан улсын зөн билиг, ирээдүйд экологийн тогтвортой байдлыг хангах амлалтаа биелүүлж байдаг. Туршлагын сэдвийн онцлог нь Монголын иргэдийн уугуул амьд байгальтайгаа уялдсан амьдралтай элэгсэг, ойр дотно байдагт оршино. Том хотын хотжилтын хязгаарлалтын эсрэгцэл болох амьд байгалийн ул мөр шингэсэн, бүх үндэстнээс хамгийн өндөр тооны харьцаагаараа орчин үеийн урлагийг нийтэд үзүүлэх нөхцөлөөр алдартай. Land Art Mongolia төсөлд оролцож буй зураач нар болон зургийн чиглэл бүтээлч санаачлагуудыг хөгжүүлэхэд анхаарч ирсэн бөгөөд зөвхөн хэлбэр дүрсийн маш өвөрмөц, хүч чадлыг харуулаад зогсохгүй, олон төрөлт туршилт, мөн “задгай талбар”-ын асуудлыг анхаарч үнэлэн, хүрээлэн буй орчин, байгаль, хүн төрөлхтний туршилтын нийлэгийн нийтийн ухамсрын агуу их ач буяныг зүй ёсоор хүртэнэ.

Р. А. Сури

MULTIPLE QUESTIONS

Curatorial note

Multiple questions and dimensions open with the invitation to the inaugural Mongolia 360° Land Art Biennale. Foremost, in an era punctuated with the diffusion of events and situations of catastrophic environmental proportions, the challenge is raised as to how intervene with the organic materials at hand in the barren landscape of the Mongolian interior in respect to individual creation in an in-situ environment?

Of central importance in an experiential context lies in the intimacy and proximity of the citizens of Mongolia with indigenous wildlife, the highest ratio of all nations and the vestige of raw nature in opposition to the urban confines of metropolis more commonly known amidst the situation of exhibiting contemporary art. The artists whom participate and artistic direction of the Land Art Mongolia project have been attentive to develop creative initiatives which prove to not only be highly originally and challenging as regards diversity and experimentation of form and the question of "open space" yet, deserve great merit in the collective sensitization of environment, nature and synthesis of the human experience. Spatial creations and deliberations on how to incorporate themes which are of the utmost relevancy of this era: desertification, the preservation of natural sites and wildlife, the impetus of a re-analysis of the legacy of industrialization as well as sustainability in the development of economic resources merge and create a horizon of endless speculation while denoting the fragility of existence.

Mongolia is an ancient land of a complex cultural and historical

value. The ethnic, indigenous populations vary greatly and exercise a plethora of unique customs, which have endured the span of time. It is literally a time of excavation in the vast region, the former satellite of the USSR has undergone the throes of national liberation and independence, a restoration of its' cultural heritage exists simultaneously with the advent and impact of globalization and the echoes of mannerism associated with capital. Nomadic herdsman and folkloric rituals and tradition echo the actual life of contemporary art and contrasts those envisioned with the arrival of corporate investment and multinationals whom intend to exploit the natural resources whom shall yet create for a remarkable cultural influence by their presence alone.

The stage is reminiscent of situations, which co-exist simultaneously throughout the regions of the globe whom recall "underdevelopment" at a time when the Occidental world experiences the dissolution of the financial power and Asia to the South and Far East are subject to the turbulence and dislocation as their former economic alliances fail and are re-determined. The role and value of experimental artistic practice is insurgent, and the collision of forces (creative, economic, militaristic, political and those which remain yet unseen) create a plateau of virtual combat in the place of the absence of the aforementioned dichotomy. This nation whose entire population is a fragment of any of the great metropolis of Asia exists in relative tranquility and has embraced democratic reforms beneath the emergent political government. The past cultural and political occupation of the region

has dissipated with time, and apart from an extreme minority, reactionary and xenophobic nationalism has not instilled itself in the nation. The spirit is one of cultural confidence and renewal. An importance of the Land Art Mongolia 360° project is found in the emphasis of a correlation of experimentation, spatial site-specific creation and environmentally sound practice. The biodiversity of the Mongolian landscape in one of relative fragility despite the initial appearance of rugged terrain and harsh desert horizons, a theoretical approach has been formulated in cohesion with an aesthetic and philosophical objective to achieve the realization of a project which serves to instigate contemporary art in a nation as vast as Mongolia with its free, democratic vision and engender new conceptions from an experiential discourse between individuals and nature herself. New physical vistas unique to the region challenge participants with the adaptation necessary in an intrinsic embrace with the distinct natural climate and selection intending to partially demarcate an equivalent diversity of cultural origins within the international body of guests. This hypothetical stance coupled with the actual aesthetic analysis of the proposals which include virtual reproduction, found organic materials, electro-static experiments and the transformation of natural hubris – occasionally fused with technology or industrial complementary or cosmetic alterations- act in service of the legacy of humankind and nature, recalls our past ignorance the destruction so prominent in the later generations of the first industrialized nations of the world. While the mission of the event does not intend to indict the past errors of modern society, LAM 360° does effect a examination of the practices which insinuate that we have erred to an extent of epic proportion, invites speculation that artistic discourse may be as providential as the supposed objectivity given to scientific enquiry. Aesthetic approaches may no longer remain indifferent or detached from the actuality of experience in the context of nomadism, artistic invention and of a cultural heritage inextricably entwined with the sources of nature as that belonging to Mongolian people. Contextual subversion alongside conceptual deviations from original strategies are inevitable and organic, the individual artist and artistic intention subject to the greater intrinsic force of a land which most have never seen, one which is newly opened to the world with an orientation towards environmental protection and holding the promise of future ecological sustainability in the vision of this democratic nation. Demographically amongst the least populated on the planet and historically, of an unfathomable artistic, cultural

and spiritual depth which once resonated throughout all of Asia. Transcendence of history awakens ample evidence of the influence of the migrant peoples and nomadic traditions, which brought their musical, poetical and visual cultures as far as the Danube in the Occident, and influenced the Empires to the south for centuries. Unique in the context of time and space is a former Republic, which evolved as a lesser satellite of the greatest socialist experiment of mankind, the Soviet period, emergence as a free economic zone and independent democracy within a span of an instance in contrast with the greater nations lying at the vestige of her boundaries. Societal rupture and political progress are undeniably the fertile soil of the current advent of artistic, cultural and environmental concerns which this project emulates and in whose spirit it was conceived of in a visionary moment in time. It is within this context of time and space that the Land Art Mongolia 360° has sought to invite an international body of artists to explore the potential creative resources and inspirations to be drawn from this unique soil. The parameters of history are broken asunder and artistic and cultural truths emerge in their wake: the indigenous cultures celebrate at a time when the international community of contemporary art, theoreticians, scholars and various “global nomads” converge to illustrate amidst the wind and shale of the desert what is urgent, timeless and essential: a reinterpretation of our existence in accordance and with infinitely greater sensitivity towards the natural environment & the resources offered to humankind.

The kinetic period of creation shall occur in the wild remotes of the desert, yet, the Mongolian people have sought to embrace the international community and galvanize the experiential by lending the National Museum of Art to display the in-situ creations to the urban public and international community in central Ulaanbaatar. The spontaneity of the creation instinct therefore shall be documented in static time and made accessible to the audience, as much a pedagogical initiative as being the actual zenith of this phenomenal experiment undertaken in a time of unprecedented change of this land which oscillates between ancient tradition and the induction of the most recent theoretical stances known to contemporary art.

R.A. Suri

MONGOLIA
1ST LAND ART BIENNIAL 360°

YEŞİM AĞAOĞLU SABINA SHILKHLINSKAYA

GOING WITH THE WIND

Materials:

Paper , photoe, animal bowns, sand

Installation # 3

In every corner of the world, there is a place that can be identified with a specific characteristic of the natural environment.

Our project has identified wind as one of the many natural characteristics of Mongolian's unique beauty.

For thousands of years, wind has moved across these lands endless expanses of steppe transporting with it the coded memory of time.

It may seam that wind is purely the movement of air mass. However depending on the encounters and collisions of this mass, wind can adopt different sounds and visual forms.

In our series of installations, which are connected by meaning, we have concentrated on the memories and the death of the poetic concept of the wind.

People, animals, memories, everything that once existed, one day they will all be gone with the Wind.

