

NO MADIC DEMO CRACY

ULAANBAATAR
PUBLIC ART
WEEK

27.9
03.10
2019

The ULAANBAATAR PUBLIC ART WEEK consists of a series of get-together activities:

- Public art interventions at different places throughout the city of Ulaanbaatar
- An international conference
- Exhibition openings and video screenings

ULAANBAATAR PUBLIC ART WEEK
27 September – 3 October 2019

ORGANIZATION:
Land Art Mongolia MNG 360°
МНГ БАЙГАЛИЙН УРЛАГ МОНГОЛ ТВВ

CONFERENCE VENUE:
Khaan Bank Congress Center
Seoul Street, Ulaanbaatar

MODERATOR OF THE CONFERENCE:
Maurizio Bortolotti

EXHIBITION VENUE:
MN17 Art Gallery
5th khoroo,
Chingeltei district,
Ulaanbaatar

PUBLIC ART INTERVENTIONS VENUES:
Underpass next to the Department Store,
Chinggis Ave., Ulaanbaatar

HOTEL:
UB INN Hotel
Chingeltei district, 5th khoroo
Sambuu street 35/4, Ulaanbaatar
+976-7736-6666
ubinnhotel.com

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PREFACE

Almost 10 Years ago, since 2010 the first contemporary Art Biennial in Mongolia was inaugurated, LAM has invited more than 150 international and about 50 Mongolian artists to participate with site specific work contributions so far. The project has been continuous developed, creating an international platform for artists and cultural experts to share their ideas on the arts and environment. In 2017 LAM added the Ulaanbaatar Public Art Week to present a stage for the discussion of the urgent global issues, and it is with my very pleasure to celebrate this 2nd Public Art Week now, guided by the question: Nomadic Democracy?

There has been a rapid development and change in Ulaanbaatar city in the past decade. Some changes might have been too rapid to include the general public to participate all of the achievements. But as nomadic achievements seem to prepare the strength of what our planet actually needs, this might be the right place for a new conference shifting the global perspective, and this is actually why we installed the Ulaanbaatar Public Art Week, and by time we hope to spread the program extending to more public activities.

It is for my very pleasure to thank all the acclaimed participating guests for being here presenting at the conference and also the artists for their exceptional contribution. And I would like to acknowledge also the support and help of so many individuals to make this event possible, just to name here Dolgor Ser-Od and Uli Seitz, beside so many others named in this booklet below for their work.

I hope for an inspiring gathering at the Ulaanbaatar Public Art Week with our guests and the Ulaanbaatar honored cultural scene, to lighten a common sense of today, and may the activities of LAM will continue in the future to invite the general public in UB to participate.

Thank you!

Marc Schmitz
Founder and director of LAM

NOMADIC DEMOCRACY ?

concept by Maurizio Bortolotti

Migration is one of the major worldwide issues today, which challenges the economical capitalistic strategies and generates a critical point for the Western model of democracy. Looking at this issue from the point of view of the global economy, it seems to incite a reinstallation of borders, especially in and around Europe and the United States. Migration has taken a negative meaning because it is seen as a phenomenon that produces a lot of economic and social instability. Ideally, due to migration we have to re-negotiate our view of democracy and its influence on our lives. While looking at it from a central Asian perspective, Mongolia can offer a different model to deal with this issue.

The cultural and social roots of Mongolia are based on nomadism. This can suggest an alternative way to look at the issue of migration, because nomadism can suggest a different mental approach, emphasizing the possibility of exploring the "roots connected to land and humankind".

Mongolia is a democracy located in the geographical sphere of central Asia, as a result of its history. On this account, Paula Sabloff in 2002 quoted: "Clearly Genghis Khan has become a major symbol of Mongolian independence." On the contrary, Genghis Khan is more than a symbol of sovereignty, supported by recent research which suggests that his ideas on governance forms an integral part of Mongolian political culture"¹.

According to Sabloff, a nomadic perspective of migration can offer an alternative social model to govern our everyday life. She reiterates: "the democratic political culture is not an import. Rather, it is built on the Mongolians' nomadic culture of independence as well as their knowledge of Genghis Khan's government, which comes from their written and oral history."²

Ideally, the nomadic perspective of life and governance can be inferred as a new social model that is an alternative and flexible solution for the challenges faced by democracies worldwide in today's world. For example, the concept of land coming from nomadism can inspire a different idea of democratic governance based on the tolerance, respect, human scale values and mobility. Although half of the Mongolian population occupies this land living in yurts, the citizens of the capital Ulaanbaatar still live with a clear understanding of the phenomenon of nomadism. The impact of this social model based on nomadism has created in Mongolia a fresh approach to art as well. Mongolian artists have developed over time an inherent ability of working together in a collaborative spirit, looking at their own nomadic roots, evoking the myth of the Sky and the Land still being immersed in it. The Biennial Land Art Mongolia was inspired by all this since its first edition.

