

MONGOLIA

2ND LAND ART BIENNIAL 360°

ӨМНӨХ ҮГ

Creating Identities

August 5 - 17, 2012

Ikh Gazriin Chuluu - Dundgobi

Mongolian National Modern Art Gallery - Ulaanbaatar

Эрдэм хүндэт зочид төлөөлөгчид өө

Та бүхэнд энэ өдрийн мэндийг хүргэе.
Энд хуран цугларсан уран бүтээлчид, хамтран ажиллагсад, ивээн тэтгэсэн байгууллагуудын төлөөлөгчид бүхэнд энэ ялдамд чин сэтгэлийн талархал хүргэж байна.

Та бидний хамтын ажиллагаа өргөн цар хүрээтэй сайн хэрэгжиж буйд бид баяртай байна.
Та бүхний цаашдын ажил үйлст их амжилт хүсэн , бидний цаашдын хамтын ажиллагаа амжилтаар дүүрэн байх болтугай хэмээн ерөөе.
Анхаарал тавьсанд баярлалаа.

Л. Бумандорж
Дүрслэх урлагийн сургуулийн захирал
Монгол Улсын Соёл Урлагийн Их Сургууль

LAND ART IN TIMES OF ENVIRONMENTAL CRISIS

Curatorial note on creating and recreating cultural identities

Over the last decades, Mongolia has mastered an unparalleled political, economical and social transition in the apparent shift of Mongol identity between past and present in blending a rich and ancient nomadic heritage with all the advances of modern society. Wedged between Russia and China with a particularly deep rooted connection with the land bearing both scarcity and riches, its landlocked territory is most suitable for the radical rethinking of the relationship between Land art and socio-political agency brought forward by sustainable development.

It is telling that around the same time that BHP Billiton began their detailed exploration of natural resources of the Oyu Tolgoi area in the very south of Mongolia, the renowned Land artist Richard Long set the stones for his *Nomad circle – Mongolia 1996*. In 1997 there were already six geophysical surveys under way totalling 1100 drilled meters, and over the course of the next decades, the exploration and development of mineral resources would contribute in a substantial way to Mongolia's economy.

The Dundgobi aimag, host of this year's venue, is situated right at the middle of the complex relationship between rural and urban orientation. On the one hand, there is the extremely low population density concentrates nearly half of the population within an urban context, which thus leaves local policies of the remote areas at risk of being completely in the hands of corporate decisions. On the other hand, the fragile ecosystems of the Gobi desert call for a sustainable regional development.

In light of recent eco-critical discourse, the Land art movement must appropriate environmental modes of thinking because of its essential premise of intricately interlocking landscape and the work of art. But on the contrary, an eco-crisis – or more broadly the advent of a cultural crisis, even a crisis of representation itself – arose. Land artists had been challenged ever since by the disparity between facts and values, and more broadly, between nature and culture.

When three Englishmen embarked on a journey across the Alps in the 18th century, one of them, Joseph Addison, experienced the horrors and harmony not as an aesthetic quality in opposition to beauty, but a quality of a grander and higher importance than beauty. Immanuel Kant coined this aesthetic quality distinct from beauty in his critical philosophy as the sublime – a greatness beyond all possibility of calculation, measurement or imitation.

Yet – as Alain de Botton put it – fear of environmental destruction has forever changed our relationship with nature. In a landscape we explore no longer only how the mind works through its interpretation of the power, danger, and limitations posed by nature, but also the impact of global warming, the irreversibility of pollution, and the final destruction of our ecosystem. These concerns have become an inextricable part of our experience of what is considered nature or wilderness.

With the emergence of this so-called ecological sublime, Land art entered unknown territory and with that a much broader cultural context of shifting identities of social responsibility and political

agency. The remote site specific to Land art, therefore, becomes focal point to the appropriation of the ecological and the environmental, as a signifier of a real, material ecological crisis.

The site-specific artwork has thus already begun to contextualize far more than its mere place. Materiality and the artistic concept are paired with socio-political realities at the intersection of environmental thought and empathetic powers of activism. The manipulation of landscape amounts to both a real, material land use and a conceptual convergence: land becomes metaphor.

By embarking on a journey both in a conceptual and a literal sense we continuously balance the metaphorical dimension of the artwork in a landscape, which eventually will lead us into past and/or future locations that are characterized by their remote qualities to build upon an unhindered relationship to the land – thus constructing and reconstructing eco-critical identities.

Land Art Mongolia set out for Ikh Gazriin Chuluu in the Dundgobi aimag in order to present this challenge to a selection of Mongolian and international artists.

Anna Aurelia Brietzke

LUIS CAMNITZER

THE ROCK ASSIGNMENT

This project was prompted by a wish to explore the boundaries that separate nature from art and art from pollution. Man's relation toward nature is one of conflict, sometimes showing respect, but most often not. The time frame for human wellbeing is defined by satisfaction within an individual lifetime. This is alien to the timing of developments in nature. Pollution is the collateral damage to nature caused by the human pursuit of short-term gratification and as such is symptomatic of the discrepancy between both time frames.

An unanswered question is how the production of art fits into this picture. Does it have an impact one way or the other on the conflicted relation between humans and nature? Does it have anything to say about ways of keeping time? Is it innocent with respect to pollution?

This project seeks to engage school children in considering these questions. It consists of four steps.

The first step involves handing out a series of questions for students to discuss (see the list below), with the request that they use these questions for extensive speculation, possibly aided by research. The approach should be as open and interdisciplinary as possible (geology, geography, meteorology, politics, philosophy, religion, ecology or any point of departure the students may wish to use). The level of the complexity encouraged by the teacher should be matched to grade level, consistent with normal expectations.

SPECULATIONS

- 1) What is a rock?
- 2) Who put it there?
- 3) Why is it there?
- 4) How long will it stay?
- 5) What happens if I move it?
- 6) What happens if I make one and add it?

The second step, following discussion and research, involves class production of rock-shaped objects made of trash (what humans have thrown away). How trash is defined should be discussed at this point. The objects to be built should resemble rocks in size and structure, and preferably be of a large size, so as to be visible when placed in nature. Care should be taken that the structure is sound and stable (in itself a research project), and that the items of trash used to construct them remain visible.

INSTALLATIONS

The third step is the temporary placement of these "art" objects within a landscape of natural rock formations found in the desert.

The fourth step is the photographic documentation of the installations once they are in place in the desert. Once documented, the objects should be removed.

DOCUMENTATION

examples of answers to the questions
photographs of the installed artificial rocks.



CHIMEDDORJ SHAGDARJAV

A ROCK IN A DUTY-FREE BAG

a clear plastic coverage resembling the airport duty-free bag around a 10 ton large piece of rock. The over all height of the plastic structure will be 3 meters.

Ladies and gentlemen,

We would like to offer you the most interesting natural reserve named Ikh Gazarin Chuluu located in the Gurvansaikhan county of Dundgobi province.

The land can be purchased in smaller lots for up to 30 – 80 % off the original asking price.

We can deliver the contract to any part of the world with a free duty free service. Hurry while it lasts. For more information call 9769911- Land Duty free products of Mongolia.



PHOTO BATZORIG CHIMEDDORJ





PHOTO BATZORIG CHIMEDDORJ, MARNE LUCAS



ANNA MACLEOD

Pearls of Rain

The project takes as its starting point survival techniques of water gathering in arid landscapes.