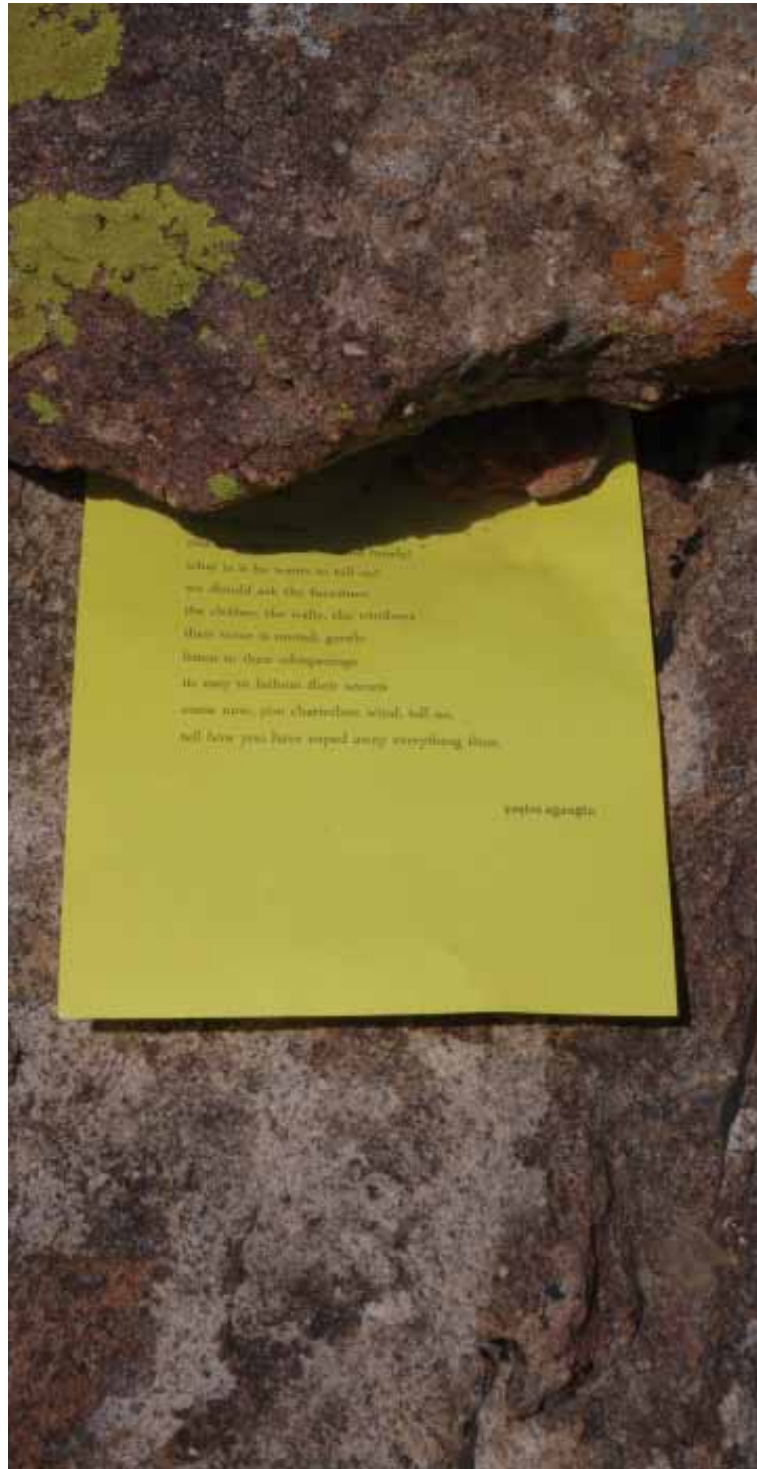


SABINA SHILKHLINSKAYA



YEŞİM AĞAOĞLU





quiet, the furniture
and how the talkative wind howls!
what is it he wants to tell us?
we should ask the furniture,
the clothes, the walls, the windows
their voice is muted, gentle
listen to their whisperings
its easy to fathom their secrets
come now, you chatterbox wind, tell us,
tell how you have wiped away everthing thus.

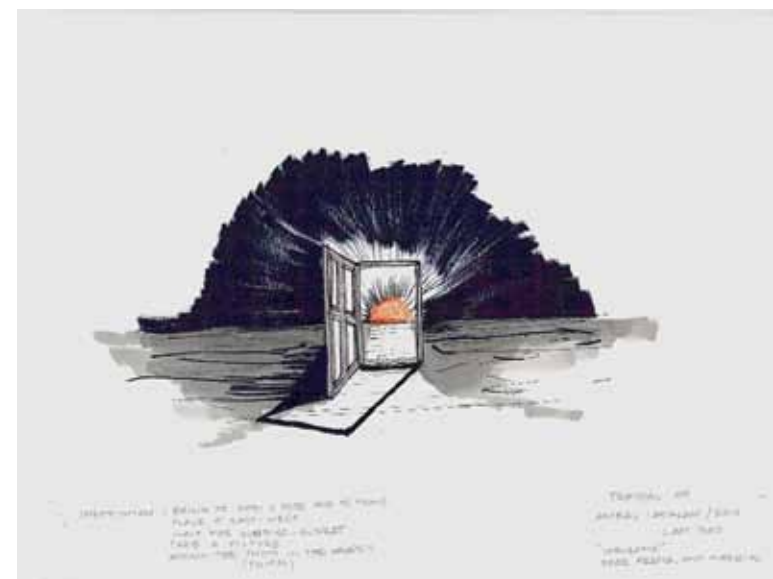
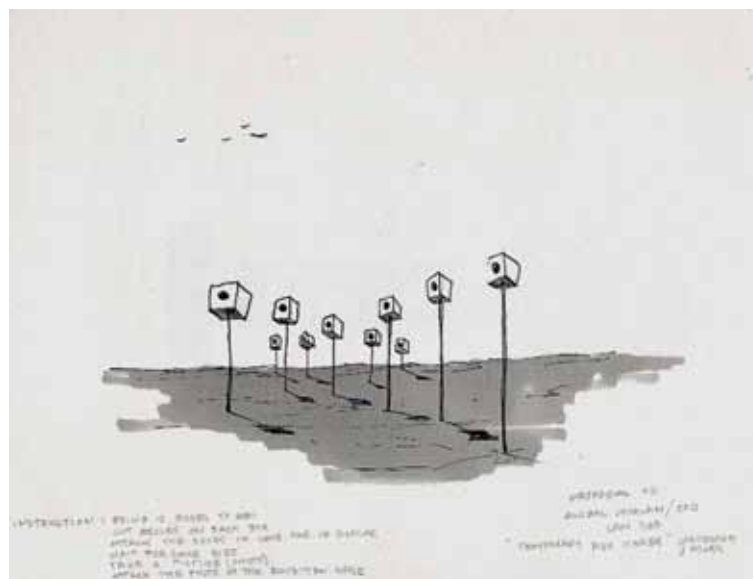
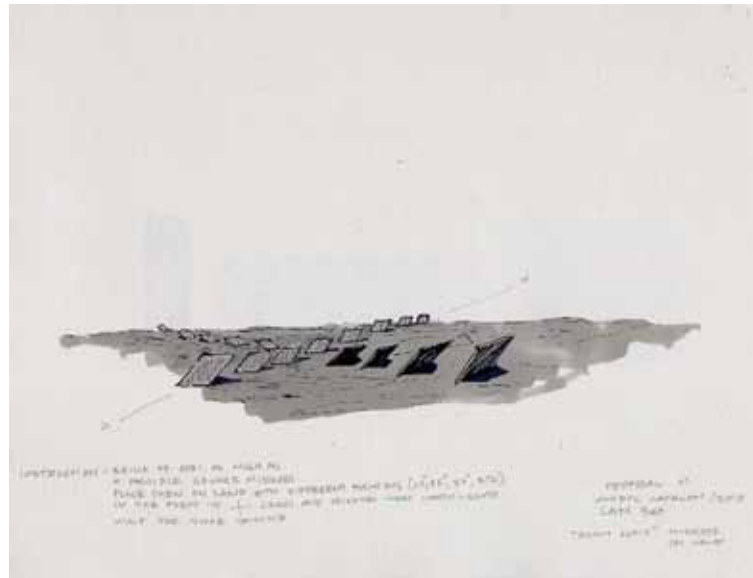
YEŞİM AĞAOĞLU



YEŞİM AĞAOĞLU

ANIBAL CATALAN

8 Proposals for the Gobi





BEATRICE CATANZARO

ad infinitum (an homage to invisible labor)

Dimensions:

10 meters x 10 meters x 60 cm

I reached the Gobi after a journey along the Onggi River, joined by activists of the environmental group The Onggi River Movement*.

I was driven by the interest to understand how the proliferation of formal and informal mining in Mongolia is transforming the social and natural landscape of the country. The Onggi River, for instance, is constellated by mining activities that are drying-up the river by practicing unregulated hydraulic mining that use high-pressure water systems to extract gold and other minerals.

Alongside with the expansion of the gold mining industries in Mongolia a complex social phenomenon of artisanal mining (mainly illegal) has unfolded. Artisanal mining is not a longstanding traditional activity in Mongolia, yet it escalated from insignificance to being the main livelihood for tens of thousands of people and became a social safety net for herders who lost their herds in natural disasters (dzuds). "Ninja Turtles is the nickname given to artisanal miners engaged in placer gold mining; their use of a green plastic bowl for panning, carried strapped to their back, triggered the nickname "ninja" by analogy with the ninja turtles television series." (Grayson and Murray, 2003).

ad infinitum [an homage to invisible labor] is a reflection around the increasing phenomenon of the non-regulated and non-recognized artisanal mining in the country.

The pattern of gaps and heaps located on a slope in the Baga Gazriin Chuluu has been excavated by using the green plastic panning bowl of the Ninjas as a module that potentially could be repeated ad infinitum.