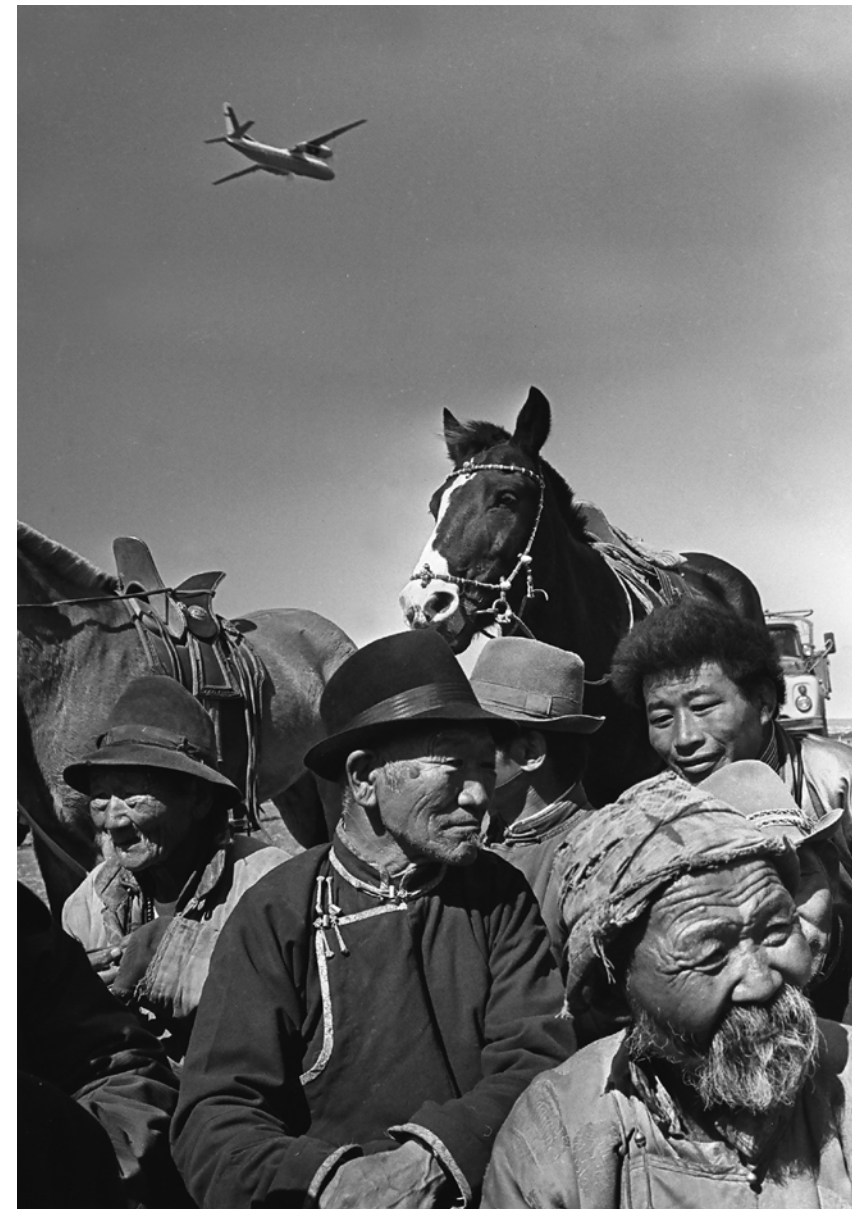
In his recent book *Down to Earth* (2017), Bruno Latour quoted: "If nature has become territory, it makes a little sense to talk about an 'ecological crisis', 'environmental problems', or a 'biosphere' to be rediscovered, spared, or protected." (pg. 8) And more ahead it connects explicitly migration with the climate changes: "Migrations, explosion of inequality, and new Climate Regime: these are the same threat." [...] "The climate crisis is forcing people they do not welcome to cross their frontiers;" (pg.9-10) (...) how can we reweave edges, envelopes, protections; how can we find new footing while simultaneously taking into account the end of globalization, the scope of migration, and also the limits placed on the sovereignty of nation - states that are henceforth confronted by climate change?" (pg.11) . On this account, the keen analysis of Latour sets up a basic

KEYWORDS: - Nomadism / Migration - The concept of Land that originates from nomadism. - An alternative flexible concept of democracy feeding the Mongolian art.

1/2. P. Sabloff (USA), "Genghis Khan and Modern Mongolian Identity: The Democracy Connection" The Mongolian Journal of International Affairs, #8-9, 2002.

Photo: Tsatsaralt Sereeter

3. "Distance and Speed. Rethinking the Imaginative Potential of Space and Velocity in Inner Asia" Caroline Humphrey & Gregory Delaplace Conference held at the Musée du Quai Branly (Paris), 7th and 8th of March, 2019.



link between two fundamental issues of the contemporary world: migration and climate change. These two topics can find a new understanding if we look at them from the angle of the nomadic culture. because it can offer an interesting and contemporary model which will be at the center of the Ulaanbaatar Public Art Week 2019 and the next LAM360 Biennial going to happen in 2020. This biennial has been initiated based on the concept of Land Art, because Mongolia has a vast territory covered by steppe with a powerful presence of nature, most of which is not contaminated by human settlements. For this reason, the huge natural environment of Mongolia is the adequate location and a potential natural lab with a strong tradition of nomadic life, proving to be an alternative solution towards dealing with these two key issues prevalent in today's volatile world.

In his book, Latour states that migration is a phenomenon linked to the climate changes. Therefore, in this conference and in the Biennial of the next year we would like to propose nomadism as a cultural model (of course not as political or social model, and this means not as "a political or social solution" of the problems because this is not the goal of an Art Biennial). For instance, the concept of "Land" and "distance" can be different in the nomadic perspective as it has been pointed out recently.³ Ideally, as a cultural model nomadism can suggest a different mental approach to these issues, taking the fact into consideration that human beings, as inhabitants of our planet as nomads who live in our planet moving around with a "nomadic" attitude. Instead, to separate between citizens, living in a state with clearly borders and "invaders", driven by poverty, war and hunger to break through .

PROGRAM

27 SEPT- 3 OCT, 2019

(all dates and venues t.b.c.)

THURSDAY 26	Arrival of the international guests	
	07.00 pm	Dinner (by invitation only)
FRIDAY 27	11.00 am	Press conference
	02.00 pm	City tour for guests
	06.00 pm	Opening Buum Art Gallery
	08.00 pm	Warm-up-celebration and Dinner (by invitation only)
SATURDAY 28	Opening event of the Art Week at the Khaan Conference Hall	
	10.00-10.30 am	Registration for the Conference
	11.00-11.30 am	Official welcome words
	11.30-12.30 pm	Performances / Music / Multimedia presentation
	01.00-01.30 pm	Lunch
	01.30-05.00 pm	Conference PANEL 1: <i>The Nomadic Land. Nomadism, Land and Democracy</i> Followed by discussion (moderated)
	06.00-09.00 pm	Opening MN17 Gallery
	09.00-10.00 pm	Dinner (by invitation only)
SUNDAY 29	10.00-10.30 am	Registration
	11.00-01.00 pm	Conference PANEL 2: <i>Can Art rework the Environment?</i> Followed by discussion (moderated)
	01.00-01.30 pm	Lunch
	01.30-04.30 pm	Conference PANEL 3: <i>Moving the Borders. Migration and its Discontents</i>
	04.30-05.00 pm	Discussion (moderated) & closing words
	07.00-09.00 pm	Dinner by EU Ambassador in Mongolia, Kempinski Hotel (by invitation only)
MONDAY 30	12.00-05.00 pm	Street Art Workshops
	10.00-07.00 pm	Excursion to the countryside (only by registration / limited seats)
TUESDAY 1	12.00-05.00 pm	Street Art Workshops
	02.00-04.00 pm	Artists Presentations / Artists Talks
WEDNESDAY 2	12.00-05.00 pm	Street Art Workshops
THURSDAY 3	12.00-05.00 pm	Street Art Workshops

INTERNATIONAL SPEAKERS

APINAN POSHYANANDA
Director Bangkok Biennale, Thailand

PATRICK D. FLORES
Chief Curator Singapore Biennial,
University of the Philippines