‘ Pearls of Rain’ is an edition of WATER CONVERSATIONS, a long-term research project that initiates local discussions, interviews, and exchanges on the politics, traditions and practices surrounding water use in a variety of global regions. Articulated as a series of actions, small sculptures, posters, drawings, public interventions and site specific works the project explores the complex interstices between landscape, science and technology, culture and geopolitics. Using three systems of water collection the process based work attempted to ‘mine’ water from the desert environment. At a sacred site within the desert landscape I constructed a mobile structure that operated variously as a sculpture, as a site for discussion and exchange about the importance of water and as an object of redemption in the water stressed environment. Dew gathering failed in the dry atmosphere of the desert, rainwater harvesting was a slightly more successful collection system following some evening rain and the solar stills yielded almost one litre of water. A solar powered fountain placed within the rainwater harvester mobile structure brought the sound of water to the desert environment. In conversation with a nomadic herder Batsuuri at his summer grazing location in Gurvansaikhan country I learned that his migratory route is defined by water and grass. In recent years one local spring has disappeared as a result of mining activity in the region. Batsuuri thinks this way of life is too risky and he doesn’t want his children to continue the traditional nomadic lifestyle.

PHOTO MARNE LUCAS



HAN SUNGPIL

DUAL LANDSCAPE

Material : Photo on the Fabric, Wood, Rope

The deforestation occurring in Indonesia and the expansion of the Gobi Desert are both causes of global warming. Eight years ago, I traveled to Kalimantan, Indonesia about 2,000km for a research and photography project. The Indonesian jungle reserve maintains 10 % of the worlds remaining tropical rainforest. However, I witnessed only burning trees and weeds upon my arrival. Forests are disappearing at a rate of up to two million hectares per year because of widespread logging and slash-and-burn agriculture. Often times slash-and-burn is the cause of many of the fires that spread out of control in this region. Furthermore, biomass burning is a major source of gases in the atmosphere that contribute to global warming.

The Gobi Desert expansion creates one of the most dramatic effects of global warming and one of the biggest environmental disasters on our planet. The expansion causes the serious problem of Yellow Sand Wind entering China, Korea and Japan every spring. Through my project in Land Art Mongolia 360, I will transform the Gobi Desert into an imaginary and virtual space using images from my project in Indonesia. In this installation, I am using materials sourced from the Mongolian Ger. Placing an image from the Indonesian rainforest in the Gobi Desert blurs the boundary between actual and virtual situations. In my photography, I capture thematically related and co-existing real space and visual illusion. I wish to present this project as a reminder of the seriousness of our environmental situation.



MARC SCHMITZ

AJTAH XYH (*GOLD MAN*)

The Discovery of Heaven

In recognition of Jügderdemidiin Gürragchaa, the first and only Mongolian cosmonaut

Estimated Gold occurrence In MNG: 3.000 Tons
Population in MNG 2012: 2.700000 inhabitants
Gold occurrence per person in MNG: 1.1111111 Kg

Gold originates while stars explode at the end of their life in a supernova. All gold discovered on our planet has an extraterrestrial origin. Meteorite impacts created the terrestrial gold stock. Unaffected by corrosion gold was used as a symbolic bridge of sky and earth on temples.

Discovery of Heaven explores the relationship of earth and sky. Though the evidence of the sky is one of the most obvious facts, only in utmost distance to the crowded cities – entering the desert – one comes to truly acknowledge the endless space.

The sky is without boundaries to stage an experimental field in public space. It is an appropriation of the almost lost human experience of the non-teleological walk of the flâneur in the 19th century. It postulates the human diversity in the relation between ground and heaven and freedom accessible to all people.

I like to examine the ambivalence of mining projects in Mongolia in relation to the distribution of the proceeds to the Mongolian people.



PHOTO BATZORIG CHIMEDDORJ



DAGVADORJ SEREETER

DEITIES OF MOUNTAINS AND RIVERS.

With this work I express the deities who are the lords of wild nature. They are represented as characters similar to humans or animals in folk tradition. For my drawings I used the traditional frottage technique to transfer the structure of the stone onto the paper. This rock surface on the paper represents an image of the mountains in Ikh Gazarin Chuluu. I like to refer to the political aspect of current mining operations in the Gobi desert.



BRUCE CONKLE AND MARNE LUCAS

Eco: Concerned with living things in relation to their environment.
Baroque: Extravagantly ornate, florid, and convoluted in character or style.

‘Eco-Baroque’ is our invented aesthetic and approach based on the magnificent opulence of natural forms. This hybrid of “natural wonder-meets-Louis XIV decadence” is a maximalist concept with an aim to amuse and inform while questioning mankind’s relationship to energy, resources, and humanity’s ever-changing relationship to the environment. We draw analogies between complex beauty as found in nature and the luxury goods with which we humans surround ourselves in order to create distance between our own surroundings and those of the animal kingdom. We find inspiration in crystals, minerals, rocks, burls, moss, Baroque art, indigenous cultures, reflections, gold leaf, fountains, dioramas, chandeliers, and intricate patterns found abundantly in nature.

We propose to apply gold, silver, brass, aluminum, and copper metal leaf on rock surfaces, applied with non-toxic adhesives such as sugar, milk, or starch, to add brilliant detail to the landscape. Due to the delicacy of the gilding process, we work on the stones inside of a modified bottomless tent over the area we are working on and then move to the next site, in nomadic fashion. These gilded stones will create jeweled landmarks in the open steppes and allude to minerals contained within the landscape while referencing the economics of mining versus traditional nomadic or agrarian lifestyles. A sculpture will be built from the plastic mining tubs used by the secondary miners, referencing Constantin Brancusi’s “The Endless Column” stacked and embellished with copper metal leaf.





BLANE DE ST. CROIX

NOMADIC LANDSCAPE

Blane De St. Croix's work *Nomadic Landscape* addresses the unique and historical characteristics of the Gobi desert revealing distinctive conflicts with both environmental and geopolitics. A miniaturized sculpted landscape, --the work itself exists in a custom fabricated container and travels along the path of the prevailing winds much like the region's soil deposited in north central China as a consequence of erosion due to the result of global warming. A nomadic work of art, --crossing regions and borders and participating in the contemporary definition of what land art can reveal about art and politics.



MAX HOOPER SCHNEIDER

Mineral Complex

Erupting forth yet adrift in the Gobi Desert exists a glowing body of rocks and bones few will ever encounter. This body of diversely formed mineral matter, as with all bodies in the landscape and landscapes themselves, is categorically unstable and resists human understanding. Thus as a landscape intervention it could be and behave as many things: a generator of myth, a novel ecosystem, a death shrine, an atmospheric anomaly, a nocturnal mirage momentarily revealed to a desert wanderer. Alone in this Mongolian hinterland of twisted granite and quivering grass it will never have one interpretation or function; still, in this instance, it strives to tell a story, a story that is informed by a Spinozan monist/materialist perspective: everything that exists is composed of a single substance, matter, and all matter is ‘alive.’

With such a critical worldview in mind, we can learn from this story of the Ikh Gazriin Chuluu eco-region, this arid crypt layered deep into the surface of the planet, that rocks and bones, just as plants and animals, are alive, and as agential bodies, have the power to interact with and transform other bodies, human and nonhuman, natural and artifactual.

The bones below, no longer evocative of lost life, act upon and play with the granite the granite outcropping above, sharing their emotions and energies, to constitute a larger, more dynamic body of merged mineral matter, a complex of mutual morphogenesis. By day we see that the tilted cluster

of rocks have adopted the color of bone to form an animate, beacon-like geology. By night we see the exchange between matters, the transfer of life, their molecular imprinting, and as an event, as a fleeting landmark, it is manifested by a bright phosphorescent glow. We do not know how long their intercourse will last but for the moment we can cherish its visual expression.

Further still, the remote site in which it is experienced, its human and nonhuman perceivers, its photographic documentation, its extension into a gallery, participate in constituting an even larger gathering of bodies, an expanded cultural landscape of Gobi Desert enchantment.

Following the theme of this year’s biennial, and through the lens of this story, questions of the political and the aesthetic are transformed into physical questions: i.e., knowing what a particular body is capable of and how particular bodies combine in beneficial or destructive mixtures through their positive and negative encounters. In art and politics what matters, the only thing that matters, is how bodies interact with and transform one another.

This landscape intervention serves as a body of positive encounter.



