

**LAND ART MONGOLIA
4th BIENNIAL**

**ЛАНД АРТ МОНГОЛИА
4-Р БИЕННАЛЬ**

Catching the Axis

Between the Sky and the Earth

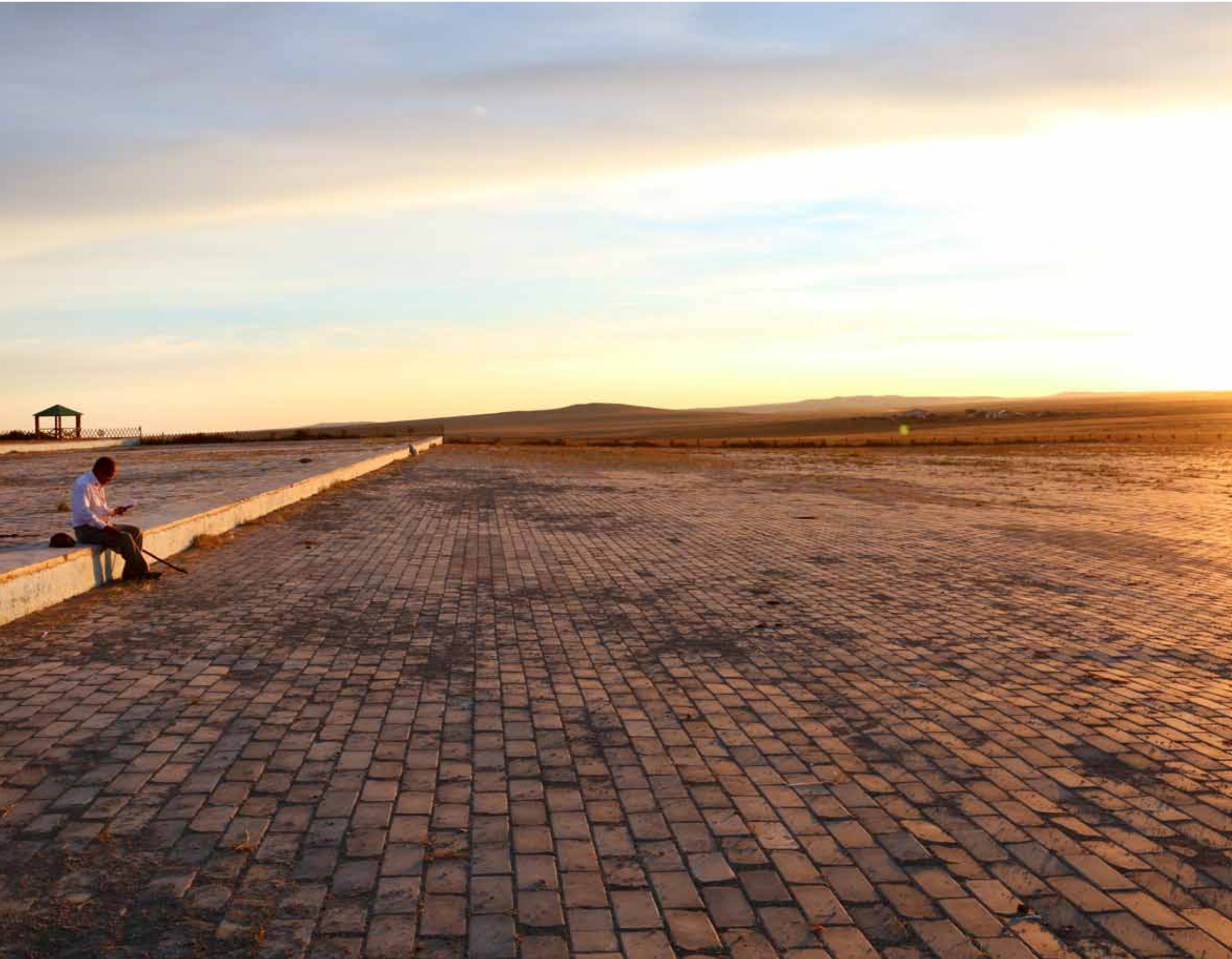
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Ulaanbaatar



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Preface

Stefan Duppel

Ambassador of the Federal Republic
of Germany in Mongolia

“Without tradition, art is a flock of sheep without a shepherd.
Without innovation, it is a corpse.”

Winston Churchill

2016 marks the 4th iteration of the Land Art Mongolia. Right from the start in 2010 the Biennial has manifested itself as a steady factor in the Mongolian arts scene and a prized addition to the multifaceted cultural relationship between Germany and Mongolia. The creative minds behind Land Art Mongolia set off with the idea to disconnect themselves in their artistic process from the confines of the established arts scene in the capital cities and instead involve the land, the people and the local traditions to enhance and evolve their creativity. Mongolia is rich with tradition and the local art reflects that in abundance. Land Art Mongolia is set to fuse these skills with the progressive mindset of western artists to create an integrative and innovative approach that reflects both worlds.

The exhibitions have shown that this collaboration between renowned Mongolian and international artists has the potential to trigger a transformation process within the Mongolian art scene and foster a new generation of aspiring creators with a global vision.

Catching the Axis

Uli Seitz

Director of Production LAM 360°

Within the last few years, more than 150 biennials have arisen. The competitive scenario has thus become more complex and inevitably had to result in a refinement for every one of them. The aim of Land Art Mongolia Biennial, this year taking place for the 4th time, is clearly set: it is dedicated to Land Art as a form. And LAM is, up to now, the only biennial worldwide to realize this aim. The utmost commitment of the participating artists and the team, the uniqueness and the high quality of the artworks produced have added to the good reputation of the biennial over the last few years. It for sure has become a meeting place for those who have a common interest in Land Art.

LAM follows a broad concept in terms of the artists selected: they shouldn't just illustrate a thesis but rather work on a multiplicity of ideas and forms. Outdoors and in the countryside. It opposes the contextualized life in the city with all its distractions. Though Land Art is the core theme, there are interfaces with installation work and performances. The range goes from using pure nature as it is in order to produce the work of art - the most reduced position here of all - up to adding objects or transforming natural elements into a new form, or creating completely new pieces which would work in reference to nature. Nature not perceived as a romantic ideal, but rather as a real-life presence and source for sustainability and a vision for the future.

Work is one of the main preoccupations of our society. Work generates income, status and emancipation. But in the

21st century, the world of work is being reshaped. New hopes, but also new challenges arise, the world gets closer together and seems to transform. The awareness of a once firm and solid world begins to sway.

It becomes obvious that there is a need for a new attitude towards the things surrounding us. In this situation, the search for a stability within oneself - as one's own anchor in life - becomes more and more urgent. With this in mind, questions arise such as: what is the personal point of view? Where are we rooted — if at all? These thoughts lead us to the theme of this year's Biennial: *Catching the Axis — between the Earth and the Sky*.

The title calls for a material and sensual approach, making a case for its decisive role in Land Art: it provides us with a subject for reflection and analysis on the basis of each artist's working background. The concept requires the artists to look within themselves both in terms of investigation but as well as gaining a new flexibility and inner strength. In the end, it develops towards a spiritual aspect.

By its own aims and through the period of eight working days in an artist's camp in a remote rural setting in Mongolia, LAM is the place for the artists to gather, to discuss, the site for a tangible implementation in the individual working process. Artists from very different countries come together: from Europe, North America and Asia. Outstanding in their own countries, they explore new perspectives in the reciprocal relationship of contemporary art (and in this case land art

as a special form) and society within a global context. These transformative processes have an impact on art as well, resulting in new techniques, new ways of working. New questions arise: how does the special location influence the work of the artist? Does the artist have to make concessions as to his formerly planned idea of realization? What is the impact of this concentrated artistic knowledge on the other participants? For sure, the days and nights of discussions, of working together have enriched and enlarged everybody's view.

The process itself of developing the works is the predominant aim of the Biennial. The presentation to and the discussion with the audience in the exhibition site later on in Ulaanbaatar will be the second.

MNG 360° is an Ulaanbaatar based independent, non-profit, contemporary art organization (NGO) with the purpose of raising awareness for issues as sustainability, nomadic culture, ecological decentralization and democracy by means of contemporary art as an impulse generator for civil society

in Mongolia, with a main mission of promoting and realizing the Biennial Land Art Mongolia.

LAM is organized by MNG in collaboration with local partners and venues. LAM 360° (Land Art Mongolia) is a biennial art festival located in Mongolia. LAM360° focuses on Land Art as a form of spatial visualization of the relations between nature, culture and social policies. It strongly promotes freedom of expression in joining people and institutions from all sectors of Mongolian society by meshing their respective backgrounds and perspectives through collaboration and networking actions by artists of regional and global scope. LAM would like to incite an advanced discourse on cultural and social policy which will take up environmental and social sustainability with a strong emphasis on the most vulnerable sectors of society in Mongolia in the broader perspective of cultural transformation in Central Asia.

Art happens all the time, everywhere. All we have to do is to keep our minds open.





The Melody of the Stones

Valentina Gioia Levy

Curator 4th Edition

To curate a Biennial exhibition of land art in XXI century obviously implies a reflection about the changing relation of humans to space in the current post-global scenario, but to curate it in a particular context like Gobi desert in Mongolia also demands further considerations regarding local cultural specificities.