*Onggi River Movement environmental group was founded in 2001. Its aim is to conduct environmental conservation work, including restoring soils and vegetation, as well as expanding and enforcing mining regulations, passing new legislation, establishing citizen oversight for the entire mining process and starting environmental restoration work. The Onggi river basin originally spans over 437 km, linking the Khangai mountain range down to the Gobi desert, ultimately feeding Ulaan Lake that itself covers an area of 175 km² and regulates the ecological balance of the Mongolian Gobi Desert. Onggi river now flows only 100 km, less than a quarter of its natural length, while Ulaan lake has been completely dried up since 1995. Historically, the Onggi River sustained the lives of more than 100,000 people and over one million herds. As Mongolia depends largely on its surface waters, which comprises 70 percent of its water reserves, the depletion of this river system has serious implications. It has indeed led to a shortage of drinking water for over 60,000 people and their herds, to the extent that pastoralists were forced to herd their livestock in other provinces, causing serious problems for pastureland management.



GUIDO CANZIANI JONA

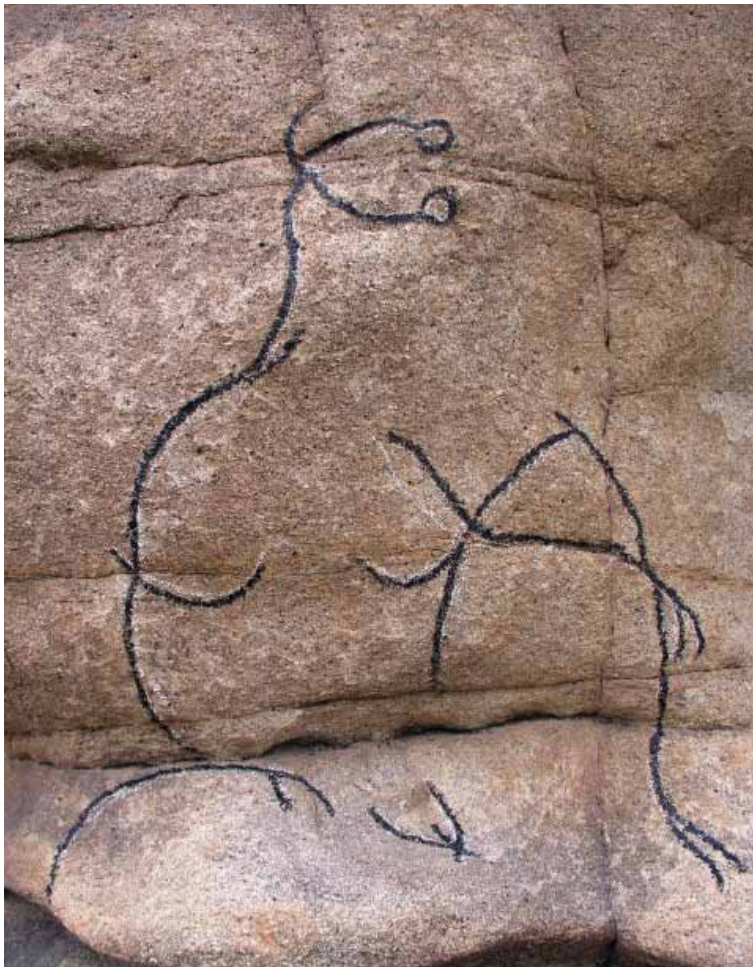
THE GUARDIANS OF THE VALLEY

Materials:

Oil paint on stone

Dimensions:

each 2 meters x 2 meters



Guardians of the valley are two zoomorphic figures representing a male and a female, on both sides of the entrance of the valley.

The composition of the bodies is rendered as simple as possible, as pre-historical elements; they recall not just a man and a woman, but “the man” and “the woman”.

In all cultures the meaning of these two vital elements has always been present, therefore my aim is to represent both of them as primal sentinels existing since the beginning of artistic expression.



NICOLE DEXTRAS

EAST / WEST FIR

Materials:

felt, dye, stones

Dimensions:

6 meters diameter

My approach for the Mongolia 360 Land Art Biennial is to work with the concept of colonization through the symbol of the Tree of Life. I have selected the Canadian Douglas Fir tree and the Mongolian Siberian Fir to act as a conduit to discuss relevant issues of ecology and sustainability today.

The earth drawing I have created in the Gazriim Chuluu Gobi is based on the circumference of these two tree species. It consists of three concentric rings: measuring 2.4m, 4.5m and 6m. The smallest ring represents the size of Douglas Firs today and the second and third outer rings serve as a reminder of the giant forests, which were logged a hundred and fifty years ago when the white man first set eyes on the shores of Vancouver. By contrast the smaller Siberian Fir tree native to Mongolia is symbolized by a series of circular felt pieces in the center.

My aim with this work is to speak to the long-term effects of industrial logging. Even though this area of the Northern Gobi is a natural desert, it serves as an example of the erosion and eventual desertification of soil caused by clear-cut logging.

Both Canada and Mongolia are countries with large areas of pristine wilderness. For them, as with many other countries, the question of environmental sustainability is very complex

because the exploitation of natural resources is often seen as a benefit to the economy. So how can a people's natural desire for prosperity be acknowledged while recognizing the impact this has on the eco-system?

There are no easy answers. The role of the artist is to pose the question, not to impose a system of thought. Therefore the tree image I have brought to the Gobi stands only as the spirit of a once majestic forest, there for a moment, for those eyes that wish to see.





BATZORIG DUGARSUEN

Man and Nature - Nature and Bazo

Materials:

Man and Nature - Nature and Bazo: Three Ger doors, water, wood, rocks, spoons, bowl, plates, bones and other items of daily use paint on wood

Mongolia and the Southern Atlantic: Ger final cover round, robe, rocks, water

Man and Nature – Nature and Bazo

What does man consist of?

What does nature consist of?

What is the relationship between men and nature?

Man consist of food, liquids, clothes and everyday items.

Mongolia and the Southern Atlantic

In the past Mongolian rulers conquered half the world. Now it is time that the world recognises Mongolian art. The aim of my work is too make people familiar with Mongolian customs and culture on a global scale. That's why I drilled symbolically from the territory of Mongolia to the other side of the globe, the Southern Atlantic.









SU-CHEN HUNG

WATER - GRASS

天 / SKY - 水 / WATER

Dimensions:
10 meters x 20 meters x 20 cm

As an artist I do site-specific installations.

After visiting the site in the Gobi Desert, I was surprised to see grass in this arid environment. I immediately modified my original proposal for the first Mongolia 360° Land Art Biennial and made grass the main subject for my project.

In elementary school in Taiwan, I learned that nomadic paths follow water and grass. Water sustains grass, grass sustains livestock and nomads live on livestock. This synergy of natural elements is essential for nomadic life.

Therefore I decided to create two large-scale Chinese characters (Water/ Grass) out of the existing grassland. To represent the word “grass”, I used the ancient Chinese character that imitates the image of grass and for “water” I used the current Chinese character style.





ASAKI KAN

? !

Materials:

- CUP PHONE
- HORSE TAILS
- FISHING WIRE
- ILUMINOUS PAINT
- SOLAR LIGHTS

Dimensions:

11 meters x 11 meters

I came to the Gobi before and was fascinated by the wildly opened space. As I live in a city where buildings are cramped, it was such a relief. My ambition was always to use unlimited space, in short, Gobi.

My work is an installation, which is influenced by and echoes with the land of Gobi, considering the horizon, sky, and the scale of untouched land as well as human beings.

Now, finally, the time of this experience has connected to my vivid memory from childhood and universal time.

With the inspiration from space itself, and, what I see, feel, smell, hear, and taste, standing in such a vast opened space, I ask myself about my existence; when and where do I exist?

I am nowhere, but somewhere, just there.

And standing there, closing my eyes,

I can hear the sound, that sound, something familiar, although no one there...

I can hear the nature communicate.

Let us join...



KARIN VAN DER MOLEN

ABOUT THE SKY NATURE OF MIND

Materials:

Cellotape (Scotch)

Dimensions:

3 meters x 3 meters x 2 meters

How to become a rock?

If a landscape ever posed this question, it was never as clear as in the vast and gorgeous nature of the Mongolian Gobi desert.

The difficulty of just “being” in nature for a rational western human being, raised with linear thinking, is one of the main themes in my environmental artwork. We come with our preconceived ideas and impose our patterns on our environment.

Here in the desert many rock formations have soft, wavy shapes. The landscape in Baga Gazriin Chuluu seems approachable because of its scale and organic form. These rocks invite us to take part in nature. To envision this experience I copied one of the rocks by molding it with cello tape (scotch). The transparent rock that came off, offers a site-specific space for anyone who wants to be one with nature for an instant.





MICHAEL MÜLLER

Белларминд хандсан Гиперион

(Hyperion an Bellarmin)

Materials:

black and white paint on wood

Dimensions:

1,6 meters x 1,6 meters x 0,8 cm

NON COERCERI MAXIMO,
CONTINERI MINIMO,
DIVINUM EST.

Белларминд хандсан Гиперион

Би одоо Германаас дахин холдохыг хүснэ. Би энэ ард түмний дунд ахин юу ч хайхгүй, би хатуу сэтгэлт доромжлолоор хангалттай өвдөн, сэтгэл минь ийм хүмүүсийн дунд бүрмөсөн цустахыг хүсээгүй юм.

Гэвч тэнгэрлиг хавар намайг барина; энэ надад үлдсэн цорын ганц баяр баясгалан байв, энэ миний эцсийн хайр байсан болохоор, би хэрхэн өөр зүйл бодон бас энэ хаврын орших орныг орхих вэ?