SU DAN
Deputy Director Tsinghua University
Art Museum Beijing, China

YONGWOO LEE
Artistic Director of Shanghai Interna-
tional Art City (SIAC), China

MARCO SCOTINI
FM Art Center, Italy

ANASTASIA BLOKHINA
Director Riga Biennial, Latvia

TRAIAN LAURENTIU HRISTEA
Ambassador of the European Union
in Ulaanbaatar, Mongolia

BOSE KRISHNAMACHARI
Director Kochi Biennale, India

ARMIN LINKE
Artist, Italy | Germany

MONGOLIAN SPEAKERS & VIP PARTICIPANTS

BUMOCHIR DULAM
Anthropologist University Ulaanbaatar

OYUNTEGSH NOROVTSEREN
Director Statehood Museum Ulaanbaatar

TUMURBAATAR BADARCH
Director UMA - Union of Mongolian artists

TSETSEGBAATAR CHULUUNBAATAR
Mongolian National Commission for
UNESCO / Dept. Culture

ODGEREL ODONCHIMEG
Director Art Council of Mongolia

SANJAASUREN BAYARAA
Consultant Zorig Foundation, Mongolia

ENKHTUYA BYAMBASUREN
Artist and film producer, Mongolia

PUBLIC ART INTERVENTIONS

KHOROLDOR CHOIJOOVANCHIG
Mongolia

GANZUG SEDBAZAR
Mongolia

BAATARZORIG BATJARGAL
Mongolia

DORJDEREM DAVAA
Mongolia

NOMIN BOLD
Mongolia

MUNKHJARGAL BATKHUU
Mongolia

ENKHTUYA BYAMBASUREN
Mongolia

ESUNGE ERDENEBAT
Mongolia

GIUSEPPE STAMPONE
Italy

ARMIN LINKE
Italy | Germany

CONFERENCE PROGRAM

The conference it will be held at the Khan Bank building on September 28–29, 2019 and it will be divided in three panels:

PANEL 1 – SATURDAY, SEP 28	01.30–05.00 pm
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THE NOMADIC LAND. NOMADISM, LAND AND DEMOCRACY.

Keynote Speaker: Bumochir Dulam
Speaker: Traian Laurentiu Hristea
Speaker: Su Dan
Speaker: Enkhtuya Byambasuren

Mongolia can offer a different model to deal with this issue. Indeed, the cultural and social roots of this country are Nomadism, and this can suggest us another way to look at the issue of Migration because Nomadism can propose a different mental approach. It affects the possibility to explore the “roots connected to land and humankind”. Because Mongolia is a democracy located in the geographical sphere of central Asia, as a result from its history. Almost 20 years ago, in 2002, Paula Sabloff wrote: “Clearly Genghis Khan has become a major symbol of Mongolian independence.” However, he is more than a symbol of sovereignty, for recent research suggests that his ideas on governance form the core of Mongolian citizens’ political culture” 1. Is it correct today, after 17 years from the Sabloff’s statement, talking again about Nomadic Democracy? What is the specificity of Nomadic roots in the political and social identity of contemporary Mongolia?

PANEL 2 – SUNDAY, SEP 29	11.00 am–01.00 pm
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CAN ART REWORK THE ENVIRONMENT?

Keynote Speaker: Yongwoo Lee
Speaker: Apinan Poshyananda
Speaker: Patrick D. Flores
Speaker: Tsetsegbaatar Chuluunbaatar

Signs of an ecological Crisis and Climate change are visible everywhere in the contemporary world. According to Latour this is more direct because we are completely embraced by it. His assessment is a clear invitation to rethink completely the relation with our environment which affects so deeply our life. We need new strategies to deal with this issue because at risk is our future of dwelling on Earth. Can art show how to rethink our relationship with the Environment? Does it offer new models to live not in opposition but as part of it?

PANEL 3 – SUNDAY, SEP 29	01.30–05.30 pm
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MOVING THE BORDERS. MIGRATION AND ITS DISCONTENTS.

Keynote Speaker: Anastasia Blokhina
Speaker: Marco Scotini
Speaker: Bose Krishnamachari
Speaker: Sanjaasuren Bayaraa
Speaker: Armin Linke

One of the major worldwide issues today is Migration, which challenges the economical capitalist strategies and generates a critical point for the Western model of Democracy. Looking at this issue from the point of view of the global economy, it seems to incite a reinstalling of borders, especially in and around Europe and the US. Migration has taken a negative meaning because it is seen as producing a lot of economical and social instability. So, due to Migration we have to renegotiate our view of Democracy and its influence on our life. Migration represents an involution or a chance for the contemporary society and our idea of Democracy?

Followed by
—
On the Collaboration between
Cultural Institutions in Mongolia:
Odgerel Odonchimeg

Bruno Latour in his recent book Down to Earth (2017), writes: “If Nature has become territory, it makes a little sense to talk about an ‘ecological crisis’, ‘environmental problems’, or a ‘biosphere’ to be rediscovered, spares, or protected.”



- A** STATEHOOD HISTORY MUSEUM OF MONGOLIA
TUE – SUN: 10AM – 1PM / 2 – 5PM
Government House, Sukhbaatar Square
[w statehoodmuseum.mn](http://w.statehoodmuseum.mn)
- B** MONGOLIAN NATIONAL MODERN ART GALLERY
MON – FRI: 8AM – 5PM
Central Cultural Palace-B, Sukhbaatar Square-3
[w art-gallery.mn](http://w.art-gallery.mn)
- C** VICTIMS OF POLITICAL PERSECUTION MEMORIAL MUSEUM
MON – FRI: 10AM – 5PM
Olympic street, south from “Grand Office” building, Sukhbaatar district
- D** INTERNATIONAL INTELLECTUAL AND PUZZLE - MUSEUM
MON – SAT: 10AM – 6PM
Bayanzurkh district, 13 neighborhood-2, Peace Avenue 10
[w iqmuseum.mn](http://w.iqmuseum.mn)
- E** CHOIJIN LAMA TEMPLE MUSEUM
MON – SUN: 9AM – 7:30PM (S)