Some decades ago, while speaking about the relation between humans, modern society and space, French philosopher Michel Foucault already suggested the idea that we are living in an epoch of simultaneity, juxtaposition and dispersion in which past and future, here and elsewhere, visible and invisible coexist. *"The present epoch will perhaps be above all the epoch of space. We are in the epoch of simultaneity: we are in epoch of juxtaposition, the epoch of the near and the far, of the side- by-side, of the dispersed. We are at the moment, I believe, when our experience of the world is less that of a long life developing through time than that of a network that connects points and intersects with its own skein".*¹

Almost a half of century has passed since Foucault's conference, at the end of the '60s, but today, this intervention sounds like a kind of four-fold prophecy which describes perfectly the state of our globalized and technologies-addicted world. People and their lives are more and more entangled with the so called mediated-reality and in general with all those technological devices which, in some ways, blend the boundaries between what is real and what is computer-generated. Speaking about the concept of space and how it is perceived to-

day, it is also interesting to remember that since the end of the XX century, the idea of tangibility of the place has been repeatedly put into question by a recurrent reexamination of the relationship between physical and virtual space. Moreover, after the digital revolution, the spread of geographic information system (GIS) and web mapping technologies, the global proliferation of geo-social networking and open-source geo-databases such as Google Earth, ESRI, Nasa World Wind, contributed to the creation of a new kind of geography based on digital informations and immaterial datas. These and many other technologies which are very popular today influenced profoundly the way in which people approach territories and also interact with each other and with their environment.

In this new global scenario, Mongolia enthusiastically embraced the digital revolution and its positive effects. By the way, since the end of the '80s when the democratization process began, together with the introduction of the market economy, Mongolia is witnessing a remarkable economical growth. Nevertheless, it continues to be among the world's most sparsely populated countries and almost 30% of its population is still nomadic. Traditionally, on a philosophical level, Mongolian people have always had a very special relation with space. According to ancient Mongolian beliefs and cosmology, the entire universe, which is composed of three dimensions (the upper, the lower and the central world), can be visualized as a circle. The universe has a circular form and



its movement is based on a circular motion in a clockwise direction. The fireplace, that is usually located in the middle of the portable round tents in which Mongolian people used to live for centuries, the Ger, is one of the meeting points between the earth and the axis of the three worlds. That suggests the idea of a nomadic domestic microcosm, which is permanently redefining its position in a wider context (macrocosm) without losing its main reference point and therefore maintaining a proper balance and order. Moreover, the fireplace is also the place where, traditionally, people gather together, and this fact can suggest the idea that the point in which the first forms of socialization begin is, in fact, the centre of the universe. Although undoubtedly extravagant, this hypothesis is not without interest in a world that is characterized by a permanent condition of endemic uncertainty, individualism, alienation and – as writer and curator Simon Njami said « *a world in which it seems that the idea of progress lost sight of the initial aim for which it was brought about: the human being.* »²

Since the second part of the XXth century, among others, we are witnessing two trends which are connected to each other: on the one hand an unprecedented technological advance that is generating the phenomena known as mediated and augmented reality; and on the other hand, an alarming degradation of the environment around us. Today, almost all

human experiences (including birth and death) are mediated by technology. We cannot responsibly escape this condition of modernity, but we can and we need to find some ways to confront this fact constructively.

One of the biggest challenges of the current epoch could be resumed in one question: how can we continue to embrace modernity and progress while refocusing our priorities on human beings and their re-connection to nature? That also implies an urgency to reverse the Cartesian idea shared for centuries by the majority of people in western countries who used to see themselves as separate from nature and as placed in a higher position in the universe. Beside Descartes, this dualistic theory finds its root in classic Greek ideology, precisely, in Plato's *Phaedo*, where the philosopher described the human being as made by two opposite components: a perishable body and an immortal soul. Although criticized by some philosophers like Locke or Hume, the concept of dualistic theories and also the idea of the superiority of the human being over nature, as also stated in Abrahamic religions, keeps recurring over and over in the history of western philosophy. Humans were considered as quite distinct from all other creatures on the planet because of their rational minds, and also because, as stated in the Bible, God created them last and in His own image.

In Eastern schools of thought the concept of dualism is also a recurring topic but is explained in very different ways. Just to take a few examples, in Buddhism dualism is considered as a form of illusion that results from the human ego's action which tends to create a perception that the person is separate from the rest of the universe. A vision that is derived from Hinduism which also perceives the universe and God as one entity but with a multitude of different forms and aspects. While in Chinese Taoism the duality is notoriously represented by the Yin and Yang which are the masculine and the feminine components of the entire universe.

Also in Mongolian shamanism, as in other animistic beliefs in Asia, the universe is conceived as a whole, in which humans are perceived as a simple part. As Mongolian artist Ochirbold Ayurzana said: « *I'm the world and the world is me. There is no separation* ». This organic conception of the universe included the sky, the stars and the planets, as well as the earth and the underworld of the dead. All these components are connected together and were also considered to have powers. We could say that under Mongolian skies also stones have voices even though the only people that can hear them are the Shamans. The sacred connection between the sky and the earth in Mongolian traditional culture is also recalled in the national Emblem and even stressed by the constitution. In fact article 12 says: « *The State Emblem shall be of circular shape with the with the white lotus serving as its base and "never ending Tumen Nasan" pattern forming its outer frame. The main background is of blue color signifying the eternal blue sky, the Mongols traditional sanctity. In the center of the Emblem a combination of the Precious Steed and Golden Soyombo sign is depicted as an expression of the independence, sovereignty and spirit of Mongolia. In the upper part of the Emblem, the Chandmani (Wish-granting Jewel) sign symbolizes the past, the present and the future.*

In the lower part of the Emblem, the sign of the Wheel entwined with the silk scarf Hadag in an expression of reverence and respect, symbolizes continued prosperity. It is placed against the background of a "hill" pattern conveying the notion of "mother earth"»³

As in the 3 previous editions of Land Art Mongolia, Catching the Axis between the Sky and the Earth, digs into the special connection between landscape, art and people. The current edition has been featured in front of the sacred mountain of Altan Ovoo, and to deal with the sacredness of this place was one of the challenges for the participating artists. While, the international artists were more interested on the discovery of the territory, its stories and people, and they were more focused on how to establish a connection with this land, local artists were more concerned about identity issues, which after the end of the soviet period became a priority for the most part of them. Speaking of which, artist Enkhjargal Gambat said that a lot of Mongolian artists are now experimenting the condition of "being a tourist in his/her own culture". And she also adds that, although perfectly conscious of their ancient history and past achievements, Mongolian people are facing, between many others, a fundamental question: — Who are we and who are we becoming as a nation? —

This question seems to be not only a Mongolian issue but a planetary urgency. In the current time the entire world seems to be on a crossroad and the re-definition of the multiple identities (national, territorial, religious, ethnic) is a hot topic everywhere. Nevertheless, the current edition of Land Art Mongolia Biennial doesn't want to address this problem, but it rather prefers to focus on an utopic (but not impossible) reconciliation between the opposite forces that animate the universe, like a kind of attempt to individually and collectively reconnect the broken pieces of our fragmented post-global world.

¹ Michel Foucault. "Des espaces d'autres" conférence au cercle d'études architecturales, 14 mars 1967, in *Architecture, Mouvement, Continuité*, n.5

² Simon Njami. "La Puissance Voyante" in *The City in The Blue Daylight*, Dakar Biennial Catalogue, vol. I Réenchantement, Kerber Édition 2016

³ Mongolian Constitution, art 12.3

The background is a solid orange color. It is decorated with white line art. On the left and right sides, there are wavy, concentric lines resembling topographic maps. Scattered across the entire background are various geometric patterns, including lines connecting dots (some small, some large) to form networks or constellations. The text 'Participating Artists' is centered in the middle-right area, enclosed in a white rectangular frame with horizontal lines above and below the text.

Participating Artists

Pekka Niittyvirta

FINLAND

The Rope

Act

Constellation #3

Environmental installation — Luminescent pigments on stones, 150×40 m approx.

“Rope” is an action that involves six young men and a tree in a nonsensical expenditure of effort. The image recalls, ironically, the labour scene of the paintings in socialist realism style where people used to be portrayed during their daily working activities. The work questions the puzzling relationship between the traditional nomadic way of life and the history of Mongolian communist regime. The artist is in particular interested in connecting to the collective ownership of land and production facilities trying to figure out how two apparently different systems of social organization could work together.

“Constellation #3” is an impressive environmental installation that the artist realizes by applying some layers of fluorescent pigments on hundreds and hundreds of stones. Pekka’s work explores the poetics of nature and the special relation between the sky and the earth by proposing an overturning of the two dimensions. The installation also aims to create an opportunity for enjoying collectively a charming experience in between reality and fiction. People were invited, during the night, to walk on the ocean of stars that the artist created.





Batkholboo Dugarsuren

MONGOLIA



Blue Man Person / Spirit / Life

Performance

Holy stones, spread in the Mongolian landscape, have been considered sacred for centuries. They provide an important point of reference for humans: they relate to them and admire them for their beauty. Nature, earth, heaven, planets and climate are connected to each other. And while they adapt their lives to natural phenomena as the movement of the stars relating to the planets, men want to exploit all their spirits. This close relationship can only be perceived, though, when they open up towards such sensations and become conscious about them.





