

ULAANBAATAR
PUBLIC ART
WEEK



29 SEPTEMBER ---
5 OCTOBER, 2017

**WHO
ARE WE
NOW?**

LAM 2017 RESIDENCIES
ULAANBAATAR PUBLIC ART WEEK
INTERNATIONAL CONFERENCE

INDEX

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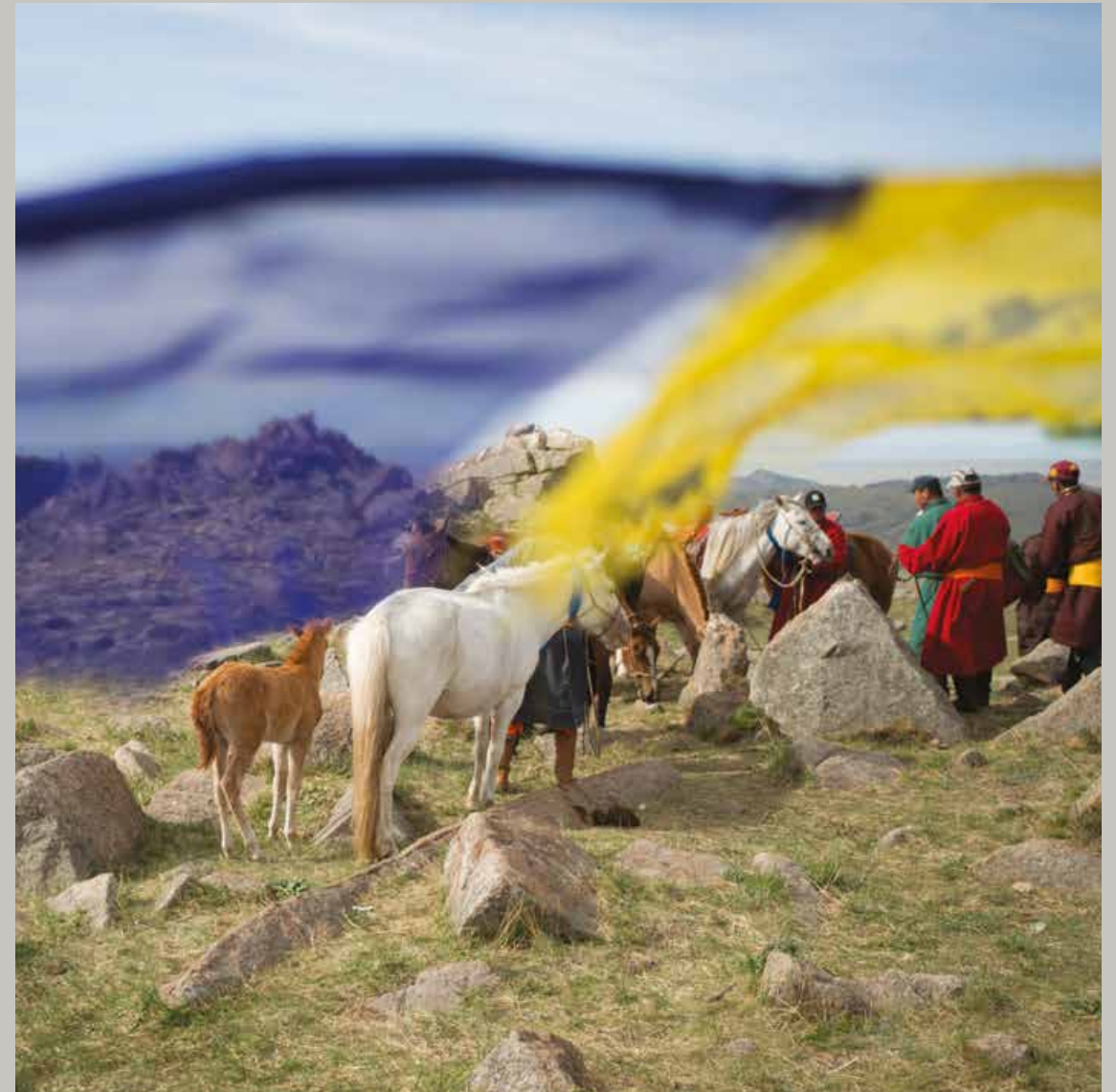
“The temptation of technology
is to smooth everything out...
until there is no evidence
of human life at all in there.”

BRIAN ENO

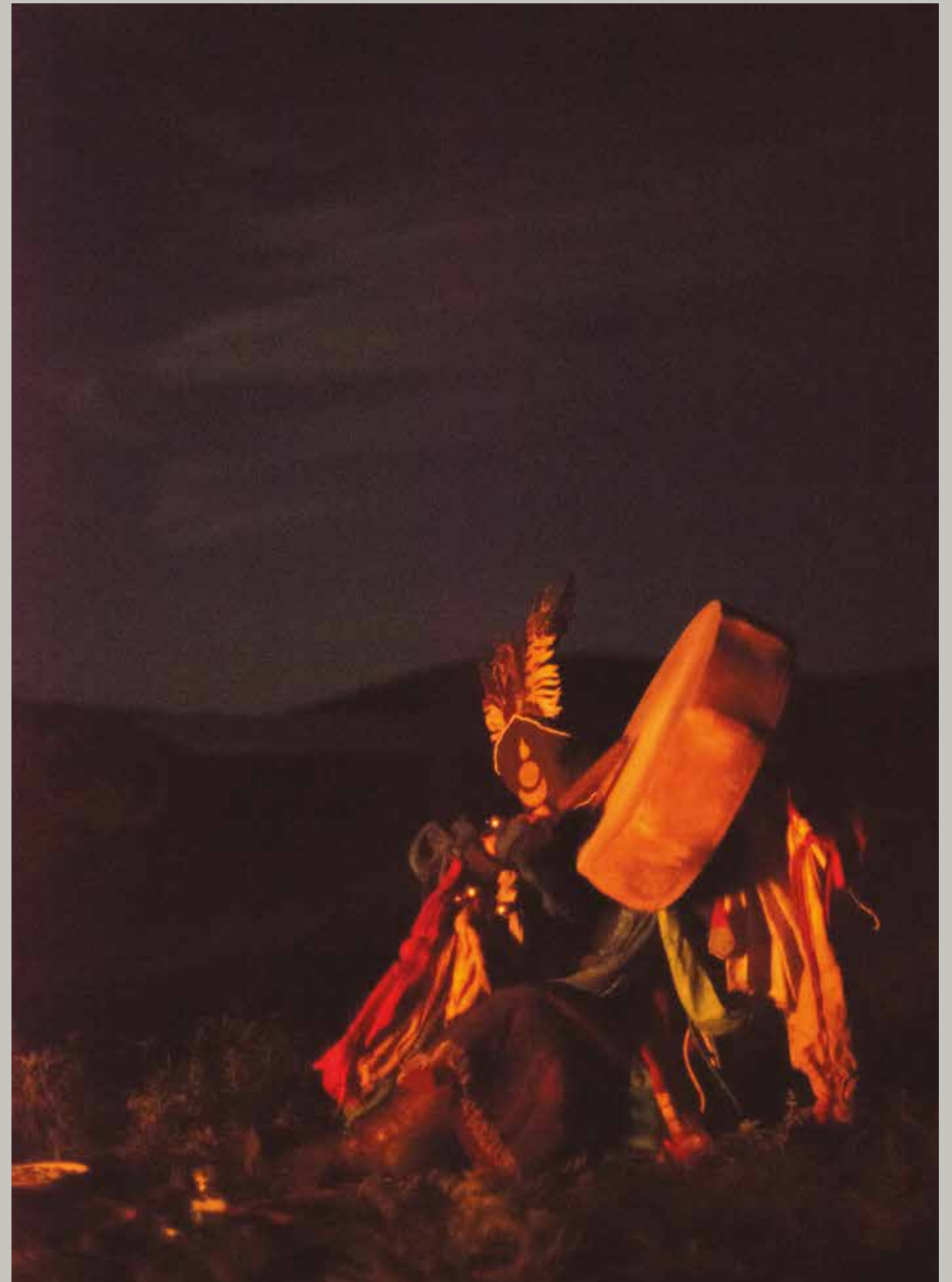
LAM ART RESIDENCY IN MURUN, KHENTII AIMAG

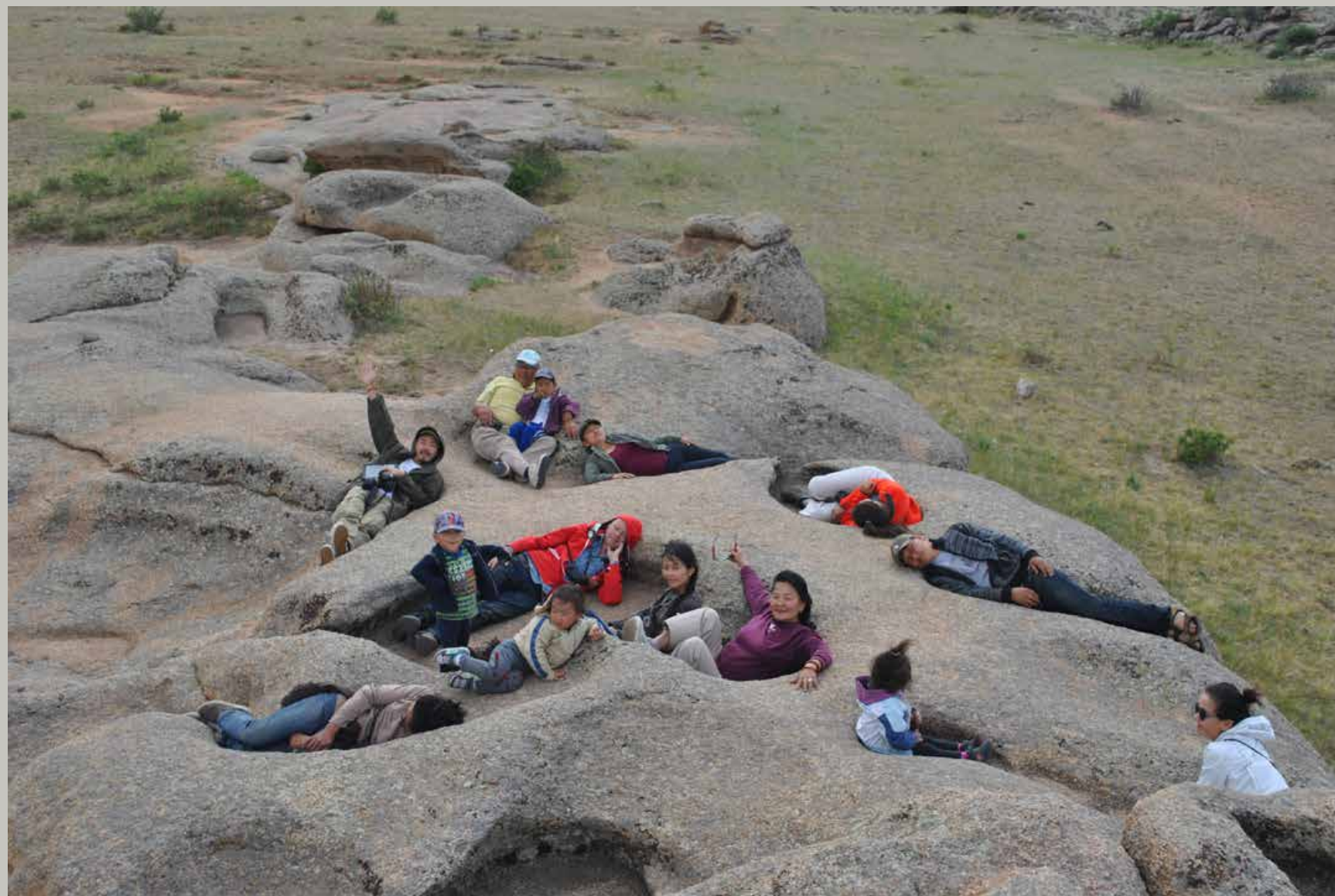












LAM ART RESIDENCY

MARC SCHMITZ
Director LAM 360°

In 2017, Land Art Mongolia initiated the first international artists residency program in Mongolia. The residency program is designed as a retreat experience to pursue personal creative work and share some time in collegial interaction within a small community of Mongolian and international artists.