- F** THE FINE ARTS ZANABAZAR MUSEUM
MON – SUN: 10AM – 5PM (S)
Chingeltei District, Juulchid Street
[w zanabazarfam.mn](http://w.zanabazarfam.mn)
- G** ULAANBAATAR CITY MUSEUM
MON – FRI: 8AM – 5PM
13th Khoroolol, Peace Avenue
[w ubmuseum.mn](http://w.ubmuseum.mn)
- H** THE BOGD KHAN PALACE MUSEUM
MON – SAT: 9AM – 7PM (S)
THU – MON: 9AM – 5PM (W)
Khoroo 11
[w bogdkhaanpalace.mn](http://w.bogdkhaanpalace.mn)
- I** MONGOLIA MUSEUM ART
12AM – 7 PM
Barilga Mega Store, 93 ikh toiruu St., Bayanzurkh
[w mongolia-museum.com](http://w.mongolia-museum.com)
GANDAN MONASTERY
Khoroo 16, 16-p xopoo
[w gandam.mn](http://w.gandan.mn)

- J** NATIONAL MUSEUM OF MONGOLIAN HISTORY
MON – SUN: 9:30AM – 7PM
Juulchin Street -1
[w nationalmuseum.mn](http://w.nationalmuseum.mn)
- K** GANDAN MONASTERY
Khoroo 16, 16-p xopoo
[w gandam.mn](http://w.gandan.mn)
- L** DINOSAUR MUSEUM
MON – SUN: 10AM – 7PM
L. Laagan’s Street
[w dinosaurmuseum.mn](http://w.dinosaurmuseum.mn)
- 1** TOONO GALLERY
MON – SAT: 11AM – 7PM
SUN: 12PM – 6PM
Shangri-La Centre, 123 Olympic street
[w toonogallery.com](http://w.toonogallery.com)
- 2** BEST ART GALLERY OF MONGOLIA
Chinggis Ave. / Sukhbaatar Sq
- 3** UMA ART GALLERY
MON – SUN: 9AM – 6PM
Chinggis Ave. / Sukhbaatar Sq.
[w uma.mn](http://w.uma.mn)

- 4** UB ART GALLERY
MON – SAT: 9AM – 9PM
SUN: 9AM – 5PM
Sukhbaatar district, Baga Toiruu building 19
- 5** Q ART GALLERY
WED – SUN: 10AM – 6PM
Bella Vista town, Khan-Uul district
[w galerie.mn](http://w.galerie.mn)
- 6** BRONZE MUZEUM
Private muzeum of Gankhuyag Lkh Songino khairkhan duureg 20-v | Khoroo songolongiin zam 10
- 7** BUM ART GALLERY
Sambu Street 35, Chingeltei district
- 8** PEARL ART GALLERY
Sukhbaatar district khoroo 1
220 myangat building 25
- 9** BLUE SUN GALLERY
L. Laagan’s Street at Dinosaur Museum B1 floor

BIOGRAPHIES

SPEAKERS

MAURIZIO BORTOLOTTI [Milan, ITALY]
Moderator, Author of the Concept of the Conference

Art critic, curator and researcher based in Milan / Italy and Shanghai / China. He 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).



APINAN POSHYANONDA [Bangkok, THAILAND]
Artistic Director, Bangkok Art Biennale Thailand

Prof. Dr Apinan Poshyananda (b.1956 Bangkok) received a Master Degree in Fine Arts from Edinburgh University and a PhD in History of Art from Cornell University, New York. He became Professor at the Faculty of Fine and Applied Arts, Chulalongkorn University, Bangkok and served as Director-General, Office of Contemporary Art and Culture, Permanent Secretary and Acting Minister, Ministry of Culture, Thailand. As artist, he held solo video installations How to Explain Art to a Bangkok Cock (Bhirasri Institute of Modern Art, Bangkok); Blue Laughter (Herbert Johnson Art Museum, New York, National Gallery of Art, Bangkok). He received 3 medals at National Exhibition of Art, Thailand. Poshyananda has curated numerous international exhibitions including Contemporary Art in Asia: Tradi-



tions/Tensions (New York, Vancouver, Perth, Taipei); Temple of the Mind: Montien Boonma (New York, San Francisco, Canberra); Beyond Paradise (Bangkok, Kuala Lumpur, Shanghai); Floating Chimera (Stockholm); Heri Dono (Tokyo); Heroes and Holies (Limerick); Tout à Fait Thai (Paris); Thai Art Festival (Rome); Show Me Thai (Tokyo); Traces of Siamese Smile (Bangkok); Thai Trends (Bangkok); Thai Transience (Singapore); Thailand Eye (London). He has curated at Asia-Pacific Triennial, Istanbul Biennial, Johannesburg Biennale, São Paulo Biennial, Sydney Biennale, Venice Biennale. In Bangkok, he curated solo exhibitions by Joan Miro, Marina Abramović, Zhang Peili, Nobuyoshi Araki, Choi Jeong Hwa, Yasumasa Morimura, Paolo Canavari and Hung Liu. He was responsible for Tsunami Sculpture Memorial by Louis Bourgeois at Krabi, Thailand. Poshyananda's books include Modern Art in Thailand (Oxford University Press); Western-style Painting and Sculpture in the Royal Thai Court (Royal Household); Behind Thai Smiles (OCAC); Playing with Slippery Lubricants (OCAC). He is committee member of the Asian Cultural Council, Solomon Guggenheim Museum, New York; Board of National Gallery, Singapore; Board of Foundation of Bangkok Art and Culture Centre.

PATRICK D. FLORES [Manila, PHILIPPINES]
Artistic Director, Singapore Biennale 2019 /
University of the Philippines, Manila



Patrick D. Flores is Professor of Art Studies at the University of the Philippines, which he chaired from 1997 to 2003. He is curator of the Vargas Museum in Manila, and Adjunct Curator at the National Art Gallery, Singapore. He was one of the curators of 'Under Construction: New Dimensions in Asian Art' (2000), the Gwangju Biennale (Position Papers) in 2008, and was the curator of the Philippine Pavilion at the Venice Biennale in 2015. Flores was a Visiting Fellow at the National Gallery of Art in Washington, D.C. in 1999 and an Asian Public Intellectuals Fellow in 2004. Among his publications are Painting History: Revisions in Philippine Colonial Art (1999); Remarkable Collection: Art, History, and the National Museum (2006); and Past Peripheral: Curation in Southeast Asia (2008). He was a grantee of the Asian Cultural Council (2010); a member of the Advisory Board of the exhibition The Global Contemporary: Art Worlds After 1989 (2011), organized by the Center for Art and Media in Karlsruhe, Germany. He was a Guest Scholar of the Getty Research Institute in Los Angeles in 2014 and curated the Philippine Pavilion at the Venice Biennale in 2015.