Marc Schmitz

GERMANY



Lighthouse, in Search for a Monument for Elemental Beings

3.2×2 m, wood, gold paint, Mak lights, 100 m Busluur

The artist presents an artificial monument: the object resembles a watchtower or lighthouse, projecting a random combination of lights. The rhythm of the flickering MAK lights attached are comparable to a shaman's drum initiating a healing process. The object correlates with the natural environment of trees, plants, elemental beings and animals etc. It interacts with nature in order to initiate a new form of communication helping to develop some kind of "sky language". This message cannot be understood by humans; if at all, then it can be felt.

The goal was to develop something that is collaborative with nature, triggering an autonomous interaction instead of intervening deliberately by implementation or direct acting.







Gankhuyag Lkhamsuren

MONGOLIA

13—21

Performance and video

The history of Mongolia and a vision for the future has encouraged the artist to go for a new artistic expression within his work: a video, realized with the means of the present time — and an artistic statement at the same time.

On the roof of a 4WD, long white flags are mounted fluttering in the wind next to an old ger-ring. The official state stamps of the four important Mongolian rulers Genghis Khan, Ögedei Khan, Guyug Khan and Möngke Khan are painted on these flags. The car drives on gravel roads in the surroundings of the holy “Altan Ovoo” which intersect repeatedly, straight through the countryside, monitored and recorded by a drone.

In his performance - afterwards converted into a video, underlaid with music - the artist parallels the 13th and the 21st century. The glorious time of Ghengis Khan and his successors, who allowed the Mongol Empire to grow, to become prosperous and influential marked a fundamental moment in the Mongolian history of the 13th c. as an epoch where nomadic tribes of the steppe were unified under the leadership of Ghengis Khan. He alludes to the long adventurous rides of the Mongols with their leaders to ride straight on, to defeat and conquer new territories.



Amarsaikhan Namsraijav

MONGOLIA



Khutulguu

Environmental installation — Nomadic carts, wood, iron wheels, 30×3×2 m

Amarsaikhan Namsraijav was born to a traditional herder's family in rural Mongolia. He feels closely linked to the nomadic life and in his artistic practice he focuses on the gradual disappearance of this culture. Environmental issues such as desertification, extensive exploitation of natural resources, water problems have a strong impact on his work. It is mainly based on environmental installations, made by organic materials such as wood or animal bones.

"Khutulguu" is the Mongolian word for the caravan chariots used for centuries by the nomadic people. For the venue of the 4th LAM 360° Biennial, the artist created a huge structure, almost 30 meters long, consisting of some of these chariots and wooden chests interspersed to each other. This impressive work refers to the nomadic life but as well opens up to another picture while one walks around this installation embedded in the vast landscape of the steppe: the carts seem to support the sky — the wheels connect the sky and the earth!



Yoko Ono

JAPAN / USA



Dream

Billboard, Genghis Khan Square, UB

"A dream you dream alone is only a dream. A dream you dream together is reality."

In the vivid center of UB's Genghis Khan Square - one of the most prominent situations in this city - the word DREAM, written in capital letters on a huge billboard, sticks out against the skyscrapers of the 70ies and 80ies and the buildings from the Russian era. Yoko Ono amplifies the scope of a work with a strong social and political commitment from its militancy in favor of movements such as environmentalism. In the work DREAM, the artist invites us to finding a new relationship to ourselves and to others in passing through a transformative experience.



Lisa Batacchi

ITALY / USA

The Time of Discretion #1

Mixed media installation and performance

Batacchi's work is the first chapter of an in-progress project which will be composed of "84 vanishing actions", performances, installations located in semi-desert areas around the world where traditions are still alive in favor of the timeless. In parallel to this, also video material will be gathered together becoming a film divided into different topics, as an attempt to cover idealistically, with thought, spirituality, humor, sensuality, resistance, provocation, the years to complete our century, starting from re-imagining our present and predicting a fictional future. For this chapter the artist before arriving in Mongolia has traveled in Inner Mongolia from Ordos to Hohhot, to Beijing and finally to Guizhou, a village located in South West China, a landlocked mountainous territory, home of some of the most distinctive «Chinese Ethnic Minority Groups». Among them, the Miao tribe, well known for the craftsmanship displayed in their textiles, grow their own fibers and the Indigo plant which is necessary to prepare the dye. Batacchi was interested in practicing slowness exploring a critique of globalized culture through an ecstatic form



of temporary disappearance from capitalistic world-wide ideology. Pursuing this direction, establishing relations of cooperation with the community and “entering discretion”, she gave new meanings to the Miao traditional indigo solid color dye by creating a stage curtain with different shadings of blue representing the sky. At the center of the curtain there is an image of an astral animal, a mix between a male horse and a female cow which, as in the I-Ching (exagram 2, consulted by the artist), is seen as a duality of coexisting qualities which have a liberating effect on human life. The horse referring to the Mongolian nomadic culture reflects on how it is progressively becoming sedentary. On the other hand, for the artist, “mobility” nowadays has to recuperate “horizontality” rather than “verticality” as a chance to connect again the spiritual to the spatial, predestined, as in a prophecy, to become again. By moving the stage curtain to specific areas of Dariganga, in particular opening the scenario in front of the sacredness of Altan Ovoo’s area, secret suggestions will be liberated into the surrounding space, appearing in a narrative way and widening out prospects and thoughts across countries, political boundaries, historical ideologies and economies.





Chinzorig Ryenchin- Ochir

MONGOLIA

From Inside

Installation — Acrylic painting on paper, variable dimensions

In spite of his background in classic Mongolian painting, the artist steps away from this traditional practice, in order to find a different approach to his theme. He uses traditional painting as a tool for questioning the medium and its relation to space. "From the Inside" is an installation that explores the connection between painting, environment, human body and actions. He explores the meaning of 'space', spatial environmental form and significance in his settings. The mask-like faces, cut out and installed in different ways are clearly conceptual in their arrangement and design. .

"From the simple things surrounding us, I was searching to find some inner truth. Simple things such as sand and earth, the bottoms of the mountain peaks we respect and pray to. Discovering the truth about the holy mountains from the sands you step on was amazing. Surrounded by unrepeatable truth about the simplicity, I have tried to reflect this understanding in my artwork. It is the traditional understanding of the saying "Third Eye opens when you reach divinity..." that I used for my point of view as to the revealing of an own inner truth. Everything in nature - may it be flowers, trees, earth and water, is whispering to us — in every moment."





Munhktsetseg Batmunkh

MONGOLIA

Mind Sent to the Universe

Participative performance and installation —
drawing on paper, wooden traditional chest and candles,
variable dimenions

Mind Sent to the Universe consists of a participative performance and an ephemeral installation made of more than one hundred candles burning on the lake. The artist got inspired by the popular belief related to the Sukhbaatar Aimag, Dariganga sum, which is a sacred place in which Mongolian people have been praying for centuries for the fulfillment of their desires. The artwork is created by artists who travelled together to that place and created their own inner desires on paper, then Munhktsetseg set fire to it to disperse it in the universe by using water, oil, wood, earth and air. A fire represents the human body because it ignites first — then extinguishes like a body that is born — than dies. “The purpose of the performance is to disperse people’s desires in the universe as a timeless art” — the artist said — “the human body is limited by time and space but mind is unlimited by them”. Munhktsetseg’s work is related to the idea of the order. The quite order of the cycle of life, the permanent alternation of the birth and death and rebirth.





Vibha Galhotra

INDIA

Who Owns the Earth

Earth, cow dung, 3.5×32 m

Vibha Galhotra's project examines issues of climate change through the window of Mongolia's topography. Being called the Land of the Eternal Blue Sky, Mongolia, with its unique geographical and climatic situation in combination with the prevalent nomadic lifestyles, the latter based on traditional knowledge systems and weather forecasting techniques, is especially vulnerable to climate change. Since the use of traditional intuitive methods is disrupted by changes in climatic conditions, the impact is visible on Mongolia's fragile ecosystems, pastoral animal husbandry and rain-fed agriculture in the form of desertification, decreased water supply and natural disasters. The cumulative effects are, therefore, financial, environmental and human losses. Galhotra's project "Who Owns the Earth" aims to investigate changing environments and behaviors to discuss and question the ownership of COMMON resources, including air, water, earth, fire and ether: the free ownership of these resources by all members of society, subject to change in contemporary times. The artist will use the natural ephemeral medium of cow dung to inscribe the above question in many different sites, starting in Mongolia, to research and understand who actually owns the commons.

"Here, as elsewhere around the globe, I have seen the human face of climate change. Already, hundreds of millions of people are facing increased hardships. Three quarters of all disasters globally are now climate related, up from half just a decade ago. You must have seen it." BanKiMoon (UN Secretary General) about Mongolia, 2009







Enkhjargal Ganbat

MONGOLIA

Dorom

Installation — Fallen tree, sheep wool, sugar, stone and silk
7×7×8 m

Enkhajargal Ganbat's work, "Dorom", could be translated as "prayer" but also as "triangle". It is an environmental installation work, realized by using a fallen tree and further organic materials such as wool, stones, silk cloth and threads the artist found in the steppe. The artist sees her work in direct correspondence to the theme of the Biennial: catching the axis....