We encouraged artists to spend a period of time in a special off-grid environment. It allows the artist sufficient time to work on his/her project, unaffected by all external influences and by the need to present results. Residents are accommodated in traditionally shared gers, located in a rural mountain setting and with nomadic families as neighbors, in a place that is about 5 km away from the little village Murun Sum and about 4 hours travel by car/bus from the capital Ulaanbaatar. The Land Art Mongolia Residency place is located in a spectacular rural setting in a small mountain range and diversified with steppe, rocks, and a river. Around this area there are a number of ancient Hunnu graves, Tibetan wall scripts and shaman trees.

This year, LAM invited the Mongolian artists to stay from a week up to 10 days in order to share the exchange with 3 international artists staying each for a full month in Mongolia. In a sense, there was a continuous coming and going to the residency's camp in Murun, and an ongoing meet & greet

– in a literal sense. The experience of coming together was quite extraordinary and will hopefully become an inspiration to personal internships in the future.

Even though a finished site specific work was not required as a result, we were overwhelmed by the number of wonderful works the artists created. In this book, only one work of each artist can be shown; if all the works that have been created by the artists would have been included it would for sure have the double number of pages. We are very thankful to all participating artists, to Miga and his wife for the wonderful hosting, and to all the other people who made this residency possible.

The residencies took place in the period from mid-May to mid-July 2017.

ARTISTS

ALEJANDRA BALTAZARES
MEXICO

SYBREN RENEMA
NETHERLANDS

DAVAA DORJDEREM
MONGOLIA

UDOM CHIMPUKDEE
THAILAND

AMARSAIKHAN NAMSRAIJAV
MONGOLIA

ANUNARAN JARGALSAIKHAN
MONGOLIA

BADAM DASHDONDOG
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BATSAIKHAN SOYOLSAIKHAN
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MUNKHTSETSEG BATMUNKH
MONGOLIA

ODMAA URANCHIMEG
MONGOLIA

ORKHONTUUL BANZRAGCH
MONGOLIA

DOLGOR SER-OD
MONGOLIA



ALEJANDRA BALTAZARES

MEXICO

**She is said to have had a patch
of artificial grass**

Home as an unlimited space was the idea under which I worked during the residency. But what does home mean? Coming from one of the largest cities in the world, my concept of home is totally opposite to what I was experiencing. I came then to a passage in the Mongolian history which I decided to work with:

“Qublai did not forget he was a Mongol. He is said to have had a patch of steppe grass in the garden of his palace in Peking as a reminder of his origins”.

A patch of artificial grass was brought from UB, and “lived” with us for the rest of my stay in the camp. It became our stage and dance floor on a rainy day, I dragged it up and down the hill, to the winter camp and back, as far as I could carry it on a 38° day, I rolled it, unrolled it, chilled on it and looked up to the sky, it was for the children a playground and finally I cut it into a circle as a reference to the ger. It was at the end the answer I was looking for, the reminder of my origins as a person and as an artist and my very own

Энд байрлах хугацаандаа миний ажиллаж байсан сэдэв бол Гэр орон-Хязгааргүй орон зай байв. Гэхдээ гэр орон гэж юу вэ? Дэлхийн хамгийн том хотуудын нэгээс гаралтай надад гэр орон гэх ойлголт энд үзсэн харсан зүйлээс маань эсрэг ондоо байлаа. Ингээд би Монголын түүхийн нэгэн хэсэгтэй танилцан үүн дээр түшиглэн ажиллахаар шийдсэн юм:

„Хубилай Хаан монгол гэдгээ мартаагүй юм. Тэрээр уг гарлаа сануулахын тэмдэг болгож Бээжин дэхь ордныхоо цэцэрлэгт тал нутгийн өвсийг суулгахыг зарлигджээ.“

Улаанбаатараас авчирсан энэ таримал өвс кэмпэд байх хугацаанд бидэнтэй хамт „амьдарч“ байв. Бороотой өдрийн тайз, бүжгийн талбар маань болж, үүнийгээ би уул өөд уруу, өвөлж рүү нааш цааш нь чирэн байв. Өдрийн 38° хэмд аль л боломжоороо тээн, хуйлж, хуйлаасыг нь тайлж, дээр нь амарч, тэнгэр өөд ширтэн, хүүхдүүдийн тоглоомын талбай болгон, эцэст нь гэр хэлбэрээр дугуйлан хайчилсан юм. Энэ бол миний хайж байсан асуултын хариулт байсан юм. Хүн болохынхоо хувьд, уран бүтээлч хүнийхээ хувьд уг гарал, чухам өөрийн маань хэсэгхэн газрыг сануулсан билээ.

SYBREN
RENEMA

NETHERLANDS

In the Steppe of Central Asia
Төв Азийн Тал Нутагт эгшиг болой

video HD, 7:45 min

“The piece In the Steppe of Central Asia was a broadcast of Alexander Borodin’s In the Steppe of Central Asia, in the steppe of Central Asia.”

“Төв Азийн Тал Нутагт бүтээл нь Төв Азийн тал нутагт түгээсэн Александр Бородины Төв Азийн Тал Нутагт эгшиг болой.”





DAVAA DORJDEREM

MONGOLIA

Agula – Soul Alms

Агула-сэтгэлийн өглөг

The habits having evolved within the development of the reciprocal connection between man and nature - but also their dependence on each other - are quite amazing. These practices, though, have unfortunately moved too far from today's society, a fact that strongly influences people's attitude to nature. My work is related to this problem, yet in a positive sense. The ancient term "Agula" ("mountain") is a wonderful word in the Mongolian language: it contains meanings such as "save-keeper-domain-space", etc. My soul sinks full respect into the cedar mountains.

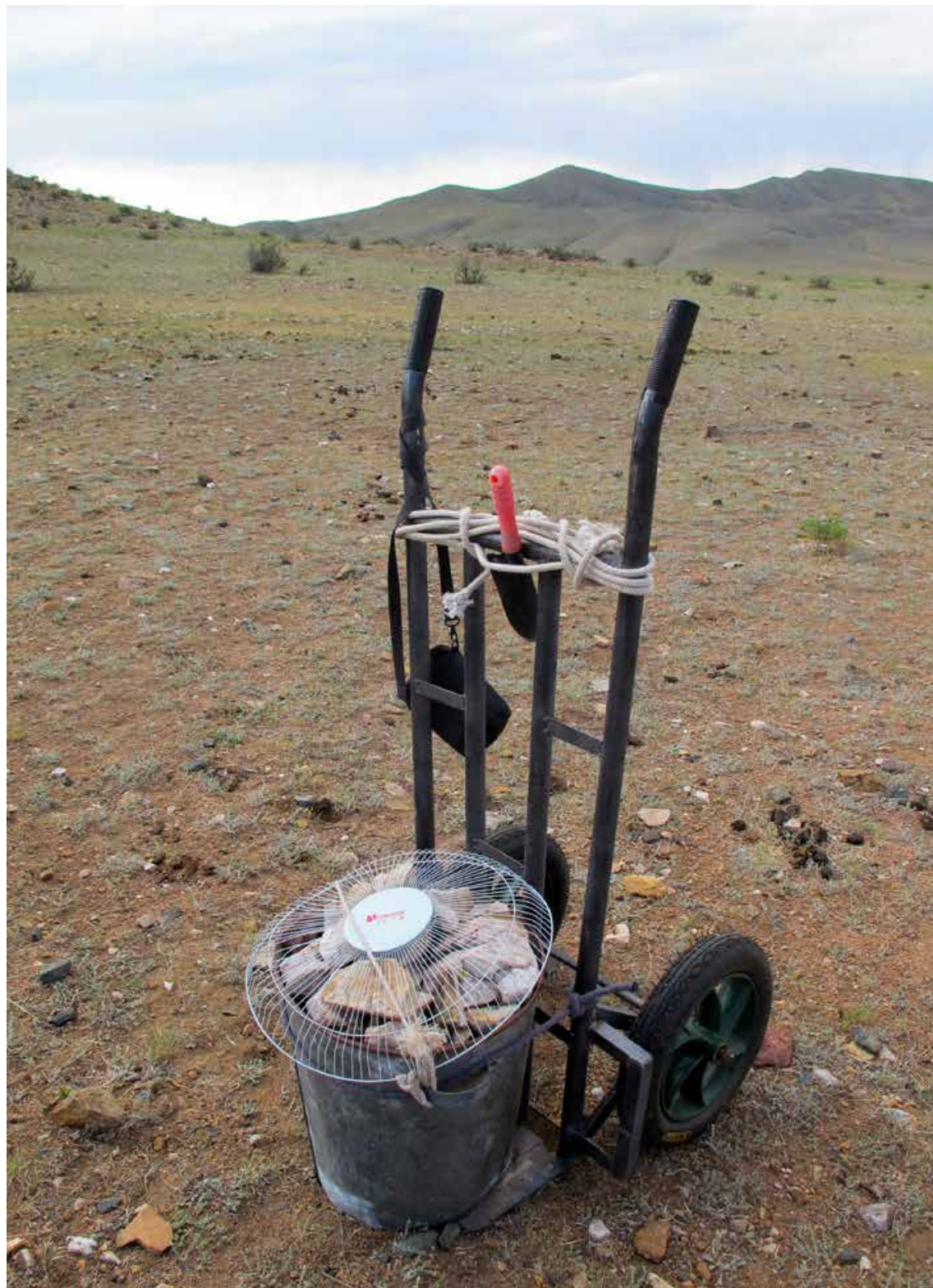
... mountains after mountains. trek after trek ...

Хүн төрөлхтөний байгальтай харилцан хамааралтай оршин тогтнох үйл явцад харилцан адил үгүй ёс заншил бүрэлдэн тогтсон нь гайхалтай юм. Гэвч энэхүү ёс заншил өнөөгийн нийгмээс хэт хол хөндий болж байгаа нь хувь хүний байгаль руу хандах хандлагад хүчтэй нөлөөлөн буй нь харамсал дагуулна.

Миний бүтээл энэхүү асуудалд эерэг хандлагаар ухварлан гаргаж буй нь хувь хүний илэрхийлэл болов. Хуучин Монгол хэлнээ Агула /Уул/ хэмээн галиглагдах энэхүү эртний нэршил нь өнөөдрийн бидний сэтгэлгээнд агуулах-хадгалагч-эрхшээгч орон зай гэх мэт утгыг өөртөө шингээсэн гайхам нэр гэлтэй. Арцан уулст сэтгэл хүндэтгэл минь шингэвэй.

...Уулсын цаад дахь уулс. Нүүдлийн цаад дахь нүүдэл...