PHOTO LEFT MARNE LUCAS
PHOTO RIGHT BATZORIG CHIMEDDORJ



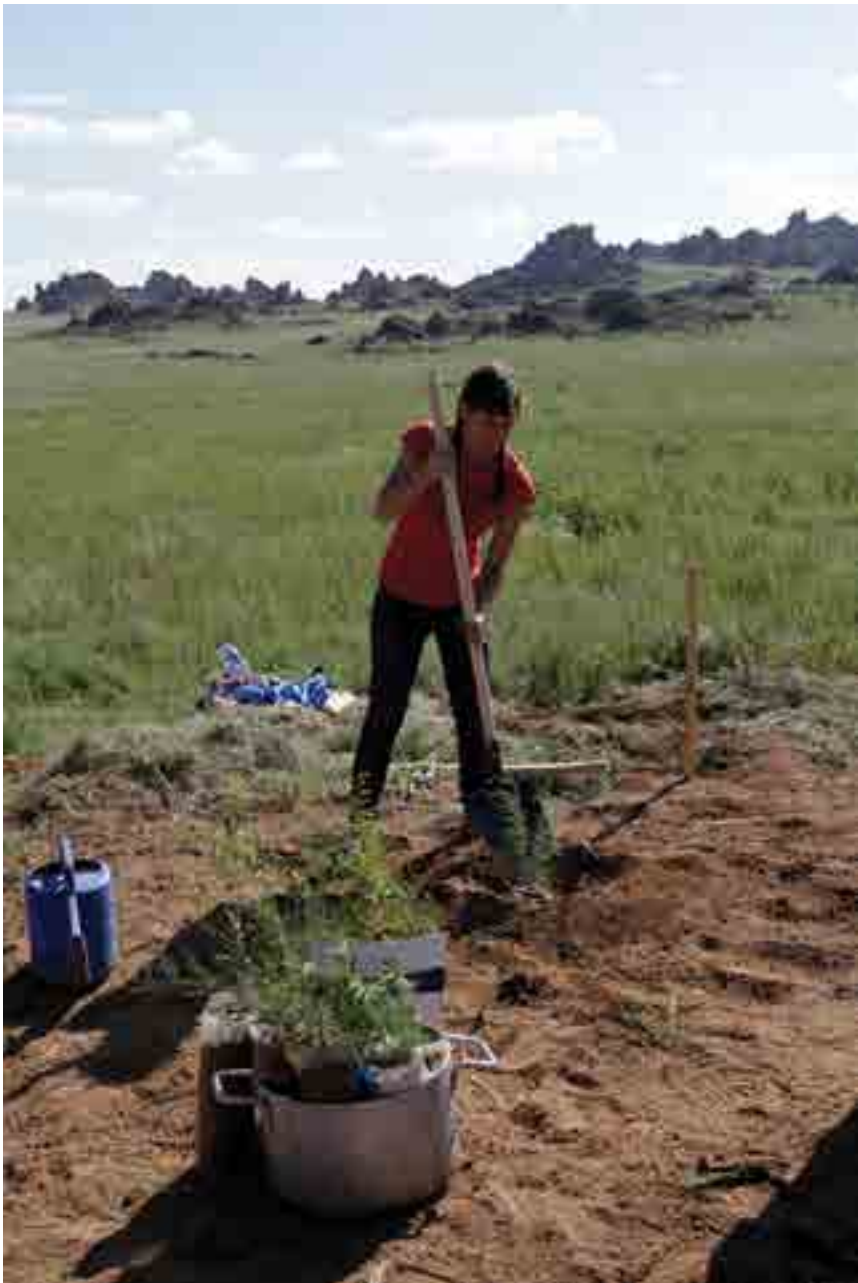
JESSICA SEGALL TUGULDUR YONDONJAMTS

DESERT PYRAMID (NURTURE FUTURE CULTURE)

We are proposing a collaborative earthwork for Land Art Mongolia. Our aim is to plant a formation of trees in the desert, creating an artificial desert oasis in the Gobi. We will cultivate young saxaul and almond trees in a nearby nursery, using experimental techniques in desert horticulture to assist their survival in the harsh, remote terrain. We intend for the oasis to survive and grow after it is planted. The size of the oasis will be 108 trees, planted large enough to be monitored by satellite.

Planting season in the Gobi desert is in April. During the week of LAM, we will be marking the location of each future tree with a stake and blue khadag.

Our gesture of planting trees has contemporary references to the optimism and failures of attempts to contain the expansion of the Gobi desert. The Gobi desert overtakes 3,600 km² of former grasslands and farms every year, inching towards Beijing and causing millions of environmental refugees. In part, the Gobi is expanding due to man-made circumstances, such as mining deforestation and overproduction due to recent economic demand. In response, The Green Wall is the largest re-forestation effort ever undertaken as an attempt to curb the Gobi's expansion. Yet this initiative has been problematic, in that it is creating monoculture plantations, and most of the trees have not survived. Critics have suggested more grass-roots and localized initiatives.



MARO AVRABOU & DIMITRI XENAKIS

KITCHEN GARDEN

Water is one of the main environmental issues, regarding Mongolia.

The ground water table is decreasing in arid regions. This desertification is a consequence of various factors: global climate change, overgrazing, deforestation, dams and irrigation systems, mining.

What is the solution? Reduce the number of goats, stop cutting wood, stop mining?

Decrease agriculture? What about people? What about food? Where is the balance? Which is the sustainable way to feed populations and at the same time preserve the natural resources? Therefore, we imagined two proposals that aim to highlight this situation in a place and a landscape where the lack of water and the low soil fertility are obvious.

Do we pretend to answer the questions? No. As artists, we underline them.

WATER -6 blue fabric dots (3m diameter each)-

Lack of water and lack of blue color (except from the sky).

Blue dots as a symbol of water, as a reflection of the sky, as a desert mirage.

We just transfer a little bit of blue from sky to the ground.

KITCHEN GARDEN -700 folded garbage plastic bags (22m x 11m)

700 green garbage bags looking like salads are used to design a fake kitchen garden. We aim to create a contrast between the wild and arid landscape of the Gobi and the geometric space of a garden. This contrast is also underlining the possible conflict between settled and nomadic civilizations.

Can the Gobi desert become one day fertile and source of food, and what would be the price to pay for this in terms of landscape as well as environment?

On the other hand, the use of plastic bags refers to both the treatment of the wastes and the industrialization of food.

Space, color and light: Create the link:

These designs deal with the landscape and world of plants. They extend to the built, the urban furniture and the light. Any kind of site is conceivable from this perspective, with no restriction on

type of materials, as any location contains an identity, a history.

The environmental concern is often present in their works: their installations explore questions about nature, industrialization, preservation or food.

Based on this, Maro Avrabou and Dimitri Xenakis work to create the link between the existing and the artistic intervention.



PHOTO MARO AVRABOU & DIMITRI XENAKIS

WANG HAIYUAN

WIND FROM THE PLATEAU

Materials Flag, Scripture flags (Fengma Flag), reins, wooden pole, roasted barley flour, cypress leaves, wool, khatag etc. 5000 x Tibetan flag, 120 x steel pipes (2m long each), 3000m x wire rope, 880 x conjunction set

The size of the work: 55m x10m

In Tibetan residential areas, there are all colors of cloth, which are scripture flags or Fengma flag. Fengma, is „longda“ in Tibetan. „long“ means wind, and „da“ means horse. So Fengma flag can be called Fengma scripture flag. The real meaning of „fengma“ is: that the wind is the tool that spread abroad scriptures in the flag; and wind is like a shapeless horse which transmits scriptures so the horse is the wind. The Tibetans think the eudemon that protects mountains and rivers in their places are zan god of heaven and nian god of earth. The two gods always ride on horseback through the snow-covered mountains, forests, prairie and canyon for patrolling and protecting their tribes from devils and monsters. This idea was illustrated and printed on the scripture flag by a walking horse with a „ Norbumoba“, spells, scriptures or pictures of vows. The Norbumoba is a cone fire figure which is the symbol of fortune, prosperity and longevity. In the deepest sense, the ‚fengma‘ refers to luck and fate, or particularly the Five Elements. In the holy mountains and lakes, people display the scripture flags which are printed with gods or eudemons for sending their wishes to the gods in the heaven. The Tibetans always place their own or the departed’s bracelets, hats, hairs or the wool on the scripture flags, wishing they can be blessed and lucky. Scripture flag is the record of belief in Tibetan’s heart as well as the dream of the future and the wish of destiny. The procedure of making scripture flags The scripture flags are usually made of cloth, sometimes yarn of ramie, silk or raw paper. It is usually shaped to a square, a rhombus or a rectangular form, from 10 to 60 centimeters wide. Its length ranges from strips to a roll of cloth. People hang them on the pole or scatter them everywhere. Fengma flags stand for the origin of life. The whole scripture flag is the integration of sense and sensibility, which expressing good wishes and spirits of Tibetans. With the wind blew, Fengman flags are waving. The Tibetans believe that when the wind blows flags, the scriptures on the flags will be read.