"I see this axis as a powerful and mystic existence that is not embodied. One cannot touch it or see it but may feel it. It is the essence of every existing being whether alive or an object.- The hope to find a tree, in an area where there are almost not trees at all... lucky enough to find one... covering it with sheepwool and installing it on a thick woolen carpet in the form of a triangle, "Dorom". A red silk thread is born from one of his branches, carrying a wrapped stone... the axis exists because all exists — and all is connected."





Erica
Masuya

JAPAN

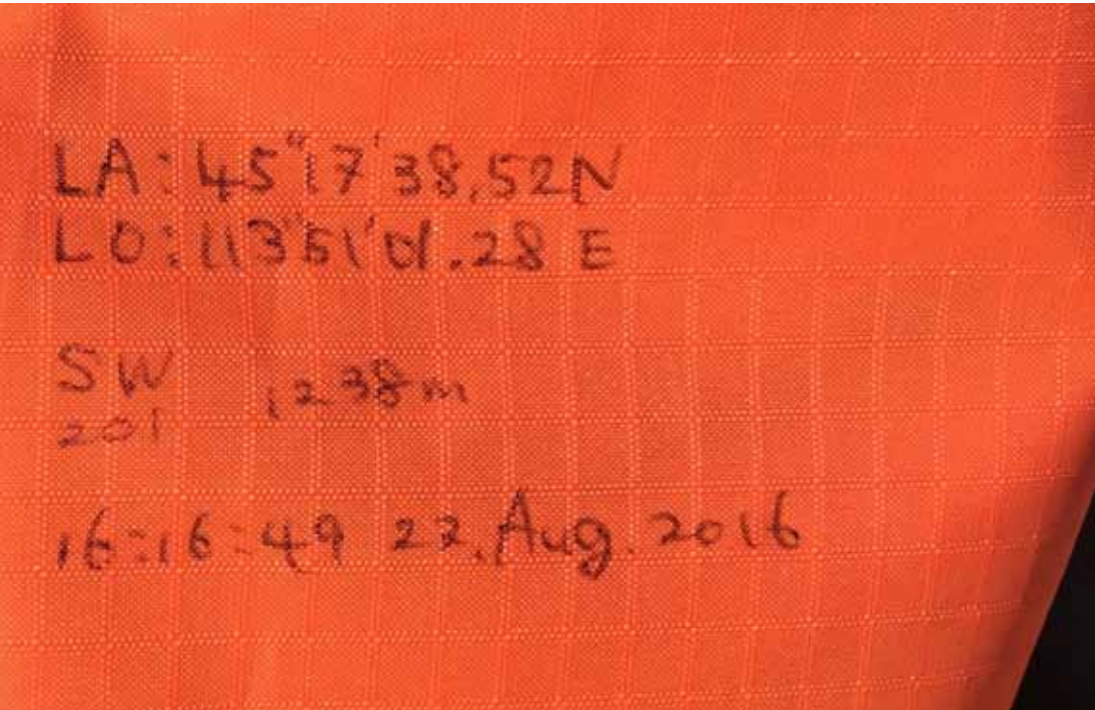
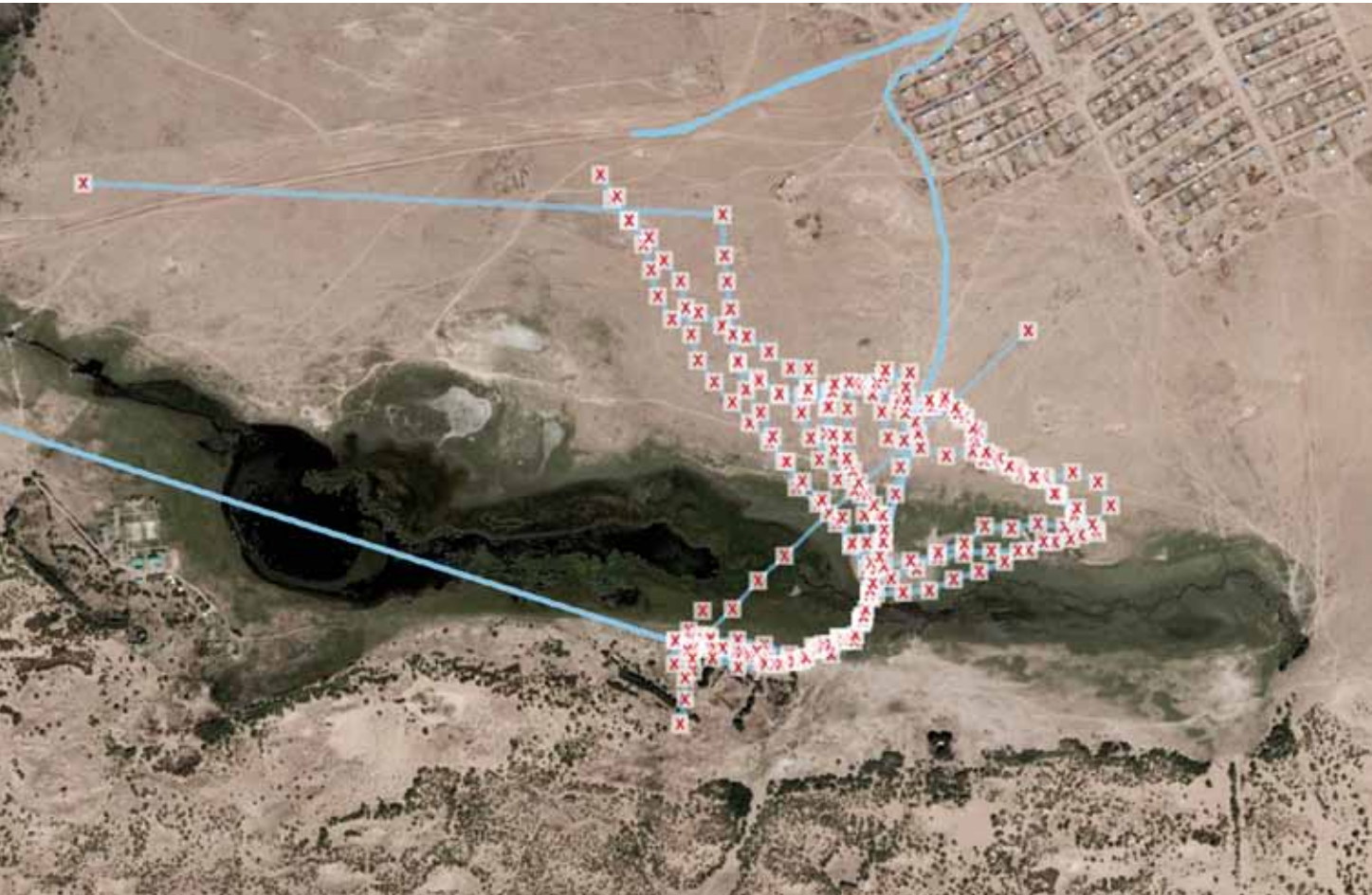


Wind Pointer

Multimedia installation

Masuya comes without any expectation to interact and react with the space she visits. She believes that chance and surprise takes her closer to reality than fiction might do. Equipped with her material and techniques she delves between performance and video documentation. Further in her exploration for Land Art Mongolia at the sacred mountain of Altan Owoo she mapped her walk in the direction of the wind. Each day during her stay she decided on a starting point to walk from - driven by the flow of the wind, mapping her walk by installing colored flags in the mountain area, which were further recorded in her GPS device. Each flag carries the location data (LA, LO, time and date) of her walks to evidence her continuous walks during her stay around the sacred mountain as a nomad taking the direction for her/his journey from the wind.





Herman de Vries

NETHERLANDS / GERMANY

My art is my poetry

30 flags in red, yellow and blue with text printed,
70×50 cm each

The relationship between culture, nature and the human being is the central focusing point in the work of the Dutch artist herman de vries. He is one of the founding fathers among the European “Land Art” movement. For more than 60 years, he has produced a large and multilayered body of work confronting art, science and philosophy. He collects elements of nature, presents them in a new setting, lets them surface their own beauty.

In close proximity to the holy mountain of Altan Ovoo, 30 flags of different colors are lined up to present his poem „my art is my poetry...“, printed in three different languages: Mongolian (on a blue flag, referring to the sky), Tibetan (on a yellow flag, representing religion), English (on a red flag, representing the flow of time towards the future). This text is his own “credo”, giving words to his personal conviction regarding the connection of nature, religion and art.

my poetry is the world
i write it every day
i rewrite it every day
i see it every day
i read it every day
i eat it every day
i sleep it every day
the world is my chance
it changes me every day
my chance is my poetry



Munguntsetseg Lkhagvasuren

MONGOLIA

Taliin Bumba

Participative performance and installation — Horse hairs, pot with tea, wood, fabrics, cups

Bumba is a teapot traditionally used in Mongolia. The title of the installation and the performance could be translated as “the teapot of the steppe”. The work focusses on the relation between humans and nature but also on the idea of sharing.