UDOM CHIMPUKDEE

THAILAND

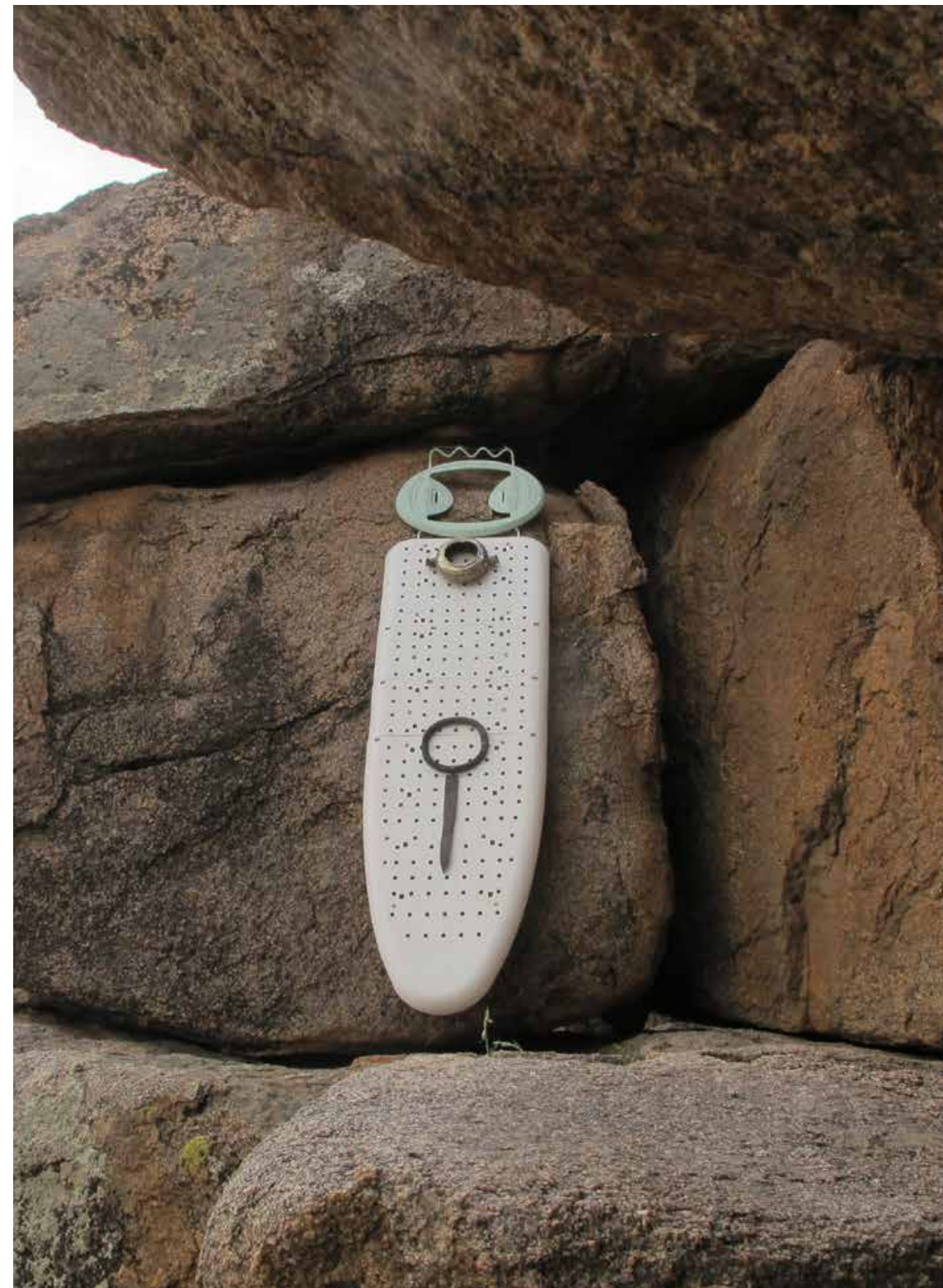
U. Natural Art Museum

Нэр: У. -Байгалийн Урлагийн Музей

The hills gallery tells the past stories of what has been living in this area. Through skulls of horses, cows, sheep, goats and bones, legs, ankles and nails of animals. There are also scrap metal stored in the field. Shape, pointed, circle, and some pieces are completely broken. Is a life-affirming story of animal world around the field.

Дов толгод дахь галерей нь энэ газар нутагт юу юу амьдарч ирсэн тухай түүхийг өгүүлнэ. Адуу, үхэр, хонь, ямааны толгойн яс болон бусад амьтдын яс, хөл, шагай, савар үүнийг илтгэнэ. Талд бас элдэв төмрийн өөдөс хадгалагдан үлджээ. Хурц үзүүртэй, шовх, дугуй, зарим нь юу ч үгүй хэмхэрсэн ажээ. Амьтны ертөнцийн амьдралыг нотолсон түүх талаар дүүрэн.





AMARSAIKHAN NAMSRAIJAV

MONGOLIA

Tide
Түрлэг

In a globalized world and with an ever more assimilating humanity, there is a chance to differentiate and learn from each other. The common enjoyment becomes a traditional national culture. Through the nomadic culture, which has lived in harmony with nature, it is important to remain able to communicate and fit with Mother Earth. The cart is a small earth, carrying anything movable with the sky. In every circle, his wheels come together with the earth in an eternal communication. Everything new is born out of the old.

Даяаршиж улам ижилсэж буй хүн төрөлхтөнд нэгнээсээ ялгарах, суралцах боломж бүрэлдэж, үзэх сонирхох зүйл нь үндэстний өв соёл болж байна. Нүүдэлчдийн байгальтайгаа шүтэлцэн зохицон амьдарсаар ирсэн соёлоор дамжуулж цаашид бид дэлхий эхтэйгээ хэрхэн харилцаж зохицож амьдарч болохыг илэрхийлэх нь чухал болоод байна. Тэрэг гэдэг бол нүүдлийн бүхий л зүйлийг тэнгэртэйгээ авч явдаг бяцхан дэлхий юм. Түүний дугуйнууд эргэлдэх тоолондоо газар дэлхийтэйгээ мөнхийн харьцаанд орж байдаг. Шинэ бүхэн хуучнаасаа эхлэлтэй.





ANUNARAN JARGALSAIKHAN

MONGOLIA

Hour's Snake

Могой цаг

In this work, hour's snake stands for the moment of an hour, the movement and sound. In Oriental astrology, there exist 12 animal characters, 12 hours, 12 circles. The hour snake radiates out the importance of the hours and ascends by repeating the daily recurrence from dawn to sunrise in the same correct direction, but doesn't depict sunrise and sunset. The sun, which is already high, gives all beings their day. It emanates from Khentii and rises all over the world, emitting its rays...

Могой цаг миний ажилд оршихуйн нэгэн цаг, хөдөлгөөн чимээг илэрхийлнэ. Цаг тооллын хуанлид 12 жил, 12 цаг, 12 мөчлөг гэхчлэн оршин эргэлддэг. Могой цаг өдөр бүрийн өнөөдрийг бүтээхдээ өглөө мандах, орой жаргах биш өглөөг эхлэхээс наран дэлгэрэх зүгт өөрийн цагийн утгыг цацруулан хөөрдөг. Нэгэнтээ хөөрсөн наран бүхэл оршихуйд өөрийн өдрийг бэлэглэнэ... Хэнтийгээс эхлэн цацран хөөрч бүх дэлхийгээр цацаргаа түгээнэ...





BADAM DASHDONDOG

MONGOLIA

Phoenix

Галт шувуу

Water, mountains, forests: nature is alive. From ancient times, Mongolian people believe in the existence of elves and fairies; they manifest them by their worship, love and respect. I imagined the lord of our Land Art place as a phoenix and manifested it. In the place we were staying there were various species of birds. Every morning I woke up by hearing their twittering in their own voices.

Уул ус ой мод байгаль дэлхий өөрөө амьтай. Эзэн лус савдагтай байдаг хэмээн эрт дээр үеэс монголчууд до-тоод сэтгэлдээ тэдгээрийг буй болгон шүтэн, хайрлаж хүндэтгэн ирсэн. Бидний ланд арт хийсэн газрын эзэн нь галт шувуу хэмээн төсөөлж түүнийг билэгдэн амилуулан хийсэн. Энд амьдарч буй тэр олон төрлийн шувуунууд өөр өөрийн дуу хоолойгоор донго-дон шулганаж байхыг би өглөө бүр сонсон сэрдэг байлаа.



BATSAIKHAN SOYOLSAIKHAN TUVSHINJARAGAL TSEND-AYUSH

MONGOLIA

1. Harmony 2. Uninhabited
3. The nature is a brand itself
1. Шүтэлцээ 2. ЭЛ ХУЛЬ
3. Байгаль өөрөө брэнд

1. “Harmony”, 2017, 170 × 80 cm, mirror, wood. Nature-human-nature. Sky-earth-sky. Human-nature-human. Earth-sky-earth.

2. “Uninhabited”, 2017, 400 × 200cm x 4psc., wood, iron, horse dung etc. We Mongols are a people with unique customs to lovingly respect and protect the environment: we go away to clean a place, and forbid not to leave a piece of rubbish. But now the materials we have used in our work can be found in every abandoned area of the inhabited places. The more we rush forward to development, progress and learning about the urban civilization, the more changes come into the nomadic lifestyle, and the customs get lost. Sometimes the human conscience is lost. Eventually, it will turn into the opposite: we will understand that it would be right to keep the useful aspects of our nomadic lifestyle in the useful sides of urban civilization.

1. Бүтээлийн нэр: “Шүтэлцээ”, 2017, 170*80 см, толь мод Байгаль-хүн-байгаль. Тэнгэр-газар-тэнгэр. Хүн-байгаль-хүн. Газар-тэнгэр-газар.

2. Бүтээлийн нэр: “ЭЛ ХУЛЬ”, 2017, 400*200см*4ш, мод, төмөр, хомоол, гэх мэт Бидний Монголчууд нүүхдээ тухайн газар орчноо цэвэрлэн, ширхэг ч хог үлдээхийг цээрлэж, байгаль орчноо хайрлан хамгаалдаг нандин ёс заншилтай ард түмэн билээ. Гэвч энэ бүтээлд ашиглагдсан зүйлсийг хөдөөгийн хаана ч нүүгээд, суугаад явсан буурин дээрээс олж харах болжээ. Бид хөгжил дэвшилд тэмүүлж суурин соёл иргэншилд суралцах тусам нүүдэлчин амьдралын хэв маяг өөрчлөгдөн, ёс заншил алдагдаж, зарим тохиолдолд хүний мөс чанарууд гээгдсээр. Нэгэн цагт энэ бүх зүйлс эсрэгээр болж, бид буцаад суурин соёлоос ололттой талуудыг нүүдэлчин хэв маягийн амьдралдаа зохицуулан авч үлдэх нь зөв гэдгийг ойлгох бизээ.





3. "The nature is a brand itself", 2017, 170 × 180 cm, canvas. For a certain reason, we have used the word BRAND. It is obvious that some people polarize to such an extent that if they could not use it, they would feel themselves as Not HUMANS. We wanted to give a message: yes, man himself and Mother Nature who created us, are the irreplaceable precious brands. Nature itself is the creator of the perfect harmony in inimitable, rich, fine colors, patterns and forms. We are lucky that we eat, drink, see, hear, speak and feel it.

3. Бүтээлийн нэр: "Байгаль өөрөө брэнд", 2017, 170*180 см, холст Бид тодорхой нэг зорилгоор БРЭНД гэх нэршлийг бий болгож, зарим нэг хэсэг нь түүнийг хэрэглэхгүй бол өөрийгөө ХҮН БИШ гэж үзэх хэмжээнд хүртлээ туйлширч байгаа мэт сэтгэгдэл төрөх болсон. Үнэндээ хүн өөрөө, мөн биднийг бүтээгч байгаль эх дэлхий маань юугаар ч солимгүй үнэт брэнд юм гэх мэссэж өгөхийг зорилоо. Байгаль өөрөө дахин давтагдашгүй, баялаг, чамин тансаг өнгө, будаг, хээ хуар, хэлбэр дүрсийн төгс зохицлыг урлагч билээ. Түүнийг бид идэж, ууж, харж, сонсож, ярьж, хүртдэг нь азтай хэрэг шүү.

BATZORIG DUGARSUREN

MONGOLIA

Mogolian Circle Actual Mandala
(sanskrit. mandala =round. circular)
(POWER) FIELD OF CIRCLE

МАНДАЛ
(санскрит. mandala =дугуй, тойрог
(ЭРЧИМТ) ТОЙРГИЙН ТАЛБАЙ

....”BAZO works with the simple and perfect form of a circle, that’s energy according to him Mongolians used from ancient times. The artist is refined enough, painting many-coloured circles on canvas or drawing circumferences on the ground using odd archaic constructions made of logs, ropes and stones. BAZO’s circles arouse a wide range of associations from yurtas, shamanic tambourine, potter’s wheel and complicated symbolism of circle in Buddhism to western land-art, op-art Vasarely, Warhol’s silkscreen prints right up to spiral-formed galactic curls. In the given us from above symbolism of multiple figures, that create the organized outer space, are combined world outlooks of different religions and nations Circle is one of the most capacious “mythical-poetic” symbols, that incarnate the perfection of divine world (R. Genon). ... They incarnate the symbolism of a circle that attends Mongolians during their whole history of being, as in private and social life, as also in sacred spheres They own one of the most interesting material

... „BAZO энгийн хирнээ төгс хэлбэр бүхий тойрог дээр ажилладаг. Түүнийхээр бол энэ нь энерги бөгөөд монголчууд үүнийг эрт дээр үеэс хэрэглэж иржээ. Бүрэн боловсорч гүйцсэн уран бүтээлч маань олон өнгийн тойргийг зотон даавуун дээр зурах, эсвэл газар дээр мод, дээс, чулуугаар хийсэн этгээд хуучин бүтцээр тойрог татна. БАЗО-гийн тойргууд гэр, бөөгийн хэнгэрэг, ваарчны хүрдийг сануулна. Бас Бурхны шашны нарийн ухагдахуунтай бэлэг тэмдэг нь барууны ланд-арт, оп-артын уран бүтээлч Васарели, Вархолын торгон дээрх хэвлэл эрчлээт мушгирсан огторгуйн оёдлын ороомог хэлбэрийн санагдуулах гэх мэт өргөн хүрээг хамарсан сэтгэгдэл төрүүлнэ. Дээрээс өгөгдсөн олон дүрст бэлэг тэмдэг нь эмх цэгцтэй гадаад орон зайг үүсгэж янз бүрийн шашин, үндэстний ертөнцийг үзэх үзлийг шингээжээ. Тойрог бол хамгийн өргөн цар хүрээ бүхий „домог-яруу найргийн“ бэлэг тэмдэг бөгөөд тэнгэрлэг ертөнцийн төгс байдлын

allegories of dynamic circle -yurta set on the wheels. Ecological, refined textured, physical expressive, pulsating by its power field and at the same time mysterious circles of BAZO let us tell about energy understanding by the artist of nature of his art. It sets the balance of sympathy interaction between earthly and cosmic forms in their eternal formation.