The Color

The scripture flags have 5 colors: the yellow one represents the earth; the red one represents the fire, the green one the water, the white one the cloud; the blue one the sky. The order of these colors is just as the same with the nature.

The Pattern

The center of the scripture flags usually has a strong and vigorous horse, with the flaming ‚Three Treasures‘ in Buddhism on its back. In each corner of the scripture flag there are 4 guardian gods: the golden wing bird is the symbol of fulfillment, the dragon is the symbol of penetrating power, the tiger is the symbol of alert while the lion is the symbol of triumph. This pattern represents the Five Elements: The gold, the wood, the water, the fire and the earth, bearing the meaning of everlasting life.

With different sites, rituals, prays, the flags usually have 4 styles: The first is hanging style flag. With different surroundings, terrains and usage, the scripture flags will be hung as long as 100 meters or as wide as 100 layers. They can even be composed into a huge city of scripture flags with thousands square meters space. There are all kinds of shaped flags, including striped and reticulated ones. The second is the inserted-type. The pictures of fengma flags are printed on the cubic cloth and scarves, one side of which is stitched on the flag pole; the other is decorated with many straight ribbons. These flags can be seen in the entrance of the village, on the roof, at the cross, on the top of mountains or in the mountain pass. The third is the pagoda of flags which is made of various colors of cloth or scarves like Khatag. Such kind of pagoda can be used to be the sacrifice place. The fourth is pillar scripture flag, which can be as huge as several dozens meters high, the top of the pole is made of bronze, decorated with gilded sun and moon, treasure bottle, five colored canopy and yak tail. The long scripture flag gives out very great sound when the wind blows. Legend There are many beautiful stories about the scripture flag. The most popular one is: when the Buddha was sitting under the linden and pondering with the Scripture in his hands, a sudden gust of wind blew away the Scripture. The Scripture was torn into pieces by great wind, spreading abroad all over the world and taking to the sufferers. And those who got the scripture pieces might have a happy life. Therefore, in order to thank the Buddha, people made a triangle by colored cloth with scriptures and image of the Buddha on it. And then they hung it on the place where the wind is blowing so as to bring happiness and luck and drive ghosts away.

PHOTO BATZORIG CHIMEDDORJ







BATZORIG DUGARSUREN

TO BE OR NOT TO BE

Through this work I show a close connection between mother earth and a human. Hereby I made in association of the name of this place Ikh Gazriin Chuluu (Great Stone Land). This expression is, to be a human and on a human there's mother earth.



PHOTO BATZORIG CHIMEDDORJ

NOMAD WAVE ART GROUP

BLUE STAMP

As one of seven letters which were created by humans, "old" Mongolian letters have its complete form and were widely used in Mongolia until Mongolia politically was taught to use Cyrillic letters. Conquering others, if not by power and war then silently by culture and tradition, which includes language and letters, has been done in many countries' histories. The era of rapid globalization makes nations with small amount of people easily lose their essential philosophy, tradition and basically, who they are. Concept of this work is to remind and recall people not to forget great tradition and culture of their nation, or, to keep their own identification. Without knowing where you came from, would you know where to step next...Who would you be after years...? Would that be good enough if after years everyone will think, act, exist in same way? By then, where will we find the "difference" that attracts us, that makes the world, the life so colorful and rich?



MARCUS VINÍCIUS

THE VISIBLE AND THE UNCONSCIOUS

When I arrive in the Gobi Desert, the surprise of silence. Silence is petrified. The silence of waiting.

I felt a very strong energy exchange with the place and I think in the challenge is to be in Mongolia and to face the emergence of subjects, energies and informations exploding all around and that would oblige me to open more than eyes, ears and mind. Open body. Body handed over to the desert.

Magically, walking by the desert looking for a place to performing, I find a golden branch fallen on the ground between stones and flowers. I feel a force shine intensely, look around and see that I’m surrounded by Golden Trees (Altan Hargana). These golden plants born in the entire desert , not grows more than 50 cm and should never be removed from the land because the trees are the protection of families living here. Definitely, this was the place where I would perform.

In the desert we don’t see any trees except the Golden Trees and I wish to be a tree for a moment spiritual and poetical. I remember the Brazilian author Manoel de Barros saying that “there’s in the detached trees a higher assimilation of horizons. So, there I was, alone.

The performance located me in a space where the visible converge and the unconscious in an exploratory approach of my physical and psychological vulnerability, as an attempt to understand my way of acting or living. I believe that a sense of melancholy dies under every moving art experience: despite the temporality of immaterial beauty. The art projects an ideal

unachievable, the ideal of beauty that touch momentarily the eternal.

The stones that I placed around the hole are pictures and brands of steps. The landscape that surrounds my body reflects its possible action on it. The stones articulate the force of the land around my body. The movement, equilibrium and scale feel unconsciously through the body as tensions. Numerous body and spiritual sensations was lived during the process of this work.

The Argentine author Jorge Luis Borges said that “the imminence of a revelation that cannot occur is, perhaps, made aesthetic.” In this performance I realizes an absorbing sense of imminence, the motion, as if to be static, however impressive and eternal it may seem, was about to break as if it were an instant freeze intense of inert things.

Is not just the desert that moves. The performance The visible and the unconscious results in a path through the interior spaces noisy but full of sentient life, combining her charms at a dance illusion of beauty unmoved and lonely.

The artist is warrior.
And the war never ends.

Thanks to Marne Lucas, Anna Macleod, Irene Pätzug and Natsuko Uchino.



PHOTO MARNE LUCAS

DOLGOR SER-OD

OCEAN SURFACE

Water gives me such peaceful rest. As I look from inside to the top of water, it seems, the sun reflection, that shines upon the water surface, clarifies the layer between air and water and tells a life story. This layer looks beautiful like glittering inlay. They say, Gobi is ocean floor. So, the desert landscape is as if the ocean reminisces about this time. Hexogramm means water structure. All things have a hexogramm structure.



MAIK TERIETE

THE FENCE

A line structure or drawing in space on the borderline between the materially visible and disappearance into the immaterial. Shaping forms and using pre-defined shapes at the same time . The creative search for a sculpture which is hidden in the formation of the rocks.

The material referres to functional material which is used to build fences. A fence defines property. In this case it has lost its sense . The quadrangles reach into the air - interlocking, overlapping, and superimposing one over another. The process of occupation has gone wrong and is turned into something else.



PHOTO MARNE LUCAS



PHOTO MARNE LUCAS

IRENE PÄTZUG

IN DISTANCE ONLY A POINT

With the help of a body sized ball the landscape and the performers position will be examined. While the walk the ball will be positioned at various points and so added in relation to its environment. The result is a series of exercises with 1 performer and 1 body sized ball in the landscape.

On own hand the sphere is a counter-image of the perfection, on the other hand it's picturing my own personal space. It's a dome, a ball and only a point in the distance.