As an installation work, she constructed a more than four meters high wooden structure to serve as scaffolding to the surrounding net, which she had prepared out of horsehair. In a lengthy process over many days she would twist fine ropes out of the hair and finally crochet it to this light structure resembling a huge cone.

During the performance, she prepared some tea on a fire and invited people to take a cup, to place folded pieces of cloth around this structure as a means of taking and giving. Fire and water, objects taken from nature and being transformed into something new, the invention of clothes... all adds to making human's life possible in the first place but these achievements also contribute to an alienation from nature. In her work, Mungutsetseg seems to interrogate the history of humanity, retracing its main steps; but as well, she goes back to the origins of social life and explores the possibility to reconnect herself with the essence of existence. A complex presentation with several levels of meaning.







Severin Guelpa

SWITZERLAND

The Offering and the Scar

Installation, mixed media and performance

Guelpa's project consists of an ephemeral installation and a performance which investigate the deep links that exist between land use, inhabitants and beliefs. Inspired by the sacredness of Altan Ovoo's area, the artist explored the concept of pilgrimage, elevation and offering, through the creation of a huge kite carrying an offering. In asian countries, kites have always been considered as a symbol of freedom and joy but also as a sacrifice to sky divinities. Following this idea, Guelpa imagined a huge kite that would need the contribution of several people to fly, in the same way that Mongolian society is based on strong social links and reciprocity.

Parallel to the performance, Guelpa realized a „mirror“ performance that highlights the nowadays economical and cultural issues of the country. A truck pulls an anchor that makes a scar in the soil. This symbolic performance draws attention to the economic value of Mongolia's hidden geology, and how the exploitation of natural resources represents a delicate challenge for the population, its living condition and its nomadic culture in the coming years.



Enkhbold Togmidshiirev

MONGOLIA

To the Point of Origin #1

Performance and Wooden sculpture —
1.6 m × Ø 2.6 m

To the Point of Origin #2

Performance and Wooden sculpture — Ø 2.8 m

To the Point of Origin #3

Installation — Wood, felt, stone, rope

“To the Point of Origin” is a project that focuses on the body, soul and mind of the artist and investigates the process of release and liberation from the physical and spiritual constrictions. It is composed of three parts: two performances and an installation. The first performance was featured near the lake in front of the Altan Ovoo mountain. The artist enters a wooden structure similar to the form of a Ger, and he sits in front of the lake, with his look pointed on the sacred mountain. Then he stuffs his nose and his mouth with cloth, forcing himself to experience the unpleasant feeling of suffocation, and he starts to cut his long hair. This practice is often considered a rite of passage and is associated to an evolution of the being towards a new phase of life. Rushing out of this enclosure, he hopped into the mud on the edge of the lake performing a handstand that slowly let him sink into the mud — deeper and deeper, finally throwing out his toggle but almost suffocating now due to the mud. Getting rid of something and yet being captured by something new — an impressive existential performance as it is!





The second performance was realized on the mountain Shilijn Bogd considered to have a very strong energy. Traditionally, the men use to go on the top of this mountain at the sunrise in order to improve their energy.

Using another ger-like wooden structure and wearing it like an armor on his body, he started to climb the mountain under extreme physical exertion. After having arrived on the top, he just sat quiet inside the sculpture surrounding him like a cocoon, in a meditative state. Sisyphos in his cage?

The third phase of the project consisted of an interactive installation composed of a small ger with a stone hanging from the ceiling. In this last part of the project, the artist seemed to be finally liberated from his individualist boundaries and to be ready to encounter with other men.

"When I realized my ger in the Venice Biennale" — the artist said — "I was very pleased to see so many people taking pictures of my work and sending them to their friends or posting on the web. But at the same time, I was wondering at the fact of how many people are dispersed around the world, traveling from one place to another constantly. Where is their home? I asked to myself. So I decided to create a small place where people could interact and be close one to each other."

Edgar Endress

CHILE / USA

Act of Faith

Mixed media installation — wood from old ger parts, rope, cloth

Endress's project deals with the concept of construction of faith. In many cultures the shaman is a visionary who has the ability to connect with nature and the spirit world, and to heal - the artist says - *Shamanism recognizes its power to reaffirm links with the natural world. Collective faith manifestations are efforts that create powerful symbols between the terrestrial and the high spirits. They are naturally placed on high mountain peaks to build a point of closer contact between heaven and earth like the "Boro-obao", a sacred place for Tibetan Buddhism. The "Apachetas" in the the Andes high plains, are another example where travelers built Journeying with the Land--a stone marker-- offerings were made with the hopes of receiving protection from spirits, paying tribute, making commemorations, and holding ceremonies.*

The project "Acts of Faith" translates into a 13 meter ladder constructed with found materials from GER. The fragile ladder acts as a symbolic manifestation of the human spirit and peoples' aspirations in the context of a Mongolian identity and its association to contemporary nomadic life.





Jacek Tylicki

POLAND / USA

Natural Art — Dariganga, Mongolia

Fine linen, ca. 1.43×1.3 m

Jacek Tylicki, American with Polish roots, works in diverse sectors of Land Art : he is one of the worldwide well-known names in this field. In general, his work is very minimalistic in its attitude, as he explores pure nature without further human interference. Within the last 40 years, he has created almost a 1000 of this body of work — either on paper or on linen; many of them are in private or public collections.

Out of an ongoing series that he started as early as 1973, he contributed three works of “Natural Art”. He let the pieces of high quality linen go into the water of the lake of Dariganga to be affected by natural components of the water. After some days, nature has contributed spots and stains. Each piece comes out as an original expression of the relationship of nature of the fabric.

“The Universe is the greatest piece of art....Avoiding all control, I spread out sheets of white paper or canvas in the nature. For some time they stay in the grass, in the rushes of river, in the meadows or among the stones. Nature registers its presence, covering the surface of the paper or canvas with colors, forms and tracks. This process is controlled by a number of agents; such as space and time, substance and causality. It is governed by nature's intensity. It does not, depend on man's interference. Nature is the greatest and most admirable creator, and unlike logic it doesn't fail. The artist obligation is not to shape - handicraft, but to understand the riddles of reality. In such conception of Art there lies, as in the Universe itself, an immense richness, and a countless variety of forms.” (Jacek Tylicki, Copenhagen 1976, cat. Gallery 38)



Ochirbold Ayurzana

MONGOLIA



Puffball Mushroom

Environmental installations — Iron and organic material

Ochirbold uses organic material as well as iron for his environmental large-scale installations and sculptures. The artist sees his practise as a natural process and his works as organic living objects which found their nourishment in the five elements. “Puffball Mushroom” is a surprising installation. Consisting of an organic rusty iron structure resembling a huge kidney, lit from behind, and numerous balloons rising from the water of the lake, the solid material seems light, the light ones — the balloons — apparently weighty. They are made by inflated animal stomachs. In a very unique appearance, they swing in the evening breeze. The surrounding nature and a man-made object derived from nature merge into something new, the artist being its creator.

“I am the earth, the earth is me” says the artist.





Gao Brothers

CHINA

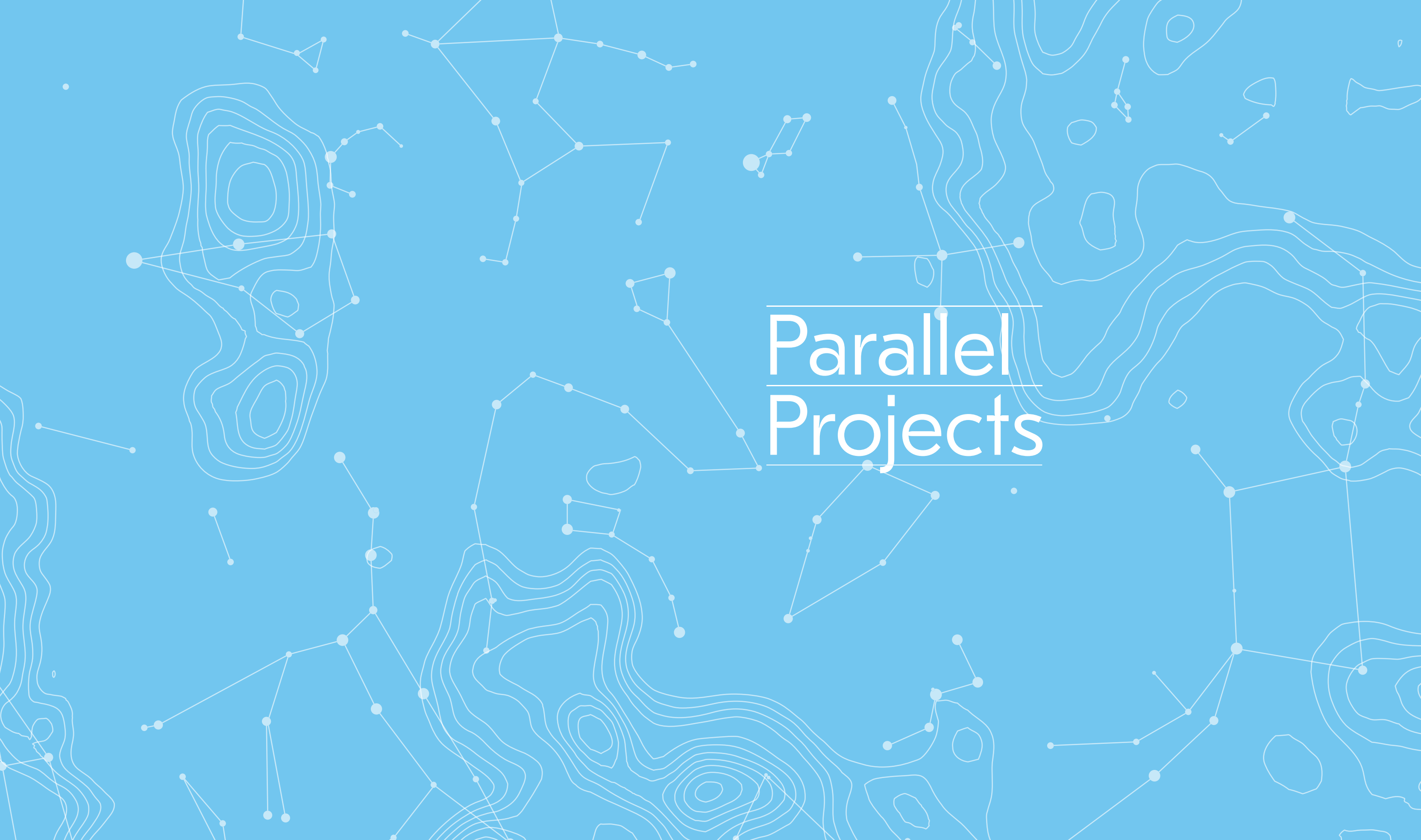
Untitled (Yin Yang)