биелэл юм (Р. Генон). Монголчууд оршиж ирсэн бүхий л түүхийнхээ турш тойргийн бэлэгдлийг хувийн болон нийгмийн амьдралдаа, мөн онгон дагшин шүтээндээ амилуулжээ. Тэд динамик тойргийн хамгийн сонирхолтой материалын ёгтлол-гэр тэргийг эзэмшдэг. БАЗОгийн дугариг дүрст бүтээлүүд байгальд ээлтэй, нарийн бүтэцтэй, биет байдлаараа яруу тод, эрчмийн талбайгаараа чичиргээ үүсгэхийн зэрэгцээ нууцлаг тойргууд нь уран бүтээлчийн ая дан, мөн чанараар дамжуулж бидэнд энергийн тухай өгүүлнэ. Энэ нь сансар ба дэлхийн мөнхийн хэлбэр дүрсүүдийн хоорондын харилцан үйлчлэлийн шүтэлцээ, тэнцвэрийг үүсгэнэ.





CHINZORIG RENCIN-OCHIR

MONGOLIA

The Gradual Progress

Алгуурхан дэвшил

There is no limit to a human high point. While comparing our enterprise with Mother Nature, the realization of this project – for me - is like a big and high mountain. I chose to listen to the inner voice by unifying myself with Mother Nature.

How to achieve a project without limitations? The choice of the mountain's peak is so high that I cannot reach it with one jump. There is no other way to go on carefully, trying hard, without wasting time, suffering damages. To make my purpose clear and obvious, I split it up in small parts. It helps me not to get lost by finding a solution of how these small parts might be accomplished. In this work, I symbolize the spirit in its communication with the goal by the softness and fuzziness of the wool. The spirit always remaining

- respectful
- loving kind
- comforting soul

Within the soft structure, I put a stable material quality capable to enduring the action in progress. Through the present form and development of this work, I tried to find out something about myself, and at the same time

Хүний хүрэх оргил хязгааргүй байдаг. Эх байгальтайгаа өөрийн хүрэх зорилгыг жишин зүйрлэх аваас, сүрлэг өндөр цавчим хайрхан нь төсөөлөгдөх зорилгын бодитой дүр мөн гэж сонголоо. Миний ажил ЭХ байгальтай хэрхэн нэгдэж түүний гүнд буй үг хэлийг сонсох зорилготой.

Хэрхэн хязгааргүй зорилгод хүрэх вэ? Ганц харайгаад хүрэшгүй өндөр оргил учраас цаг алдалгүй, хичээнгүй, унаж осолдохгүйн тулд болгоомжтой урагшлахаас өөр арга гэж үгүй. Өөртөө зорилгоо тодорхой ойлгомжтой байлгахын тулд хэсэгчлэн хувааж, хуваасан жижиг хэсгүүдээ даван туулах арга замыг олох нь төөрөхгүй байхад тусалж бна. Энэхүү бүтээлдээ ноосны уян зөөлөн хөвсгөр чанараар зорилготой харьцах үеийн сэтгэлийн төлөвийг

- билэгдсэн
- хүндэлсэн
- энхрийлсэн

аргадсан эрмэлзлэлийг байнга хадгалж байхуйцаар тусгалаа. Зөөлөн бүтцийн дотор дээшлэх үйлсийг даахуйц тогтвортой биетэй хатуу чадварыг шингээж өгсөн. Нэгэн цагт дээд зорилго байсан үечлэл доод





work, I tried to find out something about myself, and at the same time to broaden the gradual process of the progress - while the level of the formerly highest intent is sinking into a subordinate layer.

хатуу чадварыг шингээж өгсөн. Нэгэн цагт дээд зорилго байсан үечлэл доод суурь болон солигдох замаар дэвшил алгуурхан явагдаж буйг эл бүтээлийн явц дүрслэл, өрнөлтөөр өөртөө нээж бусдад түгээхийг хичээсэн болно.





BAT-ORGIL BATTULGA

MONGOLIA

1. Suppression

2. Whisper

3. The last nomad

1. Хэлмэгдэл

2. Шивнээ

3. Сүүлчийн нүүдэлчин

ENKHJARGAL GANBAT

MONGOLIA

Yellow Silky Reins
Шар торгон жолоо

Through this work I have tried to express the attachment of a person to his home lands. Thoughts and ideas about the land in which we were born and grew up fill the great inner space within us raising powerful feelings, emotions with an energetic influence on our body, minds and spirits.

Энэхүү бүтээлээр элгэн нутаг, төрөлх газар шороотойгоо хүйн холбоотой орших хүний сэтгэлзүйг илэрхийлэх гэж оролдлоо. Төрж өссөн нутаг, түүний талаарх бодол, төсөөллүүд нь бидний доторх томоохон орон зайг дүүргэж, хүчтэй мэдрэмж, сэтгэл хөдлөл, эрчмийн нөлөөллийг оюун санаа, сэтгэл болон бие физиологийн хувьд үүсгэж байдаг.



ENKHBOLD TOGMIDSHIREV

MONGOLIA

The gate of the origin water, Khentii aimag, Moron sum, Origin Water Place...

Төслийн нэр: Эхэн-Усны хаалга
(Хэнтий аймаг, Мөрөн сум, Эхэн- Ус хэмээх газарт)

I think, nowadays it is important for humans to have a sense of value as an existence. Although there is a difference between used and virgin space, I tried to express their connection through creative action. The social communication, which plays the key role for a human development, depends on many factors and also submits to the unwritten natural law and balance. These ideas are reflected in my works.

4 days after my arrival to this place, it was auspicious for me, to see the wild sheep pastured in downhill of the mountain. On the next day, on the way to this direction there was a place in bottom gateway of the next bay, which had a unique form and a wide view. I decided to build the gate of my imagination by natural fallen wickers. And then, I invited the elder natives in front of the door and made a documentation. The questions that I asked them were about space concept, the connection between their childhood environment and their present life and

Өнөөдөр хүмүүс бидэнд орон зай, цаг хугацааны үнэ цэнийг мэдрэх нь оршихуйн чухал хамааралтай гэж бодож байна. Орон зайн эдлэгдсэн, эдлэгдээгүй орчны ялгаа харилцан адилгүй боловч хоорондын хамаарлыг бүтээлч үйлдлийн тусламжтайгаар дамжуулан илэрхийлэх бөгөөд хүмүүний хөгжлийн түлхүүр болох нийгмийн харилцаа нь соёлын олон хүчин зүйлүүдээс шалтгаалах ба бүхэлдээ бичигдээгүй байгалийн хууль тэнцвэрт байдалд захирагддаг гэсэн санаа миний ажлуудад тусгалаа олдог.

Би тухайн газарт очсоноосоо хойш дөрөв хоногийн дараа уулын энгэрт идээшилж байгаа аргалийг харсандаа билэгшээж, маргааш нь аргаль байсан зүгрүү явах замдаа, хажуу уулын хормойн аманд очиж үзэхэд ихэд өвөрмөц тогтоцтой хараа цээлтэй газар байсан ба тэнд байгалийн унасан бургасаар төсөөллийн хаалгаа хийхээр болсон. Дараа нь хаалганы өмнө нутгийн ахмад хүмүүсийг урьж яриа авч баримтжуулсан болно. Хүмүүст

work, about their future plans, the possible development and change of nomadism in future.

The performance and documentaries are planned to present in the city in form of video installation.

тавих асуултуудад, орон зайн тухайх ойлголтууд, хүүхэд насных нь өссөн орчин цаг үе нь өнөөдрийн эхэлж буй ажил амьдралтай нь хэрхэн холбогдож буй талаар, мөн шинээр хийхээр төлөвлөж байгаа ажлын талаар, нүүдлийн мал аж ахуй нь ирээдүйд хэрхэн өөрчлөгдөж хөгжиж болох зэрэг асуултууд байсан.

Энэхүү үйлдлүүдийн баримтуудыг хотод / /video installation/ байдлаар үзүүлэх төлөвлөгөөтэй байна.







ENKHZAYA ERDENEBILEG

MONGOLIA

The Chest of Imagination

Төсөөллийн авдар

“Change” is always an interesting topic for me. This is the reason why I devoted my work to showing the contrast and the socialization between nomadic tradition and modern life; this idea is put into practice by connecting it with human inner values.

The chest is the item, where nomads keep their most valuable and precious things. Used materials: in consideration of the meaning changed into thin cotton to show its quality. The second person (the artist, who went along with) has let his imagination work.

Өөрчлөлт гэдэг миний хувьд үргэлж сонирхолтой сэдэв байдаг. Иймээс нүүдэлчин уламжлал болон орчин үеийн хялбарчлагдаж буй амьдрал хоорондын зөрчил ба нийгэмшлийг хүмүүсийн дотоод үнэт зүйлстэй холбон уг ажлыг хийлээ.

Авдар нь нүүдэлчдийн хувьд хамгийн үнэтэй нандин зүйлээ хадгалдаг сав юм. Материалыг гаргаж буй санаатай зохицуулан нимгэн даавуу болгон өөрчилж ерөнхий агүүлгыг нь хадгалан хоёрдогч этгээд (хамт явсан уран бүтээлч) төсөөллөөр хийлгэсэн болно.





KHULAN TUMENBAYAR

MONGOLIA

Ankle bone offering

Шагайн өргөл

Once, it's been said in verse poems: "like a radiant ankle-bone offer". In our nomadic culture, there was an unwritten law that by decree of Munkh Khukh Tenger (Forever Blue Sky) beautiful virgins were sent to foreign kings and princes to build a peaceful relationship between the countries. So I tried, through my work, to reveal the soul of the girls who take responsibility for the sky and the earth, rivers and mountains, rocks and cliffs and for a piece of earth. In my work I symbolize through my ankle bones the fate of the girl, who, as a bride, sent out sunbeams at the same time into the four directions and eight intermediate points of the world. To indicate that she was sent to marry a man by order of Munkh Tenger, I portray him through the mirror, the snuff-bottle, and prayer beads of guardian spirits.

They say: "Antelopes and virgins do not have a home country". But I devoted my work through ankle bones with horse stands like a sacrifice that has a great duty over the vast expanded country and the great ever-remembered Khaans.

Нэгэнтээ яруу найрагчийн хэлсэн-члэн „цацарсан шагай өргөл мэт“, нүүдэлчин ахуйд минь Мөнх хөх тэнгэрийн шүтээн зарилгаар хязгаар нутаг түвшин амгаланг төвхнүүлэх гэж хацар гоо охиддоо харь орны хаад, ноёдод бэр буулгуулан өгдөг бичигдээгүй эрхэм ёсон бий. Иймд өөрийн бүтээлдээ Тэнгэр газар, уул ус, хад чулуу, ширхэг шорооны мөнхийн захиастай хол орныг зоридог тэр эмэгтэйн, бүсгүйн сэтгэлийг бүтээлдээ илэрхийлэн гаргахыг зорьсон юм. Иймд өөрийн бүтээлдээ Алтан нарны цацраг мэт 4 зүг 8 зовхистод бэр болгон мордуулсан бүсгүйн тавиланг шагайгаар төлөөлүүлж, Өвгөн Хаадын захиаст мялаалаг болгон богц, Мөнх Тэнгэрийн зараалаар эрд морьдуулж буйг илэрхийлэх зорилгоор Онгод шүтээний толь, хөөрөг, эрх тэргүүтнийг бүтээлийнхээ хэсэг болгон шингээсэн болно.

Цагаан зээр, бүсгүй хүн хоёр нутаггүй гэдэг ч Цар их улс, Цадигт их хаадынхаа өмнө хүлээсэн их үүрэгтэй морь буусан шагайн өргөл бүтээлээ туурвисан болно.