BOSE KRISHNAMACHARI | Mumbai,
Kochi India
Artist and Independent Curator
President and Co-Founder,
Kochi Biennale Foundation
Biennale Director, Kochi-Muziris Biennale

Bose Krishnamachari lives and works between Mumbai and Kochi. His diverse artistic and curatorial practice includes drawing, painting, sculpture, design, installation and architecture. He has exhibited in several solo and group exhibitions including "Bombay Maximum City", Lille 3000, Lille, curated by Caroline Naphegyi-2006, "The Shape That Is," Jendela and Concourse, Esplanade, Singapore-2006, Indian Art at the Swarovski 'Crystal World, Innsbruck, Austria-2007, 'Gateway Bombay' at the Peabody Essex Museum-2007, India Art Now: Spazio Oberdan, Milan-2007, 'Indian Highway' at the Serpentine Gallery 2009, the Astrup Fearnley Museum, Norway-2009, the



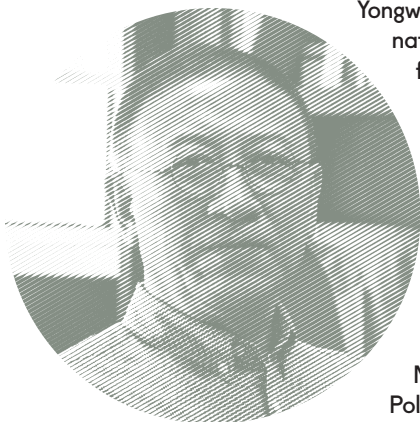
Herning Museum of Contemporary Art, Denmark-2010, the Lyon Contemporary Art Museum, the Fondazione MAXXI, Rome-2011, and the ARTZUID Amsterdam-2011. His curatorial projects include the seminal exhibition 'The Bombay Boys', New Delhi-2004, 'Double Enders,' A travelling show - Mumbai, New Delhi, Bangalore and Kochi-2005, "AF-FAIR," 1X1 Contemporary and 1X1 Gallery, Dubai-2008, guest curator at the Indian pavilion of ARCO Madrid-2009, and the travelling project, LaVA (Laboratory of Audio Visual Arts)-2007-2011. In 2009, Krishnamachari created Gallery BMB in South Mumbai with a vision to bring the best national and international art to India. He was Artistic Director and Co-Curator of India's first Biennale – The Kochi-Muziris Biennale 2012, Director of Kochi-Muziris Biennale 2014, 2016 and 2018, and is President of the Kochi Biennale Foundation. Bose Krishnamachari curated For an Image, Faster than Light, first edition of the Yinchuan Biennale in Yinchuan, MOCA, Chairman, China which showed the work of 73 artists from 33 countries in the Museum of Contemporary Art, Yinchuan. He also became an Academic Board Member of the Taosichuan China Arts and Sciences project.



ANASTASIA BLOKHINA | Riga Latvia
Executive Director, Riga International Biennial of Contemporary Art (RIBOCA), Latvia

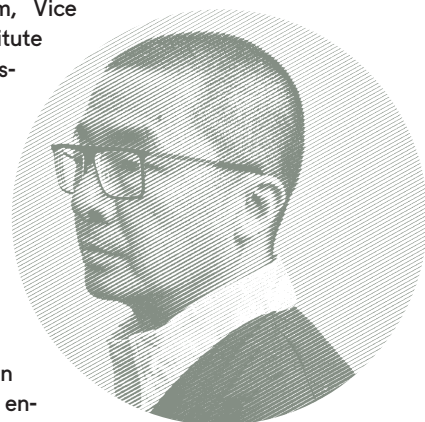
Anastasia Blokhina studied Journalism and Communication at St. Petersburg State University and graduated with honors. She is an experienced cultural producer known for her work delivering large-scale visual arts projects across the world, within the museum, commercial and not-for-profit sectors. From 2011 to 2014, she was Director of External Communications at Erarta Museum and Galleries of Contemporary Art, the biggest contemporary art museum in Russia, with an outreach of galleries in different cities – Saint Petersburg, New York, London, Zurich and Hong Kong. From 2014 to 2016, Anastasia was Director of YAY Gallery in Baku, Azerbaijan, part of the Yarat foundation. While in this role she worked on various local and international projects and organized exhibitions in New Delhi, India; Rome, Italy; Moscow and Perm, Russia; Dubai and Sharjah, UAE; and Paris, France. Since the founding of RIBOCA in 2016, Anastasia is responsible for managing and directing all operations in the biennial's foundation. She lives and works in Riga.

YONGWOO LEE | Shanghai China
Artistic Director of SIAC and SAFA Shanghai



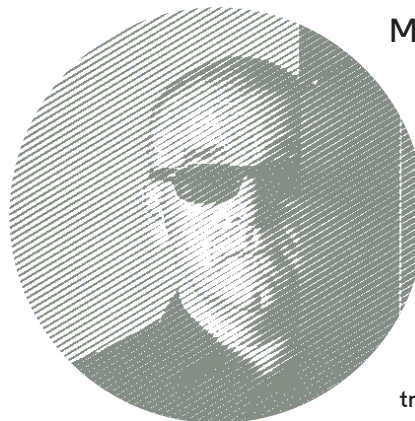
Yongwoo Lee is the artistic director of Shanghai International Art City (SIAC) Research Institute and professor of Shanghai Academy of Fine Arts (SAFA) of Shanghai University. He was the executive director of the Shanghai Himalayas Museum and the president of the International Biennial Association. He is the founding director of the Gwangju Biennale in 1995 and served as the president of the Gwangju Biennale Foundation. He has curated numerous exhibitions that include Nam June Paik Retrospective (National Museum of Modern and Contemporary Museum, Korea), Dansaekhwa (Palazzo Contarini Polignac Venice, collateral event for 56 Venice Biennale), Hundred Years Anniversary of John Cage (Gwangju Museum of Art), International Film and Video since the 1980s (Shanghai Himalayas Museum), Shanghai Project (co-curated with Hans Ulrich Obrist), The Challenging Souls (Power Station of Art, Shanghai, co-curated with Gong Yan), among others.

SU DAN | Beijing China
Deputy Curator Tsinghua University Art Museum, Beijing



Professor Su Dan serves as Deputy Curator of Tsinghua University Art Museum, Vice Dean of Tsinghua University Institute for Cultural Economy. Guest Professor at NABA (Nuova Accademia di Belle Arti di Milano) and Domus Academy. Member of international institute Metaphysical Club. Director of Environment Design & Arts Committee, China Artists Association. Director of China Institute of Interior Design, Architectural Society of China. Renowned designer, design critic and design educator. Mainly engaged in the research of Contemporary Design Education Transformation, Protection of Industrial Heritage and Culture & Creative Industry.