Cow dung, Ø 5 m

The Yin-Yang symbol corresponding to the Mongolian Arga-Bilge has two halves that together complete wholeness. Yin and yang are also the starting point for change. When something is whole, by definition it is unchanging and complete. Being split up into two halves, the equilibrium is distressed and both halves chase for each other seeking for a new balance. Yin Yang is the concept of duality forming a whole. The symbol for Yin Yang is called the Taijitu.

This popular ancient symbol was first described by Chinese philosopher Lao-Tse in his book Tao-De-Ching (VI c. bc) as the foundation of life. As one of the essential symbols in Asian culture and religions, it also has become an element of the Soyombo symbol that figures on the flag of Mongolia.

The work of the Gao Brothers represents a form of reconciliation between the sky and the earth, but also a testimony of Taoism and Asian religion in general.



Parallel Projects

Badam Dashdongog

MONGOLIA

Sky Messenger

Installation — rope, shaman outfit, drum
Performance

The shaman is a medium between sky and earth, a healer of people's pain and suffering and provider of people's wants and desires. Information received from "Altan Ovoo" mountain is delivered through shaman's tools and performance to the people. Not everyone is destined to become a shaman; the gift of becoming a shaman is sent from heaven. Badam explains the setting and performance in her own words:

Installation: Shaman's drum and clothes are faced towards the Altan Ovoo, white orb (representing white sky) and black orb (representing black sky) are placed on the both sides next to them. White orb symbolizes the good, black orb symbolizes the destroyer of the bad. The drum stands for the vehicle of the messenger, the clothes for the guardian.

Performance: The act of setting up a fire, putting on the clothes and displaying a feast is about pleading the heaven, lightning the darkness and warming up the cold space with a fire. It is about listening for information sent from heaven and sending the own desires and prayers to the heaven. When I perform a shamanic prayer, I pray to the heaven to bless all these artists' artworks, job and journey and to make them prosper in their endeavor.



Luca Bogoni

ITALY / GERMANY




Life Cycle

Performance — cow skull, fluorescent acrylic paint

On his strolls through the surrounding area of the work camp in the vast steppe of the East Gobi, Luca found a variety of bleached animal skulls and bones. They inspired him on his performance: the cycle between life, death and impermanence.

It's night. Luca wears a suit painted with fluorescent color, holding in his hands a bleached cattle skull with long horns stretching out to the sides; the skull is also painted with fluorescent color. In the vast steppe, the sky appears very low with its innumerable stars close to touch with one's hands. He holds the skull up into the sky, dancing, hopping, swaying his body. He seems to scratch the stars, connecting the landscape with the ether. A devilish and archaic solemn performance. Man and animals are just critters — this becomes particularly evident in the countryside.





Biographies and Credits

ARTISTS BIOGRAPHIES

Ochirbold Ayurzana



(1976) was born in Sukhbataar Aimag / Mongolia. He received a BA from the Institute of Fine Arts, Mongolian University of Culture and Art, UB and works as an independent creative sculptor since then, focusing on sculptural installation work. In 1998, he was awarded the prize of “The Best Young Artist” from the Union of Mongolian Artists, UB; many other awards followed, among them prizes from the Government of Mongolia in 2010 and in 2012 and from NordArt / Germany in 2015. He has exhibited extensively in group- and solo shows in Mongolia, Irkutsk / Russia and Seoul / South Korea. His works are represented in many private and almost all prominent public collections in Mongolia.

Selected exhibitions:
2015 “Man is not an abundance on the earth” Q Art Gallery, UB / Mongolia
2014 “Sky Horizon”, Blue Moon Art Gallery, UB / Mongolia (solo show)
“Consciousness”, UMA exhibition hall, UB / Mongoli (solo show)
2013 “Color without color”, UMA exhibition hall, UB / Mongolia
2011 “26th Asian Final”, Seoul / Korea
“Karaski Mongolia”, Irkutsk / Russia

Lisa Batacchi



(IT/USA) is an artist born in Florence, Italy in 1980. With an educational background in fashion design and a major in knitwear at the Polimoda Institute, she worked as a designer with various companies, the most significant one with Vivienne Westwood Ltd. in London, and later studying painting at the Accademia di Belle Arti in Florence. She works on several long term projects.

Selected exhibitions:
2016 “Soulmates (within time)”, Textile Art Center, New York / USA
2015 “Moving Up” Italian grant and residency in India Clark House Initiatives, Bombay (solo exhibition curated by Sumeshwar Sharma)
“incontra il mondo”, Villa Ada, Rome in: “Nuovi animali sociali”, Rome /Italy (curated by Valentina Gioia Levy)
“Terranauti” Villa Romana, Florence / Italy (curated by Angelika Stepken and Ilaria Mariotti)
2014 “Victorias’s Recipes” within “ORIENTamenti (reshaping past traditions)”, Siena Art Institute, Siena / Italy

Munhktsetseg Batmunkh



(1982) was born in Ulaanbaatar. She studied at the renowned Fine Art Institute, Mongolian University of Art and Culture, UB / Mongolia (2000-2006). In her work, she focusses on the themes of culture, heritage and nature. She works with installation and in painting. In 2010, she became one of the founding members of “Nomad Wave” - Contemporary Artist’s Group and head member of the Union of Mongolian Artists.

Selected exhibitions:
2016 “Lost of Children’s of Heaven”, 976 Gallery, UB /Mongolia
2016 “Can’t fail to reach space limits” , public art installation exhibition, Drama Theater Place, UB / Mongolia
“Tradition and Modernity” international joint media art exhibition Zanabazar Museum, UB / Mongolia
2015 “Alliances en resonance”, Paris / France
2010 “The Calling” - Nomad Wave art group exhibition, Summer Palace of 8thJavzandamba King of Mongolia

“White” - contemporary felt art, Zanady Art Gallery, UB / Mongolia (solo show)

Badam Dashdondog



(1960) in Mongolia received her training at the School of Fine Arts, Mongolian University of Arts and Culture, UB /Mongolia. She has participated in numerous exhibitions in Mongolia, Europe (France, Germany, Netherlands), India, Japan, China, Korea.

Awards: 2010 First prize for Honored Labor, UB / Mongolia
Leading Culture Worker Medal, UB /Mongolia
State Medal for Honored Labor, UB / Mongolia

Herman de Vries



(1931) born in the Netherlands, worked at the Institute for Applied Biological Research (1961-68). Since 1970, he lives in a small village in Germany. He began his artistic life in 1953, working on informal paintings and collages, closely linked to the group of ZERO. He became a forming member of the group nul of Dutch Informal painters. He has been editing magazines on art such as revue integration, manifest, manifests, books on ecology, writings on language and Ludwig Wittgenstein, different books on his own art. In his work, de vries follows the natural order, the law

of coincidence. The artist only sets the beginning and the end, the rest is up to nature to realize. Since 1961, de vries exhibited extensively in public spaces and museums all over Europe. He participated in important group shows on art in public space and environmental art as well as in solo exhibitions. In 2015, he presented the Netherlands on the Biennale di Venezia.

Batkholboo Dugarsuren



(1984) born in Baruun-Urt, Sukhbataar Province / Mongolia, studied Mural Sculpture at the College of Fine Arts, University of Culture and Art, UB, Mongolia (2002-07). From 2006 onwards, he exhibited extensively - mostly within Mongolia. Between 2009 and 2012, Batkholboo served as chairman for the “Blue Sun” Art Society.