MUNGUNTSETSEG LKHAGVASUREN

MONGOLIA

Voice 2
Дуу хоолой 2

The data in nature were not measured by past, present and future. The bridge, which connects something, creates a temporal coincidence in inimitable, varied rooms and in other rooms different new questions and spaces arise. Our civilizing ancestors had a wide range of perception, their literal expressions carry a profound philosophy. In ancient times, people had a high artisan culture. For example, when tying a rope, making a string and knot.

In my work, the duty of tying, knitting and braiding gives me the power of energy, a spiritual meditation, a concentration and a soul that come from within me. Also the choice of an animal horn means to be alive. For example: “ Be like two horns of the cattle”, “There couldn’t settle any snow on the animal”, “ If the horns of an animal tremble, then the horns of thousands of animals tremble”, etc. In modern times everyone sees things different and makes his own choice. So I wanted to put an issue in my work, going from an organic whole. Even in the era of social change and the information era, speed builds a human-dependent space. There is no standstill, the mutual data look like contrasting each

Байгалийн өгөгдөл цаг хугацааны ойлголт нь өнгөрсөн одоо ирээдүйгээр хэмжигдэхгүй. Ямар нэгэн юмсыг холбогч гүүр, цаг хугацааны давхцал нь өөр өөр давтагдашгүй орон зайг дахин өөр газар орон зайд өөр өөр асуултыг бий болгож орон зайг үүсгэнэ. Бидний өвөг дээдсийн соёл иргэншил нь их өргөн цар хүрээтэй, үг хэллэг нь гүн гүнзгий философитой байжээ. Дээр үед хүмүүс бүгдийг өөрийн гараар хийх уламжлалт ахуйн өндөр соёлтой байсны нэгэн хэсэг нь, дээс томох, оосор бүч, уяа зангилаа хийх гэх жишээтэй. Миний бүтээлд нэхэх томох үйлдэл нь надаас гарч буй эрч энерги, оюун ухааны бясалгал, анхаарал төвлөрөл сэтгэлийн хүчийг өгдөг. Түүнчлэн нэг үхрийн эврийг сонгосон нь өөрөө амьтай өөрийн утга агуулгатай байсан.

Жнь: „Нэг үхрийн эвэр шиг хоёулаа бай“, „Үхрийн эвэр дээр цас тогтохгүй“, „Нэг үхрийн эвэр доргихоор мянган үхрийн эвэр доргино“ гэх мэт. Орчин цагт бүгд бүх юмсыг янз бүрээр харж өөрсдийнхөөрөө илэрхийлж сонголтоо хийж байдаг. Иймээс би ахуй өөрөө органик байна уу гэдгийг бүтээлдээ хөндсөн. Мөн нийгмийн хувьсал мэдээллийн эрин

other. But the point of the question is different. In addition, this is an experimentation process of insomnia, standstill and organic household.

зуунд хурд өөрөө хүнээс хамааралтай орон зай үүсгэж сул зогсолт үгүй харилцан өгөгдөл нь эсрэг тэсрэгцэл адил боловч харагдаж байгаагаасаа өөр асуудлыг хөндөж байна. Түүнчлэн ажил маань нойргүйдэлт, зогсолт, органик ахуйг турших процесс болно.





MUNKHTSETSEG BATMUNKH

MONGOLIA

The Journey round of the Universe
Мөнхцэцэг Лхагвасүрэн

Should we make a spiritual journey
through space and time?

2. Enigma
Incognizable 1.
Incognizable 2.

It is made not by my intellect, but
through my intuition, the balance of
the sky and the earth.

4. a. Felt
The digital technology entered deep in
human lifestyle and became one part
of life.

The issue: The digital feeling and
human inner feeling of the soul: - how
far are they away
from each other...
Could there exist a human value?

Оюун сэтгэлгээгээр орон зай, цаг
хугацааны хэмжээсээр аялах уу?

2. Энигма
Тайлагдашгүй 1.
Тайлагдашгүй 2.

Өөрийн оюун ухаанаар бус зөн
мэдрэмж тэнгэр газрын тэнцвэрээр
үйлдэв.

4. а. Felt
Хүн төрөлхтний амьдралын хэв маяг-
гийн дижитал техник технологи гүнзгий
нэвтэрч амьдралын нэг хэсэг болжээ.

Дижитал мэдрэмж Хүний дотоод
сэтгэлийн мэдрэмж, энэ
хооронд хэр зөрүүтэй бол... Үүнд
үнэт зүйл оршиж чадах уу? гэсэн
асуудлыг дэвшүүлж байна.



ODMAA URANCHIMEG

MONGOLIA

Let's play, let us love
Тоглоё хайрлая

People are free from greed, discomfort, and negative tendencies when they play. This is freedom and happiness in a short moment, which they give themselves. I want people to maintain this freedom for a long time. The strongest thing affecting mankind is religion. People must have a time to play and help themselves, as they pray to God for love and blessing. In the work “Let’s play, let us love” the people play with God see-saw. The idea is that at this moment they will find self-observation and self-awareness of their impression and affection. The dynamic movement of see-saw is the soul of my work. Here the concept is summarized: “The movement is itself in equilibrium”.

The red string, which was crossed in the torso of the God statue, describes the main relationship of God. Some impressions of children who played see-saw with God:

1. After playing, a boy came to me. His words stuck in his throat and he said, “It’s like I’m playing with my grandmother” (an 11-year-old boy).

2. A girl pointed to the figure: “This is not a lama (monk)!” I: “Oh, yes, and

Тоглож, наадаж байх үедээ хүн шунал, гомдол зэрэг сөрөг хандлагуудаасаа чөлөөлөгдсөн байдаг. Энэ бол богино хугацаанд хүн өөртөө бэлэглэж буй эрх чөлөө, аз жаргал юм. Яг тэр эрх чөлөөгөө удаан хугацаанд тээж хадгалаасай гэж хүссэн. Хүн төрөлхтөнд хамгийн хүчтэй нөлөөлдөг зүйл бол шашин. Хүн бурхнаас хайр ивээлийг хүсч залбирдагтайгаа адил баясан тоглох цаг гаргаж өөрөө өөртөө туслах хэрэгтэй. “Тоглоё хайрлая” бүтээлд Хүмүүс-Бурхантай дүүжин даажин тоглоно. Энэ үед төрж байгаа сэтгэгдэл, нөлөөллийг хүн өөрөө анзаарч таньж мэдэх нь миний дэвшүүлж буй санаа юм. Дүүжин даажин тоглох динамик хөдөлгөөн бол ажлын маань гол амь нь юм. Үүнд миний “Хөдөлгөөн өөрөө тэнцвэр” гэсэн концепц агуулагдаж байгаа.

Бурханы баримлын их бие дотор зөрүүлж татсан улаан утас нь бурхны үндсэн тигийг дүрсэлсэн. Бурхантай дүүжин даажин тоглосон хүүхдүүдийн сэтгэгдлээс:

1. Хүү тоглож дуусаад над руу дөхөж ирээд, хоолой нь зангирч: “Эмээтэйгээ байгаа юм шиг санагдаж байна.” (11 настай хүү).

what is it?” Girl: “That’s yourself” (a 4-year-old girl).

3. A girl: “I felt as if I was with my friend, a good acquaintance” (a 14-year-old girl).

2. Охин Бурханы дүрс руу заагаад: “Наадах чинь лам биш шүү!” Би: “Тийм үү? Энэ тэгээд юу юм бэ?” Охин: “Наадах чинь чи өөрөө” (4 настай охин).

3.Охин: “Найзтайгаа, сайн танилтайгаа цуг байгаа юм шиг санагдлаа” (14 настай охин).





ORKHONTUUL BANZRAGCH

MONGOLIA

Through my work I tried to show hard and soft forms and a harmony of flexible movements.

The main idea in my work is to show the magic of wisdom which doesn't mean to drill the stone in reality, but rather to show by cutting the material that the stone breaks through by the soft form.

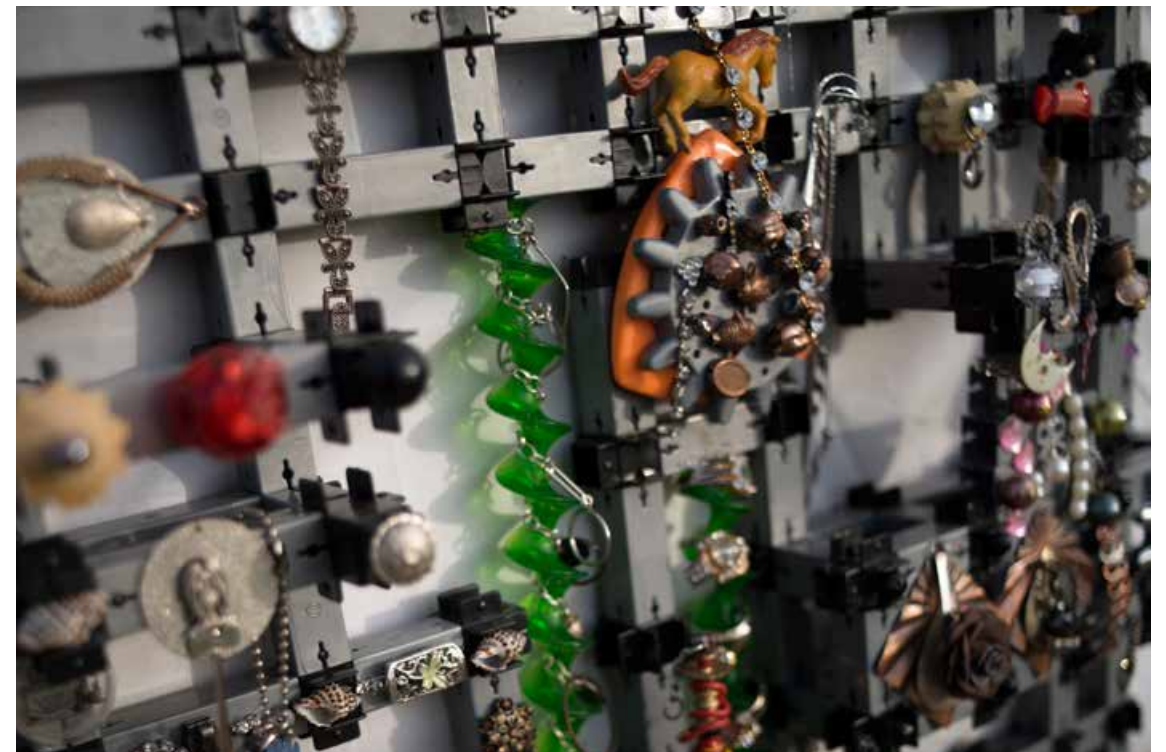
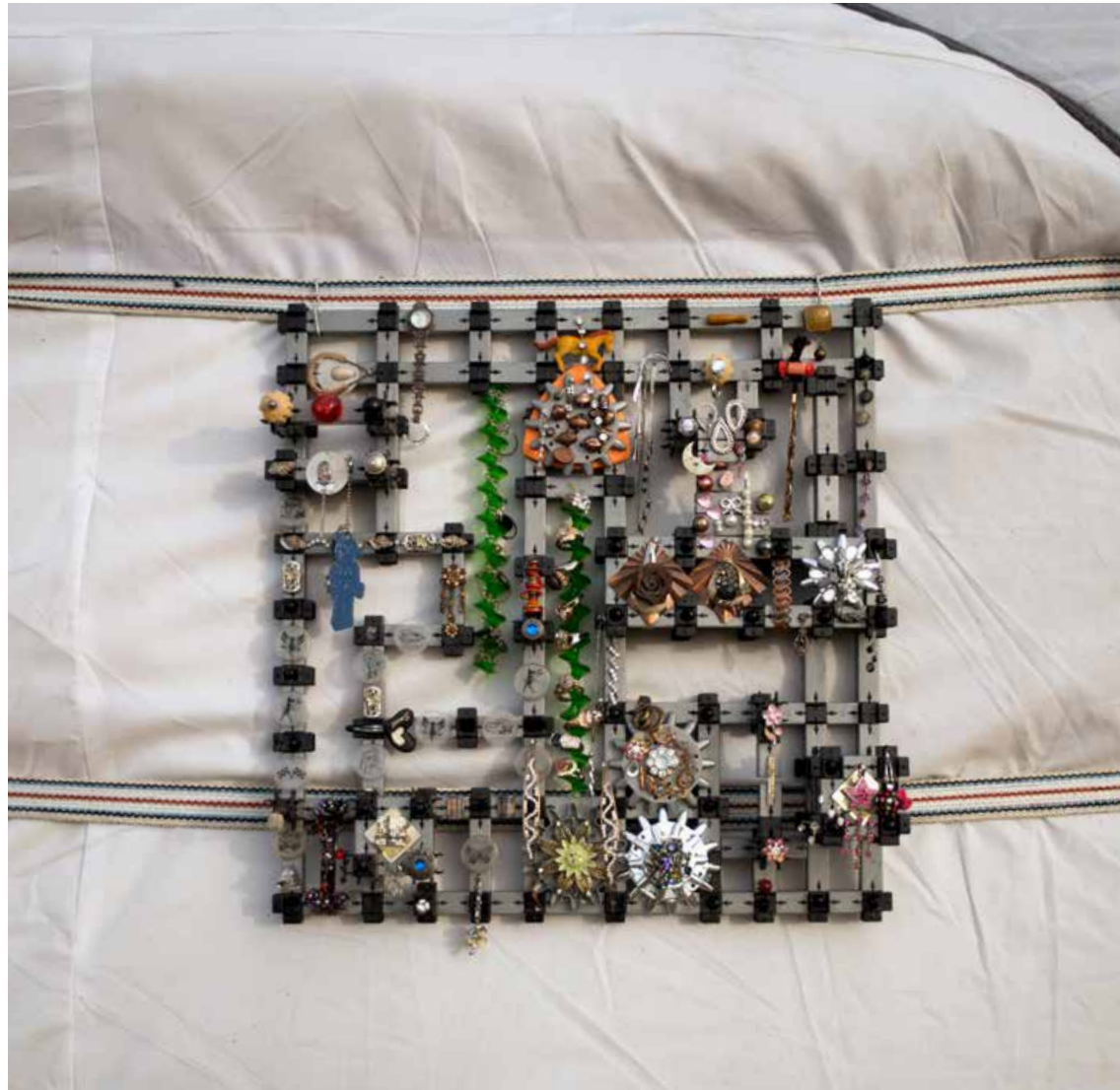
Бүтээлийн тухайд гэвэл, хатуу зөөлөн дүрс, уян хөдөлгөөнүүдийн зохицолыг харуулахыг хичээсэн.