As a writer and critic, Professor Su Dan published more than ten academic works in recent years. As a curator, Professor Su Dan curated more than ten exhibitions and Forums per year with a focus on contemporary art and design, including the China pavilion and the public symposium The Complicated Urban Environment at the XXII International Exhibition of La Triennale di Milano; 'Cang Sheng-Pin', Shanghai Urban Space Art Season (2017); the first Land Art Festival in Chengdu City, China and 'Terra, Nostalgia, Memoria Documenta' in Florence, Italy (2016); 'Endless Feast' in Milan, Italy (2015). As a Designer, Su Dan was in charge of many significant design projects all over the world, such as the PRC's overseas diplomatic missions' environmental art design, 2015 Milan World Expo China Pavilion Design, APEC 2014 Summer Palace environmental art design, Nantong Tangzha 1895 industrial sites revival Project etc. Su Dan was awarded Designer of the Year in 2015; in the same year, the Architectural Society of China awarded him with a gold medal for architecture for the Milan World Expo China Pavilion Design.



MARCO SCOTINI | Milan Italy
Artistic Director FM Art Center, Milan

Marco Scotini is Artistic Director of FM Center for Contemporary Art in Milan. Since 2004, he is Head of the Visual Arts and Curatorial Studies Department at NABA, Milan, and since 2014, Head of Exhibitions Program at PAV - Parco d'Arte Vivente, Turin.

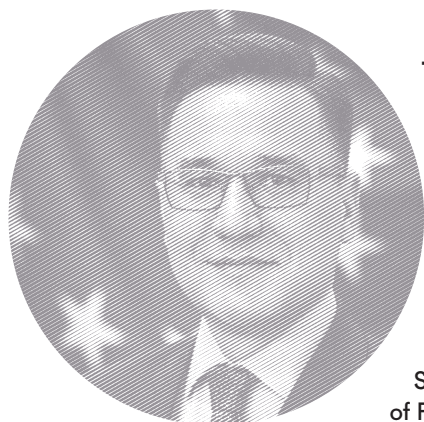
During his career, Scotini has curated more than two hundred solo exhibitions of artists from Eastern and Central Europe, Latin America, Central Asia, Africa and the Middle East. He has collaborated with art institutions as Documenta, Manifesta,

Van Abbemuseum, SALT, Museo Reina Sofia, Castello di

Rivoli, Nottingham Contemporary, MIT, Raven Row, Ludwig Museum Budapest, MSU Zagreb and Bildmuseet Umeå. He curated the Albanian Pavilion at the Venice Biennale in 2015 and three editions of the Prague Biennale, in 2003, 2005, and 2007, among other biennales in Europe and Asia.

His project, Disobedience Archive, traveled internationally for 10 years in several European countries, in the United States and Mexico. He was Artistic Director of Gianni Colombo Archive from 2004 to 2016 organizing several retrospectives devoted to his work at international institutions as Neue Galerie am Landesmuseum Joanneum Graz, Haus Konstruktiv Zurich and Castello di Rivoli together with Carolyn Christov-Bakargiev. He is author/editor of the books Politics of Memory: Documentary and Archive (Derive Approdi, Rome 2014, and Archive Books, Berlin 2015); Deimantas Narkevicius. Da Capo. Fifteen Films (Archive Books, Berlin 2015); Artecrazia: Macchine espositive e

governo dei pubblici (DeriveApprodi, Roma 2016), Politiques de la végétation: Pratiques artistiques, stratégies communautaires, agroécologie (Eterotopia France, Paris 2017); Gianni Pettena. Not Conscious Architecture (Sternberg Press, Berlin 2017).



TRAIAN LAURENTIU HRISTEA

Ambassador of the European Union
in Ulaanbaatar

Mr. Traian Laurentiu Hristea is the first resident EU Ambassador to Mongolia. Previously, he served as EU Ambassador to Kazakhstan (2015 – 2018) and to Armenia (2011-2015).

Before he joined the European External Action Service (EEAS) he had a career in the Ministry of Foreign Affairs of Romania since 1995. The latest positions he held was as Director in the Directorate for Prognosis and Policy Planning from 2010-2011 and Ambassador of Romania to Ukraine from 2005-2010. He was working as a diplomat in the Permanent Mission of Romania to the International Organizations in Vienna from 2000-2004. Mr Traian Laurentiu Hristea graduated in Law from the Law University Constanta in Romania. He holds a PHD in History of International Relations, Research in the field of international relations from OVIDIUS University, Constanta, Romania. Licensee in Economics, Academy for Economic Studies (University) Bucharest and he has a university degree in Mongolian Studies from the National State University of Mongolia.

BUMOCHIR DULAM | Mongolia

Anthropologist University Ulaanbaatar

Bumochir Dulam has conducted research on a wide range of topics including shamanic practices and the historical construction of "shamanism" in Mongolia and Inner Mongolia. More recently he has explored the way environmental conservation and global politics have reshaped mobile pastoralism in Mongolia and China. Prior to UCL, Bumochir worked for the Department of Anthropology and Archaeology, National University of Mongolia, as Professor of Anthropology and Department Chair, lecturing and producing anthropology textbooks. He was also involved in leading projects funded by the Wenner Gren Foundation, Open Society Foundation, Asian Development Bank, American Asia Foundation, World Bank and Swiss Agency for Development and Corporation, allowing him to carry out fieldwork in Mongolia, North China and Kyrgyzstan.



OYUNTEGSH NOROVTSEREN

Director Statehood History Museum of Mongolia Ulaanbaatar

Oyuntegsh holds a master's degree in linguistics and a bachelor in language studies; he is as well an expert in Tibetan language and culture. He 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, he 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 (Report for the conference on the occasion of the 80th anniversary of its establishment of the Modern Museum, 2004). The Statehood History Museum (catalogue 2010), The Rock Paintings (a research book 2012), Zanabazar's Masterpieces (2014).

TUMURBAATAR BADARCH

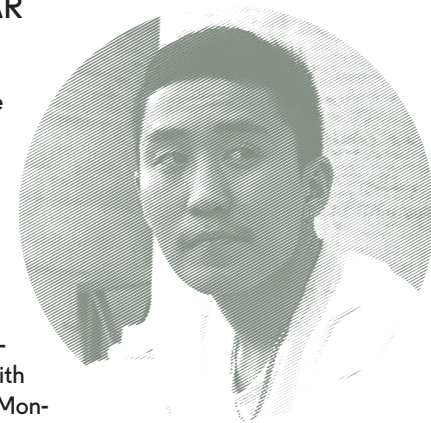
Director of the UMA – Union of Mongolian Artists Ulaanbaatar

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.