Беллармин! Би өнөөх эртний, хувь тавилангийн тогтсон үгийг, үүнийг хэзээ ч бүрэн ойлгож аваагүй. Энэлэл шаналалын шөнө дундыг даван туулахад, мөн бидэнд харанхуй дунд хорвоогийн амьдралын тухай дууг алтан гургалдай гүн харууслын аястай бурханлигаар дуулж эхлэхүйд энэ үг зүрх сэтгэлд нэгэн шинэ аз жаргалыг нээж, тэсэж өнгөрнө . Учир нь, суут хүмүүсийн адил, би одоо цэцэглэж буй мододтой амьдарч, эдгээрийн доогуур урсах тунгалаг горхи, бурхдын дуу хоолой адил цээжнээс минь гаслан зовлонг шивнэнэ.

Надад хаа сайгүй ингэж тохиолдож байсан, хайрт чи минь! - би зүлэг ногоонд амарч, ялдам амьдрал намайг ногооруулахад, чулуун замаар ургасан зэрлэг сарнай ургах зүгт би өгсөж, дулаан дов толгойг давж, мөн сэрүүн хөлөг онгоцоор голын эрэг зөөлнөөр хамгаалах бүх арлыг тойрон аялсан.

Би өглөөгүүр олонтаа, яг өвчтөнгүүд рашаан өөд зүглэдгийн адил, уул нуруудын оргилд гарахад нойрсож буй цэцэгс дундуур, гэхдээ амтат нойроор цадан, миний дэргэд хонгор шувууд бүрэнхийд найган

өдрийг шунан хүсэмжлэх бутнаас нисэлдэж, сэргэлэн агаар одоо тал хөндийн залбирал, буттай ээрэм талын дуу хоолой, өглөөний хонхны хөг аялгууг тээн авч, одоо хурц гэрэл, бурханы цэнгэлт гэрэл дассан зам мөрөөр дөтлөн ирэхэд газар үхэшгүй мөнхийн амьдралаар дур булааж, түүний сэтгэлийг бүлээсгэн мөн түүний бүх хүүхэд өөрсдийгөө дахин мэдэрсэн -аяа, өдрийн баяр хөөрийг хуваалцахаар огторгуйд үлдсэн сар мэт, ганцаардсан би ингэж зогсон, дараа нь тал газраар явж эрэг уруудан хайрын нулимсаар уйлж, гялалзан буй голын уснаас удаан хугацаагаар нүдээ салгаж чадсангүй.

Мөн оройдоо, би хөндийн алсад одон, бараан хэрэм намайг тойрон шаагилдан байх булгийн эх өлгийг зүглэхэд, яг эрх дураараа байгальд булагдсан чимээгүй гүн нойрсогч адил, хөрс шороо одоо сүүдэр болсон тэнд, нүдэнд үл үзэгдэх амьдрал мөчир салаагаар сэрчигнэж, оргилоор, уулсын оргил дээгүүр үдшийн үүлс чимээгүй хуралдаж, гялалзан харагдах нэг уул байна, тэндээс над руу тэнгэрийн цацраг цангасан аянчинг ундаалахын тулд булаг шанд урсах мэт буун ирнэ- Аяа, нар аа, аяа сэвшээ, гэж би хашхирсан, зөвхөн та нартай эгээ ах дүүсийн адил миний сэтгэл оршсоор байна!

Ингэж би баяр баясгалант байгальд өөрийгөө улам их, бараг төгсгөлгүй өгсөн билээ. Би түүнд ойртохын тулд дуртайяа хүүхэд болохсон, би илүү багыг мэддэгсэн бол болох байсан, ариун гэрлийн цацраг мэт, түүнтэй ойр байхсан!

ай түүний эрх чөлөөнд, түүний гоо сайханд хормын төдий өөрийгөө мэдрэхийн тулд, миний өмнө энэ бодлоор дүүрэн он жилүүдээс илүүтэй, бүхнийг оролдож үзсэн хүмүүсийн бүх оролдлогуудаас илүүтэйгээр ямар их үнэтэй байв! Миний сурсан зүйл, миний амьдралдаа хийсэн зүйл яг мөс адил хайлж, залуу насны бүх төлөвлөгөө миний дотор замхрав; ай түүний алс хол байх хонгорууд, түүний үхэгсэд, түүний амьдрагч, бид дотоодоороо хэрхэн нэгдмэл байлаа!

Би нэгэнтээ тэртээх талд, нэгэн худгийн дэргэд, ороонго өвсөн ногоон хад, урагш тонгойх цэцэгт бутны сүүдэрт суулаа. Энэ миний мэдэх хамгийн сайхан үд байсан юм. Хонгорхон сэвшээ үлээж өглөөний сэрүүн газар орныг гялтгануулсан хэвээр бөгөөд түүний нутгийн тэнгэр гэрлийг инээлгэнэ. Хүмүүс ажлаас гэртээ ширээндээ амрахаар явцгаажээ; миний хайр ганцаараа хавартай саатаж, ойлгомжгүй нэг санагалзал дотоодод минь оршино. Диотима гэж би дуудав, чи хаана байна, аяа чи хаана байна? Ингээд надад, би Диотимагийн дуу хоолойг, баяр хөөрт өдрүүдэд намайг дээр нэг цагт баясгасан тэр хоолойг сонссон мэт санагдав-

Манайд гэж тэр дуудаж, би байна, хүний солиотой ухаан дутуу үнэлдэг танайд! Нэг зөөлөн айдас намайг нөмөрч миний бодол дотор минь унтаж хоцров.

Ай ариухан амнаас гарах энхрий үгс ээ, гэж би дуудаад, би дахин сэрсэн тул, хайрт оньсого, чамайг би ухаарч байна уу?

Ингээд нэг удаа хүмүүсийн хүйтэн шөнийг эргэн санаж, би ийм аз жаргалтай байгаадаа баяр баяслын улмаас чичрэн уйлж, би санагдсан үгсээ хэлж, харин тэр үгс, яг л дээш хөөрөхдөө ардаа үнс орхидог галын часхийх дуу мэт ажээ-

“Ай чи, гэж би бодоод, чиний бурхад, байгалийн хамт! би хүний мөрөөддөг тэдгээрийг мөрөөдөхөө байсан, тэгээд хэлдэг, зөвхөн чи амьдарч буй, амгалан бусчуудын шаардах, бодож олох зүйлсийг энэ хайлуулна, лавын сувд адил, чиний дөлнөөс тонилно!

Тэд чамайг үгүүлэх нь ямар удаан юм бэ? ай, тэд олуул чамайг хялайж, нийтгээрээ чамайг, чиний бурхдыг амьд, амар баясгалант гэж хир удаан нэрлэх вэ?

Хүмүүс, залуу жимснүүд чамаас унана, өө, тэднийг доош нь орхи, ингэж тэд чиний үндсэнд буцаж ирнэ, ингээд би, аяа амьдралын мод оо, тэгвэл би чамтай дахин ногоорч, чиний оройг, чиний бүх нахиалж буй мөчиртэй нь тойрон амьсгална! амар тайван, үнэн зүрхнээсээ, учир нь бид бүгд алтан үр тарианаас цухуйн гарч ирсэн!

Газрын эх булгууд минь! ой мод, бүргэд, бас ах дүүгийн гэрэл ээ! бидний хайр ямар эртний бөгөөд шинэ юм бэ! -бид эрх чөлөөт, гаднаасаа айхгүйгээр ижилсэнэ; амьдралын арга хэлбэр яагаад өөрчлөгдөхгүй гэж? бид тэнгэрийг хайрлаж, харин бүхлээрээ, чин сэтгэлийн хамгийн гүнд бид ижилсэнэ.

Бид бас, бид бас салаагүй, Диотима, чиний төлөөх нулимс үүнийг ойлгохгүй. Бид амьд хөг, хамтдаа чиний яруу сайхан эгшиг, байгальд нийцнэ! үүнийг хэн тасчих вэ? хэн хайртуудыг салгахыг хүсэх вэ?-

Аяа сэтгэл! Сэтгэл! Ертөнцийн гоо сайхан! Эвдэршгүй чи минь! Мөнхийн залуу насаараа! Дур булаам чи! чи; үхэл, хүмүүсийг зовоох бүх зүйл тэгээд юу вэ?-

Ай! зөндөө хоосон үг хачин зүйлс хийчихэж. Дур хүслээс болж бүх зүйл тохиолддог, ингээд бүх зүйл амар амгалан төгсдөг шүү дээ.

Хайртуудын маргаан адил, дэлхийн харшлал мөн тийм. Маргааны дунд эвлэрэл явагдаж бүх салсан зүйл биессээ олдог.

Цас орж зүрх сэтгэлд судас буцан ирж, нэгдмэл, мөнхийн, улайсах амьдрал бүгд юм.

Ингэж би бодсон. Мөдхөн үргэлжилнэ.

Translated by Azgerel Tsamba

Friedrich Hölderlin „Hyperion“

Hölderlin. Sämtliche Werke. Kleine Stuttgarter Ausgabe.

Herausgegeben von Friedrich Beißner. Band 3. Stuttgart: Cotta, 1958





Ал, нар да, нэл
би элсхэрсэн,
нартай нүүх дх
миний стигэл о

сүмийн, тус
онхон тд
түүсийн адил
рцээр байна!