Selected exhibitions:
2014 “Joint Exhibition”, Mongolian-American Artists, Zanabazar Museum of Art, UB / Mongolia
2012 “Art of Desertification”, New Art Association, UB /Mongolia
2011 “Grass and Water”, Xanady Art Gallery, UB / Mongolia (solo exhibition)
9-12 Several group shows at the UMA Art Gallery, UB
2010 “Bear House project”, Pori — Rotterdam - UB

Edgar Endress



(1970) was born in Chile. He is a George Mason University Assistant Professor teaching new media and public art.He has exhibited intensively throughout the Americas, most recently in the Museum of Contemporary Art (MOCBA) in Barcelona/Spain. In 2007, in assistance with Provisions, he initiated “Floating Lab Collective”, a team of interdisciplinary artists who deploy innovative art projects in collaboration with urban communities. His work focusses on syncreticism in the Andes, displacement in the Caribbean and mobile art making practices. He received his MFA in video art from Syracuse University. He has received numerous grants and fellowships, including from Virginia Museum of Fine Arts and the Creative Capital Fund.

Enkhjargal Ganbat



(1981) born in Ulaanbaatar, visited the Utah Valley State College, Utah / USA (1998-2001); she studied painting at the Institute of Fine Arts, UB (2001-2006) and at the Institute of Culture and Art, UB (1013-2015). In 2010, she was one of the founding members of the influential performance art group “Nomad Wave”; the first exhibition realized in UB under this label was “The calling” in 2010. In 2010-2011, the art group realized residencies and exhibitions such as “Time and Space” - nomadic artists in residency program exhibition with South-Korean artists in the Museum of South Gobi / Mongolia — Fine Arts Museum, UB — Jeju Arts Gallery, Jeju, South-Korea. In 2011, further exhibitions followed: the “Blue Sun International Art Camp” at the Black Box Theater, UB and “Mongolian Contemporary Artists” in Antwerp/Belgium. Since 2013, she serves as a board member of “Blue Sun” Contemporary Art Center and a member of UMA (2014). Personally, she is working on a new body of painting and installations.

Vibha Galhotra



Born in India (1978), Vibha Galhotra’s work crosses the dimensions of art, ecology, economy, science, spirituality, and activism. Though she claims that she is an artist and not an activist, however, her work is imbued with a hint of activism or rather social responsibility. Galhotra works in varied mediums spanning photography, animation, found objects, performative objects, installation and sculpture to create experiential spaces investigating belief and reality in the age of anthropocene. Her main exhibitions include: “Absur—City—Pity—Dity” a solo at Jack Shainman Gallery, New York (USA, 2015); “The Black Cloud Project”: A Public Participatory Project at Bikaner (India, 2014); “Metropia” at Southeastern Center for Contemporary Art, Winston Salem, North Carolina (USA, 2012); “ReBirth Day” at Centro per l’Arte Contemporanea, Piazza Cavour, San Giovanni Valdarno (Italy,2012); Kathmandu International Art Festival (Nepal,2012); “Between” at Colombo Art Biennial (Sri Lanka, 2012); 4th Aluminium BAKU Biennial (Azerbaijan, 2009).

Galhotra was recently awarded the prestigious Rockefeller Foundation residency at Bellagio, Italy and is also the recipient of Asia Cultural Council’s grant to pursue a long term research residency in USA for her ongoing research on Belief and Reality.

Gao Brothers



Gao Zhen (1956) and Gao Qiang (1962) were born in Jinan /China. The Gao Brothers are a pair of artist brothers based in Beijing / China. They have been collaborating on installation, performance, sculpture, photography works and writing since the mid1980s. Their works have been exhibited worldwide and held in private and museums collections, such like Steven Cohen, Uli Sigg, Charles Saatchi, Centre Georges Pompidou, San Francisco Museum of Modern Art, Montreal Museum of Fine Arts, Princeton University Art Museum, Kemper Museum of Contemporary Art, etc.

Selected Exhibitions;
2010 "The Gao Brothers: Grandeur and Catharsis", Kemper Museum of Contemporary Art, Kansas City / USA
2015 "Dead: A Celebration of Morality", Saatchi Gallery, London / GB
2009 Vancouver Biennale, Vancouver / Canada
2004 "Between Past and Future: New Photography and Video from China", International Center of Photography and Asia Society, NY/ USA
1989 "China Avant-Garde", China National Art Museum, Beijing / China

Severin Guelpa



(1975) was born in Geneva / Switzerland where he lives and works. He has a master in Political Sciences from the University of Geneva and a master of Visual Arts, Art school of Geneva — HEAD. He is an artist and an independant curator. His work is an attempt to highlight social and economic issues linked to land and its resources. His installations, sculptures and videos often reveal a fraught relationship with the land and associated issues of access and land rights, especially for local populations. Behind these questions is always that of democracy and the exploitation of common assets. Séverin Guelpa is currently particularly involved in his work with looking at the desire to reallocate spaces and at the possibilities offered by the associated forms of collective organization. In 2014, he founded MATZA, a large initiative that gathers artists and scientists into extremes territories (deserts and glaciers) to work together and reflect upon water related issues.

Selected exhibitions:
2016 Matza — Matières premières, Halle Nord, Geneva
2015 Ghetto Biennale Haiti
Matza Amboy — Dryland Motel Lobby Lab, Amboy, California
2014 Agora, 4th Athens Biennale, Greece
2013 Cultural Clash, Leipzig (D), Strasbourg (Fr), Genève (CH)

Munguntsetseg Lkhagvasuren



(1986) was born in Ulaanbaatar. She studied at the Institute of Fine Art, UB / Mongolia (2005-2009). Her work focusses on installation and performance relying on nomad materials such as wood, felt, horsehair.

Selected exhibitions:
2013 "Nomad Mind", French-Mongolian artists, National Modern Art Gallery, UB / Mongolia
2012 "Time and space", Xaan Bank - Red Ger Gallery, UB / Mongolia
10-11 "Korean and Mongolian young artists", UMA Art gallery, UB / Mongolia
2011 "Rhythm", Xanadu Art gallery, UB / Mongolia (solo show)
2010 "Accord", Zanabazar Fine Art Museum, UB / Mongolia

Gankhujag Lkhamsuren



(1961) born in rural Mongolia, has studied Fine Art and Sculpture in Mongolia and at the Repin Academy of Fine Arts in St. Petersburg / Russia. Inspired by nomadic tradition and nature, a vast body of artworks has evolved since then. With his art, he works on topics such as environmental change, tradition and politics. Several of these monumental public art sculptures can be found in UB and in Mongolia. His works are part of the permanent collection of the Mongolian National Art Gallery, UB.

Erica Masuya



(1981) in Tokyo/Japan. She finished her studies in video installations with as PhD at Tokyo University of the Arts in 2015. Currently, she jointed a residency program at Tokyo University of the Arts. In 2012-2013, she stayed for a year at Beaux-arts de Paris. 2014, she joined a residence program in Vermont Studio Center. She focusses on video and installation work.

Selection of exhibitions:
2016 Ostrale O16 in Dresden / Germany;
2105 Nakanojo Biennial, Gunma / Japan
2014 "Tipping Points", Kodama Gallery, Kyoto / Japan
2013 Setouchi Triennial, Kagawa / Japan
2011 "For the sake of the moment", Kodama Gallery, Kyoto / Japan

Amarsaikhan Namsraijav



(1981) was born in Baruun-Urt, Sukhbaatar / Mongolia in herder family. He received his MFA from Setgemj Design University, UB, Mongolia in 2000 and studied as a postgraduate at the Institute of Fine Arts Ulaanbaatar, Mongolia (2000-2005). His work combines painting and especially in his environmental installation work, he focuses on the nomadic traditions going to dissolve: this made him well-known to a large public. He has exhibited extensively in private and public spaces in Mongolia, but as well in New York and San Francisco/USA, Hongkong and Shanghai / China, Seoul / Korea and Germany. International environmental art projects and residencies in 2012-14 on themes of 'Wetlands', 'Water' and 'Desertification' followed. He received residencies in New York / USA in 2011 and Taiwan in 2016. - Parallel to his own artistic work, he serves as a general organizer and member of projects and programs that were successfully implemented by the "New Century Art" Association. He is a member of the Union of Mongolian artists since 2006 and a board member of the "New Century Art" Association (since 2007)

Selected exhibitions:
2016 "Nord Art-2015 International exhibition Büdelsdorf in Germany
15-16 Gangwon Environmental Installation Art Exhibition, Seoul / Korea
2012 "Cultural Days of Mongolia ", Shanghai / China
2011 "Asia and Rise" international exhibition, Sori Art Center, Seoul / Korea
2010 Busan Biennial / Korea

Pekka Niittyvirta



(1974) born in Helsinki / Finland. The central focus in his artistic works lies on social-political photography, a field he received many prizes in, as the Fotofinlandia prize in 2004, 2006 & 2014. Besides of this, he is as well working as installation and environmental artist: he received the "Environmental Artwork prize of the year" of Finland in 2014. Numerous solo and group exhibitions during the last years mostly on photography made him well-known. His work is permanently presented in international museum collections: Kiasma Museum of Contemporary Art / Finland; Serlachius Museum

/ Finland; The Palestine Museum / Israel, Helsinki Art Museum / Finland, State art collection of Finland.