PHOTO MARNE LUCAS



HYE KYUNG SON

E 45

Material:
suitcase, iPhone 4, D&G sunglasses, Marlboro
cigarettes, Shiseido sun cream, Bobby Brown
cream, and so on

I know Mongolia as a remote, mysterious, wide open land, with fascinating wildlife and wonderful hospitable people. I am interested in the nomadic pastoralist lifestyle within the great expanse of nature set apart from modern society..

For this project at Ikh Gazriin Chuluu I brought a suitcase containing personal belongings from my flat in London. I then arranged them among the stones in the Gobi with the intention that these elements of contemporary civilization incorporate themselves into the rocky landscape. Set into their new surroundings the once functional possessions have their status stripped away.

My personal objects trade places with stones in the Gobi, with stones packed in my luggage replacing my objects, and brought to Ulaanbaatar for display in the gallery.



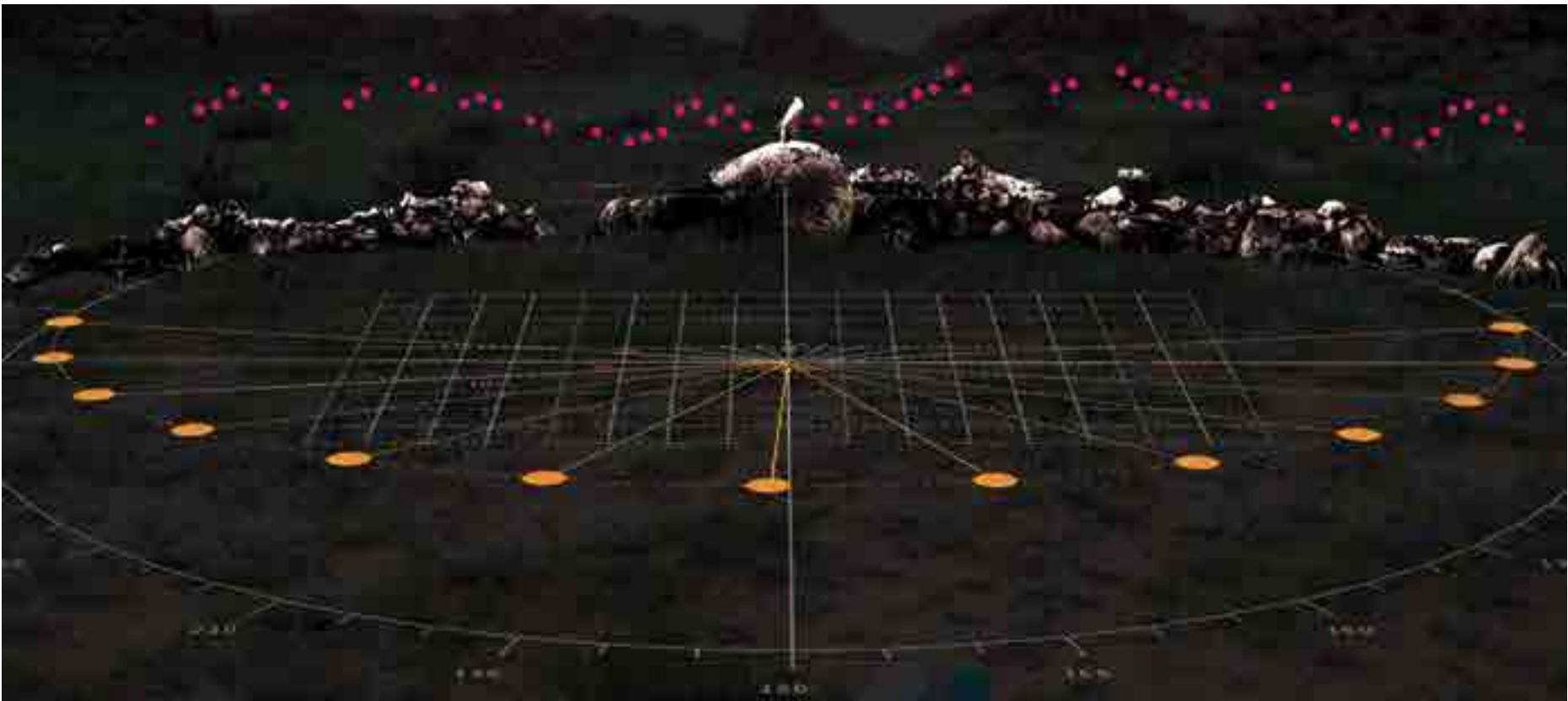
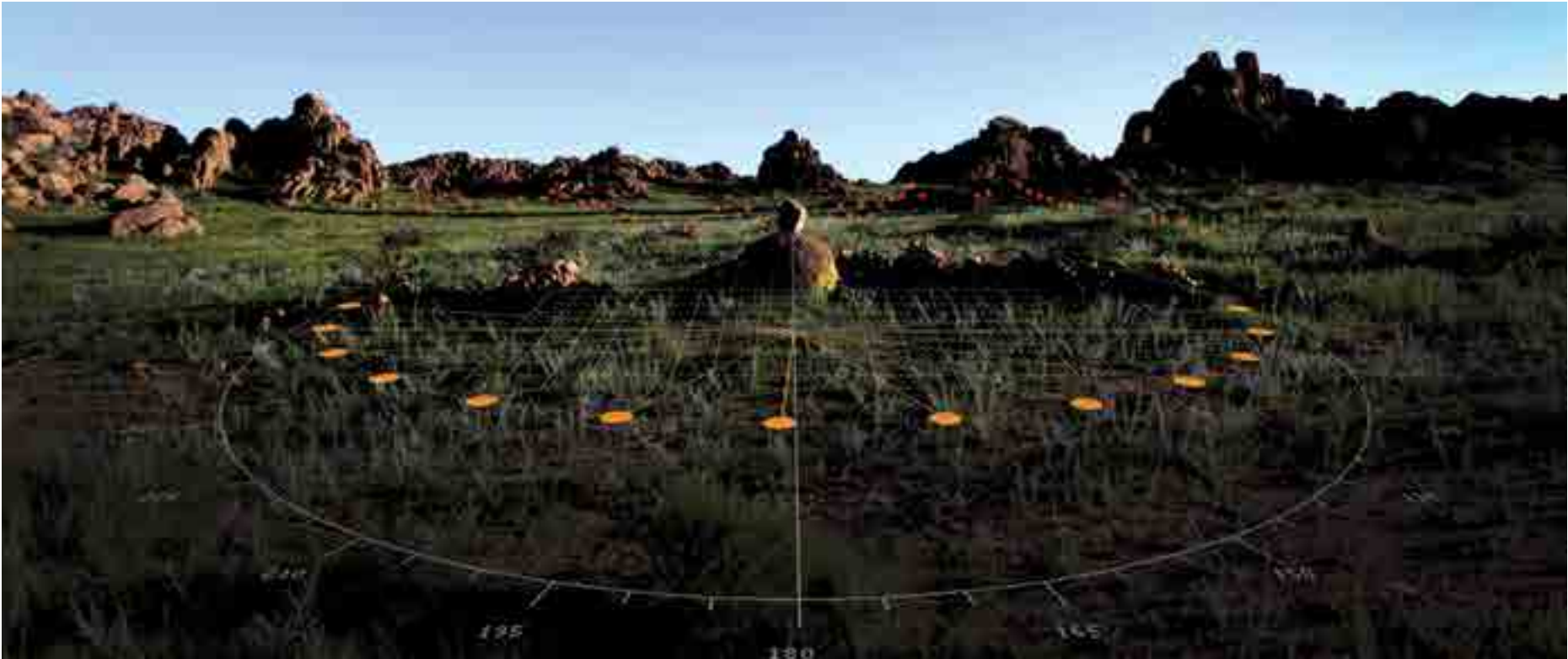
KINGSLEY NG

The sun over the placid world

Site-specific artwork, video

The work is based on the Mongolian folk song of the same title. A curved landscape is formed from rocks, tracing the musical contour of the song. It is aligned perfectly to the sun path; sunlight falls on the landform from dawn to dusk as if playing a musical score.