TONY NG

Pool

Materials:
black and white paint on wood

Project with Yip Lap Wing

POOL

Our collaboration for this piece is based on the concept of reality and illusion, such as the mirage in the desert. We built a small scale replica of a swimming pool but we intentionally did not fill it with water because the essential function of the pool is the empty space, which becomes the essence of the work. For us the emptiness is filled with meaning. For example, in the overcrowded city of Hong Kong, luxury apartments often have swimming pools on their rooftops. These are emblematic of a longing for opulence and the highest standard of living. By contrast the modest Mongolian lifestyle is still dependant on the land and is therefore a fundamental aspect of their life. In the end we will leave the swimming pool in the Gobi and upon our return to the city we will look back at our photo documentation of the desert to remember this unbelievable experience.





LEA REKOW

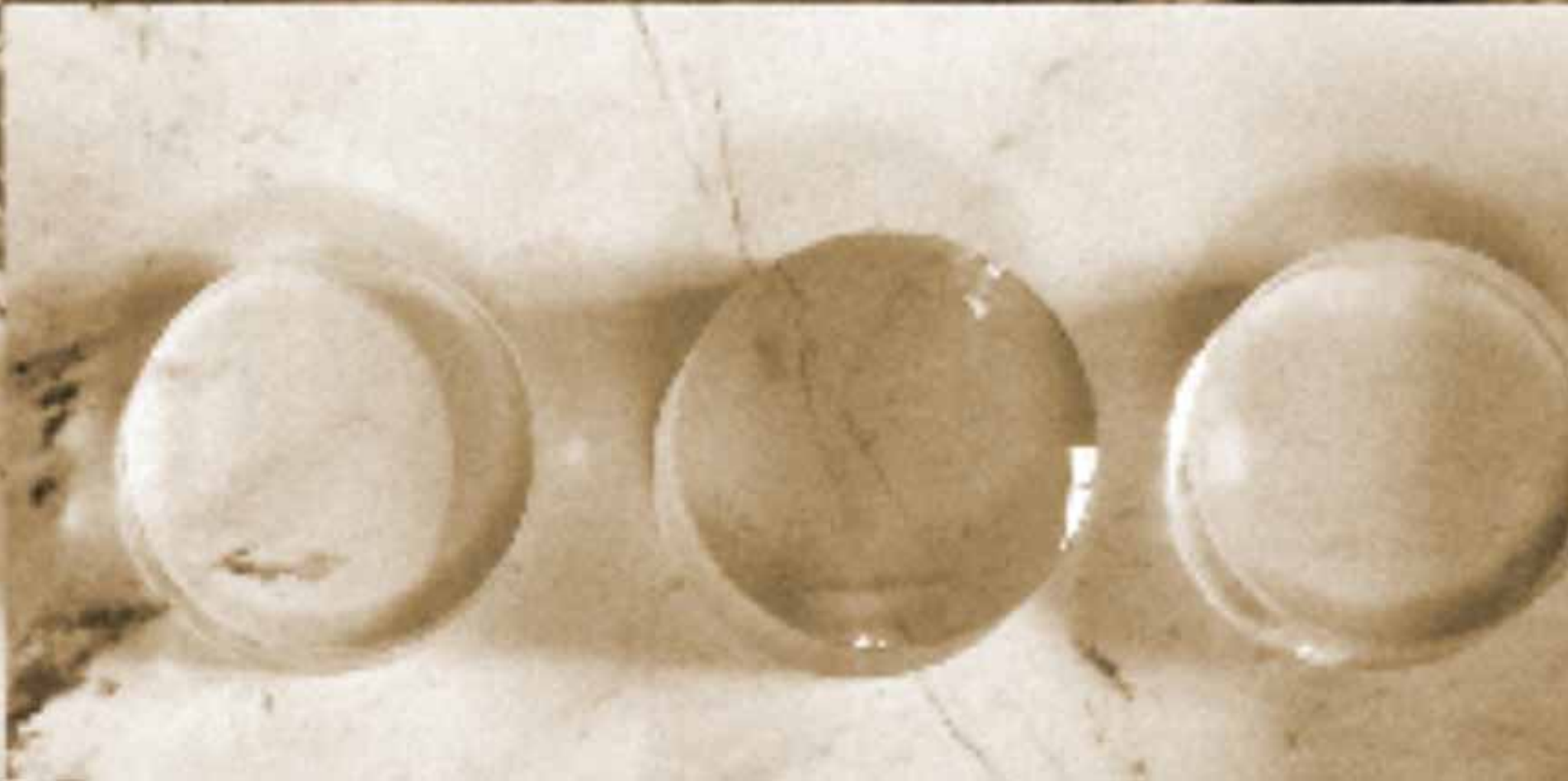
GARDEN AS ANALOGY: SURVEYING THE TERRAIN PHASE I: SINGING SANDS

Detail of satellite map of Gobi Desert 80" x 40", ground glass magnifying lenses, sand samples, field recordings of booming sands, and a modified instrument, called the Morin Khuur.

From the time of Marco Polo, there are accounts of caravans in the desert that have heard mysterious musical sounds emanating from sand dunes. This phenomenon is known as singing or booming sands. In the Hongory Els region of the Gobi, the sand particles are a particular smooth and round shape, as opposed to a typical angular grain of sand. In dry weather conditions, when this type of smooth grain sand cascades down a dune, the sand particles collide against each other to produce acoustic energy that creates a booming effect.

The dunes of the southern Gobi Desert extend for some 115 miles across, between Mount Sevrei and Mount Zuulun, as part of the Altali Range. One of at least 30 singing sand sites in the world, they are extremely sensitive to pollution, which can micro-coat sand grains and kill the sonic effect. There is evidence that these kinds of massive and widespread booming sand dunes of the Gobi date as far back as eighty million years.

The piece represents the initial land survey of the area and reflects on my past experiences in the Gobi, utilizing personal artifacts, sound recordings, and soil samples collected from this area during field research into the Gobi during the 1990s. Garden As Analogy: Surveying the Terrain Phase I: Singing Sands is part of an ongoing, long-term project (2010-2016) with Land/Art Mongolia 360 (LAM360) to plant a sauxal "garden" as a permanent installation in the Gobi Desert, Mongolia. The sauxal garden will function as a transitional desert woodland, a constructed oasis for site visitors and local species. This project involves planting a garden of 25 trees analogous to the 25mm of suppressed annual rainfall.