Selected exhibitions:
2016 Galleri Format, Malmö / Sweden
2014 Muu Gallery, Helsinki / Finland
"Es Baluard" — Museum of Modern and Contemporary Art, Palma de Mallorca, Spain (group show)
Qalandiya International - Jerusalem Show VII, Ramallah - East Jerusalem, Israel
2009 Finnish Museum of Photography, Helsinki/ Finland

Yoko Ono



(1933) was born in Tokyo / Japan. She moved to Scarsdale, NY / USA in 1952. Through her first husband, Toshi Ichiyanagi, she became acquainted with prominent musicians as John Cage and attended Cage's historic class in Experimental Composition at the New School for Social Research in 1959. Since then, her work was closely linked to music. She began to work first as a painter (1960), lateron with installation, performances and happenings. In 1966 she meets John Lennon at her show at London's Indica Gallery. She received innumerable prizes for her artistic work, including Venice Biennale Golden Lion for Lifetime Achievement, (2009).

Chinzorig Ryenchin-Ochir



(1977) born in Umnugovi province / Mongolia, lives and works in UB / Mongolia. He graduated with a BFA from the School of Fine Arts, Mongolian State University of Arts and Culture, UB majoring in Mongolian Traditional Painting (Mongol Zurag) in 2000. He created paintings in this style until 2007 when a shift in his practice took place; he began to incorporate various other methods including, painting, photography, mixed media, installation, drawing, interactive art, video installation.

Selected exhibitions:
2014 "Non-Migrating Nomads",Red Ger Art Gallery of Arts Council of Mongolia
"Contemporary Art of Mongolia 2014", UMA Art Gallery, UB / Mongolia
DIAEA" international exhibition, Korea
"Modern Art and Installation", UMA Gallery of Art, UB / Mongolia
10-12 "The Golden Brush", UMA Gallery of Art, UB / Mongolia
10-13 "GRANDART" 2 and 4, Mongolian-Korean annual exhibition, (Award for the best work in the category of Mongol Zurag)
2009 "No Man's Land", Mongolian National Modern Art Gallery, UB / Mongolia

Marc Schmitz



(1963) born in Hamburg / Germany. He studied philosophy and fine arts in Munich and in Berlin; he lives in Berlin and in UB / Mongolia. He studied Philosophy and Fine Art at the Universities of Hannover, Munich and Berlin. His works have been exhibited internationally at multiple institutions and Biennials, mostly in Asia such as the Busan Biennial (2004), the Beijing Biennale / China (2005), the National Modern Art Gallery in Ulaanbaatar / Mongolia, the Sculpture Quadrennial Riga / Latvia, the Zendai MoMA in Shanghai / China, Land Art New Mexico / USA, the State Academy of Arts in Baku / Azerbaijan, the Concert Hall of Perth / Australia and the TEDA Museum of Contemporary Art, Tianjin (2015 solo exhibition). He serves as director of the Biennial Land Art Mongolia. He received multiple awards, among them the first prize Art For Expo 2000 World Expo in Germany, and the prize of the jury at the 10th Cairo Biennial 2007. Marc Schmitz has participated at the 2013 and the 2015 venues of the Venice Biennale / Italy. His works are part of international collections such as WSI New York, The National Art Museum, Beijing and Swatch Collection in Shanghai.

Selected exhibitions:
2016 6th Marrakech Biennale / Morocco
Tianjin Art Museum / China
2015 TEDA Contemporary Art Museum Tianjin / China (solo show)
TRIO Bienal, Rio de Janeiro
Nakanojo Biennale, Japan
2014 Goethe Institute, Hong Kong

Enkhbold Togmidshiirev



in 2000 and at the renowned Institute of Fine Arts in UB in 2005, he served at this school as a teacher for some years; the same year, he became a member of the influential "Blue Sun" artist's center, participating in the "Blue Sun Arts Camp and Symposium" in UB every year since then. Enkhbold discovered quite early his sense for abstract and conceptual ideas in art, becoming one of the first artists in Mongolia to go for installation works. Since his debut in the art world, he established himself as Mongolia's foremost performance artist. During his stays to Europe (Manchester / England, 2011) and his residency programs there

(Rotterdam / Holland, 2009; Pori / Finland 2010), Enkhbold presented several performances, setting up his small portable ger on an empty beach, within a city. The idea of this portable little home that travels and changes with its occupant constitutes the core of his art concept. A return to the nomadic heritage with the use of materials derived from nomadic culture to point out at the relationship between nature and human being.

Selected exhibitions:
2015 Mongolian Pavilion, Biennale di Venezia / Italy
2014 "Form laboratory", joint international artist exhibition, Zanabazar Fine Art Museum, UB
"Mining" at 976 Art Gallery, UB (solo show)
2013 "Nomad Mind", National Mongolian Art Gallery, UB
2012 Shanghai International Biennial, Shanghai / China
2010 "Time & Space", Mongolian-Korean Art Festival, Jeju Museum of Contemporary Art, Jeju / Korea

Jacek Tylicki



Jacek Tylicki (1951) was born in in Sopot, Poland. He studied at the Academy of Art, Gdansk / Poland and in 1972, he went to study Art History and Philosophy at Lund University / Sweden. He lived in Copenhagen / Denmark for few years, then, in 1982 moved to New York where he was granted a US citizenship. Now, he lives again in his home town of Sopot / Poland. During the winter months he usually works in some remote parts of the world. Last year it was Andaman Islands and western India. Before it was Oceania, Indonesia and Tibet.

Selected exhibitions:
2015 "Give If You Can - Take If You Have To", sculpture commissioned for Calicut / India
2013 MOCAK - Museum of Contemporary Art in Krakow / Poland (solo show)
2012 Dublin Biennial / Ireland
Zacheta National Gallery of Art, Warsaw / Poland
2011 "welcome to my park in your park", Land Art Festival, Torun / Poland

TEAM BIOGRAPHIES

Dolgor Ser-Od



Dolgor Ser-Od
Born in UB, she studied traditional Mongolian painting at the University of Fine Arts in UB, Today, she lives in UB and Berlin, working in painting and installation. She is the founder and CEO of MNG 360°.

Uli Seitz



After having finished her studies of cultural sciences at Tübingen University, she moved to Berlin - the center for contemporary art in Germany. Her professional field includes many years of experience as a curator, in organizing exhibitions and press work: for a well-known Berlin art museum as well as for the Institute of Foreign Affairs-IFA. She was working as a gallery director for some years, finally running her own gallery for contemporary conceptual art and "art in public space" for many years. Since 2015, Uli Seitz is the production director for LAM 360°.

Luca Bogoni



Born in Padova / Italy and trained in Visual Communication in Milan and Berlin, he is currently doing research work at the Van Eyck Academy as a part of the "Fazed Grunion" Collective. He works as an independent visual designer internationally, for clients such as: Moleskine, Adidas, Flos, Marrakech Biennale, Italian Embassy in Berlin, NGBK, Jewish Museum Berlin, Ifa Gallery Berlin, Schering Stiftung.- He is a well-reputed designer, with publications in international magazines; some of his posters are in the permanent collection of the Museum for Design, Zurich.

Valentina Gioia Levy



is an independent curator based in Rome. Since 2010, she has been writing on art and curating exhibitions, and has collaborated with museums and galleries such as: the Pompidou Centre / France; MACRO, Museum of Contemporary Art of Rome / Italy; The Japan Foundation; Venice Biennale / Italy; MOG, Museum of Goa / India among others. In 2014, she coordinated a curatorial program for the National Museum of Oriental Art in Rome and since 2014 to 2016 she is the chief curator of the visual art program of the Festival of Villa Ada in Rome.

Amon Fässler



was born in 1993 in Lucerne / Switzerland and grew up in Berlin / Germany where he is still based. Currently, he is studying Industrial Engineering at the Technical University, Berlin. At this year's venue of Land Art Mongolia, he supported the process of the event as well as the production and realization of artworks.

Odgerel Odonchimed



Odgerel's career in the arts started in 2002 as a volunteer at Arts Council of Mongolia (ACM). In 2003 January, Odgerel has been hired by ACM as Fundraising Coordinator. She worked as Program Coordinator till 2006. In 2006 she has been promoted as Arts Education Program Director of ACM. In 2012 she has been working as Develop Program Director. In 2014 Odgerel has been promoted as Deputy Executive Director for Development. Since January 2016 she serves as Executive Director at the Arts Council of Mongolia.

Injinaash Bor



Born and raised in UB, he studied photography, starting in 2005. He focusses on documentary photography. In 2016, he was awarded the prestigious Magnum Foundation Prize for his socially engaged photographs. Once again, he is the official photographer of this year's LAM 360°.

PHOTO CREDITS

All photographs by Injinaash Bor,
except for the ones listed below:

- Lisa Batacchi: 41 above
- Munhktsetseg Batmunkh: 49
- Luca Bogoni: 6-7, 9, 12, 44, 50 above, 52-53,
72 below right, 75
- Amon Fässler: 24 below, 37, 76, 81 above left
and right, 86-87
- Vibha Galhotra: 50 below, 51 below
- Erica Masuya: 59 above, 60-61
- Amarsaikhan Namsrajav: 33
- Pekka Niittyvirta: 16-17, 18-19
- Chinzorig Ryenchin-Ochir: 42-43
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Portrait Herman de Vries: Joana Schwender



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