PHOTOS BATZORIG CHIMEDDORJ



THOMAS C. CHUNG

“Please Come Back Later. . . I’m Hiding”

My project is an art installation, incorporating a sense of melancholy and contemplation, as well as one which hopefully raises an awareness or two. I’m working on a body of work that deals with sensation, simulation and a current interpretation of that age-old condition ‘Loneliness’.

Moving away from the existentialist tendencies that cyberspace represents, and backwards to our primary sources of communication, touch, taste, smell, sound and sight, my work aims at highlighting the sensory by denying access to it. Creating spaces of fantasies through referencing childhood, play and games, the work shines a light upon private isolated experiences – in this case, from that of a child.

Crocheting sculptures of food that you cannot taste, and creating landscapes of a Hansel & Gretel-like house to set the scene, the art installation revolves around the game of ‘hide-and-seek’ as a form of communication and understanding. The environment will be quietly lit; giving the audience the feeling that they’re visiting someone’s lost home – a place of both comfort and intrusion. Escapism is often used in my practice as a form of dealing with the feelings one might want to suppress, especially when one is still a child. Dreams, indulgence and imagination are also key aspects to my stories behind their creations. My works weave difficult issues about the world into the forms of toys, stories and lost memories - giving the viewer a detached, simulated experience.



NATUKO UCHINO

Land, Herds and Mobility
(video, conversation, walking, drawing, essay)

I stayed with herders and made dried cheese curd. There's no input on the land and the yield is relative. But it's an approach that's sytemically opposite to the production model, and the relationship to the land is non-propietary. The walking is trying to enact the same process. It's about not making anything. It's not about walking 'around' or going places. It's a land art trope, a formal exercise. Tredding the ground, expending energy, spending the time. It's an activity that doesn't ammount to an object, it's a process, something even.



PHOTO MARNE LUCAS



MICHAEL MÜLLER

CIRCLES

Materials:
PERSON A, 8 hours/day, 7 days, counterclockwise
PERSON B, 8 hours/day, 7 days, clockwise

Dimensions:
Diameter 10 meters

A working class hero

As soon as you're born they make you feel small
By giving you no time instead of it all
Till the pain is so big you feel nothing at all
A working class hero is something to be
A working class hero is something to be

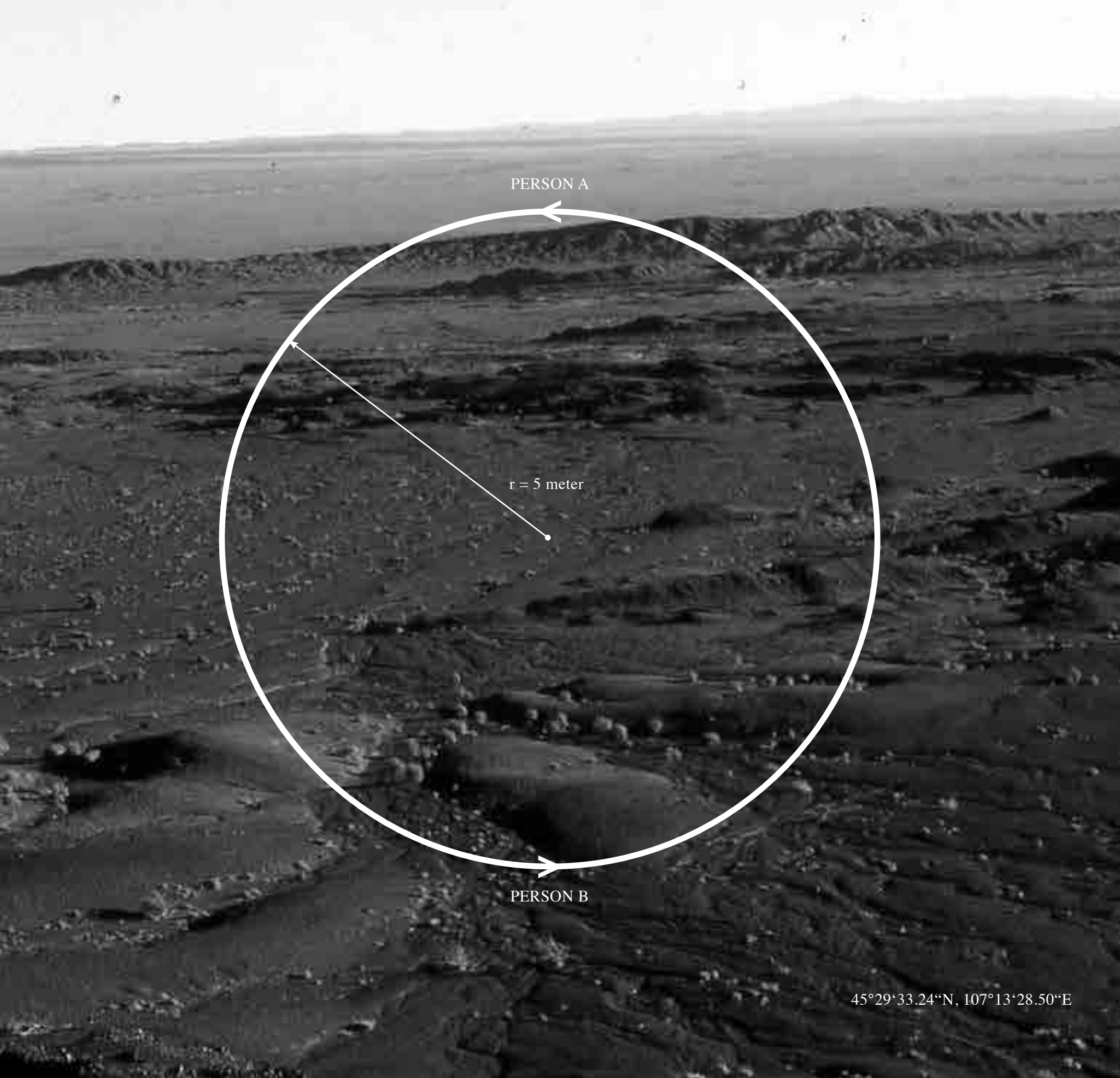
They hurt you at home and they hit you at school
They hate you if you're clever and they despise a fool
Till you're so crazy you can't follow their rules
A working class hero is something to be
A working class hero is something to be

When they've tortured and scared you for twenty odd years
Then they expect you to pick a career
When you can't really function you're so full of fear
A working class hero is something to be
A working class hero is something to be

Keep you doped with religion and sex and TV
And you think you're so clever and classless and free
But you're still peasants as far as I can see
A working class hero is something to be
A working class hero is something to be

There's room at the top they are telling you still
But first you must learn how to smile as you kill
If you want to be like the folks on the hill
A working class hero is something to be
A working class hero is something to be

If you want to be a hero, well, just follow me
If you want to be a hero, well, just follow me



ARTISTS



MARO AVRABOU // Greece
*1960
MA Greek and French Literature, Athens University, Greece
MA Theater Studies, University Paris-III, France
Theater Lightning, CFPTS, Bagnolet, France
Architecture Light, ENSATT, Lyon, France

2010 Modern Art Museum of Sao Paolo, Brazil.
2009 Chaumont Arts an Nature Center, France.
2008 Domaine de Chamarande, France.
2007 Nuit Balance, Paris, France.
2006 Kappatos Gallery „Visions 06“, Athens, Greece.



LUIS CAMNITZER // Uruguay
*1937
Escuela Bellas Artes of the University, Uruguay,
School of Architecture. Anahuac University

Retrospective exhibition Museo Nacional de Artes Visuales,
Montevideo; Represented Uruguay in the Venice Biennial, 1988.
Whitney Biennial, New York, 2000; Documenta 11, Kassel;
Anthological Exhibition at Museum Daros 2010 (traveling to New
York,Guadalajara, Vancouver, Bogotá, Medellín, Montevideo, Buenos
Aires, Santiago de Chile, Asunción, and Río de Janeiro).