TSETSEGBAATAR CHULUUNBAATAR

Unesco Ulaanbaatar

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 lie esp. on cultural anthropology, the reviving shamanism in contemporary Mongolia, the discontinuity of the past in post-socialist Mongolia etc.

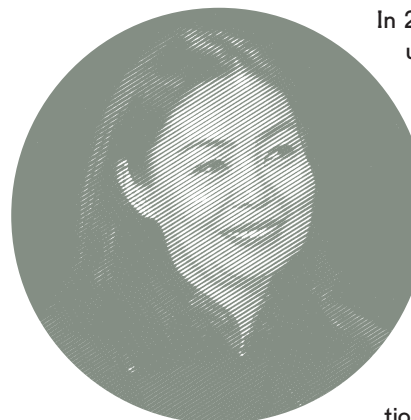


ODGEREL ODONCHIMED

Arts Council of Mongolia, Ulaanbaatar

Odgerel's career in the arts started in October 2002 as a volunteer at Arts Council of Mongolia (ACM). In 2003 January, Odgerel has been hired by ACM as Fundraising coordinator and Red Ger Art Gallery curator. In 2006 she has been promoted as Arts Education Program Director and in 2012 she has been working as ACM's Development Program Director.

In 2014 Odgerel has been promoted as ACM's Deputy Executive Director for Development and since January of 2016 is the Executive Director of the Arts Council of Mongolia. By working at ACM Odgerel gained knowledge of both traditional and contemporary arts, with strong connections with other leaders in business, government, civil society and the philanthropic sector both within Mongolia and internationally and helped lead the development of a new culture of philanthropy in Mongolia. Odgerel's vision, scope of the idea, work and achievements are exemplary not only at national also at international arts level. Her passion is not only in producing certain arts project, she is equally capable & talented to be on creative side of any project with her curiosity and passion



to question & express humanity issues through the arts. In 2016, she became the executive director of the Arts Council of Mongolia.

SANJAASUREN BAYARAA

Founding Member and consultant to Zorig-Foundation Ulaanbaatar

Journalist, diplomat, political and policy analyst. He published the first post-communist era independent newspaper "The New Mirror". He was elected vice-president of the Mongolian Free Democratic Journalist's Association and contributed to the development of the free press, media ethics and freedom of information in Mongolia. He was working as an executive director of the International Republican Institute's Mongolia office he gained extensive experience in political party organization and election campaign, as well as election administration, conducted projects for efficient parliament and executive branch. - He worked as an advisor for World Growth (international NGO dedicated to principles of economic freedom) country initiative that supported large projects in Mongolia. He held a post of the ambassador of Mongolia to India. Sanjaasuren Bayaraa is founding member and advisor to Zorig Foundation, initiated and implemented several projects on good governance and anti-corruption. He organized seminars and training on investigative journalism for central and provincial media outlets. In the last two years he co-authored a series of books about the history of democracy in Mongolia.

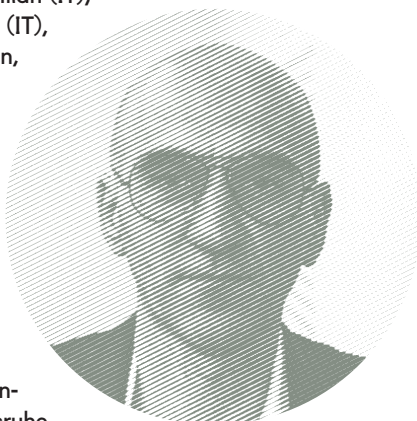


ARTISTS

PUBLIC ART INTERVENTIONS

ARMIN LINKE | Germany, Italy

(b. Milan, 1966) lives and work in Berlin. For over twenty years, Armin Linke has explored the question of how humanity uses technologies and knowledge in order to transform the surface of the earth and adapt it to its needs. His films and photographs document human-made changes on land, at sea, and throughout the entire biosphere. His works, films and photographs have been exhibited extensively around the world, including solo show at XXII Triennale di Milano, Milan (IT), ZKM Karlsruhe (DE), PAC Milan (IT), Haus der Kulturen der Welt, Berlin, DE, Centre de la photographie Genève (CH), Venice Biennial (IT). In 2017, he was awarded a commission at the Thyssen-Bornemisza Art Contemporary Collection (AT) and was the winner on the 2019 Kubus Sparda Art Prize (DE). Armin Linke won a Special Prize for best work with "Alpi" at the 9th International Architecture Exhibition, Venice Biennial. Additionally, Linke was a professor at Karlsruhe University of Arts and Design (HfG) and IUAV Venice, as well as research affiliate at the School of Architecture and Planning at MIT Cambridge, USA. Currently Armin Linke is guest professor at ISIA, Urbino (IT). Works by Linke are held in numerous public collections worldwide. Armin Linke has just opened his solo exhibition, titled "Blind Sensorium" within Matera, European Capital of Culture 2019.



GIUSEPPE STAMPONE | Italy

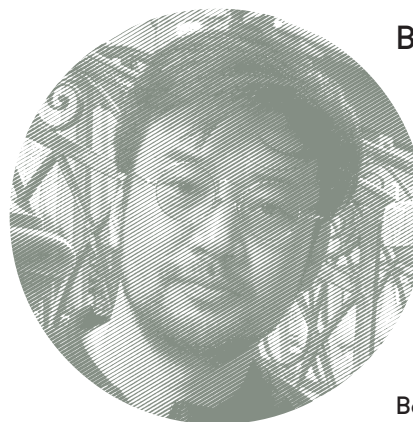
Since 2017, he is an associate member of the Civitella Ranieri Foundation of New York, and since 2013 he is an associate member of The American Academy of Rome, in the same year he was invited to perform an artistic residency at the Young Eun Museum of Contemporary Art (YMCA) of Gwangju in South Korea. His works have been exhibited in various international art exhibitions, museums and foundations, including: Architecture Biennale of Seoul, South Korea (2017); Ostend Triennale, Belgium (2017); 56th International Art Biennale of Venice, Italy (2015); Kochi-Muziris Biennial, Kerala, India (2012); 11th Biennial of Havana, Cuba (2012); Liverpool Biennial, UK (2010); 14th and 15th Rome Quadriennale, Italy (2004-2008); Museum of the Massachusetts Institute of Technology in Boston, United States of America (2016); The American Academy of Rome, Italy (2008-2013-2014-2015); Kunsthalle Museum of Gwangju, South Korea; Wilfredo Lam Contemporary Art Center in Havana, Cuba; MAXXI - National Museum of the 21st Century Arts of Rome, Italy; MACRO - Museum of Contemporary Art of Rome, Italy; Sandretto Re Rebaudengo Foundation, Turin, Italy; Palazzo Reale, Milan, Italy; Triennale Bovisa, Milan, Italy; Cabaret Voltaire, Zurich, Switzerland; GAMeC - Modern and Contemporary Art Gallery, Bergamo, Italy; The Invisible Dog Art Center, Brooklyn - NYC, United States of America.