Дээрээс нь, гол санаа нь юу вэ гэвэл, оюун ухаан сэтгэлгээний гол гайхалтай зүйл нь хад чулууг жинхэнэ утгаар нь цоолж сүлбээгүйгээр сэтгээнийхээ тусламжтай хад чулууг уян зөөлөн дүрсээр сүлбэсэн мэт харагдуулсан байдал юм.

DOLGOR SER-OD

MONGOLIA

Mongol Bijoux



„I believe that an art exhibition can be engaging, fun and deeply intellectually satisfying and serious. These are not contradicting concepts in art“

JEFFREY DEITCH

EXHIBITION

KHENTII ART GALLERY,
CHINGGIS CITY





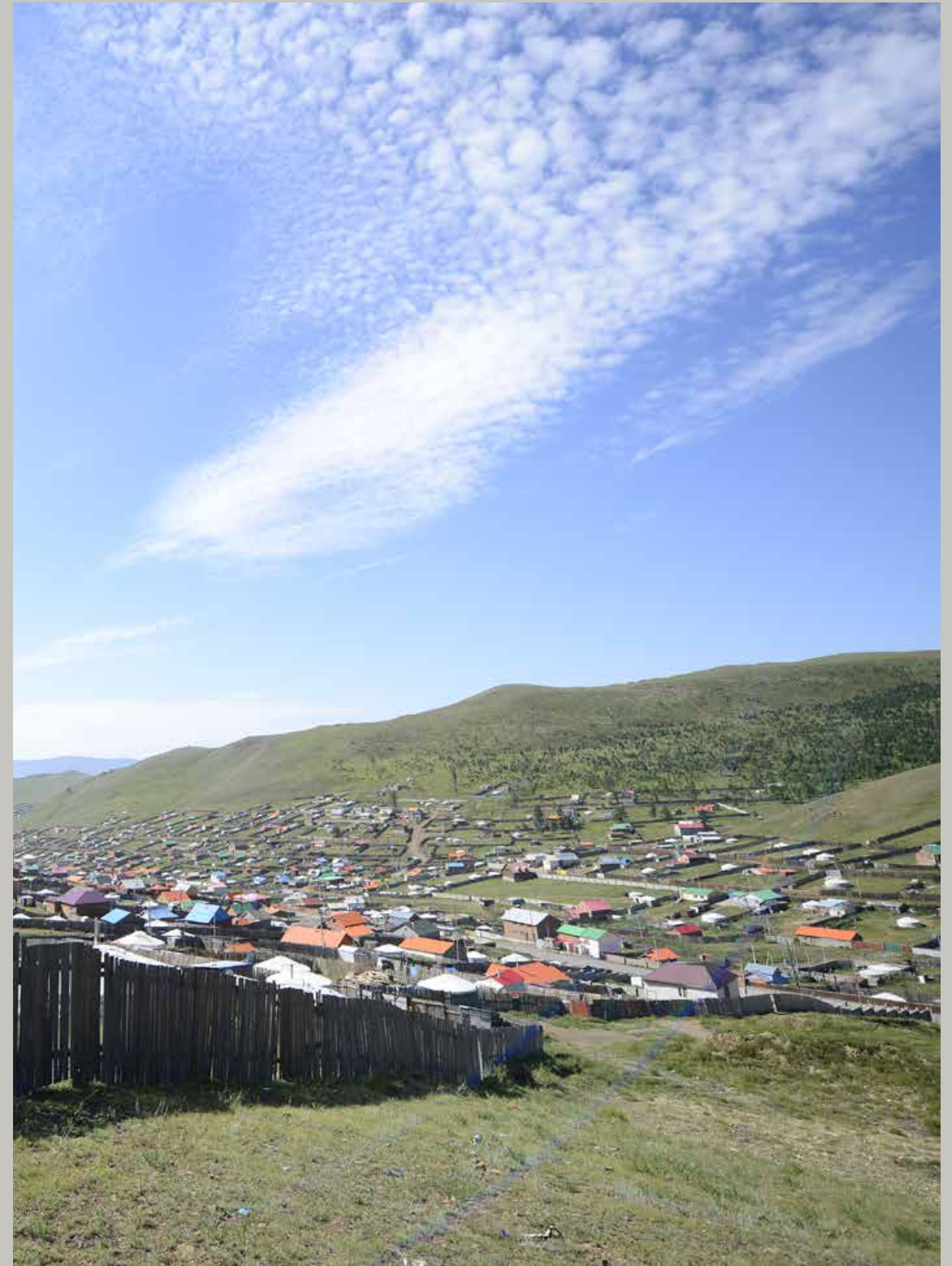


“Culture tends to argue that it forbids only that which is unnatural. But from a biological perspective, nothing is unnatural. Whatever is possible is by definition also natural. A truly unnatural behaviour, one that goes against the laws of nature, simply cannot exist, so it would need no prohibition.(...) in order to change an existing imagined order, we must first believe in an alternative imagined order.”

YUVAL NOAH HARARI,

SAPIENS. A BRIEF HISTORY OF HUMANKIND

THE CITY OF ULAANBAATAR







ULAANBAATAR PUBLIC ART WEEK

WHO ARE WE NOW?

What is public art?

Who defines public space?

What is the significance of art in the public space?

How could the practice of art in the public realm help in building better communities?

How might the open space and the dense pressure of urban life interweave in a new way?

How could the main issues of Land Art Mongolia be addressed to the general public?

How could we invite the public to take LAM as their concern and participate sustainable ideas?

Since 2010, Land Art Mongolia has been promoting the development and realization by means of numerous artworks through the Biennial LAM 360°. With a special focus 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 of regional and global scope.

The different venues in the Mongolian countryside during the last 6 years with the ‘stage’ being the open space sent forth a new approach to contemporary art in this country. After having been strengthened by this independent off-grid experience, LAM will move its main activities to Ulaanbaatar in 2017. The valued expertise of our team, friends and colleagues, who encouraged LAM to initiate an urban public art program, added to this idea.

As part of LAM’s wider objectives, ULAANBAATAR ART WEEK aspires to dissolve barriers and tries to bring conversations on art into the public realm. It encourages the audience to interact and communicate in a setting being as easily accessible as the street life in a public square, as an open institution or even a public park.

This first ULAANBAATAR ART WEEK consists out of a number of get-together activities: public art interventions at different places in the city of Ulaanbaatar, an international conference, exhibition openings and video screenings.

SEPTEMBER 29 -
OCTOBER 5, 2017

WHO ARE WE NOW?

Олон нийтэд хандсан урлаг гэж юу вэ?

Нийтийн эзэмшлийн орон зайг хэн тодорхойлдог вэ?

Нийтийн эзэмшлийн орон зай дахь урлагийн ач холбогдол юу вэ?

Олон нийтийн хүрээлэлд урлагийг ашиглах нь нийгмийн хөгжлийг урагшлуулахад хэрхэн нөлөөлөх вэ?

Нээлттэй орон зай болон хотын нягт шигүү дарамттай амьдралыг хэрхэн шинэ арга замаар сүлэлдүүлэх вэ? Land art Mongolia-ийн тавьж байгаа гол асуудлуудыг олон нийтэд хэрхэн таниулах вэ?

Олон нийтийг LAM-ыг нухацтайгаар ойлгож, тогтвортой санаануудад гар бие оролцохыг хэрхэн уриалах вэ?

2017 ОНЫ 9 САРЫН 29 -
10 САРЫН 5

2010 оноос Land Art Mongolia нь LAM 3600 Биеналиар дамжуулан олон тооны уран бүтээлийг толилуулж, Land Art-ын хөгжил болон гүйцэтгэлийг таниулсаар ирсэн билээ. Байгаль, соёл, нийгмийн бодлого зэргийн уялдаа холбоог орон зайн үзэгдэх байдал хэлбэрээр харуулдаг Land Art урсгалыг онцгойлон анхаарснаар, тус урсгалыг бүс нутгийн болон олон улсын хамтын ажиллагаа, харилцаа холбоог ашиглан Монголын нийгмийн бүх давхаргын хүн ард болон байгууллагуудыг нэгтгэж, тэдгээрийн үндэс угсаа, үзэл бодлыг холих замаар нэгтгэснээр үзэл бодлоо илэрхийлэх эрх чөлөөг хөхүүлэн дэмжиж байгаа юм.

Өнгөрсөн 6 жилийн хугацаанд Монголын хөдөө орон нутагт олон газарт нээлттэй орон зайг “тайз” болгосноор энэ улсын орчин үеийн урлагт шинэ хандлага бий болсон. Энэхүү бие даасан, хараат бус туршлагаар туршлага зузаатгасан LAM 2017 онд үндсэн үйл ажиллагаагаа Улаанбаатар луу шилжүүлж байна. Манай баг, найз нөхөд, хамтран ажиллагсдын үнэ цэнэтэй мэдлэг туршлага LAM-ыг хотын олон нийтэд хандсан урлагийн хөтөлбөр үүсгэн санаачлахад хүргэлээ.

LAM-ын алсын зорилгын хүрээнд, ULAANBAATAR ART WEEK аливаа саад тотгорыг үгүй болгож, олон нийтийн дунд урлагийн тухай яриа хөөрөөг бий болгохоор зорьж байна. Энгийн амьдрал өрнөх нийтийн эзэмшлийн талбай, нээлттэй байгууллага, цэцэрлэгт хүрээлэн шиг орж гарахад хялбар байршилд үзэгч олон хоорондоо харилцаа холбоо үүсгэхийг дэмжих юм.

TO MAKE A LONG STORY SHORT...

ULI SEITZ

Production Director LAM 360°

Land Art Mongolia has been active in Mongolia for more than ten years now, having presented four biennials in their own special structure: LAM is particularly dedicated to Land Art, with the interaction of landscape - the specific place in the open countryside chosen by the artist for the realization of his work - and this piece of art playing the main role. In the expanse of the Mongolian landscape, precisely this exploration was the concept but at the same time always the main challenge for our Biennials. To sum up, this all happened with a growing interest by the urban audience on the outcomes of the biennials, but as well with international attention, as the Land Art Mongolia biennial is quite unique in its artistic conceptual approach and realization.