BATZORIG CHIMEDDORJ // Mongolia
*1978
BFA Graphic Design, Brigham Young University, Rexburg, USA
Arts and Scinece, Richland College, Dallas, USA
BFA Decorative Painting, University of Arts and Culture,
Ulaanbaatar, Mongolia

2009 The Mongol Sand, Joint Exhibition, UMA, Ulaanbaatar.
2006 Land Art Mongoli 2006, Joint Exhibiton, UMA, Ulaanbaatar.



THOMAS C. CHUNG // Australia
*1981
BFA University of New South Wales, Australia

2012 “Do You Know Where I Am?” - James Dorahy Project Space,
Sydney, Australia.
2012 Incubarte: The 5th International Independent Art Festival - Galeria
Punto, Valencia, Spain.
2011 “Some Things Just Feel The Same.....” - The Sydney Fringe
Festival.
2011 Fibremen - Kherson Local Lore Museum, Kherson, Ukraine,
Variasjoner - Lands Museum, Dokka, Norway.
2010 “Nighttime Is My Blanket...” - Galleri Athene, Drammen, Norway.



BRUCE CONKLE // USA
*1964

2011 Hallie Ford Foundation Visual Arts Fellowship.
2010 ‘Magic Chunks’ Worksound Gallery, Portland, Oregon.
2010 Oregon Arts Commission Artist Fellowship.
2009 ‘Warlord Sun King: The Genesis of Eco Baroque’ The Art Gym at
Marylhurst University.
2009 ‘Burls will be Burls’, Public art commission for TriMet/MAX Light
Rail, Portland, Oregon.



BLANE DE ST. CROIX // USA
MFA Cranbrook Academy of Art, Bloomfield Hills, Michigan
BFA Massachusetts College of Art, Boston, Massachusetts

2012 Zone of Contention, Weatherspoon Museum, Greensboro, NC.
2011 Vista: Mountain Views, Socrates Sculpture Park, Long Island City,
NY.
2011 Notice of Public Hearing, Sculpture Center, Long Island City, NY.
2011 Where do we Migrate to?, Center for Art, Design & Visual Culture,
Baltimore, MD.
2010 Broken Landscape II, Future Art Research, Phoenix, AZ.
2000 Broken Landscape, Smack Mellon Gallery, Brooklyn, New York.



BATZORIG DUGARSUREN // Mongolia
*1979
“Setgemj” Industrial Design Art College, Ulaanbaatar
Mural painting, Fine Arts College, University of Culture and Arts

2011 Solo exhibition Xanadu Art Gallery, Mongolia.
2010 Bare houses, Pori Museum of Art, Finland.
2009 Xanadu Art Gallery, Mongolia.
2007 Globus Gallery Sankt-Petersburg, Russia.
2006 Land Art Mongolia, Bor Undur, UMA, Mongolia.



NOMAD WAVE ART GROUP // Mongolia
J. Anunaran, B. Dulguun, B. Munkhtsetseg, I. Enkhzaya, G. Enkhjargal

08/2010 “The Calling...” group’s first exhibition at abandoned
summer palace of Mongolian last ruler.
08/2011 Mongolian joint exhibition at European Union, Brussels,
Belgium.
07/2011 “Naadam Festival’s Culture Days,” Mongolian and Korean
joint culture event. Ulaanbaatar, Mongolia.
11/2011 Performances at Shanghai Tang Company’s “Winter Tale”
Mongolian theme year’s event. HongKong.
11/2011 Calligraphy exhibition initiated by Mongolian president,
Ulaanbaatar, Mongolia.



HAN SUNPIL // South Korea
*1972
MA Curating Contemporary Design, Kingston University, London
BFA Fine Arts (Photography), Chung-Ang University, Seoul, Korea

2012 Garden of Learning - Busan Biennale (Busan Art Center, Korea)
2012 Art Project 2012 : Communion Nuclear Security Summit, Seoul,
Media Center & National Museum of Contemporary Art, Korea.
2011 Our Magic Hour - Yokohama Triennale, Yokohama Museum of
Art, Japan.
2010 Chaotic Harmony, Museum of Fine Arts, Houston & Santa
Barbara Museum of Art, USA.



MARNE LUCAS // USA
*1968
2012 CentralTRAK Artist Residency, UT Dallas, Texas.
2012 ‘Beyond Landscape’ Marin Community Foundation, Novato,
California, USA.
2010 PORTLAND 2010’ Biennial of Contemporary Oregon Art,
Portland, Oregon, USA.
2009 ‘Warlord Sun King: The Genesis of Eco Baroque’ The Art Gym
at Marylhurst University, USA.
2009 ‘Eco Baroque: Universal Variation’ Public Art + Residency
Projects: State of Oregon Percent for Art Program’, Portland
State University Smith Memorial Student Union, USA.



ANNA MACLEOD // IRELAND
*1964
2012 CATA Come and Talk About. Art Links Limerick for EVA
international 2012
2011 Surface Tension. The Future of Water. Group exhibition.
Science Gallery, Trinity College, Dublin. Anna Macleod &
Carol Hummel collaborative work. Paani Bachao!
2011 Hardrock Revision. Transdisciplinary collaboration to
envisage new solutions for the inactive Ute Ulay Silver Mine,
Lake City, Colorado, USA.
2011 BUDDHA Enlightened- 2 be, Art event and exhibition, 44
International artists, Bodh Gaya, Bihar, India.



MICHAEL MÜLLER // Germany
*1970
Stay in the Himalayas, Monastery of Alchi, Ladakh.
Sculpture and Art at Kunstakademie Düsseldorf

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



KINGSLEY NG // China
*1980
Post-graduate diploma, Le Fresnoy – National Studio of Contemporary
Arts, Master of Science, Advanced Sustainable Design from University
of Edinburgh

2010 Futurotextiles, Shanghai Expo - Lille Europe Pavilion, Shanghai,
China.
2010 This is Hong Kong, Kunsthalle, Vienna, Austria.
2009 Echigo Tsumari Art Triennial, Niigata, Japan.
2006 NIME / AGORA 06, Ircam - Centre Pompidou, Paris, France.
2003 (e)merge/(dis)separate, Interaccess Electronic Arts Centre,
Toronto, Canada.



IRENE PÄTZUG // Germany
*1975
2012 „Spiegel“, Mehrwert Vitrine, Aachen; „Doppelrolle - Raum als
Akteur und Kulisse“, DA Kunsthaus Gravenhorst.
Group Exhibition „Smashed“, LOBE, Berlin.
2009 „Dynamo“, janinebeangallery, Berlin.
2008 „Haus mit Rotem Dach“, Galerie miope, Berlin.



MARC SCHMITZ // Germany
*1963
Philosophy at University in Munich and Berlin
Fine Art Academy Munich

2012 OFA, Barbican Center, London.
2010 Concert Hall Perth, Australia.
2007 10th Cairo Biennale, Museum of Modern Art, Egypt.
2005 2nd Beijing Biennial, China.
2004 Busan Biennial 2004, South Korea.



MAX HOOPER SCHNEIDER // USA
*1982
Master of Landscape Architecture
Harvard Graduate School of Design

- 2012 VAVA Gallery, Milan, Italy.
- 2012 Longhouse Reserve, East Hampton, New York.
- 2012 Lynda Benglis Studio, Santa Fe, New Mexico, USA.
- 2012 Representing Landscapes, London: Routledge Press.
- 2012 Landscape as Infrastructure, Rome: Gangemi Editore.



JESSICA SEGALL // USA
Skowhegan School of Painting and Sculpture, Skowhegan, ME
MFA Columbia University, New York, NY
BA Bard College, Annandale, NY
Lorenzo de Medici Institute, Florence, Italy

- 2012 Found Outside, Aldrich Museum, Ridgefield, CT
Machine Wilderness, International Symposium for Electronic Art, Albuquerque, NM
- 2010 Handheld History, Queens Museum of Art, Queens, NY
- 2009 OK Comedy: Jakarta International Video Festival, National Gallery of Indonesia.
- 2008 El Maiz es Nuestra Vida, Centro Provincial de Arte Plastica and Disegno, Havana Bienal, Cuba.