CHENG RAN

THE SPIRIT OF THE TUNDRA

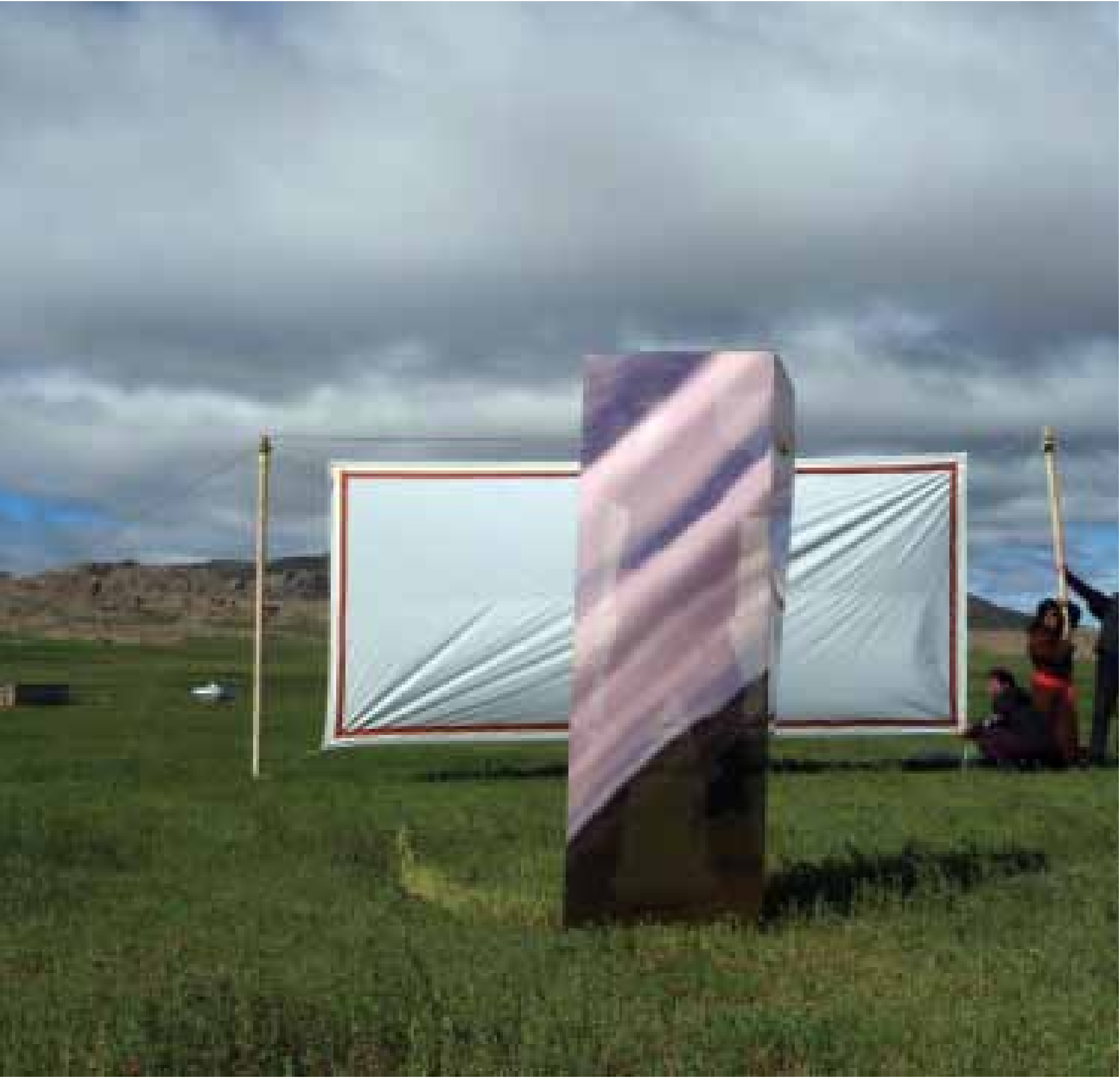
Materials:
golden dots on wood

A simple wooden cottage decorated with graffiti is standing on the top of the rock. A "Hollywood" sign built from scraps of wood decorated with Mongolian golden nails is placed on the top of it. Flags made of scrapped fabric from a blue camping tent, decorated with ox bone, are hung around the cottage. Inside, two radios are generating interference sounds from local radio stations.

In addition, I have made a video of the approach to the cottage from the grassland ending with an interior shot.

For me the Gobi is like a beach without reefs and ocean. If the Gobi is a Utopian exhibition site, this piece will be the last exhibit. Beyond this sentry / spirit this Utopia will completely disappear.







MARC SCHMITZ

Саран хөхөө Moon cuckoo

Materials:
Airtex / Bruxafol

Dimensions:
550 cm x 250 cm

Scenery for a desert play in memory of Danzan Ravjaa

When Danzan Ravjaa wrote his opera in 1830 in the quiet isolation of Khar Uul (Black mountains) in the Gobi he was creating all disciplines such as scripts, librettos, scenery, costumes. He was also training the actors as he brought the first theater play to

Mongolia, which was later taken to the urban centers in inner Mongolia, where Ravjaa used it to raise funds for his monastery and theater projects. This play was extremely complex with an ensemble of more than 200 persons and could last from 3 days to one month.

The installation Ssaran Chochoo resembles Ravjaa's main Opera and takes the image of his giant theater building in Kharmaryn Khiid (Gobi), which was constructed with 2 floors and one additional directors box. The installation in Baga Gazrin Chuluu provides an abstract stage scenery that plays with the light and natural elements.





DAGVADORJ SEREETER

Rock Painting 1

Materials:

Mirrors, rubbings of Stone Age cave carvings, tape

Rubbings of Stone Age carvings from the Western Mongolian Altai Mountains were attached to the shady side of a rugged valley.

Rays of light generated by mirrors placed on the opposite, sun-drenched side of the valley enlightened the rubbings temporarily as the sun moved across the sky.

I feel that Stone Age cave carvings and paintings are at the origin of land art and, therefore, go back to the very beginnings of art indeed, stretching many thousands of years. Rays of the Gobi sun temporarily touch the rubbings and bring back the ephemeral moment of their creation. There are many such precious cave carvings in Mongolia. Mining is quickly becoming the most prominent industry of Mongolia and I am getting increasingly concerned about the threat it is posing to our cultural heritage.

For the past 10 years I have travelled to the Mongolian Altai, getting inspired by this unique landscape and its treasures.







CHIMEDDORJ SHAGDARJAV

ETERNAL EXISTENCE

Materials:

- Stone
- leather rope, lasso rope
- tie rope for horse feet

I love the nature of our motherland and the earth without end. May the nature stay untouched from generation to generation



MEGUMI SHIMIZU

Work 1 : "the rock is heavy" performance, camel
and sheep hair ropes for ger

Work 2 : "the wind is strong" performance, white
sheet

Work 3 : "the landscape is staring at us" drawing,
Chinese black ink (organic)

After arriving in the Gobi desert, I found a new idea for my site-specific project as a result of my experiences through sight, sound, taste, smell, touch as well as my sixth sense. Magically I found that the materials I bought in Ulaanbataar could be used for this new idea.

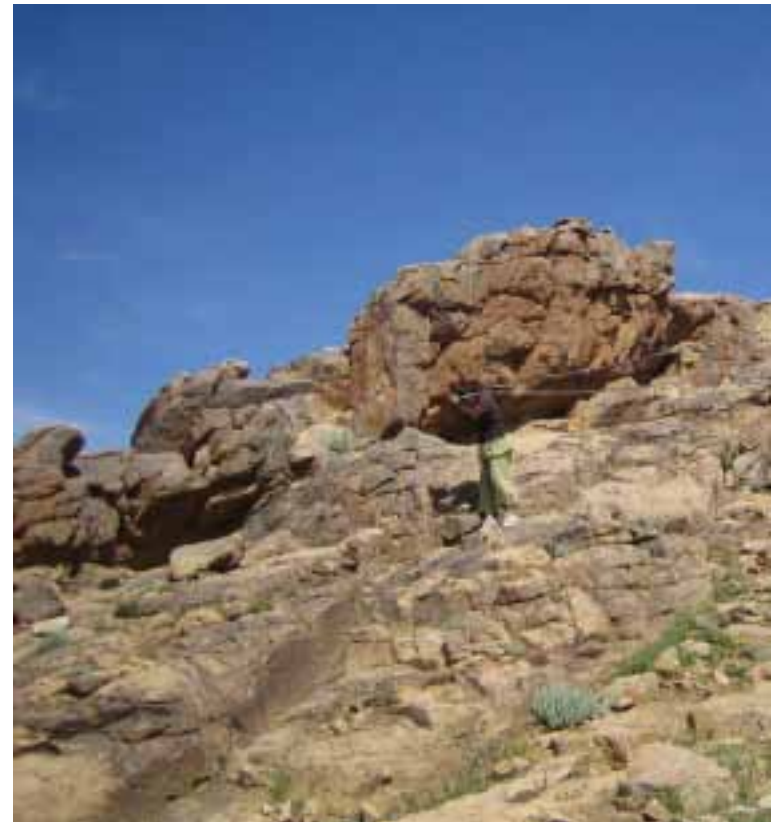
I was aware that I first have to experience the physical conditions of the landscape with my body in order to realize my project.

I did three performances: the first was „the rock is heavy“ where I cantilevered my body off the top of a stone formation by attaching a braided camel hair rope to a rock on the opposite side. This was an experiment in trust between my body and the rock. In the second performance, the wind is strong, my body was wrapped in a white sheet by the shear force of the wind.

I also did some short performances to balance my Qi (Chi) for the creation of the landscape is staring at us, a rock painting of an eye produced by using my hair as a brush dipped into Chinese black ink. I saw all the eyes in the cracks in the rock and the more I observed them the more alive they became. I felt that we were communicating by staring at each other and the eyes were asking me to draw them on the rock. By talking to the locals I understood that they also see the eyes in the rocks. So I decided that the drawing should be large for all eyes to see.









MICHAEL STRAUB

LITTLE ASIAN LADY (Mongolian Pole)

Materials:

stones, steel, magnets, grass, fire, water and wind

“You collect the dust, you pick up the pieces”

William S. Borroughs

The experimental approach of this project is based on the Ready Made concept transferred into the context of land art.

Little Asian Lady symbolizes the fusion of various sustainable energy forms.

In a classical Ready Made objects of every days use transform their reception in an institutional environment.

In Little Asian Lady the perception of a pristine artistic environment will be exchanged for nature, whereby both the Ready Made and the natural environment need to be examined in a fundamental fashion.

The selection of the Ready Made's components and their random interaction are on the one hand the result of exact definition and on the other hand pose a sign of spontaneous artistic expression respectfull of an idyllic wilderness.



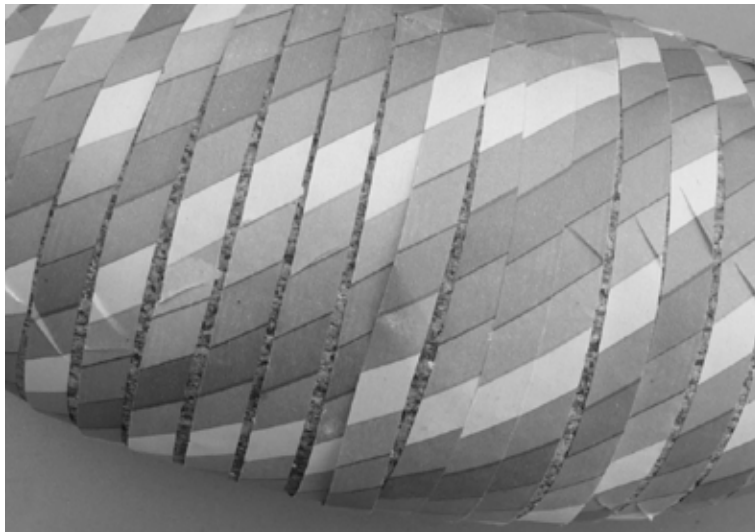


DOLGOR SER-OD

Natural Link

Materials:
Barrier Tape with rocks

Barrier tape is mainly used in spaces of human compression such as urban centers. Facing the wide spaces of Mongolia and its Gobi desert the absence of human interference into nature is most striking. In my installation I interact with natural elements such as rocks, wind, sky and water. I intend to visualize the rhythm of the space of nature and try to open it up to human experience. The original meaning of the materials used is now condensed to the basic colours red, white, green and blue.