After the 4th biennial in autumn 2016, the idea to plan another event in the years between the biennials came to our mind, thus stabilizing the idea of the cultural exchange. This time, though, it should only take place in the capital itself and solely carried out in cooperation with Mongolian artists. Based on our biennial experience, the very specific position of Mongol artists always stood out strong and independent: Thematically, they were in close

discourse with their own country, the changes within the landscape and in the forms of life. If art reflects the world in which we live, this refers consequently as well to the spiritual and political changes of our time.

What are the current social and artistic inspirations? Who is giving impulses in our time - in a situation where the world is coming closer together, where social, political, religious and ethnic conflicts intensify, information is manipulated, the consequences of crises and catastrophes are felt globally. How does art relate to these questions? Acclaimed Mongolian artists present their response to these issues. Their works - some subtle in tone, some more strident - ask for our attention.

To make a long story short: at the beginning, the program consisted in an exhibition and different artistic interventions in the urban area. Within the last months of planning, it has grown to a full week of events with a wide-ranging program. Now, it also includes exhibitions in museums and galleries, a gallery tour in the evening etc. The “urban” equivalent to land art realized in the countryside is “art in public space”: this, we decided, should be the main focus of this first event! An international conference

focussing on more general issues on “art in public space in the time of humanism” will give the theoretical background to this art week; it will put up questions as the significance of art in public space and its specific requirements, the interweaving of the open space and the dense pressure of urban life, the collective process in the public realm, the shift in awareness of the public space through artistic interventions in reference to the needs of a changing society....

Who are we now?

Referring to the self, the other, the place and the time, this question stands above all as the major theme of this first urban art week, complex and closely interwoven. The spatial coordinates, in which a person or an (artistic) action moves will be important features of the discussions, but as well the self-concept of the acting person, characterized by his formative years and his cultural background, but on the other side embedded in his confrontation with his fellow human beings, additionally to this the element of ‘time’ as a third dimension, including the past and the future, but above all questioning the here and now.

Cities around the world have created their unique contextual and spatial structure and environmental values of living. The inhabitants begin to take care of a new urban culture through their re-conquest and reinterpretation of the urban space and a new use of it: the urban space as a place for artistic work is a particularly exciting field for sociocultural interactions and a direct dialogue with the audience. Art in public space enriches our lives in various ways, in many places. It can send important messages to the

community, make people more aware the environment, and let them see it in a different way. All the events of the art week are open to the public and we hope that they will lead to a wide range of discussions and confrontation with art.

We would like to thank all those who have contributed to realize this art week: the participating artists, galleries and museums, the sponsors and the municipality of Ulaanbaatar, that gave support; and especially to all the helping hands in the background. This is the first “public art week” in Ulaanbaatar. It will grow hopefully, find the right niches to expand, bundle energies in the artistic field and help to build bridges in order to present its second venue in autumn 2018 even more varied and connected.

GEOGRAPHY AND ANTHROPOCENE

ГАЗАРЗҮЙ БА АНТРОПОЦЕН

LEWIS BIGGS

Moderator of the conference

The philosophy of humanism (which claims a universal position to itself) considers 'human values' to be the common denominator between all cultures and civilisations as well as to the foundation-content of an 'international' or 'trans-national' art as to the expressive vocabulary by which such a globalized art might be understood.

Within the globalization process of the last couple of generations / 30 years, an accompanying notice has been the fact that geographic specificity has become increasingly important. Economist Branko Milanovic has shown that the location of a person's birth, or life (not their class or race) is the best predictor of their lifetime income.

This is one of the reasons why nation states are again concerned to establish territories with closed borders: the magic of geography mustn't become 'diluted' through an influx of migrants.

The geography of Mongolia is highly specific and has influenced the unique cultural development of this nation state, 700 years ago being the largest empire the world had seen at this time. At least in myths, the 'nomadic', 'migrant' or 'horse' culture is characterized as being ecologically sustainable and consequently of

(Ертөнцийн байр суурийг өөртөө тусгах) хүмүүнлэгийн гүн ухаан нь бүхий л соёл иргэншил хоорондын ерөнхий хуваарь болохын хувьд ,хүний үнэ цэнийг' анхаарч үздэг бөгөөд ,олон улсын' буюу ,үндэстэн дамнасан' урлагийн үндсэн ухагдахууныг үгийн сандаа тод томруунаар шингээсэн байдаг нь энэхүү дэлхийчлэгдсэн урлагийн илрэл болдог.

Сүүлийн хоёр үеийн 30 жилийн глобалчлалын үйл явцад газарзүйн нарийвчлал улам их чухал болсон онцлогтой. Эдийн засагч Бранко Миланович хүний арьс өнгө, анги давхарга бус, харин өсөж төрсөн, амьдарч буй газар амьдралдаа олох орлогынх нь хамгийн сайн үзүүлэлт байдгийг нотолжээ. Ийм учраас нэг үндэстэн дагнасан улс хаалттай хилтэй нутаг дэвсгэр үүсгэн байгуулах болсны нэг шалтгаан үүнд оршино: газарзүйн ид шид шилжин суурьшигчдын хөлд дарагдан ,сулрах' ёсгүй ажээ.

Монголын газарзүй нь тун онцлог бөгөөд энэхүү үндэстэн дагнасан улсын өвөрмөц урлаг соёлд тусгалаа олсон байдаг. 700 жилийн тэртээх дэлхийн хамгийн том гүрэн өнгө төрхөө өнөө хүртэл ингэж хадгалж иржээ. Ямартай ч үлгэр домогт ,нүүдэлчин', ,шилжин суурьшигч', эсвэл ,морьт' соёл экологийн тогтвортой байдлыг хангаж хэрэглэгч дээр суурилсан капитализмын

great interest to a world where the 'developed' culture of a consumerist capitalism is unsustainable - up to self-destruction.

Artists in Mongolia are able to choose from a range of artistic idioms that are all equally appreciated within Mongolia: 'traditional' art (influenced by Buddhism or Shamanism); socio-realistic oil painting and sculpture; modernist art; and the various forms of contemporary art (moving image, installation, conceptual, process-based, live art etc).

However, not all these idioms are given equal status outside of Mongolia, so artists whose works are exported must be more strategic in representing their 'human values' in order to receive appropriate recognition.

The symposium "Geography and Contemporary Humanism" will explore the expression of 'human values' in art from Mongolia and other geographies and vice-versa, the influence of geography on determining the acceptance / celebration of artworks expressing human values. The conference is thematically anticipating the 5th LAM 360° Biennial in 2018 which will be organized under the theme of "Geography and Contemporary Humanism".

,хөгжингүй' соёл тогтворгүй бөгөөд улмаар өөрийгөө сүйрүүлэхэд дөхөж буй дэлхийн онцгой сонирхлыг татаж байна.

Монголын уран бүтээлчид эх нутагтаа нэгэн жигд хайрлагдсан урлагийн олон төрлийг сонгодог: ,уламжлалт' урлаг (бөөгийн болон бурхны шашны нөлөө бүхий); социалреализм тосон будаг, уран баримал; модернист урлаг; контемпорари урлагийн өргөн хэлбэр (хөдөлгөөнт дүрс, өрөг тавилт, зарчим, үйл явцад тулгуурласан, бодит урлаг г.м.) Гэхдээ Монголоос бусад оронд энэ бүх төрлийг ижил түвшинд хүлээн авдаггүй болохоор уран бүтээлээ гадагш илгээж буй монгол уран бүтээлчид ,хүний үнэ цэнгээ' танилцуулахдаа зохих хэмжээгээр хүлээн зөвшөөрүүлэхийн тулд илүү стратеги боловсруулах болдог.

„Газарзүй ба контемпорари хүмүүнлэг ухаан“ симпозиум нь ,хүний үнэ цэнийн' илэрхийллийг Монгол ба бусад газар орны, мөн бусад газар орон ба Монголын урлаг гэсэн сэдвээр уран бүтээлийг тусгахдаа газарзүйн нөлөөг авч үзнэ.

Тус конференц нь 2018 онд „Газарзүй ба Контемпорари Хүмүүнлэг ухаан“ сэдвээр зохиогдох LAM 360° Тавдугаар Биннеалын бэлтгэл суурь болно.

CONFERENCE SPEAKERS

OCTOBER 1, 2017

Congress Center Khaan Bank, Seoul Street, Ulaanbaatar

INTERNATIONAL SPEAKERS

LEWIS BIGGS

Moderator

Author of the symposium concept
Great Britain / China

Curator, researcher, Distinguished Professor of Public Art at the University of Shanghai, and a Trustee of the Liverpool John Moores Exhibition Trust, the International Award for Art Criticism and the Institute for Public Art, of which he is the Chair. He was the British Commissioner for the Sao Paulo Biennial in 1986. In 1987, he joined the Tate, and served as Director of the Tate Liverpool (1990 – 2000). In 1998, he became one of the founding trustees of the Liverpool Biennial, and has been Chief Executive of this Biennial from 2000 to 2011; he has been commissioning art for public spaces in a regeneration context since then. He has been curator for the 2013 Aichi Triennale, Nagoya / Japan. In 2014, he curated the 2014 Folkstone Triennial and is curator for the 2017 edition. He will be advisor to the Land Art Mongolia Biennial in 2018.

UTE META BAUER

Director of the Centre for Contemporary Art in Singapore
Germany / Singapore

Ute Meta Bauer is the Founding Director of the Centre for Contemporary Art (CCA) in Singapore, a national research center of the Nanyang Technological University (NTU) and Professor of Art at NTU's School of Art, Media and Design / Singapore since 2013. From 2012 to 2013, U.M. Bauer was Dean of Fine Arts at the Royal College of Art, London. From 2005 to 2012, she served as Associate Professor for Visual Arts at the Massachusetts Institute of Technology (MIT), Boston as well as founding director of its programs in Art, Culture, and Technology (ACT) (2009–2012) and director of the MIT Visual Arts Program from 2005 to 2009. U.M. Bauer also served as the Founding Director of the Office for Contemporary Art, Norway (2002–2005). She worked as Artistic Director of the “Künstlerhaus Stuttgart” / Germany (1990–1994), where she curated several exhibitions and

MAURIZIO BORTOLOTTI

Art critic, curator, researcher
Italy / China

conferences on contemporary art. From 1996–2006, Bauer served as lecturer at the Academy of Fine Arts Vienna / Austria and as a professor of theory and practice of contemporary art.

Bortolotti was Director of Research and Public Program of Shanghai Project at Shanghai Himalayas Museum in Shanghai (2015–2016) and curator of the Zuecca Project Space International Program in Venice (2011–2014). He curated exhibitions in many countries, focusing on the interaction between art and social processes on the background of globalization, investigating especially the interdisciplinary connection between art and architecture inside the urban space and its social relations. He worked as curator and advisor for several international biennials, and in 2010 served as Art Commissioner for the First International Art Fair Art Gwangju made by the Gwangju Biennale. He was a professor and a member of scientific committee of the Media school at NABA (2007–2013) in Milan. He was visiting professor at University of Urbino (2003–2005).

GIM JUNGI

Director of Jeju Museum of Art and
Head of Jeju Biennale
South Korea

Gim Jungi has worked as curator and art critic in Korea. He has served as curator at the Busan Museum of Art and the Daejeon Museum of Art. In the latter he has been working on the Daejeon project, which explores and connects the two fields of science and art. His main focus lies in social art and he tries to connect with local communities in site-specific projects. He has also carried out several site specific projects such as the Jirisan project, and advised on several art projects that are closely connected with new forms of public and social art. He has written many critical journals and participated in conferences and workshops in Korea, exploring the different fields of art: public art, social art, community as well as science and art.

CHIIHIRO MINATO

Artist, curator, professor
Japan

Chihiro Minato is professor of visual anthropology and media art at Tama Art University / Japan since 1995. Founding member and researcher of the Art Anthropology Institute / Tokyo since 2005. He was the commissioner of the Japanese Pavilion at the 52nd Venice Biennale (2007) and artistic director for

Aichi Triennale in 2016. In 2013, he curated a group show with Mongolian and Japanese artists, “Thinking Landscape” in cooperation with the Mongolian Arts Council (Red Ger Gallery).