DAGVADORJ SEREETER // Mongolia
*1954
Graduated from the Fine Art School Ulaanbaatar and the Fine Art Institute Surikov. Moskow

- 2010 “Spring” exhibition Ulaanbaatar, Mongolia.
- 2007 “Land art 2006 Mongolia” Nalaiha Gobi, Mongolia.
- 2006 Black Burn Museum and art Gallery England.
- 2005 Fukuoka Asian Art Triennial, Japan.
- 2000 Special prize Gwangju Biennial, South Korea.



DOLGOR SER-OD // Mongolia
*1973
Art college, Soyol college, Ulaanbaatar, Mongolia
Fine Art University, Ulaanbaatar, Mongolia

- 2012 Galerie Berlin Baku, Berlin, Germany.
- 2010 Bare House Project, Pori Art Museum, Finland.
- 2009 Galerie Borchert und Schiemenz Berlin, Germany.
A.I.R. Yattoo Museum, Gongju, South Korea.
- 2008 Kerava Art Museum. Kervara, Finland.



CHIMEDDORJ SHAGDARJAV // Mongolia
*1954
State Pedagogical Institute
Mongolian Traditional Painting, Ulaanbaatar, Mongolia

- 2007 Biennale International, El Museo Nacional, Mexico City; Mexico.
- 2006 “Blue wind from Homeland” Exhibition Hall of UMA, Ulaanbaatar, Mongolia.
- 2006 “Blue wind from Homeland” Government House of Mongolia, Ulaanbaatar, Mongolia.
- 2005 “Art from the Mongolian Desert” Davidson’s Gallery, USA.
- 2004 “Musee Du Cheval;” Chantilly Horse Museum, Paris, France.



HYE KYUNG SON // South Korea
*1979
MFA, Slade School of Fine Art- Sculpture ,London
BA, Ewha Womans University- Sculpture, Seoul, Korea

- 2012 summer show, Patrick Heide Gallery, London, UK.
- 2007 Baggat Art, Jara- Island Exhibition, Jara Island, Korea.
- 2006 Hiding Place, solo exhibition, KunstDoc Gallery, Seoul, Korea.
- 2004 Geumgang International Nature Art Exhibition, Sansung Park, Gongju.
- 2002 Bamboo Art Festival ,Yours For Peace’, Baguio, Philippine.

MAIK TERIETE // Germany
*1975
Study of Creative Therapy, Nijmegen, The Netherlands



- 2012 Futureshock Onetwo, Group Exhibition, Dr. Julius, Berlin, Germany.
- 2011 Andererseits, Group Exhibition, Schwules Museum, Berlin, Germany.
- 2010 Raumermessen, Installation, Sandkasten, Munich, Germany.
- 2009 Am Eigenen Leib, Solo Exhibition, Plattenpalast, Berlin, Germany.
- 2008 My View, Group Exhibition, Galerie Dörrie*Priess, Berlin
Paperpool, Group Exhibition, Galerie Dörrie*Priess, Hamburg



NATSUKO UCHINO // Japan
*1983
Bachelor of Fine Arts. Cooper Union, New York.

- 2012 A Native Hill, Hudson Studios, Nada Hudson, NY, USA.
- 2012 Le Banquet Performatif, Hotel Particulier, Paris, France.
- 2012 Keramikos II, Elaine-Museum für Gegenwartskunst, Basel, Switzerland.
- 2012 Open Studio, CCA Kitakyushu, Japan.
- 2011 We Ate Whale, Ogura Gallery, Kitakyushu, Japan.



MARCUS VINÍCIUS // Brazil
*1985
PhD studies in Latin America Contemporary Art
Graduated in Visual Arts (Performance Art)

- 2012 Action Art Now, Space 109 Community Arts, York, UK.
- 2011 + SI AFFINITÉ : Anarchisations, Fiac, France.
- 2011 IKRA Dance and Performance Art Festival, Haparanda-Tornio, Sweden.
- 2010 INTERAKCJE 2010, Galeria OFF, PiotrkówTrybunalski, Poland.
- 2009 VII Encuentro Hemispheric Institute of Performance and Politics, Bogotá, Colombia.



WANG HAIYUAN // China
*1973

- 2010 „Moving Wind” Germany Waldeck-Frankenberg, North Hesse, Germany.
- 2010 „Youth at Upstairs” Nomination Exhibition by Young Critics.
- 2011 „8th edition of Kaunas BiennialTEXTILE 11: REWIND-PLAY FORWARD” Kaunas, Lithuania.
- 2011 „Water tower Art Festival’ Sofia, Bulgaria.
- 2012 “6th moved wind”Germany Kassel-Frankenberg, North Hesse, Germany.



DIMITRI XENAKIS // France
*1964
University of Paris Pantheon-Sorbonne. Arts Department
Masters of Visual Arts and Ethnology.

- 2010 Modern Art Museum of Sao Paolo, Brazil.
- 2009 Chaumont Arts and Nature Center, France.
- 2008 “LES ENVIRONNEMENTALES” Biennale., Jouy en Josas, France.
- 2007 “NUIT BLANCHE;” Paris, France.
- 2002 KUNST SOMMER, Commissioned by the IBA, Germany.



TUGULDUR YONDONJAMTS // Mongolia
*1977
BA in Fine Arts, The Berlin University of Arts, Germany
BA in Mongolian Painting, University of Arts and Culture, Mongolia

- 2012 Mongolian Report 2012, Residency Unlimited, Brooklyn, NY;
RAPID / TRANSIT, Mongolian National Modern Art Gallery, Ulaanbaatar, Mongolia.
- 2011 Drawings, Werkraum Godula Buchholz, Munich, Germany.
- 2009 Arte Laguna Prize, Tese di San Cristoforo Arsenale di Venezia, Italy.
- 2008 Cologne Art Fair 21, Cologne, Germany.

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LAM 360° Curator



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LAM 360° Administration / Public relations



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LAM 360° Project manager / Artist communication



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LAM 360° Coordination Ulaanbaatar



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LAM 360° Interpreter voice / text

We would like to acknowledge

the people who have been instrumental in the successful completion of this project:

Sh. Turbat – Governor, Dund-Gobi Aimag
Dr. Dulguun – Consul, Embassy of Mongolia in Germany
Dr. h.c. Peter Schaller – Ambassador of Germany in Mongolia
Michael Roßbach – First Secretary, Embassy of Germany in Ulaanbaatar
Till Gerards – Federal Foreign Office Germany
Open Society Foundations
Arts Council Mongolia
Fumio Nanjo, Uranchimeg Tsultem – Curatorial committee
Tsegmid Puntsag and Batsooj Sukhbayar of DUBTSUN – Gobi logistics
Sebastian Woitsch – Goethe Institute Ulaanbaatar
Bumandorj Lkhagvaa – Director Institute of Fine Arts
Galbaatar – Academy of Science
Chadrabal Adiyabazar and Yalalt Gendenkhuu – MNMAG
Tuya & Jens Geu – Ger Camp Gachuurt
Tuv Borjigin – Ger Camp Ikh Gazriin Chuluu
Otgon Ser-Od – MNG 360° Finance
Corinna Bethge – Fundraising
Narangiimaa Dambadorj – Coordinator symposium, interpreter
Batzorig Chimeddorj, Han Sungpil, Marne Lucas – Photography
Alexander Hahn, Anna-Maria Weber – Graphic design
Useg Co. Ltd. Ujupress studio – Print
and the NTV Mongolia camera crew: Gantsatsral, Ulambadrakh, and Mongontuya.

We greatly appreciate the backing we received from all the supporters who contributed to the 2nd Land Art Biennial Mongolia.

Thank you!



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Artists have been supported by:







printed in Mongolia 2012