LAP YIP WING

AVAILABLE

Project with Tony Ng

Materials:
black and white paint on wood

AVAILABLE

The Desert for us symbolizes the limited and unlimited possibilities of survival. Honestly we don't know that much about desert. For us this project has to do with the impact of civilization as it enters a primitive land. The effects of this are evident globally and we consider it a worthwhile issue to explore as artist. We try to use this project to measure emptiness. For us the word AVAILABLE has an ambiguous meaning: on one hand the direct link to the capitalistic commercial world, on the other hand it is linked to relief, emptiness, openness and freedom.



Available

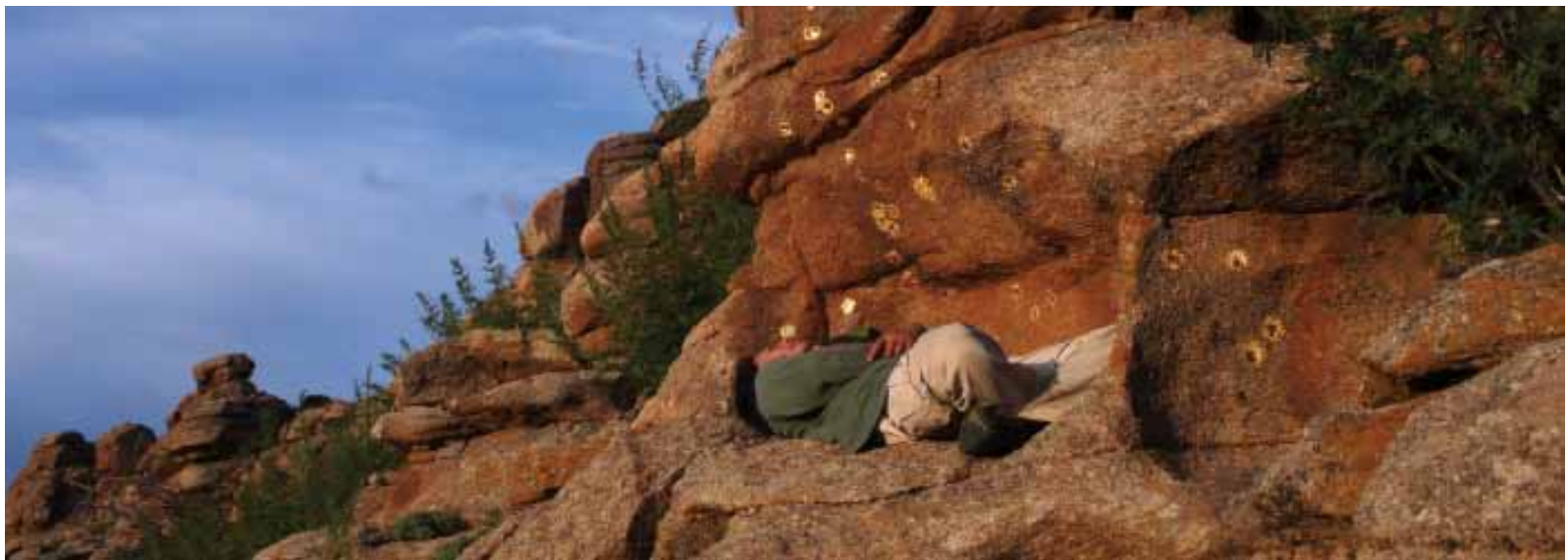
SHINJI TURNER YAMAMOTO

global tree project: TWINS

Materials:

Gold leave on naturally formed concave granite

As historian of religion Mircea Eliade wrote, if the plant and we come from the same uterus, we are twins. We didn't die from the separation, as do some conjoined twins, but, somehow we need to be together with them. CONSTELLATION-UTERUS and CONSTELLATION - TREE explores a poetic reunion with nature, emphasizing the interconnectedness of all life.









KIM YONG-IK

Materials:
fichrout and gold paint

The Earth is ill because of modern civilization, like Co2 gas, chemicals, garbage and so on. I am going to heal the Earth by cauterization. I do cauterization every day to heal my body and keep it healthy. When I perform cauterization, I use incense to burn balls of moxa powder on my body's pressure points. I believe I can do this for the Earth too. I have found a garbage-dumping site in the desert. The site is the spot where the earth feels pain. I put a long pole in that spot. The lightning will strike the pole and the garbage will burn. This is the cauterization of Earth.





ARTISTS



GUIDO CANZIANI JONA // Italy / Germany
*1974

Liceo scientifico Leonardo da Vinci, Milano
Nuova Accademia di Belle Arti di Milano

- 2009 Galerie Mario Mazzoli, Berlin
- 2008 MissMicks, Berlin, Paintings on alluminium
- 2005 Salone d' arte contemporanea, Trieste
- 2004 Via Settembrini 45, Milano
- 2003 At the „Irriducibili„ Gallery



YEŞİM AĞAOĞLU // Turkey
*1968

University Of Istanbul, Department Of Archaeology & Art History.
Master of arts degree at the University Of Istanbul,

- 2009 Akademie der Künste, Berlin, Germany.
- 2008 Caucasian House, Tibilisi, Georgia.
- 2007 3rd International Biennale of Contemporary Art, Baku,
- 2006 Vooruit Culture and Art Center Gent, Belgium.
- 2005 Tashkent Biennale, Uzbekistan.



NICOLE DEXTRAS // Canada
*1956

Emily Carr University, Inter-Disciplinary Dept. Vancouver,
David Thompson University, painting /dance, Nelson

- 2010 Grunt Gallery, Signs of Change, Vancouver, BC
- 2009 Richard Levy Gallery, Land Art New Mexico, USA
- 2008 23 Sandy Gallery, Palimpsest, Portland, OR
- 2005 Island Studio Gallery, Performance, Vancouver,
- 2004 Rebecca Gallery, Contact Photo Festival, Toronto ON



ANIBAL CATALAN // Mexico
*1973

Escuela Nacional, Escultura y Grabado La Esmeralda
School of Architecture. Anahuac University

- 2005 La Estación Arte Contemporáneo, Chihuahua, MEXICO
- 2010 Mexi-Cali Biennial, Ben Maltz Gallery, Los Angeles, USA
- 2008 Steve Turner Contemporary, Los Angeles, USA
- 2006 Kulturhaus. Basel. Switzerland
- 2007 G415 Gallery, San Francisco, USA



BATZORIG DUGARSUEN // Mongolia
*1979

Setgemj Industrial design Art college, Ulaanbaatar
Mural painting, Fine Art college, Ulaanbaatar, MNG

- 2010 Bare houses, Pori Museum of Art, Finland
- 2009 Xanady art Gallery, Mongolia
- 2007 Globus Gallery Sankt-Petersburg,
- 2006 Land Art Mongolia, Bor Undur, UMA, UB
- 2008 Joint exhibition, Tokyo, Japan



BEATRICE CATANZARO // Italy / Sweden
*1975

Public Art Bauhaus University, Weimar, Germany .
Diploma in painting at the Fine Arts Academy of, Milan

- 2009 Haunting the City, LeRoy Neiman Gallery, NY
- 2008 Museum of Modern Art of Trento Manifesta 07.
- 2007 astu Shilpa Foundation CEPT University, India.
- 2006 BocciaMI at the Giardini di Via Paletro, Milan



SU-CHEN HUNG // Taiwan / USA
*1949

Bachelor of Arts Tunghai University in Taiwan
MFA in Filmmaking, San Francisco Art Institute

- 2009 Aomori Contemporary Art Centre, Aomori, Japan
- 2009 Museum of Contemporary Art Taipei, Taiwan
- 2008 National Taiwan Museum of Fine Arts, Taichung,
- 2008 Paul Getty Museum, Los Angeles, California, USA



ASAKI KAN // Japan / UK

*1980

MFA:Sculpture in The Slade School of Fine Art
Sculpture in Wimbledon School of Art

- 2010 Moment(s), Westminster Reference Library, London
- 2010 Field Recordings, FIVE YEARS, London
- 2005 AQUA VITA ET MORS, APT Gallery, London
- 2003 Galerie Wandelbar, Gstaad, Switzerland
- 2001 Roman Wall Plaster Fragments, Museum of London



LEA REKOW // Australia /USA

*1966

Bachelor of Arts, Visual Arts, Southern Cross University
Master of Arts, Study at Pratt Institute, New York

- 2010 Remoteness, Frankston Arts Center, Melbourne
- 2009 Cube 59, Frankston Arts Center, Melbourne
- 2009 Future Imaginary, Ben Maltz Gallery, Los Angeles
- 2006 International Resource Center, Queens
- 2006 The Roving Eye, Gigantic ArtSpace [GAS], NYC



KARIN VAN DER MOLEN // Netherlands

*1962

Vrije Academie voor Beeldende Kunst, Den Haag
Dutch and int. Law, University of Amsterdam