HERMIONE SPRIGGS

Artist and curator currently based in London

Spriggs holds a BSc in Anthropology from University College London and MFA in Visual Art from University California San Diego. Spriggs is the recipient of several large grants including the University of California Institute for Research in the Arts major grant, and took part in the 3rd Land Art Mongolia Biennial. She is currently organizing an exchange between artists and anthropologists, responding to economic and environmental change in Mongolia. Drawing from a background in anthropology and fine art, her projects unpick our taken-for-granted framing of nature and culture, exploring alternative perspectives and forms of cohabitation. Whilst often engaging in collaboration with other artists and specialists external to the art world, her own research is dedicated to articulating and propagating a practice-based field known as The Anthropology of Other Animals (“AoOA”). Anthropologyofotheranimals.wordpress.com

MONGOLIAN SPEAKERS

ODGEREL ODONCHIMED

Arts Council Mongolia

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

SANJAASUREN OYUN

President of the United Nations Environment Assembly (UNEA) Mongolia

Oyun was born in Ulaanbaatar in 1964. In 1987 she finished her studies in geochemistry at the Charles University of Prague. In 1996 she earned a PhD in geology from the Department of Earth Sciences at

TSETSEGBAATAR CHULUUNBAATAR

Unesco Mongolia

University of Cambridge. Afterwards, she began working for a multinational mining company called Rio Tinto. In 2000, she founded the Civil Will Party (Mongolian: Иргэний Зориг Нам, Irgenii Zorig Nam). She also served as the Vice-Speaker of Parliament (between 2004-2005) and the Minister of Foreign Affairs (between 2007-2008). In 2006, Oyun was selected as a Young Global Leader (YGL) by the Davos World Economic Forum (WEF). She served as a Minister of Environment and Green Development of Mongolia. Since June 2014, Dr. Oyun Sanjaasuren is working as the first president of the United Nations Environment Assembly (UNEA). She is head of the Zorig Foundation. and of Global Water Partnersip GWP.

Studied “Cultural Studies” at the Mongolian State University of Arts and Culture (2007-11) and “Geographical and Cultural Anthropological Studies” at the University of Florence / Italy (2013-16). After the ‘Convention on the Protection and Promotion of the Diversity of Cultural Expressions’ in 2005, Unesco opened up in the last years with several culture program activities in Mongolia. Tsetsegbatar Chuluunbaatar serves as Program Officer for Culture at the Mongolian National Commission for the UNESCO and at the same time as lecturer at the Dept. of Culture / Mongolian State University of Arts and Culture. His interests lies on cultural anthropology, the reviving shamanism in contemporary Mongolia and the discontinuity of the past in post-socialist Mongolia.

NOROVTSEREN OYUNTEGSH

Director Statehood History Museum of Mongolia

Holds a masters degree in linguistics and a bachelor in language studies, she is as well an expert in Tibetan language and culture. She received a training in the field of museum management and in the supervision of the collections at the Fukuoka Asian Art Museum Japan, and in the storage care of collections at the Ethnographic Museum, Berlin Germany. She served as a curator at the Zanabazar Museum and, since 2007, she works as director of the Statehood History Museum of Mongolia. Oyuntegsh has edited the following publications. Museum Highlights, Mongolia Cultural Preservation Project for Mongolia, 2005 Intangible heritages and museums 2004. The Statehood History Museum catalogue 2010, The Rock Paintings a research book 2012, Zanabazars Masterpieces 2014.

NIELS HEGEWISCH
Head of the Friedrich Ebert
Foundation Mongolia

He studied history, political science and philosophy in Bonn, Greifswald and Vilnius / Lithuania (2001-2007). PhD on the topic “Administration and division of power in the Vormärz - An idea-historical contribution to a current political science problem” (2014); scholarship of the Friedrich Ebert Foundation. Scientific assistant at the Faculty of Law and Political Science, the Historical Institute and the Institute for Political Science and Communication Science at the University of Greifswald. Consultant in the regional office for Bremen, Hamburg and Schleswig-Holstein of the Friedrich Ebert Foundation (2015-2017). Since 2017, he works as the representative of the Friedrich Ebert Foundation in Mongolia.

PANELISTS

TUMURBAATAR BADARCH
Director of the UMA
Union of Mongolian Artists

He studied at the Stieglitz State Academy of Art and Design, St. Petersburg / Russia. For more than 30 years, he has been serving as an art teacher at the Mongolian State University of Art and Culture in Ulaanbaatar. Since 2014, Tumurbaatar Badarch has been elected director of the ‘Union of Mongolian Artists’, UB.

LKHAGWA BUMADORJ
Former president of the Academy of
Fine Arts | director of Bum Art Gallery

Bumandorj has studied at the Academy of Fine Arts in Leipzig / Germany. For more than a decade, he has been serving as dean of the Academy of Fine Arts in UB. His paintings have been exhibited internationally. Currently, he is director of the Bum Art Gallery in the center of UB.

MARC SCHMITZ
Artistic director LAM
Germany / Mongolia

Marc Schmitz is a conceptual artist and initiator/ director of the Biennial Land Art Mongolia. He studied philosophy and fine arts in Munich and Berlin. Marc participated in several Art Biennials such as Busan Biennial, Beijing Biennale, the Sculpture Quadrennial in Latvia, Trio Biennial, Rio de Janeiro / Brazil, Nakanojo Biennial / Japan and Marrakech Biennial 6 beside others. In 2013, he participated at the Giardini / Venice Biennial, Italy. He was honored with solo exhibitions at TEDA Contemporary Art Museum Tianjin, the Zendai MoMA, Shanghai and the Concert

ULI SEITZ
Production and
Programming Director
Germany

Hall in Perth, Western Australia. Schmitz was artist in residence on several occasions in Korea, at the Peace Art Hotel, Shanghai or at the Goethe Institute, Hong Kong / China.

Curator and art advisor, production director to Land Art Mongolia since 2015. The professional field of activity includes many years of experience as an independent gallery owner for contemporary art and art in public space first in Stuttgart, then in Berlin. Before this, she served as director for two international fine art galleries in Berlin.) Organisation and P.R. at the Berlinische Galerie / Municipal Art Museum Berlin; Organization of exhibitions for IfA (Institut für Auslandsbeziehungen) in England. Academic basis: history of art, American literature, philosophy, inter alia, at Tübingen University; graduated as magistra artium.

DOLGOR SER-OD
CEO LAM
Mongolia / Germany

Dolgor Ser-Od studied traditional painting at the Fine Art Academy in Ulaanbaatar. Besides painting, Dolgor developed spatial interventions for different Land Art venues. Dolgor is co-founder of Land Art Mongolia. She has exhibited internationally in Korea, China, Japan, Azerbaidjan, France and Germany in private galleries and museums such as Pori Art Museum / Finland. In Mongolia, her work has been awarded with the „best painting of the year” – price in 2001 and is represented in public art collections such as the Khaan Bank Collection, Badamhind Museum, or the collection of the Parliament House, Ulaanbaatar.

SOLONGO TSEKHUU
Coordinator Khaan Bank
Conference Center and
Assistant curator LAM
Mongolia

Solongo Tseekhuu is an assistant curator based in Ulaanbaatar. She graduated in fine arts at the Mongolian State University of Art and Culture, UB. Solongo holds an AA from City College of San Francisco, CA, USA, and MFA from San Francisco State University, CA, USA. She has been chief curator and Foreign Affair Relationship Head Manager for the ‘Union of Mongolian Artists’ since 2014. Solongo is chief curator for the Mongolian pavilion at the Beijing Biennial, and the Cheongju Biennial/ Korea (both 2017).

ULAANBAATAR PUBLIC ART WEEK



20 SEPTEMBER

PROGRAM – THE PLACE TO MEET

WHERE PEOPLE AND IDEAS COME TOGETHER

CENTER OF THE ULAANBAATAR
PUBLIC ART WEEK 2017

Where do speakers and researchers, artists, festival organizers, the audience and visitors meet:

CONFERENCE CENTER OF THE KHAAN BANK, SEOUL STREET

It is home not only to the symposium on October 1, open to everybody interested in the theoretical backgrounds of “Art in Public Space”, but also to the information counter and the additional exhibition accompanying the Art Week.

Further details to these venues and the exact schedules can be found in the event flyer and in the city map, which will be available at the participating institutions as well as from our website as of mid-September.

FRIDAY, SEPT. 29
11 – 12 AM

PRESS CONFERENCE

SATURDAY, SEPT. 30
11 AM – 1.30 PM

OFFICIAL OPENING CEREMONY
OF THE ART WEEK

SUNDAY, OCT. 1
10 AM - 5.30 PM

CONFERENCE “ART IN PUBLIC
SPACE / GEOGRAPHY AND
CONTEMPORARY HUMANISM“

PROGRAM – THE GALLERY EVENING TOUR

THE "WHITE CUBE" AS THE COMMON
PRESENTATION SPACE FOR ART

A FREE GALLERY EVENING TOUR
OPEN TO THE PUBLIC DURING THE
ULAANBAATAR PUBLIC ART WEEK
2017

We wanted to create a situation that would encourage a slower way of looking and encourage conversations. We wanted to stimulate people to get out and see the amazing free exhibitions in all these very individual spaces, to get some awareness of the multitude of cultural activities that the capital of Mongolia has to offer.

PARTICIPATING GALLERIES WILL BE
OPEN ON SATURDAY, SEPTEMBER
30, FROM 6 TO 10 PM

The venues and exact schedules can be found in the event flyer and in the city map, which will be available at the participating institutions as well as from our website as of mid-September.

A SELECTION OF THE PARTICIPATING GALLERIES

UMA ART GALLERY
UNION OF MONGOLIAN ARTISTS

ART MONGOLIA GALLERY

PEARL ART GALLERY

BUM ART GALLERY

BLUE SUN GALLERY

Q ART GALLERY

TOONO GALLERY

UB ART GALLERY

BEST ART GALLERY OF MONGOLIA

PROGRAM – ART IN PUBLIC SPACE

DOES ART REALLY NEED A FIXED SPACE?

INITIATIVE FOR ART PROJECTS
WITHOUT A SPACE DURING THE
ULAANBAATAR PUBLIC ART WEEK
2017

Cities around the world have created their unique contextual and spatial structure as well as environmental values of living. The formation of a new urban culture through their reinterpretation and a new use of space become indispensable.

How and where does art develop without a permanent production and exhibition space? What impact do topics such as “limited public space” and “non-spatial work” have on art?

The participating artists will present their installations and performance formats on the theme of ‘city space’ and on a conceptual basis in direct dialogue with the audience.

Five prominent public squares and park areas and three public billboards in the city center of Ulaanbaatar will become a temporary platform for the arts.

The detailed timetable of the events taking place in the period of the Art Week will be published in a separate leaflet and on our webpage.

PUBLIC ART INTERVENTIONS

BATZORIG DUGARSUREN

ENKHBOLD TOGMIDSHIREV

AMARSAIKHAN NAMSRAIJAV

MUNGUNTSETSEG LKHGVASUREN

OCHIRBOLD AYURZANA

BILLBOARDS

INJINAASH BOR

BAT-ORGIL BATTULGA

MUNKHJARGAL JARGALSAIKHAN

APPENDIX

We would like to acknowledge the support of the following individuals and institutions:

Coordination, founder and CEO MNG 360°:
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Marc Schmitz

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Uli Seitz

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Luca Bogoni

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Azgerel Tsamba

Coordinator Khaan Bank Conference Center and assistant curator LAM | UB:
Solongo Tseekhuu

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Dolgor Ser-Od
Sybren Renema
Alejandra Baltazares**

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**Municipality of Ulaanbaatar
Municipality of Murun Sum, Khentii Aimag
Khentii Art Gallery, Chinggis City**

Supported by:



Residencies are a significant feature in the contemporary art world, though rare to be found in Mongolia. This year announced for the first time, the **Land Art Mongolia Residency** is located in a spectacular rural setting in a small mountain range close to the little village Murun, Khentii Aimag/District, only a two-hour-drive away from Ulaanbaatar. The particular quality of this residency experience is based on its genuine «retreat» atmosphere. During a period of two months, more than twenty artists have shared some time in collegial interaction within a small community. With exciting results!

In autumn 2017, Land Art Mongolia adds a new activity to the cultural calendar of Ulaanbaatar: Ulaanbaatar Public Art Week. As part of LAM's wider objectives, it aspires to dissolve barriers and tries to bring conversations on art into the public realm. This urban public art program, running for a full week, combines public art interventions, happenings and performances in different places in the city of Ulaanbaatar, exhibition openings, an international conference dealing with theoretical, philosophical and artistic questions on the production of art and a gallery evening tour.