BAATARZORIG BATJARGAL

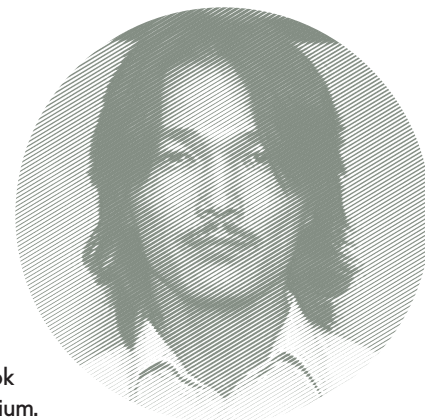
Mongolia

Baatarzorig studied at the Mongolian University of Arts and Culture in Ulaanbaatar, Mongolia, and graduated in 2005 with a bachelor degree. He participated in the YinChuan Biennial in China, and regularly received awards from the international art community and from the local national government. His solo exhibitions have taken place in London, UK for three times, but as well in Ulaanbaatar, Mongolia. Baatarzorig has shown his works in Japan, South Korea, Australia, Germany and Turkey in joint exhibitions.



DORJDEREM DAVAA, Mongolia

Dorjderem Davaa was born in Mongolia in 1981. He graduated from the Department of Fine Arts at the Mongolian University of Arts and Culture and received a bachelor degree. He works in Ulaanbaatar Mongolia and held different solo exhibitions as the ones in Zanadu, Red Ger, Blue Sun art galleries. His art projects took place in Mongolia, Russia and Belgium. Dorjderem achieved awards from Japan, Singapore and Mongolia for his contemporary modern art work. His work has been included in several group exhibitions taking place in Japan, Singapore, Mongolia, Belgium, France and Hong Kong.



ENKHTUYA BYAMBASUREN, Mongolia

Enkhtuya Byambasuren works in Ulaanbaatar, Mongolia. Since 2012, she is a member of the artist group Blue Sun. Her work has been shown in various galleries in Ulaanbaatar and also in Washington/DC, USA and Rome, Italy. She graduated from the Mongolian University of Arts and Culture in 2010. Enkhtuya and her works have been featured in local and international media publications.



GANZUG SEDBAZAR, Mongolia

Ganzug was born in 1978 in Mongolia. Since 2010 he creates contemporary performance art. In 2015, he participated in the Venice Biennale and at the Teahwa River Eco Art festival 2018 in South Korea. He has presented his works of art in several places in Ulaanbaatar. Some of his work has also been exhibited in countries such as Finland, Hong Kong, Taiwan and South Korea. In his artistic work Ganzug specializes mainly on performances and work in public space, but as well as on painting (Zurag).



KHOROLDORJ CHOIJOOVANCHIG A.K.A HOGO, Mongolia

is a Mongolian independent filmmaker. He's achieved his bachelor degree in IT from Mongolian University of Science and Technology, but his passion for film made him to change his career. After his successful graduation in 2004, starting his career as an editor and production assistant, he established his independent company iCity Films with young talented artists and filmmakers, working in local commercial productions. He now works as director, cinematographer and editor on various screen products, besides working on his own film projects as writer, director. After making several short films with considerable success earlier in his career, he has produced and directed his debut feature film YELLOW COLT in 2013, which was well received at international film festivals. He has selected and participated in Asian Film Academy 2011, Berlinale Talent Campus 2011 and Talents Tokyo 2012 to polish his filmmaking skills. He is currently based in PARIS, developing his next film projects, and working and collaborating on different film/video projects.

ESUNGE ERDENEBAT, Mongolia

Esunge studied industrial graphic design at the Industrial Art College, ceramics at the Mongolian State University of Art and Culture and animation film at the educational program of the Mongolian Art Council. Esunge's art work mainly used the medium of documentary photography. He was the organizer for the sculpture project of the Blue Moon Gallery and for the residency of print making in Shen Zhen, China. Esunge acquired skills such as the development of black and white films, documentary photography, ceramic sculpture, silkscreen and etching.



MUNKHJARGAL BATKHUU, Mongolia

Mukhjargal has worked on more than 80 documentary films, TV compositions and over 100 video clips. In 2015 and 2017, he worked twice as a reporter for the Venice Biennale. He also produced feature films and realized reality TV shows. Munkhjargal has worked as a director of several television programs. In 2019 he founded the agency "Marketing Kori".



NOMIN BOLD, Mongolia

Nomin finished her studies at the School of Fine Arts at the Mongolian University of Arts and Culture with a bachelor degree. A variety of exhibitions in both major galleries and museums in UB as well as international exhibitions in Tokyo, Paris, Hong Kong, Berkeley/USA and South Korea made her known to a wider audience. He participated in the Asian Pacific Triennial of Contemporary Art in Australia and in the Bodrum Biennial / Turkey.

Land Art Mongolia (acronym LAM360°) is an Ulaanbaatar-based independent, non-profit organization with the purpose of raising awareness about sustainability, nomadic culture, ecological decentralization and democracy by means of contemporary art. It is the main objective to promote public dialogue on cultural and social policy, environmental issues with a special attention to young people and groups exposed to the risk of marginalization, such as nomads, ethnic minorities and non-commercial cultural organizations. At the same time, LAM 360° aims to promote Mongolian art internationally and to support Mongolian artists of early and middle careers through international exchanges.

TEAM LAND ART MONGOLIA:

Dolgor Ser-Od
CEO LAM, Mongolia|Germany

Marc Schmitz
Artistic & executive director LAM, Germany|Mongolia

Maurizio Bortolotti
Chief curator 6th Biennial LAM 2020,
Conference moderator, Italy

Uli Seitz
Production director, Germany

Luca Bogoni
Graphic design, Italy|Germany

Solongo Tseekhuu
Curator, Mongolia

Darkhijav Jadamba
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The 2nd Ulaanbaatar Public Art Week is supported by:





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