- 2010 Geumgang Nature Art Biennale, Korea
- 2009 Kleine Kerk, Steenwijk, The Netherlands
- 2008 KAIR, Kamiyama, Japan
- 2007 Gallery Steenwijk, The Netherlands
- 2005 A3 Gallery Moscow, Russia



CHENG RAN // China

*1981

Graduated from China Academy of Arts, Hangzhou.
Lives and Works in Hangzhou, China

- 2010 James Cohan Gallery, New York
- 2009 Center for Contemporary Art, Beijing
- 2008 The Third Guangzhou Triennial, Guangzhou
- 2008 Shanghai Art Museum/ MOCA Art Museum, Taipei
- 2007 Emerging Chinese Artists, ARARIO BEIJING



MICHAEL MÜLLER // Germany

*1970

Stay in the Himalayas, Monastery of Alchi, Ladakh.
sculpture and art at Kunstakademie Düsseldorf

- 2008 Chung King Project - Los Angeles
- 2008 CAOUTCHOUC, Mummery & Schnelle - London
- 2007 Coma - Berlin
- 2006 Artforum Berlin/ Galerie Ursula Walbröl - Düsseldorf
- 2005 Arndt & Partner - Berlin



DO JAE - HONG // Korea

*1969

Graduated at Fine Art Academy, Seoul

- 2010 commercial photoes Hyundai, Samsung SK, Japan
- 2006 Exhibition Himalaya, Kathmandu
- 2002 Photo award New York, golden medal
- 1999 photographer at Bao Bab Studio, Seoul



TONY NG // China

*1964

ink painting the Chinese University of Hong Kong

- 2010 Hong Kong SAR Government & Shanghai Art Museum
Shanghai Art Museum, China
- 2008 Hong Kong Art, Hong Kong Museum of Art
- 2004 The 10th National Art Exhibition, China
- 1995 Contemporary Hong Kong Art Biennial Exhibition



MARC SCHMITZ // Germany

*1963

Philosophy at University of Munich and Berlin
Fine Art at Academy Munich, Multimedia, Berlin

- 2009 Richard Levy Gallery, Land/Art New Mexico, USA
- 2008 Zentai MoMA Shanghai
- 2007 10th International Cairo Biennale, Egypt
- 2005 BIAP 2nd International Beijing Biennial, Beijing
- 2004 Busan Biennial 2004, South Korea



DAGVADORJ SEREETER // Mongolia
*1954

Graduated from the fine art school Ulaanbaatar
Graduated from the fine art institute Surikov.Moskow

- 2010 "Spring" exhibition Ulaanbaatar
- 2007 "Land art 2006 Mongolia" Nalaiha Gobi
- 2006 Black Burn Museum and art Gallery England
- 2005 Fukuoka Asian Art Triennial, Japan
- 2000 Special prize Kwangju Beinnal



MEGUMI SHIMIZU // Japan / China
*1971

Graduate Master Central Academy of Fine Arts Beijing
Graduated Kyoto Academy of Fine Arts and Design, Japan

- 2006 Imagine Gallery, Beijing
- 2004 International Contemporary Art Exhibition, Beijing
- 2003 Japanese embassy
- 2002 Gallery „caffe-guan“, Okinawa, Japan
- 1997 Contemporary Art Exhibition of Japan in Paris



DOLGOR SER-OD // Mongolia
*1973

Art college, „Soyol“ college, Ulaanbaatar, Mongolia
Fine Art University, Ulaanbaatar, Mongolia

- 2010 Bare House Project, Pori Art Museum Finland
- 2009 Galerie Borchert und Schiemenz (SOLO) Berlin
A.I.R. Yaatoo Biennale, Gongju Korea
Kaiserdamm, Galerie Ulf Wetzka, Berlin
- 2008 Kerava Art Museum. Kervara, Finland



MICHAEL STRAUB // Germany
*1964

Art Academy Düsseldorf at Markus Lüpertz
Art Academy Berlin at Georg Baselitz

- 2009 Marxhausen Gallery of Art , University Nebraska , USA
- 2008 Conterminazione , Commune di Padua , Italy
- 2007 10th international Cairo Biennale , Egypt
- 2006 Transitory Operations , UMA Gallery Mongolia
- 2000 Signs,efficiency & wonders , Beijing , China



CHIMEDDORJ SHAGDARJAV // Mongolia
*1954

Studied at State Pedagogical Institute
Graduated at Fine Art Academy, Ulaanbaatar, Mongolia

- 2007 Biennale International, El Museo Nacional, Mexico City,
- 2006 Government House of Mongolia, Ulaanbaatar, Mongolia
- 2005 2nd Beijing Biennale, Beijing, China
- 2005 Davidson's Gallery, Seattle, USA
- 2004 Musee Du Cheval, Paris, France



LAP YIP WING // China / Germany
*1964

The School of Art Institute of Chicago
Hochschule für Kunst, Braunschweig

- 2009 FACE Art Center Shanghai, China
- 2008 BUGA, 1. Prize Kunst am Bau, Germany
- 2006 Kunstverein Wiesbaden, Germany



SABINA SHILKHLINSKAYA // Azerbaijan
*1962

A.Azimzade State College of Fine Arts, Baku, Azerbaijan
V.Mukhina Institute of Arts, St.-Petersburg, Russia

- 2009 Center for Contemporary Art, Warsaw, Poland
- 2008 Festival of Contemporary Art, Cappadokia, Turkey
Dresden Museum of Art, Germany
Center of Contemporary Art, Baku, Azerbaijan
- 2007 52nd Venice Biennale, Venice, Italy



SHINJI TURNER YAMAMOTO // Japan / USA
*1965

Accademia di Belle Arti, Bologna, Italy
Bachelor of Fine Arts, Kyoto University of Arts, Japan

- 2009 Greater Reston Arts Center, Reston, VA, USA
Taidetehdas/Artfactory, Porvoo, Finland
- 2005 Kiyomizu Temple, Kyoto, Japan (Kyoto Art Walk)
- 2003 Sanskriti Foundation, New Delhi, India
Navdanya's Bija Vidyapeeth, Dehradun, India



KIM YONG-IK // Korea

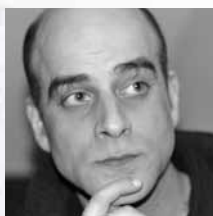
*1947

Graduated from Hong-ik university of fine art
currently professor in Kyung-Won university of fine art

- | | |
|------|-------------------------------------|
| 2008 | Geumgang nature art Biennial, Korea |
| 2007 | Jong-chon ri project, Korea |
| 2005 | An-Yang public art project, Korea |
| 2002 | Kwang-ju Biennial, Korea |
| 2000 | National Folk Museum, Seoul, Korea |

MONGOLIA
1ST LAND ART BIENNIAL 360°

TEAM



RAJATH SURI // Canada / China

*1970

Chief curator MNG360°

BFA Cinema/Film, Concordia University 1992

curatorial projects

Associate Curator: Qiujiang International Contemporary & Performance Art Festival, Xi'an, PRC 2010-present

Moving Memories, Zhang Nian, Shanghai, 10/2006

Heap, Ellen Zweig, Shanghai 04/200

Moving Memories, Zhang Nian, Shanghai, 10/2006

Morphology 2.1, Teddy Lo, Shanghai 11/2005

Neo-Avant Garde- Performance, Julien Blaine, Shanghai, 2005



DR. STEPHAN KUNZE // Germany

*1965

Organizing Team / Program Symposium

Sponsor MNG360°

Dr. Stephan Kunze has studied History of Art and Modern History at the Goethe University, Frankfurt and Free University, Berlin. His master thesis worked on the enterprise model in the works of Joseph Beuys. Stephan conducted his doctoral research focusing on speculative dynamics in financial markets at the University of Tokyo, the Bank of Japan and the Free University of Berlin and holds a PhD in Economic History.

From 1995 to 2009 Stephan worked in Frankfurt and London in financial services with major career stations being Head of Retail Structured Products at ABN AMRO and Head of DWS Europe (Asset Management of Deutsche Bank).

He currently builds up an algae farm in the Dominican Republic, works on various real estate projects in Berlin and is involved in art projects around the world.



RUUTA VIMBA // Germany / Latvia

*1985

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 - editor magazine about creative activism

WHO HAS A PUBLIC OPINION - public information campaign (Loesje International, Germany/ Ukraine, 2009)



MUNKHZUL GANKHUYAG // Germany / Mongolia

*1980

Bilateral coordinator MNG360°

Special Exhibition of Mongolia, 3rd Beijing Art Biennale, 2007, Exhibition of Art Collectors, 2007, UMA, Ulaanbaatar, Mongolia
Joint exhibition of Jeju and Mongolian artists, 2007, Jeju, Korea
Great Art Auction, 2008, UMA, Ulaanbaatar, Mongolia



TSEGMID PUNTSAG // Mongolia

*1953

Coordination Gobi Camp MNG360°

Executive Director, National Association of the Fine Arts Collectors

General painter, Capital city of Ulaanbaatar

Vice-Chairman, UMA

Director, 'Khasar' Co.Ltd

General director, Humor magazine 'Tonshuul'

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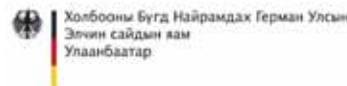
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